

# DECEMBER 2020



PETER HARRINGTON  
LONDON

## Christmas 2020 opening hours:

### Fulham Road

Mon 23 Nov – Wed 23 Dec

Mon, Fri, & Sat: 10am–6pm

Tue–Thu: 10am–7pm

Sun: CLOSED

Thu 24 Dec: 10am–2pm

Fri 25 Dec – Mon 28 Dec: CLOSED

Tue 29 Dec & Wed 30 Dec: 10am–6pm

Thu 31 Dec: 10am–2pm

Fri 1 Jan – Sun 3 Jan 2021: CLOSED

Mon 4 Jan 2021: Normal business  
hours resume

### Dover Street

Mon 23 Nov – Wed 23 Dec

Mon–Fri: 10am–7pm

Sat: 10am–6pm

Sun: CLOSED

Thu 24 Dec: 10am–2pm

Fri 25 Dec – Sun 3 Jan 2021: CLOSED

Mon 4 Jan 2021: Normal business  
hours resume

Front cover and opposite illustration by C. E.  
Brock for Jane Austen's *Emma*, item 9; rear cover  
illustration by Arthur Rackham from *The Peter Pan*  
Portfolio, part of item 143.

Design: Nigel Bents.  
Photography: Ruth Segarra.

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CATALOGUE 169

DECEMBER 2020

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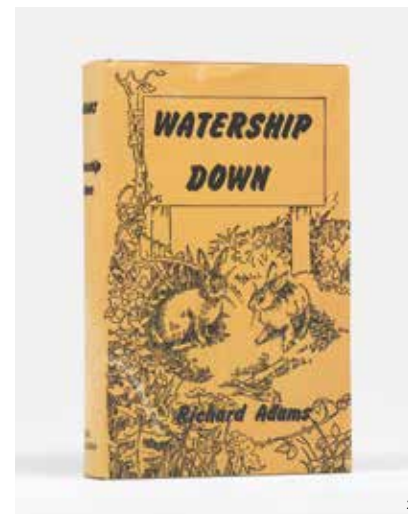
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1



2

1

**ACHEBE, Chinua.** *Things Fall Apart*; [together with] *No Longer At Ease*; [and] *Arrow of God*. London: Heinemann, 1958–60–64

3 works, octavo. Original orange cloth, purple, and blue boards respectively, spines lettered in gilt or white. With the dust jackets. Bookplate to *Arrow of God*, gift inscription to front free endpaper of *No Longer At Ease*. A very good set indeed, with some minor foxing to edges of book blocks, in the jackets, some minor foxing and nicks, not price-clipped, remaining bright.

First editions, first impressions, of the landmark trilogy. *Things Fall Apart*, scarce in such nice condition, is a review copy with the publisher's slip laid in.

Achebe's seminal first book, *Things Fall Apart*, was one of the first works of fiction to present African village life from an African perspective and was rapidly established as a foundation text of post-colonial African literature. Together with *No Longer At Ease* and *Arrow of God*, it forms a thematic trilogy.

£6,750

[144334]

2

**ADAMS, Richard.** *Watership Down*. London: Rex Collings, 1972

Octavo. Original brown cloth, titles to spine and rabbit design to front board gilt. With the dust jacket. Colour folding map. Ownership inscription to front free endpaper. A little minor foxing to edges of book block, contents clean. A

lovely, unread copy in the fresh dust jacket, spine minimally faded, not price-clipped, sharp and bright.

First edition, first impression, of Adams's first novel. *Watership Down* was initially turned down by the major publishing houses, before publication by Rex Collings in 1972, and it was quickly established as a major work of British post-war literature. Sales exceeded 100,000 copies in the first year, and Adams was awarded both the Carnegie Medal and the Guardian Award for children's fiction.

The novel was adapted into an animated film in 1978 and two animated television series, the first running from 1999 to 2001, the second airing in 2018.

£2,250

[142930]

3

**AIKEN, Joan.** *The Wolves of Willoughby Chase*. London: Jonathan Cape, 1962

Octavo. Original black boards, titles to spine in silver. With the dust jacket. Illustrated frontispiece and numerous illustrations in the text from drawings by Pat Marriot. Spine slightly cocked, one tip bumped, top edge lightly spotted. A near-fine copy, contents clean and free from ownership marks, in the like dust jacket, not price-clipped, sharp and bright.

First edition, first impression, signed by the author on the title page; scarce thus.

*The Wolves of Willoughby Chase* is set in an alternative history of a "nineteenth-century Britain that was already linked to Europe by a tunnel through which wolves freely roamed" (ODNB). This "dramatic goth-

ic adventure" was Aiken's first book in the *Wolves Chronicles*, and was adapted into a film starring Stephanie Beacham, Mel Smith, Richard O'Brien, and Jane Horrocks in 1989.

£2,250

[142438]



3





4

*“Russia is a book, but an animate one – Your Imperial Highness will be reading it”*

4

**ALEXANDER II of Russia, as tsarevich.** Ukazanie vanejih primecatel'nostej na puti ego imperatorskogo vysocestva gosudarja naslednika Cesarevica. (Places of interest on the route of his Imperial Majesty the Crown Prince.) St Petersburg: In the Military Printing House, 1837

Octavo (205 × 123 mm). Contemporary green half skiver, Spanish pattern marbled sides, smooth spine lettered and decorated in gilt. Old typed catalogue description loosely inserted. Shelfmark of the Russian National Library to spine. A light judicious restoration at spine ends and joints, gilt improved, contents clean and unmarked. A very good copy indeed in a pleasing contemporary binding.

Rare first and sole edition of this highly important account of a tour of Russia undertaken by the future Alexander II, the Tsar-Reformer, “the first heir to the throne to have personally seen the vast country he would rule” (Radzinsky, p. 60). With the armorial bookplate, incorporating the arms of Leuchtenberg,

of Alexander’s sister, the remarkable Grand Duchess Maria Nikolaevna.

Alexander (1818–1881, reigned 1855–1881) was tutored by Pushkin’s mentor Vassily Zhukovsky, one of the foremost Russian Romantic poets of the era. “When Zhukovsky began his tutoring, Alexander was only seven. Zukovsky devoted himself totally to the royal scion. The poet wrote to his sister, ‘My real duty will take up all my time. Farewell forever to poetry with rhyme. A poetry of another sort lies ahead of me.’ In his hands lay the future of Russia. Zhukovsky put together a ten-year plan of ‘Journeys,’ as the poet called the heir’s education”. Zhukovsky’s scheme succeeded and the future tsar did well with his exams. “Now, according to the plan, the education was to be polished by two very important journeys. First Sasha would travel around his own country. He would travel for over six months around Russia’s roadless expanses” (ibid.).

Before departing, Zhukovsky made a speech, declaring that “Russia is a book, but an animate one. Your Imperial Highness will be reading it, but at the same time, it will be learning about its reader. This mutual comprehension is the true goal of this voyage”. As he travelled throughout the European part



4

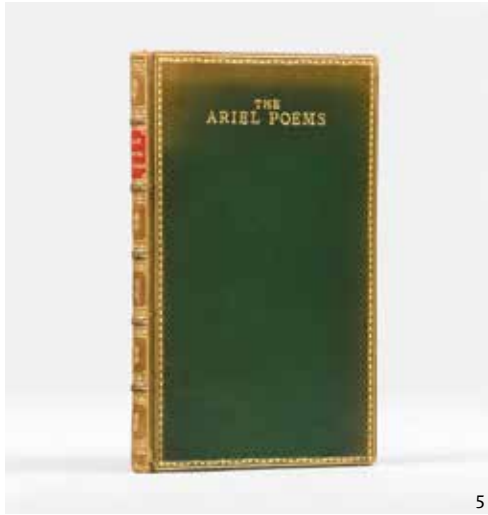
of Russia, “the heir to the throne was met reverently by thousands of people wherever he went. As he travelled along the Volga in the Kostroma region, people stood knee-deep in the river for hours to get a glimpse of their earthly god ... The tsarevich was the first Romanov heir to visit Siberia, where convicts and exiles were sent ... He travelled around Russia for seven months, visiting thirty provinces. It was still not enough to cover the vast country, but at least now he had an idea of the boundless land he was to rule” (ibid.). As emperor, Alexander’s most significant act was the Emancipation Reform of 1861, which effectively abolished serfdom in Russia. His experiences during the tour of 1837 had had a profound effect on his thinking, in addition to the example of Zhukovsky, who, although not a rich man, had chosen to free his own serfs.

Alexander’s sister, Grand Duchess Maria Nikolaevna (1819–1876), was also educated by Zhukovsky. She was an avid art collector and in 1852 became president of the Imperial Academy of Arts. Unusually for her time she made a marriage for love, with Maximilian, duke of Leuchtenberg. On Maximilian’s death in 1852, Maria made a secret and morganatic match with Count Grigori Stroganov, a further reflection of her open-mindedness and the influence, perhaps, of Zhukovsky. Alexander turned a blind eye to the marriage and, as Radzinsky remarks, “since the emperor could not permit his sister’s misalliance, he paid special attention to her children by her first marriage, who lived in St Petersburg without their mother”.

Edward Radzinsky, *Alexander II: The Last Great Tsar*, 2006; no copies recorded on WorldCat.

£7,500

[142233]



5

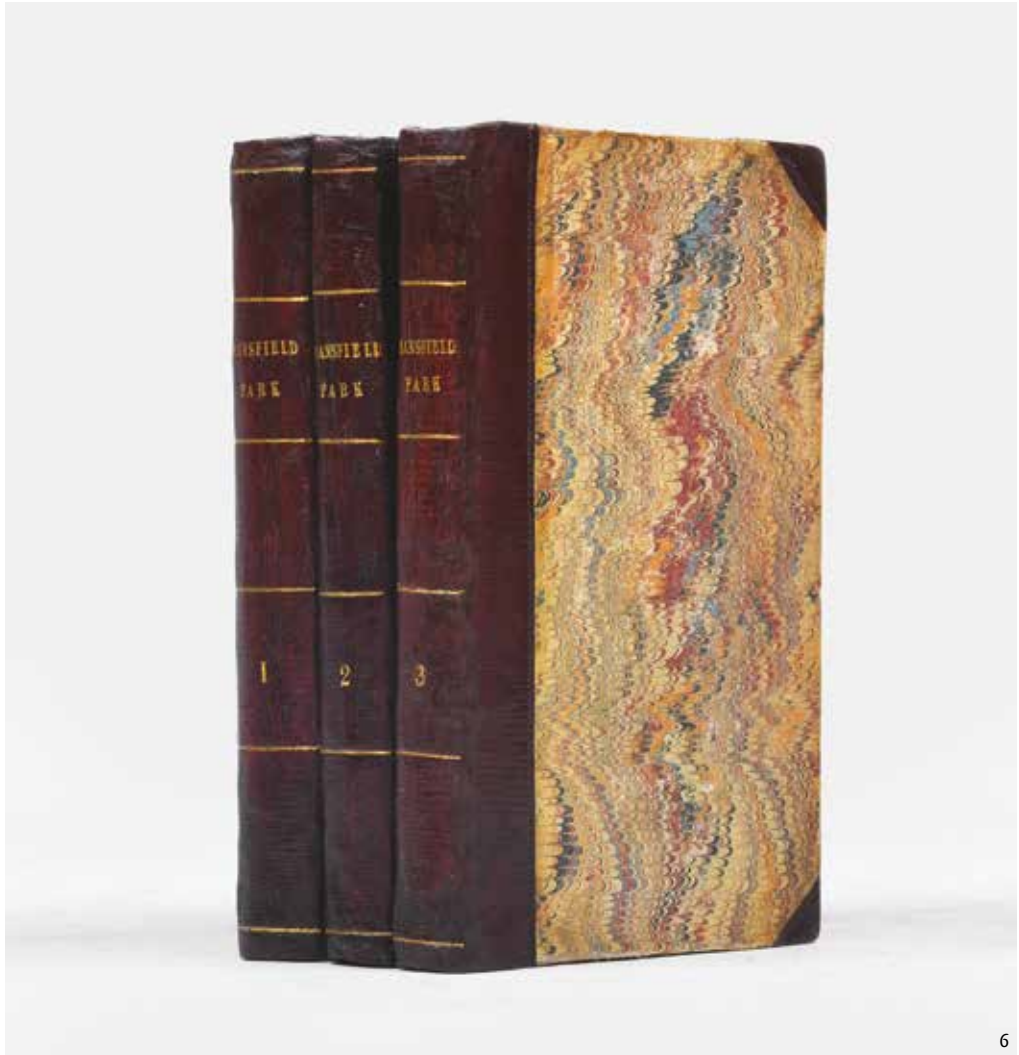
**5**  
**ARIEL POEMS.** Complete collection of the first 8 Ariel Poems. [London: Faber,] 1927

8 works bound in one octavo-sized volume (181 × 115 mm), with the original front wrappers bound in. Contemporary green full calf by Sangorski & Sutcliffe, spine gilt tooled in compartments, black morocco title label, sides bordered with gilt rules, titles gilt direct to front board, gilt-ruled turn-ins, patterned endpapers designed by E. McKnight Kauffer, all edges gilt. Illustrated wrappers and plates throughout. Sunning to spine and around the edges of boards, light rubbing to ends and corners, some light spotting to endleaves, but a very good copy indeed.

A finely bound collection of the first eight titles in the Ariel Poems series, comprising: *Yuletide in a Younger World* by Thomas Hardy, drawings by Albert Rutherston; *The Linnet's Nest* by Henry Newbolt, drawings by Ralph Keene; *The Wonder Night* by Laurence Binyon, drawings by Barnett Freedman; *Alone* by Walter de la Mare, wood engravings by Blair Hughes-Stanton; *Gloria in Profundis* by G. K. Chesterton, wood engravings by Eric Gill; *The Early Whistler* by Wilfred Gibson, drawings by John Nash; *Nativity* by Siegfried Sassoon, designs by Paul Nash; and *Journey of the Magi* by T. S. Eliot, drawings by E. McKnight Kauffer.

£375

[122684]



6

**6**  
**AUSTEN, Jane.** *Mansfield Park*. London: Printed for T. Egerton, 1814

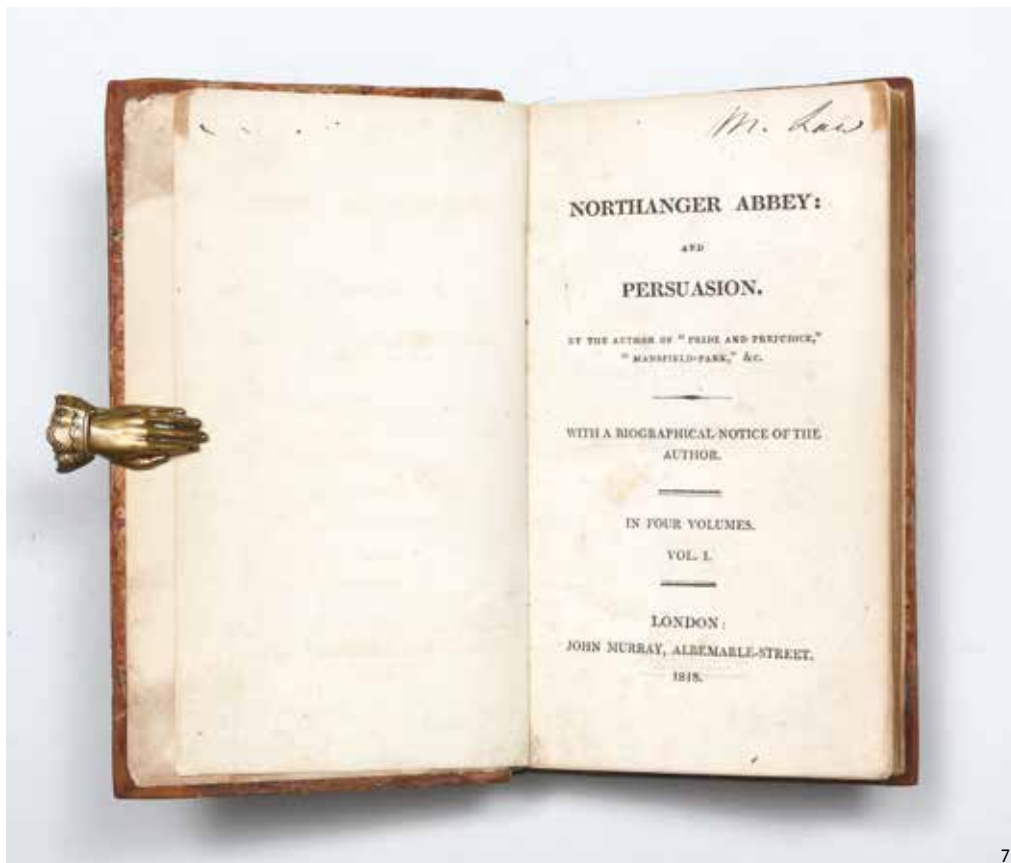
3 volumes, duodecimo (172 × 102 mm). Near-contemporary purple straight-grain morocco, smooth spines lettered in gilt, edges speckled red. Bound without half-titles, blanks, and adverts to rear of volume 3. Ownership signature of Henrietta Malone to title page of vol. 1. A little judicious professional furbishment (joints of vols. 1 & 3 expertly repaired, gilt retouched, ends and tips consolidated), faint old dampstain to front endpaper of vol. 3, occasional spot of faint foxing to contents, else clean. A very attractive set.

First edition of Austen's third and longest novel. *Mansfield Park* was begun about the same time as *Sense and Sensibility* was accepted for publication and was published in May 1814 in an edition of 1,250 copies. The publisher John Murray later "expressed astonishment that so small an edition of such a work should have been sent into the world"; he took over publication of the second edition and of Austen's future novels.

Gilson A6; Keynes 6; Sadleir A62c.

£17,500

[142811]



*A very attractive set*

**7**  
**AUSTEN, Jane.** *Northanger Abbey: and Persuasion.* London: John Murray, 1818

4 volumes, duodecimo (174 × 101 mm). Contemporary half calf, rebacked to style, smooth spines lettered and ruled in gilt, volume numbers to fourth compartment and floral motifs to rest, marbled boards. Bound without vols. 2–4 half-titles and vol. 4 terminal blank (P8), vol. 3 with a terminal blank not called for in Gilson or Keynes. Contemporary ownership signature, “M. Law”, in ink to title pages. Handsomely bound, endpapers browned from turn-ins and expertly strengthened at gutters with Japanese tissue, contents crisp and generally clean with some occasional foxing and browning, small tear to vol. 2 front free endpaper, a little loss to lower corner of vol. 3 p. 99 (not affecting text). Overall, a very attractive set.

First edition of Austen’s final published work, pairing *Northanger Abbey*, probably the first full-length novel

she wrote, with *Persuasion*, her last completed novel. Her brother Henry’s biographical notice, dated 13 December 1817, is the first acknowledgement in print of Jane Austen as the author of her six novels.

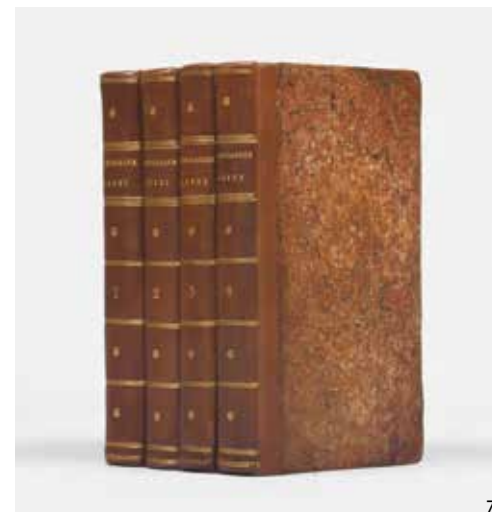
Gilson Ag; Keynes 9.

**£15,000**

[130059]

**8**  
**AUSTEN, Jane.** *The Complete Novels.* London: William Heinemann Ltd, 1928

Octavo (204 × 129 mm). Finely bound by Bayntun-Riviere in dark brown morocco, titles and elaborate decoration to spine gilt, raised bands, single rule to boards gilt, decoration to turn-ins gilt, marbled endpapers, gilt edges. A fine copy.



7

First one-volume edition, first impression, attractively bound.

Gilson E16o.

**£1,375**

[142087]



8









9



9

**The complete suite of 24 original watercolours for Brock's illustrated edition of Emma**

9

**AUSTEN, Jane; BROCK, C. E. (illus.)** Complete set of illustrations for Emma, together with a copy of the published work. 1909

24 sheets (348 × 247 mm) of pen-and-ink watercolour illustrations, each in a wash-line mount. Some light marks to margins (often by the artist) throughout the set, but all in excellent condition. Housed in a custom blue cloth solander box. Presented together with a copy of the first edition: Octavo. Original green cloth, titles and elaborate decoration to spine and front cover in gilt, illustrated endpapers, top edge gilt, others untrimmed. Colour frontispiece, decorated title page and 22 other coloured plates after watercolour drawings by C. E. Brock. Housed in a blue cloth leather-entry slipcase.

The original suite of watercolours by Charles Brock for the 1909 illustrated edition of Emma, signed by the artist, and offered here with a copy of the published edition.

Demonstrating his mastery of ink and watercolour, Charles Brock provided colour illustrations for new plates re-drawn from the first Brock-illustrated edition of 1898. Charles Brock and his brother Henry had collaborated on Dent's 1898 edition of Austen's work, with Charles taking *Sense and Sensibility*, *Emma*, and *Persuasion*. A decade later Charles alone was commissioned by Dent to produce fresh illustrations for all six Austen novels as part of their "Series of English Idylls".

The Brock brothers prided themselves on the historical accuracy of their illustrations; they collected antique furniture and clothing, and used friends and relations to model them in their Cambridge studio.

Charles Brock was elected a member of the Royal Institute of Painters in Watercolour in 1908.

£45,000

[144452]



9



10

*“The mathematical expectation of the speculator is zero”*

10

**BACHELIER, Louis.** *Le Jeu, la Chance et le Hasard.* Paris: Ernest Flammarion, Editeur, 1914

Octavo. Original orange wrappers, spine and sides lettered in black, edges uncut. Black and white illustrations in the text. Joints a little rubbed, spine ends with a little wear. Paper stock lightly toned; a very good copy.

First edition of this popularization of Bachelier's work on speculation. Bachelier summarized his main idea in a single sentence: “The mathematical expectation of the speculator is zero.”

Louis Bachelier (1870–1946) was an eminent French mathematician and a pioneer in the study of financial mathematics. During his studies at the Sorbonne he wrote his famous thesis, *Théorie de la speculation* (1900), in which he defined Brownian motion, predating Einstein by five years, and discussed its application to the evaluation of stock options. It was the first paper to use advanced mathematics in the study of finance and was popularized in the present work. The economic aspect of Bachelier's work was largely overlooked in his lifetime until its rediscovery by financial economists over 50 years later, with astounding results. Within 25 years the theory of option pricing was substantially complete, and a multibillion-dollar global industry of option trading had emerged.

£750

[143405]



11

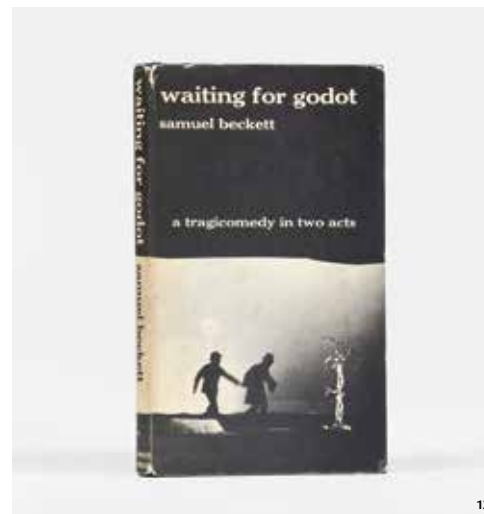
11

**BEAUVOIR, Simone de.** *Le Deuxième Sexe.* [Les faits et les mythes; L'expérience vécue.] [Paris:] Gallimard, 1949

2 volumes, octavo. Original black paper-covered boards, titles to spines gilt, pictorial decorations to boards and spines after designs by Mario Prassinis, pegasus-decorated endpapers. Spine ends and corners a little rubbed and bruised, minor marking to top edge of book blocks, contents clean; in near-fine condition, the pictorial boards especially bright.

