
CHRISTMAS
PETER HARRINGTON
LONDON

DECEMBER 2026 OPENING HOURS

MAYFAIR
43 DOVER STREET

MON 23 NOV–WED 23 DEC

Mon–Sat: 10am–6pm
Sun: 11am–5pm

Thu 24 Dec: 10am–2pm
Fri 25–Mon 28 Dec: CLOSED
Tue 29–Wed 30 Dec: 10am–6pm
Thu 31 Dec: 10am–2pm
Fri 1 Jan 2027: CLOSED

CHELSEA
100 FULHAM ROAD

MON 23 NOV–WED 23 DEC

Mon–Sat: 10am–6pm

Thu 24 Dec: 10am–2pm
Fri 25–Mon 28 Dec: CLOSED
Tue 29–Wed 30 Dec: 10am–6pm
Thu 31 Dec: 10am–2pm
Fri 1 Jan 2027: CLOSED

NEW YORK
35 EAST 67TH STREET

MON 23 NOV–WED 23 DEC

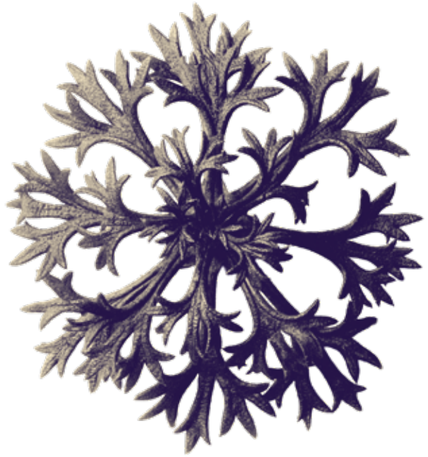
Mon–Fri: 10am–6pm
Sat: 11am–5pm

Thu 24 Dec: 10am–2pm
Fri 25–Sun 27 Dec: CLOSED
Mon 28–Wed 30 Dec: 10am–6pm
Thu 31 Dec: 10am–2pm
Fri 1 Jan 2027: CLOSED

Normal hours resume in all shops from Sat 2 Jan 2027

PETER HARRINGTON
LONDON

CHRISTMAS

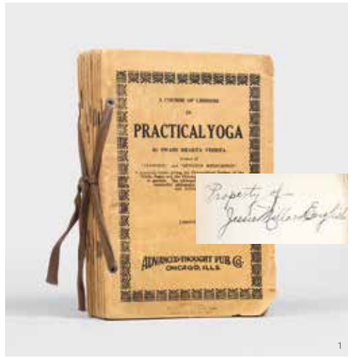


CATALOGUE 231

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

1

ATKINSON, William Walker, as Swami Bhakta Vishta. A Course of Lessons in Practical Yoga. *Chicago: Advanced-Thought Pub. Co., 1918*

First edition. Atkinson was an adherent of the New Thought Movement, which sought to integrate ancient wisdom and practices into a spiritual doctrine for modern life. This copy was owned and annotated by two spiritualists: the Californian teacher, Jessie Millard English, and the New York journalist, Margaret Blake Hall.

Also a proponent of New Thought, English (1860–1935) "was one of several advocates who used the cultural resonance of rejuvenation to popularize their own ideas. Her system relied on positive affirmation; the aphorisms included exhortations to 'think my body into Health'" (Stark, p. 53). This copy has her ownership signatures throughout. Hall (1901–1993), the editor of the periodical *New York Spiritualist Leader*, has added her ownership stamp on the front wrapper.

The parts were also issued as separate pamphlets.

12 parts, octavo. Original yellow printed wrappers, wire-stitched and tied with brown cotton cord through metal-rimmed punch holes. Wrappers soiled and toned, creasing to extremities, lower outer corners of approximately first third bumped and chipped, tape repair to pp. 5–6: in very good condition. ¶ James F. Stark, *The Cult of Youth: Anti-Ageing in Modern Britain*, 2020.

£675 183692



2

2

AUSTEN, Jane. Sense and Sensibility; Pride & Prejudice; Mansfield Park; Emma; Northanger Abbey; Persuasion. *London: J. M. Dent & Co.; E. P. Dutton & Co., New York, 1907–09*

A BEAUTIFULLY PRODUCED AND COMPLETE SET

First deluxe Brock editions of the complete novels of Jane Austen, exquisitely illustrated with over 100 colour plates and in the publisher's vellum bindings.

Charles Edmund Brock (1870–1938) and his brother Henry Matthew Brock (1875–1960) were the first to illustrate Austen's world with colour plates, producing an edition together in 1898. Almost a decade later, Dent commissioned Charles to produce fresh illustrations for its "Series of English Idylls", which introduced this deluxe vellum format.

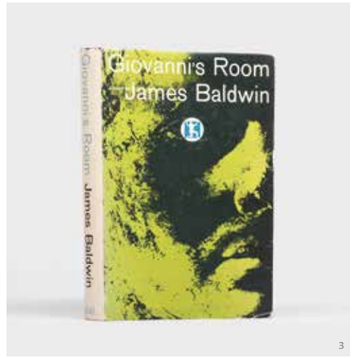
The Brocks prided themselves on the historical accuracy of their illustrations. They collected antique furniture and had their friends model clothing from the period in their Cambridge studio. Charles Brock was elected a member of the Royal Institute of Painters in Watercolour in 1908.

6 works, octavo. With 144 colour plates (including tissue-guarded frontispieces and vignette title pages), all after C. E. Brock. Original vellum, spines and front covers lettered and elaborately decorated in gilt, illustrated endpapers, top edges gilt, others untrimmed. Bindings and decorations bright, light soiling and foxing mostly to rear covers, a little bowing, couple of superficial splits to inner hinges, occasional foxing to contents but generally clean. A near-fine set. ¶ Gilson E114, E116, E120, E124, E127, E129.

£12,500 195155



2



3

3

BALDWIN, James. Giovanni's Room. *New York: The Dial Press, 1956*

"LOVE HIM AND LET HIM LOVE YOU. DO YOU THINK ANYTHING ELSE UNDER HEAVEN REALLY MATTERS?"

First edition of the author's second novel, one of the most important and influential texts of 20th-century gay fiction. Knopf, the publishers of Baldwin's debut *Go Tell It on the Mountain* (1953), turned down the manuscript of *Giovanni's Room* for its homosexual themes, which they feared would alienate Baldwin's existing readers. The novel was picked up by the Dial Press, with whom Baldwin published several of his later works.

Octavo. Original black quarter cloth, spine lettered in silver, green marbled paper boards. With dust jacket. Spine head bumped, light foxing to endpapers and edges; jacket unclipped, spine lightly toned, splash mark and closed tear to foot, light rubbing and a few small chips, tape repairs on verso: a very good copy in like jacket. ¶ James Baldwin & Quincey Trope, *The Last Interview and Other Conversations*, 2014.

£3,000 192698

4

BARTLETT, William Henry (illus.); WILLIS, Nathaniel Parker. American Scenery; or Land, Lake and River. Illustrations of Transatlantic Nature. *London: George Virtue, 1840*



4

WITH MORE THAN A HUNDRED EVOCATIVE STEEL ENGRAVINGS

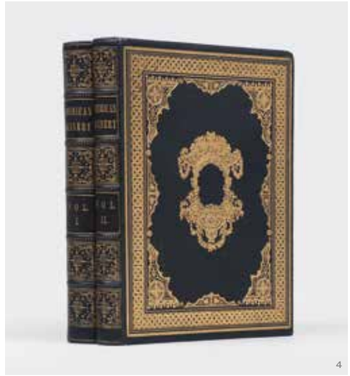
First edition in book form. *American Scenery* shows the principal American cities of the day, including Baltimore, Albany and Philadelphia, and famous scenic vistas, such as Niagara Falls and the Hudson Palisades. Most of the illustrations depict New York and New England, but others concern Virginia, Maryland and Pennsylvania.

Bartlett and Willis were introduced by their mutual friend, Dr William Beattie. Bartlett had established a name for himself as a book artist through his illustrations of Europe and the Middle East. Willis had published a successful travel account of Europe, titled *Pencillings by the Way*, in 1835, and followed it in 1836 with *Inklings of Adventure*, an account of the lands surrounding his home in Susquehanna. *American Scenery* was his first luxury illustrated publication. To achieve it, Bartlett "spent a year in America, during which time he visited Niagara, stayed at Willis's home in the Susquehanna . . . Together they toured Wyoming" (Hunnisett, p. 114).

American Scenery was originally issued in 30 monthly instalments from 1837–39 by the same publisher.

2 vols, quarto (275 × 205). With steel-engraved portrait frontispiece, vignette title pages, and 117 plates by W. H. Bartlett, map, most with tissue guards. Contemporary black pebble-grain roan, spines in gilt compartments, covers richly decorated with gilt frames and centrepieces, board edges and turn-ins tooled in gilt, blue moiré endpapers and matching silk bookmarkers, all edges gilt. Gilt bright, vol. I with small chip and short split at foot of spine, two corners worn, a few plates foxed, occasional offsetting to facing pages. A very good set. ¶ Howes B209, Sabin 3784. Basil Hunnisett, *Steel-Engraved Book Illustration in England*, 1980.

£2,250 179461



4



5

5

BELL, Clive. Poems. *Richmond: printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1921*

First edition, inscribed by the poet on the front free endpaper, "This is my favourite, Clive Bell, Dec. 1929", and with remnants of an envelope addressed in Bell's hand to a "Herbert M. Meyer" of Detroit, Michigan. No other signed or inscribed copy is listed in auction records.

The edition of 350 copies was handprinted by the Woolfs. "The Hogarth order book shows healthy sales to its subscribers, as well as to many bookshops, including New York's Sunwise Turn and Shakespeare & Co. in Paris" (Hussey, p. 222).

Octavo. Original buff wrappers printed in red, hand-sewn as issued. Wrappers lightly toned, tiny creases to edges: a near-fine copy. ¶ Woolmer 12. Mark Hussey, *Clive Bell and the Making of Modernism: A Biography*, 2022.

£3,750 194247


6

A wedding presentation copy of the "Preaching Bible", given to the musician William Hayman Cummings and his wife Clara Anne by her father, the tenor John William Hobbs. His gift inscriptions in both volumes are dated 9 October 1854, the day Clara married his former pupil at St George the Martyr, Queen Square, London. William Cumming added his bookplates in both volumes.

6

BIBLE; English. The Holy Bible, Containing The Old Testament and The New. *Cambridge: John Field Printer to the Universitie, 1666 & 1668*

A WEDDING GIFT FOR THE MAN BEHIND "HARK! THE HERALD ANGELS SING"

Cummings (1831–1915) became a prominent figure in Victorian musical life as a tenor, teacher, musical antiquary, and Principal of the Guildhall School of Music. He is remembered for adapting the melody from Mendelssohn's *Festgesang* for Charles Wesley's "Hark! the Herald Angels Sing" in 1855. His celebrated musical library was dispersed at Sotheby's in 1917.

The extensive family record on the endleaves consists of manuscript entries and journal clippings. It begins with the births and baptisms of William and Clara's children and was continued by successive generations into the 20th century, recording marriages and deaths as branches of the family settled in Australia. Their daughter May Winifred married the statistician George Udny Yule in 1899. Later entries record the death of their grandson Eric Cummings, captain in the 93rd Burma Infantry, from cholera in Mesopotamia during the First World War. The latest family entries extend into the 1940s.

Field's edition is traditionally known as the "Preaching Bible", Herbert noting that its small type and unusually full page made it "well adapted for pulpit use". The engraved general title is dated 1668, while the separate New Testament title is dated 1666, as called for.

2 vols, small quarto (227 × 167 mm). Engraved title page to the Old Testament with architectural borders by John Chantry, title page of the New Testament within typographical rules and with woodcut device, initials. Contemporary black morocco, spines elaborately tooled in gilt, covers framed in gilt roll and fillets, gilt roll on board edges and turn-ins, marbled endpapers, gilt edges. Near-contemporary ownership inscription of "Mrs Eliz'h Clark" to front free endpaper versos; partially removed armorial bookplate to vol. 2; gilt monogrammatic bookplates, church service prayer leaflet tipped in on front pastedown of vol. 1. Sections of blank leaves with manuscript text partly excised. Bindings a little rubbed, sometime refurbished, intermittent foxing, heavier at the engraved title and endleaves. A very good copy, handsomely bound. ¶ Darlow & Moule 697.

£3,500 190980



6

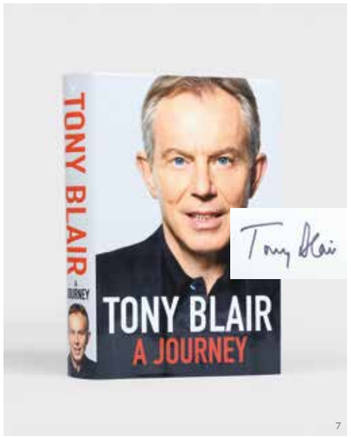
7

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

First edition, signed by the author on the title page and presented in a custom box. Included is the ticket for the signing event at Eason bookstore in Dublin on 4 September 2010. Blair's autobiography charts his career from his election as party leader to his departure from office after becoming the longest-serving Labour prime minister.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Housed in custom black cloth chemise within black quarter morocco box. A fine copy in fine jacket.

£800 192457



7


8

8

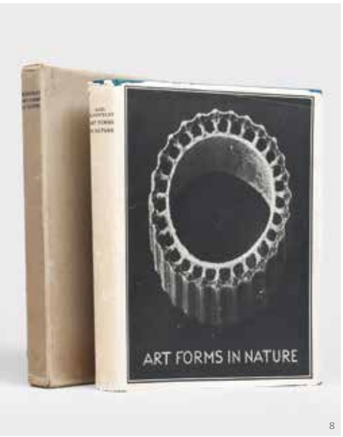
BLOSSFELDT, Karl. Art Forms In Nature. *London: A. Zwemmer, 1929*

First English edition, first published in Germany a year earlier. Blossfeldt pioneered macro botanical photography, using a self-fashioned camera and lens which could magnify a subject by 30 times.

Though invaluable as a botanical study, Blossfeldt's work was created primarily with artists, designers, and architects in mind, as he believed "the plant must be valued as a totally artistic and architectural structure." Geometric and repeating patterns and ornamental details are revealed in close-up images of the flora, showing how nature can inspire design.

Folio. With 120 full-page photogravures. Original blue-green cloth, device and lettering to front board in gilt, spine lettered in gilt. With photographic dust jacket and card slipcase, lettering to spines of both in black. Spine ends and lower corners bumped, contents clean; dust jacket extremities nicked and creased, unclipped; slipcase a little toned and rubbed with paper label and gift inscription: a very good copy in like jacket.

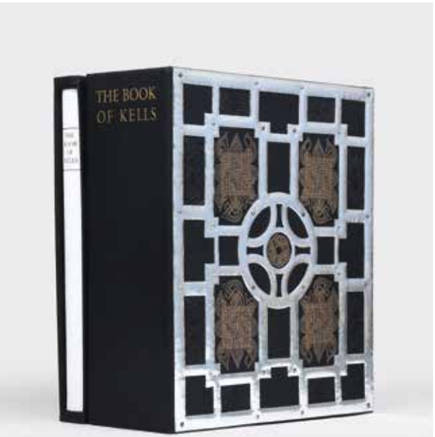
£2,750 193272



8



9



9

9

BOOK OF KELLS. The Book of Kells. Commentary edited by Peter Fox. *Lucerne: Faksimile Verlag Luzerne, 1990*

"AN OBJECT OF UNFULFILLED DESIRE"

First edition, the first full-colour facsimile of Ireland's greatest manuscript, number 1,071 of 1,480 copies. The commentary volume includes a foreword by Umberto Eco and forensic descriptions of the manuscript's text, marginalia, pigments, illumination, script, and historical context. The ninth-century original is held at Trinity College, Dublin.

2 vols, large quartos. Facsimile volume chromolithographically printed pages trimmed and with die-cut holes replicating irregularities of original leaves. Commentary volume including 14 pp. colour illustrations and black-and-white illustrations in text, transparent facsimile sheet loosely inserted between pp. 220–1. Facsimile volume: original white kidskin over bevelled boards, faux raised bands; housed in original black leatherette folding box, spine lettered in gilt, Irish knotwork designs in gilt and blind to front cover, insular-style silver metal furniture with gilt studs to front cover and edges. Commentary volume: original white quarter kidskin, smooth spine lettered in black, brown cloth sides; housed in original black cloth slipcase. Publisher's certificate loosely inserted; commentary volume with large black morocco presentation label to J. Y. Haberer, Chairman of Credit Lyonnais, on occasion of official opening of Woodchester House, Dublin, 25 May 1992. A few spots to white pigskin: near-fine.

£7,500 194063

10

BOWLES, Paul. Let It Come Down. *New York: Random House, 1952*

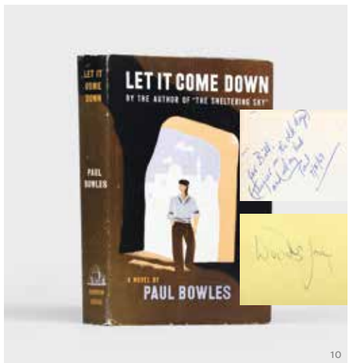
First edition, presentation copy, inscribed by the author on the first blank, "For Bill, (Tangier in the old days), and all my best, Paul, 7/II/69". The recipient was Dr William S. Gray Jr., the chair of the English department at Randolph-Macon College, Virginia, who had a large circle of literary friendships.

In the 1960s, Gray joined Paul and Jane Bowles on a road trip through Madrid, Lisbon, Marrakesh, and finally Tangier, where the couple had lived since 1947.

Let It Come Down is Bowles's second novel, centring on an American protagonist who begins a new life in the International Zone of Tangier.

Octavo. Original grey half cloth, spine lettered in yellow, black sides with blind stripes, front cover with small mounted plate and sun device stamped in orange, yellow endpapers. With dust jacket. Ownership inscription of one Woody Snow to front free endpaper. Spine toned, light rubbing and spots to covers, corners worn, a few faint marks to edges; jacket unclipped, a few nicks, light rubbing and foxing, occasional splash mark: a very good copy in like jacket.

£650 191620



10



11

11

BROOKE, Rupert. 1914 and Other Poems. *London: Sidgwick & Jackson Limited, 1915*

"WE HAVE TAUGHT THE WORLD TO DIE"

First edition, one of 1,000 copies. The volume is divided into four sections, which include the much anthologized "The Soldier" ("If I should die, think only this of me: / That there's some corner of a foreign field / That is for ever England").

Octavo. Portrait frontispiece with tissue guard. Original blue cloth, printed paper spine label, spare tipped in at rear as issued, edges uncut, majority of leaves unopened. Spine ends bumped: a fine copy. ¶ Keynes 6.

£1,750 192354

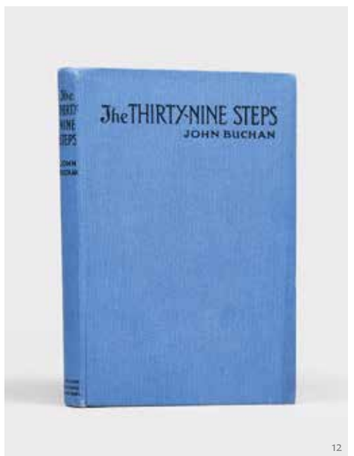
12

BUCHAN, John. The Thirty-Nine Steps. *Edinburgh: William Blackwood & Sons, 1915*

"BREATHLESS ADVENTURE, SECRET INTRIGUE, ESPIONAGE, AND MYSTERY"

First edition of the author's classic man-on-the-run adventure story. Many adaptations for screen, radio, and theatre have followed in the footsteps of Alfred Hitchcock, whose film version was released in 1935.

The story was serialized in the *All Story Weekly* in June and July 1915 and in *Blackwood's Magazine* from July to September. It was published in book form in October.



12

Octavo. With 2 pp. of advertisements at rear. Original blue cloth, spine and front cover lettered in black. Small bumps to extremities, contents lightly toned, front inner hinge cracked but sound. A very good copy. ¶ Blanchard A32.

£1,500 192703

13

CALVINO, Italo. Invisible Cities. Translated from the Italian by William Weaver. *London: Secker & Warburg, 1974*

First edition in English of the author's fantastical catalogue of impossible cities, narrated by Marco Polo to Kublai Khan. The book won the Feltrinelli Prize and was nominated for the Nebula Award for Best Novel in 1975. It was originally published in Italy as *Le città invisibili* in 1972. Weaver's translation was first published in the US by Harcourt, Brace, in 1974.

Octavo. Original grey quarter cloth, spine lettered in silver, black boards, front cover blocked in blind, grey endpapers, top edge grey. With dust jacket. Bookseller's ticket of Foyles. Spine ends bumped, contents gently browned; jacket unclipped, creased and lightly soiled, a handful of nicks to extremities: a very good copy in like jacket.

£750 193534



13

14

CARRET, Philip L. The Art of Speculation. *Boston: Barron's, 1927*

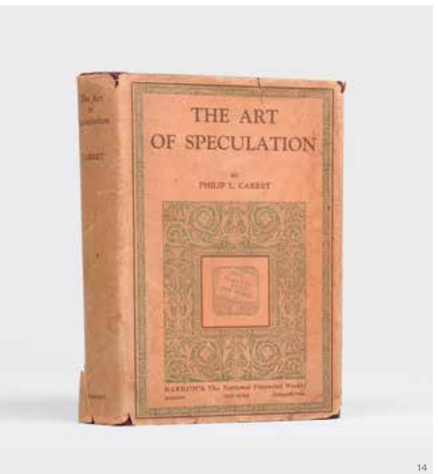
ONE OF WARREN BUFFETT'S INVESTING HEROES

First edition, in the rare jacket, of this enduring influential investing manual. Carret proposes long-term investments in undervalued and steadily growing companies, rather than seeking a quick profit on fluctuating share prices.

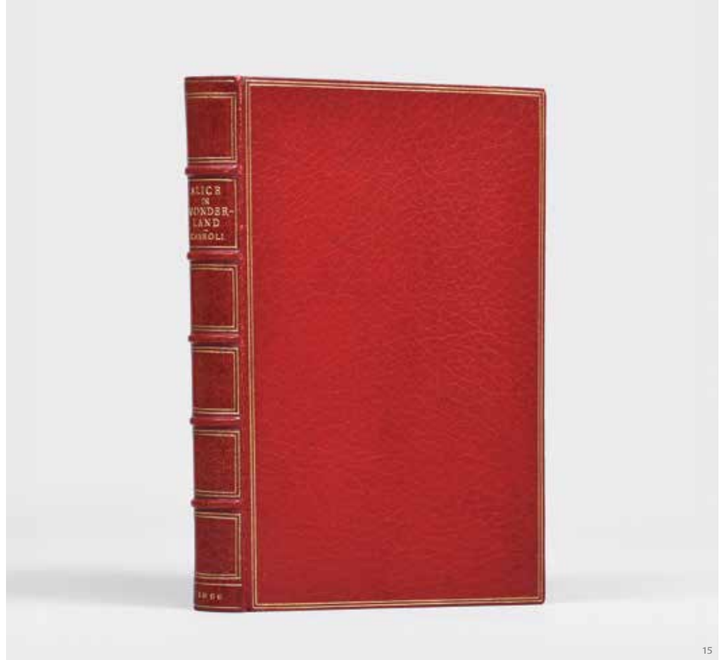
Warren Buffett, whose approach followed Carret's principles, said he had "the best long-term investment record of anyone in America" (Leek). Carret in turn recognized Buffett's potential and was one of the early investors in Berkshire Hathaway.

Octavo. With 3 folding charts, tables in text. Original red cloth, spine and front cover lettered in gilt. With dust jacket. Jacket with couple of short splits along folds, closed tear to front panel, lightly soiled and with one or two minor chips. Binding is very fresh, the gilt crisp and bright and internally clean; a very good copy in like jacket. ¶ Amanda Leek, "How to invest like Warren Buffett's hero Philip Carret", *The Telegraph*, 17 September 2016.

£3,750 192209



14


15

15

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

"AN UNPRECEDENTED WORK OF FANTASY"

First published edition, finely bound by Riviere. This timeless work ushered in "a sea change in children's fantasy and mount[ed] a defiant opposition to the didactic tendencies of Victorian children's literature" (Stableford, p. 63). Continuously in print since publication, *Alice* remains "a universal reference for art, marketing, pop culture, and political satire" (Grolier).

Octavo (191 × 117 mm). Frontispiece and illustrations in text by John Tenniel. With inverted "S" on the last line of the contents page and page 30 misnumbered "3". Early 20th-century red crushed morocco by Riviere, gilt rules to compartments, covers, and turn-ins, blue endpapers, edges gilt, original cloth bound in at end. Minor rubbing to extremities, foxing and occasional marks to contents. A very good copy, handsomely bound. ¶ Grolier Children's 100, 35; Lovett A22.1; Magill I, pp. 7–16; *Printing and the Mind of Man* 354; Williams, Madan, Green, & Crutch 46.

£16,500 192293

16

CARROLL, Lewis. The Hunting of the Snark. *London: Macmillan and Co, 1876*

IN THE SPECIAL RED CLOTH BINDING

First edition, in the publisher's deluxe binding of red cloth. This binding was the issue created for presentation, but presumably not all copies were used for that purpose. Dodgson suggested they might be advertised for sale at a shilling more than the regular binding, but there is no evidence this was ever done.

Carroll's comic verse "describes with infinite humour the impossible voyage of an improbable crew to find an inconceivable creature" (Williams, Madan, Green & Crutch).

Octavo. Frontispiece and 8 illustrations by Henry Holiday, with tissue guards. Original red cloth, spine lettered in gilt, covers richly illustrated in gilt, dark green coated endpapers, edges gilt, binder's label of Burn & Co. on rear pastedown. Bookplate of one Anthony Patrick Jerram to verso of front free endpaper, ownership inscription to verso of frontispiece. Extremities slightly worn, minor abrasion on front cover, short splitting to hinges but sound, minor foxing; a very good copy. ¶ Lovett A63.a; Williams, Madan, Green & Crutch 115.

£2,250 194262

17

CHAGALL, Marc. The Jerusalem Windows. *New York: George Braziller, Inc. & André Sauret, 1962*

WITH TWO ORIGINAL LITHOGRAPHS BY CHAGALL

First edition in English, with two original full-page lithographs by Chagall created especially for the book, bound in as issued. This volume presents Chagall's designs for his series of stained-glass windows created for the Hadassah-Hebrew University Medical Centre in Jerusalem, inspired by the ancient tribes of Israel and recognised as one of the greatest achievements of his career.

The Jerusalem Windows, published the same year as the French edition, *Vitraux pour Jerusalem*, remains the definitive work on the windows and is an artist's book



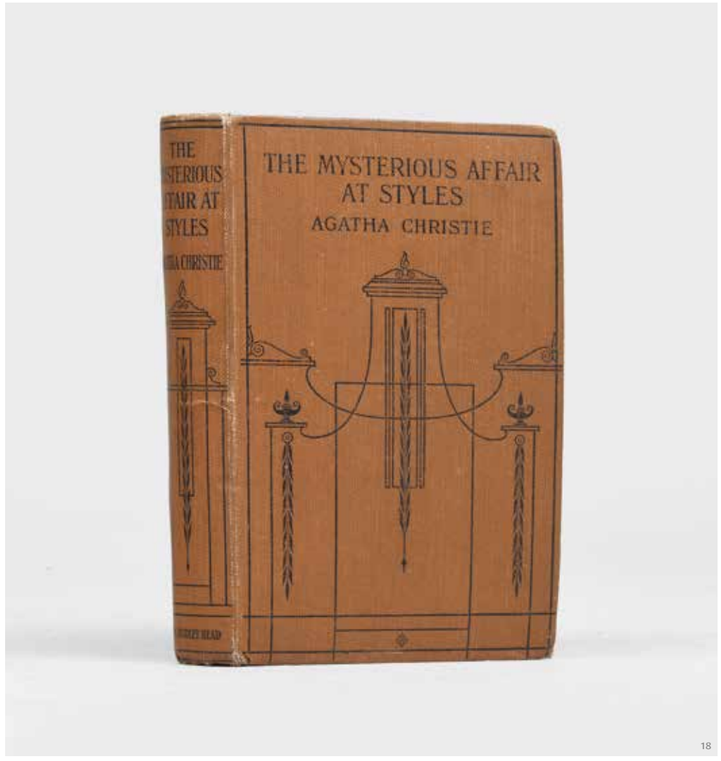
16


17

of the highest calibre. Chagall produced 2 original lithographs especially for this book and directed the printing of a further 36 lithographs of preparatory colour designs.

Quarto. With 2 original lithographs, 36 colour preparatory lithographic designs (some in 20 colours), all printed by Mourlot Fréres; photographs and illustrations. Original red cloth, spine and front cover lettered in gilt, photographic endpapers. With dust jacket. Ink gift inscription to front free endpaper. Contents clean and bright; jacket price-clipped, edges nicked with a few short closed tears, stain to rear panel: a near-fine copy in a very good jacket.

£1,000 193821



18

18

CHRISTIE, Agatha. The Mysterious Affair at Styles. *London: John Lane, The Bodley Head, 1921*

THE DEBUT OF CHRISTIE AND POIROT

First British edition of the author's first book. Printed on cheap, poor quality stock, and bound in thin cloth, copies are not usually found in such lovely and collectible condition.

Christie embarked on a story featuring a detective named Poirot in 1914. Her inspirations were a challenge from her sister Madge, the refugees she saw in Torquay, and the poisons she encountered while working in the Voluntary Aid Detachment of a local hospital. The work was rejected by two publishers and left to languish for a time with John Lane, before he eventually published it in America in 1920 and in Britain in 1921.

Octavo. Original brown cloth, spine and front cover lettered and decorated in art nouveau style in black, top edge black. Cloth bright, extremities minimally bumped, split to front inner hinge but sound, occasional foxing: a near-fine copy.

£20,000 194188

19

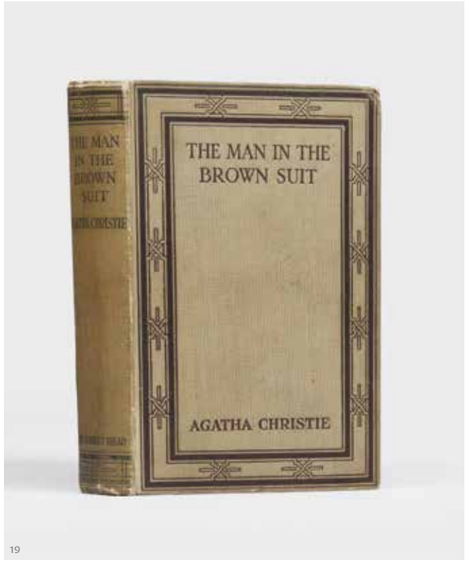
CHRISTIE, Agatha. The Man in the Brown Suit. *London: John Lane the Bodley Head Limited, 1924*

"WHAT GOOD IS MONEY IF IT CAN'T BUY HAPPINESS?"

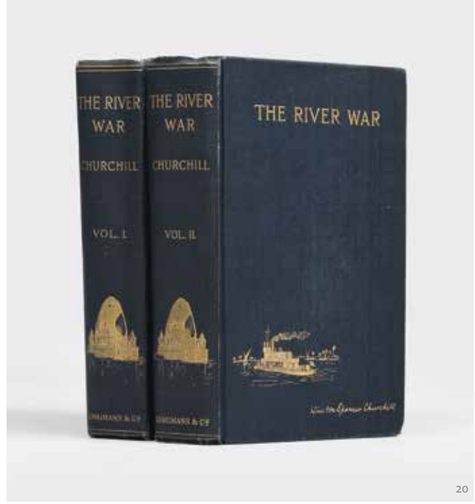
First edition. Christie's fourth novel features the first appearance of Colonel Race, who returned in three later novels. The publishers "had hoped for a detective story, but got instead a well-paced thriller with a strong sense of place, which aficionados consider one of her best. Reviews were generally enthusiastic" (Wagstaff and Poole).

Octavo. Publisher's 2-page adverts at end. Original buff cloth, spine and front cover lettered and with decorative border in brown, top edge brown. Spine a little browned, light rubbing to edges, with small wear to corners, foxing to edges and endpapers, else clean. A very good copy. ¶ Wagstaff & Poole, pp. 30–1.

£3,500 192261



19



20



20

20

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

"A TALE OF BLOOD AND WAR"

First edition of Churchill's second book, his account of the Anglo-Egyptian reconquest of Sudan, based on his experience as a war correspondent and participant in the campaign.

"Arguably the most aesthetically beautiful of original trade editions of Churchill's books, *The River War* is a brilliant history of British involvement in the Sudan and the campaign for its reconquest: arresting, insightful, with tremendous narrative and descriptive power . . . [The] features of that now distant campaign Churchill impressively captures in precise detail and exciting narrative, including his own role in the last great cavalry charge of British history. Finely written chapters trace the history of the Sudan, the rise of the Mahdi, the martyr's death of Gordon and, apparently not much exaggerated, the author's adventures" (Langworth, p. 27). Churchill himself calls it, in the first sentence, "a tale of blood and war".

2 vols, octavo. Photogravure portrait frontispiece to each vol., 5 photogravures, 23 colour maps and battle plans (of which 20 folding), other maps and illustrations in text. Without the publisher's catalogue sometimes present. Original dark blue cloth, titles and pictorial decoration gilt to spines and front covers, black endpapers. Large contemporary ownership signature to half-title of vol. I (Louis Kelly, of Harrington Street, Liverpool); purchase receipt from Maggs, 1970, loosely inserted. Spines bright, a little light shaking and rubbing, inner hinges intact without repair, some foxing to edges and contents. A very good copy. ¶ Cohen A2.1.a (first state); Woods A2(a). Richard M. Langworth, *A Connoisseur's Guide to the Books of Sir Winston Churchill*, 1998.

£5,000 192475

21

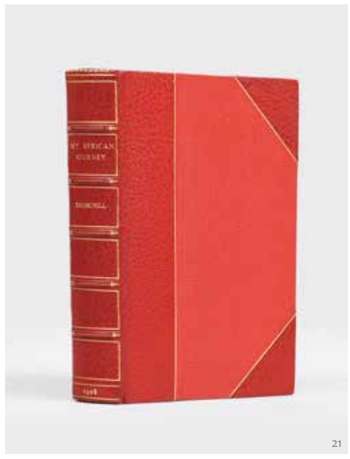
CHURCHILL, Winston S. My African Journey. *London: Hodder & Stoughton, 1908*

HUNTING, BUREAUCRACY, AND JUSTICE IN EAST AFRICA

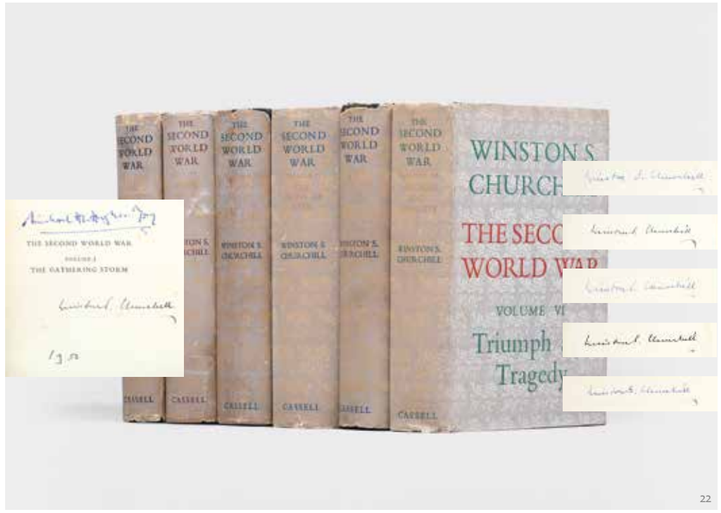
First edition, handsomely bound, of Churchill's account of his travels around British East Africa from October 1907 to January 1908, a highly readable account which "bubbles with Churchill's irrepressible interest in everything new, whether it was the thrill of hunting rhino, the dangers of sleeping sickness, or the engagingly extempore justice of the District Officers" (Woods, p. 81).

Octavo (182 × 120 mm). Photographic frontispiece, 46 photographic plates, 3 maps. Late 20th-century red half morocco by Bayntun, spines lettered in gilt, red cloth sides, marbled endpapers, top edge gilt. Light toning and foxing to contents: a near-fine copy. ¶ Cohen A27.1; Czech, *African Big Game Hunting*, p. 37. Frederick Woods, *Artillery of Words*, 1992.

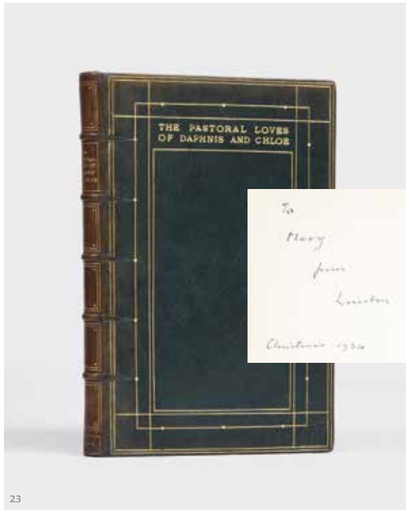
£1,500 185812



21



22



23

22

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

SIGNED IN ALL SIX VOLUMES

First UK editions, signed and dated by Churchill in each volume for Michael Hughes-Young, then working at Conservative Central Office and later an MP. Complete sets signed throughout for a single recipient are scarce in commerce, many having been dispersed into individual signed volumes over the intervening decades.

Churchill has signed on the half-title or initial blanks and dated them 1950, 1949, 1950, 1954, 1954, and 1954. Hughes-Young (1912–1980) added his ownership signature or inscription to each volume, in four cases on the same page as Churchill's.

Hughes-Young was a fellow Old Harrovian who served in the reconquest of Abyssinia and in Europe during the Second World War, in which he was wounded twice and awarded the Military Cross. He retired from the army in 1947 and worked in the publicity department of Conservative Central Office from 1948 to 1955. He entered Parliament as Conservative MP for Wandsworth Central in 1955 and served as Deputy Chief Whip from 1959 to 1964.

The Second World War was Churchill's masterpiece, the single most important historical account of the conflict and a major factor in his award of the Nobel Prize in Literature in 1953. The US editions were published slightly earlier due to contractual obligations, but Churchill treated the UK Cassell editions as the authorized firsts and reserved his final proof corrections for them.

6 vols, octavo. Maps and diagrams, some folding. Original black cloth, spines lettered in gilt, grey decorated endpapers, top edges pink. With dust jackets. Some foxing, front inner hinge of vol. VI cracked; unclipped jackets slightly worn and soiled, without repair, spine panels a little sunned: a very good set in good jackets. ¶ Cohen A240.4; Woods A123(b).

£25,000 194107

23

CHURCHILL, Winston S. (insc.) The Pastoral Loves of Daphnis and Chloe. Done into English by George Moore. *London: William Heinemann Ltd., 1924*

First edition, signed limited issue, presentation copy from Winston Churchill to Mary, Duchess of Marlborough, inscribed by him on the initial binder's blank, "To Mary from Winston Christmas 1934".

Mary (1900–1961) was the wife of Charles Spencer-Churchill, Duke of Marlborough. Winston Churchill, himself a grandson of a Duke of Marlborough, had once stood next in line to the title, until the birth of a male heir. His four-volume biography of John Churchill, the first Duke of Marlborough, appeared between 1933 and 1938.

The leading Irish novelist George Moore was a friend of Winston's mother, Lady Randolph Churchill, and had often been a guest in her house when Winston was young. This is his translation of the second-century pastoral romance by Longus. This copy is number 564 of 1,280 signed copies; a trade edition was issued the same year.

Octavo (224 × 136 mm). Contemporary green morocco for Hatchards, spine and front cover lettered in gilt, concentric gilt panelling to covers, gilt turn-ins, blue endpapers. Spine sunned, front joint restored: a very good copy.

£3,750 188995



24

24

COCTEAU, Jean; IRIBE, Paul (illus.). Vaslav Nijinsky. *Paris: Société Générale d'Impression, 1910*

"A VERITABLE LOVE LETTER TO NIJINSKY"

First edition, one of 934 regular copies on japon, of Jean Cocteau's tribute to Vaslav Nijinsky. The work arranges Cocteau's pair of Nijinsky-inspired poetic triplets into single lines to form captions for Paul Iribe's Beardsley-esque illustrations.

"Nijinsky fascinated Cocteau most on account of his potent mixture of animality and fragility, at once desirable and androgynous, half-angel and half-leopard. He presented for Cocteau a unique, hybrid spectacle of desire, pain and sacrifice. In [this] little-known volume . . . Cocteau signed a veritable love letter to Nijinsky" (Williams, p. 46).

Paul Iribe (1883–1935) came to prominence when the couturier Paul Poiret used his fluid decorative line to create a modern style of fashion plate, subsequently collected in the volume *Les Robes de Paul Poiret racontée par Paul Iribe*. He worked in Hollywood during the 1920s and was Coco Chanel's lover from 1931 until his death.

Quarto, pp. 16. Six plates from line drawings by Paul Iribe. Publisher's silk-tied light card wrappers, printed in red and black. Wrappers a little soiled and creased: a near-fine copy.

£1,500 178987

25

COMPUTING. Macworld, The Macintosh Magazine. Premier Issue. *San Francisco: PC World Communications, Inc., February 1984*

First edition of the inaugural issue, published the month after the launch of Apple's iconic personal computer. The magazine promotes the Mac's revolutionary software, including spreadsheets, word processing, and MacPaint. The first issue also features an interview with Bill Gates (pp. 42–45), in which he discusses Microsoft's role in the Mac's development.

Macworld still specializes in expert information on Apple products.

Quarto. Colour photographic illustrations and diagrams throughout, subscription forms inserted, contemporary Apple branded bookmark loosely inserted. Original colour illustrated wrappers, spine lettered in black and red. A little rubbing to wrappers. A very good copy.

£750 193986

26

CONFUCIANISM – WALEY, Arthur (trans.). The Analects of Confucius. *London: George Allen & Unwin Ltd, 1938*

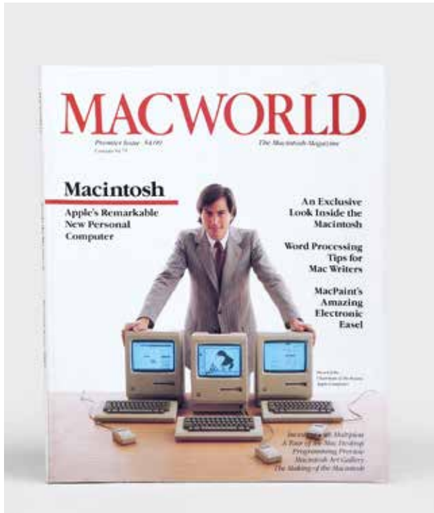
"THE MASTER SAID"

First edition. Waley's interpretation is highly regarded not only for its readability but also for his introductory remarks on the historical context of the *Analects* and the text's complex terminology.