First edition, limited issue, of one of the most influential texts of modern gender politics, the boards featuring the striking designs of Turkish-born French artist-illustrator Mario Prassinis, who frequently worked on these prestigious post-war editions for Gallimard. This edition was limited to 2,105 copies, including 2,000 numbered copies on Alfama Marais paper, of which these are numbers 1848 and 671. The two volumes were published several months apart (20 April and 14 September 1949), so it is usual to find the volumes together with different numbering.

The publication of Beauvoir's work was a monumental and revolutionary moment for the modern women's movement. Despite drawing immense criticism, being denounced as pornographic, and even securing a place on the Vatican's Index of Forbidden Books, 22,000 copies were sold in the first week alone, and it soon gathered a reputation for being “the only book women who wanted to think about their status in the world could turn to” (Moi). The insights of *Le Deuxième Sexe* are generally regard-



12

ed as the foundations of modern feminism, and several critics have proclaimed the text as something of a “feminist bible”, for “whether they acknowledge it or not, all contemporary feminists build on Beauvoir's achievement” (ibid.).

Toril Moi, “The Adulteress Wife”, *London Review of Books*, vol. 32, no. 3, 11 February 2010; Jo-Ann Pilardi, “The Changing Critical Fortunes of *The Second Sex*”, *History and Theory*, vol. 32, no. 1, February 1993, pp. 51–73.

£1,500

[143306]

12

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

Octavo. Original black cloth, titles to spine in silver and gilt and to boards in blind, red endpapers. With the dust jacket. 4 plates from photographs. Ownership signature to front free endpaper. An excellent copy in the lightly rubbed, nicked, and toned jacket.

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

£2,250

[144117]



13

13

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

Octavo. Original cloth in Labour Party red, spine and front cover lettered in gilt, grey endpapers, red edges. Housed in the original red cloth slipcase, front panel lettered in gilt. A fine copy, in fine slipcase.

Signed limited edition, number 31 of 500 copies signed by the author. Blair's autobiography charts his journey from election as Leader of the Opposition, to his departure from office as the longest-serving Labour Party prime minister.

£1,500

[143286]

*The fundamental published account of the  
Bounty saga*

14

**BLIGH, William.** *A Voyage to the South Sea, undertaken by Command of His Majesty, for the purpose of conveying the Bread-fruit tree to the West Indies, in His Majesty's Ship The Bounty ... including an Account of the Mutiny on Board the said ship ...* London: for George Nicol, 1792

Quarto (300 × 230 mm). Near-contemporary mottled calf, rebacked preserving original spine, titles in gilt to red calf spine label, floral and Greek-key motifs in gilt to spine, gilt roll to boards, marbled endpapers. Stipple-engraved



14

oval portrait frontispiece of Bligh by Condé after John Russell, folding plan of the *Bounty*, folding plan of the *Bounty's* launch, plate of a breadfruit, and 4 plans and charts (3 folding). Corners expertly repaired, light offsetting to folding plates and adjoining leaves, very occasional faint staining, else internally clean and fresh; a very good copy indeed. From the library of George Bennett FRCS (1804–1893), English-born Australian physician and naturalist, author of *Wanderings in New South Wales* (1834), with his armorial bookplate to front pastedown.

First edition of Bligh's own full account of his voyage which led to the most famous mutiny in the history of the sea: "an extremely important book" (Hill).

In mid-1787 Bligh received the command of the *Bounty*, then being fitted to transport breadfruit and other plants from the South Seas to the West Indies, part of an elaborate scheme to establish large-scale cotton cultivation in the West Indies by transplanting breadfruit and other fruits and vegetables so that plantation owners might feed slaves more cheaply. The *Bounty* reached Tahiti, loaded up with breadfruit, and set sail again at the beginning of April 1789. In the early morning of 28 April 1789, when off the island of Tonga, Fletcher Christian led part of the crew in mutiny. The rebels set Bligh and 18 men adrift in the ship's 23-foot launch, with little food and only minimal navigational tools. Incredibly Bligh managed to reach Kupang in Timor two months later with the loss of only one man, after a harrowing 3,500 mile voyage.

Embarrassingly, Bligh found himself having to defend his own conduct. In 1790 he published a defensive *Narrative of the Mutiny*, shorter than the present work. The Advertisement here explains that "the reason of the *Narrative* appearing first, was for the purpose of communicating early information concerning an event which attracted the public notice: and being drawn up in a hasty manner, it required many corrections". This is the first appearance of Bligh's account of the entire expedition. "This full account of the voyage, then, includes a slightly altered version of Bligh's own account of the mutiny, which had been published two years earlier. This extended and revised text makes this the fundamental published account of the *Bounty* saga" (Parks Collection).

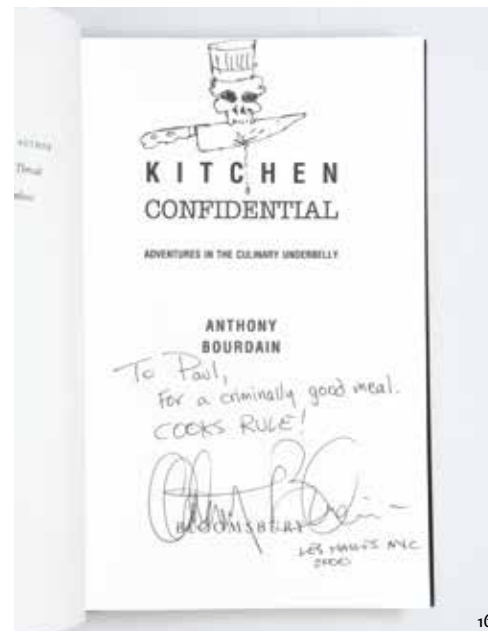
Publication did not achieve Bligh's aim of rehabilitating his reputation, which was later further damaged by another mutiny and other serious insubordinations. History's verdict has overwhelmingly been that Bligh was clearly a superior navigator and a brave man, but an abysmal leader otherwise. Interestingly, it was his habit of intemperate verbal abuse that upset his subordinates: research has shown that Bligh actually flogged less than any other British commander in the Pacific Ocean in the later 18th century.

The Parks Collection of Captain William Bligh, 12; Ferguson 125; Hill 135; Howgego, I, B107; NMM, *Voyages & Travel*, 624; Sabin 5910; Spence 104.

£12,500

[143020]





edge, interior unaffected, text is clean and unmarked, a very good copy in a similar unclipped jacket.

First edition, fourth impression, this copy warmly inscribed on the title page to Chicagoan restaurateur Paul Kahan in the year of publication; “To Paul for a criminally good meal!”, accompanied by Bourdain’s sketch of a betoqued skull with a dripping Sabatier in its teeth; together with an excellent letter – “Dear Chef Kahan” – on Bourdain’s personal stationery further singing the praises of the “full-bore kick-ass meal” he had, and of Kahan’s “clearly outstanding crew”, promising that “the next time you’re in NYC ... me and a few of the local crews’ll take you down to Siberia Bar”. The book is uncommon inscribed, here with an excellent culinary association.

A modern culinary classic: “There are extraordinary passages here, written with clarity and a clear-eyed wit to put the professional food writing fraternity to shame. His account of a day in the life of a chef is a tour de force ... In short Bourdain has written a bouillabaisse of a book. Which is to say it’s a classic, and a ripe one at that. There are very few books which all professional cooks should read but this is one. To Escoffier and Larousse may now be added the name Bourdain” (Jay Rayner reviewing in *The Guardian*, 13 August 2000).

£1,250

[143978]

15

**BOOTH, William.** *In Darkest England and the Way Out.* London: International Headquarters of the Salvation Army, [1890]

Octavo. Original black cloth, spine and front cover lettered in gilt. Folding chromolithographic frontispiece. Contemporary ownership signature to front free endpaper. Rubbing at extremities, light foxing to initial and final few leaves. A very good copy.

First edition of Booth’s “classic in the literature of poverty” (ODNB). “Booth’s colossal self-confidence, his burning sense of injustice coupled with unswerving devotion to his purpose, and his deep sympathy

with the unfortunate, made of him an evangelist and an organiser of the first order” (PMM).

*Printing and the Mind of Man* 373.

£275

[141908]

*Escoffier on speed*

16

**BOURDAIN, Anthony.** *Kitchen Confidential. Adventures in the Culinary Underbelly.* New York and London: Bloomsbury, USA, 2000

Octavo. Original black boards lettered on the spine in red. With the dust jacket. Light edge wear, a little soiling to top



17

### The rare first appearance

17

**BULGAKOV, Mikhail.** [The Master and Margarita, in] Moskva. Moscow: 1966–67

2 parts (1966, pt. 11; 1967, pt. 1), octavo. Original pale tan cloth with titles blocked to spine and front cover in blue. With coloured plates. Couple of short closed tears, a little foxing to wrappers, slight crease to wrapper of pt. 2, contents clean and free from ownership marks. A very well-preserved set of this fragile publication.

The first appearance in print in any format of *The Master and Margarita*, serialized in two issues of the journal *Moskva* in November 1966 and January 1967, in the scarce original wrappers.

Although the novel had been completed in 1938, in common with most of Bulgakov's prose it was not published until long after his death in 1940. During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre. He published a number of novels and stories through the early and mid-1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work or staging of his plays, and Stalin personally forbade him to emigrate.

This first printing of his best known work is a censored version of the text, eliminating much of the anti-Soviet satire, yet it still caused an immediate

sensation on publication. The first edition in book form was published by the YMCA Press in Paris in 1967, also with the censored version of the Russian text. The full text was first published in English later in 1967 (there are two different English translations, one of the censored text and one of the full text). The first appearance of the full text in Russian was published in Frankfurt in 1969.

£4,250

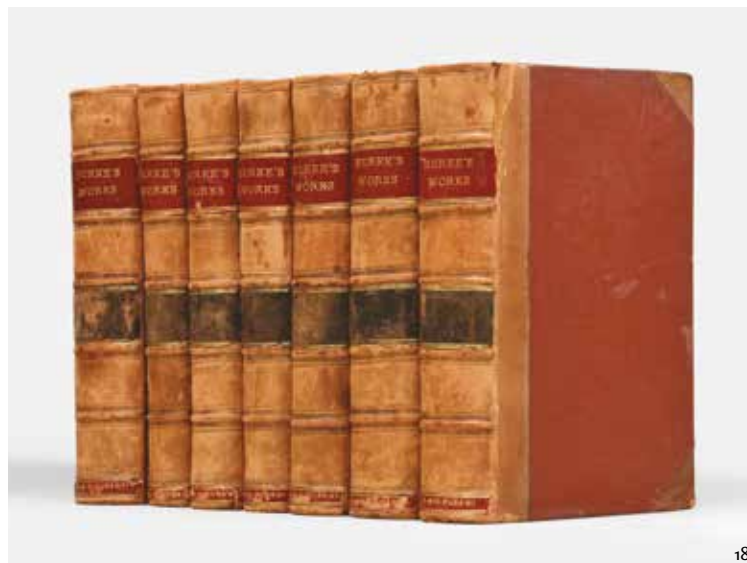
[142915]

### Substantial gathering of the works of the founder of modern conservatism

18

**BURKE, Edmund.** Sammelband of 25 early editions of Burke's writings, including six first editions. London: 1780–1800

7 volumes, octavo (202 × 127 mm). Late 19th-/early 20th-century half calf, twin red morocco title and owner labels to spines alongside unlettered central black morocco label, red cloth sides, black cloth hinge supports. Ownership signature dated 1903 to front free endpapers; a few contemporary annotations sometimes cropped. One item alone defective with *Two Letters Addressed to a Member of the Present Parliament* with the final signature bound upside down and lacking the last leaf (this also the only duplicated item in the collection). The leather dry and dusty (protected with acetate sleeves), but all joints and hinges strong, firm in bindings; contents generally clean with some foxing, repairs to title of *Reflections on the Revolution in France*; a sound set.



18

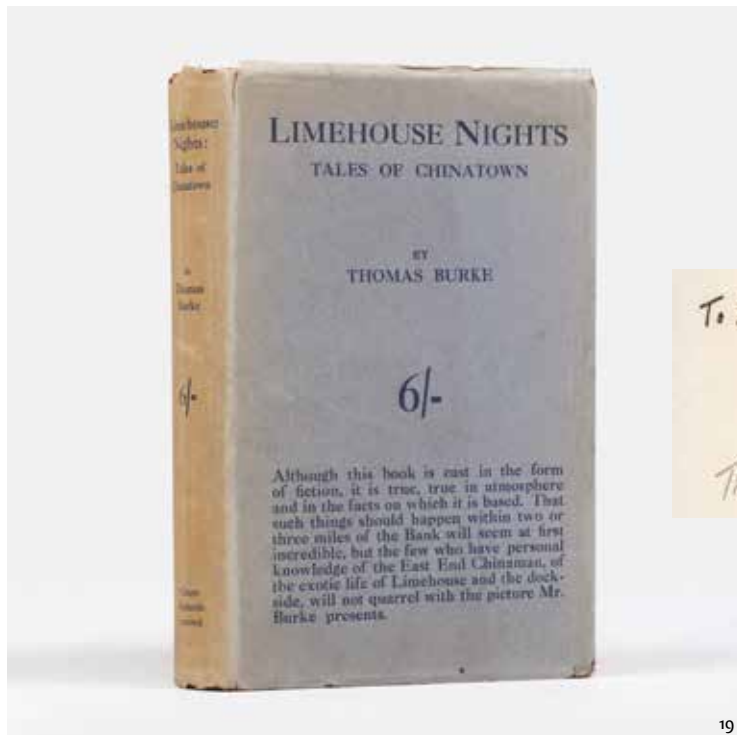
A substantial collection comprising 25 early editions of Burke's writings, published between 1780 and 1800, of which six are first editions. The collection aptly illustrates the wide-ranging nature of Burke's political polemics, and indeed the market for them, with even seemingly minor works often undergoing several editions.

Burke is best known for his great exposition of conservative thought, *Reflections on the Revolution in France* (here in the 11th edition) but much of his other political writing was on the side of reform and incensed his Tory opponents. He advocated free trade, opposed slavery, championed Parliament against the king, supported the American rebels, stood up for the rights of the Irish, and held to account the British exploitation of India, the last of particular interest in this instance, with the collection put together and specially bound for one S. A. H. Musawi, and containing two pamphlets on the Indian question. Burke's great work on aesthetics, *An Essay on the Sublime and Beautiful*, is present in its tenth edition. The collection also includes a first edition of James Mackintosh's *A Discourse on the Study of the Law of Nature and Nations*, 1799.

Todd 28e, 29b, 3f, 39e, 46b, 47a, 52d, 71a, 59d, 44a, 65a, 66d, 66a, 70a, 74c, 69b, 5i, 53n, 54g, 56c, 17f, 16e, 24f, 33g, 25e.

£1,500

[141267]



A work of high literary art  
that became a classic overnight

19

**BURKE, Thomas.** *Limehouse Nights: Tales of Chinatown.* London: Grant Richards Limited, 1916

Octavo. Original terracotta cloth, titles in brown to spine and front board. With the dust jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Jacket sunned at spine and flap folds, some nicks, chips and tears, spine of binding a little cocked and just lightly rumpled, top edge dusty, touch of foxing to endpapers. A very good copy, tight and sharp-cornered.

First edition, first impression, presentation copy from the author to the publisher, inscribed on the front free endpaper, "To Grant Richards, novelist and patron of letters. Thomas Burke". Examples in the jacket are rare and we have been unable to trace another inscribed copy. Grant Richards's first novel, *Caviare*, was published in 1912, followed by seven other novels between 1913 and 1935.

Queen's Quorum describes *Limehouse Nights*, a collection of 14 short stories, as "a work of high literary art [that] became a classic overnight"; for Grant Richards it was "a critical and financial success despite ... risqué allusions" (ODNB). These "risqué allusions" are remarked on by Paul Newland in his study *The Cultural Construction of London's East End*: "Burke's *Limehouse* tales also echo the 'Yellow Peril' discourse of the fin de siècle. They re-engage with anxieties concerning urban degeneration, immorality, imperial decline, miscegenation and the increased political and sexual freedom of women. A number of commentators found Burke's tales brutally realistic, sexually explicit and dangerously immoral. But others found his work poetically charged, and argued that it featured wonderful descriptive passages that appealed to all the senses" (pp. 111–12).

Grant Richards himself gives an engaging account of Burke delivering "a sheaf of typewritten manuscript" to his office and at home asking his wife to read one of the stories: "when she was so engaged she was usually deaf to interruption. But – but she was crying. Tears were coursing down her cheeks ... When she had fin-



ished she turned to me: '– one of the saddest and most beautiful tales I've ever read. If the others are like it you've got one of the books of your life' ... both of us, before we did close up for the night, decided that *Limehouse Nights* was the real stuff".

Gawsworth, *Ten Contemporaries II*, p. 70; Queen's Quorum 58. Paul Newland, *The Cultural Construction of London's East End: Urban Iconography, Modernity and the Spatialisation of Englishness*, 2008; Grant Richards, *Author Hunting by an Old Literary Sportsman: Memories of Years Spent Mainly in Publishing, 1897–1925, 1934.*

£20,000

[136021]

Bound in snakeskin for the illustrator and  
inscribed to him by Burroughs

20

**BURROUGHS, William S.** *Die Wilden Boys.* Roman. Port of Saints. Arbeitjournal zu Die wilden Boys. Herausgegeben und übersetzt von Carl Weissner. Mit Zeichnungen von S. Clay Wilson. [Frankfurt:] Zweitausendeins, 1980

Octavo. Specially bound for the illustrator by the printer in contemporary tan calf, panelled with snakeskin on spine and front board, initials "W.S.B" in blind to rear board, brown cloth endpapers. Housed in a brown cloth folding chemise. Black and white illustrated plates by S. Clay Wilson. A couple of light scratches to rear cover, remaining a fine copy.

First edition in German, inscribed by Burroughs to the illustrator on the title page, "To Herr Clay von Wilson, viele grussen [sic] on a great Arbeit, von William S. Burroughs", with Wilson's own signature



above and on the first blank. This copy was finely bound for Wilson by the printer, and has samples of the materials used in the binding tipped in to the rear endpaper.

In 1980 the German publishers Zweitausendeins were commissioned to publish a three-volume Collectors Edition of Burroughs's work, this being the second volume and the first to be illustrated by Wilson. It publishes the first appearance in German of *The Wild Boys*, *Port of Saints*, and Burroughs's work journal for *The Wild Boys*.

The first volume, also issued in 1980 though unillustrated, featured *Junkie*, *In Search of Yage*, *Naked Lunch*, and *Nova Express*, all of which had previously been published in German. The third volume, again illustrated by Wilson, was published in 1982 and was the first appearance in German of *The Cities of the Red Night*. The Collectors Edition eventually ran to five volumes, the fifth published in 1989. All but the third volume were published in a snakeskin-pattern jacket, reflecting the binding used here for Wilson's own copy.

S. Clay Wilson (b. 1941) was a central figure in the underground comix movement of the 1960s, his work vividly depicting scenes of violence, sex, and mayhem in subversive settings. Wilson was a fan of Burroughs and in 1975 drew several illustrations for Burroughs's short story, "Fun City in Ba'Dan", which were pub-

lished alongside the story in *Arcade #4*. These apparently impressed Burroughs and, when Zweitausendeins contacted him to discuss their edition, "Burroughs recommended Wilson to illustrate them as well" (Rosenkranz, p. 103). The two "became pen pals during this assignment" and remained in regular correspondence well into the 1990s (*ibid.*, p. 104).

Postdates Maynard & Miles; Patrick Rosenkranz, *Demons and Angels: The Mythology of S. Clay Wilson*, 2015.

£3,750

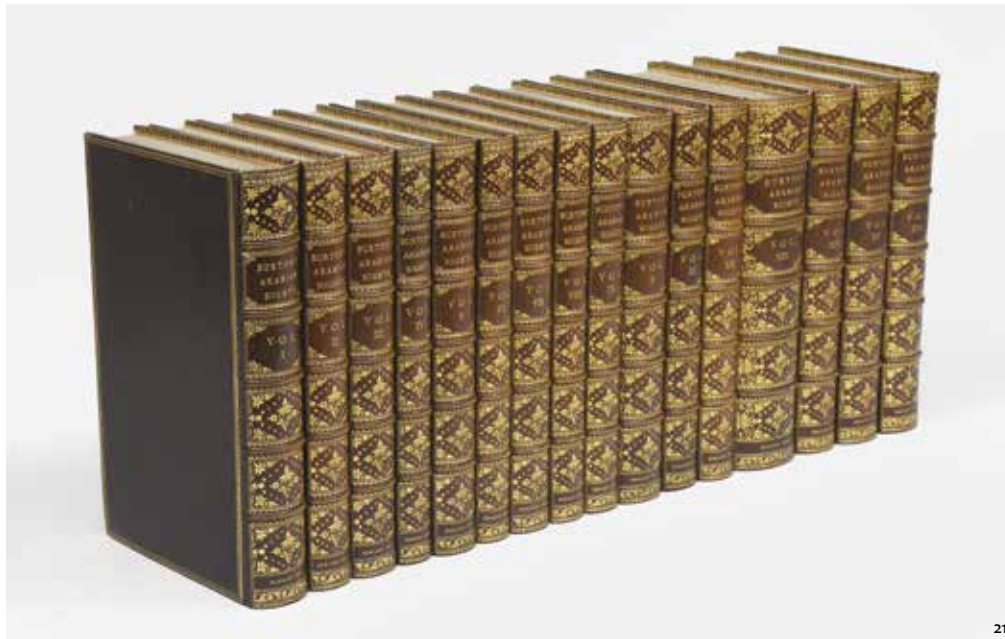
[143542]

A superb set

21

**BURTON, Sir Richard Francis.** A plain and literal translation of the Arabian nights entertainments, now entitled the book of the Thousand Nights and a Night. *Benares: Kamashastra Society, 1885–88*

16 volumes, octavo (237 × 145 mm). Finely bound by Riviere & Son in brown morocco, titles in gilt direct to spine, raised bands, compartments and turn-ins richly gilt with floral motifs, red coated endpapers, gilt edges. 100 plates with captioned tissue guards. Engraved bookplate with "H" monogram and coronet to front pastedowns. A fine set.



21



22

First edition thus, one of 1,000 copies only, in an attractive Riviere binding. Often considered Burton's most enduring work, this translation is somewhat explicit, as are some of Burton's notes.

The Kamashastra Society was Burton's vehicle to avoid prosecution, which would have been likely if this work had been published in an open edition. Disseminating works with explicit content among members of a private society was legal, and was the means by which Burton skirted the obscenity laws. The first ten volumes were issued in 1885 and the balance three years later.

£15,000

[143343]

22

**CAGE, John; Marcel Duchamp; Max Ernst; Hans Richter; Kenneth Macpherson; Louis Applebaum; Paul Bowles; & others.** *Dreams that Money Can Buy*. New York: 1947

Octavo. Original green wrappers printed in black after a design by Ernst. Photographic portraits and reproductions from the film in the text throughout. Wrappers slightly toned with a some minor marks, very good condition.