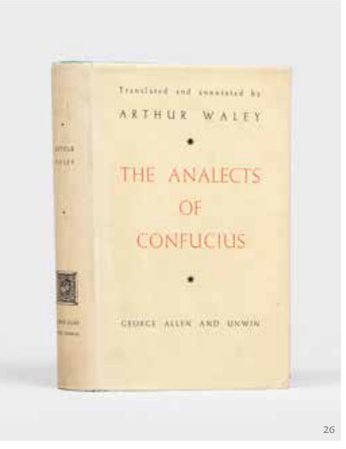
Of the 2,000 copies of the first edition, a portion were issued to members of the China Society in June 1939. These were cased in green cloth with gilt lettering and "China Society" stamped in blind on the spine, in contrast to the tan, black-lettered cloth of the trade issue.

Octavo. Original green cloth, spine lettered in gilt and blind, top edge green. With dust jacket. Contemporary red ink stamp (Chinese: "Bao Lei") on front free endpaper. Lean to spine, spotting internally and on fore edge; jacket unclipped, spine sunned, a few nicks and short splits, tape repair on verso: a near-fine copy in very good jacket. ¶ Johns A26.

£850 193532



25



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27

CUALA PRESS: YEATS, W. B., and others. Broadsides. A Collection of Old and New Songs. *Dublin: The Cuala Press*, 1935

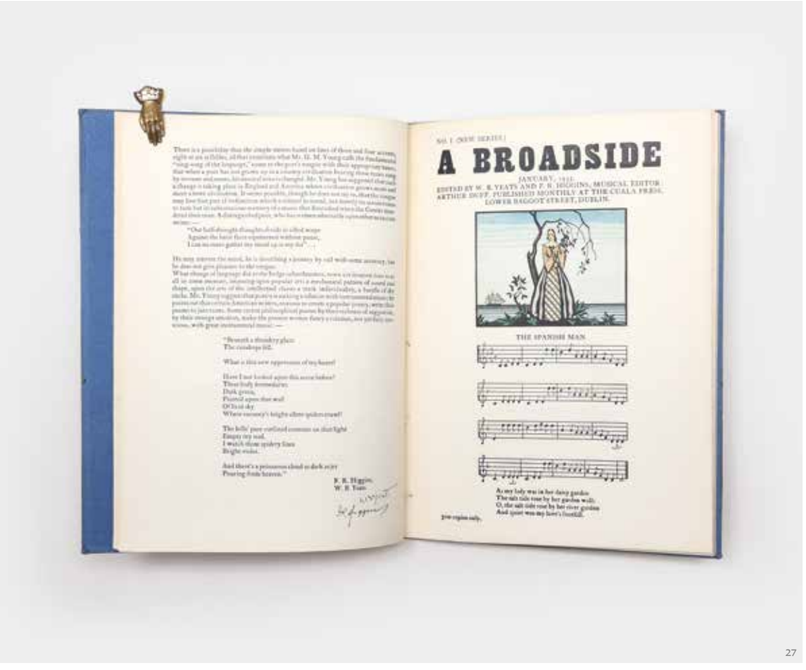
A CELEBRATION OF ANGLO-IRISH SONGS

First edition, one of 100 bound sets signed by the editors W. B. Yeats and F. R. Higgens at the end of the introduction. It collects 12 broadsides that were published monthly throughout 1935 in runs of 300 copies.

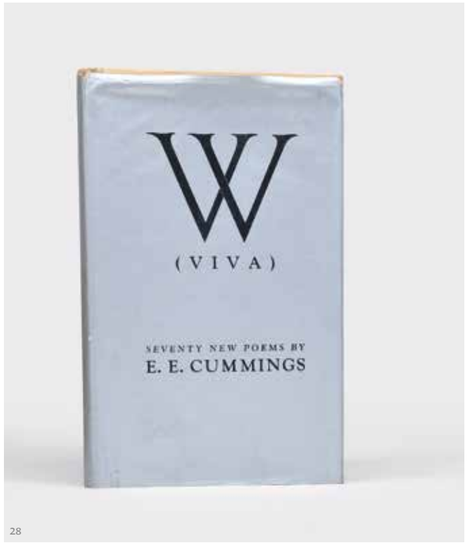
Broadsides exemplify the Celtic Revival ideals of the Cuala Press and pay tribute to the press's initial series of 84 broadsides, issued between 1908 and 1915. Included are traditional ballads alongside new verse by contemporary Irish poets such as Yeats, James Stephens, and Bryan Guinness. The songs are set to music by Arthur Duff, and the woodcut illustrations recall the decorated "slip ballads" traditionally printed on broadsides.

Quarto. Hand-coloured woodcuts in text by Jack B. Yeats, Victor Brown, Sean O'Sullivan, E. C. Peet, Harry Kernoff, and Maurice McGonigal. Original white quarter cloth, blue board sides, printed label to front cover, blue endpapers. Spine a little toned, a few marks to rear cover, light wear to edges, contents bright. A very good copy. ¶ Wade 249.

£2,750 191843



27



28

28

CUMMINGS, E. E. VV [ViVa]. *New York: Horace Liveright*, 1931

First edition of this collection of 70 poems, that contains some of Cummings's most experimental and memorable verse, including "somewhere i have never travelled".

Tall octavo. Original grey quarter cloth, spine stamped in relief on brown ground, yellow board sides, fore and bottom edges untrimmed. With dust jacket. Couple tiny marks to rear cover, spot of wear to upper board edge, small abrasions to second blank; jacket unclipped, slightly creased, a few nicks and small chips, reinforced with tape on verso: a very good copy in near-fine jacket. ¶ Firmage A11a.

£750 182723



29, 30, 31

29

DAHL, Roald. Danny, the Champion of the World. *London: Jonathan Cape*, 1975

"WHAT A CHILD WANTS AND DESERVES IS A PARENT WHO IS SPARKY"

First edition, inscribed by the author on the front free endpaper, "Love Roald Dahl". *Danny* "is perhaps Dahl's most straightforward and lyrical children's book" (Sturrock, p. 467).

The novel is based on a short story first published in the *New Yorker* on 23 January 1959 and collected in *Kiss Kiss* (1960). It was adapted into a film of the same name in 1989, starring Jeremy Irons and his son, Samuel.

Octavo. Illustrations by Jill Bennett. Original orange boards, spine lettered in gilt, top edge orange. With dust jacket. Extremities a little bumped, some foxing and marks to edges, light ink mark on p. 183, a few light creases, pastedowns a little cockled; extremities of unclipped jacket slightly worn, some foxing to flaps: a very good copy in like jacket. ¶ Donald Sturrock, *Storyteller: The Life of Roald Dahl*, 2010.

£3,000 191119

30

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

INSCRIBED WITH A DEFLECTED APOLOGY FROM THE AUTHOR

First edition, presentation copy, inscribed by the author on the front free endpaper, "Dear Anne, I am sorry it took so long to sign but it wasn't my fault, Love, Roald Dahl, 1985".

Octavo. Illustrations in text, all by Quentin Blake. Original light grey boards, spine lettered in gilt. With dust jacket. Extremities a little bumped, some light toning; minor wear to top of unclipped jacket and foot of spine panel: a very good copy in like jacket.

£3,750 193370

31

DAHL, Roald. Rhyme Stew. *London: Jonathan Cape*, 1989

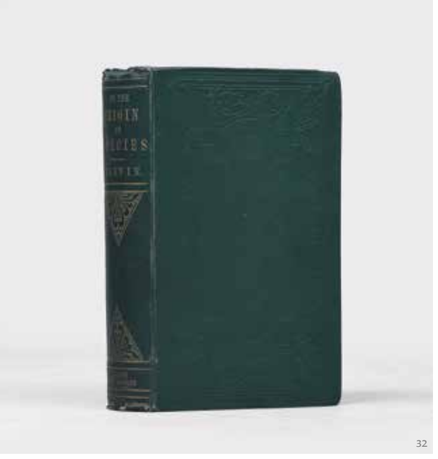
INSCRIBED BY THE AUTHOR

First edition, inscribed by the author on the front free endpaper, "Josh, Love Roald Dahl"

The volume contains 15 comic poems based on well-known children's stories.

Octavo. Full-page and other illustrations within text by Quentin Blake. Original blue boards, spine lettered in gilt. With dust jacket. Some adhesive tape residue to free endpapers; offsetting from inscription to front flap of unclipped jacket: a near-fine copy in like jacket.

£2,250 183874



32

32

DARWIN, Charles. The Origin of Species by means of Natural Selection. *London: John Murray, 1860*

THE MOST INFLUENTIAL SCIENTIFIC WORK OF THE 19TH CENTURY

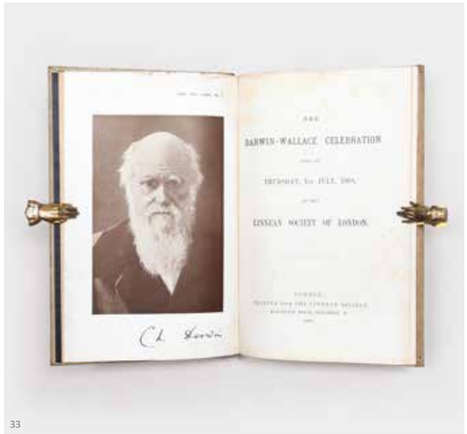
Second edition, the usual issue correctly dated 1860 on the title page, of "the most influential scientific work of the 19th century" (Horblit) and "certainly the most important biological book ever written" (Freeman).

Darwin's *Origin* was first published in 1859. The second edition substantially reprinted the text of the first edition with a few authorial changes, ranging from correction of the misprint "speceies" to the notable dilution of Darwin's "whale-bear" story, where he speculated that a bear scooping insects from the water may evolve into a whale-like creature. The hypothesis was seen as absurd at the time and was seized upon by Darwin's critics to ridicule and criticise both the scientist and his evolutionary theory; Charles Lyell advised him to remove it entirely. "This story is not found again in any printing, except in the American editions of 1860, until the end of copyright" (Freeman).

All copies of the second edition, save for those few dated 1859, are marked "fifth thousand" on the title page, noting the total issue of copies from the first edition onwards; the edition is not otherwise noted as the second edition. It was published, in the form in which it is typically seen, on 7 January 1860 in a print run of 3,000 copies.

Octavo signed and sewn in 12s. Original green diagonal-wave-grain cloth, spine lettered in gilt, covers blocked in blind (Freeman's variant a, no priority), light brown coated endpapers, fore edge untrimmed, Edmonds & Remnants binder's ticket on rear pastedown. Folding diagram facing p. 117. 32 pp. publisher's advertisements dated January 1860 at rear. Contemporary Australian gift inscription on half-title, "William C. Windeyer from Kate and Lottie. December 5th 1860": Sir William Charles Windeyer (1834–1897) was a New South Wales politician and judge. Spine ends and corners bumped, extremities lightly worn, cloth bright and unmarked, expertly recased, contents browned and foxed in places: a very good copy. ¶ Freeman 376. See Horblit 23b (first edition).

£9,750 190193



33

33

DARWIN, Charles, & Alfred Russel Wallace. The Darwin-Wallace Celebration Held on Thursday, 1st July, 1908, by the Linnean Society of London. *London: printed for the Linnean Society, 1908*

MARKING FIFTY YEARS OF EVOLUTIONARY THEORY

First and only edition of this commemorative volume, in the strikingly gilt-stamped original cloth. It celebrates the proposal of the theory of evolution, described in the words of the Linnean Society's president, Dukinfield Henry Scott, as "without doubt the greatest event in the history of our Society since its foundation" (p. 1).

The grand event marked the 50th anniversary of the presentation of Darwin and Wallace's papers on natural selection, first read to the society in 1858 by Charles Lyell and Joseph Hooker. Both papers are reprinted in full alongside the event programme, the list of attendees of the celebratory dinner, the general meeting minutes, and summaries of the special lantern demonstrations delivered during the evening. Of particular interest is a detailed account of the objects exhibited in the library, which comprised natural history specimens illustrating variation across species.

Octavo. Portrait frontispiece of Darwin, 9 plates (7 of which portraits with corresponding facsimile signatures). Original cream cloth, spine lettered in gilt, medallic portraits of Darwin and Wallace stamped in gilt on front cover, black endpapers, top edge gilt. Cloth soiled, spine darkened, extremities rubbed, gilt portraits bright, cockling to endpapers, foxing to contents and edges: a very good copy. ¶ Freeman 353.

£2,000 191094



33



34

34

DAVIS, Frederick Hadland. Myths & Legends of Japan. *London: George G. Harrap & Company, 1912*

First edition, finely illustrated by Evelyn Paul (1883–1963), whose distinctive style was influenced by Dante Gabriel Rossetti.

Octavo. Colour frontispiece and 31 plates, all after Evelyn Paul; title page printed in brown and black. Original blue cloth, spine and front cover elaborately blocked in gilt and silver with "bamboo font" lettering and illustrations of a dragon and a female goddess riding a peacock, top edge gilt, others untrimmed, a few leaves unopened. Christmas 1912 inscription on front free endpaper. Spine dulled but front cover bright, light rubbing: very good.

£800 192811

35

DICKENS, Charles. A Christmas Carol; The Chimes; The Cricket on the Hearth; The Battle of Life; The Haunted Man. *London: Chapman & Hall; Bradbury & Evans, 1843–48*

FINELY BOUND, WITH THE RARE "TRIAL ISSUE" CHRISTMAS CAROL

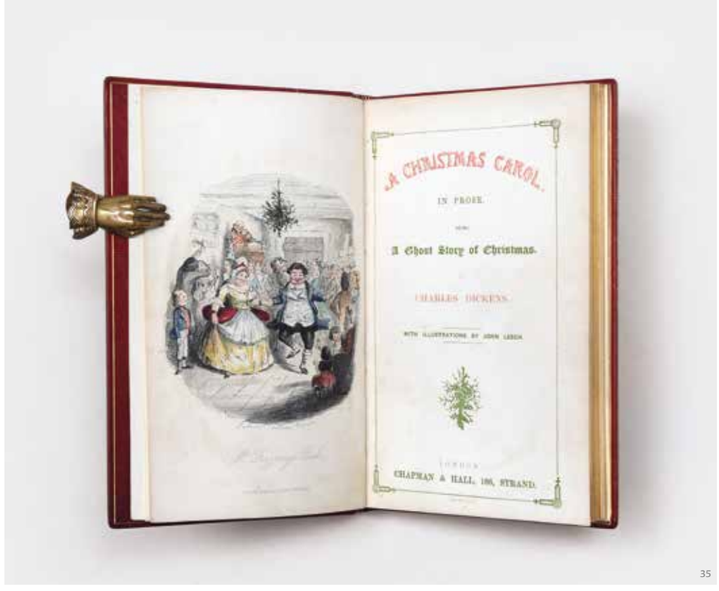
First editions. This copy of *A Christmas Carol* is a rare recorded variant, its title page and half title in their earliest forms, printed in red and green and dated 1844. These leaves were later reprinted, blue replacing the green and the date changed to 1843. Although both forms were published, green-title copies are traditionally referred to as the "trial issue".

In this copy, the first page of text reads "Stave One", whereas "Stave I" is often cited as a point of priority. Smith records two copies which share the unusual combination of both the earliest title page and "Stave One". All other textual points are consistent with those of the earliest printing.

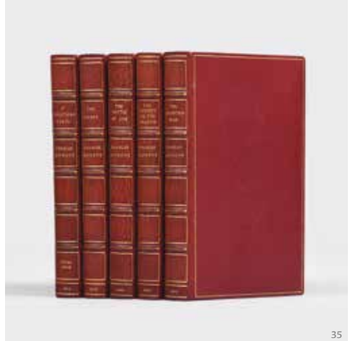
Following the instant success of *A Christmas Carol*, Dickens produced four further small festive books, one for each successive season, skipping Christmas 1847 to complete *Dombey and Son*. *The Chimes* has the second state vignette title page. *The Cricket on the Hearth* has the advertisement leaf in the second state. *The Battle of Life* has the engraved title page in the second state.

5 works, octavo (164 × 102 mm). All bound with half-titles and advertisements, save the advertisements to *The Haunted Man*. *A Christmas Carol* with hand-coloured frontispiece, 3 full-page hand-coloured plates, illustrations within text; other titles with frontispiece and engraved title, illustrations in text by Leech, Maclise, Stanfield, Doyle, and Landseer. Mid-20th-century red crushed morocco by Sangorski and Sutcliffe, spines lettered in gilt, gilt fillet to compartments and boards, twin fillets to turn-ins, light pink endpapers, edges gilt. Housed in red cloth slipcase. Ownership inscription dated 1848 to verso of *Haunted Man* frontispiece. Occasional spot to contents. A near-fine set. ¶ Smith II.4–6 & 8–9.

£25,000 194585



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36

36

DICKENS, Charles. The Personal History of David Copperfield**.**
London: Bradbury & Evans, 1850

"WHATEVER I HAVE TRIED TO DO IN LIFE, I HAVE TRIED WITH ALL MY HEART"

First edition in book form, attractively bound. Following serialization from May 1849 to November 1850, the work was published in book form that November.

Dickens's first novel written in the first person, "*Copperfield* received considerable critical acclaim and before long was widely held to be his greatest work. Undoubtedly it became for very many readers, then as now, his best-loved novel, an opinion in which Dickens himself coincided, calling it in a preface to the book of 1867 his 'favourite child'" (ODNB).

This copy has the first state engraved title page dated 1850, and the second state reading "screwed" rather than "screamed" (p. 132).

Octavo (218 × 133 mm). Engraved frontispiece and vignette title, 38 engraved plates, all with tissue guards and after H. K. Browne (Phiz). Near-contemporary polished calf, green spine label, compartments decorated in gilt, triple gilt fillet with corner device bordering covers, gilt rolls to board edges and turn-ins, dark green coated endpapers, top edge gilt, Part 17 wrappers taken from another copy and bound in. Faint ownership inscription at head of title page. Binding bright, couple of marks and surface scratches to covers, light rubbing to edges, oxidization of plates, text largely clean, final leaf a little roughly trimmed. A very good copy. ¶ Eckel, pp. 77–8; Hatton & Cleaver, pp. 253–72; Smith I 9.

£3,000 191897

37

DICKENS, Charles. A Tale of Two Cities.
London: Chapman & Hall, 1859

"IT WAS THE BEST OF TIMES, IT WAS THE WORST OF TIMES"

First edition in book form, first state, of Dickens's great historical romance, handsomely bound. "In its tightly organized and highly romantic melodrama and the near-absence of typical 'Dickensian' humour and humorous characters, *A Tale of Two Cities* certainly stands apart from all his other novels" (ODNB). The novel represents Dickens's final collaboration with his long-term illustrator, "Phiz".

The story was published in book form in November 1859, following serialization in *All the Year Round*. The text is here in its first state, with page 213 numbered incorrectly and the signature "b" on the list of plates.

Octavo (218 × 142 mm). Bound without adverts. Etched frontispiece and vignette title page, 14 etched plates, by Hablot Knight Browne (Phiz). Early 20th-century dark purple morocco by Riviere & Son, spine lettered and tooled in gilt, marbled sides and endpapers. Bookplate of Alastair Cheney Bolton (1892–1968). Short split to top of front hinge, small bumps to extremities, contents clean and crisp. A very good copy. ¶ Eckel, pp. 86–90; Gimbel A142; Hatton & Cleaver, p. 331; Kremers, pp. 108–12; Smith 13.

£3,750 187186



37

38

DICKENS, Charles. Great Expectations.
London: Chapman and Hall, 1861

ONE OF THE MASTERPIECES OF ENGLISH LITERATURE

First edition in book form, first impression, of the rarest and most valuable of Dickens's major novels. The novel was serialized in *All the Year Round* from 1 December 1860 to 3 August 1861, before publication in book form in three volumes. Patten suggests that the three-volume format, not used for a Dickens novel since *Oliver Twist*, was chosen to suit the requirements of lending libraries, and notes that 1,400 copies (most of the first impression and over half of the second) were purchased by Mudie.

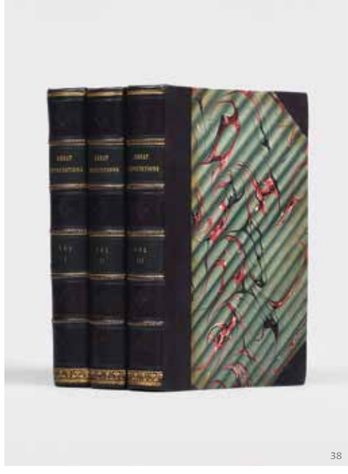
Margaret Cardwell's detailed analysis in Appendices C and D to the 1993 Clarendon edition of *Great Expectations* proposes that the five impressions were printed sequentially, with minor typesetting changes between each. The five impressions within the first edition were labelled as five separate editions, probably to imply rapid sales. Her list of points has proved helpful in verifying that volumes or leaves from different impressions have not been intermingled in rebound sets.

However, it has become clear that her points must be treated with a degree of flexibility. For example, the reading here at Volume III, page 192, lines 11–12, is himself very / carefully, which Cardwell identifies as the second state, but which is also the reading in the Bodleian deposit copy and, in our experience, occurs more often than not, even in copies in the original cloth.

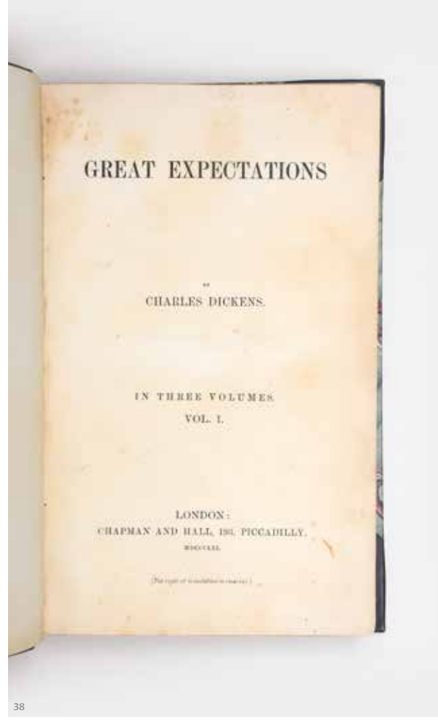
Most points in all three volumes of this set meet her criteria for the first impression, though there are a few departures in Volume III, as is sometimes found.

3 vols, octavo (192 × 118 mm). Issued without half-titles. Vol. III bound without rear adverts. Modern black half calf to style, spines lettered in gilt, blind device in compartments, marbled sides, brown endpapers, top edges gilt, others untrimmed. Ownership inscriptions of one Mrs Gouldsbury at head of titles, washed but visible under strong light. Titles lightly browned, sporadic foxing, crease to lower outer corner of vol. I, pp. 323–6. A very good set.

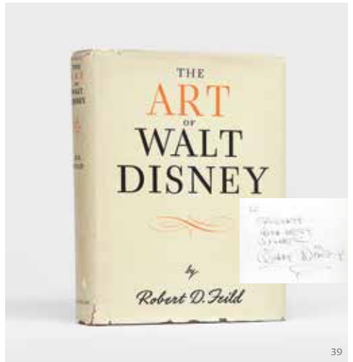
£25,000 192282



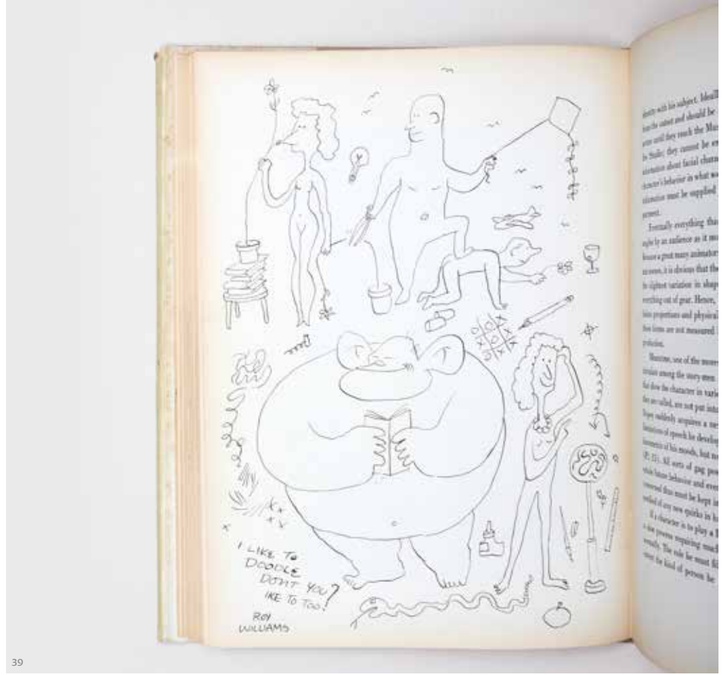
38



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39

DISNEY, Walt – FEILD, Robert D.
The Art of Walt Disney. *New York: Macmillan Company, 1942*

WITH AN ORIGINAL DRAWING THAT ANTICIPATES THE MICKEY MOUSE HAT

First edition, presentation copy, inscribed by the subject on the front free endpaper, "To Elsworth, with best wishes, Walt Disney". This copy of Feild's influential study contains original artwork of nudes by six Disney artists.

Robert Feild (1893–1979) was a professor within the Fine Arts Department at Harvard when Disney received an honorary degree in 1938. At the time, there was controversy whether Disney's work should be considered art. The following year, Harvard terminated Feild's employment, and his departure garnered some significant media attention.

This book, written with the full co-operation of Disney and published during Second World War, seeks to validate the study of animation art as a legitimate academic discipline and also appeal to America's war effort (now that "Mickey has donned the uniform").

Of the six artists, five can be identified.

Roy Williams (1907–1976) began work with Disney in 1930. Posthumously inducted as a "Disney Legend" in 1992, "Big Roy" is remembered as one of the adult mouseketeers in the Mickey Mouse Club and the inventor of Mickey Mouse hats. Williams's drawing includes a large man with enormous ears, and this hints at his future millinery achievement.

Robert "Bob" Gesteland was a Disney animator in the 1930s and 1940s. He worked on *Pinocchio* and *Fantasia*. In a listing of strikers at the Disney Studio in July 1941, he is included as an assistant animator.

George Rowley (1905–1991) joined the Effects Animation department of the Disney studios in 1934 and remained with Disney for 21 years. He worked on a number of features, from *Snow White* to *Lady and the Tramp*. He devised the visual pixie dust effect used in *Cinderella* and *Peter Pan*.

Jerry Hathcock (1911–1997) was an animator at Disney for 17 years, working on films from *Dumbo* to *Sleeping Beauty*. He left to work on Hanna-Barbera's *The Flintstones* series.

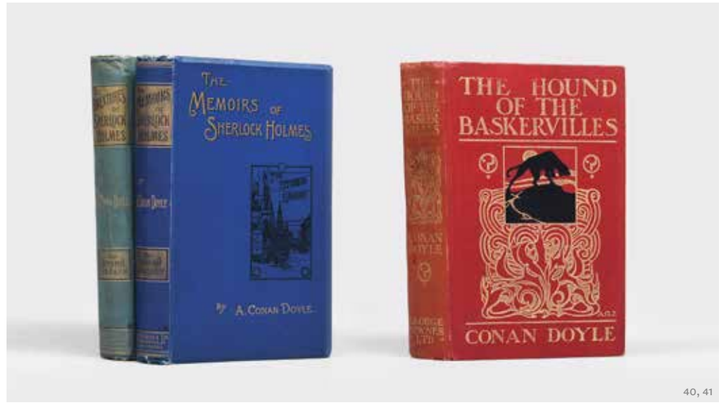
Jack Huber (1914–1998) was an animator and worked within the visual effects department at Disney. He left to work on Hanna-Barbera's *The Tom and Jerry Show* and *The Scooby-Doo Show*.

Quarto. Frontispiece, 58 plates, including some coloured, illustrations in text, extra-illustrated with 6 original drawings. Original tan cloth, spine and front cover lettered in orange and black. With dust jacket. Housed in custom red quarter morocco solander box by the Chelsea Bindery. Minor toning to binding, short tear to front free endpaper, minor loss to edge of pp. 45/46 (not affecting text), small adhesive residue to edge of plate 3 (not affecting image); jacket unclipped, loss to head and foot of spine, a little toned and soiled, edges a little worn: a very good copy in like jacket.

£17,500 179148

40

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



40, 41

THE ORIGINAL COLLECTED SHERLOCK HOLMES SHORT STORIES

First editions of the first two great collections of Sherlock Holmes stories. These tales were gathered from their appearances in *The Strand Magazine* by its proprietor George Newnes; the front covers feature a vignette after the Strand's cover design.

As here, the first issue has the misprint "Miss Violent Hunter" on page 317 and the blank street sign in the cover vignette.

2 works, royal octavo. Frontispiece to *Memoirs*, both illustrated throughout by Sidney Paget. Original pale and dark blue cloth over bevelled boards, spines and front covers lettered in gilt and black, front covers with publisher's vignette in black, patterned floral endpapers, edges gilt. *Adventures* with bookseller's stamp of R. Ingalton Drake, Eton; *Memoirs* with Fox Primary School prize bookplate awarded to one Alex Garrad, dated 1897, and school board ink stamp on title page verso. A few creases to spines, edges rubbed, small wear to ends and corners, sporadic foxing; *Adventures* binding slightly darkened, head of rear joint repaired, inner hinges reinforced with cloth. A very good set. ¶ Green & Gibson A10a & A14a.

£5,000 154450

41

DOYLE, Arthur Conan. The Hound of the Baskervilles. *London: George Newnes, 1902*

"MR HOLMES, THEY WERE THE FOOTPRINTS OF A GIGANTIC HOUND!"

First edition in book form of Sherlock Holmes's literary resurrection after "The Final Problem" (1893). Doyle wrote to his mother, "I think it will work out splendidly . . . Holmes is at his very best, and it is a highly dramatic idea" (Green & Gibson, pp. 129–130).

The story was serialized in the *Strand Magazine* from August 1901 to April 1902.

Octavo. Frontispiece and 15 plates photographically reproducing illustrations by Sidney Paget. Original red cloth, spine and front cover lettered in gilt, gilt art nouveau decoration on spine and on front cover enlarged, incorporating silhouette of hound stamped in black, after a design by Alfred Garth Jones. Spine skewed and lightly sunned, couple of spots to cloth, minor wear to extremities, free endpapers browned, foxing to prelims and edges. A very good copy. ¶ Green & Gibson A26a.

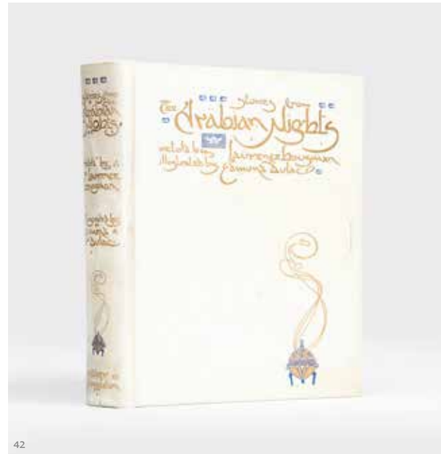
£6,750 192883

42

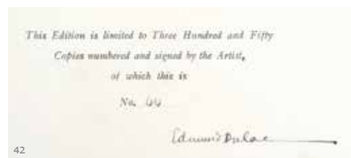
DULAC, Edmund (illus.). Stories from the Arabian Nights. Retold by Laurence Housman. *London: Hodder and Stoughton, 1907*

DULAC'S CHALLENGE TO ARTHUR RACKHAM

Signed limited edition, number 44 of 350 numbered and signed by the illustrator. 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".



42

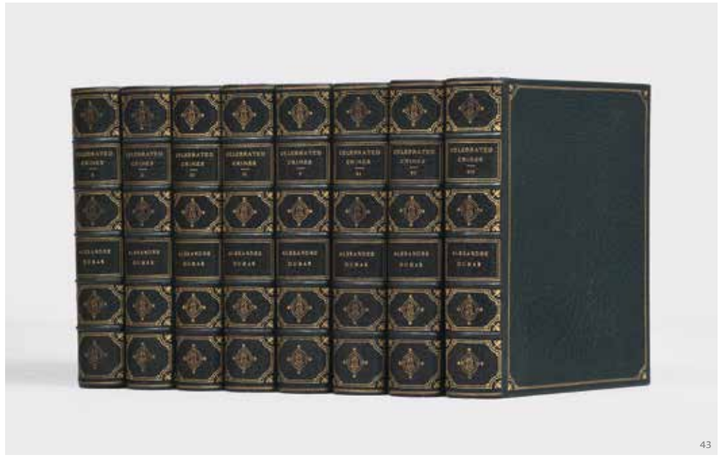


42

It was this book that first announced Dulac's status as a popular artist. "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 vellum, spine and front board lettered and decorated in gilt with blue highlights, dark green endpapers, top edge gilt, others untrimmed. A little soiling to spine, lacking ties, foxing to tissue-guards. A near-fine copy. ¶ Hughey 16.

£2,750 186814



43

43

DUMAS, Alexander. Celebrated Crimes. Translated by I. G. Burnham. *Philadelphia: George Barrie, 1895*

PRISTINE FIN-DE-SIÈCLE LUXURY PRODUCTION

First edition, deluxe limited issue, number 7 of 12 sets bound for subscribers. Dumas wrote *Crimes Célèbres* (1829–40), a collection of violent historical tales, before his famous novels.

The subscriber to this set was Mrs M. A. Quincy, likely Mary Adams Quincy (1846–1928), a member of the prominent Massachusetts political family that included Presidents John Adams and John Quincy Adams.

8 vols, small quarto. Each photogravure plate in four states (one hand-coloured) with tissue guards, front matter printed in red and black. Original green crushed morocco, spines lettered in gilt, compartments and boards framed with double gilt fillet and cornerpieces, black morocco onlay roundels to compartments gilt with devilish face, red morocco doublures with elaborate gilt frames enclosing green, pink, white, and red morocco onlay floral centrepieces, green silk flyleaves, edges gilt. A fine set.

£6,500 190101



43

44

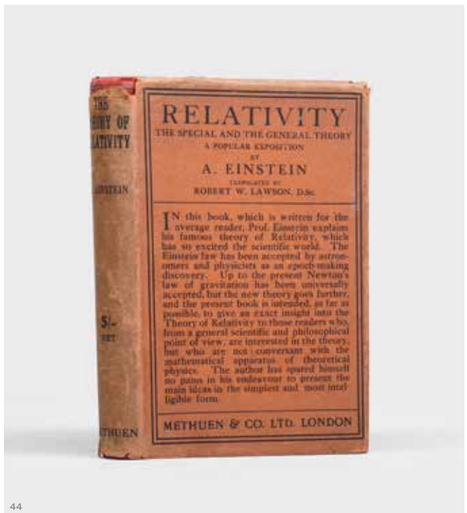
EINSTEIN, Albert. Relativity. The Special and the General Theory. *London: Methuen & Co., 1920*

THE EINSTEINIAN REVOLUTION, TRANSLATED INTO ENGLISH

First edition in English, marking the first appearance of any of Einstein's works in English and including a new chapter by him specially for this edition.

In the summer of 1919, the Eddington experiment confirmed Einstein's prediction that starlight would be slightly deflected around the sun. The announcement immediately transformed Einstein into a front-page celebrity, and shortly afterwards the physicist Robert Lawson (c. 1889–1960) wrote to Einstein to propose "a short article about your theories of relativity and of gravitation for *Nature*" (*Correspondence*, no. 177).

The publisher urged Lawson to make it "as intelligible as possible to the ordinary man" (*Correspondence*, no. 326). The additional chapter (Appendix III) was written by Einstein in only a few hours, at Lawson's insistence that the book would be more accessible if its author could provide a proof of the general theory.



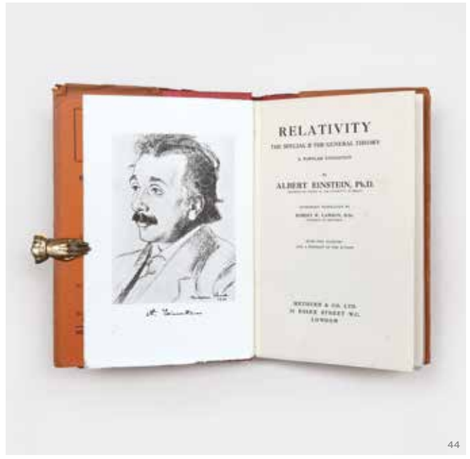
44

At least two states of the jacket have been identified. In this copy, the advertisements on the rear panel record E. J. Urwick as Professor of Economics at the University of Leeds, while another state corrects this to the Tooke Professor of Economic Science at LSE. Similarly, the price for Ivor Brown's *English Political Theory* is given here as 5s., while the other state corrects this to 5s. 6d.

The work was first published in German in 1916: this translation is based on the third edition of 1918. It was published by Holt in America the same year; Weil accords priority to this British edition.

Octavo. Half-tone portrait frontispiece of the author by Hermann Struck, diagrams, figures, and equations in the text, publisher's 8-page catalogue at rear. Original red cloth, spine lettered and ruled in black, front cover lettered and panelled in blind. With dust jacket. Light bumping, cloth bright, minor browning to outer leaves and repaired split to front free endpaper, contents otherwise crisp; slight creasing, toning, and chipping to clipped jacket, marginal loss and repaired tear to head of spine panel: a very good copy indeed in very good jacket. ¶ Weil 90a. Kormos Buchwald, Tilman Sauer, & Daniel Kennefick, eds, *The Collected Papers of Albert Einstein Volume 9: The Berlin Years: Correspondence January 1919-April 1920*, 2004.

£10,000 191899



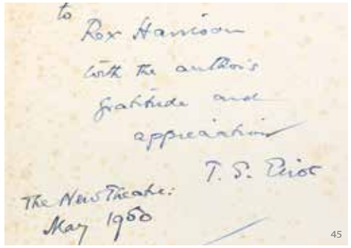
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45

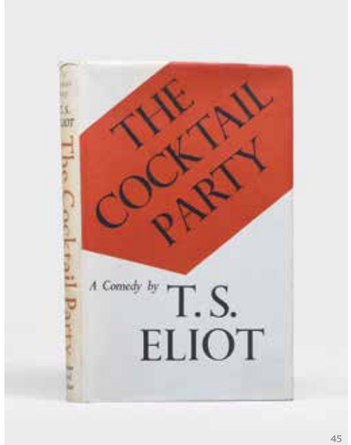
ELIOT, T. S. The Cocktail Party. A Comedy. *London: Faber and Faber Ltd, 1950*

INSCRIBED TO A LEADING ACTOR IN THE LONDON RUN

First edition, inscribed by the author on the front free endpaper, "To Rex Harrison with the author's gratitude and appreciation. T. S. Eliot. The New Theatre: May 1950". Sir Rex Harrison starred as the "Unidentified Guest" to great success when the play transferred to London in May 1950. It premiered at the Edinburgh Festival in August 1949.



45



45



46

This copy has the misprint of 'here' for 'her' on page 29. Gallup notes that copies with and without the error were bound and issued simultaneously.

Octavo. Original green cloth, spine lettered in gilt. With supplied dust jacket. Spine and edges faded, foxing to outer leaves and edges; jacket unclipped, spine toned, a little light foxing, couple of creases and small chips: a very good copy in like jacket. ¶ Gallup A55A.

£3,500 192983

46

ELIOT, T. S. Four Quartets. *London: printed by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, for Faber & Faber, 1960*

THE FINEST EDITION, SIGNED

First Bodoni edition, number 228 of 290 copies signed by the poet. This is the most beautifully produced edition of Eliot's poem, executed in Verona under the direction of the printer Giovanni Mardersteig. The four poems were first published between 1940 and 1942.

Quarto. Original white quarter parchment, spine lettered in gilt, marbled sides ruled in gilt, top edge gilt, others untrimmed. With publisher's marbled slipcase. Fine. ¶ Gallup A43c.

£5,000 192982



47

47

EMBROIDERED ALMANAC. Les étrennes de l'amour sensitif, et de la raison qui égaye. Dédiées a un petit nombre d'Amans, & primitivement à ma bonne Amie. Sur des Airs choisis & connus. Pour la présente Année. Par M. Dumeny. *Paris: Gueffier, [1772]*

FLOWERS, SPANGLES, AND SILKEN LUSTRE

A musical almanac, absent from bibliographies and untraced in institutional holdings, here intricately bound. The amorous theme of the lyrics, intended for familiar melodies, and game for unmarried players, are echoed in the binding's motifs of love. An acrostic spelling "Louise" suggests the name of the beloved whom the title page declares was the original reader.

The contents comprise songs for each month and sign of the zodiac. These are set to familiar airs apart from one, "La Terre, bon conseil aux rois", which does not yet have music to accompany it. A calendar for 1772 records feast days and lunar phases. Its "New Game of Oracles" includes a printed numbered chart forming the game board. Players select a number while blindfolded to reveal a song for either a bachelor or mademoiselle.

A number of almanacs were published under the name Dumeny or Dumenil. Gueffier published more than 20 almanacs between 1741 and 1774, many of which had similar musical or amorous tones. Neither Saffroy nor Grand-Carteret record this publication, though the latter records an almanac of the same name published by Cailleau in 1774 (521).

Small duodecimo (88 × 50 mm), pp. [74]. Woodcut ornamentation throughout. Contemporary binding of cream silk, spine couched with vertical passing threads, boards framed with fine vertical strips of metal plate enclosing wide arabesque border of passing threads couched in wave-like arrangement, metallic passementerie to board fore edges, front board with lovers' knot and crossed arrows above winged flaming hearts in pink and green silk, rear cover with pansies or violets in purple, pink, yellow, and green silk, blue silk pastedowns, gilt edges. Embroidery bright and neat, silk mildly soiled, loss to pink bud embroidery at rear, occasional loss to thread at edges, contents lightly uniformly toned. A beautifully preserved example.

£1,950 195273

48

FAWCETT, Millicent Garrett. Women's Suffrage. A Short History of a Great Movement. *London: T. C. & E. C. Jack, [1912]*

First edition. Fawcett begins her account with Mary Wollstonecraft's *Vindication of the Rights of Women* (1792) and traces the campaign through to the most recent international developments.

For Fawcett, the year 1912 shows considerable grounds for optimism: "Everything points to the growing volume and force of the women's movement. Even if victory should be delayed, it cannot be delayed long" (p. 83).

Small octavo. Single leaf of publisher's advertisement at rear, dated February 1912. Original green cloth, spine lettered in black, front cover lettered and blocked in black. Front joint splitting at head but firm, ends and corners a little worn, occasional light foxing to outer leaves. A very good copy.

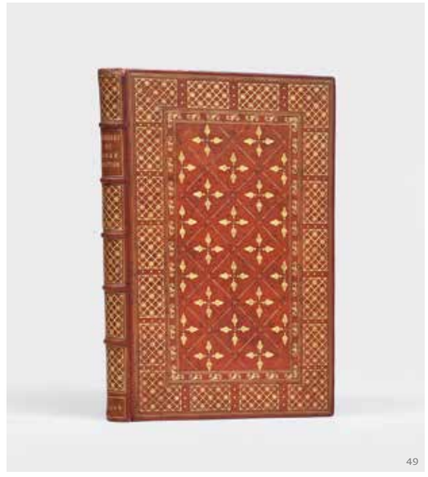
£650 192027

49

FITZGERALD, Edward (trans.); OMAR KHÁYYÁM. Rubáiyát. *London: Gibbings & Company, 1906*

ORNATELY TOOLED

The Museum Edition, the first illustrated by Sir Frank Brangwyn RA (1867–1956), this copy finely bound. Largely self-taught, Brangwyn first gained recognition for his seascapes and travel-inspired paintings, exhibiting at the Royal Academy while still in his teens.