First edition, the original brochure of this classic collaborative surrealist film, this copy inscribed by John Cage on the page pertaining to his contribution, "For Hicup, John Cage". Cage contributed the music to Marcel Duchamp's "Discs" sequence.

£875

[140274]



23

**Signed by the original Alice**

23

**CARROLL, Lewis.** *Alice's Adventures in Wonderland*; [together with] *Through the Looking-Glass*. New York: The Limited Editions Club, 1932 & 1935

2 works, octavo. Publisher's red morocco and blue calf, spines gilt in compartments with tools based on Tenniel's illustrations, boards elaborately gilt stamped, edges gilt. With the publisher's red and blue cloth slipcases (both a little rubbed, but holding without splits). Frontispiece and engraved title to each volume and illustrations throughout by John Tenniel. With the publisher's promotional leaflet laid in *Through the Looking Glass*. *Wonderland* a near-fine copy with light rubbing at spine ends; *Through the Looking Glass* with chip at head of spine else a very good copy; both with fresh, clean contents.

Signed limited editions, *Through the Looking-Glass* signed by the original Alice, Alice Hargreaves (née Liddell), *Wonderland* signed by the typographer and binder Frederic Warde, as issued; numbers 868 and 366 respectively, each from an edition of 1,500 copies.

The author first told the stories of what would become *Alice's Adventures in Wonderland* to Alice and her sisters on a rowing trip in 1862. Alice encouraged him to write the stories down, and he eventually presented her the manuscript in 1864, publishing *Wonderland* the following year. With the phenomenal success of the book and its sequel, *Through the Looking-Glass* (1871), Alice became famous, and she was dogged by autograph hunters for the rest of her life, requests which she steadfastly refused. It was only in the 1930s, by which time she was in her eighties, that she agreed to sign copies of the adventures of her namesake, collaborating with the Limited Editions Club for these signed limited editions.

Williams-Madan-Green, pp. 223 & 233.

£3,750

[142414]

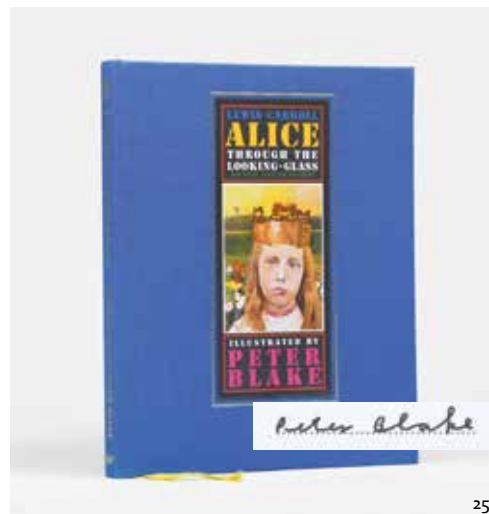
24

**CARROLL, Lewis – PETO, Gladys.** *Alice in Wonderland Handkerchiefs*. [Ireland, 1930]

Quarto. Original stapled wrappers with illustration pasted to front cover, titles in dark blue. Six printed handkerchiefs de-







24

25

picturing classic scenes from *Alice's Adventures in Wonderland* interleaved between blank pages. The scenes are: The Mad Hatter's Tea Party, The Cheshire Cat and the Duchess, The Queen's Croquet Ground, Old Father William and the Caterpillar, The White Rabbit's House, and The Dodo and the Caucus Race. Each c.23.5 × 23.2 cm. A couple of small stains and age toning to the wrappers, all handkerchiefs in bright condition.

First edition, first printing. Rare: WorldCat locates three copies only among international institutional libraries, at University of Southern California, Harvard, and Princeton.

£1,750

[143383]

25

**CARROLL, Lewis – BLAKE, Peter (illus.)**  
*Alice Through the Looking Glass*. Nottingham: D3 Editions, 2004

Quarto. Original blue cloth, spine lettered in gilt, colour pictorial onlay to front cover within gilt border, yellow endpapers with printed black and white photograph, yellow bookmark. With 8 tipped-in colour illustrations by Peter Blake and numerous colour illustrations to text. With the publisher's prospectus loosely inserted. Fine condition.

First edition thus, first impression, number 295 of 500 copies signed by the artist. Blake's bold illustrations provide a fine accompaniment to Carroll's text. This edition also contains an illustrated interview with Blake.

£400

[142696]



26

**CATLIN, George.** *North American Indians*. Edinburgh: John Grant, 1903

2 volumes, large octavo. Original pictorial red cloth, gilt titles to spines and front covers, pictorial decoration in gilt and black to spines and front covers, top edges gilt, others uncut. With 320 illustrations on 180 plates, including 3 maps, one coloured and folding. Bookseller's ticket to front pastedowns, small faint ownership stamp to front free endpapers and title page. Tips bumped, extremities a trifle rubbed, very good indeed; a bright copy.

A handsomely produced edition. A young lawyer turned portraitist, Catlin set out in 1830 from his home in Pennsylvania to record on canvas the indigenous tribes of North America and their way of life. His eight years among the major tribes of the Great Plains and the Rocky Mountains resulted in his "Indian Gallery," an enormous collection of artefacts as well as more than 400 paintings, including portraits and scenes of tribal life. The resultant book, first published with hand-coloured plates in 1841, is "one of the most original, authentic and popular works on the subject" (Sabin). "The history and the customs of such a people," Catlin wrote, 'preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life, shall prevent me from becoming their historian'" (Hassrick).

Hassrick 15; Sabin 11536.

£1,250

[142390]





**Liber quartus**

that is a victory to hym that is overcome / thanne the second  
 that was quashed and titus profend pco. But in the Je  
 wes side simon and Johan with sayde thanne fpl so grete cruel  
 nes and longer in the cyte that byeng and sekynge sefid and so  
 dyde wostynge and sethynge and dresynge of mete. Men etc skyn  
 nes of skynes and out caste of herkes that cleued on the Wallis  
 and splthe that may had spued and cast vp a man soughte old  
 dyete of skynes of Adres and carryn of horses for to haue to  
 mete. It was lychter for to geue mercy amonge her enemyes /  
 than among her owne men. galowes and gibetes were sette vpon  
 the Wallis for no man shold flee. takinge deeth and prysynge  
 withoute and longer withynne and drede in every side. Titus  
 made a newe Wallis that closed forty furlonges aboute the cy  
 te and the tentes and pavilions closed ten furlonges. Wardes  
 Watches were sette that no man shold escape. At the last the son  
 gre encrowd so that ofe he that bare the dede man to his bury  
 eng was buryd rather than he there was so grete stench of de  
 ce men for the grounde of the cyte suffysed not to berpelo that  
 the carryns were throwe by the sondes ouer the Wallis. Whanne  
 titus spye that and he sayde ofe that he profend mercy. but ma  
 ny fled to the romayns. When me gaue the mee there was no  
 feynge for to ete duthere for to desyre theyre mee that they etc  
 somme of them that fled. When they clensed theyre wombe deli  
 uered them of Iuels of gold. that they had. Woldwed ofore  
 that they fled for th enemyes shold not openly sucke iuels syn  
 ce. One of the Astites aspyed that doynge by one that hadde  
 cacked gold and to wyd that al the Jewes had gold. Withyn  
 them than the Jewes that fled to the Romayns were opened  
 agaynst titus herse and the wombes and to wels were slite and  
 waien to secke gold withyn. Titus made Josephus to wete yf  
 he myghte make the Jewes yelde them withoute more harme  
 yf he myghte with vertyng with ensamples with fayre bylectes  
 othe with tres but al was for nought. Josephus libro septe  
 But Symon and Johan with six handre stoped the weyes al  
 aboute so that the Jewes had no waye outward. nothe the ro  
 mayns inward. houses were bysly secked. yf ougth myghte be  
 founde and yf ony man warned ougth he was anone slayne.  
 At the laste wyues caught mete of theyre husbondes mouthes and  
 fader and moder of her owne children mouthes. yf ony dor were  
 bytse anone me to wyde that somme man etc therinne therfore



28

27

**CAXTON, William.** Leaf from the Polychronicon. Westminster: William Caxton, [between 2 July and 8 October 1482]

Single leaf from Liber Quartus, f. CLXXXVI, 40 lines (274 × 206 mm), rubricated in red. Glazed and framed with a double-sided museum mount (330 × 244 mm). A pale waterstain, else fine.

A single leaf from the fourth book of Higden's Polychronicon, a universal history of the world as known at the time, and printed by Caxton, whose printing press, established in the precincts of Westminster Abbey in 1476, was the first press to operate in England.

"Written in seven books, in imitation of the seven days of Genesis, this chronicle was a standard work of general history, covering the period from the Creation to 1357" (University of Glasgow Special Collections). The Polychronicon was translated into English by John of Trevisa (1342–1402) whose "reputation as a writer ... rests principally on his translations of encyclopaedic works from Latin into English, undertaken with the support of his patron, Thomas (IV), the fifth Baron Berkeley, as a continuous programme of enlightenment for the laity. The Polychronicon translation was completed in April 1387 and survives in fourteen manuscripts" (ODNB).

Born in Kent some time between 1415 and 1424, Caxton resided in London in the mid-1430s where he was apprenticed to a cloth dealer, Robert Large. Around 1445 he moved to Bruges and became a successful businessman and diplomat for Edward IV. He

27



29



29



29

later settled in Cologne where he translated Lefevre's *Recuyell of the Histories of Troy*, and, after learning the art of printing, published it as a book in 1473–74, the first book printed in the English language. Returning to England he set up a printing press at Westminster; the first substantial work he printed was *The Canterbury Tales*. Caxton went on to print over 100 early books, mostly in English.

£2,500

[142355]

28

**CHAGALL, Marc.** *The Jerusalem Windows*. New York: George Brazillier Inc. in association with Horizon Magazine, 1962

Tall quarto. Original red cloth, spine and front cover lettered in gilt, pictorial endpapers. With the dust jacket. With 2 original lithographs bound in, and colour illustrations throughout by Chagall. Transparent bookplate to front pastedown. Couple of faint marks to edges of book block, contents clean and unmarked; a near-fine copy in the like jacket, not price-clipped, tiny chip to head of spine panel, bright and fresh.

First edition in English, with two original lithographs prepared by Chagall for this edition, and with numerous beautiful chromolithographic reproductions of the artist's work. It was issued the same year as the original French edition, *Vitraux pour Jerusalem*, and features various stages of Chagall's 12 stained glass window designs for the synagogue of the Hadassah-Hebrew University Medical Centre in Jerusalem.

£1,250

[142362]

### Adrift in the Arctic ice

29

**CHERNENKO, M. B., & L. V. Khvat.** *Dvadtsat' sem' mesyatsev na dreyfuyushchem korablie «Georgiy Sedov»*. (Twenty-seven months on the drifting ship "Georgiy Sedov".) Leningrad: Glavsevmorput, 1940

Octavo. Original dark blue morocco-grained pictorially embossed cloth, bevelled boards, title gilt to spine and front board, linen hinges, blue silk bookmark. 2 tipped-in portraits, 22 fine halftone plates printed in Prussian blue, folding track chart in two colours, numerous portraits, illustrations, and charts to the text, many full-page, title page printed in red and black, and with pictorial vignette. Very slightly rubbed, pale toning on the book block, a very good copy.

First edition of this uncommon account from the heroic era of Soviet Arctic exploration. The *Georgiy Sedov* became famous as the first Soviet drifting ice station. She was originally the Newfoundland sealing steamer *Beothic* and was renamed after Russian captain and polar explorer Georgiy Yakovlevich Sedov.

In 1938 three Soviet ships became trapped in fast ice in the region of the New Siberian Islands. On 28 August 1938 icebreaker *Yermak* freed two of the three, but the third ship, the *Georgiy Sedov*, could not be freed and was transformed into a scientific polar station. The *Sedov* drifted northwards in the ice towards the pole, very much as Fridtjof Nansen's *Fram* had done in 1893–96. There were 15 crew aboard, led by Captain Konstantin Badygin and W. Kh. Buinitski. The scien-

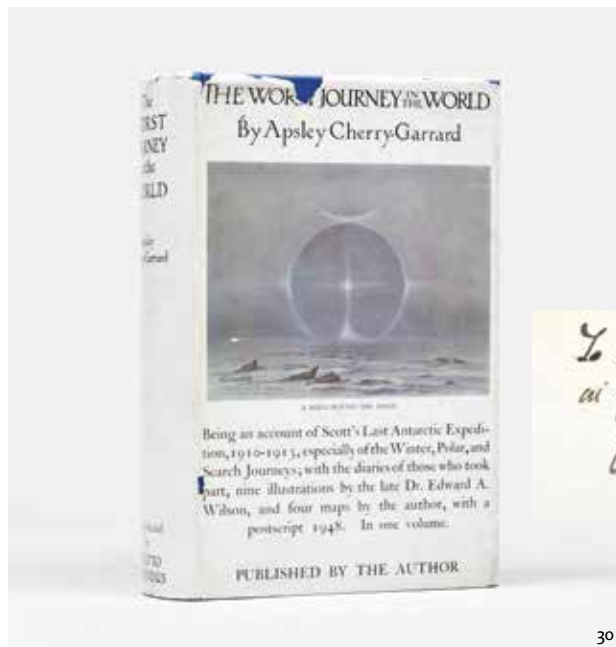
tists aboard took 415 astronomical measurements, 78 electromagnetic observations, as well as 38 depth measurements by drilling the thick polar ice during their 812-day stay aboard the *Sedov*. They were freed between Greenland and Svalbard by the icebreaker *Joseph Stalin*, the biggest icebreaker of the Soviet fleet at that time, on 18 January 1940.

The text includes biographies of the key crew members, a description of the ship, and a detailed diary of the drift, with illustrations and photographs, including a wonderful image of volleyball on the ice, perhaps a northernmost record of that sport. The final chapter collects the scientific research carried out during the expedition. The folding map shows the routes followed by the *Sedov*, *Fram*, and Georgiy Sedov's vessel *Svyataya Anna* (1912–14).

The lavishly produced publication was designed by Nikolay Sedelnikov (1905–1994) a member of the group constructivist group "Oktiabr", a follower of Alexander Rodchenko best known for his design of Stalin's constitution of 1937. The maps were drawn by the Klyuev brothers and the text contains occasional woodcuts by Fyodor Konstantinov (1910–1997), a pupil of Favorovskiy, who established a reputation as an illustrator of Russian classics. Lynd Ward considers him "an extremely able and fine artist, whose ability to master the material makes it into the group artists of international significance ... a truly creative person".

£1,250

[141257]



A superb association copy of the finest polar book ever written

30

**CHERRY-GARRARD, Apsley.** *The Worst Journey in The World.* London: Published by the Author and distributed for him by Chatto & Windus, 1951

Octavo. Original mid-blue buckram, title gilt to the spine. With the pictorial dust jacket. Coloured frontispiece and 8 monochrome plates, 4 maps, 2 of them folding. Largely unopened, pale toning to the text block, unclipped jacket just a little rubbed and with minor chipping, one piece lacking from the front panel costing a couple of letters from the main title, very good indeed.

Personally published by Cherry-Garrard, this is the first edition to include the retrospective Postscript written in 1948. This copy has a poignant association, being inscribed on the front free endpaper, "To Mrs. Reynell in gratitude, 1947 to 1951 from Apsley Cherry-Garrard, October 25th 1951". The recipient was Una Mary, widow of Rupert Reynell, the brilliant Australian-born psychiatrist who had managed to coax Cherry-Garrard out of his cataleptic collapse of 1946, giving him what his wife Angela described as "the happiest six years of his life", but who had tragically died in 1948.

Cherry-Garrard's account of the Terra Nova expedition of 1910–13 "has often been referred to as the finest polar book ever written. Scott's diary left many facets of the expedition and the experiences of its men untold: it was Cherry-Garrard who pulled the entire story of the main party together. He was uniquely suited to do so. He was a member of the main party for the expedition's entire duration, had access to unpublished sources, and was the only member of the Winter Journey to survive the expedition. Most of all, he had the sensibilities and extraordinary literary genius necessary to cope with the complex and tragic subject of the Polar Journey" (Rosove). Cherry-Garrard was deeply affected by his failure to save the Scott party, living a "long life of melancholy regret" (*Books on Ice*), struggling with the long-term cumulative effects of what might now be recognised as PTSD.

In the postscript for this edition, commissioned during the period of remission between his 1946 breakdown and his relapse into silence, he mulls over his own motivations and their implications in the context of a joint enterprise such as Scott's expedition. His understanding of his condition strongly reflects his therapeutic and personal relationship with Rupert Reynell. "Know yourself: accept yourself: be yourself. That seems a good rule. But which self? Even the simplest of us are complicated enough ...

Why do some human beings desire with such urgency to do such things: regardless of the consequences, voluntarily, conscripted by no one but themselves? No one knows. There is a strange urge to conquer the dreadful forces of nature, and perhaps to get consciousness of ourselves, of life, and of the shadowy workings of our human minds. Physical capacity is the only limit. I have tried to tell how, and when, and where? But why? That is a mystery."

Spence 286; Taurus 84.

£8,500

[142508]

31

**CHRISTIE, Agatha.** *Hercule Poirot's Christmas.* London: Collins, The Crime Club, 1939

Octavo. Original orange cloth, spine lettered in black. Spine cocked and browned with some light splash marks, a couple of small marks to boards, edges rubbed and faintly toned, contents fresh with just a very occasional spot of foxing, remaining a very good copy.

First edition, first impression, inscribed by the author on the front free endpaper "from Agatha Christie". The novel "brings together two of the favourite devices of the thriller writer of the period, the country-house party and the locked-room murder, to stunning effect" (Wagstaff & Poole, p. 153).

Wagstaff & Poole, p. 153.

£3,000

[143563]

32

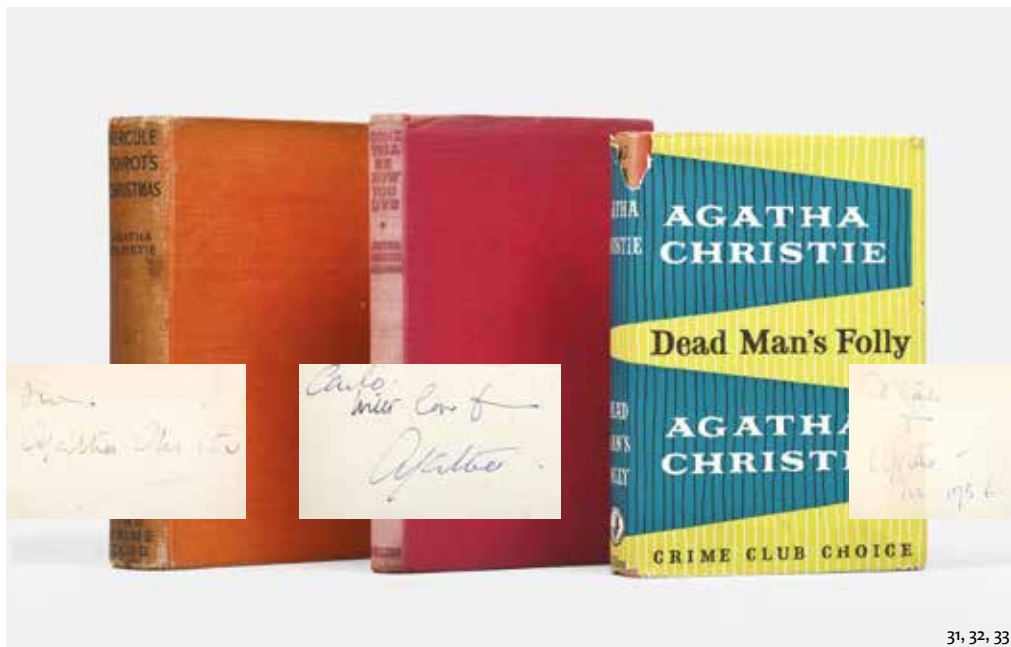
**CHRISTIE, Agatha.** *Come, Tell Me How You Live.* London: Collins, 1946

Octavo. Original purple cloth, titles to spine in black. Map frontispiece, with four black and white photographic plates. Spine faded and gently cocked, cloth faintly soiled, tips of rear board bumped, front inner hinge cracked but firm, a little light foxing to contents; a very good copy.

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper, "Carlo, with love from, Agatha". The recipient was Charlotte ("Carlo") Fisher (1895–1976), with her retrospective book label to the front pastedown. Fisher was Christie's secretary, close friend, and amanuensis, with whom she wrote several major early titles.

Their method of writing was described by Christie in her autobiography: "Charlotte and I sat down opposite each other, she with her notebook and pencil. I stared unhappily at the mantelpiece, and began uttering a few tentative sentences. They sounded dread-





31, 32, 33

ful. I could not say more than a word without hesitating and stopping. Nothing I said sounded natural. We persisted for an hour. Long afterwards Carlo told me that she herself had been dreading the moment when literary work should begin". By this process Christie – or "Missus" as she was known to Fisher – would find her authorial voice. During the breakdown of her first marriage in the 1920s Christie relied on Fisher as a friend and supportive confidante, and the two remained close throughout their lives. Both *The Mystery of the Blue Train* (1928) and *And Then There Were None* (1939) are dedicated to Fisher.

£1,750

[143028]

33

**CHRISTIE, Agatha.** *Dead Man's Folly*. London: *The Crime Club*, 1956

Octavo. Original red boards, titles to spine in black. With the supplied dust jacket. Spine faded with a couple of faint spots, foxing to book block edges, light toning to endpapers, a very good, attractive copy in the jacket with nicks to edges, chip to head of spine.

First edition, first impression, presentation copy, inscribed by the author on the front free endpaper,

"To Carlo, from Agatha, Jun. 1956". The recipient was Charlotte ("Carlo") Fisher (see previous item).

£2,750

[143027]

34

**CHRISTMAS – BENTLEY, Richard (comp.)** *Christmas Hymns and Carols*. Chicago: *Richard Bentley*, [c.1938]

Large octavo (258 × 170 mm). Presentation binding by Riviere & Son, London, in red morocco, titles in gilt to spine and front board, raised bands, blind ruling and floral motifs in gilt to compartments, blind and gilt panelling to boards with elegant foliate motifs to corners, gilt ruling to turn-ins, marbled endpapers, gilt edges. The binding sharp, internally clean and fresh; a fine copy.

Stated second edition of this privately printed publication, in a superb English presentation binding, presented as a Christmas gift to the publisher and compiler by his parents, inscribed by them on the first blank: "Unto us a child was born, Unto us a son was given. Richard Bentley, a blessing to his father [Cyrus] and to his loving mother, Elizabeth King Bentley, Christmas 1938".

Cyrus (1861–1930) and Elizabeth King Bentley (1865–1953) were prosperous Presbyterian Chicagoans. Their



34

son Richard Bentley (1894–1970), who compiled this volume, was a Chicago attorney (not to be confused with the famous British publisher of the same name). Bentley prepared this volume for John Timothy Stone (1868–1954), theologian and pastor of the Fourth Presbyterian Church, one of Chicago's most exclusive "Gold Coast" churches. "Within five years after his arrival in Chicago, the membership of Fourth Church had increased from around 630 to about 1,300 ... During the first part of the twentieth century, Stone emerged as a premier Presbyterian pastor and educator" (ANB). In 1928 Stone was elected president of Presbyterian Theological Seminary (now McCormick Theological Seminary), and it was for use in the seminary that this volume was published.

The hymns include "Joy to the World", "Holy Night, Peaceful Night", and "O Come, Little Children", followed by German, Bohemian, English, and French songs and carols including "O Tannenbaum", "We Three Kings of Orient Are", and "Draw Nigh, Immanuel".