49

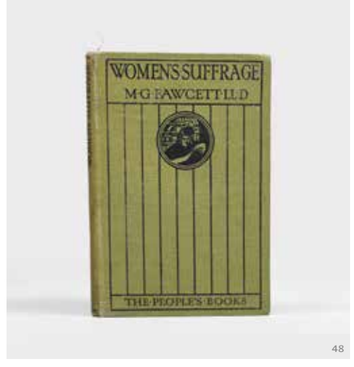


49

He later achieved international renown through his paintings, murals, prints, and decorative designs.

Octavo (243 × 155 mm). With 5 colour plate with tissue guards, title page and verses printed in decorative frames, contents printed in dark green. Contemporary red-brown morocco, spine lettered in gilt, compartments and frames to front board diced in gilt with cross design, inner panel of larger scale diced and cross design tooled with gilt dotted rolls, open dot work, and acorns, foliate gilt roll to turn-ins, gilt edges. Darkened spots to binding, contents foxed. A very good copy. ¶ Potter 34.

£1,200 192334



48

50

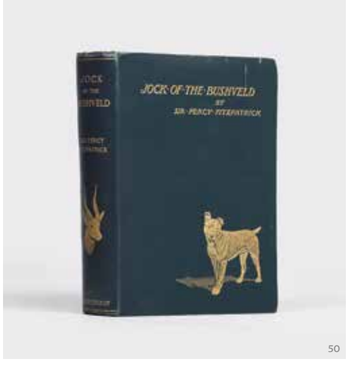
FITZPATRICK, Sir Percy. Jock of the Bushveld. *London: Longmans, Green, and Co., 1907*

"ONE OF THE BEST DOG STORIES EVER WRITTEN"

First edition of this South African classic. Reviewing it in the *Times Literary Supplement*, John Buchan called it "a children's book of the first order" and praised its close observation of the landscape and wildlife. Mendelssohn described it as "perhaps one of the best dog stories ever written". Its enduring popularity sits uneasily with its portrayal of Black Africans, which reflects the assumptions of its colonial setting.

Octavo. Colour frontispiece with tissue guard, 22 plates, margins illustrated throughout. Original green cloth, spine and front cover lettered in gilt, design of antelope to spine and dog to front cover in gilt. Light bumps and nicks to spine ends, small spash marks to head of front cover, tape to front free endpaper verso and rear pastedown, occasional foxing. A very good copy. ¶ Mendelssohn I. John Buchan, "Review: Jock of the Bushveld", *Times Literary Supplement*, 24 October 1907.

£1,500 192573



50

51

FLEMING, Ian. Moonraker.
London: Jonathan Cape, 1955

"THEY WANT US DEAD . . . SO WE HAVE TO STAY ALIVE"

First edition, first impression. The third Bond book was adapted into a film in 1979, starring Roger Moore. This copy is in Gilbert's state "B", printed on thicker paper stock and with the misprint "shoo" corrected to "shoot" on page 10, line 31; both states were issued simultaneously.

Octavo. Original black boards (Gilbert's binding "A"), spine and front cover lettered in silver. With dust jacket. Spine cocked, a few marks to edges; jacket unclipped, spine and rear panel toned, front panel bright, ends and corners nicked: a very good copy in like jacket. ¶ Gilbert A3a (1.2).

£8,750 194422

52

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

"THE LICENCE TO KILL FOR THE SECRET SERVICE, THE DOUBLE-0 PREFIX, WAS A GREAT HONOUR"

First edition, first impression, of the first Bond novel adapted for cinema. Starring Sean Connery in 1962, the film established the iconic theme music and opening gun barrel sequence used throughout the franchise.

Octavo. Original black boards (Gilbert's first state, binding B), spine lettered in silver. With dust jacket. Spine ends bumped, faint spots to edges; jacket unclipped, spine toned, panels bright, light rubbing and nicks to ends and corners: a near-fine copy in like jacket. ¶ Gilbert A6a (1.2).

£2,500 192835

53

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

THE FIRST IN THE BLOFELD TRILOGY

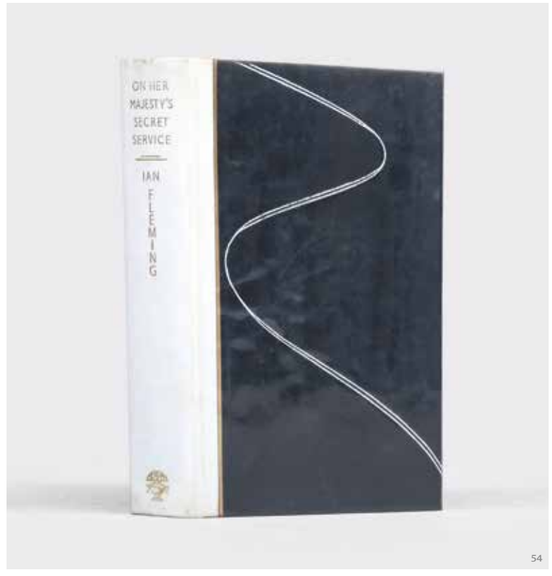
First edition, first impression, of the Bond adventure that introduced the criminal organization SPECTRE and its leader, Ernst Stavro Blofeld.

Octavo. Original dark brown boards, spine lettered in gilt (Gilbert's binding A), skeletal hand motif to front cover in blind. With dust jacket. Minor rubbing to lower edges, contents clean, marginal paper repair to p. 49; jacket unclipped, spine lightly toned, couple of short closed tears and spots of rubbing, faint marks on reverse: a very good copy in like jacket. ¶ Gilbert A9a (1.1).

£750 191806



51, 52, 53



54



54

54

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

HIS ONLY SIGNED LIMITED EDITION

First edition, signed limited issue, number 98 of 250 copies signed by the author. This was Fleming's only signed limited edition; it was published simultaneously with the trade issue on 1 April 1963.

Octavo. Colour portrait frontispiece of author with tissue guard. Original quarter vellum, black sides, spine lettered in gilt, ski track decoration to front cover in white, top edge gilt. With original acetate jacket. Cloth lightly marked, edges and outer leaves slightly foxed; a little rubbing and a couple of tiny nicks to acetate: a very good copy. ¶ Gilbert A11a.

£12,500 187596

55

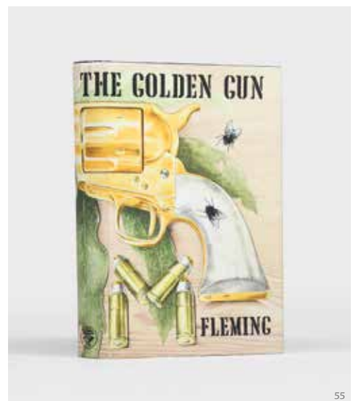
FLEMING, Ian. The Man with the Golden Gun. *London: Jonathan Cape, 1965*

First edition, first impression, second issue, of Fleming's final full-length Bond novel, published eight months after his death. On submission, Fleming had told his editor, "this is, alas, the last Bond", adding that this time he meant it. His estate authorized one final James Bond book by Fleming, the story collection *Octopussy and The Living Daylights* (1966).

The second issue has plain rather than green-and-white patterned endpapers, the stock of which had been temporarily depleted. Cape did not publish the work with plain endpapers again until 1979.

Octavo. Original black boards, spine lettered in bronze. With dust jacket. Minor wear to spine ends; jacket sharp and unclipped: a very good copy in fine jacket. ¶ Gilbert A13a (1.6).

£425 194644



55



56

56

FOLKARD, Charles (illus.); George MacDonald. Original artwork for *The Princess and the Goblin*: "So Up She Went, Stair After Stair". 1949

FANTASY BY FOLKARD

This illustration was reproduced as one of eight colour plates in J. M. Dent's 1949 edition of George MacDonald's *The Princess and the Goblin*. It shows Princess Irene ascending the staircase to her great-great-grandmother in chapter XI.

Charles Folkard (1878–1963) attracted attention with his illustrations for *The Swiss Family Robinson* (1910). He went on to illustrate books for A. & C. Black, including *Grimm's Fairy Tales*, *Aesop's Fables*, *The Arabian Nights*, and *Songs from Alice in Wonderland*. In 1915 he created the *Daily Mail* cartoon strip "Teddy Tail". Later in his career, he illustrated both *The Princess and the Goblin* and its sequel, *The Princess and Curdie*. MacDonald's books influenced Tolkien and C. S. Lewis.

Original ink and watercolour drawing on paper (243 × 165 mm) laid down on card (286 × 192 mm). Signed "Charles Folkard" lower right. Mounted, framed, and glazed (framed size: 342 × 262 mm). A fine and vibrant drawing.

£3,750 189202

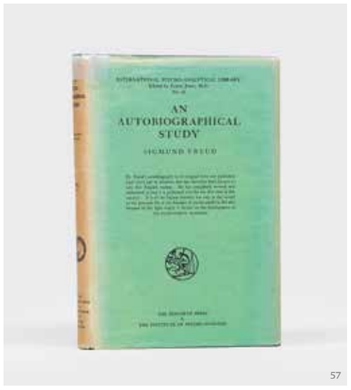
57

FREUD, Sigmund. An Autobiographical Study. The International Psycho-Analytical Library. *London: published by Leonard and Virginia Woolf at the Hogarth Press, and the Institute of Psycho-Analysis, 1935*

THE PREFERRED HOGARTH PRESS EDITION

First British edition, in the scarce dust jacket. This edition contains new material by Freud, including alterations to the text, additional footnotes, and a postscript.

Freud wrote this personal study in 1925, following a commission from *Die Medizin der Gegenwart in Selbstdarstellungen*, a series which aimed to provide a contemporary survey of the field of medicine through the autobiographies of its leading practitioners. The translator, James Strachey, was the younger brother of Lytton Strachey and a patient of Freud's.



57

Strachey's translation was published in New York by Brentano in 1927 and then in this revised edition by the Hogarth Press in 1935. In its postscript, Freud complains that the previous American edition "was injudiciously brought out in the same volume as another essay of mine which gave its title, *The Problem of Lay-Analyses*, to the whole book and so obscured the present work" (p. 131).

Leonard Woolf wrote in his own autobiography, "the greatest pleasure that I got from publishing the Psycho-Analytical Library was the relationship which it established between us and Freud . . . He was not only a genius, but also, unlike many geniuses, an extraordinarily nice man" (p. 166).

Octavo. Original green diagonal-grain cloth, spine lettered and ruled in gilt. With dust jacket. Half-tone portrait frontispiece, leaf of publishers' advertisements at rear. Bookseller's ticket of Thompson's, Southend-on-Sea, on rear pastedown. Rubbing to edges, spots and browning to outer leaves; jacket unclipped, spine and edges toned, a couple of small tears, tape repair to spine head and to partial splits of rear flap fold: a very good copy in like jacket. ¶ Woolmer 367. Leonard Woolf, *Downhill All the Way: An Autobiography of the Years 1919–1939*, 1967.

£1,750 190564

58

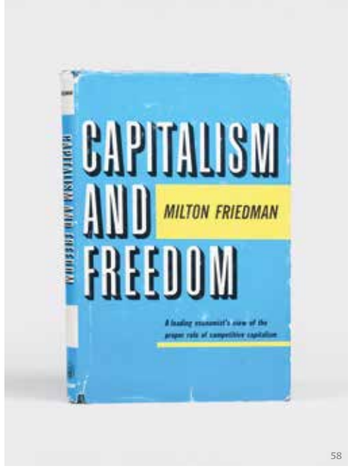
FRIEDMAN, Milton. Capitalism and Freedom. With the assistance of Rose D. Friedman. *Chicago: The University of Chicago Press, 1962*

FRIEDMAN ON FREED MEN

First edition of this canonical text for the neoliberal movement, reasserting the 19th-century conception of liberalism as laissez-faire government.

Octavo. Original blue cloth, spine and front cover lettered in gilt, top edge blue. With dust jacket. Contemporary ink signature of one W. Pei. Hansen, handful of unobtrusive pencil sidelines to contents. Light bumping and rubbing, contents fresh; minor rubbing, chipping, and finger soiling to unclipped jacket, front panel with two short closed tears to foot and central closed tear (touching text): a near-fine copy in very good jacket.

£3,000 192184



58

59

FULLER, John Emery, & Aaron Palmer. Telegraphic Computer, a Most Wonderful and Extraordinary Instrument, by Which Business Questions, of Every Possible Variety, Are Instantly Performed. *New York: John E. Fuller, Proprietor, 1852*

A logarithmic calculating device intended for business use. One side – "Fuller's Time Telegraph" – computes intervals between dates, and the other side – "Palmer's Computing Scale" – calculates equivalencies of area, distance, weight, and volume.



59

The computer was first created by Palmer in 1841, who exhibited it in 1845 at the 18th American Institute Fair in New York. In 1846, Fuller (1799–1878) acquired the copyright and published an improved version featuring his time telegraph, which he exhibited at the 1851 Great Exhibition. The improved device also has a large folding plate depicting mechanical movements.

There were several issues of the computer between 1844 and 1871, including an 1851 English version.

Square board (288 × 288 mm) bordered with red bead-grain cloth and gilt decoration, each side with laid-down printed panel and printed circular slide rule affixed with metal pin. Housed in original dark blue morocco-grain cloth folder, green cloth spine. With 24-page sewn-in instruction booklet, rear pastedown with engraved folding plate by W. Nicholson and O. Pelton. Computer lightly soiled and scuffed, extremities rubbed; folder extremities worn, covers marked, contents browned and mottled, booklet spine reinforced with cloth backstrip: in very good condition.

£750 151591

60

GARNER, Alan. The Owl Service. *London: Collins, 1967*

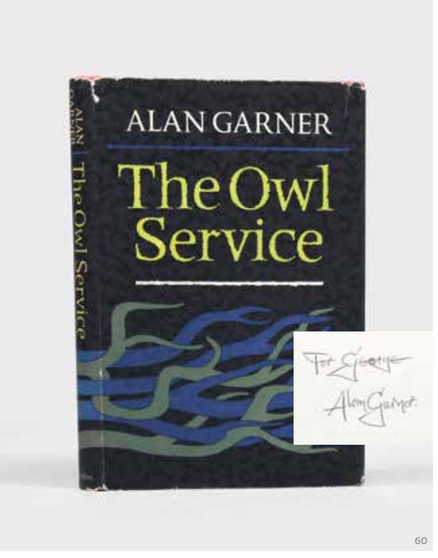
"THE OWLS ARE RESTLESS"

First edition, presentation copy, inscribed by the author on the title page in black ink, "For George, Alan Garner". The work, an adaptation of the story of the mythical Welsh woman Blodeuwedd, won the Carnegie Medal and the Guardian's Children's Fiction Prize.

Alan Garner is an influential figure within the mid-century trend of using mythology to interpret the modern world. His work explores old narratives in an "attempt to 'create new myths' and make sense of social hierarchies" (Pearson, p. 63).

Octavo. Original red cloth, spine lettered in silver, green endpapers with central white and black decorated vignette. With dust jacket. Ownership inscription to front free endpaper. Extremities a little bumped, light browning to free endpapers, small ink stamp ("7898 AUG 67") to rear free endpaper, light foxing to edges; extremities of toned and clipped jacket a little worn with two closed tears to front panel and some nicks: a very good copy in like jacket. ¶ Lucy Pearson, *The Making of Modern Children's Literature in Britain*, 2016.

£1,500 154387



60


61

61

GEORGIAN PLAYING CARDS. Deck of playing cards. *[London: Hall & Son, 1815?]*

GAMING IN REGENCY ENGLAND

A complete deck of Georgian playing cards, remarkably well-preserved.

The design matches a pack attributed to Hall & Son, circa 1815, in Roger Tilley's *Playing Cards* (1973), pages 70–71. It also matches a pack in the British Museum, dated circa 1800–25 (museum number 1876,1014.1617–1668).

The ace of spades bears the royal arms and name of George III alongside its die number 7. Notably, it lacks a duty stamp, despite it being mandated by law from 1765 onwards. Packs intended for export were exempt from duty but normally bore an exportation notice. Its absence may indicate that this was a proof or trial pack, or one produced in evasion of duty.

52 cards (93 × 63 mm), woodblock printed and stencil-coloured in red, yellow, blue, and black, plain backs. Light toning and some soiling, else in excellent condition.

£1,500 194230

62

GLÜCK, Louise. The Wild Iris. *Hopewell, New Jersey: The Ecco Press, 1992*

"CRYING YES RISK JOY / IN THE RAW WIND OF THE NEW WORLD"

First edition, inscribed by the author to a fellow gardener-poet on the half-title, "For Meryl. After the airport. Louise Glück". Meryl Natchez first encountered Glück's works when she bought this copy at an airport bookstore. Natchez evidently told this story to Glück, who had Natchez in attendance while giving a poetry reading at Moe's Books, Berkeley, on 9 February 2012 and at her Stanford lectures.

Natchez has published two poetry collections, *Jade Suit* (2001) and *Catwalk* (2020). Glück's Pulitzer Prize-winning collection contains some of her best-known poems, including "Snowdrops", "End of Winter", and "The Silver Lily".

Octavo. Original dark blue quarter cloth, spine lettered in gilt, yellow paper-covered sides with publisher's blind device on front. With dust jacket. Publisher's mailing slip loosely inserted. A fine copy in fine, unclipped jacket.

£1,500 173715

63

GÖDEL, Kurt. On Formally Undecidable Propositions of Principia Mathematica and Related Systems. *Edinburgh: Oliver & Boyd, 1962*

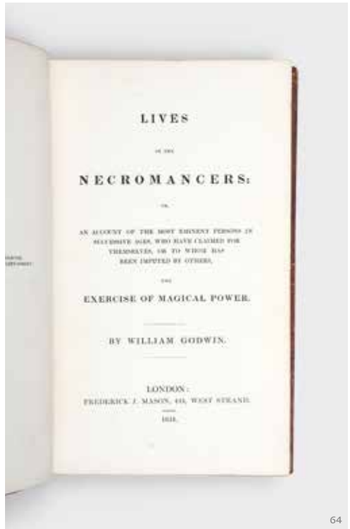
"A MILESTONE IN THE HISTORY OF MODERN LOGIC AND MATHEMATICS"

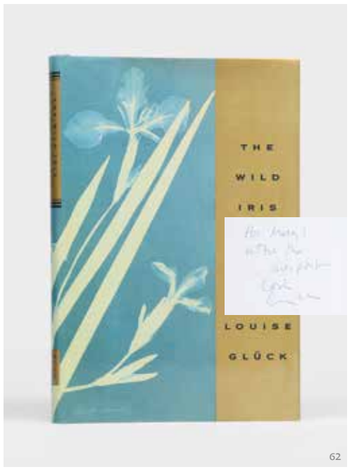
First edition in English of the famed incompleteness theorems. Gödel's tract overturned a century of efforts to place the whole of mathematics on an axiomatic basis and proved that the bounds of mathematics cannot be those of one formal system. This edition includes a preface by R. B. Braithwaite (1900–1990), Knightbridge Professor of Moral Philosophy at Cambridge.

The theorems were originally published in *Monatshefte für Mathematik* in 1931.

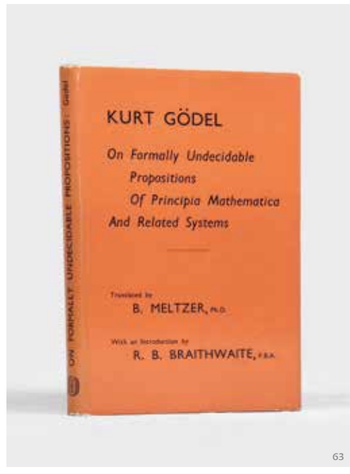
Octavo. Formulae in text. Original light green cloth, spine lettered in red. With dust jacket. Spine foot lightly bumped, faint spotting to edges, contents clean and crisp; jacket unclipped, light rubbing to spine ends, a little foxing to reverse: a near-fine copy in like jacket. ¶ Newman, pp. 1668–95.

£1,750 193204


64



62



63

64

GODWIN, William. Lives of the Necromancers. *London: Frederick J. Mason, 1834*

AN ENLIGHTENMENT DEBUNKING OF THE SUPERNATURAL

First edition of this biographical study of magical practitioners from biblical and classical sources up to the 18th century, such as Zoroaster, Virgil, Merlin, and Joan of Arc. This copy, although unmarked as such, is from the library of Trevor Dawson (1934–2017), a historian of magic and a member of the Magic Circle and The International Brotherhood of Magicians for over 40 years.

Octavo (215 × 130 mm). Contemporary red diced russia, rebacked, covers and board edges decorated with foliate rolls in gilt, turn-ins rolled in blind, marbled endpapers, edges speckled red. Contemporary gift inscription from Louisa W. Savage (1820–1883) to Isabella Erskine Terry (b. 1835) on first blank; partially erased inscription to same. Extremities rubbed, superficial worming to front joint, a few scratches to covers: a very good copy. ¶ Caillet II, 4627 (later edition).

£2,000 146129

65

GOLF – FORGAN, Robert. The Golfer's Handbook. *Edinburgh, London, & Fife: John Menzies & Co.; Marcus Ward; John Innes, 1884*

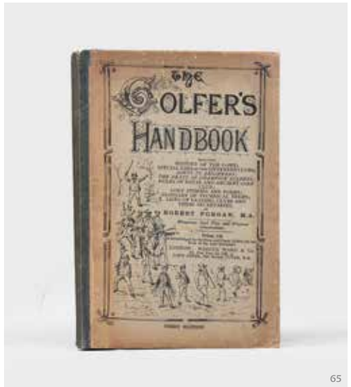
"ACKNOWLEDGED BY THE PRESS AND CRACK GOLFERS THE BEST BOOK OF THE KIND PUBLISHED"

Third edition of the first golfing bestseller, with the ownership signature of W. L. Fox, a leading Cornish golfer. Forgan, son of the famous clubmaker, first published his "lively compilation of instruction and historical information" at Cupar in 1881 (Donovan & Murdoch). By 1897, the title had changed to *The Golfer's Manual*.

Fox, of Carmino House, Falmouth, was a member of the West Cornwall and Royal Cornwall golf clubs. His inscription, on the front free endpaper, is dated November 1889, the year the West Cornwall was founded. In the same year, he took the President's Gold Medal at the Royal Cornwall. The golfing notes on the rear blanks and pastedown are probably his.

Octavo. Frontispiece, and illustrations throughout. Original pictorial boards. A little wear at spine ends, covers peripherally toned, rust marks from wire-stitching, scattered foxing: a very good copy of a fragile book. ¶ Donovan & Murdoch 1240.

£2,750 172053

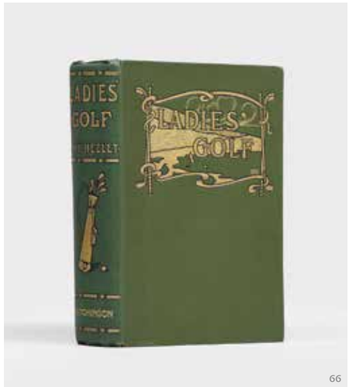


65

66

GOLF – HEZLET, May. Ladies' Golf. *London: Hutchinson & Co., 1904*

"HER STYLISH SWING LED MANY TO ACCOUNT HER THE MOST COMPLETE GOLFER, MAN OR WOMAN, THEY HAD SEEN"



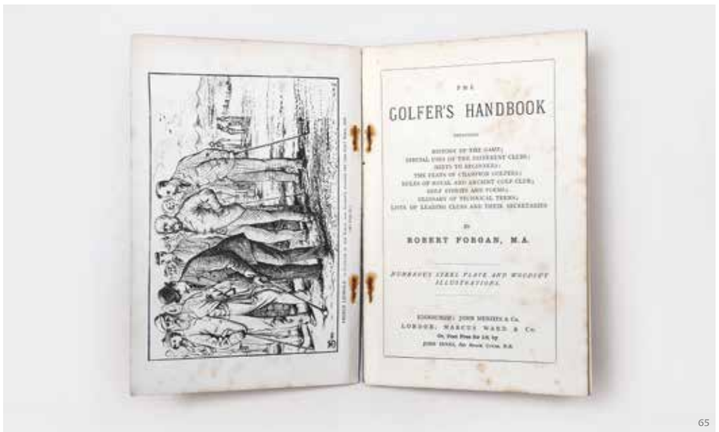
66

First edition of this beautifully produced book by the trailblazing Irish championship golfer. This copy has a July 1904 inscription to Florence Emma Bourn (1871–1939), a member of the Tyneside Golf Club who often competed in national tournaments under the name Mrs T. W. Bourn. The inscriber signs "F. H." and was perhaps the author's sister Florence, likewise an accomplished golfer.

Hezlet (1882–1978) came from a natural golfing family, her other sister – Violet – no less proficient with driver and putter. Her main rival, however, was Rhona Adair, a clubmate at Royal Portrush. "Between them they won four British amateur championships during 1899–1903. Although she could not drive the ball as far as Adair, Hezlet was more accurate. Her stylish swing led many to account her the most complete golfer, man or woman, they had seen. Also admired for her consistency, outstanding iron play, and capacity for rallying from a losing position, she was widely acknowledged as the finest women golfer of her day" (*DIB*). In 2025, her blue plaque was unveiled at Royal Portrush.

Octavo. Half-tone portrait frontispiece, 31 half-tone plates. Original green vertically ribbed cloth, spine and front cover decoratively blocked in gilt and black, top edge gilt, others untrimmed. Occasional pencil sidelining internally. Binding bright, a little spotting internally, otherwise clean: a near-fine copy. ¶ Donovan & Murdoch 20870.

£875 194364



65

67

GRECO, Gioachino. Chess Made Easy: Or, the Games of Gioachino Greco, the Calabrian. *London: printed for J. and P. Knapton, and W. Sandby, 1750*

AN EARLY GUIDE TO GRECO

First edition, based on Greco's *Tratto del nobilissimo giuoco degli scacchi*. Reckoned as the greatest chess player of the 17th century, Greco circulated his manuscripts of games among wealthy patrons from around 1620, and these manuscripts "became one of the most important productions in the literature of chess" (Murray, p. 830).

Gioachino Greco (c. 1600–1634) dominated the era that fell between Ruy López and Philidor, earned his living through chess, and was among the game's first professional players. "A complete game appeals to a larger public than does analysis, however accurate, and it is to this novel feature of Greco's work that its instant and lasting popularity was due" (Murray, p. 830).

Duodecimo (116 × 68 mm), pp. xxvi, 212. Copper-engraved frontispiece by I. S. Müller after C. D. Moor, folding engraved chess board diagram. Contemporary calf, spine rebacked and lettered in gilt, covers ruled in gilt, renewed patterned endpapers. Early ownership inscription on frontispiece recto ("George Johnson his Book"); bookplate of Poul Hage (1906–1984), Danish chess champion. Covers slightly rubbed, small wear to corners, faint damp stain to inner margin of initial leaves, occasional light foxing, folding diagram with partial split to fold and manuscript title on reverse. A very good copy. ¶ ESTC T128171. H. J. R. Murray, *A History of Chess*, 1913.

£1,750 192547



67

68

GROGAN, Ewart S., & Arthur H. Sharp. From the Cape to Cairo: The First Traverse of Africa from South to North. *London: Hurst and Blackett, Limited, 1900*

PRESENTED TO AN OLD KENYA HAND

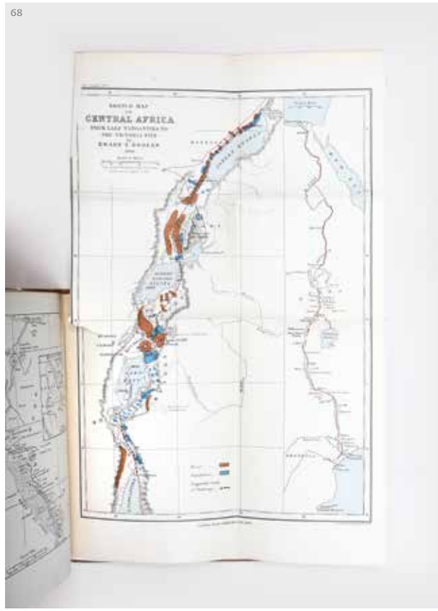
First edition, presentation copy from the author, inscribed on the front free endpaper, "Ewart S. Grogan 1874–1961, the years that the locust Macleod has eaten!", and with a delightful sketch of an elderly, long-tusked elephant. Grogan parodies a biblical quote (Joel 2:25) to refer to Iain Macleod (1913–1970), colonial secretary under Harold Macmillan, who advanced Kenyan independence.

Sent down from Cambridge for rowdyism, Grogan (1874–1967) travelled to the continent in 1895 in response to Cecil Rhodes's call for volunteers to suppress the Matabeleland Rebellion. He returned in 1898 in the company of Harry Sharp, a disaffected solicitor, intending to cross the continent from south to north, in which he succeeded – having mapped several uncharted districts – and realising what Rhodes in his introductory letter calls "for centuries the ambition of every explorer" and establishing (as was Rhodes's dream) that the continent could in theory be crossed by railway.

His handsome book, dedicated to Rhodes, was completed in four months and billed as "the greatest book on African travel and sport ever published"; it became an immediate bestseller.



68

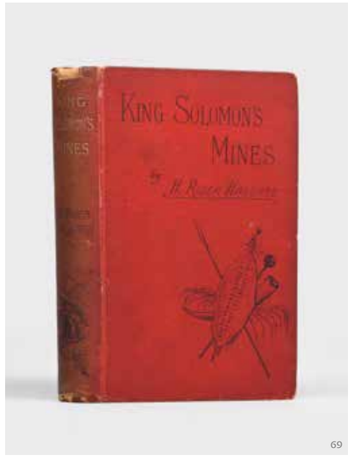


68

The recipient of this copy was Col. Raymond Clephn Werner Nightingale (1921–2000), whose imposing bookplate and embossed library stamp are on the front free endpaper.

Large octavo. Tissue-guarded sepia-toned photogravure portrait frontispiece, 2 plates (1 colour, 1 photogravure), 2 folding colour maps; illustrations (many full-page), headpieces and line drawings in text, from photographs and sketches by A. D. McCormick; 2 pp. of publisher's advertisements at the end. Original orange yellow sand-grain cloth, gilt-lettered spine, large decorative panel in black and white to front cover, top edge gilt, others uncut. Binding refurbished, spine toned, a few marks to covers, closed tears to maps at stubs, scattered foxing: very good. ¶ Czech, p.69; Howgego IV, G51; Mendelssohn I, p. 648.

£2,950 181749



69

69

HAGGARD, H. Rider. King Solomon's Mines. *London: Cassell & Company, Limited, 1886*

AN UNRESTORED FIRST ISSUE

First edition, first issue, with the catalogue of publisher's advertisements dated "5G. 8.85" at the rear. Haggard's best-known book was a formative work of lost-world fiction, and one of the novels that established the form's enduring popularity.

McKay notes that 2,000 were printed. The first 1,000 copies were bound in September 1885 with a catalogue at the rear dated August 1885, as here. The second issue of 500 copies was bound in October 1885 with a catalogue dated from that month. The remaining 500 copies were shipped to the publishers in New York, where they were bound and issued in November 1885.

Octavo. Folding map frontispiece in colour, illustration in text. Original red cloth, spine lettered in gilt and black, spine and covers decorated in black. Housed in a custom black folding box. Spine skewed, extremities worn with some loss to head and foot of spine, hinges split but firm, occasional foxing, short stub tear: a very good copy. ¶ McKay 4.

£4,500 192410

70

HAMILTON, Cicely. Beware! A Warning to Suffragists. *London: Artists' Suffrage League, [c. 1908]*

"THIS IS THE WIFE ALL MEN WOULD LIKE, SHE NEVER THINKS NOR RIDES A BIKE"

First edition of these satirical, pro-suffrage rhymes, accompanied by humorous illustrations. Hamilton (1872–1952) was a co-founder of the Women Writers' Suffrage League. In 1909, she wrote *A Pageant of Great Women*, which became a popular pro-suffrage spectacle staged across Britain. A skilled political satirist, she worked as a playwright, novelist, and journalist, and also wrote in favour of pacifist causes.

The Artists' Suffrage League was founded in 1907. All of the illustrators of *Beware!* were members; Lowndes (1856–1929) additionally served as the chairman and Meeson (1869–1955) was a co-founder. The league produced work in a variety of artistic mediums and formats, including posters and Christmas cards. Lowndes was particularly well-known for her banners and Charlton (1867–1945) for her postcards and calendars.

There are several unrecorded variants of *Beware!*, comprising 32 pages (as here), 30 pages, and 28 pages. The 32-page variant has two additional leaves – one at the front printed with a four-line poem and one advertisement leaf at the rear – and is wire-stitched. In contrast, the 28-page variant lacks the poem, has the advertisements printed directly onto the inside rear wrapper, and is affixed with a split pin in the upper inner corner. There is no established priority.

Quarto, pp. 32. With illustrations by Dora Meeson Coates, Charlotte Hedley Charlton, and Mary Lowndes. Printed on rectos only. Original brownish green printed wrappers, wire-stitched. Wrappers and contents damp-stained and soiled, head of spine and lower outer corner of front wrapper chipped, tape repair to upper outer corner of front wrapper verso: in good condition.

£5,000 192780



70

71

HAMMETT, Dashiell. The Thin Man. *New York: Alfred A. Knopf, 1934*

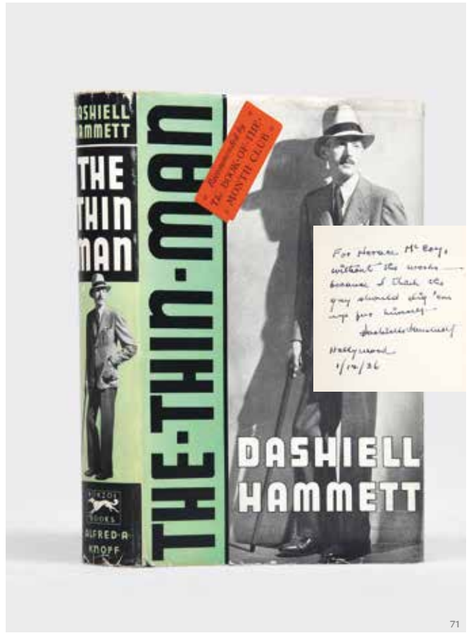
First edition, presentation copy, inscribed by the author to a fellow writer of hard-boiled fiction and noir: "For Horace McCoy, without the works – because I think the guy should dig 'em up for himself. Dashiell Hammett. Hollywood 1/12/36". McCoy is best remembered for his novel *They Shoot Horses, Don't They?* (1935), adapted into a film in 1969 by director Sydney Pollack, starring Jane Fonda.

The novel's instant success took Hammett to Hollywood. MGM paid $21,000 (roughly $350,000 today) for the film rights just eight days after publication, quickly adapting the novel for the screen, starring William Powell and Myrna Loy. Hammett likely inscribed this copy for McCoy while shooting *After the Thin Man*, the 1936 film sequel to the novel; like Hammett, McCoy also worked as a screenwriter in the Golden Age of Hollywood.

This copy has the first state text, with the misprint "seep" for "sleep" on page 209, line 17. The jacket was issued in two colours, with highlights in red or green.

Octavo. Original light green cloth, spine and front cover lettered and decorated in red and blue. With supplied dust jacket. Cloth faded, a few minor marks; jacket unclipped, spine lightly sunned, edges a little creased and nicked, contemporary "Book-of-the-Month Club" sticker to front panel: a very good copy in very good jacket.

£50,000 192999



71

72

HARDY, Thomas. Tess of the D'Urbervilles. A Pure Woman. *London: Macmillan and Co., Limited, 1926*

Limited edition, finely bound, one of 1,500 copies. This edition of *Tess of the d'Urbervilles* is illustrated throughout by the wood engraver Vivian Gribble (1888–1932).

Octavo (230 × 160 mm). Wood-engraved frontispiece, 7 wood-engraved plates, folding map, wood-engravings to text. Contemporary purple morocco by Sebastian Ralph, spine with raised bands dotted in gilt, compartments panelled and with floral tooling in gilt, spine lettered in gilt, covers panelled in gilt, board edges and turn-ins tooled in gilt, marbled endpapers, top edge gilt, others untrimmed. Housed in custom purple leather-entry slipcase. Some marks to morocco, spine sunned. A very good copy.

£600 193285

73

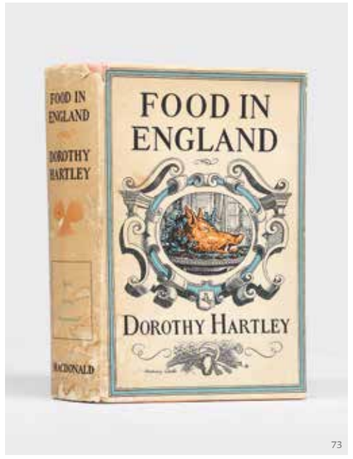
HARTLEY, Dorothy. Food in England. *London: Macdonald, 1954*

First edition. This "treasury of information on the gathering, storing, and cooking of food from the twelfth to the twentieth centuries" (*ODNB*) is widely regarded as the definitive history of English food and cooking techniques.

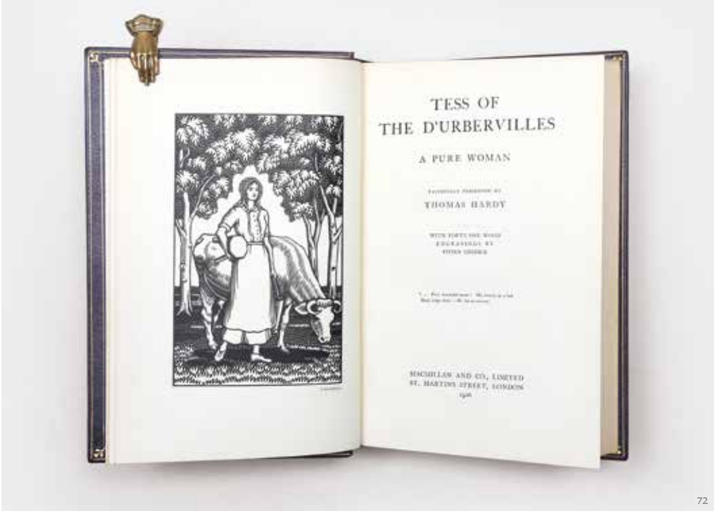
Dorothy Hartley (1893–1985) travelled the country writing a weekly column on English country living for the *Daily Sketch*, "for which she hunted out recipes, customs and folklore" (Worsley).

Octavo. With 8 half-tone plates, illustrations by author in text. Original orange cloth, spine lettered and decorated in gilt. With illustrated dust jacket by Hookway Cowles. Spine a little discoloured around edges, extremities gently bumped and rubbed, edges a touch foxed; jacket price-clipped, spine darkened with a few damp stains extending onto front panel, occasional chips and shallow loss to edges: a very good copy in like jacket. ¶ Lucy Worsley, "My hero: Dorothy Hartley", *The Guardian*, 2 November 2012.

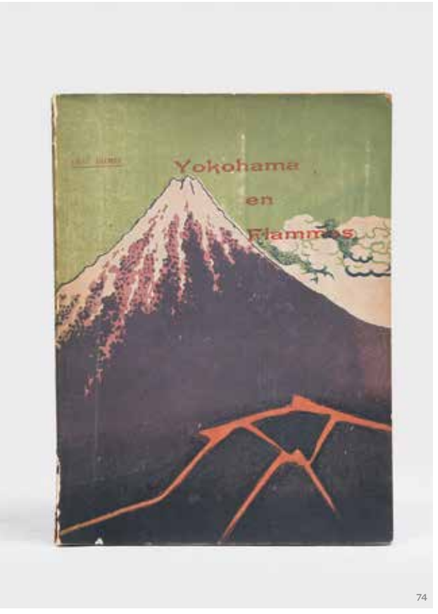
£1,500 193278



73



72



74

74

HAUMAN, Louis. Yokohama en Flammes.
Beijing: Albert Nachbaur, October 1923

THE COMPLETE DESTRUCTION OF JAPAN'S SECOND LARGEST CITY

First edition in book form, number 10 of 50 copies, of this eyewitness account of the Great Kanto Earthquake of 1 September 1923. Hauman, a resident in Beijing, had boarded a ship to leave Yokohama at 11:30 am and experienced the earthquake from the water.

Hauman's account was first released in *La Chine*, Number 51, a French-language journal focused on China and run by the Beijing-based publisher Albert Nachbaur.

Quarto, pp. 26. Seven half-tone photographic illustrations mounted at rear, woodblock illustrations in text; text in French. Original pictorial wrappers, *xianzhuang* binding glued into wrappers as issued, wrappers lettered in red. A little rubbed and cockled, spine ends chipped, contents bright, browning opposite half-tones: a very good copy.

£800 192033

75

HAYES, Richard. The Negociator's Magazine: or, the Exchanges Anatomiz'd.
London: Printed for R. Hayes, and sold by J. Garret, J. King, A. Billingsly and J. Garret, 1719

EDUCATING THE STOCKBROKERS OF THE FUTURE

First edition of this early survey of the British stock market, by a teacher whose profession it was "to qualify young People for Merchandising or Trade" (p. [vii]).

Little is known for certain of Richard Hayes's life, but his joint work as a merchant teacher and a semi-professional accountant are often cited as an example of the origins of modern professional accounting in trade instruction. A contemporary annotation on the advertisement page records Hayes's move to Eastcheap on Cannon Street.

Octavo (154 × 92 mm), pp. [xvi], 268. Woodcut initials, head- and tailpieces, tables in text. Contemporary panelled sheep, rebacked with original spine laid down, spine lettered and decorated in gilt, recornered, edges sprinkled red. With 19th-century bookseller's ticket of Macintosh's, Kirkcaldy. Light bumping and rubbing, infrequent foxing and browning to contents, marginal worming to outer leaves, short closed tear to head of a1–4 and foot of a4, touching text: a very good copy. ¶ ESTC T110914; Herwood, p. 49 (1777 edition). Not in Hanson or *Historical Accounting Literature*.

£1,750 166297

76

HEANEY, Seamus. Door Into the Dark.
London: Faber and Faber Ltd, 1969

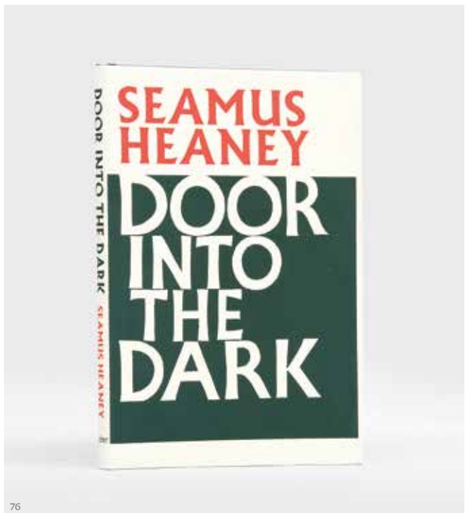
First edition of the poet's second major collection.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Jacket unclipped, mildly rubbed and spotted, short closed tear to rear panel: a near-fine copy in near-fine jacket. ¶ Brandes & Durkan A5.