The only other copy we can trace is a single copy of the first edition, held at Yale University Library, published around 1929 and with a manuscript note on the title page, "compiled by Richard and Phoebe Bentley". Bentley married Phoebe Wrenn Norcross on 9 December 1923; her grandfather was John H. Wrenn, prominent in Chicago brokerage circles and a noted collector of early English and American literature; his library became the foundation of the Harry Ransom Center.

£500

[144296]



35

### Inscribed to his local constituency bulldog

35

**CHURCHILL, Winston S.** *The World Crisis, 1915*. London: Thornton Butterworth Limited, 1923

Octavo. Original blue cloth, spine lettered in gilt. With 7 maps and 3 leaves of facsimiles. A somewhat used copy, the cloth soiled and a little worn, slight lean to spine, front board a touch damped at the fore edge and top corner, front endpapers and facing leaves a little stained in consequence, crease and nick to rear free endpaper, contents overall somewhat toned, browning to pp. 306–7 from an old newspaper fragment. Still a good, sound copy.

Excellent presentation copy, inscribed by Churchill on the initial blank: “From Winston S. Churchill to A. J. Hawkey, 30 Oct. 1924”. Alfred James Hawkey (1877–1952) was “for a quarter of a century” Churchill’s “guide to all constituency matters, and a staunch supporter,” described by Churchill during the Munich crisis as “my ever-faithful and tireless champion” (cited in Gilbert).

Churchill’s inscription dates to the day following the October 1924 general election, in which he was elected as MP for Epping as an Independent Constitutionalist, but with Conservative backing. Hawkey, chairman of Woodford Urban District Council from 1914 to 1934, remained active in local Conservative politics for the rest of his life, and was consequently close to Churchill, who was MP for Epping, and its successor constituency of Woodford, until 1964.

Martin Gilbert provides an overview of Hawkey’s significance for Churchill: “In 1948 Churchill had

described him, in volume I of his war memoirs [*Second World War, I*, p. 258], as ‘my ever-faithful and tireless champion’ ... when there had been pressure to replace Churchill by a more appeasement-oriented Member. At Hawkey’s funeral, one fellow-mourner later recalled, Churchill ‘stood beside the grave in tears’” (Gilbert, *Churchill*, vol. VIII, p. 732). The importance of his role in backing Churchill in his anti-appeasement stance was certainly significant. Churchill himself gave full recognition to the consequence of Hawkey’s efforts: “Hawkey, with a strong circle of determined men and women, fought the ground inch by inch and stood by me, and at the decisive meeting of the Association I received in this murky hour a Vote of Confidence of three to two. But it was a gloomy winter” (*Second World War, I*, pp. 258–259).

This is the fourth printing (stated second edition), published in December 1923, two months after the first printing, of the second volume in Churchill’s six-volume memoir of the First World War, where he played a pivotal role as First Lord of the Admiralty. “Although parts of *The World Crisis* were highly autobiographical, drawing on documents from Churchill’s private papers, the book as a whole was a stupendous narrative of the war in Europe featuring masterly set-piece accounts of major battles. Dictated to secretaries as he strode up and down the room, it exhibited his passionate interest in war and his romantic conception of the ‘true glory’ of the troops who perished” (ODNB).

Cohen A69.2(II)d.

£2,500

[139948]

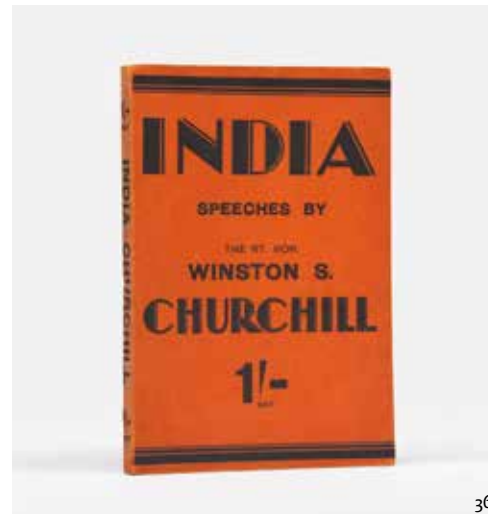
36

**CHURCHILL, Winston S.** *India. Speeches and an Introduction*. London: Thornton Butterworth, Ltd, 1931

Octavo. Original orange light card printed wrappers. Housed in orange cloth drop-back box. Slight puckered scrape of wrappers at rear joint onto rear panel, very light scuffing at spine ends, and three slight digs on front panel carried through to the title page; light toning, mild foxing at fore edge; these are minor flaws, overall a very good copy.

First edition, wrapped issue, of this collection of Churchill’s speeches on India, its place within the British Empire, and its potential self-governance.

The 1930s are characterized as Churchill’s wilderness years, with his unrelenting opposition to Hitler being seen as main cause for his ostracism. However “another, and earlier reason lay in his bitter opposition to Baldwin’s India policy ... Churchill had always



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hit hard; not for him a round of gentlemanly sparring between friends. His fight to maintain full control of India employed not just the clenched fist but the bludgeon” (Woods, *Artillery of Words*, p. 69). The book was issued both in the present wrappers and in cloth, without priority of issue.

Cohen A92.1.c; Woods A38.

£1,250

[143440]

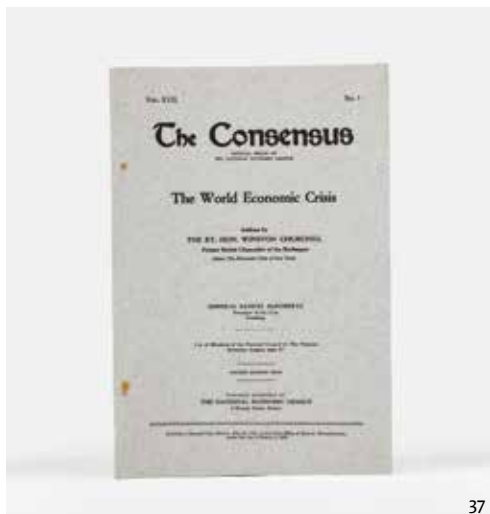
37

**CHURCHILL, Winston S.** “The World Economic Crisis. An Address before the Economic Club of New York” [in a complete issue of *The Consensus*, March 1932, vol. XVII, no. 1]. Boston: The National Economic League, 1932

Quarto. Wire-stitched and perfect bound in the original marl light card wrappers. Staples rusting with slight staining to front panel, otherwise very good indeed.

First and only printing of the entirety of this timely speech, together with the questions and discussion which followed; an excellent copy, and highly uncommon. As noted by Cohen, Rhodes James publishes “a small part only” of the address in the *Collected Speeches*, this being the only printing of the complete speech.

Churchill made his trip to the United States in December 1931 with the main aim of “regain[ing] some of the money he had lost in the New York stock market crash” (Gilbert, V, p. 420). Shortly after his arrival he was knocked down by a taxi on Fifth Avenue and



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hospitalized. After a brief period of recuperation in the Bahamas he returned to the lecture circuit, meeting with “increasing success ... the Daily Telegraph report[ing] that his tour had developed ‘into a triumphal progress’, and that at each lecture he was received with a ‘tumultuous’ welcome, with the entire audience rising to its feet to cheer him” (ibid., p. 426). The assembly for Churchill’s engagement at the Economic Club of New York might be expected to have been a little more staid, but nonetheless his heartfelt concluding admonishment not to “add to monetary deflation the hideous deflation of panic and despair” was greeted by “sustained applause”.

Cohen E32.

£1,250

[143715]

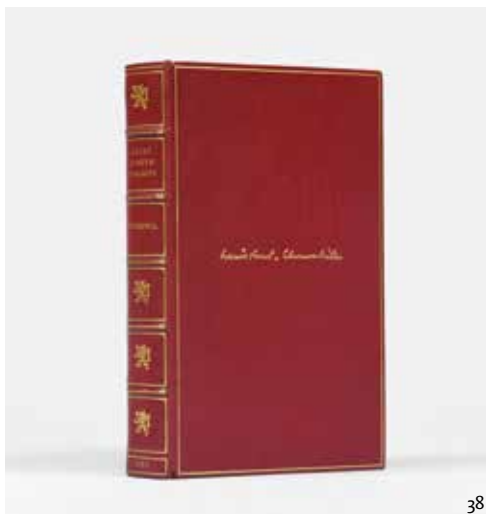
A book that “belongs in every library”

38

**CHURCHILL, Winston S.** *Great Contemporaries*. London: Thornton Butterworth Ltd, 1937

Octavo (209 × 131 mm). Finely bound by Bayntun-Riviere (Bath) in recent red morocco, gilt titles and decorations to spine, gilt facsimile signature to front cover, marbled endpapers, edges and turn-ins gilt. With 21 plates. Marginal bronwing to half-title and penultimate page, else clean and free from ownership marks. A fine copy.

First edition, first impression. *Great Contemporaries* is “an important part of the canon and belongs in every library” (Langworth). On receiving his advance copy, Neville Chamberlain wrote to Churchill: “How you



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can go on throwing off these sparkling sketches with such apparent ease & such sustained brilliance, in the midst of all your other occupations is a constant source of wonder to me” (quoted in Cohen).

This series of essays on “Great men of our age” includes reflections on T. E. Lawrence, Trotsky and Hitler – “We cannot tell whether Hitler will be the man who will once again let loose upon the world another war in which civilization will irretrievably succumb, or whether he will go down in history as the man who restored honour and peace of mind to the great Germanic nation and brought it back serene, helpful and strong, to the forefront of the European family circle”.

Cohen A105.1.a; Langworth, *A Connoisseur’s Guide to the Books of Sir Winston Churchill*, pp. 176–9; Woods A43(a).

£1,875

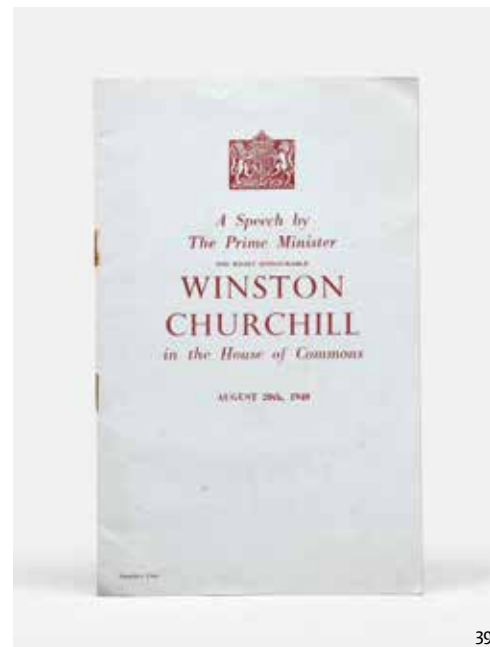
[143031]

“Never in the field of human conflict has so much been owed by so many to so few”

39

**CHURCHILL, Winston S.** *A Speech by The Prime Minister in the House of Commons, August 20th, 1940*. [London:] The Baynard Press [for His Majesty’s Stationery Office,] 1940

Octavo. 16-page pamphlet, staple-bound, with pale grey wrappers and titles to front cover in dark red. Housed in a custom black cloth chemise and a black morocco-backed slipcase by the Chelsea Bindery. Occasional small rust stains around staples, wrappers slightly foxed. Excellent condition.



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First edition, sole printing, of one Churchill’s best-known speeches, containing the phrase, “Never in the field of human conflict has so much been owed by so many to so few”, here in particularly nice condition.

Churchill delivered his oration “in the midst of the Battle of Britain and, unknown to the Prime Minister, just before its most intense period was to begin. While it was a general appraisal of the state of war, it is best known for Churchill’s famous encomium to the RAF, then stubbornly resisting the German onslaught in the south of England” (Cohen). “If the Gettysburg Address is one of the most moving statements of democracy confronted by tragedy, Churchill’s historic exhortations are its equal in their ringing assertion of democracy confronting the seemingly irresistible forces of tyranny ... At the time when Great Britain stood alone against the weight of Nazi and Fascist aggression, her allies either prostrate or yet to join her, the gap between destruction and survival seemed a very narrow one. In it stood nothing much but the resolution of the islanders and the indomitable figure of their Prime Minister... He himself maintained that it was the people of Britain who had the lion’s heart; that he was merely privileged to make it roar” (PMM).

Cohen A131.1.a; *Printing and the Mind of Man* 424; Woods A60(a).

£1,250

[143712]





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**The “benevolent hippo” relaxes between the election result and the Potsdam conference**

40

**CHURCHILL, Winston S.** Signed original photograph of Churchill with his wife on the beach at Hendaye, July 1945. *France, 1945*

Original silver gelatin press photograph, c.135 × 200 mm, window-mounted in near-contemporary frame, typed title strip on the mount “Holidaymaker: Winston Churchill, Biarritz 1945”. A few small chips from the frame, the signature a touch faded, but overall very good.

Splendid image of the soon-to-be ex-prime minister relaxing in France, signed and dated in the lower left-hand corner, “Winston S. Churchill, 1945”. It shows

Winston in siren suit with the legs rolled up, Clementine by his side, quite the diva in an extravagant robe, wire-framed sunglasses in her hand, another photographer snapping them with a Rolleiflex caught in the shot.

This wonderfully candid portrait, taken between 7 and 15 July and published in the *Illustrated London News*, captures Churchill and Clementine during a break between polling day (5 July) and the start of the Potsdam conference with Stalin and Truman on the 17th. Churchill would leave the conference following the shock result that saw Attlee and the Labour Party sweep to power. Jock Colville, Churchill's private secretary, confided to his diary that both Conservative Central Office and Lord Beaverbrook forecast a Con-

servative majority of at least a hundred seats. With this in mind, Churchill decided to take a fortnight's holiday, the first he had since war began (the final result of the election was not known until 26 July, as the count was delayed while votes came in from servicemen overseas). Colville continues: “A hospitable Canadian, Brigadier-General Brutinel, who owned the Chateau Margaux vineyard, offered his house, Bordaberry, near Hendaye. The General had somehow contrived to remain in France throughout the German occupation and had been a leading conspirator in arranging for escaping Allied airmen and prisoners of war to cross the Pyrenees into Spain. So on July 7th Mr. and Mrs. Churchill, Mary, Lord Moran [WSC's physician] and I flew to Bordeaux. The PM devoted

most of the time to painting". He also notes amusingly that when Churchill went for a dip, floating "like a benevolent hippo, in the middle of a large circle of protective French policemen", he was approached in the water by a "French Countess, a notorious collaborateuse, who hoped by speaking to Churchill to escape the fate which the implacable Resistance were probably planning for her" (*The Fringes of Power: Downing Street Diaries 1939–1955*, 1986, pp. 258–9).

£6,500

[142773]

Signed by Churchill – from the library of "the last great political hostess"

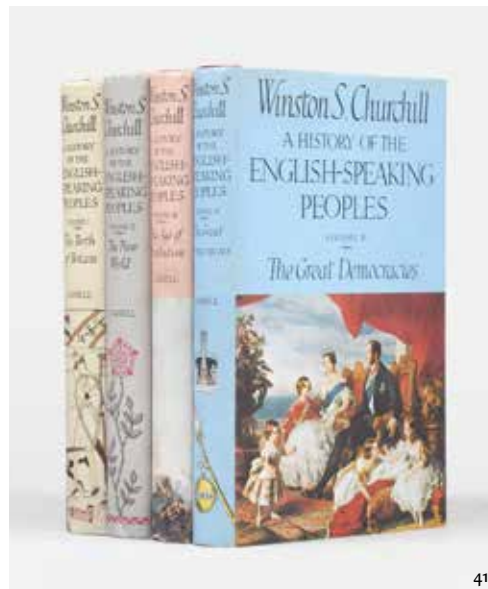
41

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

4 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With the dust jackets. Several maps and genealogical tables to text. Covers of volume I showing evidence of dampening, perhaps as a consequence of which segments of the original jacket have been retained and pasted to the rear endpapers (a near-fine jacket has been supplied). The other volumes are all in near-fine condition, the jackets with light spotting and very minor shelfwear.

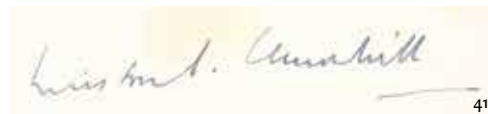
First editions, first impressions, signed by Churchill on the front free endpaper of volume I, "Winston S. Churchill"; with an intriguing provenance: from the library of the influential society hostess, the Marchioness Londonderry, wife of Churchill's cousin, Charles Vane-Tempest Stewart, seventh marquess, who "had once been effectively a protégé of his older kinsman" (ODNB).

The first volume bears the striking bookplate of Edith Helen Vane-Tempest-Stewart, Marchioness of Londonderry (1878–1959); subsequently presented to her daughter, Lady Helen Maglona (1911–1986), inscribed by the latter below Churchill's signature, "given to Helen by mother 1958". At the outbreak of war in 1914, Edith was appointed colonel-in-chief of the Women's Volunteer Reserve, resigning her position in 1915 to establish the Women's Legion, "an organization designed to train women to release men for active service; initially providing cooks for the army, it developed administrative and clerical branches, and an agriculture section, in which she took particular interest" (ODNB). She was the first woman to be appointed DBE (Dame Commander of the Order of the British Empire, Military Division) upon the Order's establishment in 1917. Her beautifully designed and



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engraved bookplate incorporates the glamorous portrait by Philip de Laszlo showing her in uniform, against a background of elements of the work of the Women's Legion. Edith was a friend of Churchill, who frequented her exclusive weekly club at Londonderry House on Park Lane. She called this the Ark and regulars adopted the names of animals, although



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Churchill was christened Winston the Warlock; Edith was Circe, named after the Greek enchantress who could transform her enemies into animals. "Edith Londonderry was widely recognized as the last great political hostess, possessing 'a perfect house, great personal popularity, untiring energy and a very deep-rooted interest in things political'" (*Pall Mall and Globe*, 25 Oct 1925).

Churchill and Edith remained friends despite the sympathies of her husband Charles, seventh Marquess of Londonderry (1878–1949), whom Harold Nicolson described as "Hitler's friend" (cited in ODNB). Churchill had aided Londonderry's rise, having secured his nomination in 1919 as finance member for the air council. However, their relationship deteriorated – a prominent landowner, Londonderry squabbled with Churchill, then Chancellor of the Exchequer, during the General Strike, although Churchill influenced Stanley Baldwin's decision to admit Londonderry into the Cabinet in 1928. Between 1931 and 1935, as Secretary of State for Air, Londonderry supported re-armament, but also a rapprochement with Germany and an Anglo-German alignment, which Churchill, of course, strongly opposed. Londonderry "disagreed with Churchill over the intentions of the Nazi regime, and in the summer of 1939 they quarrelled bitterly over the value and integrity of French support (Churchill was a francophile). For these reasons, allied with his apparent courtship of the Nazi regime, Londonderry remained excluded from power when Churchill formed a government in May 1940" (ODNB). It was disagreements over German rearmament that led Churchill to describe the Secretary of State for Air as "that half-wit Charlie Londonderry" (cited in Ian Kershaw, *Making Friends with Hitler: Lord Londonderry and Britain's Road to War*, 2012).

Churchill began *A History of the English-Speaking Peoples*, his history of the British Empire and the United States, during his period in the political wilderness in the early 1930s, but did not complete it until after his retirement in the late 1950s. The work proved a best-seller, bolstered by the international esteem in which the statesman was held and by his award of the Nobel Prize for Literature in 1953.

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

£8,500

[142554]



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**CHURCHILL, Winston S.** *The First Collected Works*. Centenary Limited Edition; [together with] *The Collected Essays*. Centenary Limited Edition. London: Library of Imperial History in association with the Hamlyn Publishing Group Ltd, 1973–6

Together 39 volumes, octavo. Original full vellum with 22-carat gold blocking, including titles to spines, armorial device to front boards and ruling to spines and front boards,

gilt edges, marbled endpapers, printed on Archive Long-Life Text Paper. Housed in the original green leatherette slip-cases stamped with the Churchill arms in gilt. Illustrations throughout, as plates and to the text.

First complete collected edition, number 139 of 1,750 sets published. The Centenary Edition is the only full collected works of Winston Churchill, reproducing his 50 books in 34 volumes. The Library of Imperial History went bankrupt before the projected run of 3,000 sets could be completed, so “the print run never exceeded 2,000 copies and only 1,750 sets were ever published” (Cohen).

“The specifications were titanic: five million words in 19,000 pages, weighing 19 lbs, taking up 4.5 ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019” (Richard M. Langworth).

This set is accompanied by the four-volume Centenary Limited Edition of Churchill’s collected essays and journalistic writings, again intended to be lim-





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ited to 3,000 sets, and not always present; also with 38 subscriber's book labels, the prospectus for The Collected Works and four letters from the publishers to the subscriber. The vellum used to bind this set seems to have been of variable quality, and is quite often found to be browned and mottled, but this set has remained remarkably bright and sharp.

Cohen AAI; Langworth ICS AAI; Woods, p. 391.

£7,500

[144299]

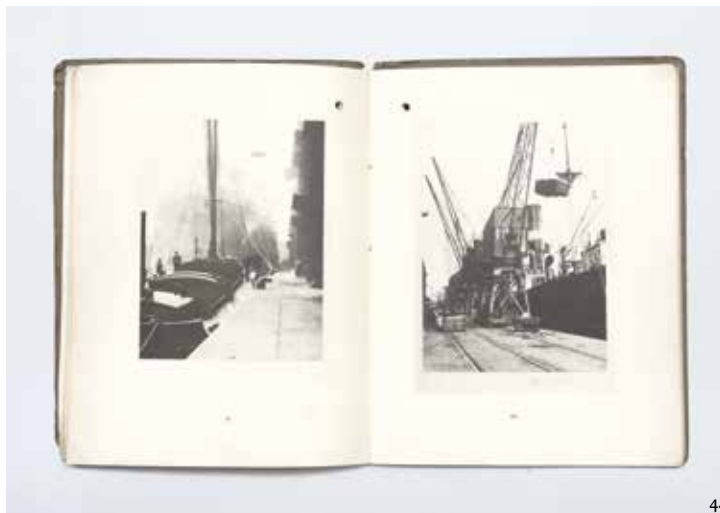
43

**CITY OF LONDON.** *Ye Vampyres! A Legend of the National Betting-Ring, Showing What Became of It.* By The Spectre. London: Samuel Tinsley, 1875

Octavo. Original pictorial boards, title to spine black and to front cover black and red, cream coated endpapers. Small split to head of front joint, and to ends of rear joint, but book block sound, some rubbing to extremities, mark to fore edge, occasional faint foxing to contents. A very good copy.

First edition, the anonymous author using an imaginary setting to condemn corruption in the City in the mid-1870s.

The real settings were easily discerned in the novel, with London as the city of Undone, and the stock exchange as the Vortex ("There were very many honourable men in Undone City who had long been sick and tired of the doings in the Vortex ... Swindlers were prosecuted, but very seldom punished."). The Stock Exchange, closed to non-members, was seen as the



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basis for corruption in the City. "Non-members had to stand outside the door and give orders to members, who went inside to buy and sell on their behalf. This meant that non-members had no way of knowing whether the prices they paid or received were the product of open and fair bargaining, or arrived at through the collusion of members who profited at the expense of outsiders" (Michie, p. 82).

Ranald C. Michie, *Guilty Money: The City of London in Victorian and Edwardian Culture, 1815-1914*, 2009.

£500

[143366]

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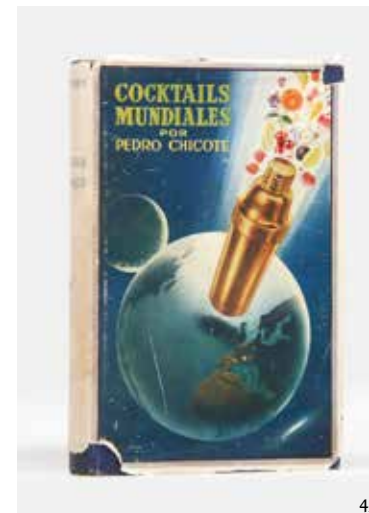
**COBURN, Alvin Langdon.** *Manchester & The Sea.* Manchester: The Cloister Press Ltd, [1926?]

Square octavo (20 pp. letterpress). Original drab wrappers, printed label on front cover. 10 monochrome plates from photographs by Coburn, folding map of the Port of Manchester. Some wear, a single hole throughout the upper inner corner.

First edition, first impression. A scarce and ephemeral work published by the Manchester Ship Canal Company, featuring photographic illustrations by the great American photographer Alvin Langdon Coburn (1882-1966), a "significant figure in the transition from pictorialism to modernism, from nineteenth- to twentieth-century photography" (Parr & Badger). The typography may be by the distinguished British typographer Stanley Morison, who worked for the Cloister Press at this time.

£1,500

[143384]



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**(COCKTAILS.) CHICOTE, Pedro.** *Cocktails Mundiales.* [Madrid: Rivadeneyra, 1946]

Octavo. Original blue cloth, titles and shaker design in gilt to front board. With the pictorial dust jacket. Occasional in-text illustrations. Bookseller's ticket of Libreria Maragat to front free endpaper. Light rubbing to corners and edges, slight foxing to endpapers. A near-fine copy in the very good dust jacket, a few edge- and corner-splits, some loss to corners.

First edition, first printing, of this mixology book by Spanish bartender Pedro "Perico" Chicote (1899-1977), proprietor of the Chicote Museum, formerly known as Bar Chicote.

Among the regulars and intelligentsia visiting his establishment, was Hemingway who, fondly remembering that "the good guys went to Chicote's", wrote about Pedro that "he had one of those personalities that make a place. He was a great bartender and he was always pleasant, always cheerful, and he had a lot of zest ... He was also modest, simple and friendly ... and still as marvellously efficient as George, the chasseur at the Ritz bar in Paris, which is about the strongest comparison you can make to anyone who has been around, and he ran a fine bar". Library Hub only lists five copies: four in Spain and one in Brazil.

Ernest Hemingway, "The Fifth Column and Four Stories of the Spanish Civil War", p. 103.

£675

[136290]

The author's copy of this "valuable and minute" account of "the best organised and most successful mountaineering expedition as yet made"

46

**CONWAY, Sir William Martin.** *Climbing and Exploration in the Karakoram-Himalayas.* London: T. Fisher Unwin, 1894

2 volumes in 4, large octavo. 2 volumes text, together with a map-case and supplementary volume of scientific reports. Original sand buckram with leather title and date labels to the spines, leather roundel with gilt profile portrait to front panel of the map-case, top edges gilt, the others untrimmed, gilt vein marbled endpapers, pale blue and green in the first three, and black and grey in the last. Photogravure portrait frontispiece, numerous illustrations to the text, 40 of them full-page, and a suite of 48 plates "of selected illustrations ... duplicate proofs on Japan silk tissue, properly mounted", these with tissue-guards captioned in gilt; map volume with 2 large folding chromolithographed maps and one smaller engraved route map, all by Stanford, as issued; together with an additional two colour lithograph map "The Glaciers of the Karakoram", showing Conway's route, made to accompany his RGS lecture of 8 May 1893, (GJ, II, 4, October 1893, pp. 289-299) but "published separately at a later date", the route to Skardo inked in by Conway, a single copy located on WorldCat at the University of Reading; and an offprint of Bonney & Raisson, "On Rocks and Minerals collected by Mr. W.M. Conway in the Karakoram Himalayas", from the *Proceedings of the Royal Society*, Vol. 55, sewn in printed wrappers, illustrations to the text. Spines somewhat tanned, slightly soiled overall, the labels moderately scuffed, the date label of the map volume chipped with some loss, binding in volume I just a little cracked after the frontispiece, touch of foxing to the endpapers and edges, otherwise an excellent set.

First edition, limited issue, number 143 of 150 copies, of which just 125 were for sale, signed by the author at the limitation statement on the half-title verso. Conway's personal set, inscribed in pencil on the first blank "This is my own copy, M.C.", with an additional note in his hand referring to two related publications by Aurel Stein, and with a number of corrections, additions and insertions throughout the text.

"Edition de luxe" of Conway's official account of "the first major British expedition to explore and climb in the Himalayas" (Cox), with the supplement containing the scientific reports and the two superb large folding maps. Conway (1856-1937) was educated at Repton and Trinity College, Cambridge, where he studied history. He climbed extensively in the Alps as an undergraduate, and was elected to the Alpine Club in 1877. A Cambridge University extension lec-



turer from 1882 to 1885, he was made Roscoe professor of art at University College, Liverpool, in the latter year, subsequently publishing books on Reynolds, Gainsborough, early Flemish artists, and Albrecht Dürer, and organizing a number of congresses on art and industry.

In 1888 "Conway resigned from his Liverpool position and moved to London, where he frequented the Savile Club, gave lectures, and published a book on the art of the ancient world ... In 1892 he led a large-scale mountaineering expedition to the Karakoram Himalayas with the financial support of scientific societies and his father-in-law ... who was not sure about Conway's motives: 'Tis not quite relevant to your art-career to be climbing mountains, but I perceive that Alpine, Caucasian, or Himalayan supereminence may be the corner-stone of artistic eminence'. Conway's large party surveyed the Baltoro glacier and the region around K2, and ascended Pioneer Peak on Baltoro Kangri, which at 6890 metres may have constituted an altitude record at the time. Conway returned to acclaim in England" (ODNB). Conway's colleague and co-author on a series of climbing guidebooks to the Alps, the punctilious and pugnacious W. A. B. Coolidge, was more than gracious in his summation for the *Pall Mall Gazette*: "The

book is not merely the narrative of the best organised and most successful mountaineering expedition as yet made, it is a most valuable and minute account based on first-hand evidence, of a most fascinating region of the heaven soaring Himalayas".

Conway has made a handful of corrections and emendations to the text, and in addition to the inclusions noted in the map volume above, he has loosely inserted a number of relevant clippings including two extracted copies of Leslie Stephen's critique from *The National Review*, "A Substitute for the Alps". There are also four original photographs, two mountain views, one identified verso as Nanga Parbat (95 × 145 mm), with inked note "slightly underexposed for foreground distance about correct", the other unidentified (184 × 120 mm), but a striking view of Nanda Kot; together with two portraits of the legendary guide Matthias Zerbruggen, one youthful image of him wearing a turban (140 × 92 mm), the other a powerful later study captioned verso in pencil "Matthia Zerbruggen 1901 by Henry Speyer - velvet (Kodak Bromide)" (135 × 103 mm).

Neate C103; Yakushi C143.

£7,500

[140293]



The first circumnavigation of the Antarctic - this copy with a connection to Cook's "zealous patron"

47

**COOK, James.** *A Voyage Towards the South Pole, and Round the World.* London: W. Strahan and T. Cadell, 1777

2 volumes, quarto (280 × 218 mm). Contemporary diced russet, smooth spines gilt lettered direct and divided by gilt bands composed of paired fillet and dot rolls enclosing pretty undulating foliate rolls, milled gilt decoration at head and tail, attractive large spiraling curlicue motif, sides with border of paired fillet and dot rolls, gilt foliate edge roll, Double comb pattern marbled endpapers. Engraved portrait frontispiece of Cook by James Basire after William Hodges and 49 other engraved plates (25 of them double-page) by B. T. Pouncey, William Woollett, J. K. Sherwin, and others after Hodges, 14 maps (6 of them folding or double-page), and 1 folding letterpress table. Joints rubbed and partially split but sound, a few marks and light abrasions to sides, vol. I with knock to fore edge of back cover and slight chip at head of spine, tiny paper flaw affecting a couple of letters of 2U3 in vol. I, Chart of the Southern Hemisphere with short closed tear at stub and creased at edges, a few plates cropped close, sometimes with loss of imprints, occasional minor scattered foxing and variable light browning. A very good set.

First edition, this choice copy with an association to Cook's "zealous patron" and senior Admiralty figure, Sir George Jackson: from the library of his son-in-law Francis Longe (1748–1812) of Spixworth Park, Norfolk, with his gilt crest at head of spines and armorial



bookplate in each volume. Longe's wife was Catherine Jackson (1752–1828), daughter of Sir George.

Jackson (1725–1822), like Cook, was a native of Yorkshire, and the latter's father "had been a dependant of the [Jackson] family and ... worked as stable-boy with Jackson's sister at Ayton, Yorkshire. In gratitude Cook named Point Jackson in New Zealand and Port Jackson, New South Wales, in his honour" (ODNB). In 2004 a remarkable token of Cook's esteem for Jackson appeared at auction at Christie's, London, in the shape of a beautifully engraved steel hammer, purportedly carried on board the ship by the great navigator.

The fame Cook had achieved by his first voyage allowed him to write the account of the second himself, and it is the only one of the three voyages written by Cook; historically it is his most important expedition, conducted in search of the great "Terra Australis".

The goal of this voyage was to circumnavigate the world as far south as possible in search of the as yet undiscovered great "Southern Continent". The ships went east via the Cape of Good Hope, traversed the southern ocean south of Australia and actually crossed the Antarctic Circle, making Cook the first man to get so close to the South Pole. Whilst disproving the existence of an enormous land mass, Cook discovered, or revisited, many of the islands in the south Pacific, including New Caledonia, Palmerston

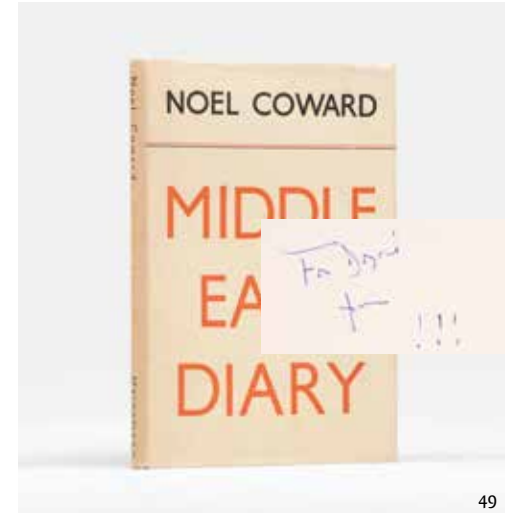
and Norfolk, Easter Island, the Marquesas, New Hebrides, Tonga, the South Sandwich Islands and South Georgia. In addition to the detailed description of the geographical, botanical and cultural discoveries on their way towards the South Pole, Cook also deals with the organizational problems on a ship on an expedition of such a large scale. "Cook was a brilliant navigator and hydrographer, an excellent administrator and planner, and probably the first sea captain to realize the importance of preserving the health and well-being of his crew. He did everything possible to maintain their physical fitness and the cleanliness of both men and ships. He conquered the hitherto prevalent scurvy by cutting down the consumption of salt meat and by always having fresh vegetables and fruit on board; in particular limes (first suggested by James Lind in 1775), whence the terms 'lime-juicer' and 'limey' for a British ship and her sailors. On his second voyage, of 112 men on board the *Resolution*, which he commanded, Cook lost only one by disease – and that not scurvy – a unique achievement in his time" (PMM). Cook's account is also noted for its illustrations, "of very high artistic quality" (Rosove), mostly after drawings and paintings by young artist William Hodges (1744–1797).

Beddie 1216; Hill 358; Howgego IC174; *Printing and the Mind of Man* 223; Rosove 77.A1; Sabin 16245.

£9,750

[143322]





Coryate's description of how Italians shielded themselves from the sun resulted in what is thought to be the first mention of "umbrella" in English literature. He acquired a table fork, almost unknown in England, and imitated the Italian fashion of eating. While in Switzerland he heard the story of William Tell, and his admirable rendering is cited as the earliest in English. The book is also celebrated for its selection of mock-panegyric verses by the most illustrious authors of the day, including Jonson, Chapman, Donne, Campion, Harington, Drayton, and others.

Grolier, Langland to Wither 49; Keynes, Donne, 70; Pforzheimer 218; STC 5808.

£6,750

[143537]

49

**COWARD, Noël.** *Middle East Diary*. London: William Heinemann Ltd, 1944

Octavo. Original blue cloth, titles to spine gilt. With the dust jacket. A fine copy, in near-fine jacket, spine panel a little sunned.

First edition, first impression, a very scarce presentation copy inscribed by the author to Coward's friend the actress Joyce Carey on the title page: "For Joyce from !!!". Coward's *Middle East Diary* relates his late 1943 tour across North Africa, the Levant and Iraq, visiting wounded soldiers in hospitals and performing a series of morale boosting concerts.

Joyce Carey (1898–1993) is best known for her long professional and personal relationship with Noël

*From London to Venice and back, mostly on foot*  
48

**CORYATE, Thomas.** *Coryates Crudities*  
Hastily gobbled up in five moneths travels ... newly digested in the hungry aire of Odomcombe in the county of Somerset, and now dispersed to the nourishment of the travelling members of this kingdome. London: W[illiam] S[tansby, for the author,] 1611

Quarto (216 × 152 mm). 20th-century blue crushed morocco gilt by Zaehnsdorf, covers with 3-line fillet border, spine gilt in 6 compartments with raised bands, gilt dentelles and edges. Engraved title page, 4 engraved plates (2 folding), full-page woodcut of the Prince of Wales's crest, full-page

engraved portrait on p. 496, woodcut initials and headpieces. Small leather label (GNR monogram) to corner of front pastedown. Shallow scratch to back cover. Gathering b (4 leaves of preliminaries) misbound, additional title trimmed just touching image at upper margin and re-margined, printed title cut down and mounted, 27 leaves (including the "Posthuma" section at end) remargined, woodcut arms repaired at margin with some loss to outer line border, the plate of the Strasbourg clock cropped at lower margin; overall, a good copy.

First edition of this famous travel narrative, rich in points of historical interest, in which Thomas Coryate (1577?–1617), who had been an unofficial court jester in the household of Henry, prince of Wales, describes his tour, often on foot, from London to Venice and back again, finally hanging up his shoes in Odomcombe church, Somerset.

Coward. In the midst of her stage career, which lasted 1916 to 1987, she rejoined Coward in 1942 to tour in his three newest plays, *This Happy Breed*, as Sylvia, *Blithe Spirit*, as Ruth, and *Present Laughter*, as Liz (a character based partly on Carey herself). She later played all three roles in London. After the war she played in Coward's new plays *Quadrille* and *Nude with Violin* (alongside Gielgud in London and Coward himself in New York). Her *New York Times* obituary noted that she "excelled in Coward plays" and that "her constructive comments helped shape" them. (For Coward, see also item 73.)

£1,500

[143406]

50

**DAHL, Roald.** *The Commemorative Limited Edition of the Works.* London: Harper Collins and Jonathan Cape, 1991

15 volumes, octavo. Original blue quarter morocco, spines lettered in gilt, weave pattern paper boards, buff endpapers, top edges gilt. Each copy housed in a matching weave pattern paper-covered slipcase and the whole contained in a large open-fronted blue paper-covered box (one joint neatly repaired). Illustrated throughout. A fine set, clean and unmarked.

The Commemorative Edition, number 323 of 500 sets published to celebrate Dahl's 75th birthday on 13 September 1991.

£2,500

[143271]



50



51

51

**DAHL, Roald; JAQUES, Faith (illus.)** Original artwork for *Charlie and the Chocolate Factory*. London: Puffin, [c.1973]

Gouache in colours on "Frome" water colour board mounted with Rag Paper, together with an acetate overlay in black ink. Image size: 29.5 x 38 cm. Sheet size: 46 x 38 cm. Excellent condition.

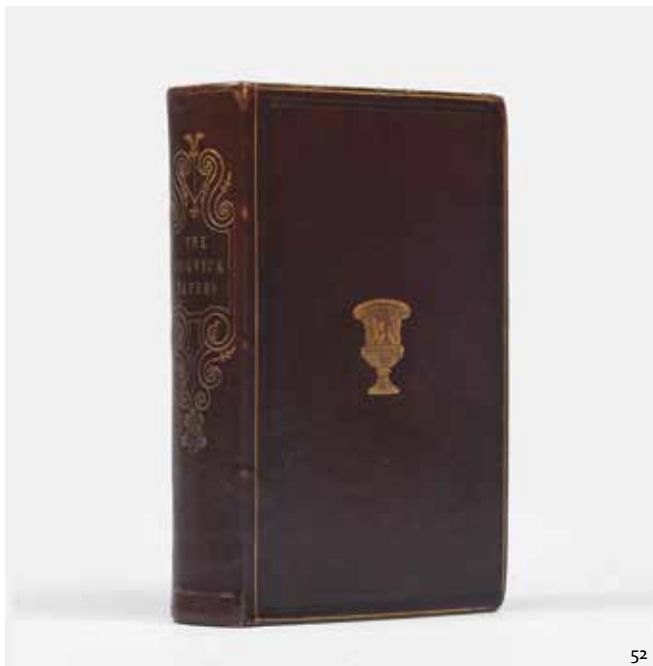
Original cover artwork, signed by the artist on the verso, for the first paperback edition of *Charlie and the Chocolate Factory*, annotated with printing details to the margins and depicting Willy Wonka, Charlie, and the other Golden Ticket-winners gathered around the Everlasting Gobstopper Machine. Jaques was the original illustrator of the first UK edition of the book in 1967, and produced this new cover design for the paperback. Original artwork for Roald Dahl's books is rare, and most of Faith Jaques's artworks, including her original drawings for *Charlie and the Chocolate*

*Factory*, are held by the National Centre for Children's Books in Gateshead.

Jaques "was one of the outstanding illustrators responsible for the renaissance of British picture books during the last three decades. Her special gift was an ability to translate the emotional tone of a text into the strong visual atmosphere created by her pen-and-ink drawings" (obituary in *The Independent*, 7 August 1997). An avid reader as a child, her distinctive style was influenced by the works of Charles Dickens's illustrators – she produced a version of *David Copperfield* in 1971 – and W. M. Thackeray's own drawings for his books. In her long and distinguished career, she illustrated over 100 books, including works by Allan Ahlberg, Nina Bawden, Ursula Moray Williams, E. Nesbit, Philippa Pearce, Arthur Ransome, and Margery Sharp.

£8,500

[142906]



52

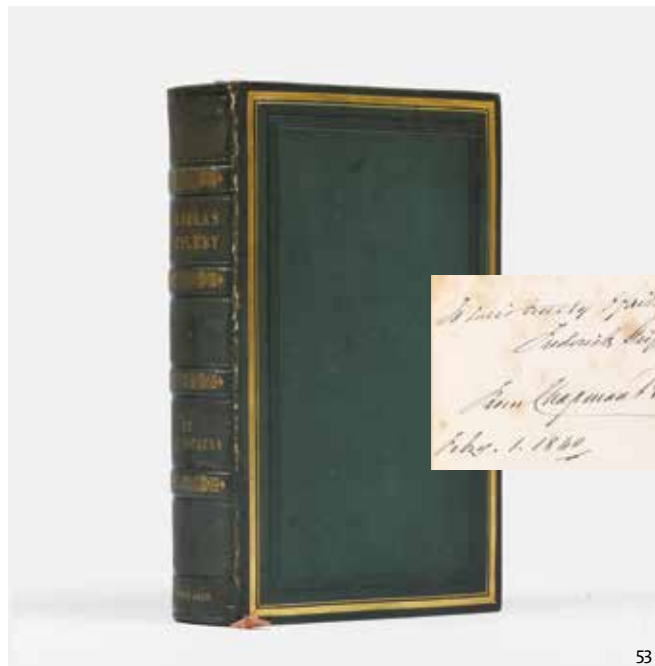
52

**DICKENS, Charles.** *The Posthumous Papers of The Pickwick Club.* London: Chapman and Hall, 1837

Demy octavo (212 × 132 mm). Finely bound in contemporary purple hard-grain morocco, unsigned but probably by Hayday, smooth spine lettered and decorated in gilt in the cathedral style, covers ruled in gilt and blind, greek urn tooled to covers, marbled edges and endpapers. Etched vignette title page, frontispiece, and 41 plates by Robert Seymour and H. K. Browne. Bookplate of the East baronetcy to front pastedown; later ownership inscription of M. L. Gheyson to frontispiece recto. A touch of rubbing to tips and spine ends, a little foxing to contents, some oxidisation to plates, as often; a very good copy, the binding notably well-preserved.

First edition of Dickens's first novel, bound from the original parts in an elaborate and well-preserved presentation binding, unsigned but most probably executed by Dickens's favourite binder, James Hayday (1796–1872). Though not inscribed, the binding has a strong resemblance in style and material with the contemporaneous bindings executed by Hayday for those early novels that Dickens presented to his closest associates.

The same vignette of the Greek urn can be seen on presentation bindings by Hayday in the 1830s and 1840s, while the decoration on the spine is notably



53

similar to the lavish “extra-super” bindings commissioned by Dickens’s publishers Chapman and Hall for a select few presentation copies. John Forster relates receiving such a copy of *Pickwick* “in the most luxurious of Hayday’s bindings, with a note [from Dickens]: ‘Chapman and Hall have just sent me ... three “extra-super” bound copies of *Pickwick*, as per specimens inclosed’” (Forster, v. 1, pp. 143–4).

With regard to the oft-cited points, this copy has the two Buss plates replaced by those of Phiz; “Weller” on the engraved title (irrelevant, as both “Weller” and “Veller” plates were in use simultaneously and there is no means to distinguish which was engraved first); the signature “E” on page 25 indicating that sheet is of the later printing; most other textual errors uncorrected; and the early Seymour plates (which were later replaced by those of Phiz). It is important to note that all these frequently-cited points only have bearing on the priority of the original parts, and are not of consequence of “issue” for a public/subscriber-bound copy, nor, for that matter, for the book-form issue (the sheets and plates available for the book-form issue, bound up at the end of the 19-month part issue, were those of the latest printing – for example, the Buss plates did not make it into any book form, as the last

copies had gone out issued between the wrappers of parts months earlier).  
Hatton & Cleaver pp. 1 ff; Smith, I.3; Miller & Strange, *A Centenary Bibliography of the Pickwick Papers*; Robert Patton, *Dickens and his Publishers*, p. 326. Lars Kremers, “A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837–1872”, PhD thesis, Curtin University, November 2013.

£5,750

[143233]

*Publisher’s presentation copy in the original deluxe morocco*

53

**DICKENS, Charles.** *The Life and Adventures of Nicholas Nickleby.* London: Chapman and Hall, 1839

Octavo. Original deluxe green morocco, gilt titles and raised bands to spine, covers bordered with blind and gilt rules, gilt edges. Housed in a custom marbled slipcase. Engraved frontispiece after D. Maclise and 39 plates by Phiz. Recipient’s name in ink to front pastedown. Lightly rubbed around front joint, front hinge split but firm, light browning to plates. A very good copy.

First edition, publisher’s presentation copy, bound in the original deluxe full green morocco used for pres-



entation copies, and inscribed on the initial blank "To their trusty & faithful Frederick Griffiths from Chapman & Hall Feby. 1. 1840".

*Nicholas Nickleby* was originally issued in monthly parts and, when the serialization was completed, issued as a book in cloth. The publishers also had a small number of copies bound up in full morocco, as here. All traced authorial and publisher's presentation copies were in this binding; it is much scarcer than the cloth issue.

Smith I, 5.