£650 189729



75



76

77

HEANEY, Seamus. Wintering Out.
London: Faber and Faber, 1972

First edition, preceding the hardback edition of 1973.

Written primarily in California, the poet's third collection marked a period of artistic maturity which served "to awaken the political impulse of Heaney's verse and to liberate him from constraining Anglo-Irish formalism" (Laverty, p. 74). The collection contains Heaney's first poem about bog people, "The Tollund Man", and simultaneously embraces the influence of American poets such as Robert Bly and Gary Snyder.

Octavo. Original printed wrappers, spine and covers lettered in black. Spine gently toned, a little rubbing to extremities. A very good copy. ¶ Brandes & Durkin A8a. Christopher Laverty, "Heaney and American Poetry: The California Narrative", *Estudios Irlandeses*, vol. 15, March 2020 – February 2021.

£650 193613

78

HEANEY, Seamus (trans.). Beowulf.
London: Faber & Faber, 1999

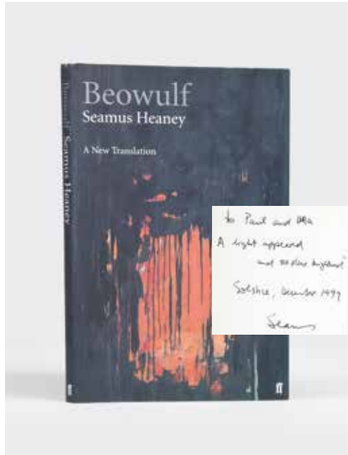
"HEAVEN'S CANDLE / IS SHINING CLEARLY"

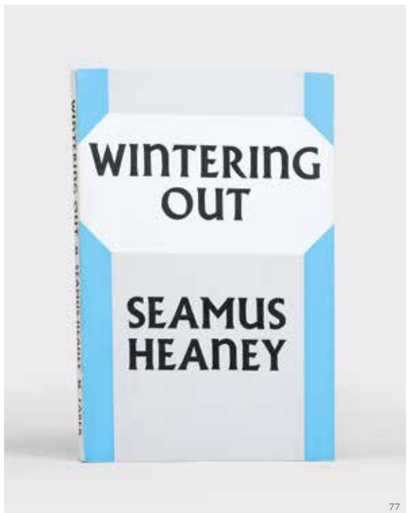
First edition, presentation copy, inscribed by Heaney on the title page to his friends Paul and Ulla Sullivan, "to Paul and Ulla, 'A light appeared and the place brightened', Solstice, December 1999, Seamus". His signed 1999 Christmas card is loosely inserted.

Heaney and Paul Sullivan's decades-long friendship, rooted in a shared love of poetry, grew out of their mutual associations with the printer Peter Fallon, who introduced Sullivan, a stockbroker in Massachusetts, to contemporary Irish literature in the 1970s. Sullivan quickly became an enthusiastic patron and collector of Heaney's writing. When Heaney lectured at Harvard in the 1980s and 90s, Sullivan and his wife Ulla hosted the poet for dinner twice a week; on his return to Ireland, Heaney invited them to stay with him. This copy and the card were acquired direct from the Sullivan estate; Fallon has also inscribed the book on the half-title.

Octavo. Original dark blue boards, spine lettered in gilt, orange endpapers. With dust jacket. Faint marks and creases to unclipped jacket: a fine copy in near-fine jacket. ¶ Brandes & Durkan A72a, AA61.

£2,500 192989

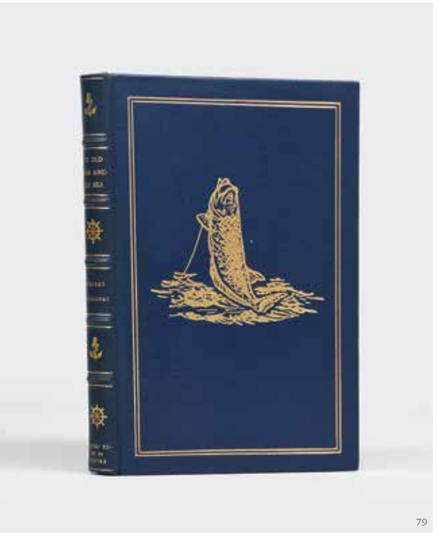




77



78



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79

HEMINGWAY, Ernest. The Old Man and the Sea. *New York: Charles Scribner's Sons, [1954]*

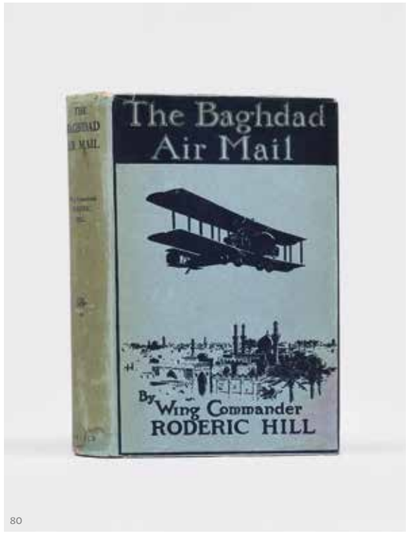
ONE OF TWENTY DELUXE COPIES

Deluxe limited edition, in a fine morocco binding by Whitman Bennett, lettered on the spine "Bound edition of 20 copies". Formerly a film producer, Bennett (c. 1884–1968) established Bennett Book Studios and Bindery in New York after becoming a book dealer in 1925.

Hemingway's final work of fiction was published in 1952, winning the 1953 Pulitzer Prize and being cited for his receipt of the 1954 Nobel Prize in Literature. Grissom dates this issue between 1953–55; an original receipt loosely inserted in this copy is dated 8 October 1954. Grissom also mentions a copy with a limitation statement handwritten on the binder's first blank.

Octavo (199 × 128 mm). Contemporary deluxe limited blue morocco by Whitman Bennett, spine lettered in gilt and stamped with anchor and wheel devices, covers ruled in gilt with pictorial fishing block on front, nautical patterned endpapers, top edge gilt. A fine copy. ¶ Grissom, pp. 286–7.

£2,500 192296



80

80

HILL, Roderic. The Baghdad Air Mail. *London: Edward Arnold & Co., 1929*

First edition, scarce in the jacket. This study by the future wartime commander-in-chief of Fighter Command gives "a fascinating insight into the development of the RAF's desert air mail service between Cairo and Baghdad ... [and] provides a detailed historical account of one man's perspective of operating and living in the Middle East" (Bridge).

Wing Commander (later Air Chief Marshal Sir) Roderic Hill (1894–1954) was Officer Commanding 45 Squadron, based at RAF Hinaidi, Egypt, which in the 1920s operated the Vickers Vernon around the Middle East (Hill also touches on the new Airco DH.9As that were coming in to service). He was stationed in Iraq from October 1924 to September 1926.

Octavo. Photogravure frontispiece, 24 plates, 5 folding maps, illustrations and maps in text. Original red cloth, lettered in black on spine and front cover, latter with silhouette of Vickers Vernon. With dust jacket. Spine lightly sunned, mild damp spots to lower fore-corners with consequent loss of colour, cracked at gutter in a few places but firm; spine of unclipped jacket toned, stain to foot of spine and front and back panels (those to latter transferring some red dye from cloth), a few splash stains to spine panel, some nicks and chips: just about a very good copy in like jacket. ¶ Flight Lieutenant Chloe Bridge, review, *Air Power Review*, vol. 19, no. 3.

£650 177246

81

HOCKNEY, David, & Stephen Spender (ed.). Hockney's Alphabet. *London: Faber and Faber for the AIDS Crisis Trust, 1991*

SIGNED BY HOCKNEY, SPENDER, AND 22 OF THE CONTRIBUTORS

First edition, deluxe signed limited issue, number 249 of 250 numbered copies for sale signed by Spender, Hockney, and 22 of the 27 contributors, among them Doris Lessing, Kazuo Ishiguro, and William Golding.

This work was a collaborative effort created to raise money for the AIDS Crisis Trust. Spender invited an assortment of some of the most eminent British and American writers to contribute texts to accompany Hockney's specially drawn alphabet. All of the writers approached agreed to contribute, with the exception of Norman Mailer, who politely declined. His amusing "letter refusing seemed such a good model for Polite Rejection" that it was nonetheless published as his contribution (preface).

Quarto. With 26 full-page illustrations by Hockney, one for each letter of the alphabet. Original cream quarter vellum, spine lettered in gilt, handmade Fabriano Roma blue paper boards, top edge gilt, printed on Exhibition Fine Art Cartridge paper. Housed in the publisher's blue slipcase, illustrated paper label. Light soiling to slipcase above label: a fine copy in a very good slipcase.

£8,750 193686



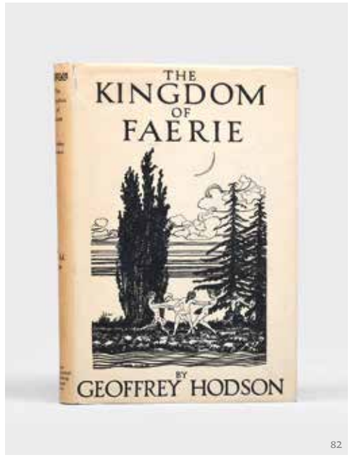
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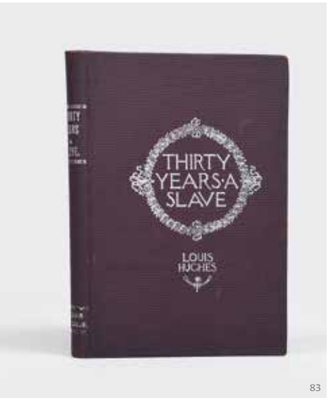
HODSON, Geoffrey. The Kingdom of Faerie. *London: The Theosophical Publishing House, 1927*

First edition, in a sharp example of the scarce jacket. This is the second anthology of fairies by "the Cottingley Clairvoyant". The work gathers Hodson's investigations into the fair folk from across the country and is presented with the theosophical theories behind their existence.

Hodson (1886–1983) was one of the most influential members of the Theosophical Society in the 20th century. He served in leadership roles in lodges internationally and was the author of more than 50 books on spirituality, theosophy, and clairvoyance, largely, as with this work, published by the Theosophical Publishing House.

Octavo. Original light brown cloth, spine and front cover lettered in blue. With dust jacket by Phoebe Stabler, overprice sticker on spine for 3s. 6d. Publisher's sticker on title page. Spine ends gently bumped, neat pencil marks on a few pages; jacket unclipped, spine toned, couple of nicks and one short closed tear: a near-fine copy in very good jacket.

£750 193107



83



83

83

HUGHES, Louis. Thirty Years a Slave. From Bondage to Freedom: The Institution of Slavery as Seen on the Plantation and in the Home of the Planter. *Milwaukee: South Side Printing Company, 1897*

A KEY PRIMARY ACCOUNT OF ENSLAVEMENT

First edition of "one of the most detailed first-hand descriptions of slavery available in the entire slave narrative tradition. In his under-appreciated autobiography, Louis Hughes accomplishes the remarkable literary feat of recording with equal conviction both the injustices of slavery and the capacities of African Americans, while enduring enslavement, to resist demoralization and victimhood" (Andrews).

Hughes was born in Virginia in 1832, the son of a white plantation owner and an enslaved mother. Separated from his mother and sold as a boy, he was enslaved in Tennessee, Alabama, and Mississippi from 1844 until the closing months of the Civil War. His fifth escape attempt succeeded: he reached Union lines in 1865 and returned with two Union soldiers to free his family and friends.

Hughes gives a frank and moving account of his enslavement, his repeated escape attempts, and the punishments that followed. He describes slave markets and auctions, religious life and celebrations among the enslaved, plantation management, hired-out labour, and systems of reward and punishment, while recounting the ordeal of continuing to serve a Confederate enslaver during the final years of the Civil War.

Octavo. Frontispiece portrait, 8 plates of Confederate currency. Original burgundy cloth, lettered and decorated in silver. Slight flaking to spine lettering and very minor rubbing at extremities, endpapers chipped and reinserted, contents clean: a very good copy. ¶ Blockson 10128. William Andrews, foreword to 2002 edition.

£6,500 190637



84



85

84

HUGHES, Ted. Birthday Letters. *London: Faber and Faber, 1998*

Signed limited edition, number 289 of 300 copies signed by the author, from a total edition of 310. *Birthday Letters* was Hughes's controversial collection of poems about his relationship with his deceased first wife, the poet Sylvia Plath. This signed limited edition was published simultaneously with the first trade edition and bound by Smith Settle in Hughes's native West Yorkshire.

Octavo. Original dark blue quarter cloth, spine lettered in gilt on black ground, blue sides, yellow endpapers. A fine copy.

£750 193164

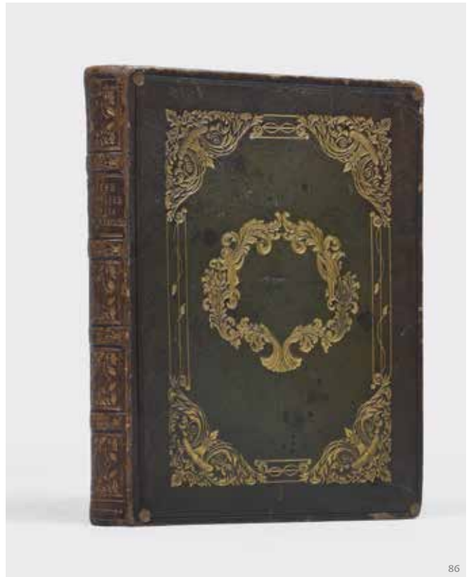
85

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

First edition, limited issue, number 38 of 300 copies signed by the author. This work, a retelling of 24 tales from Ovid's *Metamorphoses*, was named the 1997 Whitbread Book of the Year.

Octavo. Original grey quarter cloth, orange paper spine label printed in black, green boards, orange endpapers. With slipcase. A fine copy in like slipcase.

£750 193448



86



86

86

HUMPHREYS, Henry Noel (illus.); WESTWOOD, John Obadiah. British Butterflies and Their Transformations. *London: William Smith, 1841*

A GEM OF 19TH-CENTURY ENTOMOLOGICAL ILLUSTRATION

First edition of this splendidly illustrated book, one of Humphreys's most accomplished works as a naturalist illustrator. It is a collaboration with the leading entomologist John Westwood, who contributed the letterpress.

A skilled artist trained in Brussels, Humphreys became interested in natural history after a tour of Italy. Upon his return, he settled in London as a neighbour of a relative, the landscape architect and prolific author J. C. Loudon. Humphreys is "deservedly remembered for his extensive and significant contribution to the commercially produced book" (*ODNB*). He wrote for a series of garden periodicals, including Loudon's *Gardener's Magazine*, and published two entomological works with Westwood: the present work on butterflies, and subsequently *British Moths and Their Transformations* (1843–45). Both proved extremely popular.

Westwood (1805–1893) was one of the first entomologists to obtain an academic position at Oxford University and he founded, with Frederick William Hope, the Entomological Society of London. In 1846, the name Westwoodia was given in his honour to a genus of Hymenoptera. He was a skilled insect illustrator, contributing drawings to several publications between the 1820s and the 1840s.

Large quarto (266 × 206 mm). Hand-coloured lithographic title page and 42 plates. Original green roan, spine with gilt raised bands, lettering and floral decoration in compartments, covers with blind frame enclosing elaborate floral border and centrepiece, board edges and turn-ins richly gilt, yellow coated endpapers, edges gilt. Old bookseller's slips loosely inserted; ownership inscription on front free endpaper of London dentist Ashley William Barrett (1848–1939) and his brother Henry John, inscription of one David S. Smith below. Spine and board edges faded to brown, corners worn, a few marks to covers, extremities refurbished, front inner hinge repaired, occasional faint spot of foxing or small mark to contents, else clean. A very good copy.

£1,500 190305

87

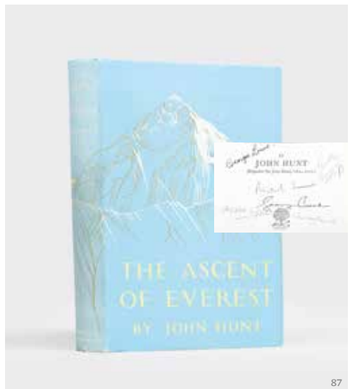
HUNT, John. The Ascent of Everest. *London: Hodder & Stoughton, 1953*

SIGNED BY SIX OF HUNT'S FELLOW MOUNTAINEERS

First edition, signed on the title page by five of Hunt's companions on the 1953 Everest expedition: George Lowe, Michael Ward, George Band, Michael Westmacott, and Charles Wylie. It is also signed by Nwang Gombu, the first person to summit Everest twice.

Octavo. Colour frontispiece, 55 plates (7 colour), illustrations in text. Original blue cloth, spine lettered in gilt, top edge blue. With dust jacket designed by William Heaton Cooper. Contents bright; jacket clipped, spine sunned, abrasion on front panel, small damp stain on verso: a near-fine copy in very good jacket. ¶ Neate H135; Yakushi H269a.

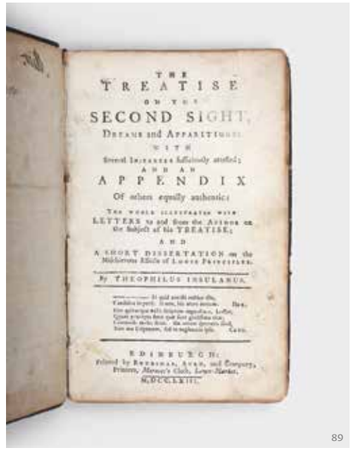
£1,500 191527



87



88



89

88

HURLEY, Frank. Argonauts of the South. *New York: G. P. Putnam's Sons, 1925*

WITH PREVIOUSLY UNPUBLISHED PHOTOGRAPHS

First edition, in the jacket, the scarcity of which is highlighted by Rosove. Many of the plates are after Hurley's photographs, and around half appear in print for the first time. The jacket shows the *Endurance* in the ice.

In 1911 Sir Douglas Mawson invited Hurley to be the official photographer on the Australasian Antarctic Expedition, and from December 1911 to March 1913 Hurley worked "enthusiastically under arduous conditions, taking both still photographs and movie film, and his high spirits made him a popular and valued member of the team" (ADB). Hurley joined Shackleton's Antarctic expedition in 1914 – his photographs have come to define the expedition's heroic struggle for survival.

Octavo. Tissue-guarded frontispiece, 70 plates, 2 folding maps. Original dark green cloth, spine lettered in gilt, front cover blocked in blind and lettered in gilt, photographic endpapers, top edge gilt, fore and bottom edges untrimmed. With dust jacket. Cloth with a few marks, else fresh; jacket flaps without price as issued, loss at foot of spine, general chipping, couple of small repairs: a fine copy in very good jacket. ¶ Rosove 178.A1.

£1,900 192270

89

INSULANUS, Theophilus. The Treatise on the Second Sight, Dreams and Apparitions. *Edinburgh: Ruddiman, Auld, and Company, 1763*

First edition of "the most curious, and perhaps the most extensive work on second-sight which ever appeared" (*Celtic Magazine*, p. 262), which remained a canonical text over the next century as studies of the subject proliferated. The treatise collects over two hundred instances of visions experienced by named individuals from various sources.

The identity of the pseudonymous author remains unresolved, but is most likely one William Macleod, who wrote to a minister offering a copy of the book. Halkett & Laing, however, suggest the Rev. Donald M'Leod. Boswell, in his *Journal of a Tour to the Hebrides with Samuel Johnson*, mentions meeting the daughter of the author. During this trip, Johnson and Boswell made enquiries into the Second Sight, which seems to have been a local tradition; the author of this treatise, himself a believer, writes that it "has obtained credit among all ranks of people, in these western islands of Scotland, and continent adjacent, from very early times down to the present" (p. 2).

Octavo (162 × 100 mm), pp. vi, xxvi, 192. Contemporary sheep, raised bands, lozenge blind-stamped to compartments. Contemporary ownership inscription of one Robert Hall to front free endpaper, with other later inscriptions partly faded or cancelled. Loss to spine ends, front joint delicate, loss to rear free endpaper and title page, cords occasionally visible, sporadic marks and browning to contents, otherwise clean. A very good copy. ¶ ESTC T139124. Halkett & Laing, Dictionary of anonymous and pseudonymous English literature, vol. 6, 1932; James Boswell, *The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D*, 1807; *Celtic Magazine*, vol. 2, no. 19, May 1877.

£1,650 167186



90

90

JACKSON, Shirley. The Haunting of Hill House. *New York: The Viking Press, 1959*

"WE SEE A HORROR STORY DEVELOPING HERE THAT LOVECRAFT WOULD HAVE EMBRACED ENTHUSIASTICALLY" – STEPHEN KING

First edition of the definitive haunted house novel. Jackson's penultimate novel was a finalist for the National Book Award of 1959.

Octavo. Original yellow and blue cloth, spine and front cover lettered in black. With Paul Bacon dust jacket. Spine ends just bumped, spine and edges slightly faded, marks to edges and a few early leaves; jacket unclipped, spine faded, faint stains to rear panel, minor creasing at extremities: a very good copy in like jacket. ¶ Alison Flood, "Textbook terror: How The Haunting of Hill House rewrote horror's rules", *The Guardian*, 11 Oct. 2018. Stephen King, *Danse Macabre*, 1981.

£3,000 194091



91

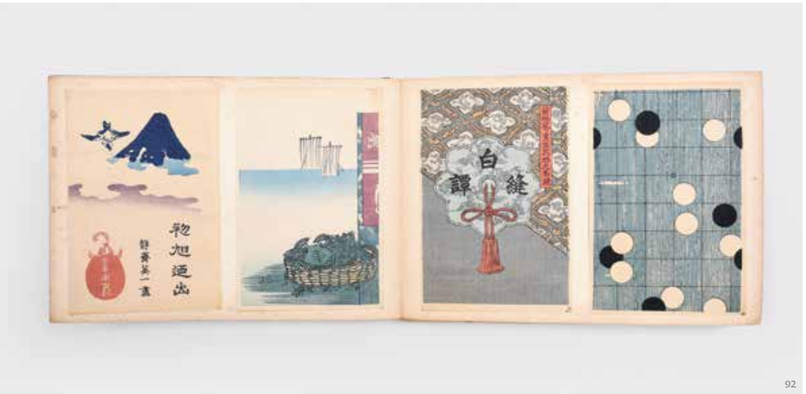
91

JAPANESE ADVERTISEMENTS. A collection of post-war food labels. *Japan: various shops, [c. 1960–80]*

A collection of vibrant wrappers for *bento* lunch boxes sold in train stations across Japan. The labels originate from as far north as Sapporo and Hakodate and as far south as Hiroshima, advertising local delicacies such as sweets, seafood, roasted chestnuts, sandwiches, and rice dishes. Many are stamped with the exact date and time of the food's production.

89 colour labels (9 duplicates, approximately 98 × 81 mm to 290 × 290 mm), many stamped with date in purple ink; text in Japanese mostly on recto. Overall bright, creased and with some staining as expected, some labels folded: a very good collection.

£750 190876



92

92

JAPANESE GRAPHIC DESIGN. An album of early-modern book wrapper designs. *[Tokyo: late 19th century]*

PACKAGING JAPAN'S LITERARY GREATS

A visually striking album of woodblock prints, based on designs for the book wrappers (*fukuro*) that protected multi-volume books in early-modern Japan. Although meant to be discarded, *fukuro* were nevertheless elaborately illustrated by some of the most prominent artists of the day.

The high quality of the prints indicate that this album was likely commissioned by a rich patron based on a personal collection of popular literature. It records the *fukuro* designs for a wide range of books, including many chapters of *Shiranui monogatari*, the longest serialized novel of the Edo period stretching over 90 volumes published from 1849 to 1885. Other famous literary works include Takizawa Bakin's and Katsushika Hokusai's *Chinsetsu yumiharizuki*, Keisai Eisen's *Sono yukari hina no omokage*, and Ryutei Tanehiko's *Inu no soshi*. There are minor differences between these prints and the published designs, most obviously that volume numbers have often been removed.

Landscape quarto, concertina-style. With 130 mounted colour woodblock prints after book wrapper designs (each approximately 180 × 120 mm); text in classical Japanese. Original brown and white striped cloth-covered boards. "367" inscribed on bottom edge and right edge in ink. Prints bright, a little foxing and toning, mostly to album, binding clean: a very good example.

£1,350 190957

93

JONES, Inigo. The Designs, Consisting of Plans and Elevations for Publick and Private Buildings. *[London:] by William Kent, 1727*

LORD BURLINGTON'S MANIFESTO FOR PALLADIAN ENGLAND

First edition of this monumental work. "Oddly enough, more influential than any single building depicted in it were its plates of doors, windows, niches, etc. These plates seem to have had a formative effect upon Gibbs's *Book of Architecture* (1728) and from that point on became a standard feature of 18th-century pattern books" (Harris, p. 251).

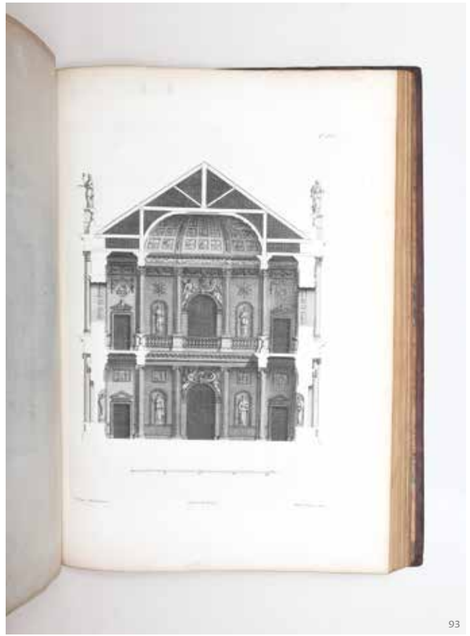
Lord Burlington (1694–1753) acquired a collection of drawings of designs by Inigo Jones in 1720 with a view to publishing them. The project, however, did not begin in earnest until he apppointed William Kent (1685–1748) as editor. Two years later, Kent was appointed Master Carpenter in the Office of Works. Their efforts proved "a significant feature in Burlington's campaign to establish a new standard of taste in England; the first, as it were, in a series of visual exemplars" (Millard, p. 136). Eager to promote public works, Kent devoted the first volume chiefly to designs for a royal palace at Whitehall, though the scheme was in fact the work of Jones's assistant, John Webb. The volume also includes details for doors and windows. Comprising mostly domestic buildings, the second volume includes designs for the Queen's House at Greenwich, a palace on the Thames at Richmond, a dormitory for Westminster School, the portico of Old St Paul's, and Palladio's San Giorgio Maggiore in Venice.

This copy has the vellum book label of William Lowther, first Earl of Lonsdale (1757–1844), who oversaw the construction of Lowther Castle from 1806. He commissioned the grade-II listed building from the architect Robert Smirke, whose most famous work is the British Museum.

2 vols bound in 1, folio (487 × 330 mm). Bound without half-title as usual, otherwise complete. Vol. I: ff. 7, engraved allegorical frontispiece by Bernard Baron after William Kent, 73 numbered plates bearing 51 designs (39 single-page, 7 double-page, 5 folding double-page). Vol. II: ff. 4, 63 numbered plates bearing 46 designs (29 single-page, 17 double-page). Designs credited to Inigo Jones, William Kent, Lord Burlington, and Palladio. Engraved portrait vignette of Inigo Jones on title pages, engraved initials and head- and tailpieces. Copper engravings by Pierre Fourdrinier, Henry Hulsberg, Antoine Herisset, and John Cole, after Henry Flitcroft and William Kent. Contemporary diced calf, green



93



93

morocco spine label, gilt tooling in compartments, floral gilt roll bordering covers, board edges ruled in gilt, marbled endpapers. Old shelf number struck through in pencil on front free endpaper verso; later pencilled shelf number and ownership inscription on first blank. Spine and edges refurbished, spine ends and joints repaired, scratch to front cover, couple of small marks to leather, contents generally clean. A very good copy. ¶ Archer 166.1; ESTC T31727; Harris 385; Millard British 34.

£9,750 194030

94

JOYCE, James. Ulysses. *London: John Lane The Bodley Head, 1936*

"A MAN OF GENIUS MAKES NO MISTAKES. HIS ERRORS ARE VOLITIONAL AND ARE THE PORTALS OF DISCOVERY"

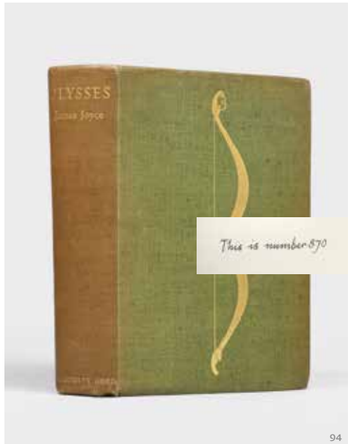
First UK edition, limited issue, number 870 of 900 copies on japon vellum and bound in buckram, from a total edition of 1,000 copies. The Bodley Head *Ulysses* established the text for the succeeding 25 years.

The famous legal judgement by John M. Woolsey lifting the ban in America on the publishing of the book is printed as an appendix, together with the *International Letter of Protest* (1927) against Samuel Roth's piracy of *Ulysses*, to which over 167 literary and intellectual figures put their names, including Wyndham Lewis, E. M. Forster, Albert Einstein, Ernest Hemingway, W. B. Yeats, D. H. Lawrence, Virginia Woolf, and T. S. Eliot.

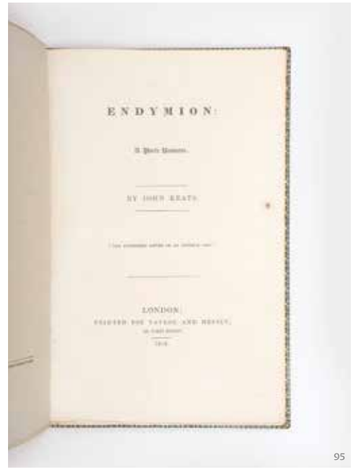
Ulysses was first published in Paris in 1922 by Shakespeare and Company.

Large octavo. Original green buckram, spine lettered in gilt, Homeric bow device designed by Eric Gill on front cover in gilt, top edge gilt, others untrimmed. Ownership inscription on first blank. Spine sunned, bumps to extremities. A very good copy. ¶ Slocum & Cahoon A23.

£2,250 192844



94



95

95

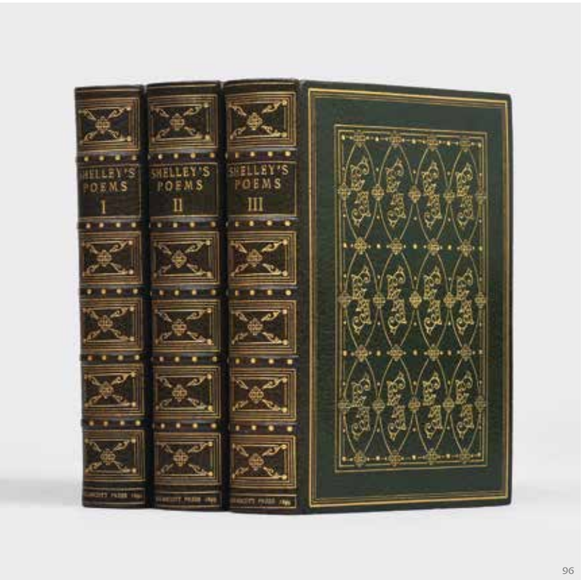
KEATS, John. Endymion: A Poetic Romance. *London: Printed for Taylor and Hessey, 1818*

"A THING OF BEAUTY IS A JOY FOR EVER"

First edition, second issue, finely bound. *Endymion* is the second of only three lifetime publications by Keats, comprising his longest single sustained poem, famous for its opening line: "A thing of beauty is a joy for ever". The second issue gives the imprint "T. Miller, Printer, Noble street, Cheapside" on the half-title verso and prints five lives of errata on page xi.

Octavo (217 × 136 mm), pp. xii, 208. Near-contemporary green morocco, spine lettered in gilt, compartments decorated in gilt with frames and floral devices, triple gilt rule bordering covers, twin gilt rule on board edges, gilt rolls to turn-ins, marbled endpapers, top edge gilt, others untrimmed. Housed in a custom green morocco-entry cloth slipcase. Occasional foxing, a very good copy in a fine binding. ¶ Hayward 232; MacGillivray A2.

£4,500 192769



96



97

96

KELMSCOTT PRESS: SHELLEY, Percy Bysshe. The Poetical Works. *Hammersmith: Kelmscott Press, 1895*

"THREE FATTISH VOLUMES", FINELY BOUND AND IN SHINING CONDITION

First Kelmscott edition, one of 250 paper copies, finely bound by the Knickerbocker Press bindery. Both press and bindery were established by the publishing house G. P. Putnam to cater to the flourishing bibliophilic culture of late 19th-century America. This copy belonged to the steel magnate Veryl Preston (1865–1943) and is a lovely example of how Britain's private press movement was embraced by East-coast collectors.

William Morris and his editor Frederick Startridge Ellis were unsure whether to print an edition of Shelley due to its prospective size. The latter wrote to Morris that "I esteem all his work good except his juvenilia (written before Queen Mab). To make a volume of his shorter poems & lyrics would seem to me mean and unfair. But I doubt extremely if 3 fattish volumes would pay & I think perhaps therefore it is better to let him alone" (quoted in Peterson, p. 77).

3 vols, square octavo (205 × 145 mm). Woodcut title page, first page, and initials. Text printed in Golden Type in red and black. Contemporary green crushed morocco by the Knickerbocker Press bindery, spines lettered in gilt, gilt fillets to compartments enclosing stylized floral and foliate design, triple gilt fillet to boards, inner panel with elaborate gilt design of stylized flowers, foliage, and dot work, wide turn-ins ruled in gilt with dot work, brown morocco doublures and flyleaves, top edges gilt, fore and bottom edges uncut, green bookmarkers. With green cloth fleece-lined jackets, spines lettered in gilt. Housed in a custom green cloth slipcase. Gatherings mostly unopened. Spines a touch toned, a couple of marginal stains in vol. II; jackets a little marked, dulled, and rubbed, slipcase rubbed. A fine set in very good jackets. ¶ Peterson A29.

£25,000 194418

97

KELMSCOTT PRESS: MORRIS, William. A Note on his Aims in Founding the Kelmscott Press. *Hammersmith: Kelmscott Press, 1898*

MORRIS'S ACCOUNT OF "PRINTING BOOKS . . . WHICH WOULD HAVE A DEFINITE CLAIM TO BEAUTY"

First edition of the final Kelmscott Press book, one of 525 copies on paper. The erratum slip calls for a correction to be made to page 44, and the text has here been duly altered in red ink.

Octavo. Woodcut frontispiece by Edward Burne-Jones, elaborate woodcut borders and initials throughout. Text printed in Golden type in black and red, specimen pages in Troy and Chaucer types. Erratum slip tipped-in to colophon leaf. Original holland-backed boards, front cover lettered in black, edges untrimmed. Some minor repairs to spine, corners very slightly rubbed: a very good copy. ¶ Peterson A53.

£2,500 192057

98

KING, Stephen. The Dark Tower I–IV. *West Kingston, Rhode Island; Hampshire Falls, New Hampshire: Donald M. Grant, 1982–2004*

"GO THEN, THERE ARE OTHER WORLDS THAN THESE"

First editions, the opening four instalments in King's self-proclaimed magnum opus, the Dark Tower series. The multi-genre epic has been adapted into the Marvel comic series and the 2017 film starring Idris Elba and Matthew McConaughey.

4 works, large octavo. Colour plates and other illustrations by various artists. Original cloth and spine lettering in various colours, illustrated endpapers. With dust jackets. Publisher's order form for *Waste Lands* loosely inserted. Jackets unclipped, *Gunslinger* spine sunned, bright overall, light rubbing to edges of *Gunslinger* and *Waste Lands*, with a couple of nicks: a fine set in near-fine jackets.

£4,000 192467

99

KING, Stephen. The Dark Tower: The Gunslinger. *West Kingston, Rhode Island: Donald M. Grant, Publisher, Inc., 1982*

"BECAUSE HE TAUGHT ME EVERYTHING I KNOW . . . BECAUSE I IDOLIZE HIM"

The first instalment the Dark Tower series, inscribed by the author on the front free endpaper, "For John – welcome to the weird, weird west – Stephen King 4/10.84". This is the second edition, published shortly after the first.

The recipient, John D. MacDonald (1916–1986), was a veteran pulp writer whom King idolized. While King prepared to publish his first short story collection in 1978, his editor asked who he'd like to write the introduction, if he could choose anyone in the world. King said John D. MacDonald, "because he taught me everything I know . . . because I idolize him". King had already published *Carrie*, *Salem's Lot*, and *The Shining*, but he worried that his stories weren't good enough to interest MacDonald. His fears were assuaged: MacDonald introduced him as an author of "stupendous diligence [and] empathy" in his introduction to Night Shift (1978).

It was the beginning of a fruitful friendship, and they corresponded frequently until MacDonald's death in 1986. "I cut my teeth on his stories", said King in 1987, "I still think that of all the people doing top fiction today, he is the best. He was my model as a kid. If there are people out there that want to write, all you need to do is read 20 of his stories to get an idea what it takes to make a story kick over".

The text of *The Dark Tower* was substantially revised by King in 2003. The story is a fix-up novel, woven together from five stories which first appeared in the *Magazine of Fantasy and Science Fiction* between 1978 to 1981.

Octavo. Illustrated frontispiece and title page, 5 colour plates (1 double-page), line drawings in the text, all by Michael Whelan. Original brown cloth, spine lettered in gilt, pictorial endpapers. With dust jacket. Spine ends just bumped, mark to front joint, text block foxed; jacket unclipped, lightly rubbed, extremities creased with the occasional chip or nick, two longer tears to spine ends with small tape repairs to verso: a very good copy in like jacket.

£18,500 194167



98, 99



100

100

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

A BEAUTIFULLY PRESENTED PAIR

First editions in book form. Kipling's adventurous stories were based on folk tales learned during his childhood in India. *The Jungle Book* was serialized between 1893 and 1894 and became increasingly popular upon its publication as a book, prompting calls for a second instalment. *The Second Jungle Book* completed the Mowgli saga with five stories that "are essential to its emotional rounding-out" (Grolier).

2 works, octavo (180 × 199 mm). Half-tone frontispiece with tissue guard in *Jungle Book*, both works with illustrations by William Henry Drake, Paul Frenzeny, and John Lockwood Kipling. Later 20th-century blue crushed morocco for the London bookseller Charles J. Sawyer, spines lettered in gilt, single gilt fillet framing compartments and boards, small gilt roundels of elephants in profile to front boards, double gilt fillet to turn-ins, marbled endpapers, gilt edges. Ownership inscription contemporary with binding to half-title of second work. Bindings bright and unblemished, very mild foxing: a near-fine set. ¶ Grolier Children's 100, 52; Martindell 54 & 56; Richards A76 & A85.

£4,250 193167



101

101

KISLER, Jennifer; John Harrold. Original artwork for the *Rupert Annual*: "Rupert and the Ice Skates: Rupert Sees the Boots Shrink". 1979

This set-up was reproduced in the 1979 *Rupert Annual* on page 79, featuring Rupert, Bingo, Lily, Tigerlily, and the Conjururer. The printed black lines of the illustration are on acetate, with original watercolour on the artist's board. The colouring is likely to have been the work of John Harrold.

Jenny Kisler (1935–2020) was one of Alfred Bestall's successors as a Rupert Bear illustrator. Her first story was "Rupert and the Secret Shell" in 1965, quickly followed by the Christmas story "Rupert and the Ice Skates", which was published in black and white parts in the *Daily Express* between 2 December 1965 and 10 February 1966. The colour version appears on pages 58–87 of the 1979 *Rupert Annual*.

Four printed drawings with watercolour background (100 × 113 mm), together with two vignettes of characters, on two sheets of acetate (375 × 272 mm) over background on artist's board (380 × 272 mm). Unsigned. Together with copy of *Rupert Annual* for 1979. Mounted, framed and glazed (glazed size: 474 × 362 mm). Adhesive tape at extremities, some light foxing, short split to acetate (across part of third drawing): near-fine with no fading.

£600 188773



102

102

KLIMT, Gustav. Eine Nachlese. *Vienna: Österreichischen Staatsdruckerei*, 1931

A SPECTACULAR PORTFOLIO

First edition, number 124 of 200 copies issued in German, from an edition of 500 numbered copies in German, French, and English. Edited by Max Eisler (1881–1937) and printed by the Österreichische Staatsdruckerei, the portfolio contains 30 collotypes, 15 in colour. Eisler, an art historian at the University of Vienna and author of the first Klimt monograph (1920), conceived *Eine Nachlese* as a complement to *Das Werk von Gustav Klimt*, the only folio set produced in Klimt's lifetime.

The portfolio is especially valuable for its reproductions of paintings lost at the end of the Second World War. Four are documented among the works destroyed in the fire at Schloss Immendorf in May 1945: details from the Faculty Paintings *Medizin* (showing Hygieia, printed in colour with metallic gold) and *Jurisprudenz*, together with *Die Freundinnen II* and *Bauerngarten mit Hühnern*. It also reproduces two paintings from the Lederer collection, *Malcesine am Gardasee* and *Gastein*, which have been missing since 1945. Their storage at Immendorf, and therefore their destruction in the fire, cannot be established.

Folio. With 30 full-page collotype plates after Klimt printed on chine colle paper and laid down on heavy cream wove paper with untrimmed deckled edges, including 15 in colour (2 heightened with metallic gold and silver ink and 1 heightened with gold ink) and 15 in monochrome. Sheet sizes: 48 × 45.5 cm. Together with 18 pages. Collotypes and pages loose in original green silk clamshell box, artist's name in gilt to front cover. Housed in a black cloth flat-back box by the Chelsea Bindery. Box lid split to corners, four prints with pin holes to extreme corners not affecting the images, a couple with light marks to the margins not affecting the images, otherwise all bright impressions.

£37,500 190931



103

103

KRENEK, Karl. Die vier Jahreszeiten. *Vienna: Carl Krenek, 1906*

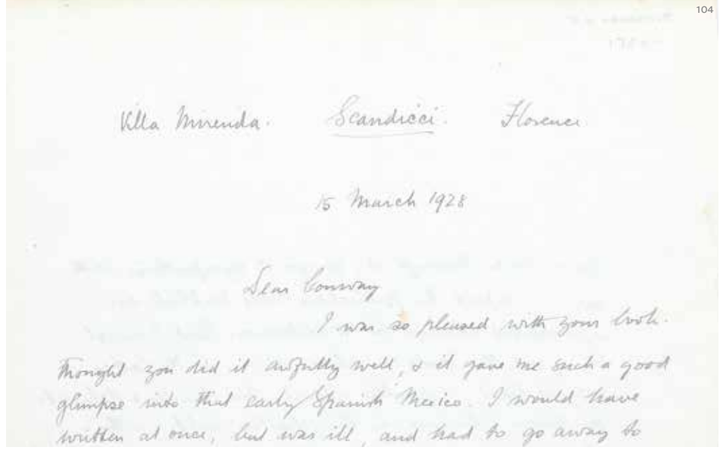
BOOK ART IN THE VIENNA SECESSION

First edition of this Jugendstil woodcut book depicting the four seasons, published the year Krenek completed his studies at the School of Arts and Crafts in Vienna. The edition size is commonly cited as 50 copies.

The Viennese artist Karl Krenek (1880–1948) trained at the Kunstgewerbeschule under Czeschka, Moser, and Roller. He self-published this work in the same year his colour-woodcut book *Kleine Szenen* was commercially published. A member of the Austrian Werkbund and Künstlerbund, he exhibited with the Vienna Secession in 1912 and designed postcards and textiles for the Wiener Werkstätte.

Quarto. Contents folding accordion-style, tipped into wrappers. With 8 full-page woodcuts, woodcut title and colophon. Housed in a black cloth flat-back box by the Chelsea Bindery. Single slight stain to front wrapper, else in fine condition.

£4,750 190936



104

104

LAWRENCE, D. H. Autograph letter signed to George Robert Graham Conway, concerning *Lady Chatterley's Lover*. *Villa Mirenda, Scandicci, Florence: 15 March, 1928*

"THE PHALLIC REALITY, & THE PHALLIC CONSCIOUSNESS"

A key Lawrentian letter, describing the private publishing process of *Lady Chatterley's Lover*, and its aims. He writes earnestly of his impulse to "bring out the book complete . . . a phallic novel, but tender and delicate. I believe in the phallic reality, & the phallic consciousness". He goes on to openly address social attitudes to sex, and how *Lady Chatterley* aims to revolutionize them.

Releasing a private edition gave Lawrence both intellectual freedom over his book's contents, and creative control over its appearance. He enjoyed the process of selecting its materials and design, choosing handmade paper for its fine appearance.

Despite his cheerful tone, Lawrence's letter reveals his health struggles. He complains of his chest, blaming the climate in Scandicci for his illness. In reality, his tuberculosis was worsening, but he remained adamantly in denial of the seriousness of his condition.

George Robert Graham Conway (1873–1951) met Lawrence in Mexico City in 1925. The two men corresponded over the next years about their literary endeavours, including Lawrence's 1926 *The Plumed Serpent* and Conway's self-published *An Englishman and the Mexican Inquisition* of the same year. Lawrence recognized Conway as "quite an influential person in Mexico – about the most influential Englishman" (Lawrence, p. 184) and hoped that he would spread word of *Lady Chatterley's Lover* among his friends in America. This letter was published in Volume VI of *The Letters of D. H. Lawrence*, 1993.

Single sheet (289 × 219 mm) written on both sides in black ink. With envelope. Short splits at ends of creases from former folds, two shallow chips at lower edge, small residue from mounts at foot of verso. In very good condition. ¶ Keith Sagar & James T. Boulton (eds.), *The Letters of DH Lawrence, Volume VII*, 1979.

£9,750 191616



105

105

LE CARRÉ, John. Tinker Tailor Soldier Spy; The Honourable Schoolboy; Smiley's People. *London: Hodder and Stoughton, 1974–77–80*

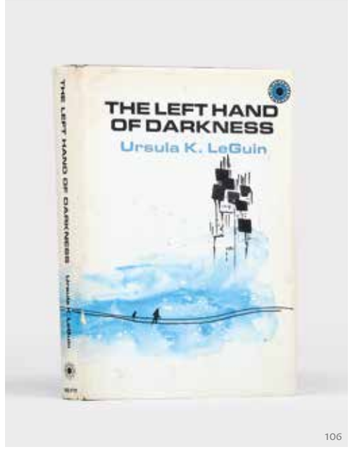
SIGNED BY THE AUTHOR

First editions, each work signed on the title page.

The trilogy saw the return of le Carré's hero and master-spy George Smiley, almost ten years after the success of *The Looking Glass War* in 1965. Smiley is "an anti-Bond figure: dumpy, bespectacled, intellectual, mundane, and nearly invisible. In the Karla Trilogy . . . le Carré perfects the novelistic form of the realist spy" (Prévost, p. 197).

Three works, octavo. Original black and blue boards, spines lettered in gilt, *Tinker Tailor Soldier Spy* decorated on spine and front board in gilt, tan endpapers, top edge red, *The Honourable Schoolboy* with map endpapers. With dust jackets. Spine ends gently bumped, *Smiley's People* spine slightly leaning, foxing on edges and just extending to contents; jackets unclipped, extremities a little rubbed with occasional short closed tear, laminate of *The Honourable Schoolboy* lifting a little, rear panel toned: a very good set in like jackets. ¶ Maxime Prévost, "Mythology and Diplomacy in Works by Ian Fleming and John le Carré", in Isabelle Daunais & Allan Hepburn, eds, *Diplomacy and the Modern Novel*, 2020.

£7,500 192171



106

106

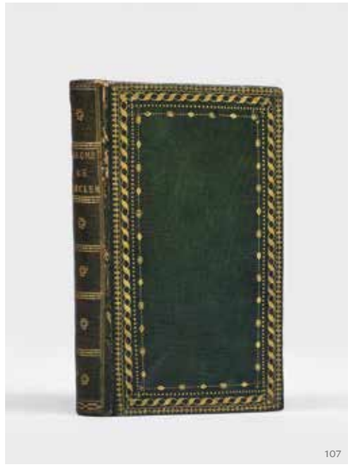
LE GUIN, Ursula K. The Left Hand of Darkness. *New York: Walker and Company, 1969*

First hardback edition. A pioneering text in feminist science fiction and Le Guin's first major success, the novel won both the Hugo and Nebula awards in 1970. In 1987, it was ranked by *Locus* magazine as the second most important science fiction novel after Frank Herbert's *Dune*.

This hardback edition was preceded by the Ace paperback, published earlier the same year. A Book Club Edition was also issued, which has a gutter code on page 213 and "Book Club Edition" printed on the front flap.

Octavo. Original grey boards, spine lettered in black, top edge blue, fore edge untrimmed. With supplied dust jacket. Spine bumped and toned, tape residue on covers and endpapers; jacket unclipped, soiled and toned, nicks to spine ends, small perforations to rear panel: a good copy in like jacket.

£950 192892



107



107

107

LECLERC, Sébastien. Pratique de la geometrie sur le terrain. *Paris: Thomas Jolly, 1669*

ABOUNDING WITH FINE ENGRAVINGS

First edition of this richly engraved guide to geometry, attractively bound. The density and elegance of his illustrations prefigure the rococo style and the miniature vignettes popular in the following century.

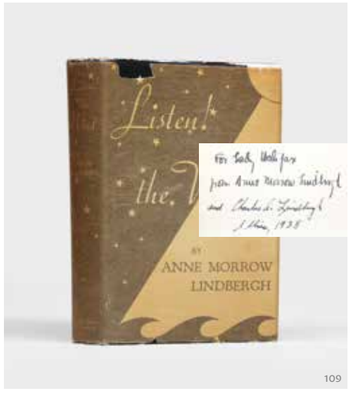
The work proved popular at the French court and particularly among women. It was reprinted in 1682 and pirated in a German edition of 1699, then imitated by Allain Manesson Mallet in his *Geometrie Pratique* 1702.

Leclerc (1637–1714) studied under the celebrated engraver and fellow Lorrainer Jaques Callot (1592–1635). He worked chiefly in Paris, teaching perspective at the Académie Royale before being appointed *graveur du Roi* to Louis XIV. This copy is from the library of the bookseller and prolific collector Pierre Berès and was sold in his sixth sale on 17 December 2007.

Duodecimo (138 × 83 mm) in half-sheets, pp. [vi], 140, [8]. Engraved frontispiece depicting Leclerc and the personification of geometry, integral engraved diagrams throughout, engraved initial and vignette headpiece featuring heraldic elements of the dedicatee's coat of arms, woodcut head- and tailpieces. Late 18th-century green morocco, flat spine lettered and with rules and floral tools in gilt, sides panelled with fleurs-de-lis, twist and dotted roll-tools in gilt, inner dentelles gilt, marbled endpapers, edges gilt. Leaf I5 mis-signed I3, p. 109 printed 901, with no textual loss. Extremities lightly rubbed, contents occasionally browned, with faint foxing, pink mark on p. 127, sporadic browning.



108



109

A very well-preserved copy. ¶ Brunet III, 915; *Sébastien Le Clerc (1637–1714): guide et catalogue de l'exposition organisée à l'occasion du III centenaire de sa naissance*, Musée de Metz, 1937, p. 48.

£5,500 193551

108

LEVY, Julien. Surrealism. *New York: The Black Sun Press, 1936*

First edition, presentation copy, inscribed by the author on the front free endpaper, "For Ernestine Fantl, with kind affectionate regards, Julien Levy". Ernestine Carter, née Fantl (1906–1983), was an American museum curator, journalist, and fashion writer. The pair likely met while Fantl was working as a curator at the Museum of Modern Art, to which Levy lent items for exhibition.

The first edition had a limited print run of 1,500 copies.

Quarto. Photographic illustrations. Printed in black and purple on white, green, yellow, and pink paper. Original white boards decorated in purple, spine and front cover lettered in purple. Couple of pencil corrections to text. Spine and edges browned and slightly rubbed, soiling to covers. A very good copy. ¶ Minkoff A46.

£750 192086

109

LINDBERGH, Anne Morrow. Listen! the Wind. *New York: Harcourt, Brace and Company, 1938*

INSCRIBED TO A FORMER VICEREINE OF INDIA

First edition, presentation copy, inscribed by the author on the half-title, "For Lady Halifax from Anne Morrow Lindbergh", and inscribed by Charles Lindbergh below, "and Charles Lindbergh and Alice, 1938."

Dorothy Wood, Countess of Halifax (1885–1976), was a royal courtier and Vicereine of India between 1926 and 1931. Charles Lindbergh spent time in the UK in 1938, during which period Lord Halifax was Foreign Secretary. The "Alice" in the inscription may refer to the author's aunt, Alice Morrow.

Listen! the Wind describes the Lindberghs' 1933 flight from Africa to Brazil undertaken during their survey of North Atlantic air routes. They travelled in *Tingmissartoq*, the Lockheed Sirius monoplane in which they flew from America to China via the Great Circle Route in 1931.

Octavo. Half-tone plate, maps in text, vignette on half-title. Original red cloth, spine lettered in gilt, front cover with seaplane motif in gilt, map endpapers, top edge brown. With supplied dust jacket and original glassine wrapper. Marks to cloth, spine sunned, small paper residues and areas of skinning on front pastedown, front free endpaper verso, and half-title; jacket unclipped, some nicks; glassine with small loss at head of front panel: a very good copy in like jacket.

£1,250 192506

110

LOESSER, Frank; Jo Swerling; Abe Burrows. Guys and Dolls. *[New York: no publisher, 1950]*

"WHAT A GUY WON'T DO FOR YOU DOLLS!"

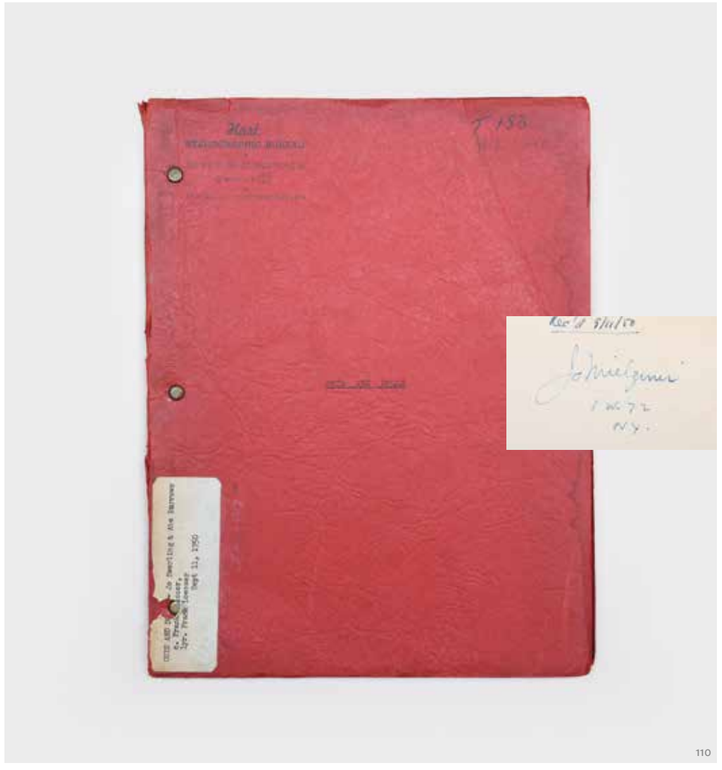
Pre-production script of *Guys and Dolls*, sent to its scenic and lighting designer, Jo Mielziner, with a brief letter from director George S. Kaufman. Mielziner signed and dated the title page 11 September 1950, some ten weeks before the Broadway opening. The script records an early state of the musical, with substantial differences from the later licensed text.

The broad structure is recognizable, but scenes were added, shortened, and rearranged, and this copy lacks the final scene. Most songs are marked simply "Number"; only "I'll Know" has lyrics. Big Jule is still called "Big Red", while Sky Masterson enters earlier than in the licensed version. A recurring beetle supplies a particularly vivid discarded detail: Sky first bets on its progress, then, distracted by another at the end of Act I, crushes it underfoot.

Guys and Dolls opened on Broadway on 24 November 1950, with Mielziner's designs, and ran for 1,200 performances. It won five Tony Awards, including Best Musical. Mielziner (1901–1976), whose Broadway work included *A Streetcar Named Desire* and *Death of a Salesman*, won seven Tony Awards during his career.

Quarto. Carbon typescript, 93 leaves (278 × 215 mm), printed on rectos only. Together with George S. Kaufman, typed letter signed. Single leaf (278 × 215 mm), printed letterhead, 13 words comprising "This will be close anyway, Joe. Sorry to mess you up so. George". Original red wrappers, front wrapper with typed title in black and with "Hart Stenographic Bureau" name and address, secured by three split pins. A typed label is laid down to one corner of the front wrapper with title, authorship and date. Housed in a custom blue cloth folding box. Wrappers a little worn with small tears, creases and minor loss, some minor tide-marks, leaves slightly toned, letter with tears and minor loss to right edge with some additional red staining: a very good copy with a very good letter.

£27,500 189688



110



111

111

LOMEN BROTHERS. Scenes from the Northland. Nome, Alaska. *Nome: Lomen Brothers Studio, c. 1910*

SNAPSHOTS OF EARLY 20TH-CENTURY ALASKA

A photographic album recording Nome in the decades after the discovery of gold nearby in 1898. Its views include Front Street, the dock, a gravel dump on the Seward Peninsula, and the SS *Senator* caught in sea ice. One photograph shows the Lomen Brothers studio from Barrack's Square; three depict Indigenous people, including a fur dealer, a person captioned "Kings Island Native", and a group in a boat. As the McMichael Canadian Art Collection observes, "the Lomens documented Arctic life of the first few decades of the twentieth century".

Gudbrand Lomen and his son Carl came to Nome during the gold rush. Gudbrand established a law practice, and the family developed interests in retail and lighterage. In 1908, Carl and his brothers Ralph, Harry, and Alfred bought a photographic studio. Harry managed it, while Alfred took most of its photographs. The acquisition of other photographers' negatives followed: the brothers bought Dobbs's studio and negatives, as well as negatives by Nowell, Goetze, and Kinne, and issued some of those photographs under the Lomen name. The studio also made portraits and sold photographic souvenirs. Fire destroyed it in 1934, together with an estimated 25,000–30,000 negatives and 50,000 prints.

In the 1920s, the family established the Lomen Reindeer Corporation, which it promoted by supplying live animals for Christmas displays, reinforcing the familiar image of Santa's reindeer-drawn sleigh.

Oblong quarto, pp. 12. With 12 silver gelatin photographs (ranging between 146 × 80 mm to 107 × 94 mm) mounted on thick greenish grey card leaves. All images captioned and signed in the negative by Lomen Bros. Original greenish grey card wrappers, tied through holes with brown cord, front cover stamped in brown. Corners bumped, a handful of small marks to covers, final photograph creased: in very good condition. ¶ "Arctic Life: Lomen Brothers Photography", McMichael Canadian Art Collection.

£1,500 193587

112

LONDON UNDERGROUND – MUIRHEAD, Findlay (ed.). Short Guide to London. *London: Ernest Benn Limited; Librairie Hachette, Paris, 1933*

CONTAINING HARRY BECK'S ORIGINAL MAP OF THE LONDON UNDERGROUND

First edition, first state, of Harry Beck's map of the London Underground, tipped in as issued. Copies of the pamphlet were also issued standalone in January 1933.

The *Short Guide to London* was first published in 1924, but this, the third edition, was the first to include Beck's groundbreaking map of the London Underground published by Waterlow and Sons.

Small octavo. Folding colour map frontispiece and 6 brown street maps (2 double-page), colour Tube map, maps in text. Original blue cloth, spine lettered in gilt, lettered or map endpapers, top edge blue, red and blue bookmarkers. Purple ink stamp of Angus and Robertson Ltd. Sydney and old price in pencil on front free endpaper. London Underground map foxed in places. Somewhat worn, folding map foxed and sometime repaired on verso with tape, small split along fold line, red bookmarker detached: a very good copy.

£2,750 185321



112



113

113

LORDE, Audre. Between Our Selves. *Point Reyes: Eidolon Edition, 1976*

"FOR THE EMBATTLED THERE IS NO PLACE THAT CANNOT BE HOME"

First edition, number 15 of 100 copies specially bound, signed, and numbered from a total edition of 1,100. This is Lorde's fifth poetry anthology and contains seven poems, including "Power", "School Note", and "Scar", which explore racial injustice, police brutality, and her celebration of black womanhood.

Tall octavo. Original brown wrappers. With dust jacket. Small crease to front panel of jacket, flaps unpriced as issued. Fine in like jacket.

£2,500 175984

114

LUCAS, George – FOSTER, Alan Dean (ghostwriter). Star Wars. From the Adventures of Luke Skywalker. *New York: Del Rey; Ballantine Books, 1976 [1977]*

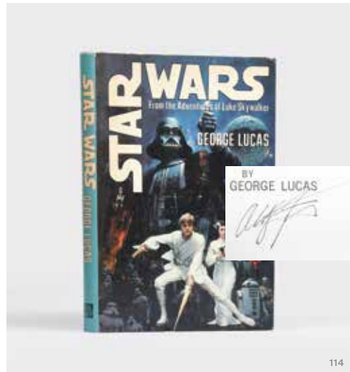
"ANOTHER GALAXY, ANOTHER TIME"

First hardback edition, signed by the ghostwriter Alan Dean Foster on the title page (which solely credits George Lucas). This novelization of *Star Wars: A New Hope* was originally published as a paperback five months prior to the release of the film in May 1977.

This copy is from the book club edition, published in July 1977 and preceding the first trade hardback edition of November. This copy has the printer's date code "S27" in the gutter of the final page, as required for the first printing.

Octavo. With 16 pp. of colour photographic illustrations printed on black paper stock with accompanying text. Original grey boards, spine lettered in blue, fore edge untrimmed. With dust jacket. Spine ends and corners bumped, cockling to pastedowns; jacket spine, flaps, and verso browned, unclipped: a very good copy in like jacket. ¶ Jeremy W. Webster, "Leia Shot First: Transmedia Storytelling and the National Public Radio Dramatization of Star Wars", *Star Wars and the History of Transmedia Storytelling*, 2018.

£1,250 192140



114

115

MAGNA CARTA. Magna Charta. *London: imprinted [by Adam Islip] for the Companie of Stationers, 1608*

A MILESTONE OF WESTERN CONSTITUTIONALISM

An early edition, in the original Latin, of "a sacred text, the nearest approach to an irrepealable 'fundamental statute' that England has ever had" (Pollock & Maitland, p. 173).



115

This edition, the first issued under the reign of James I, appeared as Coke and other common lawyers were turning Magna Carta into a weapon against royal prerogative. Over the century, it acquired still greater totemic force as the foundation of English liberty against arbitrary power. The edition also contains the Carta de Foresta of Henry III, the statutes of Merton and Marlebridge, those of Edward I, and other early English statutes.

Octavo (143 × 95 mm), ff. [6], 258. Contemporary limp vellum, early manuscript title to spine and fore edge. Early annotations on a few pages; ownership signature dated 1810 on the front free endpaper and stamp on the initial blank of Francis Logan (1784–1862), Royal Navy surgeon from 1808 to 1839, who served on several convict ships bound for Australia. Light soiling to vellum and loss at corners, light worming to contents, infilled worming to front free endpapers, light peripheral staining. A very good copy. ¶ ESTC S122650. Sir Frederick Pollock & Frederic Maitland, *History of English Law*, I, 1895.

£3,750 193100

116

MALORY, Thomas. The Story of Elayne. The Fair Maid of Astolat. *Guildford: A. C. Curtis, 1903*

A nicely printed extract from the *Morte d'Arthur*, in a binding hand-painted in the colours of the suffragette movement. Against wider arts and crafts engagement with amateur handiwork, painted bindings were predominantly the work of "women with some artistic talent who wished to decorate books" (Tidcombe, p. 83).

Octavo (180 × 112 mm). Title page printed in red and black with publisher's device, red oakleaf woodcut tailpieces, rubricated initials. Contemporary parchment, spine lettered in gilt manuscript, front and rear covers hand-painted with design in brown, pink, purple, and green incorporating grapes, front lettered with the title and author, rear with "W.M.M from D.P.W". Boards bright, gilt to spine rubbed, parchment foxed. A near-fine copy. ¶ Marianne Tidcombe, *Women Bookbinders 1880–1920*, 1996.

£875 193334

117

MANDELA, Nelson. Long Walk to Freedom. The Autobiography. *Randburg, South Africa: Macdonald Purnell, 1994*

"IF THEY CAN LEARN TO HATE, THEY CAN BE TAUGHT TO LOVE"

First edition, signed by the author and dated 14 June 1997.

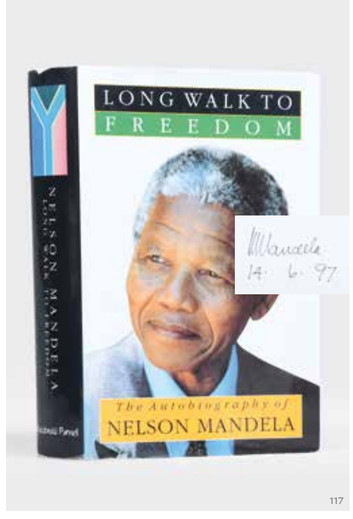
Mandela's internationally acclaimed autobiography chronicles his undercover activities, his imprisonment for treason and quarter-century behind bars, his rise to international icon, the end of apartheid, and his landslide victory to become South Africa's first black president. The UK, US, and South African editions were published almost simultaneously.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Inked initials to half-title. A little thumbed and spotted; unclipped jacket with slide edgewear: a very good copy in very good jacket.

£3,750 189883



116



117



118

118

MANTEL, Hilary. Wolf Hall; Bring Up the Bodies; The Mirror & The Light. *London: Fourth Estate, 2009–12–20*

"ENGLAND IN THE 1520S IS A HEARTBEAT FROM DISASTER"

First editions, each signed by the author, *Wolf Hall* inscribed by Mantel with a line from the work: "'Once, in the days of time immemorial . . . ' Hilary Mantel, 10.vi.09". The second work is signed and dated 14 August 2012, and the final work is signed on the publisher's limitation leaf.

The first two instalments won the Man Booker prize, making Mantel the first woman to receive the award twice. The full series was adapted for television in 2015 and 2024, starring Mark Rylance, Claire Foy, and Damian Lewis.

3 works, large octavo. Original black and blue boards, spines lettered in gilt, pictorial endpapers, *The Mirror* with gilt rampant lion on spine and black silk bookmarker. With dust jackets, "signed by the author" sticker on front panel of *The Mirror*. Publisher's promotional card for *Bring Up the Bodies* loosely inserted. Couple of slight bumps and jacket creases, remaining a fine set in fine, unclipped jackets. ¶ Alex Marshall & Alexandra Alter, "Hilary Mantel, Prize-Winning Author of Historical Fiction, Dies at 70", *New York Times*, 23 Sept. 2022.

£3,000 193823



119

119

MATISSE, Henri. Jazz. With an introduction by Riva Castleman and text translated into English by Sophie Hawkes. *New York: George Braziller, Inc., 1983*

"DRAWING WITH SCISSORS"

First facsimile edition of Matisse's late masterpiece, originally published in 1947. "At the age of seventy-five, during a twelve-month confinement to his bed, Matisse composed Jazz.

Folio. With 20 full-page colour plates (16 double-spreads). Contents loose as issued in printed wrappers. Housed in publisher's dark blue cloth-backed solander box, spine lettered in grey, paper label to front. Wrapper creased, contents clean and bright; some marks to solander box: a very good copy in a very good slipcase. ¶ Leymarie, Read, & Lieberman, *Henri Matisse*, 1966, pp. 28–29.

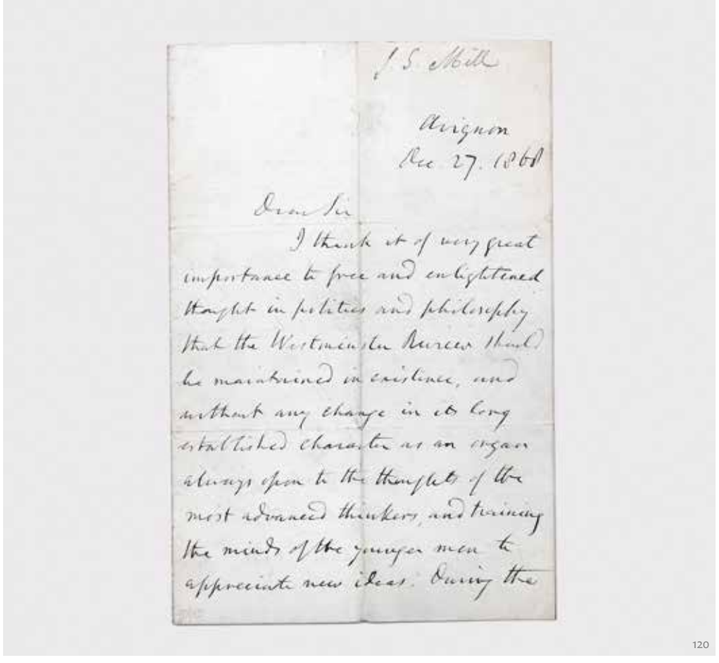
£1,250 193741



119



119



120

120

MILL, John Stuart. Autograph letter signed, to John Chapman, concerning the *Westminster Review*. *Avignon: December 27, 1868*

A late autograph letter attesting to Mill's support for both the *Westminster Review* and its editor, his addressee John Chapman (1821–1894). Despite his general statement of support, Mill expressly asked Chapman to refrain from publishing his sentiments.

The *Westminster Review* had been founded by Bentham (Mill's godfather), as a more radical alternative to traditional Whig and Tory journals. In his *Autobiography*, Mill wrote that "especially from the commencement of the *Westminster Review*, I had what might truly be called an object in life; to be a reformer of the world" (p. 106).

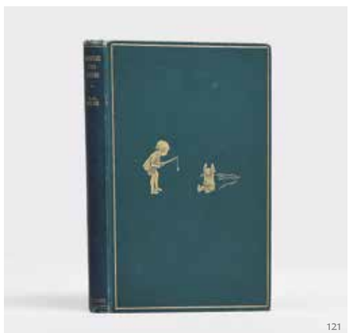
Chapman, by origin a physician, served as editor of the *Review* from 1851 to 1860 and from 1861 to his death in 1894. The *Review* appears to have been under financial pressure in 1868: Mill writes that "its disappearance would leave a sad blank in our periodical literature, and would be a severe blow to advanced thought and to the education of future thinkers".

Although Chapman has been criticized for his financial skills, few ever questioned his commitment to radical idealism, and Mill comments that he had "a strong claim to the gratitude of the friends of advanced opinions and independent thoughts and after the proofs he has given for a number of years and under great difficulties, of his fitness to conduct such an organ, I hope that he may find such assistance as may enable him still to carry it on".

This letter was published in Volume XXXII (*Additional Letters*) of Mill's *Collected Works* in the 1990s, and is accompanied by a 1991 letter from one of the editors, Michael Lane, thanking the then-owner, Professor Paul Streeten (1917–2019), for allowing its use.

Bifolium of laid paper (flattened to 169 × 220 mm), written on four sides in black ink. Light rubbing, creasing, and chipping: in very good condition. ¶ John Stuart Mill, *Autobiography*, 1964.

£4,750 157307



121

121

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

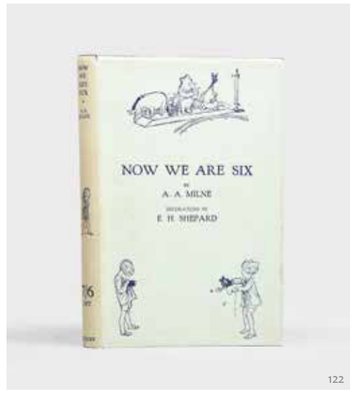
THE FIRST STORYBOOK SET IN THE HUNDRED ACRE WOOD

First edition of Milne's first collection of stories featuring the famous bear.

Christopher Robin's stuffed bear, bought at Harrods for his first birthday, was known initially as Edward or Edward Bear. It was renamed Winnie-the-Pooh after two real animals: a favourite bear cub at London Zoo, "Winnie", and a friend's swan, which Robin christened "Pooh". The toy inspired the "Teddy Bear" poem in *When We Were Very Young* (1924) and a story Milne contributed to the London Evening News, "The Wrong Sort of Bees", which later provided the basis of the first chapter in Milne's follow-up book, Winnie-the-Pooh (1926).

Octavo. Line drawings by E. H. Shepard. Original green cloth, spine lettered in gilt, front cover with vignette of Pooh and Robin enclosed with gilt rule, yellow map endpapers, top edge gilt, others uncut. Gift inscription in blue ink to first blank, dated 1926. Spine darkened and with vertical crease, mild wear to extremities, occasional finger-soiling and marginal nick to contents. A very good copy. ¶ Payne IIA. Ann Thwaite, A. A. Milne: His Life, 1990.

£1,750 190982



122

122

MILNE, A. A. Now We Are Six. *London: Methuen Children's Books, 1927*

"SO I THINK I'LL BE SIX NOW, FOR EVER AND EVER"

First edition of the third Winnie-the-Pooh book. Full of Milne's charming verse, this collection also includes many illustrations of Pooh, Piglet, and the other nursery toys, even in instances where the characters are not mentioned in the accompanying poem. It took only two months for it to eclipse the sales records of the previous two Pooh books.

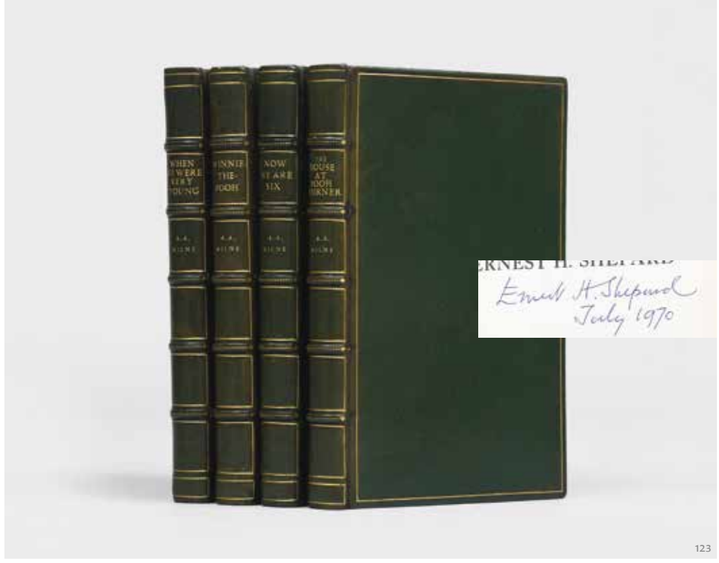
Octavo. Illustrations throughout by E. H. Shepard. Original red cloth, spine lettered in gilt, covers with gilt vignette of Christopher Robin on front and Pooh and Piglet on rear, pale pink illustrated endpapers, top edge gilt, others untrimmed. With dust jacket. Spine ends gently bumped, slight bowing to boards, light foxing to edges and endpapers; jacket unclipped, spine toned, panels bright, nicks to ends and corners: a very good copy in like jacket, presenting well. ¶ Payne IIIa.

£2,250 191528

123

MILNE, A. A. When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner. *London: Methuen & Co. Ltd, 1924–28*

SIGNED TWICE BY SHEPARD



123

First editions, signed and dated July 1970 by the illustrator, Ernest H. Shepard, on the title pages of *Now We Are Six* and *The House at Pooh Corner*.

A contemporary postcard, bound at the front of *Winnie the Pooh*, reproduces Howard Coster's 1926 photograph of the author sat with Christopher Robin and his famous teddy bear. The sender has written on the verso that the postcard "is not easily come by".

Milne's collection of children's verse, *When We Were Very Young*, introduced Christopher Robin and Pooh. This copy is in the second state with page ix paginated. He continued the adventures of the beloved characters in *Winnie-the-Pooh*.

Four works, octavo (182 × 117 mm). Illustrations throughout by E. H. Shepard. Near-contemporary green crushed morocco by Morrell for Sotheran's, spines lettered in gilt, dotted roll to bands, compartments and boards framed by single gilt fillet, double gilt roll to turn-ins, marbled endpapers, gilt edges. Original endpapers bound at front (*When We Were Very Young* had plain endpapers so is here bound with a set from *Winnie the Pooh*), original cloth at rear. Spines faded, joints refurbished, front joint of *Now We Are Six* tender at ends, covers faintly marked, occasional mark to contents. A very good set.

£10,000 181444



123



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124

124

MIRÓ, Joan. Obra inèdita recent.
Barcelona: Sala Gaspar, 1964

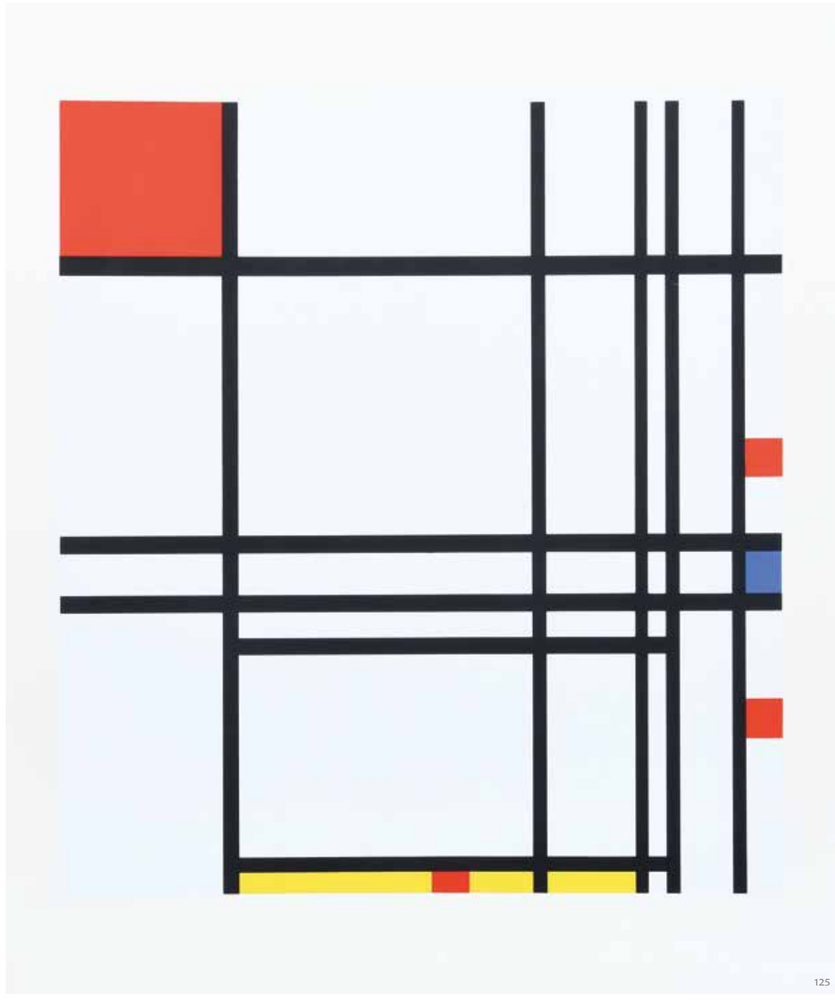
ELEVEN ORIGINAL SIGNED MIRÓ LITHOGRAPHS

First edition, number 13 of 100 deluxe copies signed by Miró. *Obra inèdita recent* was published as a catalogue for the 1964 Miró shows exhibiting previously unseen work across Barcelona's Sala Gaspar, Galeria Metras, and Belarte galleries. This is the complete suite of lithographs, each initaled by the artist 'M' in pencil lower right and numbered 13/100 lower left.

The work is additionally signed and numbered on the colophon page. Miró was a keen advocate of printmaking, admiring the medium's potential to make art more readily available to a wider audience and breed a collective experience. This suite of colour prints is among the most desirable portfolios of Miro's work.

Eleven original colour lithographs, three of which are double-page, on watermarked Guarro wove paper. Sheet sizes: double page 35 × 48 cm; single page 35 × 24 cm. Loose as published in original pink laid paper wrappers, front cover lettered in black. Loose in original brown cloth boards, spine lettered in gilt. All housed in the matching brown cloth slipcase. All lithographs in excellent condition, colours bright and strong. Fraying to corners of cloth slipcase, otherwise an exceptional copy.

£20,000 191809



125



125

125

MONDRIAN, Piet – HOLTZMAN, Harry (intro.). A Portfolio of 10 Paintings.
New Haven: Ives-Sillman Inc. 1967

10 ORIGINAL MONDRIAN SILKSCREENS

First edition, limited issue, number 69 of 150. The 10 original colour silkscreens, printed by Sirocco Screenprints Inc. and each blind-stamped by the publisher, are accompanied by an essay by the artist and an introduction by Harry Holtzman, close friend of Mondrian and his sole heir. Complete portfolios are hard to find, with many having been split. A set is held by the Metropolitan Museum of Art.

Square folio. With 10 original silkscreen prints on wove paper, each sheet: 43.2 × 43.2 cm. Original beige cloth portfolio with black lettering to spine, prints held in protective numbered and titled paper sleeves, all original tissue guards present. Prints clean and bright, colours strong, some small marks and creasing to tissue guards; some rubbing to cloth of portfolio, fraying to head and tail of spine and corners and faint marks. Overall, a near-fine set with the complete suite of fine prints.

£15,000 192513



125

126

MURASAKI, Lady; WALEY, Arthur (trans.). The Tale of Genji: A Novel in Six Parts. *London: George Allen & Unwin Ltd*, 1935

"GENJI, THE HANDSOME, SENSITIVE, GIFTED COURTIER, AN EXCELLENT LOVER AND A WORTHY FRIEND"

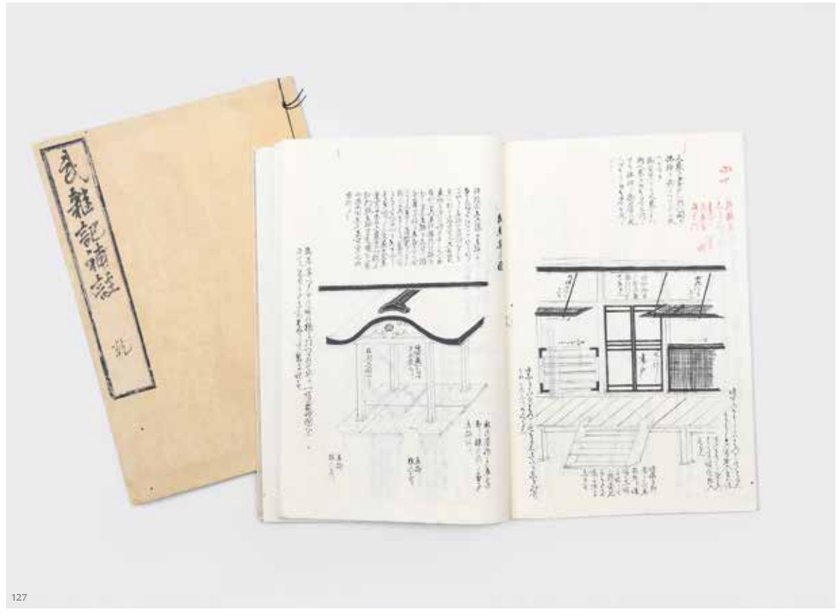
First one-volume edition. The influence of Waley's *Genji* extends beyond Japanology: reviewing the first instalment for *Vogue*, Virginia Woolf praised him for helping her recognize that "the differences between Japanese and Anglo cultures did not make the Anglo superior" (Henig, p. 76). She acknowledged this literary debt in the preface to *Orlando* (1928).

Octavo, pp. xvi, 1135. Pedigrees in text. Twentieth-century brown morocco, spine gilt-lettered direct, boards decorated in gilt, brown endpapers, top edge brown. Housed in custom red cloth leather-entry slipcase. Contemporary signature of one F. Shoul on title page. Light wear overall, light tidemarks at head of text block, contents otherwise clean; slipcase rubbed at extremities: a very good copy. ¶ Not in Johns. Suzanne Henig, "The Bloomsbury Group and Non-Western Literature". *Journal of South Asian Literature*, vol. 10, no. 1, 1974.

£650 189175



126


127

127

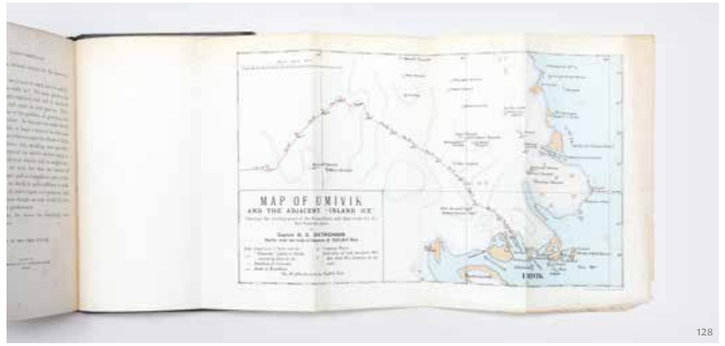
NAGASAWA, Tomo'o. A manuscript copy of Buzakki hochu ("A Commentary on Miscellaneous Notes about Warriors"). *[Japan: c.1847]*

A bright manuscript copy introducing the customs that must be mastered by the samurai class, such as how to display one's armour, properly hold a zither, or set out the highly formalized *shiki-sankon* dining ritual. The research was conducted by Ise Sadatake, the historian and advisor on court etiquette, and additional commentary provided by the poet and warrior Nagasawa Tomo'o.

Ise (1718–1784) compiled his notes on samurai customs in 1759, in a manuscript titled *Buzakki-sho*. This circulated and was copied until 1847, when Nagasawa (1808–1859) published it with his commentary as *Buzakki hochu*. In this manuscript the illustrations are placed together at the rear of the second volume, as opposed to appearing throughout the text. Red annotations indicate the parts of the text that each illustration relates to.