£11,000

[143171]

54

**DICKENS, Charles.** *A Christmas Carol*. London: Chapman & Hall, 1843

Octavo (162 × 100 mm). Bound by the Doves Bindery (their stamp with Cobden-Sanderson's initials dated 1911 to rear turn-in) in pinkish-brown morocco, spine lettered and dated in gilt, single gilt rule and floral tooling to compartments, double gilt rule with central floral wreath to covers, sprig of oak leaves at each corner, turn-ins and edges gilt, original cloth bound in at rear (first state with the "D" of Dickens undamaged). Housed in a buff cloth fleece-lined folding case. Hand-coloured etched frontispiece and 3 hand-coloured steel-engraved plates after Leech, wood-engravings within the text by W. J. Linton after Leech; title page printed in blue and red, 2 pp. publisher's advertisements at end. A superb copy, fresh and clean in a fine binding.

First edition, second issue, finely bound by T. J. Cobden-Sanderson at the Doves Bindery, this example being the only work by Dickens recorded by Tidcombe to be bound by the Doves Bindery.

Tidcombe notes this binding, dated July 1911, was executed for "E. L. Brooks, Minneapolis". It is likely that this was the Minneapolis bookseller and publisher Edmund DeWitt Brooks (1866–1919), who advertised this copy for sale in 1912 in the Minneapolis literary magazine *The Bellman* as: "a rare book from the Doves Bindery. *A Christmas Carol* by Charles Dickens. Elegantly bound in full niger morocco, gold tooling, edges gilt, original covers preserved in Cobden-Sanderson's masterly manner" (p. 24). Brooks, who moved his bookshop to the Handicraft Guild building in 1907, "was able to supply his customers with an



54



54

impressive list of books and manuscripts as a result of annual buying trips to England. At various times he handled the manuscript of Dickens's *Cricket on the Hearth*, Mary Shelley's letters to Leigh Hunt, Thackeray's *Vanity Fair* in original parts, the Kilmarnock Burns, a manuscript of Brut's *Chronicles of England*, several Shakespeare folios and the so-called Glenriddell manuscripts of Robert Burns. A devoted Anglophile, Brooks published a series of privately printed short works by Arthur Symons, E. V. Lucas, and G. K. Chesterton on the charms of London and its environs. Brooks' untimely death at the age of fifty-three cancelled plans for similar contributions by John Galsworthy and George Bernard Shaw" (Dickinson, p. 24). Brooks was a member of the Caxton Club, the Rowfant Club, the California Book Club, and the Authors Club of London. Tidcombe records just three other works bound for "E. L. Brooks, Minneapolis": a copy of Keats's *Lamia and other Poems*, 1820 (Tidcombe

717); Keats's *Endymion*, 1818 (Tidcombe 718); and Tenyson's *In Memoriam* (Tidcombe 771).

Of Dickens's five Christmas books, it is *A Christmas Carol* which has best stood the test of time, and remains the most famous of all Christmas stories. "It is rather as if Dickens had rewritten a religious tract and filled it both with his own memories and with all the concerns of the period. He had, in other words, created a modern fairy story. And so it has remained" (Ackroyd, p. 413). The only textual change between the first and second issues was "Stave I" to "Stave One" as the first chapter heading.

Eckel, p. 110; Smith II:4; Tidcombe 761. Peter Ackroyd, *Dickens*, 2012; Donald C. Dickinson, *Dictionary of American Antiquarian Bookdealers*, 1998; Philo Calhoun and Howell J. Heaney, "Dickens' *Christmas Carol* After a Hundred Years: A Study in Bibliographical Evidence," in: *Papers of the Bibliographical Society of America*, 39 Fourth Quarter, 1945.

£17,500

[144011]



### A success that out-ran the wildest expectation

55

**DICKENS, Charles.** Signed invitation card with holograph entry in Dickens's hand and annotated playbill for the production of Ben Jonson's *Every Man in his Humour*, given by Dickens's company, the Amateur Players. London: printed by Bradbury and Evans, 1845

Together, 2 items. Playbill (265 × 215 mm) printed in red, green, and gold within an ornamental border; invitation card (98 × 136 mm) printed in green and gold. Playbill lightly creased where folded, both pieces evenly and lightly toned. In excellent condition.

A superb memento of Dickens's theatrical high-water mark, his bravura performance as the "craven and boastful" Captain Bobadil in his own "strictly private" production of Ben Jonson's comedy *Every Man in his Humour*.

The invitation card – in effect a ticket to the performance – carries his characteristic flourished signature on the verso and a holograph entry in his hand, requesting the pleasure of Miss Holskamp's company at the first night, seating her in number 44 in the "Boxes, Second Circle". The playbill is annotated, probably by Catherine Dickens, with a virtually complete cast list and in this regard may well be unique.

"Stimulated after giving a reading of *The Chimes* to a small audience of friends [at Christmas 1844], [Dickens] resolved to organize some amateur theatricals of his own. Returning from a spell of residence in Italy, 'he flung himself with the passionate fullness of his nature into' gathering a cast and choosing a play. On 20 September 1845, Ben Jonson's *Every Man in his Humour* was played to a private audience at Miss Kelly's Theatre, 'with a success that out-ran the wildest expectation', as Forster recalled, 'and turned our little

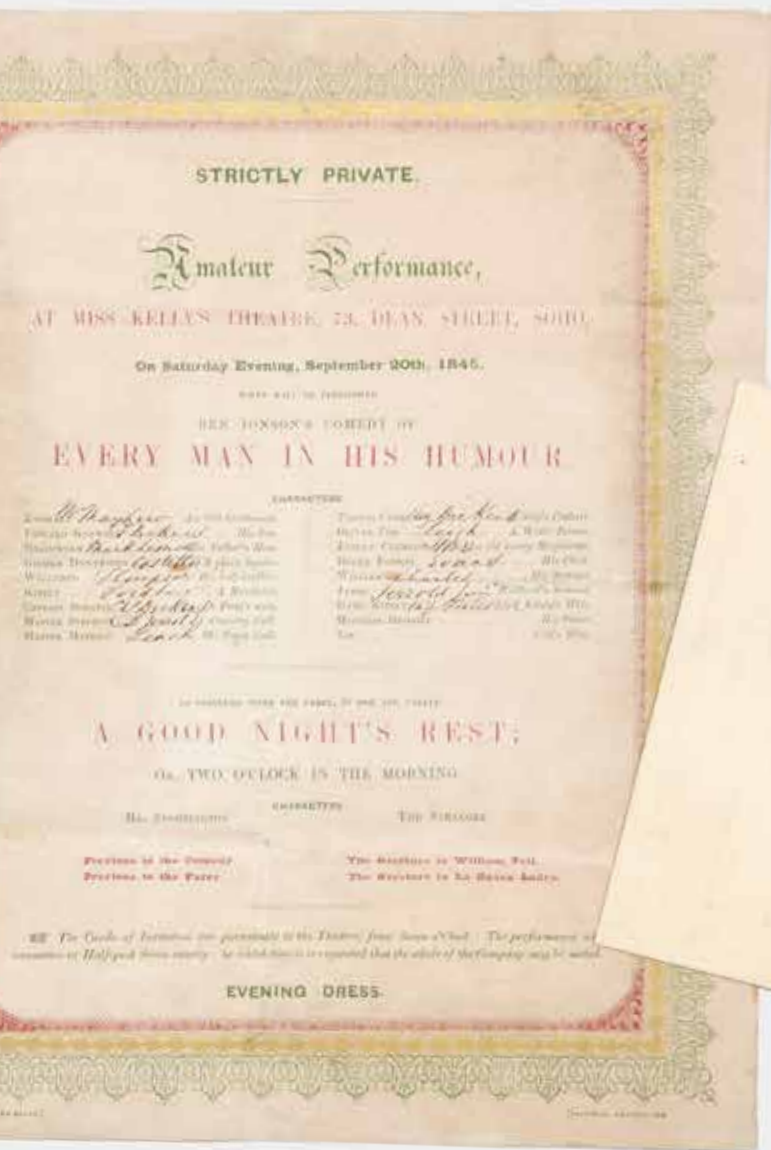
enterprise into one of the small sensations of the day'" (V&A Dickens centenary catalogue 1970). The renown of Dickens's performance is attested by a portrait of him in the role, painted by C. R. Leslie in 1846 and lithographed by Thomas Maguire.

The attendee, a Miss Holskamp, was one of four sisters, all born in the Somers Town area of London, near St Pancras. The most likely of them to have been invited to this performance would be Margaret Holskamp (1827–1908), a friend of Dickens's wife Catherine, with whom Catherine corresponded while the Dickens family were travelling in Italy. She is recorded as having discouraged the advances of William de la Rue, brother of Augusta de la Rue, whom Dickens met in Genoa in 1845 and on whom he practiced the power of mesmeric healing, much to Catherine's discomfort. It was an extraordinarily lavish evening at Miss Kelly's Theatre: Jonson's comedy was to be preceded by the overture to Rossini's *William Tell* and followed by silver-fork novelist Catherine Gore's one-act farce, *A Good Night's Rest; or, Two O'Clock in the Morning*, which itself was to be preceded by the overture to another Rossini opera, *La Gazza Ladra* – better known as *The Thieving Magpie*. Dickens had recently returned from Italy and in *Pictures from Italy* (published in May 1846) notes several visits to the Carlo Felice theatre in Genoa, where a "second-rate opera company" was performing. It is interesting to speculate that this may have given him the idea of using Rossini's irresistible music.

The playbill is annotated, listing all performers (bar two minor parts), which sheds light on the roles taken by Dickens's siblings and friends: Henry Mayhew as Knowell, Fred Dickens as Edward Knowell, Mark Lemon as Brainworm, Dudley Costello as George Downright, T. J. Thompson as Wellbred, Forster as Kately, Dickens as Bobadil, Douglas Jerrold as Master Stephen, "Leach" (John Leech) as Master Mathew, Augustus Dickens as Thomas Cash, Percival Leigh as Oliver Cob, Marcus Stone as Justice Clement, Frederick Evans as Roger Formal, "Charles" as William, "Jerrold Jun[jo]r" (Blanchard Jerrold) as James, Miss Fortescue as Dame Kately. "It is important to note that the rest of the cast – Mark Lemon, John Leech, Henry Mayhew, Douglas Jerrold, Gilbert a'Beckett [who appears not to have performed on this first night but is named on the ticket] – came from a specific group, a little band of journalists known as the 'Punch brotherhood' to themselves and as 'those Punch people' to outsiders" (Ackroyd, *Dickens*, 1990, p. 470).

Both ticket and playbill are from the collection of celebrated bibliophile William E. Self, who owned a





fine Dickens library; he recorded that the names of the players were “filled in by Mrs. Charles Dickens” (the items were once accompanied by his note, since lost). This seems entirely likely. “Catherine had seen the first performance, at Frances (‘Fanny’) Kelly’s Royalty Theatre, in September, writing many of the invitations herself” (Nayder, p. 319). In September 1850 Catherine appeared as Bridget in Jonson’s comedy during rehearsals for another performance by Dickens’s troupe, scheduled for November at Knebworth House, the home of Edward Bulwer Lytton (an onstage accident prevented her appearance). It is not unreasonable to speculate that the “Charles” who appears in the role of William (servant to Justice Clement) was the eldest of the Dickens children, 8-year-old Charley Dickens.

It is rare to find both pieces – ticket and playbill – offered for sale. We have traced just three other such examples at public auction: Sotheby’s London 30 November 1931 (lot 112), from the library of Dickens’s bibliographer Thomas Hatton (sold for £4), similarly signed and annotated by Dickens (to a Mr ?Lane); another, from the remaining part of Hatton’s collection (Sotheby’s 20 February 1933, lot 135, price £2); with letters and printed ephemera from the collection of Marion Ely, niece of Thomas Noon Talfourd, dedicatee of *Pickwick Papers* (Bonhams 12 June 2012). This example originates from the William Self collection and latterly the Lawrence Drizen collection, appearing in his sale in 2019. Our playbill may be unique in giving anything approximating a complete cast list; it would seem that most Dickens biographers have worked from the names printed on the ticket. A playbill included in the Stanford University Libraries exhibition “Dickens and Show Biz” (2006) has only the names of Lemon, Forster, Dickens (under his early pseudonym “Boz”), and Douglas Jerrold.

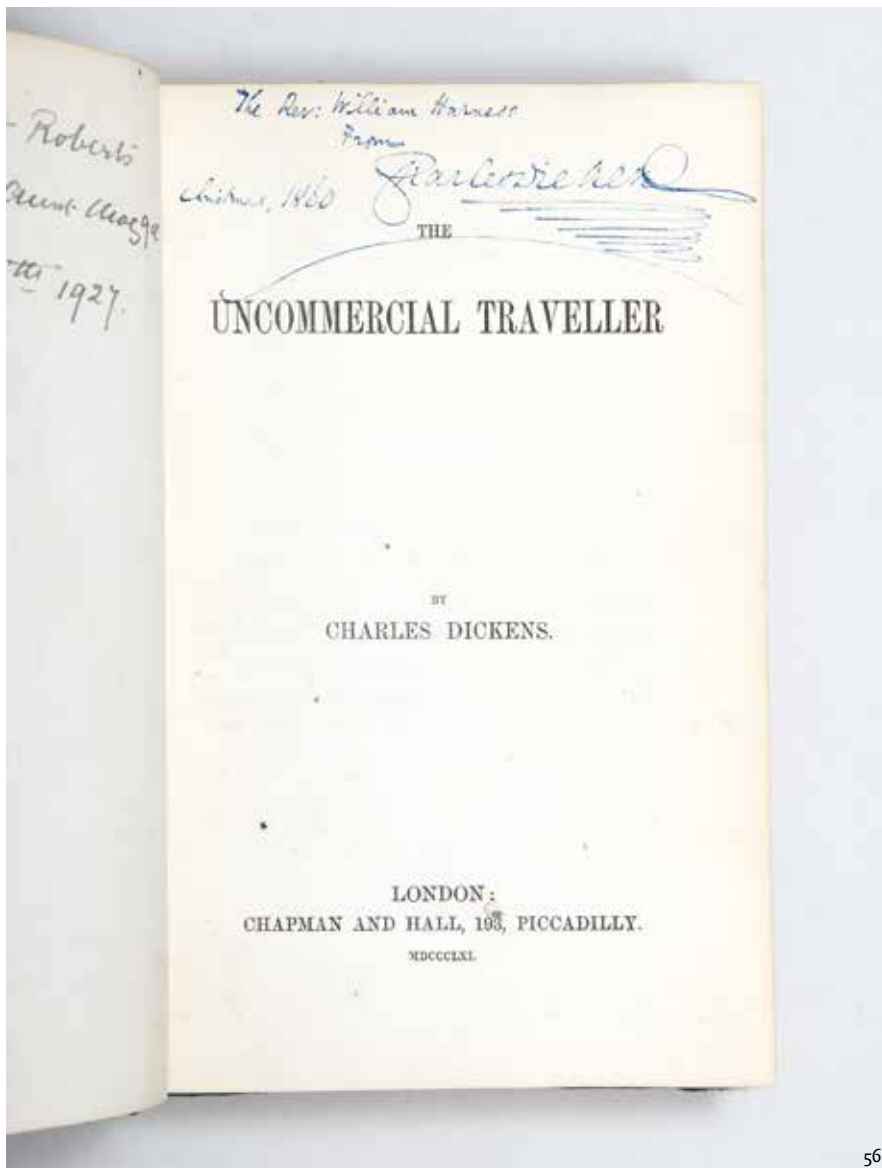
A copy of Bell’s edition of the Garrick version of *Every Man in his Humour* (duodecimo, 1777, later wrappers), is also included.

Forster Collection, V&A Dickens centenary exhibition catalogue 1970, G11 (playbill only); Gimbel H803 (playbill only: “printed in blue, gold, and red”); Suzannet F6 (playbill only); VanderPoel A207 (ticket only). Lillian Nayder, *The Other Dickens: A Life of Catherine Hogarth*, 2011.

£12,500

[143142]





**Presentation copy to his friend William Harness**

56

**DICKENS, Charles.** *The Uncommercial Traveller.* London: Chapman and Hall, 1861 [i.e. 1860]

Octavo (184 × 117 mm). Contemporary green half morocco, red morocco label, marbled sides, speckled edges. With 32

pp. of advertisements at the end dated December 1860. Morocco heavily rubbed, light wear at extremities, but binding still firm with joints holding, contents clean; a good copy.

First edition in book form, presentation copy from Dickens to his friend William Harness, inscribed by the author on the title page, "The Rev: William Harness From Charles Dickens Christmas, 1860".

Dickens's friendship with the Shakespearean scholar William Harness (1790–1869) probably began at the Athenaeum – where both were members – in 1838, and was no doubt cemented when both men became members of the Shakespeare Society in 1840. Harness was one of the small circle invited to attend the private reading of *The Chimes* at John Forster's rooms in December 1844, and in Daniel Maclise's drawing of the reading is depicted as overcome with emotion.

"Dickens was a very kind friend to Mr Harness; he regarded him as one of the literary men of the past, and occasionally asked his opinion, and sent him little presents, which were of course very gratifying. Mr Harness thoroughly appreciated the great novelist and his works, and was supremely happy whenever he could persuade 'Charles' to be a guest at his table. When Dickens was giving Readings in his later years, he told Mr Harness that he would always have a chair placed for him close to the platform; but Mr Harness never accepted the kind offer although he attended all his Recitations; and on those appointed nights it was impossible to persuade him to accept any invitation" (L'Estrange, pp. 167–8).

*The Uncommercial Traveller* comprises 17 sketches composed by Dickens after his nocturnal walks, originally published in his journal *All the Year Round* between January and October 1860, and published in the present book form on 15 December that year, the title post-dated 1861 as often for books published towards the end of the year. "The 'Uncommercial Traveller' essays, which feature some of the finest prose ever written by Dickens, take sometimes a quasi-autobiographical form, with reminiscences of childhood, like 'Nurse's Stories' or 'Dullborough Town' (that is, Rochester), and are sometimes examples of superb investigative reporting, notably of lesser-known aspects of life in London; yet others focus on the process of travel itself, in its many various forms" (ODNB).

The book remained in the Harness family many years following the presentation, with a loosely inserted note "Given to my gt-gt. uncle the Revd William Harness by Charles Dickens from Miss M. S. Roberts", and inscribed on the half-title verso "Margaret Stewart Roberts from aunt Marge Nov: 12 1927".

Smith II: 11; Eckel, p. 132; Gimbel A145. A. G. L'Estrange, *The Literary Life of the Rev. William Harness.*

£25,000

[143168]



57

**Pictorial binding by Bayntun**

57

**DICKENS, Charles.** *A Christmas Carol*. London & New York: The King Penguin Books, 1946

Octavo (176 × 117 mm). Recent red morocco by Bayntun, spine lettered in gilt, gilt holly and ivy motifs to compartments, gilt holly and ivy frame to covers, front cover with coloured morocco onlay vignette after the frontispiece, gilt turn-ins, marbled endpapers, gilt edges. Housed in a custom red cloth slipcase. A fine copy.



59

A beautifully bound copy of Dickens's Christmas classic in the first King Penguin facsimile edition. *A Christmas Carol* was an instant success, reportedly selling all 6,000 copies of the first edition on the first day of publication, and Dickens went on to write four more small festive books for each successive Christmas. Of the five Christmas books, however, it is *A Christmas Carol* which has best stood the test of time, and remains the most famous of all Christmas stories. "It is rather as if Dickens had rewritten a religious tract and filled it both with his own memories and with all the concerns of the period. He had, in other words, created a modern fairy story. And so it has remained" (Ackroyd, p. 413).

£2,500

[136758]

58

**DISNEY, Walt.** *The Night Before Christmas*. London: Collins, 1934

Octavo. Original pictorial boards, illustrated endpapers. With the dust jacket. With 8 colour plates and 56 black and white illustrations throughout. Mild bumping to corners and ends of spine, occasional light spotting to pages, slight

abrasion to title page, neat ownership signature to front free endpaper, in the dust jacket with mild toning to spine, light spotting to rear panel. A very good copy.

First UK edition, first impression. A scarce publication released alongside the animated Disney *Silly Symphony* of same title, also published in the US the same year.

£750

[143668]

59

**DISNEY, Walt.** *Lady and the Tramp*. Burbank: Walt Disney Productions, 1955

Original gouache on celluloid. Image size: 13 × 24 cm. Sheet size: c.27 × 36.5 cm. Excellent condition. Presented in a black wooden frame with conservation UV protective glazing.

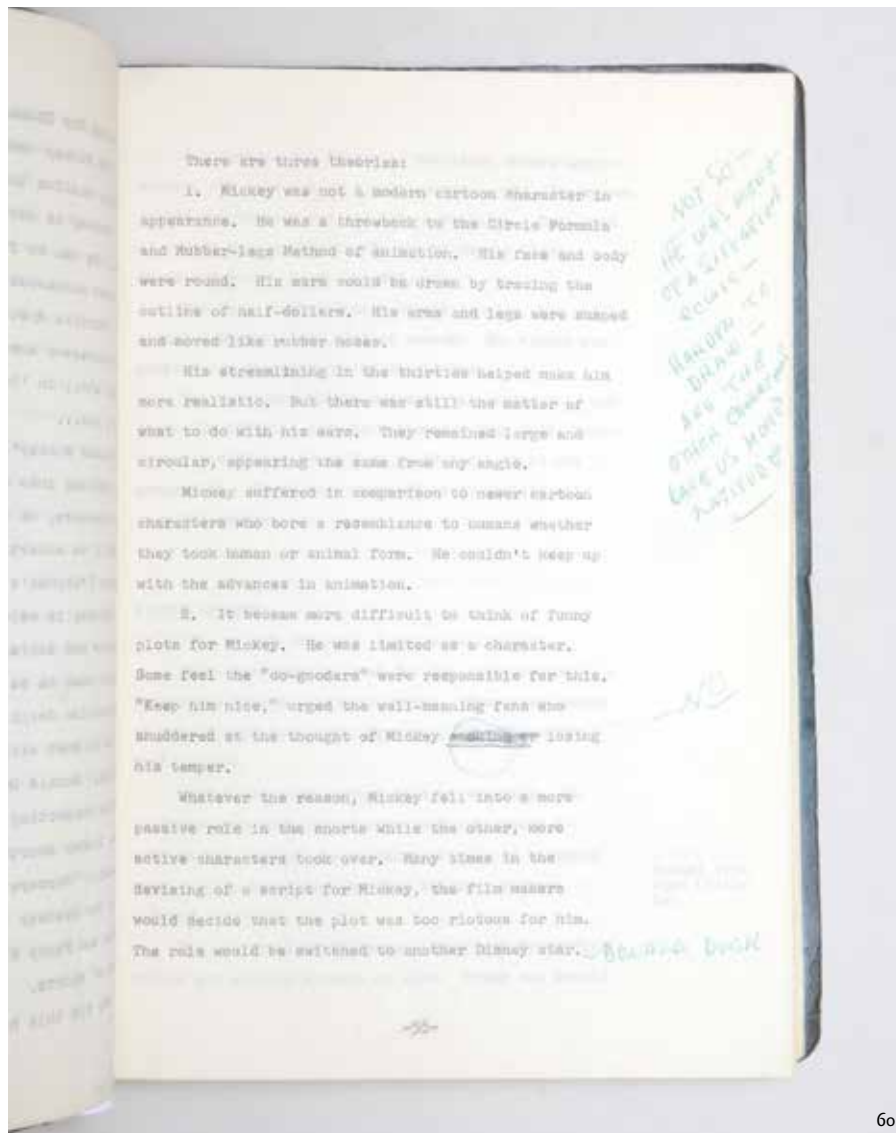
An original celluloid painting used in the Walt Disney production of *Lady and the Tramp*. With the printed Walt Disney Certified stamp lower left. This is from the fifteenth animated feature film released by Disney in June 1955.