2 vols, octavo. With 61 ink illustrations at rear of vol. II; manuscript in red and black in classical Japanese. Original brown paper wrappers, renewed black thread *fukuro-toji* binding, printed title labels (with volume numbers added in manuscript) on front wrappers. Bottom edges inscribed with title in ink. Wrappers and labels a little rubbed, stain on rear wrapper of vol. II, some worm holing internally, on the whole confined to margins, contents bright: a very good example.

£750 192462



128

128

NANSEN, Fridtjof. The First Crossing of Greenland. Translated from the Norwegian by Hubert Majendie Gepp. *London: Longmans Green and Co.*, 1890

INSCRIBED SHORTLY AFTER HE WAS CREDENTIALED AMBASSADOR

First edition in English, inscribed by the author on the half-title of Volume I, "To Mrs Lewis from her friend Fridtjof Nansen 14 June, 1906." Marie Lewis, an admirer of the great explorer, helped him source rooms at 36 Victoria Street after he presented his credentials as Norway's first ambassador to Britain in May 1906.

Nansen's Norwegian Greenland Expedition of 1888–89 accomplished a significant feat when he became the first to ski across the hitherto uncharted interior of Greenland. Nansen and his five companions took six weeks to ski across the ice cap and wintered in Nuuk. His account was first published in Norwegian the same year (*Paa ski over Grønland*).

2 vols, octavo. Half-tone portrait frontispieces with tissue guards, 10 half-tone plates, 5 folding colour maps, illustrations in text; publisher's 24 pp. advertisements (dated August 1892) at end of vol. I. Original green cloth, spines and front covers lettered and blocked in silver, endpapers renewed (old endpapers just visible on pastedowns), top edges silver. Housed in custom green cloth solander boxes. Vols slightly shaken, spines sunned, a few splits and closed tears to maps, two linen repairs to stub tears: a very good set. ¶ Arctic Bibliography 11985. Roland Huntford, *Nansen*, 2012.

£3,750 193064



128

129

NASH, Paul. Genesis: Twelve Woodcuts, with the First Chapter of Genesis in the Authorised Version. *London: The Nonesuch Press*, 1924

A DARING PUBLICATION

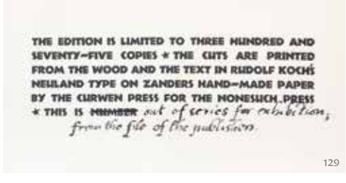
First edition, one of 375 printed, with the ownership inscription of Alice Meynell, whose uncle Sir Francis Meynell founded the Nonesuch Press. A black ink manuscript annotation to the limitation statement describes this copy as "out of series for exhibition; from the files of the publishers".

Genesis was published in the second year of the Nonesuch Press's commercial operations. It was a daring publication, as Nash's "boldly innovative" engravings made clear his "leaning towards cubism and surrealism", and were accompanied by text in Rudolf Koch's avant-garde Neuland type, in its first extended appearance in England. Its unconventional nature made *Genesis* "difficult . . . for a wide public to accept" at the time, but it has "secured it an increasingly high reputation with the passage of time" (Dreyfus, p. 148).

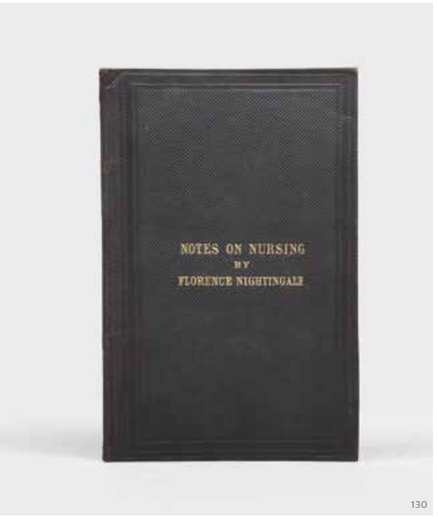
Quarto. With 12 wood engravings by Paul Nash. Original black boards, spine lettered in gilt, title and ornaments to front cover in gilt, all edges untrimmed. Head of spine nicked, spots of wear to extremities, a few faint marks to front cover, contents clean with several pages unopened: a very good copy. ¶ Dreyfus 1.

£2,000 180760

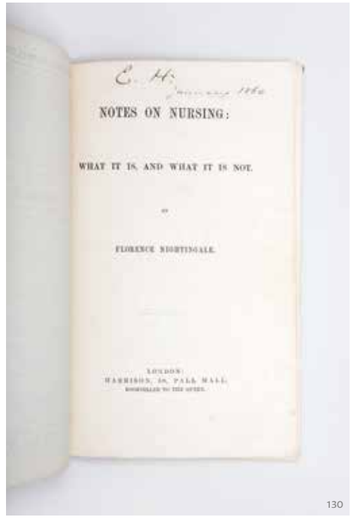

129



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130

130

NIGHTINGALE, Florence. Notes on Nursing: what it is, and what it is not. *London: Harrison, bookseller to the Queen, [1860]*

"THE GREATEST FIGURE IN THE HISTORY OF NURSING" (GARRISON & MORTON)

First edition, early state, of this landmark text. Published six months before the opening of the Nightingale School at St Thomas's Hospital, *Notes on Nursing* was intended as a book of hints for those working in public and private care. Nightingale "indicated a new and more responsible role for nurses, one that required proper training and medical knowledge" (Hook & Norman, p. 260).

Having examined more than 100 copies of *Notes on Nursing*, the bibliographer Victor Skretkowicz recommends using the term "group" rather than "issue" when discussing differences, as mixtures of sheets in different states were bound together (pp. 29–30). The binding and endpapers of this copy correspond with the fifth of the 32 groups Skretkowicz distinguishes (the combination of Binding 1 and Endpapers 2), with the required, more condensed resetting of "Summary" on page 73.

Octavo. Original black bead-grain cloth over limp boards, covers panelled in blind, front lettered in gilt, yellow endpapers printed with advertisements in black, edges sprinkled red. Ink ownership inscription dated January 1860 on title page. Spine ends and corners gently bumped, cloth bright, foot of front inner hinge just starting. A near-fine copy. ¶ Cushing N98; Garrison & Morton 1613; Grolier, *Medicine* 100, 71; *Heirs of Hippocrates* 1007; Norman 1600; Osler 7737; Victor Skretkowicz, "Florence Nightingale's *Notes on Nursing*: The First Version and Edition", *The Library*, Sixth Series, vol. 15, issue 1, Mar. 1993, pp. 24–46.

£3,750 193206

131

NORGAY, Tenzing. After Everest: An Autobiography. As Told to Malcolm Barnes. *London: George Allen & Unwin, 1977*

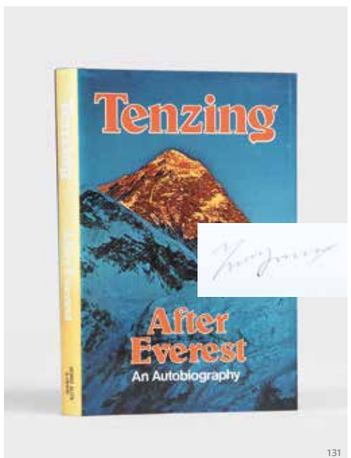
SIGNED BY ONE OF THE FIRST MEN TO SUMMIT MOUNT EVEREST

First UK edition, signed by Tenzing Norgay on the front free endpaper.

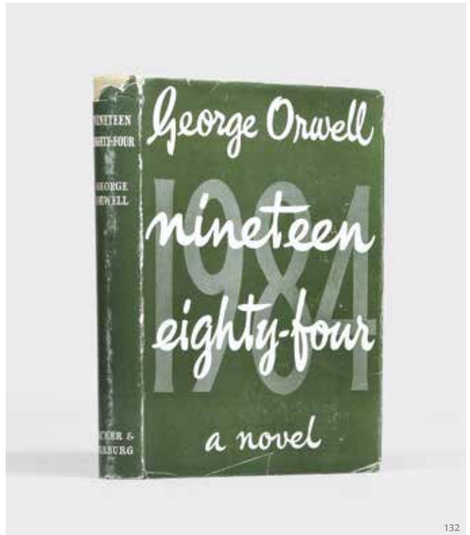
Norgay (1914–1986), born Namgyal Wangdi, spent the first half of his life herding yaks. In 1953, he joined Edmund Hillary's expedition to Everest, becoming one of the first two men to stand on the peak. *After Everest* "focuses on the post-war Tenzing who, encouraged by Prime Minister Nehru, was instrumental in establishing the Himalayan Mountaineering Institute in Darjeeling in 1954 to popularize mountaineering as a sport, as well as train sherpas for expeditions . . . Barnes has succeeded in conveying Tenzing's spontaneous enthusiasm, strength of character, and directness of mind" (Khorana, p. 39). An edition was also published in New Delhi in 1977.

Octavo. With 24 plates (8 colour), map in text. Original green boards, spine lettered in silver. With pictorial dust jacket. Recent gift inscription on front pastedown. Couple of marks to boards, top edge foxed; jacket price-clipped, spine sunned: a very good copy indeed in like jacket. ¶ Neate T18. Meena Khorana, *The Indian Subcontinent in Literature*, 1991.

£1,250 192085



131



132

132

ORWELL, George. Nineteen Eighty-Four. A Novel. *London: Secker & Warburg, 1949*

"WHO CONTROLS THE PAST CONTROLS THE FUTURE"

First edition. Orwell's last book has exerted a monumental impact on both political consciousness and the English language, coining terms such as "doublethink" and "Big Brother". It was published in green and red jackets simultaneously, in proportions of about two green to one red.

Octavo. Original green cloth, spine lettering and top edge red. With green dust jacket. Ticket of Vanguard Booksellers, Johannesburg, on front pastedown; purple felt-penned number on front free endpaper affecting initial leaves. Spine ends faded, splash mark to top edge and prelims; bright jacket slightly rubbed, small loss to spine head, text retained, a few shallow chips and closed tears, unclipped: a very good copy in like jacket. ¶ Fenwick A12a.

£10,000 192807

133

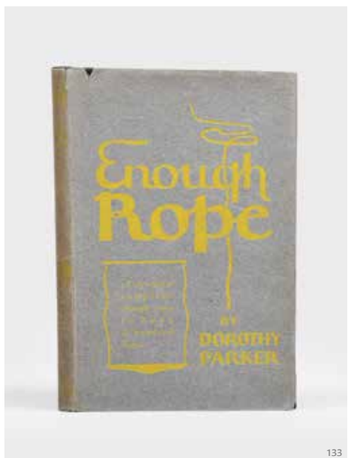
PARKER, Dorothy. Enough Rope. *New York: Boni & Liveright, 1926*

"BUT I SHALL STAY THE WAY I AM / BECAUSE I DO NOT GIVE A DAMN"

First edition of the author's first book. *Enough Rope* made Parker's reputation as one of America's greatest wits almost overnight.

Octavo. Original black quarter cloth, spine lettered in gilt, orange and black marbled paper-covered sides. With dust jacket. Extremities a touch bumped and rubbed, tiny spots of wear to lower edge; jacket price-clipped, spine a little toned, splits to folds, shallow chip to top of front panel: a near-fine copy in very good jacket. ¶ Marion Meade, *What Fresh Hell is This?*, 1988.

£1,500 192332



133

134

PAZ, Octavio. The Collected Poems, 1957–1987. Edited and translated by Eliot Weinberger. *New York: New Directions, 1987*

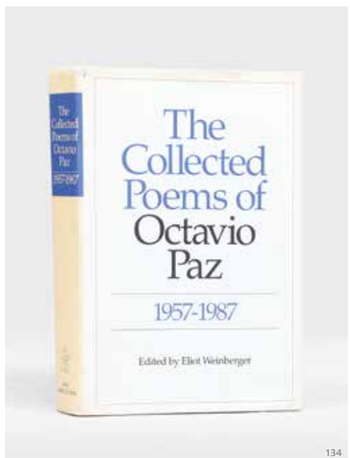
First edition, inscribed by the author on the half-title, "A Sandy, Octavio Paz." This book belonged to JD "Sandy" McClatchy, an American poet, translator, adjunct professor at Yale university, and editor of the *Yale Review* from 1991 until his death in 2018.

McClatchy chose four poems by Octavio Paz to represent Mexico in the *Vintage Book of Contemporary World Poetry*, which he edited in 1996. These were "I speak of the City", "Small Variation", "Along Galeana Street", and "The Key of Water", the latter two appearing with ticks next to the titles, among other neat annotations throughout the book, by McClatchy.

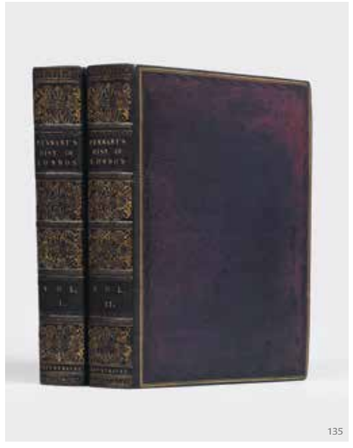
Loosely inserted is a chapter on Paz, reprinted from the *Hudson Review*, autumn 1974 issue.

Octavo. Original grey cloth, spine lettered in gilt on blue ground. With dust jacket. Extremities lightly bumped; jacket unclipped, toned, a few chips and short closed tears to edges, puncture to rear fold: a near-fine copy in a very good jacket.

£950 187822



134



135



135

135

PENNANT, Thomas. Some Account of London, Westminster, and Southwark. *London: Printed for Edward Jeffery, by B. McMillan, 1814*

THE REGENCY VOGUE FOR EXTRA-ILLUSTRATION

First edition thus, one of 175 quarto copies, published expressly for extra-illustration: the publisher retailed a wide array of plates separately, from which purchasers could choose. All copies are consequently unique – this copy has a suite of 225 plates showing London's buildings and great personages.

As a Welshman, Pennant brought an outsider's eye to London, but he travelled there often enough to write from firsthand knowledge and with his characteristic dry wit. The work was first published in 1790 as a single quarto volume with 12 plates; this was its sixth edition. Extra-illustration was then in great vogue and this title was already a favourite among practitioners. The edition also included 25 copies in folio.

1 vol. bound in 2, quarto (291 × 227 mm). With 225 engraved plates. Contemporary purple straight-grain morocco, spines lettered and richly gilt in compartments, covers ruled in gilt, brown endpapers, gilt edges. A few slight scuffs, some browning to plates. A handsome copy. ¶ Lowndes 2459.

£1,750 192375



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136

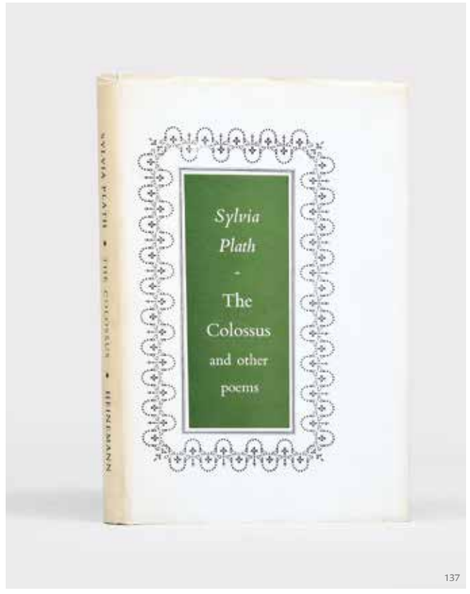
PERRY EXPEDITION. A woodblock digest showing a sailor from Perry's ships. *[Yokohama: c.1854]*

A broadside newsletter (*kawaraban*) reporting on the return of the famous castaway Nakahama Manjiro and Perry's second visit to Japan. This example was produced in the year the Japanese isolation policy was ended and talk of foreigners, especially Commodore Perry and his "black ships", was rife.

Kawaraban were woodblock digests of local news, events, and scandals, cheaply printed and distributed throughout the Edo period. On the left of this example is a short report about Nakahama Manjiro, the castaway who lived in America for a decade before returning to Japan in 1851. It is accompanied by an illustration of an American sailor called "Itsuhii", carrying a gun and a compass, and a sentence about how he supposedly travelled from Kanagawa to Daisha Gawara before returning to his ship. The centre of the page is taken up by an English-Japanese "dictionary" titled *Amerika kotoba wakai no utsushi* ("American Words Translated"), which purports to give the translations of common words such as "father", "fish", and "hair". However, the translations are not correct: "oranhee", "kyonpo", and "romo" respectively. These words may have been misheard by the author or they may have been a satirical attempt to mock the sound of English. The historian of the English language, Sogo Masaaki, suggested that perhaps there is some relation to words in Malay.

Single sheet (210 × 284 mm), woodblock on one side only. Illustrations in text; text in Japanese. Mounted, framed with Hawai'ian koa wood, and glazed (340 × 440 mm). Print bright, two small holes on right edge, light creasing and dust-soiling; small crack in frame in lower right corner: a very good copy, unexamined out of frame.

£1,750 191943



137

137

PLATH, Sylvia. The Colossus. Poems. *London: Heinemann, 1960*

"LOVE IS THE BONE AND SINEW OF MY CURSE"

First edition of the poet's first collection, one of only two books she published in her lifetime. As she wrote *The Bell Jar* (1963) as Victoria Lucas, *The Colossus* is the only book she published under her own name.

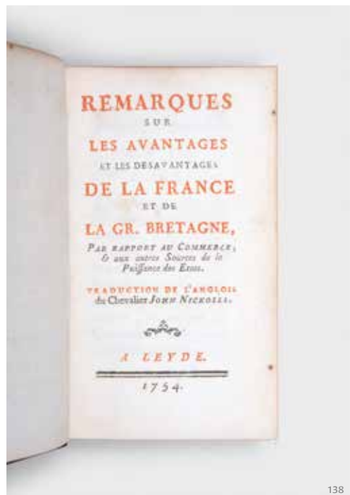
Octavo. Original green cloth, spine lettered in gilt, publisher's device to rear cover in blind. With dust jacket. Discreet ownership signature and initials to pastedowns. Jacket price-clipped, lightly marked, spine toned, extremities slightly creased: a fine copy in very good jacket. ¶ Tabor A2.

£6,750 192864

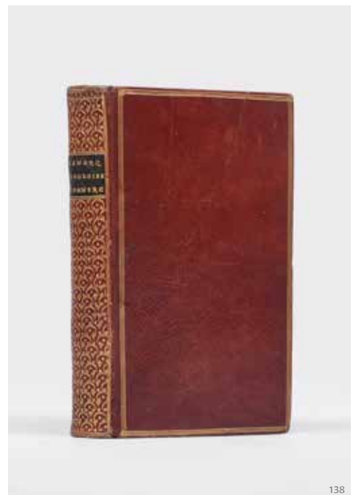
138

PLUMARD DE DANGEUL, Louis-Joseph. Remarques sur les avantages et les desavantages de la France et de la Gr. Bretagne. *Leiden: [no stated publisher,] 1754*

BOUND IN THE STYLE OF CONTEMPORARY ROYAL BINDERS



138



138

First edition of this popular comparison of British and French political economies, in an elaborately gilt-tooled French red morocco binding. It "quickly became the talk of Paris, went into a second edition within a fortnight, and two more before the end of the year. Mainstream periodicals excerpted the book, and even the king claimed to be reading it" (Shovlin, p. 45).

Although it purported to be a translation, the *Remarques* was an original work published by Plumard de Dangeul using his English pseudonym, John Nickolls. The work drew heavily on Josiah Tucker's *Brief Essay* (1750), paraphrasing and even copying large passages. Plumard de Dangeul supplemented this with examples from French economic history, with the overall effect of introducing Tucker's thought to Enlightenment France.

Duodecimo (167 × 97 mm), pp. [xiv], 408. Engraved headpieces, title page printed in red and black. Contemporary red morocco, flat spine richly decorated in gilt, black morocco label, French fillet border gilt to boards, inner dentelles, French curl marbled endpapers, edges gilt, green silk bookmarker. A few faint scuffs to covers, contents crisp and clean. A near-fine copy. ¶ Goldsmiths' 8915; Higgs 741; Kress 5380. John Shovlin, *The Political Economy of Virtue*, 2006.

£1,750 180089

139

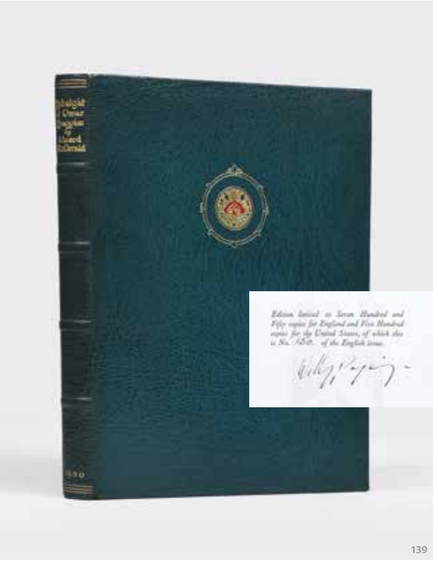
POGÁNY, Willy (illus.). Rubáiyát.
London: George G. Harrap & Co. Ltd, 1930

WITH AN ORIGINAL ETCHING

Signed limited edition, British issue, number 150 of 750 copies signed by the artist, specially bound, and with an original etching also signed by Pogány. Pogány's illustrated edition was first published in 1909. A further 500 copies were issued in America.

Quarto. Tipped-in colour frontispiece and 11 plates, all by Pogány, title page printed in brown, decorations and illustrations in the text. Original bluish green morocco, spine lettered in gilt, raised bands, circular floral motif in gilt, red, and brown on front cover, marbled endpapers, top edge gilt, others untrimmed. Spine and head of boards toned, a little wear on tips, occasional spotting internally: near-fine. ¶ Not in Potter.

£1,000 192444



139

140

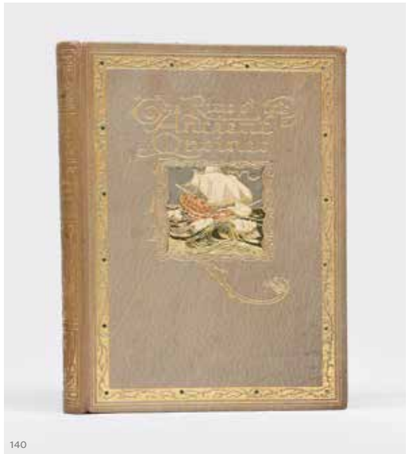
POGANY, Willy (illus.); COLERIDGE, Samuel Taylor. The Rime of the Ancient Mariner. *London: George G. Harrap & Co., 1926*

A handsomely produced publication, a reissue of the 1910 deluxe edition with a new elaborate binding featuring intricate onlays and text reproduced in Pogany's manuscript-style lettering. *The Rime of the Ancient Mariner* was among the artist's most ambitious exercises in total book design, drawing consciously on the tradition of medieval illuminated manuscripts.

As Richard Dalby observes, "Willy Pogány was Dulac's most successful European contemporary during the highest peak of the Golden Age of book illustration . . . *The Rime of the Ancient Mariner* was his most ornate and impressive production, with hand-scripted text, full-page black and white drawings and colour plates tipped-in on grey matte paper. This combination of illustration and calligraphic text by the artist was rarely repeated" (p. 87).

Quarto. Title page printed in colour, 20 tipped-in halftone colour plates, in-text illustrations in black, white, and green all by Willy Pogany. Original grey crushed morocco, spine lettered in gilt, compartments ruled and elaborately decorated in gilt with ship and dragon motifs, front cover lettered and blind-tooled in gilt with blue dots to borders, onlay centrepiece of a ship within gilt framing, marbled endpapers, gilt top edge, other edges untrimmed. Ownership inscriptions of "Derek Whitting Law", dated 30 November 1932, and later inscriptions of "Richenda D. Buxton", and "R. D. Blaken" to front free endpaper. Spine toned, scratches on rear cover, front board slightly bowed. A very good copy. ¶ Richard Dalby, *The Golden Age of Children's Book Illustration*, 1991.

£950 177550



140



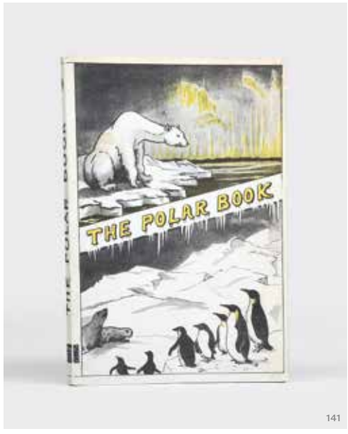
140

141

POLAR EXPLORATION. The Polar Book.
London: E. Allom & Co. Ltd., [1930]

First edition of this survey of polar exploration and science, issued in conjunction with the British Polar Exhibition of 1930, an event organised to support the recently established Scott Polar Research Institute.

Edited by the Antarctic explorer Louis Bernacchi, the volume gathers contributions from prominent polar figures, including Frank Debenham, the first director of the Scott Polar Research Institute, and James Mann Wordie, a polar explorer and geologist, covering subjects such as the history of polar discovery, geophysics, whaling, polar biology, and the provisioning of sledge expeditions.



141

Octavo. With 2 colours maps on one folding sheet. Original pictorial wrappers with polar animals, spine lettered in black, front wrapper lettered in black and yellow. Bookplate of Peter L. Keage, Antarctic researcher, to inner front cover. General marking, diagonal crease on front cover. A near-fine copy.

£600 192288

142

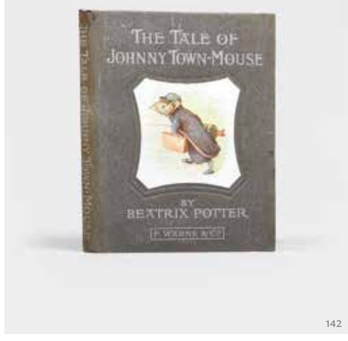
POTTER, Beatrix. The Tale of Johnny Town-Mouse. *London: Frederick Warne and Co., 1918*

"MISS POTTER NEED NOT WORRY ABOUT RIVALS"

First edition, with the 'N' dropped from London on the title page. The tale is based on Aesop's fable "The Town Mouse and the Country Mouse" and is the most autobiographical of Potter's books. "Cobbled together in wartime, it reflects her deep understanding of animal nature, but its subtext is her own happiness as a 'country mouse'" (Lear, p. 294).

Sextodecimo. Colour frontispiece, 26 colour illustrations, vignette on title page, all by the author. Original grey boards, spine and front cover lettered in white, front cover with pictorial label, illustrated endpapers. Short closed splits to spine head, couple of scratches to covers. A very good copy. ¶ Linder, p. 430; Quinby 25. Linda Lear, *Beatrix Potter, A Life in Nature*, 2008.

£2,000 193400



142

143

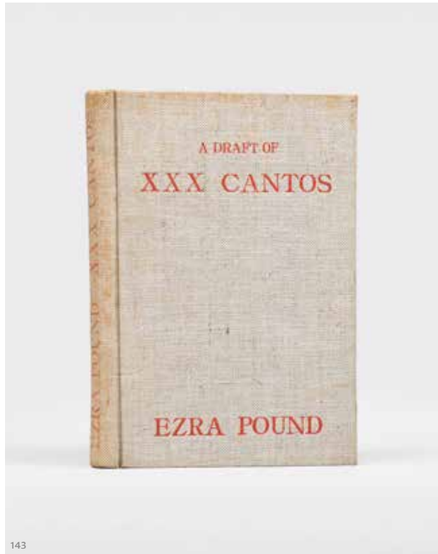
POUND, Ezra. A Draft of XXX Cantos.
Paris: Hours Press, 1930

"THE BLOSSOMS OF THE APRICOT / BLOW FROM THE EAST TO THE WEST, / AND I HAVE TRIED TO KEEP THEM FROM FALLING"

First edition, one of 212 copies, of the first book of poems that make up Pound's Cantos.

This copy, number 58 of 200 on Canson-Montgolfier soleil velin paper, is from the library of the poet and academic Samuel French Morse (1916–1985), inscribed "Hanover 1934" on the front free endpaper. Morse is best known for his association with Wallace Stevens: Stevens wrote the preface for Morse's first book of poems, *Time of Year* (1943), while Morse edited several of Stevens's collections, publishing a bibliography in 1954 and a biography in 1970.

The Hours Press was owned and operated by Nancy Cunard, the heiress to the Cunard shipping fortune. She first met Pound in 1915, when he approached her mother for support for Joyce and Wyndham Lewis. Cunard was able to fulfil an ambition to learn hand-printing when William Bird, the proprietor of Three Mountains Press, agreed to sell her his press and types for £300. By late 1928, she had set herself up at Reanville, 50 miles from Paris, intending to publish experimental literature, with an emphasis on poetry: Pound's developing cantos suited her aims perfectly.



143

Writing *The Modern Movement* in 1965, Cyril Connolly selected XXX Cantos as "the best work in Pound's 'poem of some length' . . . One enters them like a sunlit church with a service going in a dark corner and suddenly the music pierces . . . A moment later all is muttering and mumbling."

Octavo. Woodcut initial letters by Dorothy Shakespear. Original grey buckram, spine and front cover lettered in red, edges untrimmed. Spine and extremities lightly toned, as often, contents crisp, a near-fine copy. ¶ Gallup A31a; Connolly 66.

£3,000 178926



144

144

POWELL, Anthony. A Dance to the Music of Time. *London: William Heinemann Ltd, 1951–75*

AN UNUSUALLY NICE SET OF BRITAIN'S ANSWER TO PROUST

First editions, an exceptional set of Powell's complete novel sequence, likened by Evelyn Waugh to "a continuous frieze in high relief, deep cut and detailed" (p. 548).

Covering more than 50 years in the life of Nicholas Jenkins, "the novel is less about Jenkins than about the world he belongs to, in which the more raffish elements of the establishment commingle with the upper echelons of bohemia, the usual catalysts being their wives, mistresses, and lovers. Observing how these incoherent bodies interact, and the bizarre unions that result, Jenkins discerns a pattern dictated by the rhythm of life – hence the theme of the novel, which is that its characters, like the Seasons in Poussin's painting, are engaged in a ritual dance to the music of time" (*ODNB*).

12 vols, octavo. Original red cloth, spines lettered in gilt on black ground, publisher's blind device on rear covers. With dust jackets. Minor foxing to edges and prelims, faint mottling to front cover of *Question of Upbringing*; unclipped jackets notably sharp, just a couple of closed tears and spines with fading, occasional nicks and gentle rubbing: a fine set in fine jackets. ¶ Evelyn Waugh, *The Essays, Articles and Reviews*, 1983.

£12,500 192970

145

PYNCHON, Thomas. Gravity's Rainbow. *New York: The Viking Press, 1973*

"OFTEN CONSIDERED AS THE POSTMODERN NOVEL"

First edition, hardback issue. Pynchon's postmodern epic won the 1973 US National Book Award and was selected to win the 1974 Pulitzer Prize, a decision that was blocked by the prize's advisory board owing to the work's explicit content. *Gravity's Rainbow* is "often considered as *the* postmodern novel, redefining both postmodernism and the novel in general" (Pöhlmann).

The paperback issue was published simultaneously.

Octavo. Photographic cloudy background across frontispiece and title page. Original orange cloth, spine lettered in red, blind decorative arc to front cover, top edge orange. A little discolouration to upper edge; jacket unclipped, spine slightly faded, flaps peripherally toned and a touch foxed: a very good copy in like jacket. ¶ Sascha Pöhlmann, "Thomas Pynchon, Gravity's Rainbow", *Literary Encyclopedia*, 24 Oct. 2006.

£2,000 179032

146

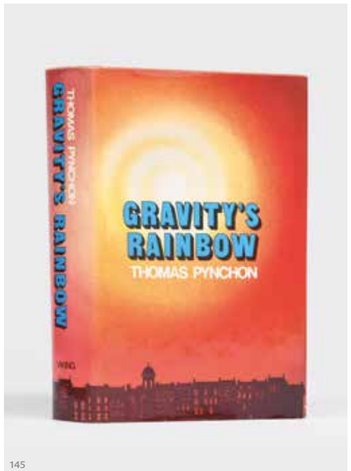
RACKHAM, Arthur (illus.); GRIMM, Jacob & Wilhelm. The Fairy Tales. *London: Constable and Company, 1909*

BOUND WITH AN ONLAY DESIGN IN HOMAGE TO BRIAR ROSE

Signed limited edition, number 327 of 750 signed by Rackham, this copy in a fine Bayntun-Rivière binding. Rackham's first version of *Grimm's Fairy Tales*, published in 1900, had no signed limited edition. This is a revised and enlarged edition with some new illustrations, as well as others redrawn and coloured.

As noted by Rodney Engen, "Rackham greatly loved fairy tales and had collected his many favourites over the years. The Brothers Grimm held a special place in his collections since they represented his love of all things German and contained the elements of the grotesque which fascinated him throughout his career".

Quarto (274 × 219 mm). Colour frontispiece and 39 plates, all tipped in and with tissue guard captioned in red, black and white illustrations in text, illustrated title page printed in red and black. Finely bound by Bayntun-Rivière in later 20th-century dark blue crushed morocco, spine lettered in gilt, compartments decorated and boards framed with gilt



145



146, 147

briar and red morocco onlay roses, gilt rose and briar detail to turn-ins, marbled endpapers, edges gilt. Gift inscription contemporaneous to binding to first blank. Binder's blanks foxed, else fine. ¶ Riall, p. 97. Rodney Engen, *Arthur Rackham*, 2002.

£5,750 187099

147

RACKHAM, Arthur (illus.); LAMB, Charles & Mary. Tales from Shakespeare. *London: J. M. Dent & Co.; E. P. Dutton, New York, 1909*

Signed limited edition, number 534 of 750 copies signed by the artist. The deluxe edition contains an extra plate, "Puck", not included in the trade edition.

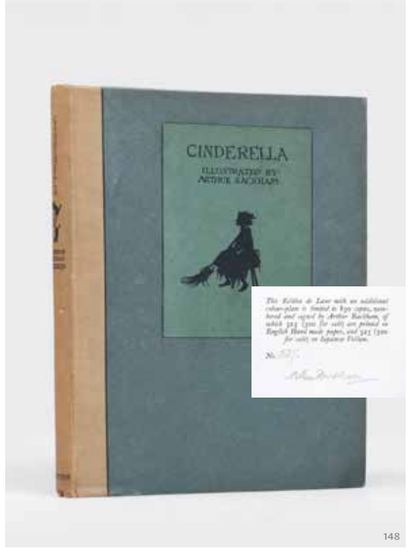
Rackham previously illustrated the work in 1899, but no signed edition was issued and the illustrations were uncoloured line-drawings. The publisher's prefatory note states that the latter "have since been worked over, revised, and coloured by the artist, while some entirely new designs have been added".

Quarto. Colour frontispiece and 12 colour plates mounted on heavy paper, black and white illustrations in text. Original white cloth, spine and front cover lettered in gilt, pictorial endpapers, top edge gilt, others untrimmed, original dark red ribbon ties, red silk bookmarker laid in. Spine foot bumped, a few spots to rear cover, else bright: a near-fine copy. ¶ Latimore & Haskell, pp. 33–4; Riall, p. 90.

£1,500 186497



147



148



148

148

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

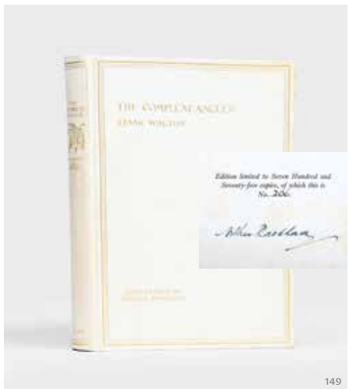
ATTRACTIVELY PRESENTED

Signed limited edition, number 527 of 850 copies signed by the artist, of which this is one of 525 copies printed 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: 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 full-page illustration printed in three colours, 2 double-page and 9 full-page silhouettes, other silhouettes throughout text, all by Arthur Rackham. Original green boards, tan cloth backstrip, 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. ¶ Latimore & Haskell, pp. 49–50; Riall, pp. 134–5.

£1,750 180212



149

149

RACKHAM, Arthur (illus.); WALTON, Izaak. The Compleat Angler. Or the Contemplative Man's Recreation. *London: George G. Harrap & Co. Ltd, 1931*

First Rackham edition, signed limited issue, number 206 of 775 copies signed by the artist. *The Compleat Angler* was first published in 1653 and is one of the finest illustrated editions of Walton's classic.

Quarto. Colour frontispiece, 11 colour plates with captioned tissue guards, black and white illustrations in the text, all by Rackham. Original vellum, spine and front cover lettered in gilt, spine with gilt fish design by Rackham, three-line gilt border on front cover, pictorial endpapers, top edge gilt, others untrimmed. Ownership label and ownership inscription in blue ink. Mild creases to spine, trivial soiling to board edges, occasional foxing. A very good copy. ¶ Latimore & Haskell, pp. 66–67; Riall, p. 175.

£1,250 191872

150

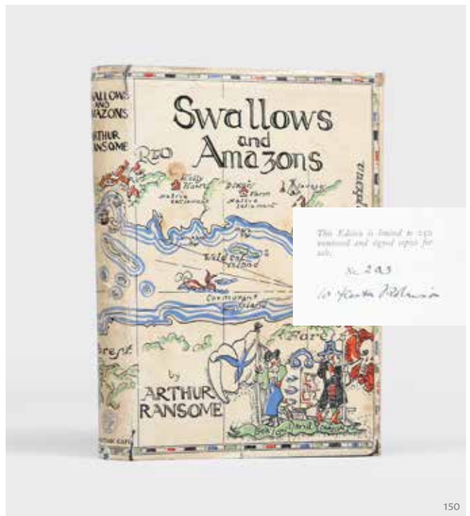
RANSOME, Arthur. Swallows and Amazons. *London: Jonathan Cape,* 1930

THE FIRST BOOK IN THE CLASSIC CHILDREN'S ADVENTURE SERIES

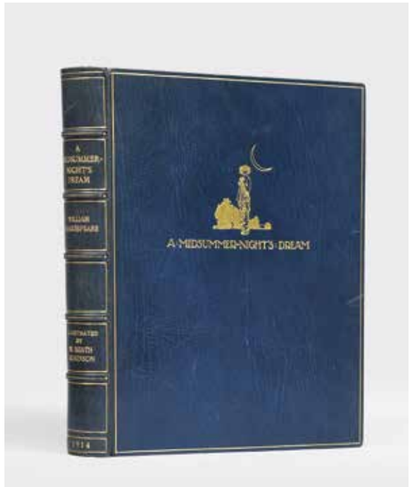
First edition, one of 2,000 copies. This is the first instalment in the series that "changed British children's literature, affected a whole generation's view of holidays, helped to create the national image of the English Lake District, and added Arthur Ransome's name to the select list of classic British children's authors" (Hunt, p. 13).

Cape commissioned Steven Spurrier for the illustrations, but Ransome disliked his drawings, and only Spurrier's designs for the jacket, endpapers, frontispiece, and title page vignette were used.

The first film adaptation of *Swallows and Amazons* was released in 1974 and included Virginia McKenna in the cast. A second adaptation was released in 2016, starring Andrew Scott and Harry Enfield. A musical version of the book was premiered by the National Theatre in 2010.



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151



151

Octavo. Frontispiece and title page vignette by Stephen Spurrier. Original green cloth, spine and front cover lettered in gilt, publisher's device on rear cover in blind, map endpapers. With dust jacket. Ownership signature of one Cécile Smythe to reverse of frontispiece. Extremities a little worn, some colour variance to cloth including pale patches to front cover, light browning to free endpapers, foxing to edges; extremities of clipped jacket a little worn with some minor loss and closed tears, some foxing and lightly soiled: a very good copy in like jacket. ¶ Hammond A25(a). Peter Hunt, *Approaching Arthur Ransome*, 1992.

£9,750 191255

151

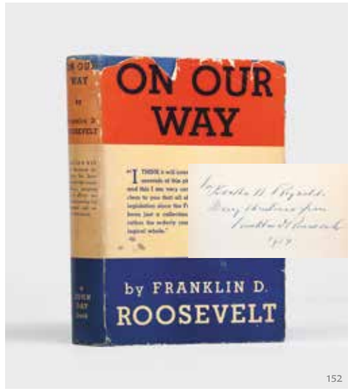
ROBINSON, W. Heath (illus.); SHAKESPEARE, William. A Midsummer Night's Dream. *London: Constable & Co., Ltd,* 1914

"I HAD A DREAM, PAST THE WIT OF MAN TO SAY WHAT DREAM IT WAS"

First edition, limited edition, number 203 of 250 copies signed by the artist.

Quarto (292 × 222 mm). Colour frontispiece, 11 colour plates, captioned tissue guards, black and white illustrations in the text, all by Robinson. Finely bound by the Chelsea Bindery in dark blue morocco, spine lettered in gilt, raised bands, single rule to boards, front cover with lettering and decoration in gilt, inner dentelles, marbled endpapers, top edge gilt. A few surface scratches, occasional light foxing: a very good copy.

£3,750 188529



152

152

ROOSEVELT, Franklin D. On Our Way. *New York: The John Day Company, 1934*

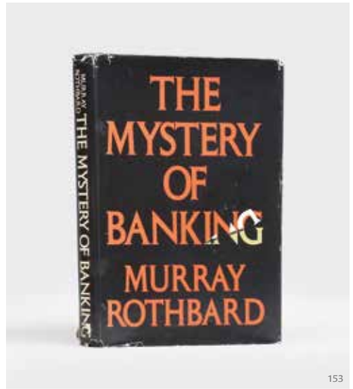
A CHRISTMAS GIFT FOR HIS WHITE HOUSE SECRETARY

First edition, presentation copy, inscribed by the 32nd President on the front free endpaper, "For Bertha H. Reynolds Merry Christmas from Franklin D. Roosevelt 1934". In *On Our Way*, Roosevelt assesses the state of the nation and defends the New Deal programme.

Bertha Hurwitz Reynolds (1903–1991) joined the White House secretarial staff in 1934, remaining throughout Roosevelt's presidency and subsequently serving Truman and Eisenhower. Steve North speculated that she may have been the longest-serving Jewish White House staffer.

Octavo. Original blue cloth, spine lettered in gilt, top edge red. Very minor sunning and rubbing at extremities; unclipped jacket worn with repair on verso: a near-fine copy in good jacket. ¶ Halter T-585.

£5,000 190771



153

153

ROTHBARD, Murray. The Mystery of Banking. *New York: Richardson and Snyder, 1983*

First edition of this incisive expose of the fractional reserve banking system in the US and of the Federal Reserve's place within it. Rothbard (1926–1995), an Austrian School economist, was among the founders of Anarcho-Capitalism.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Although not marked as such, this copy is from the collection of the Austrian School economist Hans Sennholz (1922–2007). Contemporary yellow highlighting to several leaves. Light bumping; minor rubbing, creasing, and chipping to unclipped jacket: a near-fine copy in very good jacket.

£875 191220

154

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

THE FOURTH HARRY POTTER BOOK, SIGNED BY THE AUTHOR

First edition, first impression, signed by the author on the dedication page. 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. The advertising campaign would be known as "denial marketing" by the publishers (Errington, p. 252).

Octavo. Original pictorial boards. With dust jacket. Two marks to fore edge; spine of unclipped jacket slightly sunned: a near-fine copy in a like jacket. ¶ Errington A9(a).

£3,250 174157

155

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

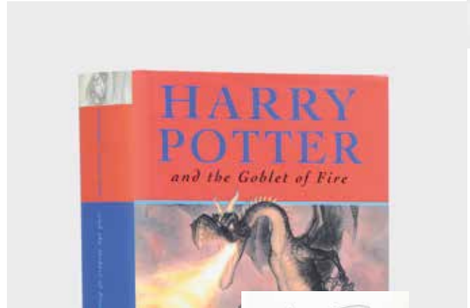
INSCRIBED BY THE AUTHOR

First edition, first impression, children's artwork issue, inscribed by the author on the title page in black ink, "to Rosemarie, with love from JKRowling", and with the authentication hologram. This copy was inscribed at the book launch on 20–21 July 2007 at the Natural History Museum in London.

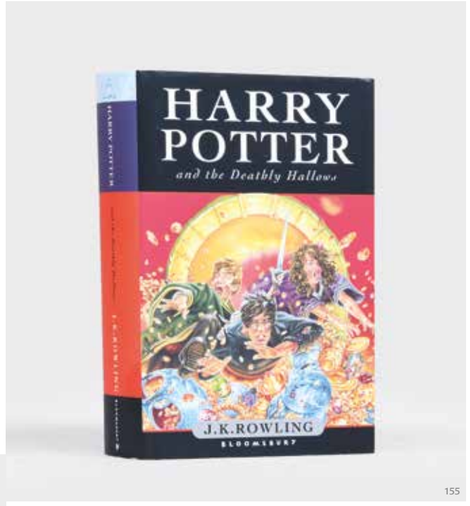
The letter is from the Bloomsbury Marketing Department and dated 6 July 2007. It enclosed event tickets, of which one with the number 1655 in the top left corner is still present, and gives an entry time for the recipient's group. The allocated "entry time" was 3am on 21 July, and the "admission time" is given as 4.30am.

Octavo. Original matt laminated printed pictorial boards, spine and front cover lettered in white, grey, and black. With dust jacket. Accompanied by the publisher's paper bag ("21st July 2007"), two publicity posters, ticket, bookmark, Natural History Museum flyer, and letter from the publishers. Very minor wear to foot of jacket spine, some negligible creases or scratches to unclipped jacket: a fine copy in near-fine jacket. ¶ Errington A14(a).

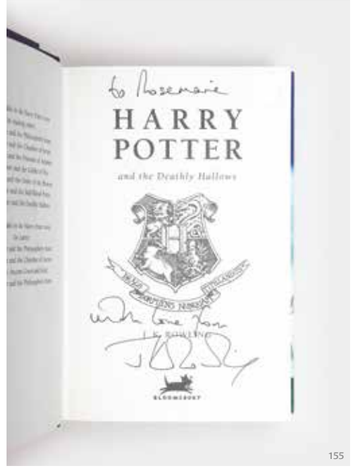
£4,750 192120



154



155



155



155

156

RUSHDIE, Salman. Midnight's Children. *London: Jonathan Cape, 1981*

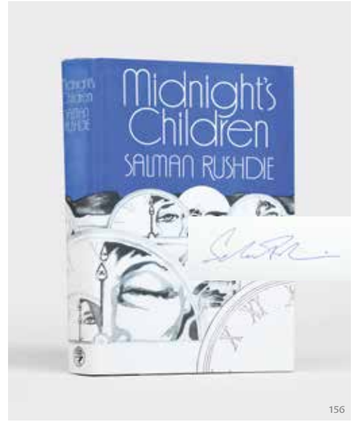
"THE LITERARY MAP OF INDIA IS ABOUT TO BE REDRAWN"

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. Housed in a custom blue cloth box. Spine ends bumped, cloth a little rubbed, board edges toned, a little foxing to edges and endpapers; jacket unclipped, spine lightly sunned: a very good copy in near-fine jacket.

£2,250 192951



156



157

157

RUSKIN, John. Letters to M.G. & H.G. With Preface by the Right Hon. G. Wyndham. *Privately printed, 1903*

AN ASSOCIATION COPY, IN A FINE ARTS AND CRAFTS BINDING

First edition, inscribed on the front flyleaf, "with best wishes from Arthur Quiller-Couch". Quiller-Couch referenced Ruskin in *On the Art of Reading* (1920) and included Ruskin's work in his famous anthology, *The Oxford Book of English Verse, 1250–1900* (1900). This copy is beautifully bound by a pupil of Douglas Cockerell, Ethel Taunton.

Octavo (190 × 132 mm). Contemporary brown morocco, spine lettered in gilt, compartments and boards elaborately tooled in gilt with many small green morocco onlay details, four gilt rules to turn-ins, triple gilt dots with green morocco onlay at corners, grey endpapers, top edge gilt, fore and bottom edges uncut. Wear at bands, short splits to foot of joints, remaining firm, boards a little discoloured. A very good copy.

£1,250 192078

158

RUSSELL, Bertrand. History of Western Philosophy. *London: George Allen and Unwin Ltd, 1946*

A TRIUMPH OF RUSSELL'S POPULIST CRAFT

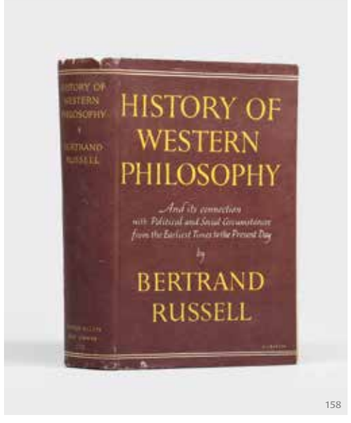
First UK edition of Russell's comprehensive philosophical survey, ranging from the Orphism of ancient Greece to the logical positivism of the present day.

The *History* was developed from lectures delivered at the Barnes Foundation in Philadelphia during the Second World War. It was in part conceived to explain to Russell's audience the exact nature of the civilization for which they were fighting. To meet the War Economy Standard, the dust jackets were printed on the back of surplus wartime maps.

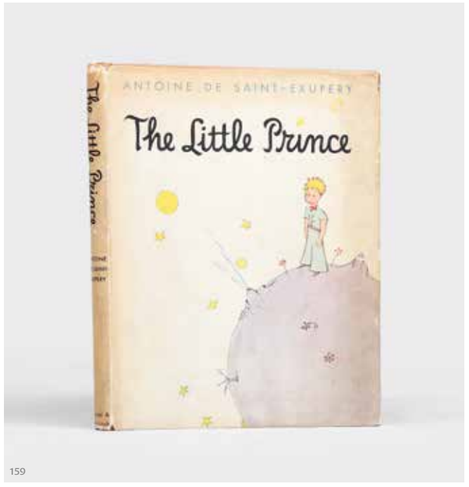
The first American edition was published the previous year as *A History of Western Philosophy* by Simon & Schuster; this edition revised that text.

Octavo. Original grey cloth, spine lettered in yellow on brown ground. With dust jacket. Minor bumping, light foxing to edges and several margins, contents otherwise crisp; chipping, damp staining and finger soiling to unclipped jacket: chipping not affecting text: a very good copy in good jacket. ¶ Blackwell & Ruja A79.2a.

£950 192638



158



159

159

SAINT-EXUPÉRY, Antoine de. The Little Prince. Translated from the French by Katherine Woods. *New York: Reynal & Hitchcock, 1943*

"IT IS THE TIME YOU HAVE WASTED FOR YOUR ROSE THAT MAKES YOUR ROSE SO IMPORTANT"

First edition in English, in the first state jacket. Published in New York in April 1943 in English and French versions, this perennial classic of children's literature has inspired translations and public art monuments across the globe. In France, it was voted the best book of the 20th century.

The first state jacket gives the publisher's address on the front flap as Fourth Avenue, later changed to Madison Avenue.

Quarto. Illustrated in colour throughout by author. Original light brown cloth, spine and front cover lettered in dark red, vignette illustration to front cover in dark red. With dust jacket. Light bumps to edges; unclipped jacket a little toned, rubbed, and marked, with band of soiling to fore margin of front panel, small tears to ends and corners: a near-fine copy in very good jacket.

£5,000 192834

160

SAKAI, Stan. Usagi Yojimbo (Rabbit Bodyguard). *Seattle: Fantagraphics Books; Dark Horse Comics, Milwaukee; IDW, San Diego. 1993–2020*

A COMPLETE RUN OF THE SIGNED LIMITED EDITION

A rare complete set, each volume signed by the artist and all but two with an ink sketch of the titular character by Sakai. Complete sets are difficult to assemble: five volumes were issued in as few as 300 copies, while the others were mostly printed in runs of around 500.

These limited editions contain exclusive stories and draft sketches that were not found in the trade editions. Set in Edo Japan and featuring a cast of animal warriors, Sakai's samurai epic debuted as a paperback in 1987. Its growing popularity led the original publisher, Fantagraphics Books, to reissue the earlier volumes in a hardback format and then in these signed limited editions. This practice continued under the auspices of Dark Horse Comics and finally under IDW Publishers, who discontinued the limited editions after releasing volume 34.

The series counts ten Eisner Awards among its numerous accolades, was crossed with the *Teenage Mutant Ninja Turtles* universe, and in 2022 was adapted into the CGI-animated Netflix series *Samurai Rabbit: The Usagi Chronicles*.

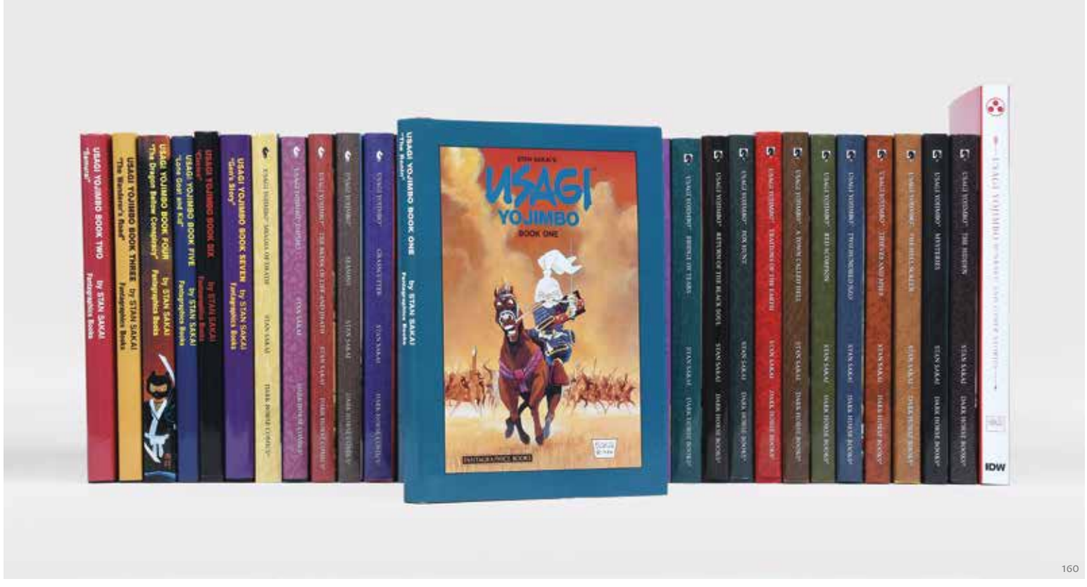
A full list of titles and edition numbers is available on request.

34 works, octavo. Illustrated throughout in comic-strip format, occasionally in colour. Original cloth and boards in various colours, large pictorial blocks on front covers, colour illustrated endpapers. With dust jackets. Couple of bumps to edges; jackets unclipped, occasional gentle creases: overall, a fine set in fine jackets.

£9,750 194404



160



160



161, 162

161

SALINGER, J. D. The Catcher in the Rye. *Boston: Little, Brown and Company, 1951*

"DON'T EVER TELL ANYBODY ANYTHING"

First edition. "In American writing, there are three perfect books, which seem to speak to every reader and condition: *Huckleberry Finn*, *The Great Gatsby*, and *The Catcher in the Rye*. Of the three, only *Catcher* defines an entire region of human experience: it is – in French and Dutch as much as in English – the handbook of the adolescent heart" (Gopnik).

The first issue jacket, as here, has Salinger's hair touching the upper edge of the rear panel and the $3.00 price correctly placed over the "R" of Catcher on the front flap, rather than hanging off to the right.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket by Michael Mitchell. Ends and corners a little worn, foxing and slight black dye transfer to edges; jacket unclipped, spine sunned, rubbing and a few chips to edges, repaired closed tear to foot of front panel: a very good copy in like jacket. ¶ Adam Gopnik, "J. D. Salinger", *The New Yorker*, 28 January 2010.

£6,000 192623

162

SALINGER, J. D. Nine Stories. *Boston: Little Brown & Co., 1953*

"JUST RECENTLY, BY AIR MAIL, I RECEIVED AN INVITATION TO A WEDDING"

First edition of Salinger's major collection. Salinger's second book gathers his best short stories, including those about the Glass family, who reappear in his later fiction.

This copy is from the first issue, with two different paper stocks, giving tonal variation to the text block.

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Spine ends bumped, couple spots to top edge; jacket unclipped, spine a little darkened, slightly rubbed, small chips and tears to ends, nicks to corners: a near-fine copy in very good jacket.

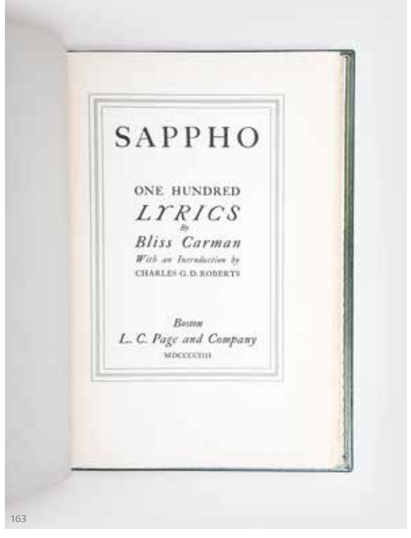
£3,000 191780

163

SAPPHO; CARMAN, Bliss. Sappho, One Hundred Lyrics. With an introduction by Charles G. D. Roberts. *Boston: L. C. Page and Company, 1904*

A HANDSOMELY BOUND COPY

First edition, number 120 of 500 copies. *Sappho, One Hundred Lyrics* was the first comprehensive and fully imagined rendering into English of the fragmentary poems of Sappho.



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In 1902 Mitchell Kennerley gave Carman a copy of H. T. Wharton's *Sappho* (1885) and suggested that he poeticise Wharton's more literal translations. Inspired by Wharton, Carman set to work reassembling the surviving Sappho fragments, fleshing them out with his own additions. The work is often considered his "finest volume of poetry" (*DCB*). It is particularly notable for making Sappho accessible and exciting to a wider, non-academic, audience. It was read and admired by modernist poets, such as Wallace Stephens and Ezra Pound. Indeed, critic D. M. R. Bentley has suggested that "the brief, crisp lyrics of the Sappho volume almost certainly contributed to the aesthetic and practice of Imagism" (Bentley).

Octavo (232 × 159 mm). Finely bound by the Chelsea Bindery in green morocco, titles blocked to spine gilt, Greek key to turn-ins gilt, cream endpapers, top edge gilt, others untrimmed. A fine copy. ¶ Bentley, D.R., "Preface: Minor Poets of a Superior Order" in *Canadian Poetry: Studies/Documents/Reviews*, no. 14, Spring/Summer 1984.

£2,250 175147

164

SCHEFFLER, Axel (illus.); DONALDSON, Julia. Original artwork after *The Gruffalo*: "But who is this creature with terrible claws and terrible teeth in his terrible jaws?" *2016*

"OH HELP! OH NO! IT'S A GRUFFALO!"

This large illustration was drawn in front of an audience at the Barnes Children's Festival in 2016. It was later sold at a charity sale to raise funds for the Barnes Children's Festival Free Primary Schools Programme.

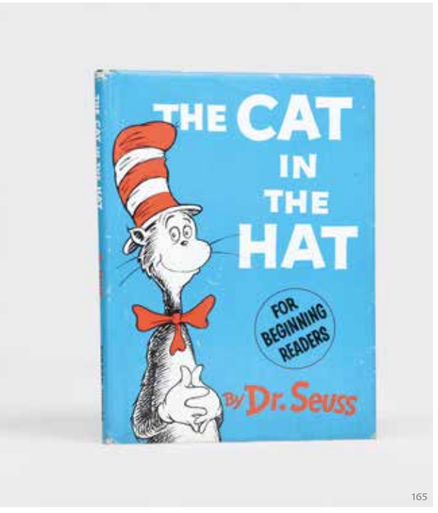
Original artwork by Axel Scheffler is not common. *The Gruffalo* was first published in 1999. It has been adapted into an animated film, several plays, a theme park ride, and inspired a range of merchandise. A sequel was published in 2004. The present piece shows the gruffalo, a mouse (taking "a stroll through the deep dark wood"), and a butterfly.

Original drawing (640 × 550 mm) on flip-chart paper (750 × 585 mm). Drawn in black crayon, signed ("Axel Scheffler") lower right, location and date ("Barnes, 14–5–16") lower left. Mounted, framed and glazed (framed size 896 × 736 mm). Minor loss to top edge (below mount and not affecting image), some consistent light creasing: a near-fine drawing.

£9,750 194178



164



165

165

SEUSS, Dr. The Cat in the Hat.
New York: Random House, Inc., 1957

"WITHOUT THE CAT, SEUSS WOULD HAVE REMAINED A MINOR LIGHT IN THE HISTORY OF CHILDREN'S LITERATURE"

First edition. Welcomed by adults and children for its revolutionary blend of educational potential and entertainment value, *The Cat in the Hat* sold over a million copies within three years of its publication, led to the establishment of Beginner Books (incorporated by Random House), and was the first title in a hugely popular series.

This copy has the relevant points for the first printing: the jacket priced 200/200 and the boards unlaminated.

Quarto. Illustrated throughout in red, blue, and black by author. Original blue boards, spine and front cover lettered and decorated in red, white, and black, pictorial endpapers. With dust jacket. Extremities very slightly rubbed; extremities of unclipped jacket a little worn, together with some short closed tears: a very good copy. ¶ Younger & Hirsch 7a.

£1,750 192058

166

SEX PISTOLS – STEVENSON, Ray.
Sex Pistols Scrap Book. *London: Ray Stevenson, 1977*

THE CENSORED SEX PISTOLS SCRAP BOOK

First edition. This is the first publication of the *Sex Pistols Scrapbook*, self-published by the photographer Ray Stevenson and withdrawn from sale when Malcolm McLaren threatened to take legal action over the cover design, which he claimed ripped off Jamie Reid's album art for *Never Mind the Bollocks*. A revised edition was published the following year, with a different cover design, titled *The Sex Pistols File*.

Quarto. Photographic illustrations throughout. Original wrappers, lettering to front cover in yellow, red, and black. Contents clean and bright; some marks and scuffs to covers: a very good copy indeed.

£1,750 192626

167

SHAKESPEARE, William. The Dramatic Works. *Chiswick: Charles Whittingham, 1823*

An attractively bound copy, printed by the Chiswick Press. Set up by Charles Whittingham (1767–1840) in 1811, the Chiswick Press is often viewed as a precursor to the private press movement made famous by William Morris and others.

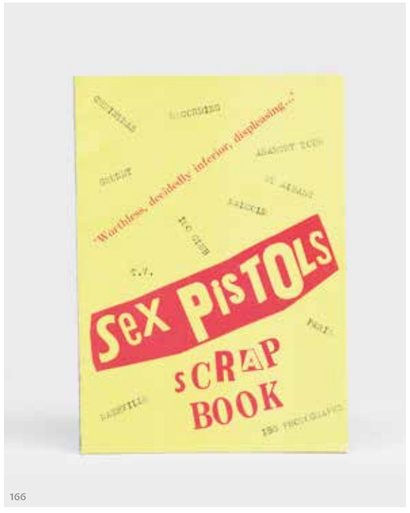
Octavo (171 × 101 mm). Engraved half-title and vignette title page, with tissue guards. Late 19th-century dark red morocco, spine lettered in gilt with large floriate tooling in compartments gilt, covers bordered with gilt roll and rules, green endpapers, edges gilt. Armorial bookplate and bookseller's ticket of R. Rockliff, Liverpool; ownership stamp of H. van der Meulen, Arnhem, on title page. Rubbing and wear on extremities, retouched, surface scratches on front cover, scattered foxing. A very good copy.

£675 193477

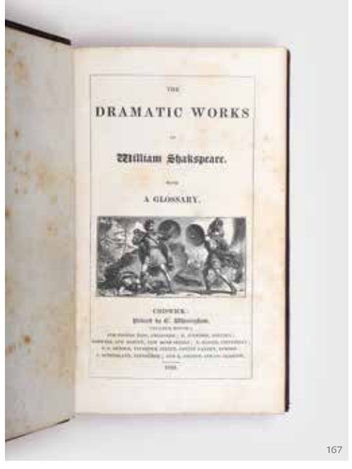
168

SHARP, Evelyn. Rebel Women.
London: A. C. Fifield, 1910

First collected edition, the copy of the women's suffrage campaigner Hugh Franklin, with his initials on the half-title. The anthology describes Sharp's experiences of selling suffrage newspapers on the street and running the Kensington WSPU shop. Some of the stories were first published in the *Manchester Guardian* and the *Daily Chronicle* before 1910.



166



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Hugh Franklin (1889–1962) joined the Men's League for Women's Suffrage in 1909. His militant actions during the suffrage campaign saw him arrested three times and included attacking Winston Churchill with a dog whip. He went on hunger strike each time he was incarcerated and was force-fed on multiple occasions. He later married the suffragette Elsie Duval.

Octavo. With 6 pp. publisher's advertisements dated spring 1910 at rear, publisher's advertisements also printed on front wrapper verso and rear wrapper. Original red wrappers, lettered in black, front illustrated with broken prison gate in black. Library shelfmark on rear wrapper ("LB 4369"). Spine sunned, shallow loss to ends, foxing to outer leaves, inner hinges cracked but holding. A very good copy.

£750 192028

169

SHELLEY, Mary. Frankenstein: or, the Modern Prometheus. *London: Henry Colburn and Richard Bentley, 1831*

THE CREATURE TAKES FORM

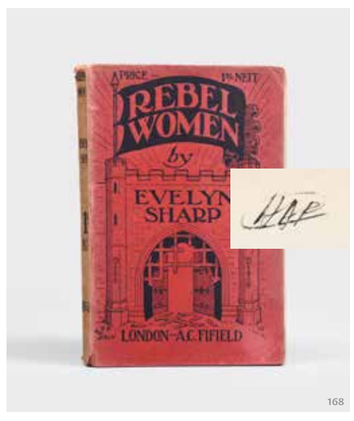
First illustrated edition of *Frankenstein*, the third overall, substantially revised by the author and with a new preface. Published in an edition of 3,500 copies, this was the first edition to contain an illustration depicting Dr Frankenstein and his Creature.

Bentley insisted that all authors issued in his Standard Novel series revise their texts. Among other changes, Shelley added an entirely new chapter along with the celebrated preface in which she describes the novel's genesis: the nocturnal storytelling session with Percy Shelley, Byron, and Polidori during their "wet, ungenial summer" at the Villa Diodati. Though Mary Shelley lived for another 20 years, this was the final revision she made in her lifetime, and it remains the version of the text now generally read.

This volume was issued with the complete text of *Frankenstein* along with the first half of Johannes Schiller's *The Ghost Seer* (originally *Der Geisterseher*, 1787–9), which was continued in a second volume. Shelley's novel was first published in 1818 and in a second edition in 1823, which included minor changes by her father, William Godwin.

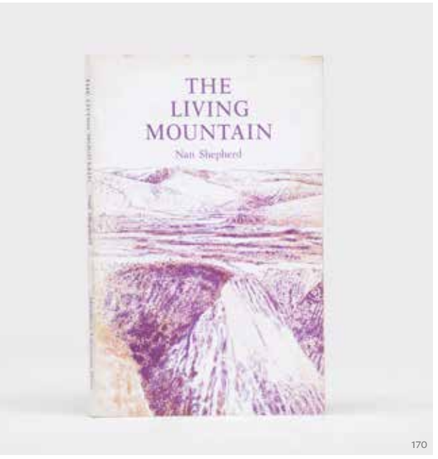
Octavo (165 × 100 mm). Engraved frontispiece and illustrated title page by Theodor von Holst. Publisher's 4-page adverts at end. Near-contemporary green half calf, smooth spine divided by gilt fillets, compartments decorated and lettered in gilt, marbled sides with blind roll, edges sprinkled red. Housed in custom green cloth solander box by the Dragonfly bindery. Lightly rubbed, front inner hinge cracked but firm, a few spots of browning. A very good copy. ¶ Bleiler 2019; Sadleir 3734a; Wolff 628oa.

£17,500 192823

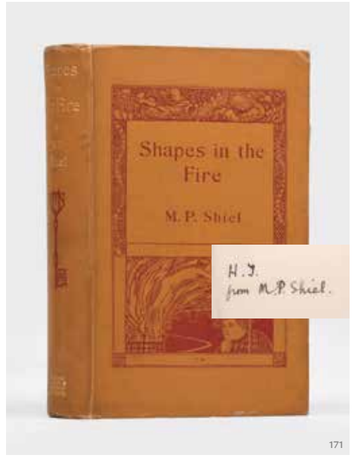


168

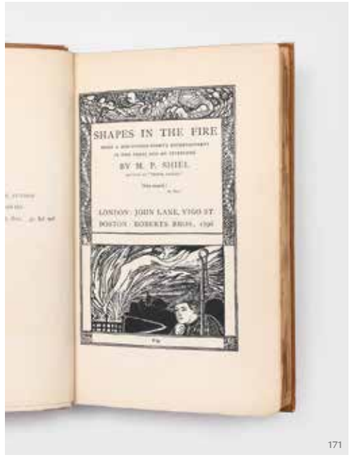

169



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170

SHEPHERD, Nan. The Living Mountain. A celebration of The Cairngorm Mountains of Scotland. *Great Britain: Aberdeen University Press, 1977*

"THE MAD, JOYOUS ABANDON OF THE SWIFT"

First edition. Shepherd's deeply personal masterpiece of nature writing has been hailed as one of the "most remarkable twentieth century British studies of landscape" (Macfarlane).

Shepherd (1893–1981) was born and raised in Aberdeenshire and in all her writing focused on her local surroundings. Shepherd sent a completed draft of *The Living Mountain* to her friend and novelist Neil Gunn in the summer of 1945. Although Shepherd considered approaching Faber to publish the book and Gunn suggested serialization in *Scots Magazine*, the manuscript was left in a drawer until 1977. The Aberdeen University Press quietly published the book in this small edition when Shepherd was 84, shortly before she moved to a nursing home in Torphins.

"Best thought of, perhaps not as a work of mountaineering literature but one of mountain literature" (Macfarlane), it was republished in 2011 and swiftly had a major influence on contemporary nature writing. It has been praised as a classic of the genre by writers such as Anita Sethi, Kathleen Jamie, Richard Mabey, and Ali Smith. Until that point, Shepherd was better known for her three novels, *The Quarry Wood*, *The Weatherhouse*, and *A Pass in the Grampians*, published in a five-year burst between 1928 and 1933. For these, as well as her sole poetry collection, *In the Cairngorms* (1973), she is a major figure in Scottish modernist literature.

Octavo. With 12 full-page black and white illustrations and map by Ian Munro. Original white pictorial wrappers, titles and cover illustration in purple. Contemporary ownership inscription on inside front cover. Hint of rubbing to spine ends and lower corners, foxing to top edge. A very good copy. ¶ Robert Macfarlane, "Introduction", Nan Shepherd, *The Living Mountain*, 2011.

£1,850 179791

171

SHIEL, M. P. Shapes in the Fire. Being a mid-winter-night's entertainment in two parts and an interlude. *London: John Lane, 1896*

"I AM SHAKEN – MY REASON IS DEBAUCHED"

First edition, presentation copy, inscribed on the front free endpaper, "H. T. from M. P. Shiel", and with an address panel in the author's hand to Harold Taves.

This copy is from the library of Barry Humphries (1934–2023), comedian, actor, and discerning collector of decadence. *Shapes in the Fire* was Shiel's second collection of short stories and includes "Xelucha" and "Vaila".

Taves was a correspondent of Shiel who worked with the poet Edward Doro to sell Shiel's novels to Hollywood. He later owned a bookstore in Seattle and sold his collection of inscribed Shiel books prior to his death.

Octavo. Decorative title page and in-text line drawings by Patten Wilson, 14 pp. of advertisements and 12-page publisher's catalogue at rear. Original brown cloth, spine lettered in gilt, key printed in red on spine and rear cover, front cover lettered and decorated in red from a design by Patten Wilson, fore and bottom edges untrimmed. Bookseller's ticket of James Miles, Leeds, on rear pastedown. Spine ends and corners gently bumped, paper repairs to front inner hinge, faint tape marks to endpapers: a very good copy. ¶ Bleiler 1467; Locke, *Spectrum of Fantasy* I p. 196.

£2,500 182747

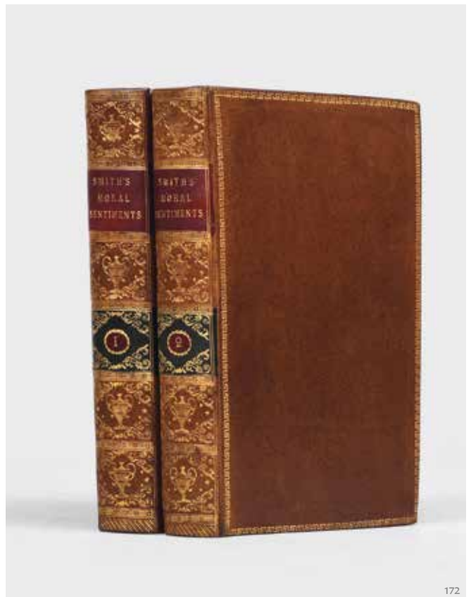
172

SMITH, Adam. The Theory of Moral Sentiments. *London: Printed for A. Strahan; and T. Cadell; and W. Creech, and J. Bell & Co. at Edinburgh, 1790*

THE DEFINITIVE EDITION OF SMITH'S PHILOSOPHICAL THOUGHT

Final lifetime edition of Adam Smith's first book, the first in two volumes, with his extensive additions and revisions, and including the first appearance of 145-page study of "the Character of Virtue".

The Theory of Moral Sentiments, first published in 1759, "would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the *Wealth of Nations*. Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong" (Niehans, p. 62). Including Smith's first use of the "invisible hand" concept, the *Theory* laid the intellectual foundations of the *Wealth of Nations*, and the two texts outline a coherent and unified system of economic and moral philosophy.



172

2 vols, octavo (211 × 131 mm), pp. [iv]-xv, [1], 488; [iv]-viii, 462. Recent speckled calf to style, red and green morocco labels, gilt in compartments. Earlier front free endpapers preserved, with two 19th-century ownership inscriptions of the Burn family in Hamilton, Canada. Some staining to contents of first volume, foxing: a very good copy. ¶ ESTC T90661; Goldsmiths' 14580; Kress B.1988; Jessop, p. 170; Tribe 36; Vanderblue, p. 38. Jürg Niehans, *A History of Economic Theory: Classic Contributions, 1720–1980*, 1994.

£4,250 183212

173

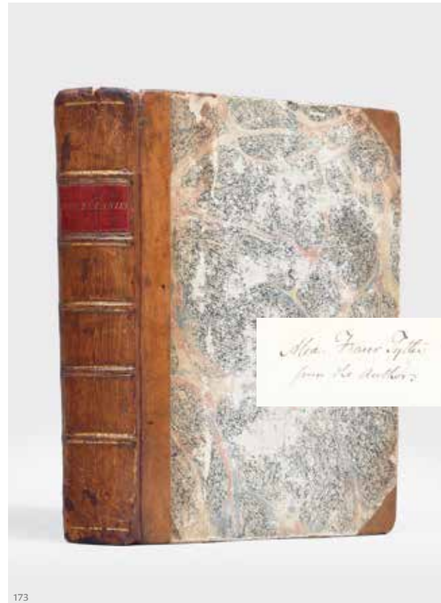
SMITH, Adam (subject); STEWART, Dugald. Account of the Life and Writings of Adam Smith, LL.D. [Bound with 13 other works.] *Edinburgh: From the transactions of the Royal Society of Edinburgh, [1794]*

A PRESENTATION COPY FROM THE ELITE SOCIAL CIRCLES OF ADAM SMITH'S EDINBURGH

First separate edition, presentation copy, inscribed by the recipient on the half-title, "Alex. Fraser Tytler, from the author". Tytler, Stewart, and Smith were all founders of the Royal Society of Edinburgh in 1783. Stewart's account is the first biographical study of Smith, the first work to shape the philosopher's popular image, and a formative influence on the first generation of Smithian thinkers.

Dugald Stewart (1753–1828) was an extremely early devotee of Smithian economics, drawing on the *Wealth of Nations* in his Edinburgh lectures from 1778 onwards. His *Account* helped form the image of Smith as an ally of common-sense philosophy and an opponent of Hume. It is the first such work listed by Vanderblue, who places the journal printing first and this offprint second.

This offprint is part of a volume of works collected by Alexander Fraser Tytler, Lord Woodhouselee (1747–1813), a Judge Advocate of Scotland, at the turn of the 19th century. Tytler occupied many of the same elite Edinburgh circles as Stewart and Smith: in 1780, he joined Stewart on the faculty of Edinburgh University and the three men lived and worked alongside one another in the city until Smith's death in 1790. Tytler has provided a manuscript index at the beginning of the volume and his unobtrusive annotations occur throughout: on page 20 of the *Account*, he takes issue with Stewart's depiction of Smith's analysis of human sympathy, and provides his own interpretation.

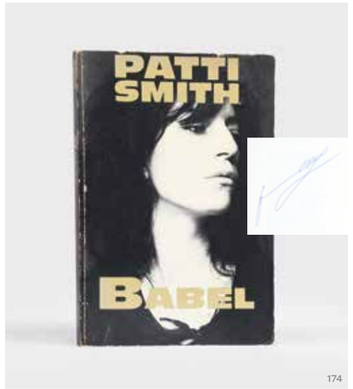


173

A full inventory of the other works is available on request.

Quarto (252 × 192 mm), pp. 85, [1]. Contemporary half calf, rebacked with original spine laid down, spine ruled in gilt, lettered in blind, and with red straight-grain morocco label, joints reinforced, marbled paper sides, edges blue. April 1948 pencil signature of one Douglas Grant. Light bumping and wear, minor foxing and browning to contents: a very good copy. ¶ ESTC N471185; Lightwood 146 [journal issue]; Vanderblue, p. 59.

£5,000 178101



174

174

SMITH, Patti. Babel.
New York: G. P. Putnam's Sons, 1978

"ART IS COMMITTED THROUGH THE GREED OF THE ARCHITECT"

First edition, signed by the author on the title page. This book collects Patti Smith's poems, song lyrics, and illustrations. Additional photography and artwork are provided by artists including Robert Mapplethorpe, Judy Linn, and Lyzzy Mercier.

Large octavo. Photographs and line drawings throughout. Original illustrated wrappers. Wrappers rubbed, extremities creased, minor foxing to edges: a very good copy.

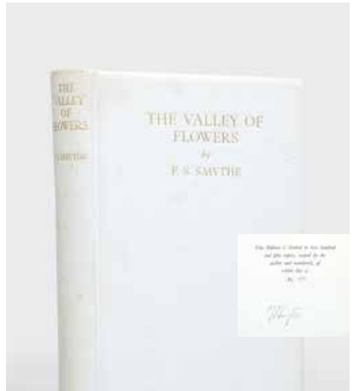
£1,000 191979

175

SMYTHE, F. S. The Valley of Flowers.
London: Hodder and Stoughton, 1938

Signed limited edition, number 193 of 250 copies signed by the author. Smythe discovered the valley in the Garhwal region after he got lost attempting to summit Mount Kamet. The descriptions and vibrant photographs in this work popularized the location, which had previously been inaccessible, and it is now protected as a national park.

Quarto. Lacking packet of seeds as usual. Colour photographic frontispiece, 15 colour photographic plates, all tipped in and



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with captioned tissue guards, folding map, map in text. Original white cloth, spine and front cover lettered in gilt, blue endpapers, top edge gilt, others uncut. Spine toned, boards a little soiled, remains of old adhesive on pastedowns, contents bright: a very good copy.

£650 192160

176

SPIRIT PHOTOGRAPHY. Souvenir Folder of Fake Séance by Lord Donegall. *[London:] 1935*

A PARANORMAL PRANK

A set of humorously captioned photographs commemorating a spoof séance staged by Edward Chichester, 6th Marquess of Donegall (1903–1975). He "managed to fool about twenty people, most of whom had experience of 'real' psychic photography" (*Sunday Dispatch*, p. 2). In 1932, Donegall had exposed the medium John Myers, "the last spirit photographer of any note to practise in Britain", as a fraud (Keates).

The chief target of the prank was Maurice Barbanell (1902–1981), editor of *Psychic News*. Using doctored photographic plates, Donegall produced "apparitions" of Queen Victoria, Nelson, Disraeli, and Dr Crippen,

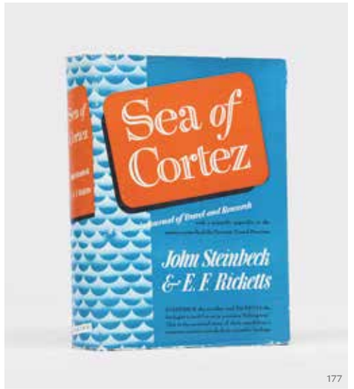

176

convincing Barbanell that they were genuine. The rear wrapper prints an extract from the *Sunday Dispatch* article containing a statement by the magician Will Goldston and the occultist Roy Brandon. The first photograph, showing the newspaper's art editor Harry Folkard and his "guardian angel", appeared with the article; the other five images were apparently unpublished.

Bifolium of cream card (folded to 360 × 255 mm). With 6 silver gelatin photographs (78 × 101 mm) affixed to inner pages, text printed in black. Lightly toned and soiled, photographs bright and clean: in very good condition. ¶ Roland Keates, "Spirit Photography of the 1800s", unpublished thesis, University of Derby, 2015.

£2,250 193696


1. Harry Folkard, Art Editor of the *Sunday Dispatch* and his "Guardian Angel".
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STEINBECK, John, & Edward F. Ricketts. Sea of Cortez. A Leisurely Journal of Travel and Research. With a Scientific Appendix Comprising Materials for a Source Book on the Marine Animals of the Panamic Faunal Province. *New York: The Viking Press, 1941*

First edition. Steinbeck & Ricketts's account of their six-week marine collecting expedition of 1940 contains "more of the whole man, John Steinbeck, than any of his novels" (Lewis Gannett).

Steinbeck was greatly influenced by the marine biologist Ricketts (1897–1948), whose "acceptance of people as they were and of life as he found it was remarkable, articulated by what he called nonteleological or 'is' thinking. Steinbeck adapted the term and the stance. His fiction examines 'what is'" (*ANB*). The narrative section by Steinbeck includes their "philosophical musings as well as keen observations on Mexican peasantry, hermit crabs, and 'dryball' scientists" (*ANB*). It is appended by Ricketts's scientific catalogue, which was dropped when Steinbeck's narrative was republished as *The Log from the Sea of Cortez* (1951).

Octavo. With 40 photographic plates of specimens(8 colour). Original green cloth, spine and front cover lettered in silver, map endpapers, top edge orange. With dust jacket. Negligible rubbing to cloth; jacket bright, soiling to upper left section of rear panel, rubbing to edges, unclipped: a near-fine copy in very good jacket. ¶ Goldstone & Payne A15b.

£2,250 181868

178

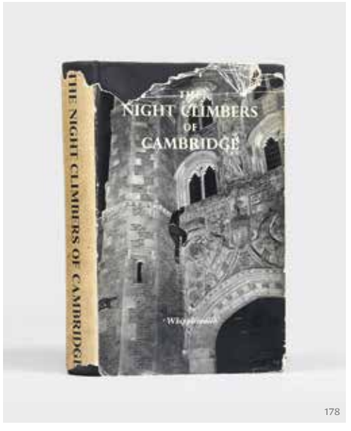
SYMINGTON, Noël Howard, as Whipplesnaith. The Night Climbers of Cambridge. *London: Chatto & Windus, 1937*

First edition. The "Night Climbers" were undergraduate urban explorers who infamously scaled the roofs of the city. Each chapter features a detailed account of a conquered building or college, including Trinity, Pembroke, and St John's.

The author, "Whipplesnaith", was later identified as Noël Howard Symington (1913–1970), a student at King's College.

Octavo. Half-tone frontispiece, 54 plates. Original black cloth, spine lettered in blue, top edge blue, bottom edge uncut. With dust jacket. Bookplate and ownership inscription of one A. E. Fyfe dated 1944. Cloth lightly toned, spine rubbed, foxing to edges, offsetting to half-title; loss to jacket extremities, panels browned and soiled, tape repairs to verso, unclipped: a very good copy in good jacket.

£975 192048



178



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TANIZAKI, Jun'ichiro – HOSOE, Eikoh (photo.). A Portrait of Shunkin.
New York: The Limited Editions Club, 2000

WITH PHOTOGRAVURES FROM THREE OF HOSOE'S STUNNING COMPOSITIONS

First Limited Editions Club edition, limited issue, number 137 of 300 copies signed by the photographer Eikoh Hosoe and the calligrapher Shunkei Yahagi. Hosoe's stirring photographs "represent the heroine as she might perhaps appear in her varied moods at crucial episodes of the story: Shunkin serene and imperious, Shunkin yearning and vulnerable, Shunkin in a transport of emotion" (LEC newsletter, p. iii).

Hosoe (1933–2024) was one of Japan's most iconic post-war photographers, recognized for his high-contrast black and white figure studies. The three compositions in this edition were from his *Kimono* series: Number 2 ("The Night of a Newly Married Bride"), Number 4 ("Hard Times of Marriage"), and Number 6 ("Widow in Mourning at the Funeral"). Hosoe's received the Royal Photographic Society's 150th anniversary medal in 2003.

A Portrait of Shunkin was released as a short story in 1933. The romantic and psychological drama follows the blind musician Shunkin and her soon-to-be lover Sasuke, as she wrestles with her disability and fear of loneliness. Sasuke eventually blinds himself out of dedication to their love.

Large quarto. Three photogravure plates with tissue guards; title page printed in red and black. *Limited Editions Club* newsletter no. 586 loosely inserted as issued. Original pink Japanese cloth, recessed printed label on front board, top edge trimmed. Housed in original grey cloth solander box with recessed printed label on front. A little soiling on box label: a fine copy in near-fine box.

£1,500 191614

180

THACKERAY, William Makepeace.
Vanity Fair. *London: Bradbury and Evans, 1848*

"ALL IS VANITY, NOTHING IS FAIR"

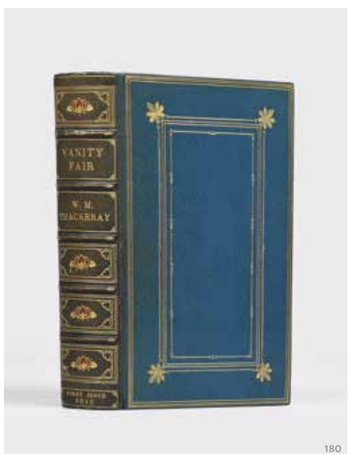
First edition in book form, handsomely bound. Thackeray's greatest work was his first book to bear his name on the title page and to win him reputation and fortune.