£2,750

[142068]



58



60

**DISNEY, Walt; Bob Thomas.** *Walt Disney: the Art of Animation*. Burbank: Walt Disney Productions, 1957

Quarto (285 × 225 mm), pp [x], [1], 2–205, numbered recto only. Bound in thick blue card with brass butterfly hinges and typescript Disney logo label on white paper pasted to the front, dated 27 June 1957. Map of the Disney studio.

Wrappers somewhat creased and nicked, contents fresh and clean. In excellent condition.

An important early draft, corrected and annotated by Walt Disney throughout, for *The Art of Animation*, “one of the pillars of Disney bibliography” and the definitive work on Disney animation to that date. In addition to corrections, Walt provided steer to the content: for example, on p. 103 he notes, “Bob – possibly too much history & not enough of *Sleeping Beauty*

in chapter III”. In the published version, issued the following year, Thomas has altered the chapter to conclude with a section entitled “The voices of *Sleeping Beauty*”.

When Walt Disney was producing *Sleeping Beauty*, the most expensive Disney feature to that date, he decided to create a touring exhibition showing the history and development of animation, entitled “The Art of Animation: A Walt Disney Retrospective”. “Ever the master of the cross-plug, Walt used the soon-to-be-released *Sleeping Beauty* to tell the story of animation in the book” (Johnson, p. 53). He wanted to publicise the “high art” style of the film as well as give a reply to all the enquiries that flooded the studio from young artists interested in how animation was done. The book primarily concentrates on the making of *Sleeping Beauty*, which arrived in cinemas in April 1959, using elements from the film itself to explain the animation process, as well as using other Disney films to create an overview of all aspects of Disney animated filmmaking. Thomas explains basic animation techniques and provides examples of story sketches, layouts, animation drawings, and background paintings.

For years there had been discussions at the Disney Studio of producing such a book, but Walt had trouble selecting a writer who found the right tone for it. Don Graham, one of the professors at the Chouinard Institute who ran the art school for Walt’s animators, was his first choice. “Don worked for several years on the project, compiling some very valuable research material – but Walt found Don’s writing too ‘scholastic’. He wanted the book to be one of general interest, not just for artists” (Johnson, p. 52). Walt found the style of the next writer on the project, Howard Barnes, “too breezy”, feeling that Howard was not making enough use of Don Graham’s research. Barnes was dismissed, and Bob Thomas brought on board. Thomas successfully utilized Graham’s resources and collaborated with staff at Disney Studios to create an accurate guide to the process of animation that would be accessible to the general public. It also included a compilation of animation credits, “the first such listing of the creative contribution of Walt Disney’s organisation” (Johnson, p. 52) – an indication of Disney’s evolving attitude towards publicising his staff.

A detailed list of the key points of difference between the published work and this proof is available.

Jimmy Johnson, *Inside the Whimsy Works: My Life with Walt Disney Productions*, 2014.

£12,500

[142454]



Pale visions of the enchanted past

61

**DORÉ, Gustave (illus.); TENNYSON, Alfred, Lord.** [Idylls of the King:] Guinevere; Vivien; Elaine; Enid. London: Edward Moxon, 1867–68

4 works, small folio. Original royal blue morocco-grain cloth or vertical-rib moiré-effect cloth (Elaine) over bevelled boards, gilt-lettered spines and front covers, the latter with additional gilt ornamental borders enclosing title within decorative cartouche, back covers bordered in blind, pale lilac endpapers. Steel-engraved frontispiece and 8 plates to each volume (with tissue guards) by James H. Baker, Charles Henry Jeens, Edward Paxman Brandard and others, after Doré. A few old marks to covers, most noticeably to those of *Vivien*, inner hinge to *Elaine* cracked at half-title and a little delicate but sound, scattered foxing. A particularly attractive set.

First Doré edition of each title, a stunning set in the stylish original cloth bindings, bright and fresh. The notice for *Elaine* by the *Saturday Review* critic could apply equally to the entire series, it was, he declared, “the most ambitious and ornate work of the day” that honoured Tennyson with “typography and general sumptuousness” (cited in Kooistra, p. 238).

It was the French critic Jules Clartetie who noted that Doré’s “imagination and sense of fantasy were at ease in this dream world. With a powerful poetry he evoked the depths of the avenues of druidic oaks, the dark forests of Broceliande, the enchanted lakes, the exploits of Lancelot, the heroics of the Knights of the Round Table, the pale visions of the enchanted past” (cited in Zafran, p. 99). Moxon spared no expense in employing the best English engravers of the day to

capture on steel Doré’s vision, and the fine typography by Swift & Co. should not be overlooked.

Provenance: each volume with the small armorial bookplate of G. W. De Lisle. Revd George Walter De Lisle taught French at Marlborough College and edited the *College Register* from 1843 to 1869; Hallam Tennyson, the poet’s eldest son, attended Marlborough between 1866 and 1872.

Ray 250 (for the 1868 edition of *Idylls*); Lorraine Janzen Kooistra, *The Illustrated Gift Book and Victorian Visual Culture 1855–1875*, 2011; Eric Zafran, *Fantasy and Faith: The Art of Gustave Doré*, 2007.

£3,250

[144202]

62

**DORÉ, Gustave (illus.); JERROLD, Blanchard.** London. A Pilgrimage. London: Grant & Co., 1872

Quarto. Contemporary red half morocco, spine gilt tooled in compartments with olive morocco label, beige cloth sides with gilt titles to front, marbled endpapers, all edges gilt. 180 Doré engravings to full-page plates and vignettes in the text. Armorial Henderson bookplate and London bookseller’s ticket to front pastedown. Covers superficially scratched and marked in places, light spotting to some tissue guards, but on the whole a clean copy, entirely sound in a handsome contemporary binding that is almost always found in a shaken state due to the size of the book.

First edition of Doré and Jerrold’s beautiful and influential “pilgrimage” around the great metropolis of 19th-century London. Doré’s striking chiaroscuro drawings, faithfully rendered by a team of the finest French wood-engravers, reflects the closeness and



62

contrast of London’s social classes. It was this aspect in particular that gained the book contemporary censure in English reviews, concomitant popularity in America, and enormous financial success in both countries. Gordon Ray describes it as simply “one of the great illustrated books of the world”.

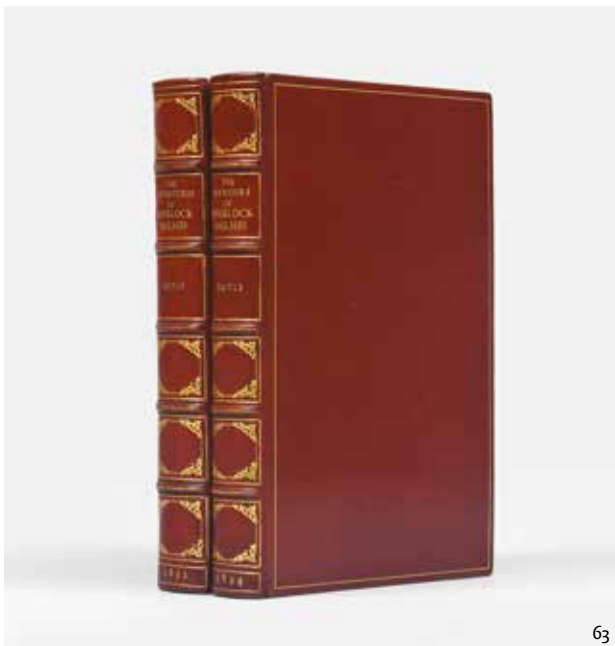
“The dark visions of East End poverty are magnificently evocative, but, as Jerrold himself complained, over and above the sundry inaccuracies of detail there is little that is specifically English about many of the figures that Doré drew from memory in his Parisian studio. Jerrold’s criticism notwithstanding, Doré’s vision of London, with its sharp contrasts between the sumptuous world of the affluent and the apocalyptic misery of the underclass, perfectly captured the public mood of horrified fascination with the burgeoning metropolis. Of the series of social investigations undertaken by journalists and graphic artists in the Victorian era, *London: a Pilgrimage* had the greatest immediate impact and has had the most enduring appeal for both the public and for later artists. Van Gogh’s admiration for the London illustrations led him to paint a version of Doré’s haunting image of dehumanized convicts circling a bleak exercise yard” (ODNB).

£2,000

[143352]



61



63

63

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

2 volumes, octavo (226 × 155 mm). Finely bound by Baynun of Bath in reddish-brown morocco, titles and decoration to spines gilt, raised bands, single rule to boards gilt, decoration to turn-ins gilt, marbled endpapers, gilt edges. With the original covers bound in at the back. Numerous in-text illustrations by Sydney Paget. Partial fading to endpapers, ownership inscription to binder's front blanks, faint signature to the top of the half-title of *Adventures*, minor superficial scratch to front cover of *Adventures*, overall an excellent copy.

First editions of the first two great collections of Holmes stories. *Adventures* is the first issue with the misprint "Miss Violent Hunter" on page 317 and the blank street sign in the vignette to the front cover; there is no corresponding issue point for *Memoirs*.

£5,000

[143055]



64

64

**DREADNOUGHT, H.M.S.** *Visit of Colonial Premiers and the Houses of Parliament to Portsmouth. [With:] The "Dreadnought".* London: Printed by Eyre and Spottiswoode, Printers to the King's Most Excellent Majesty, 1907

2 works, octavo (190 × 125 mm). Contemporary presentation bindings of navy blue full calf, smooth spines divided by paired gilt fillets and wave-like dot rolls, central gilt fleurons in compartments, sides with border of paired gilt fillets enclosing a panel of concentric gilt fillets and Greek-key rolls, scrolling foliate corner pieces, front covers bearing the Royal arms, the first work titled "Visit to Portsmouth, May, 1907", back covers with Great Seal of the Lord High Admiral, richly gilt turn-ins, white moiré silk doublures, gilt edges. First work with 8 mounted collotype prints of vessels on 7 leaves (with captioned tissue guards), folding letterpress table, and folding lithographed plan showing Portsmouth Dock and location of vessels; second work with 8 mounted collotype plates of vessels on 7 leaves, and 6 mounted colour plates of Dreadnought "types" (2 of Dreadnought, 1 each of Superb, Belerophon, Invincible, Indomitable). Bindings just a little rubbed, light wear to extremities, slight bump at foot of covers. Both very good copies, choicely bound.

First and sole edition of each work. Printed in very small numbers "not for publication" but intended for bestowal to visiting dignitaries and Admiralty of-

ficials, these handsomely produced souvenir volumes are therefore extremely scarce, this pair in very smart presentation bindings.

*Dreadnought* was launched on 10 February 1906 and at a stroke "made all other battleships obsolete" (Portsmouth Royal Dockyard Historical Trust). This visit by colonial premiers and members of both Houses of Parliament included an inspection of "the guns, torpedoes, turbines, and general arrangements of this the most recent type of battleship", as well as demonstrations by other vessels. After luncheon they witnessed from the specially erected grand stand on Whale Island, "an attack from the sea by a squadron of vessels, followed by the landing of a Naval Brigade". This was followed by a demonstration of submarines diving and torpedo practice. Of the first work an online search of institutional libraries cites around a dozen locations only, and just two for *The "Dreadnought"*, at US Naval Academy and Helmut Schmidt University.

£750

[141982]

“At this point in Nelson’s career, myths began to take hold”

65

**DRINKWATER, John.** A Narrative of the Proceedings of the British Fleet ... on the Fourteenth of February 1797, off Cape St. Vincent’s. London: Printed for J. Johnson, 1797

Quarto (265 × 213 mm). Contemporary red morocco-grain skiver, smooth spine gilt lettered direct and divided by paired gilt fillets, sides with border of paired gilt fillets, Gloucester pattern marbled endpapers, single gilt fillet edge roll, gilt edges. 8 folding engraved plates by Vincent Woodthorpe, showing the different positions of the two fleets during the course of the battle. Binding a little rubbed, a few shallow scratches to front cover, short closed tear at foot of A1, scattered foxing. A very good copy, complete with the half-title.

First edition of “one of the most important eye-witness accounts” of Jervis’s famous victory (National Maritime Museum), at which Nelson so signally distinguished himself and was afterwards at pains to ensure that his role was emphasized, this book playing a key role in the creation of his legend; this is an attractive, well-margined copy of an uncommon and gripping narrative.

“The victory was the fruit of teamwork by a fleet which Jervis had trained to a peak of efficiency. Nelson greatly contributed by wearing out of line, but it is going much too far to call this ‘disobedience’, or to make him solely responsible for the success of the day. Jervis had previously ordered him to use his initiative in such a case, and he acted in accordance with the admiral’s tactical intentions. Nelson’s boarding party was the most spectacular moment of the day. To board an undefeated enemy was a bloody and desperate move; for a flag officer to lead in person, and take not one but two ships bigger than his own, had no precedent, even though the two ships in question had first been battered for two hours by a total of five British ships. Nelson would in any event have emerged from the battle a public hero, but he took steps to make sure. Sir Gilbert Elliot had witnessed the action from a frigate. One of his staff, Colonel John Drinkwater, was a successful author, and to him Nelson gave an interview intended for the press ...” (N. A. M. Rodger in ODNB).

During the course of the battle John Drinkwater (1762–1844, later Drinkwater-Bethune) was serving as an officer with the 1st or Royal regiment and was on the frigate *Lively*, which acted as a signal ship. Roger Knight, Nelson’s acclaimed biographer, notes that Drinkwater and Nelson were already friends and that his account “has been more influential” than any



65

other: “Drinkwater adds drama and draws all the attention to Nelson ... At this point in Nelson’s career myths began to take hold” (*The Pursuit of Victory: The Life and Achievement of Horatio Nelson*, 2006, p. 218).

Cowie 633; ESTC T92690; NMM 5 1765 (listing the second edition of 1840).

£1,250

[143622]

Inscribed by Duleep Singh

66

**DULEEP SINGH – CONYBEARE, W. J., & J. S. Howson.** *The Life and Epistles of St. Paul.* London: Longman, Brown, Green, and Longmans, 1855

2 volumes, quarto (273 × 214 mm). Contemporary diced calf by Hayday, ink stamp at the tail of the front pastedowns, black morocco double lettering-pieces, low bands milled gilt, double gilt ruled frames to compartments, gilt open lozenge centre-tools with scrolled foliate cornerpieces, triple fillet panels in blind to the boards, rosette corner-tools, drab endpapers, edges sprinkled brown, board edges and turn-ins milled in blind. Steel-engraved vignette title to each, and 24 steel-engraved plates in all, 2 double-page engraved maps, and 10 full-page, double-page plan of Rome, numerous wood engraving to the text. A little rubbed, corners bumped, a couple of small scuffs to the boards, pale toning of the text, some offsetting from the plates, but overall an excellent set.

Inscribed on the first blank of volume I, “To the Revd. G. J. Colinson [sic] with the best wishes of Duleep



66

Singh, Roehampton June 18 1856”. This suitably soberly bound set of an early edition of a handsomely illustrated popular biographical study of the Apostle, perhaps the greatest Christian conversion narrative, may seem an apposite choice for this presentation by the former maharajah of Lahore.

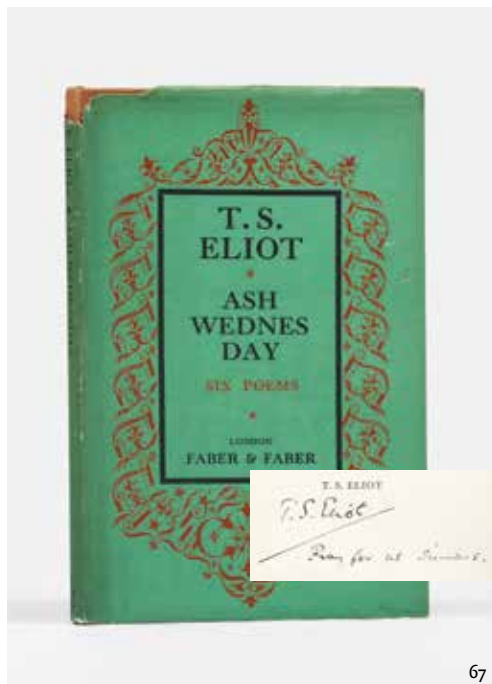
Duleep Singh (1838–1893), the last maharajah of the Sikh Empire, had been deposed by the British following defeat in the Second Anglo-Sikh War (1848–9) and sequestered in Fatehgarh in the North-West Provinces of India, a town famed for its Christian missionary activity. The maharajah converted to Christianity in 1853. “This act, although facilitated by his guardians, was none the less more rapidly accomplished than even they had expected” (ODNB). A year later, in May 1854, he went into exile in England, one of his earliest homes being in Roehampton, where this set was gifted. The recipient of the volumes was the Revd George John Collinson, a former clerical secretary to the British and Foreign Bible Society. Shortly before his meeting with Duleep Singh at his home he had been appointed first vicar to the nearby new parish of St James, Clapham.

In later life Duleep Singh was re-initiated into Sikhism, and spent “his last six years in Paris leading a crusade to return himself to the throne of Lahore”. His signature is uncommon.

£1,750

[142745]





67

67

**ELIOT, T. S.** *Ash Wednesday*. London: Faber & Faber Ltd, 1930

Octavo. Original cloth, spine lettered in gilt, titles to front cover within elaborate frame design in gilt, top edge gilt, others untrimmed. With the dust jacket, supplied. Front endpaper with the 1940 pencil ownership inscription of J. P. Pattinson, The Knoll, Windermere, most likely Dr John Patrick Pattinson (1920–2005), who at this time was in his first year at Emmanuel College, Cambridge. Minor mark to cloth along front joint, but still an excellent copy, sound and internally clean, with the jacket chipped at the head but otherwise unusually well preserved, tiny nicks only to other corners.

First edition, first impression, trade issue, superbly inscribed and signed by Eliot on the title page, “pray for us sinners” (quoting the end of the first section: “Teach us to care and not to care / teach us to sit still. / Pray for us sinners now and at the hour of our death”). The signed limited issue of 600 copies is reasonably readily available, but inscribed copies of this key early religious poem by Eliot are very scarce.

Gallup A15.

**£7,500**

[143443]

*Sparkling collection of Lunéville embroidery  
from “les années folles”*

68

**EMBROIDERY.** Extensive atelier archive of beadwork couture detailing. Nancy, France: [1920s]

Atlas folio (510 × 337 × 159 mm). Contemporary durable black canvas sample album, mounted brass metal bosses paired head and tail of the spine and in quincunx pattern to boards, decorative printed stationer’s manufacturer’s label to centre of front board (Papeterie Montigny, 101, Rue Saint-Dizier, Nancy [flourished 1915–1930], very faint title in pencil, additional label mounted on front pastedown); thick cord sewn through the spine and exposed between, solid board bands retaining 12 quires of 6 bifolia each of stout cream card stock by Papeteries Aussevad, Annecy, providing 144 leaves, the majority foliated in pencil. Around 100 fabric samples – mainly tulle, but including linen, silk, patterned cottons, and wool-blends – stapled or mounted to the page with brass paper fasteners, all showing superb decorative details in Lunéville tambour embroidery worked with miniscule brightly coloured glass and metal beads, larger geometric and floral beads in Bakelite, faceted metallic elements, and often featuring exquisitely fine bullion stitch-work, most with finished patterns and additional “remarque” accents, some just with sample details, a few with an outline design scheme marked on the cloth in tailor’s chalk, and a few additional sample fabrics; most measuring between 203 × 305 mm and 178 × 460 mm. Many designs with pinned slips noting colours or fabric type, occasional pencilled notes. For a workshop reference tool, the exterior shows relatively minor wear and staining: front joint cracked but linen hinge holding, small piece of fabric lacking from the front board, first and last leaf and fore edge slightly soot-soiled, but the samples contained largely in superb condition, some with a few creases, one or two with minor insect predation, but overall an excellently preserved piece with great character.

Exceptional artefact of the extravagant Parisian fashions of “les années folles”, a mammoth studio sample album crammed with wonderfully flamboyant examples of the complex beaded tambour work known as Lunéville embroidery, a hugely popular feature of 1920s haute couture.

By the end of the 1920s, driven by the demands of designers such as Madeleine Vionnet and Elsa Schiaparelli for spectacular embroidered detailing for their creations, over 10,000 highly skilled French artisans were working in small ateliers across the country to create exquisitely worked patterns in vibrant silk threads, often, as here, brilliantly enhanced with micro-mosaics of shimmering glass and metallic beads, bespoke sequins in geometric and floral forms, and precious metal threads. Based on a fluid chain-



68



68

stitching technique that originated in Baranaki, Uttar Pradesh, and reached Europe in the 18th century via the shoemakers of the Mughal courts and the craft-





68



68

his work (*broderie perlée et pailletée*), initiating a sensation as the range of increasingly exotic effects was explored. This process reached its zenith between the two world wars, when the possibilities offered by the overlapping schools of art nouveau and art deco were exploited to their fullest extent by the numerous competing workshops of the *fournisseurs* who provided the ornamental accents and accessories for the great fashion houses.

The specific atelier responsible for this pattern book has resisted identification, but that the album itself was manufactured in Nancy is suggestive. Just 25 kilometres from Lunéville, Nancy was the home of one of the leading groups of art nouveau-inspired designers and craft-workers, the *École de Nancy*. Members included the supremely innovative glassmaker and ceramicist Émile Gallé, influential furniture designer Louis Majorelle, and *ébéniste* and glassmaker Jacques Grüber. Glassware and crystal were particularly strong industries in the region and the flowing floral designs and jewel-like abstractions collected here are strongly reminiscent of the stained glass work of Grüber and his frequent collaborators Émile André and Eugène Vallin.

This remarkably evocative survival offers an extraordinarily rare opportunity to study the detail of the workshop processes involved in a nearabout lost craft skill; from design to execution, fugitive chalk under-drawing to the final exquisite elaboration. A sensibly solid housing has protected its ethereally crafted contents for close on a century, a paradox that delights on every opening.

Rebecca Arnold, *Madeleine Vionnet, Love to Know*, 2020; Martin & Sinderbrand Koda, *Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo*, FIT 1987 exhibition catalogue; Lunéville Embroidery, Textile Research Centre, Leiden; Gravelier & Fouriscot, *La Broderie de Lunéville*, 2003; Elizabeth Hayt, "The Hands that Sew the Sequins", *The New York Times*, 19 January 2006, Section G.

£6,000

[141909]

workers of the Persian Gulf, the basic method was further developed by French embroiderers settled around Lunéville in Lorraine, France, and adapted to

working with the finest tulle.

In 1865 a Lunéville embroiderer called Louis-Bonnechaux Ferry started to add beads and sequins onto



69

69

**FIELDING, T. H., & J. Walton.** *A Picturesque Tour of the English Lakes.* London: R. Ackermann, 1821

Large quarto (355 × 291 mm). Late 19th-century full red morocco, spine in compartments with raised bands and gilt titles, floral patterned endpapers, top edge gilt, others untrimmed, generous turn-ins elaborately gilt. 48 hand-coloured aquatint plates with tissue guards, similar vignette to the title page. Corners a little worn, offsetting to the tissue guards from the plates, occasionally very light spotting. An excellent copy.

First edition, possibly one of 100 large-paper copies (similar to Abbey's copy measuring 14 by 11 inches) from a total print run of 850, originally issued in 12 monthly parts; all the watermarks are pre-publication (the plates 1818 and 1820, the text 1818).