The novel was serialized from 1847 to 1848 before being published in book form. Its immense success meant that the sheets were reprinted multiple times, and the early parts were already being reprinted in stereotype before serialization was complete. The many textual variations between the printings resulted in 210 variant readings by Shillingsburg's count. Given that variants both before and after stereotyping were not introduced in an orderly sequence, individual copies inevitably comprise a mixture of corrected and uncorrected sheets.

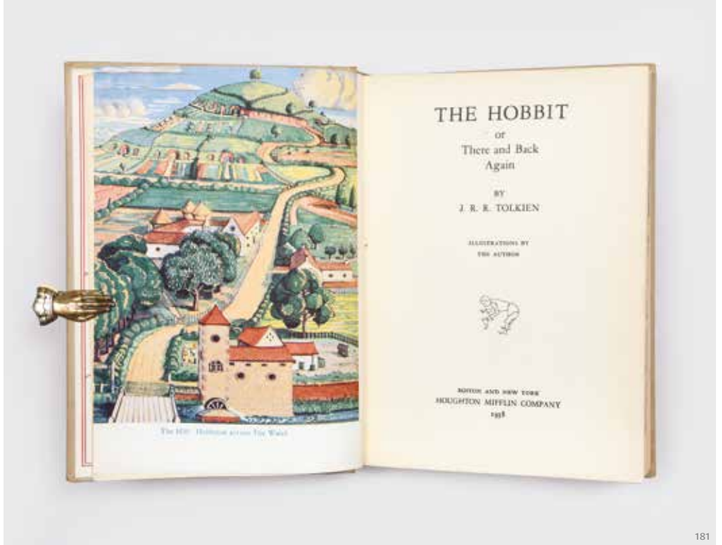
This copy has the traditional points of first impression: the first state title page, rustic type at the head of page 1, and the Marquess of Steyne woodcut on page 336. The point often given, "Mr. Pitt" (p. 453), is not indicative, as that reading was only changed to "Sir Pitt" from the second edition of 1853.

Octavo (214 × 135 mm). Steel-etched frontispiece and vignette title page, 38 steel-etched plates, wood-engraved vignettes and initials in the text, all after Thackeray. Bound with front advert leaf. Early 20th-century blue morocco by Root for Marshall Field Coy, spine lettered in gilt, compartments framed in gilt with central floral device incorporating red onlay, covers panelled in gilt including dotwork and foliate corners, board edges ruled in gilt, turn-ins with gilt rolls and rules, marbled endpapers, edges gilt, red silk bookmarker. Housed in custom marbled slipcase. Christmas 1937 gift inscription on first blank; old cataloguing slip loosely inserted. Toned spine with minor rubbing, trivial short split to head of front inner hinge, occasional marks and marginal paper repairs. A very good copy. ¶ Wolff 6699.

£2,750 192333



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TOLKIEN, J. R. R. The Hobbit.
Boston: Houghton Mifflin Company, 1938

MIDDLE-EARTH COMES TO AMERICA

First US edition, first printing, first state. The book includes four colour illustrations that were "commissioned for [the] first American edition, and were in the American publisher's hands when Allen & Unwin decided to include them in the second [British] impression. The original art was called back for reproduction in Britain, then returned across the Atlantic" (Hammond and Anderson, p. 15).

The first state, among other differences, shows a hobbit wearing boots on the title page. This was replaced in the second state after Tolkien objected to the hobbit's footwear. The cloth binding has variants with and without horizontal ribbing, here without; no priority has been established. Tolkien's classic tale was published in Britain the previous year.

Octavo. Colour frontispiece, 3 colour plates, 9 full-page uncoloured illustrations, all by author. Original publisher's tan cloth, spine and front cover lettered in blue and with vignettes in red, map endpapers printed in red. Binding recased, spine mildly toned, a few faint marks to cloth, light wear to edges, brown mark to upper margin of p. 47 affecting neighbouring leaves. A very good copy.¶ Hammond A3b.

£6,500 192238

182

TOLKIEN, J. R. R. The History of Middle-earth. Edited by Christopher Tolkien.
London: George Allen & Unwin; Unwin Hyman; Harper Collins, 1983–96

THE FULLEST TELLING OF TOLKIEN'S LEGENDARIUM

First editions of the complete set in which tales, songs, poems, maps, illustrations, genealogical tables, and even linguistic primers for Tolkien's languages give the fullest picture available of Middle-earth. It is "a remarkable testimony to the creativity of J. R. R. Tolkien and the industry and painstaking scholarship of his son Christopher" (Beahm, p. 34).

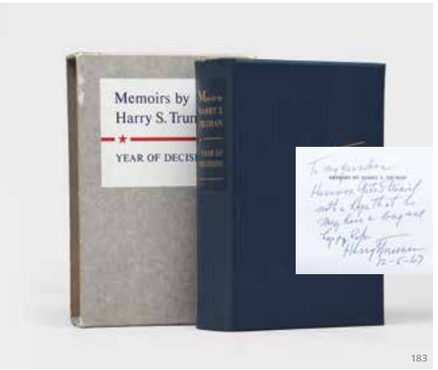
The substantial breadth of material presented here was only hinted at in *The Hobbit* (1937) and *The Lord of the Rings* (1954–55), and it was drastically condensed into a single volume in *The Silmarillion* (1973).

12 vols, octavo. With 10 frontispiece plates, most in colour, full-page and in-text illustrations. Original boards in various colours, spines lettered in gilt. With dust jackets. A few bumps and faint marks to edges, vols 11–12 contents toned; jackets generally bright, occasional light creases and rubbing, vol. 12 front flap creased, all unclipped, some issued without printed prices: overall, a near-fine set in like jackets. ¶ Hammond A21–9. George Beahm, *The Essential J. R. R. Tolkien Sourcebook*, 2003.

£6,000 192960



182



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TRUMAN, Harry S. Memoirs. Year of Decision. *Garden City, New York: Doubleday & Company, Inc.*, 1955

INSCRIBED TO HIS FOUR-YEAR-OLD GRANDSON

First edition, deluxe issue reserved for Truman, presentation copy, inscribed by the author on the half-title, "To my grandson Harrison Gates Daniel with a hope that he may have a long and happy life. Harry Truman 12–5–67".

The deluxe issue of the *Memoirs* was purchased en bloc by Truman for presentation to associates. The standard trade issue of the first edition of Truman's *Memoirs* was in cloth and jacket. The publishers planned a deluxe signed limited issue, to retail at $35. However, Truman blocked the project, feeling that it was beneath the dignity of a former president. However, Truman was enamoured with the idea of a deluxe format of his memoirs, and requested the publishers sell him 500 copies, seeing their use as copies for presentation. These copies in deluxe bindings were split between those in morocco, as here, and in high-quality cloth, both in card slipcases.

Octavo. Original deluxe blue morocco, spine lettered in gilt, gilt facsimile signature to front cover, grey endpapers, top edge gilt. Housed in the original card slipcase. Spot of rubbing at head of spine and a few hints of soiling to edges, else a near-fine copy, in good, slightly worn slipcase. ¶ Robert H. Ferrell (ed.), *Off the Record: The Private Papers of Harry S. Truman*, 1997.

£2,500 190248



184

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TURING, Sara. Alan M. Turing. *Cambridge: W. Heffer & Sons, Ltd*, 1959

A MOTHER'S ACCOUNT OF HER SON'S LIFE

First edition, one of 500 copies only. This biography of the great computer science pioneer sought to establish Turing's credentials without reference to his then still-classified war work.

Octavo. Photographic portrait frontispiece, 6 plates. Original pale green boards, spine and front cover lettered in green. With dust jacket. Pencil ownership signature dated 1959 to front free endpaper. Spine ends and corners gently bumped, covers bright, a touch of foxing to frontispiece else internally clean; jacket unclipped, extremities a little creased and nicked, spine toned, rear panel lightly soiled: a near-fine copy in very good jacket. ¶ Barry Cooper, "De-coding the Turing family", *The Guardian*, 17 April 2012.

£2,250 190525

185

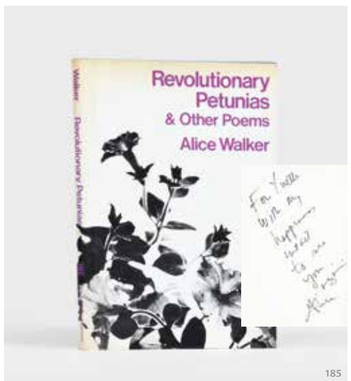
WALKER, Alice. Revolutionary Petunias & Other Poems. *New York: Harcourt Brace Jovanovich, Inc*, 1973

First collected edition, inscribed by the author on the half-title to Yvette Le Roy, the founder of Liberty House in Harlem, "For Yvette, with my happiness intact to see you again. Alice". Le Roy's ownership inscription is on the front pastedown, dated 1973. Some poems in the volume were previously published in serials.

Alongside promoting books by Black authors, Le Roy's store sold handcrafts produced by the Mississippi Poor People's Corporation and hosted poetry readings by authors such as Gwendolyn Brooks and Nikki Giovanni.

Octavo. Original blue cloth, spine lettered in black. With dust jacket designed by Robin Forbes. Extremities rubbed with occasional spots of wear; jacket unclipped, spine and peripheries toned, tiny tear at top of front panel, faint mark to rear: a very good copy in like jacket.

£975 189154



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186

WALLACE, Alfred Russel. Autograph letter signed, on British endemic flora. *Parkstone, Dorset: 5 August 1901*

ADVICE FROM THE GREAT NATURALIST TO AN AMATEUR BOTANIST

An encouraging and insightful letter demonstrating Wallace's process for establishing his lists of endemic flora to Britain. The lists first appeared in *Island Life* (1880). He continuously gathered evidence for revised editions, the third of which came out in 1911.

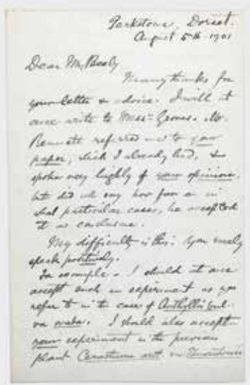
The recipient was William Haddon Beeby (1849–1910), an amateur botanist who specialized in the flora of Shetland and Surrey. Like Wallace, he was engaged in continuous revision and published updated versions of his research on Shetland between 1887 and 1909. He was also an expert on the genus *Sparganium*.

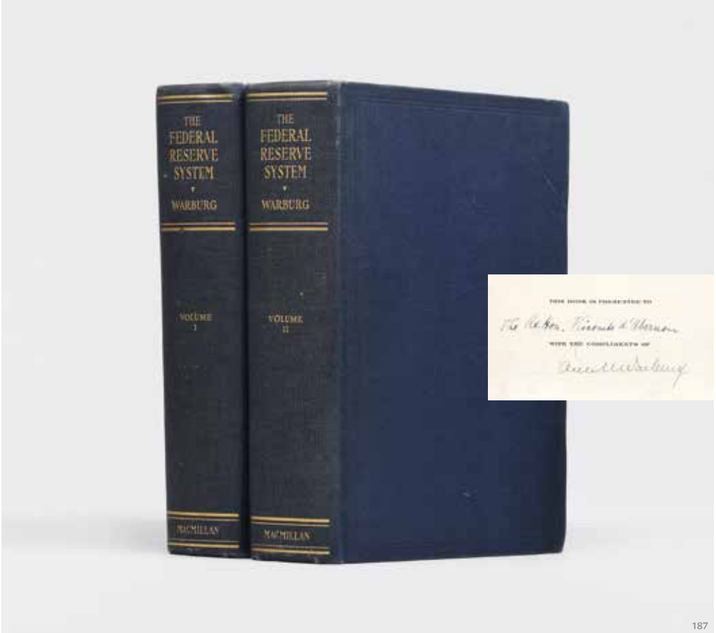
The letter displays Wallace's attitude: "I hold that the burden of proof rests with the other side – that is, that it is best to remain in the reputed endemic list till they are proved to be not endemic". Wallace encourages Beeby to be more confident when labelling things as endemic. He references the plants *Anthyllis vulneraria* and *Cerastium nigrescens* – the latter of which was the focus of Beeby's 1887 and 1898 papers – and emphasises that any unique characteristics, "however small", might indicate an endemic variety.

Wallace also stresses the importance of obtaining the "the opinion of some fairly competent botanist". He refers to the controversy over the moth *Platyptilia similidactyla*, which was listed as endemic to Britain in the first edition of *Island Life*, but was taken out of the second on the evidence of Philip Zeller, "the greatest continental authority"; Zeller later admitted that he was mistaken. Along with Zeller, Wallace mentions other prominent botanists: Arthur Bennett, Henry and James Groves, and Edward Linton.

Single bifolium (folded to 180 × 114 mm) of grey paper, written across four sides in black ink. Creased from folds: in fine condition. ¶ Published in *Wallace Correspondence Project*, WCP7270.8472.

£3,000 193689


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WARBURG, Paul M. The Federal Reserve System. *New York: The Macmillan Company*, 1930

PRESENTED TO A MAJOR INTERNATIONAL FINANCIER AND DIPLOMAT

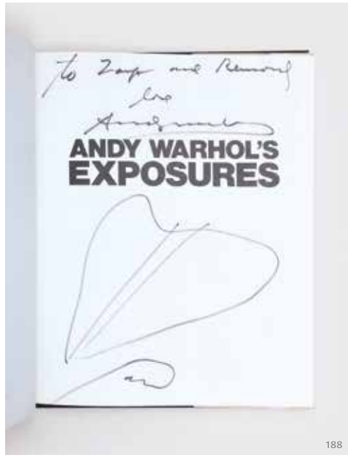
First edition, with a printed presentation slip mounted on the front free endpaper of Volume I, addressed and signed by the author: "This book is presented to the Rt Hon. Viscount D'Abernon with the compliments of Paul M. Warburg".

Warburg (1868–1932), an architect of the Federal Reserve System, served on the Federal Reserve Board from 1914 to 1918 and subsequently on the Federal Advisory Council. His magnum opus remains one of the fullest accounts of the Federal Reserve System's early history.

Edgar Vincent, 1st Viscount D'Abernon (1857–1941), served as financial adviser to the Egyptian government from 1883 to 1889, governor of the Imperial Ottoman Bank at Constantinople from 1889 to 1897, and Conservative MP for Exeter from 1899 to 1906. From 1920 to 1926, he served as the first British ambassador to the German Republic – "D'Abernon's knowledge of currency and economics was indubitably greater than that of anyone in the foreign service" (*ODNB*). His embassy was closely engaged with German reparations, hyperinflation, currency stabilisation, and the negotiations that culminated in the Locarno agreements. In 1926 he published *German Currency: Its Collapse and Recovery*. Born in Germany, Warburg retained close family and banking connections with Germany during this period; his brother Max was the senior partner of the family bank M. M. Warburg in Hamburg.

2 vols, quarto. Original blue cloth, spines lettered in gilt. Near-contemporary stamp of the Vancouver bookseller Fraser Book Bin to the rear pastedowns; newspaper clippings mounted on the front pastedown of Vol. I. Light sunning to spines, minor peripheral rubbing, slight staining and rubbing to rear cover of Vol. I. A very good copy. ¶ Larson 1909.

£7,500 188220



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WARHOL, Andy. Andy Warhol's Exposures. Photographs by Andy Warhol. Text by Andy Warhol with Bob Colacello. *New York: Andy Warhol Books / Grosset & Dunlap, 1979*

SIGNED TWICE BY ANDY WARHOL

First edition, signed by the artist on the front panel of the dust jacket and inscribed on the half-title, "To [illegible] love Andy Warhol". Below the inscription is a thumbnail sketch. Warhol's collection of 360 pictures of his celebrity friends presents a unique and intimate view of contemporary celebrity life and his inner circle.

Quarto. Over 350 full-page photographic illustrations throughout. Original black cloth, lettering to spine in silver, index endpapers. With pictorial dust jacket. A little light rubbing to cloth; jacket unclipped, slightly creased, with a couple of short closed tears: a near-fine copy in very good jacket.

£2,000 192788

189

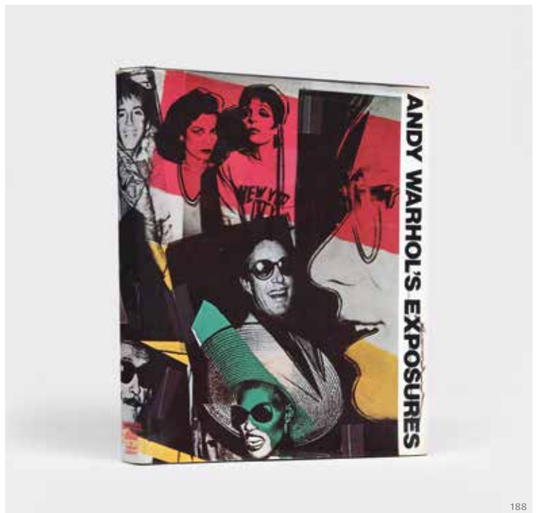
WARHOL, Andy – WÜNSCHE, Hermann. Das Graphische Werk 1962–1980. *Bonn: Bonner Universitats Buchdruckerei, [1981]*

SIGNED BY ANDY WARHOL

First edition, signed by Andy Warhol on the front cover. Wünsche worked closely with Warhol on the project, and the printed inscription by Warhol on the first blank is testament to this: "It was fun to work with Hermann for almost two years on this catalogue raisonné. Sometimes it was no fun because he insisted on perfection . . . The result is just great, Andy Warhol".

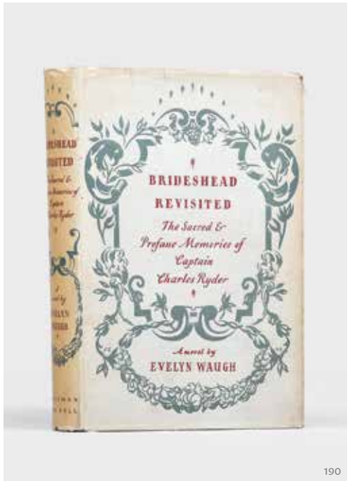
Quarto. With 173 colour reproductions. Original illustrated wrappers, lettering to spine in black. Light rubbing, spotting and toning to covers, contents bright and clean: overall, just about a very good copy.

£700 192097



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WAUGH, Evelyn. Brideshead Revisited. *London: Chapman & Hall Ltd, 1945*

"TO UNDERSTAND ALL IS TO FORGIVE ALL"

First trade edition of Waugh's most enduring novel, in the fragile jacket produced to war economy standards. Waugh himself repeatedly referred to the novel as his magnum opus.

This trade edition was preceded only by a small pre-publication issue, privately printed for the author and circulated among friends, such as Nancy Mitford, to receive comments and suggestions for improvements; as a result of their criticisms, Waugh substantially revised the text for the present edition.

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Spine ends bumped, a few faint stains to cloth; jacket unclipped, a little rubbed and toned, especially on spine, edges lightly creased and nicked, rear folds repaired: a very good copy in very good jacket. ¶ Evelyn Waugh, *A Little Learning: The First Volume of an Autobiography*, 1964.

£4,500 191712

191

WELLS, H. G. The History of Mr. Polly. *London: Thomas Nelson and Sons, 1910*

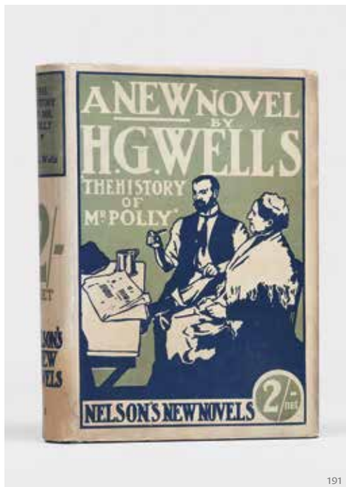
"HE WAS NOT SO MUCH A HUMAN BEING AS A CIVIL WAR"

First edition, in the dust jacket, of the author's comic masterpiece on Edwardian social life. "The story has always been regarded as one of his happiest creations [and] has taken its place alongside *Three Men in a Boat* and *The Diary of a Nobody* as one of the quintessential expressions of English humour" (Hammond, p. 103).

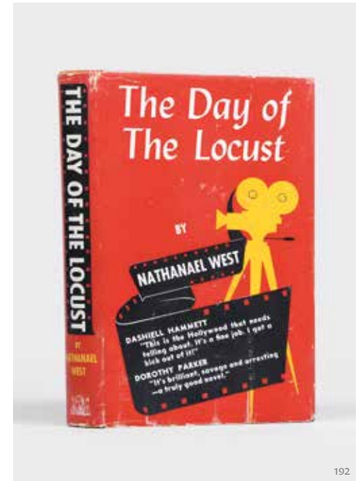
It was adapted into the 1949 film directed by Anthony Pelissier.

Octavo. Colour frontispiece. Publisher's 10-page adverts at end. Original green cloth, spine lettered in gilt on white ground, illustrated endpapers. With dust jacket. Publisher's brochure loosely inserted. Binding bright; jacket unclipped, spine mildly toned, a few small marks and tears, with trivial short split to front flap fold: a fine copy in near-fine jacket. ¶ Chappell, p. 18; Wells 40. J. R. Hammond, *H. G. Wells and the Modern Novel*, 1988.

£3,000 172870



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192

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

THE QUINTESSENTIAL CRITIQUE OF HOLLYWOOD

First edition of the author's final novel, remaining "the best of the hundreds of Hollywood novels written before the 1970s. F. Scott Fitzgerald, who was himself working on *The Last Tycoon*, said that the novel had 'scenes of extraordinary power'" (*ODNB*). Hollywood adapted it for the screen in 1975, starring Donald Sutherland.

Octavo. Original red cloth, orange printed paper spine label, top edge black. With dust jacket. Ownership stamp of one Rebecca Lawrence Lawrie on dedication page; her green ownership inscription dated 1939 on front free endpaper, offsetting to jacket front flap. A little darkening to cloth edges and endpapers; unclipped jacket slightly rubbed, a few small chips and closed tears, colours bright: a very good copy in like jacket.

£4,500 179031

193

WHATELY, Thomas. Observations on Modern Gardening, and Laying out Pleasure-Grounds, Parks, Farms, Ridings &c. *London: Printed for West and Hughes, 1801*

CREATING THE ROMANTIC LANDSCAPE

First illustrated edition of "the most comprehensive work on the theory of landscape design . . . before the time of Humphrey Repton" (Henrey, p. 509). The finely executed engravings are after drawings by the prominent English draughtsman William Woollett and depict several gardens discussed in the text.

Published anonymously, with notes by Horace Walpole, this work by Thomas Whately (1726–1772) contends that landscape gardening is an art akin to, and even superior to, painting. Whately was the foremost early proponent of the English or "natural" style, which promoted a wilderness-like garden over traditional geometric designs. *Observations on Modern Gardening* was originally published in 1770 and enjoyed widespread popularity. It ran to seven editions in London and Dublin and was translated into French and German, as well as being pirated in France around 1779.

Woollett (1735–1785) was appointed Historical Engraver to His Majesty by George III in 1775.

Quarto (280 × 218 mm), pp. viii, 155, [1]. Hand-coloured engraved frontispiece and 6 plates (1 double-page). Later 19th-century green pebble-grain half morocco by Sizer, spine lettered and ruled in gilt, marbled sides, blue endpapers, green silk bookmarker. Armorial bookplate of the barrister Francis Henry Cripps-Day (1864–1961) and 20th-century stamp of the Rothamstead Experimental Station; two 20th-century newspaper clippings on landscape gardening affixed to first blank; occasional pencil annotations to title page and contents. Extremities lightly rubbed, outer leaves browned and foxed, with sporadic damp staining, closed tear to half-title head at gutter, plates a little foxed and offset. A very good copy. ¶ Henrey 1195.

£1,500 193128



194



193



194

194

WHITE, Gilbert. The Natural History and Antiquities of Selborne and a Garden Kalendar. *London: S. T. Freemantle, 1900*

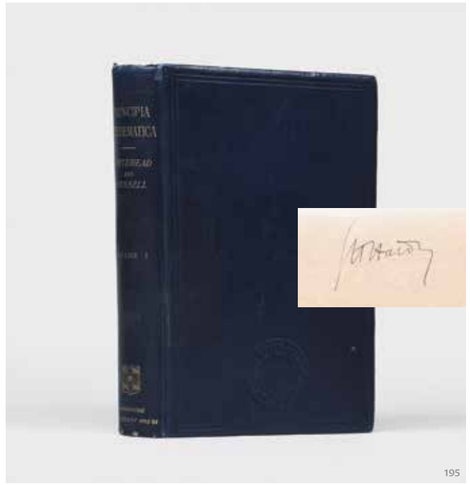
IN AN ACCOMPLISHED PICTORIAL BINDING BY BIRDSALL

Large Paper Edition, number 86 of 160 copies signed by the editor and artists, lavishly illustrated, and here beautifully bound. White's *Selborne* is one of the great English books of the 18th century, "the first book which raised natural history into the region of literature" (*Encyclopaedia Britannica*).

The covers depict "Oakhanger", the large hamlet adjoining Selborne repeatedly observed in the work, and "Delves House Ringmer", the Sussex home of White's aunt Rebecca Snooke.

2 vols, quarto (251 × 181 mm). Frontispieces and 97 full-page illustrations, smaller illustrations to text. Early 20th-century green crushed morocco by Birdsall, spines lettered in gilt, multicoloured morocco onlay to front covers, edges and turn-ins gilt, marbled endpapers, top edges gilt, original vellum spines and covers bound in at rear. Spines a little sunned, else in fine condition.

£3,750 195095



195

195

WHITEHEAD, Alfred North, & Bertrand Russell. Principia Mathematica. Volume I. *Cambridge: at the University Press, 1910*

THE COPY OF "ONE OF THE GREATEST ENGLISH MATHEMATICIANS"

First edition of the first volume of "one of the most impressive intellectual monuments of the twentieth century" (*ODNB*), from the library of Godfrey Harold Hardy, Russell's disciple and colleague and one of the volume's first reviewers.

Hardy (1877–1947) "had a profound influence on modern mathematics and ranks as one of the greatest English mathematicians of the twentieth century" (*ODNB*). Hardy and Russell were both on the staff of Trinity College, Cambridge: Hardy as lecturer in mathematics from 1906, Russell as lecturer in philosophy from 1910. Whitehead also taught at Trinity until 1910, and all three were members of the Cambridge Apostles.

Hardy was among the first reviewers of Volume I of *Principia Mathematica*. His review, "The New Symbolic Logic", was published in the *Times Literary Supplement* on 7 September 1911. It opened, "Perhaps twenty or thirty people in England may be expected to read this book. It has many claims to be widely read; all professional mathematicians, for example, can and ought to read it; but it will have to contend with an immense mass of prejudice and misconception, and we should probably be over-sanguine if we supposed that there are half a dozen who will". Hardy nevertheless concluded that *Principia Mathematica*, however difficult, was a work of profound importance and demanded serious study.

A second and third volume followed in 1912 and 1913. A fourth was planned but never completed, as Russell and Whitehead turned their attention away from mathematics. Russell's contact with Hardy thereafter diminished. Nonetheless, Hardy was instrumental in securing Russell's reinstatement at Trinity in 1919, after Russell had been expelled during the First World War for his pacifism. Hardy published *Bertrand Russell and Trinity*, his account of the affair, in 1942.

In his 1940 memoir, *A Mathematician's Apology*, Hardy writes admiringly of Russell, and records that Russell once told him of a nightmare he had, set in the year 2100, in which a library assistant considers whether to discard the last surviving copy of *Principia Mathematica*. Hardy pays some homage to Whitehead but criticizes his mathematics as so abstract that it has no use for ordinary men.

The copy has Hardy's ownership signature on the front free endpaper and, on the front pastedown, his posthumous bookplate recording its donation to New College, Oxford, where he was a fellow from 1919. New College stamps appear in blind on the front cover and in ink on the front free endpaper, alongside their subsequent deaccession stamps on the bookplate and front free endpaper.

A second copy of this volume from Hardy's library, containing his annotations, is held by McMaster University Library. Russell and Whitehead agreed a list of complimentary copies; it is probable Hardy acquired one copy directly from the authors and another from the *Times Literary Supplement* for the review.

Large octavo. Original dark blue cloth, spine lettered in gilt and ruled in blind. Extremities rubbed, cloth a little cockled, inner hinges superficially split, a few ink spots to contents, pp. 265–270 with substantial tears with detached sections apparently from a manufacturing fault. A sound copy despite the defect. ¶ Blackwell & Ruja A9.1a.

£12,500 162530

196

WILDE, Oscar. The Ballad of Reading Gaol. By C.3.3. *London: Leonard Smithers, 1898*

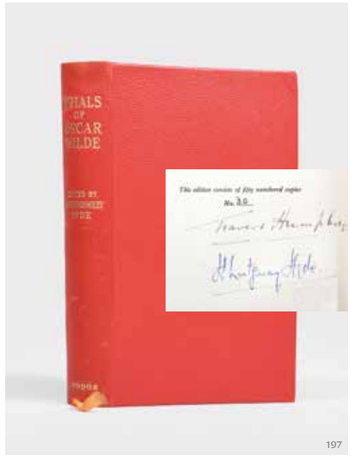
First edition, one of 800 unnumbered copies printed on handmade paper. The first edition sold out rapidly, and a second edition was issued within weeks.

Octavo. Original white quarter cloth, spine lettered in gilt, light brown cloth sides, edges untrimmed, leaves mostly unopened. Housed in a custom yellow cloth chemise and quarter calf with yellow cloth slipcase. Spine lightly toned, a little soiling and bubbling to covers, browning to endpapers. A very good copy. ¶ Mason 371.

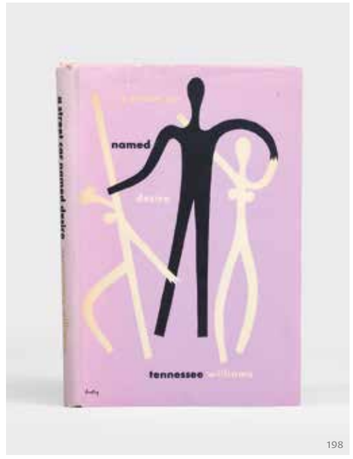
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196



197



198

197

WILDE, Oscar. The Trials of Oscar Wilde. *London: William Hodge and Company, Limited*, 1948

"THE FINEST SPEECH OF AN ACCUSED MAN SINCE THAT OF PAUL BEFORE KING HEROD AGRIPPA"

First edition, number 30 of 50 copies signed by Hyde and Humphreys. Hyde co-wrote the screenplay for the 1960 film of the same name, directed by Ken Hughes. A barrister and politician as well as an author, Hyde was a vocal supporter of the decriminalization of homosexuality.

Octavo. Portrait frontispiece after Toulouse-Lautrec. Original red morocco-grain leatherette, spine lettered in gilt, marbled endpapers, red edges, orange silk bookmarker. Former ownership inscription in black ink to front pastedown. Spine and lower board edges a little rubbed, upper board corners bumped, book block cracked at pp. 382–3: a very good copy.

£1,500 192336

198

WILLIAMS, Tennessee. A Streetcar Named Desire. *New York: New Directions*, 1947

"I DON'T WANT REALISM. I WANT MAGIC!"

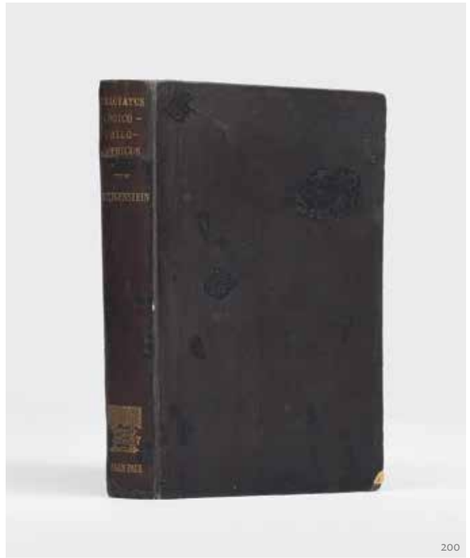
First edition of the playwright's most popular and enduring work. The play premiered on Broadway on 3 December 1947 and won the Pulitzer Prize for Drama the following year. It was adapted into a celebrated film in 1951, directed by Elia Kazan and starring Marlon Brando, Vivien Leigh, Karl Malden, and Kim Hunter.

Octavo. Original purple boards, spine and front cover lettered in black and white, covers with Matisse-inspired design by Alvin Lustig in black and white. With dust jacket. Spine ends bumped, extremities lightly worn, covers bright and clean; jacket unclipped, spine toned, a little loss to head, a handful of closed tears and chips to extremities: a near-fine copy in very good jacket. ¶ Crandell A5.1.a.

£3,000 192147



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WITCHCRAFT. A Collection of Rare and Curious Tracts Relating to Witchcraft in the Counties of Kent, Essex, Suffolk, Norfolk, and Lincoln, Between the Years 1618 and 1664. *London: John Russell Smith*, 1837–38

"ARRAIGNMENT, TRYALL, CONFESSION, AND CONDEMNATION"

First edition thus, part of the publisher's Library of Old Authors. Smith issued numerous reprints of early tracts, such as Puritan discipline works, the ballads of Captain Cox, and reports of 15th-century battles. This collection was followed in 1862 by a volume on the witch trials of New England.

The tracts were printed separately and have separate title pages, but were published as a single edition with a collected contents page.

Octavo (209 × 129 mm). Portrait frontispiece. Contemporary black half calf, brown morocco spine label, marbled boards, brown endpapers, edges speckled red, binder's ticket of W. Isacke, London. Contemporary shelf label on front pastedown; a handful of neat annotations to contents. Binding rubbed, front inner hinge cracked, contents lightly foxed and browned: a very good copy.

£2,500 156383

200

WITTGENSTEIN, Ludwig. Tractatus Logico-Philosophicus. *London: Kegan Paul, Trench, Trubner & Co., Ltd*, 1922

LOGICAL POSITIVISM IN THE ENGLISH-SPEAKING WORLD

First edition in English, and the first in book form, of the culminating work of Wittgenstein's early period, his only philosophical book published in his lifetime and one of the intellectual masterpieces of the 20th century. This edition, including a 17-page introduction by Bertrand Russell, was translated by Charles Kay Ogden and Frank Ramsey.

The original German text had been published, with Russell's help, in the journal *Annalen der Naturphilosophie* in 1921. That publication – under the title *Logisch-Philosophische Abhandlung* – was plagued with so many errors that Wittgenstein regarded it as a "pirated edition" (Monk, p. 205). He corrected the text for this edition, which prints the German parallel with the translation.

The cornerstone text of logical positivism and the Cambridge school of analytic philosophy, the *Tractatus* articulates the relationship between language and reality and defines the limits of science.

Octavo. Parallel text in German and English, with figures and diagrams in the text. Original blue-green cloth, rebacked with original spine laid down, spine lettered and ruled in gilt. Upper panel of spine replaced by section from different edition. Printed library bookplate of the Workers' Education Association Club, Sydney, grey ink library stamps to lower margins of several pages, with those on pp. 75 & 155 just touching text. Bumping and wear, ghosting to front free endpaper, infrequent minor foxing and browning to contents: just about a very good copy. ¶ Frongia & McGuinness, p. 42; Lapointe, p. 4. Ray Monk, *Ludwig Wittgenstein: The Duty of Genius*, 2012.

£5,000 180645

201

WODEHOUSE, P. G., & Guy Bolton. Bring on the Girls. *New York: Simon and Schuster*, 1953

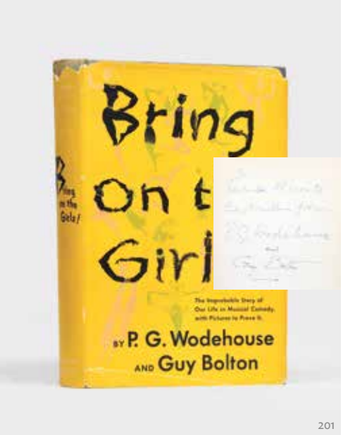
OLD HOLLYWOOD MEETS BROADWAY

First edition, presentation copy, inscribed by both authors to the American silent film star Gertrude Bambrick Alicoate (1897–1974) on the front free endpaper, "To Gertrude Alicoate best wishes from P. G. Wodehouse and Guy Bolton". Alicoate has provided her ownership inscription on the front flap of the dust jacket.

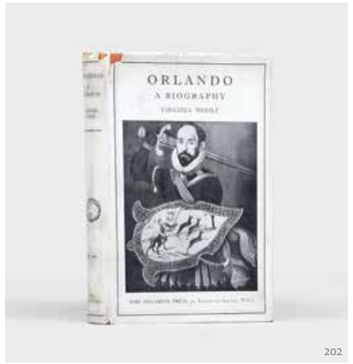
Wodehouse and Bolton were lifelong friends and collaborators, regularly adapting each other's work. Notable examples of Wodehouse's adaptations of Bolton's plays include *French Leave* (1955) and *The Small Bachelor* (1927).

Octavo. With 8 half-tone leaves of photographs. Original green quarter cloth, spine lettered and decorated in green and red, black sides. With dust jacket. Spine slightly toned; jacket unclipped, spine head chipped with loss to one letter, a few other chips and closed tears, flap folds repaired: a very good copy in like jacket. ¶ McIlvaine A75b.

£675 186035



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WOOLF, Virginia. Orlando.
London: The Hogarth Press, 1928

"THE LONGEST LOVE LETTER IN HISTORY"

First trade edition of the author's masterpiece of modernist and feminist literature. Dedicated to Vita Sackville-West, whose androgynous personality inspired the character, the book was described by her son Nigel Nicolson as "the longest love letter in history".

A signed limited edition was published in New York nine days earlier.

Octavo. Frontispiece and 7 plates, all photographic half-tones, including 3 of Vita Sackville-West as Orlando. Original orange cloth, spine lettered in gilt. With dust jacket. Spine head bumped, light rubbing to extremities, foxing to edges and occasional leaves; jacket unclipped, spine mildly toned, slightly soiled and chipped, 4.5 cm closed tear to head of front flap fold: a very good copy in like jacket. ¶ Kirkpatrick A11b; Woolmer 185.

£3,500 193640

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WOOLF, Virginia. The Waves.
London: The Hogarth Press, 1931

A BLOOMSBURY ASSOCIATION COPY

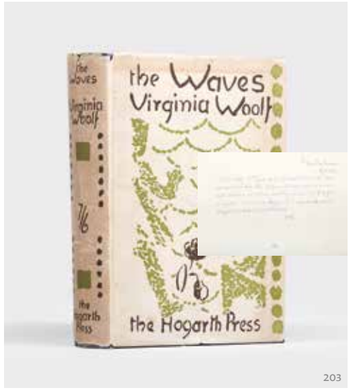
First edition, second impression, from the library of Roger Senhouse, a Bloomsbury Group member who was the last lover of Lytton Strachey. Senhouse's thoughtful pencilled inscription on the front free endpaper is dated October 1931, the same month as the first and second impressions.

Senhouse's inscription reads, "I prefer this 2nd Imp as proof that V.W. is at last recognised by the buying, of now culture-snob & not culture conscious merely, crowd. Is it 2 yrs or more since she began it? and with what physical pains & ecstasies." In a letter to Vita Sackville-West of 8 March 1927, Woolf wrote that there had been "no parties, except one, which Lytton gave to seduce me into liking a pink boy of his – a new pink boy – called Roger Senhouse. I got slightly tipsy and chattered (at the Ivy): came home and chattered. The pink boy said he must apologise for being so dull" (*Letters* III, p. 343).

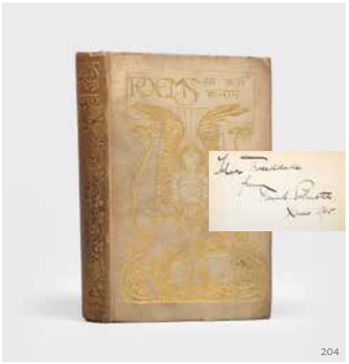
Educated at Eton and Oxford, Senhouse (1899–1970) was the co-owner of Secker & Warburg during the period it published George Orwell's *Nineteen Eighty-Four* and *Animal Farm*. Senhouse also translated French works by writers such as Colette and Simone de Beauvoir.

Octavo. Original purple cloth, spine lettered in gilt. With dust jacket by Vanessa Bell. Spine ends faded, foxing to edges; jacket unclipped, spine and edges toned, light foxing, a few small chips, long closed tear and associated crease to foot: a very good copy in like jacket. ¶ *The Letters of Virginia Woolf*, Volume III, 1923–1928, 1975.

£1,750 193649



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YEATS, W. B. Poems.
London: T. Fisher Unwin, 1895

HIS FIRST COLLECTED BODY OF WORK

First edition, one of 750 copies, here with a gift inscription from the arts patron and banker Leo Frank Schuster. His daughter, Adela Schuster, was a major supporter of Oscar Wilde and continued providing him financial assistance during his imprisonment. The recipient was Julia Charlotee Sophia, Marchioness of Tweeddale.

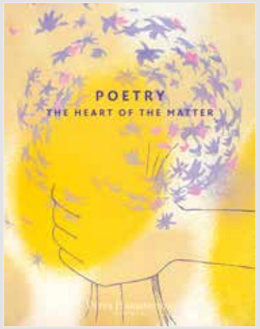
Yeats meticulously oversaw every aspect of his first collected edition. The poems, selected from previous individual collections, were carefully revised. He approved the paper, ordered the edges be rough, and instructed "no headlines, the number of the page to be at the bottom, & single commas for quotation marks".

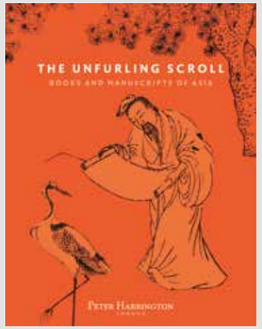
The volume prints poems from the collections *The Rose* and *The Crossways*, including "The Stolen Child" and "The Lake Isle of Innisfree", along with the epic poem "The Wanderings of Oisin" and the plays "The Land of Heart's Desire" and "The Countess Cathleen".

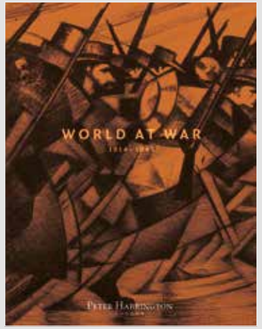
Octavo. Illustrated title page with tissue guard. Original buff cloth designed by H. Granville Fell, spine lettered and richly floral-decorated in gilt, covers lettered in gilt within floral frame enclosing vignette of Michael slaying the serpent, edges uncut. Christmas 1895 gift inscription on front free endpaper verso. Spine toned, decorations bright overall, edges lightly bumped, contents clean. A very good copy. ¶ Wade 15.

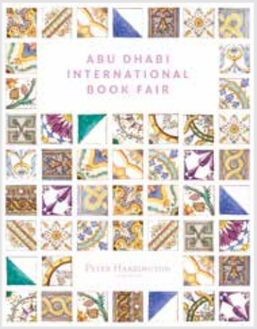
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