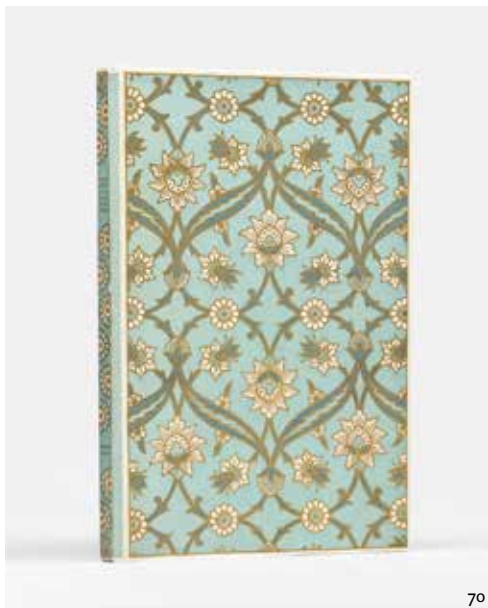
Ackermann's intention was to combine the "most striking features of the various kinds of scenery of the lakes, executed by able artists in a style worthy of the subject" with "a description of all that is interesting and remarkable in the nature and appearance of the country ... combining a judicious selection from the labours of former writers ... with much new and orig-

inal information" (publisher's introduction). Of the plates, 35 are after Fielding, 12 after James Walton, his brother-in-law, and one after Westall. Fielding was "teacher of drawing and perspective at the East India Company's military college at Addiscombe" (ODNB). Abbey 192; Hardie, pp. 108–9, p. 312; Tooley 219.

£3,000

[143350]

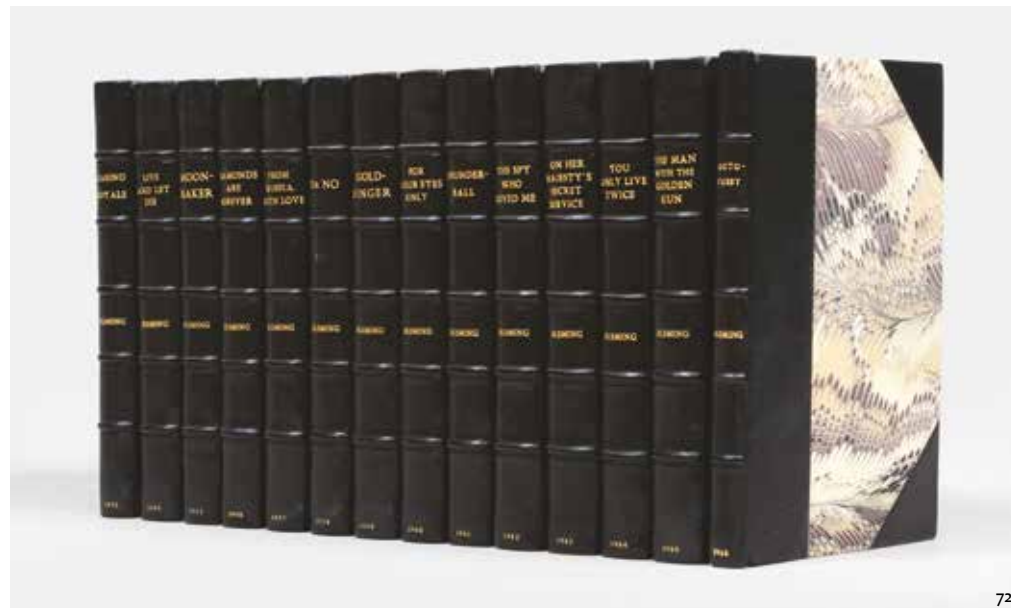




70

70

**FITZGERALD, Edward (trans.)** *Rubaiyát of Omar Khayyám*. New York: *The Grolier Club*, 1885. Octavo. Original decorated paper wrappers heightened in gilt, spine lettered in gilt, untrimmed, partly unopened. Housed in a custom green cloth folding chemise within a green mo-



72

rocco-backed cloth slipcase with titles in gilt to spine. A fine copy, the wrappers bright and firm, internally crisp.

First Grolier Club edition, number 70 of 150 copies on japon (there were also two copies on vellum). Potter stated in 1926 that the book was “now difficult to secure, even at a very high price” (*Rubaiyát Bibliography*, p. 71).

Potter 211.

£975

[143329]

*A fine copy in a superb arts and crafts binding*

71

**FITZGERALD, Edward (trans.); McMANUS, Blanche (illus.)** *Rubaiyát of Omar Khayyám*. A Reprint of the First Translation. London: *Alexander Moring, The De La More Press*, 1903

Duodecimo (155 × 87 mm). Contemporary green crushed morocco, central medallion with tan calf onlay within gilt wreath of foliate and floral motifs to front board, gilt tooling repeated to rear board, raised bands, gilt foliate motifs to compartments, gilt ruling with corner dots to boards and turn-ins, original blue pictorial endpapers designed by McManus preserved, gilt edges. 12 wood-engraved plates after McManus, title printed in red and black. From the library of the Belgian poet Daniel Berditchevsky (b. 1925), with his book label to the front free endpaper verso. Minor rubbing

71

to extremities, the binding otherwise sharp, discreet repair to first blank fore margin, else internally crisp; a fine copy.

An attractive edition of the *Rubaiyát*, in a refined contemporary arts and crafts binding in the style of Douglas Cockerell, nicely preserving McManus’s original endpapers. Founded at the turn of the century by Alexander Moring, the De La More Press produced small, finely printed editions, including several *Rubaiyáts*.

£1,250

[142994]

*A finely bound set of Ian Fleming’s Bond novels*

72

**FLEMING, Ian**. Complete set of the Bond novels and stories. London: *Jonathan Cape*, 1953–66

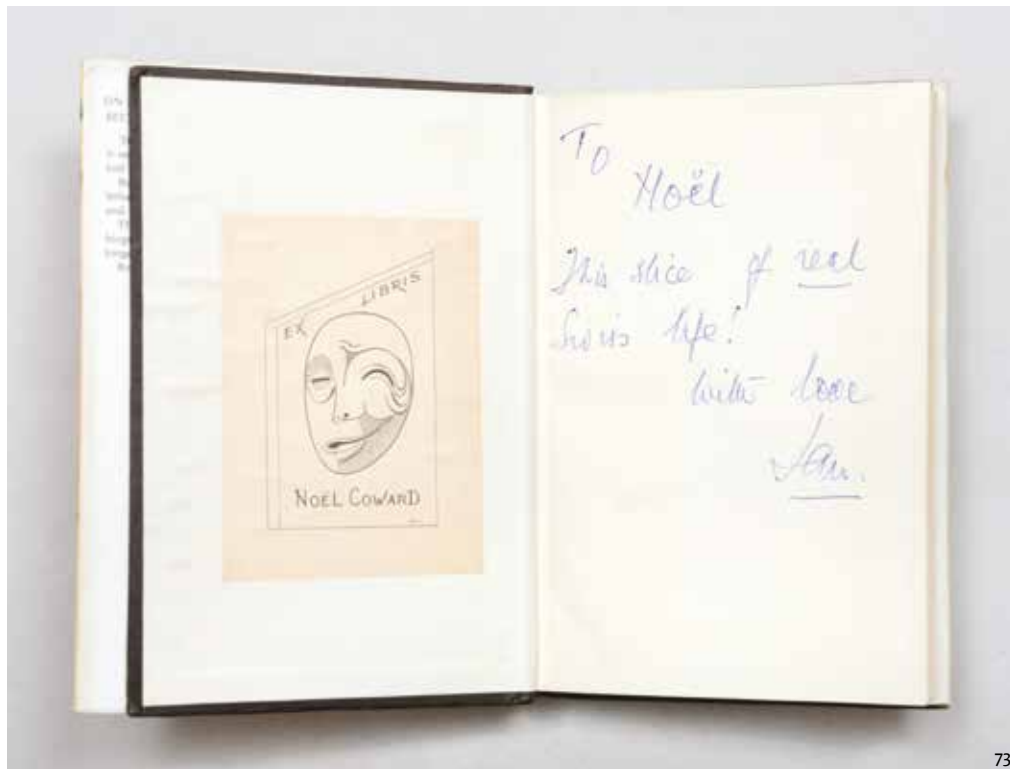
14 volumes, octavo. Finely bound by Bayntun-Riviere in black half morocco, titles to spines gilt, raised bands, marbled boards and endpapers, top edges gilt. *Octopussy* latterly bound to match, also by Bayntun-Riviere. The occasional minor blemish, an excellent set.

First editions, first impressions. A complete set of the original sequence of James Bond novels and stories by Ian Fleming, handsomely bound by Bayntun-Riviere.

£15,000

[134238]





73

**Superb presentation copy, inscribed by Fleming to Noël Coward**

73

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

Octavo. Original brown cloth, (binding A, no priority of issue), spine lettered in silver, ski track design to front cover in white. With the dust jacket. Housed in a black quarter morocco solander box by the Chelsea Bindery. Faint stain to top edge, foot of spine a little bruised. A very nice copy, contents clean, in the pleasingly bright original dust jacket, with tiny mark to head of spine panel and fold of rear flap, not price-clipped.

First edition, first impression, a superb presentation copy, inscribed by the author to Noël Coward, "To Noël This slice of real Swiss life! With love Ian", with Coward's bookplate to the front pastedown. To Coward, then living as a tax exile in his mountain home in Switzerland, Fleming humorously suggests that his latest James Bond novel, set in Switzerland, represents the reality of life in that country.

Noël Coward (1899–1973) was one of Fleming's closest friends. In 1948 Coward visited Jamaica where he rented *Goldeneye* from Fleming for a week: "On arrival, a boyish, teasing friendship and good-natured rivalry over Jamaica began between Coward and Fleming. During his visit, Coward celebrated *Goldeneye* with a song that complained about the airless rooms and the hardness of Fleming's furniture ... Sardonicly he referred to his host's home as 'Golden Eye, Nose and Throat' because it reminded him of a hospital. Fleming, too, enjoyed the sparring and wrote about the outcome of Coward's first visit ... 'He [Coward] then went off, and, as close to me as he could get, built a house (what am I saying – four houses) and – to hell with the charms of Bermuda and Switzerland! – comes here every year'" (Brooks, p. 226). During his time in Jamaica, Coward penned his play, *Volcano*, which featured characters based on his expat friends, including Ian and Ann Fleming; it was never produced in Coward's lifetime.

Coward was a witness at Fleming's wedding to Ann in 1952 and became godfather to their son Cas-



73

par. Ann wrote to Cecil Beaton of the occasion: "I dare hardly admit it but Noël is a godfather, an act of treachery on my part as we thought he would be offended if not asked as he considers himself responsible for the whole thing. When he appeared last Sunday he was quite delightful for the first hour... and then so vulgar and dull that I longed to cancel the G-parent arrangement and be frightfully rude to him." Coward owned a holiday house in Dover until 1951, when he sold it to the Flemings, which inspired Fleming to set *Moonraker* in Kent.

Gilbert A11a (1.1). Victoria Brooks, *Literary Trips: Following in the Footsteps of Fame*, Volume 1, 2002.

£32,500

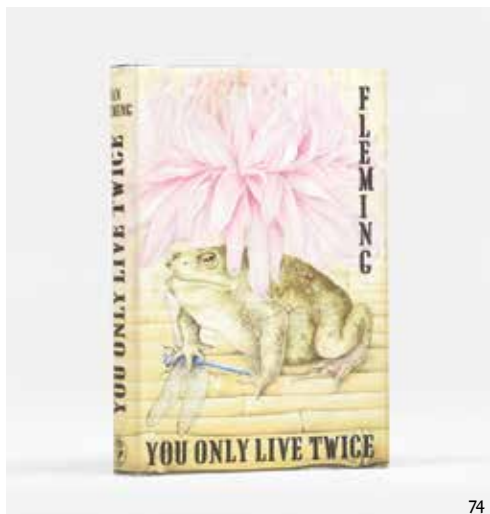
[137722]

74

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

Octavo. Original black cloth (Gilbert's binding A, no priority), spine lettered in silver, Japanese characters to front cover in gilt, patterned endpapers. With the dust jacket. Light bumping at head of spine panel, some scratching to front cover. A very good copy in very good jacket, light marking to rear panel, minor crease to rear flap, light rubbing at extremities.

First edition, first impression, second state (March 1964 on copyright page), of the twelfth Bond book, based on Japanese material that Fleming had gathered on his five-week foreign jaunt on behalf of the *Sunday Times*, the basis of his non-fiction *Thrilling*



74

Cities (1963). It was the last Bond story published in his lifetime.

Gilbert A12a (1.3).

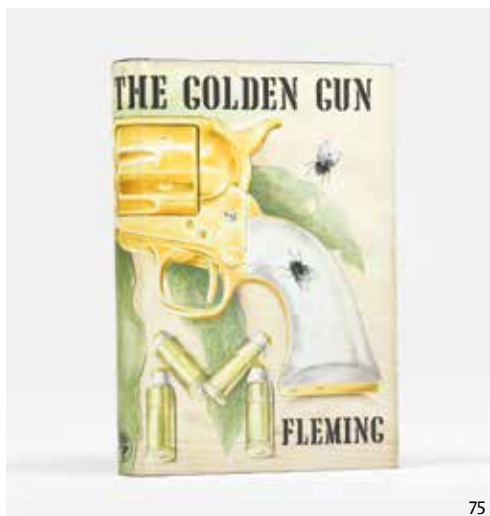
£385

[144292]

75

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

Octavo. Original black cloth, spine lettered in gilt, green endpapers (Gilbert's binding A, no priority). With the dust



75

jacket. A fine copy, in near-fine, bright jacket, light abrasion and creasing to front flap, a few trivial nicks.

First edition, first impression. *The Man with the Golden Gun* was Fleming's final full-length Bond novel, published eight months after his death. It was adapted into a film of the same name in 1974, starring Roger Moore. This copy is in the second state binding as usual, without the gun design blocked in gilt on the front cover, which proved too expensive and was dropped after the first 940 copies had been sent abroad.

Gilbert A13a (1.2).

£375

[144290]

76

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



76

Large octavo (268 × 171 mm). Contemporary japon, title in black ink to the front board with large hand painted Japanese Noh mask echoing the masks illustrated in colour by Foujita on the original wrappers bound in front and back, black leather spine label, marbled endpapers. 17 colour plates and with numerous colour vignettes in the text by Foujita throughout. Short split to foot of front joint, boards a little soiled and scuffed in places; internally very good.

A most fittingly presented copy of the first edition of this collection of Japanese folk tales, number 455 of 2,000 copies on *velin alfa* (total edition of 2,104), translated and colourfully illustrated by the artist Tsuguharu Foujita (1886–1968), a flamboyant, popular and highly successful figure on the bohemian art scene in Montparnasse. Best known for his skilful hybridization of Eastern and Western styles, here he works in a more straightforwardly Japanese style. The work was published as the third in a series of "Plus Belles Légendes du Mondes", following volumes of *Légendes Russes* and *Bretonnes* illustrated by Maurice de Becque.

£1,250

[142353]

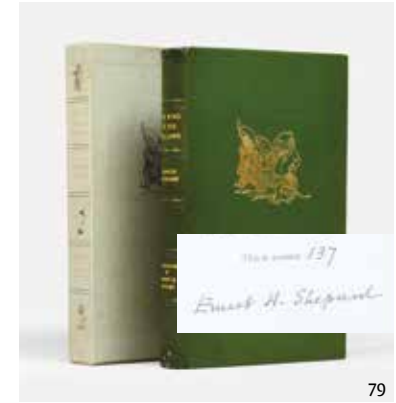




77



78



79

His most important work, in the original cloth

77

**GALTON, Francis.** *Hereditary Genius: An Inquiry into its Laws and Consequences.* London: Macmillan and Co., 1869

Octavo. Original purple-red cloth, spine lettered and stamped in gilt, blind rules to covers, front cover gilt-stamped with symbolic oval device, black endpapers, fore edge untrimmed. With half-title, errata and binder's instructions to contents leaf verso, 2 pp. publisher's advertisements at rear. 2 folding tables (facing pp. 97, 376), numerous tables and diagrams to text, several full-page. Very occasional marginal mark, neat pencilled notes to rear free endpaper recto (referencing further reading material). Spine slanted and faded, fading continued to tops of covers but gilt remaining bright, ends and corners bumped and rubbed, a few marks to cloth; contents generally crisp and clean, book block gently cracked in a few places. A very good copy.

First edition of the author's "best-known and most influential book" (Hook & Norman) which heralded "the beginning of scientific interest in the topic of genius" (Eysenck, p. 14), in which Galton investigates the heritability of scholarly, artistic, and athletic talent, using the records of notable families as data.

After reading the *Origin of Species*, Galton – a first cousin of Darwin – became fascinated with inherited traits and their relation to natural or artificial selection. "Galton originated the practice of empirical research in medical genetics ... He applied the Gaussian or normal curve to the range of human abilities, expanding upon Quetelet's observation that certain measurable human characteristics are distributed like the error function, and thus gave a new importance to biological and psychological variation, which had previously been regarded as unimportant"

(Hook & Norman). "I do not think I ever in all my life read anything more interesting and original", Darwin wrote to his gratified cousin on publication; Alfred Russel Wallace was similarly complimentary.

Cushing G82; Garrison–Morton 226; Hook & Norman 864 (binder's instructions on slip bound in after contents leaf); Osler 1599 (1892 edition). H. J. Eysenck, *Genius: The Natural History of Creativity*, 1995.

£1,350

[142987]

78

**GOOD, John Mason; Olinthus Gregory; Newton Bosworth (eds.)** *Pantologia.* London: Printed for G. Kearsley, J. Walker, J. Stockdale, R. Lea, E. Jeffery [& 10 others], 1813

12 volumes, octavo (232 × 145 mm). Contemporary red straight-grain morocco, spines lettered and tooled in gilt, covers with foliate border in gilt and blind, gilt turn-ins, grey endpapers, gilt edges. Illustrated throughout with engravings, many with contemporary hand colouring. Contemporary ownership signature to half-titles, pencilled doodle to front free endpaper of vol. I. Bumping at head of contents of vol. IV. A very handsome set, the bindings without wear and the contents clean.

First edition of this extensively illustrated Georgian encyclopedia, a "vastly ambitious survey of human genius, learning, and industry" (ODNB), here handsomely presented in contemporary red morocco.

£2,750

[143137]

79

**GRAHAME, Kenneth; SHEPARD, E. H. (illus.)** *The Wind in the Willows.* London: Methuen Children's Books, 1971

Octavo. Publisher's green full morocco, spine lettered gilt with raised bands and motifs in blind, vignette to front board gilt, illustrated endpapers, all edges gilt. With the publisher's slipcase. Colour illustrations throughout by E. H. Shepard. A few tiny white flecks to spine, but an excellent copy, the slipcase with some slight rubbing and faint marks.

First full colour-illustrated edition, signed limited issue, number 137 of 250 specially bound copies, signed and numbered by E. H. Shepard.

*Wind in the Willows* was first published in 1908 with only a frontispiece for illustration, and Shepard, well-known by then for his illustrations of A. A. Milne's *Winnie-the-Pooh* series, was asked to provide black and white illustrations for a new edition in 1931, following on from Milne's popular adaptation of the book for stage, *Toad of Toad Hall*. Shepard visited Grahame at his house in Pangbourne to make sketches, and at their first meeting Grahame said to him, "I love these little people, be kind to them". Shepard's classic illustrations of anthropomorphized animals render this the most popular version of the book even today. For this edition, Shepard redrew his illustrations, basing them on the 1931 illustrations, and added colour.

£2,250

[140767]

A thumb-printed copy of one of the most important scientific works of the 20th century, with excellent provenance

80

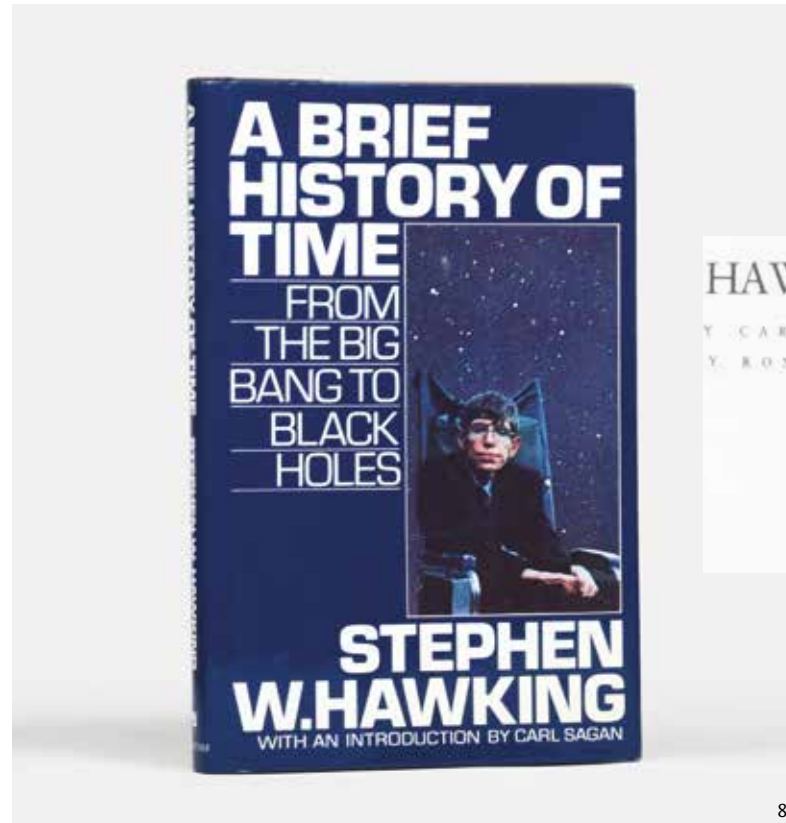
**HAWKING, Stephen.** *A Brief History of Time.* New York: Bantam Press, 1988

Octavo. Original black cloth-backed black boards, spine lettered in silver. With the dust jacket. Together with a typed letter signed on University of Cambridge departmental letterhead, from the office of S. W. Hawking, Lucasian Professor of Mathematics, from Andrew M. Dunn, dated 19 December 1989 and signed by Dunn in blue ink. Illustrations and diagrams throughout. A near-fine copy, small patch of wear to lower edge of front cover, contents bright and unmarked; the jacket equally fine, shallow crease to top corner of rear flap and negligibly faint smudge to rear panel verso; typed letter signed creased from folding, else fine. In superb condition overall.

First US edition, second issue, of this masterpiece of scientific popularization; an impeccably provenanced copy, with Hawking's thumbprint signature on the title page and a typed letter signed on Hawking's Cambridge stationery from his assistant Andrew Dunn, gifting the book for Christmas 1989 and discussing textual differences between the printings as well as Hawking's dispute with Paul Steinhardt and Andreas Albrecht.

An astrophysicist by training, Dunn was Hawking's assistant for several decades; biographer Kitty Ferguson records him as still in the role in 1997 (p. 363) and in 2009 Dunn helped Hawking to revise *A Brief History of Time* for the 2009 Random House edition. He is thanked in the Acknowledgements, listed alongside Hawking's team of assistants, nurses, secretaries, colleagues, friends, and family as one of those who has "enabled me to live a very full life and to pursue my research despite my disability". Dunn was a member of the Cambridge Institute of Astronomy. He co-authored the paper "Structure and dynamics of the coma cluster" (1996) with Matthew Colless, contributed – alongside Hawking – to Ferguson's work on black holes (CUP, 1996), and was also the Associate Producer of the *Life in the Universe* digital project.

Dunn writes to the recipient, "Alan", whose identity remains unknown: "Whilst I was talking to Melanie recently, it ocured [sic] to us that you would probably enjoy a first edition copy of Stephen's 'A Brief History of Time'. Better still, I've got Stephen to thumb-print it. I chose the American edition partly because it was published there first, but also because the paragraph at the bottom of page 131 was



80

changed in later editions in order to remove the implication that Steinhart [sic] and Albrecht 'stole' one of Stephen's ideas (this was done in response to a threatened libel case from Steinhart and Albrecht)." The Steinhardt-Albrecht-Hawking controversy, and the tense circumstances leading to this particular paragraph's excision from *A Brief History*, is well documented by Michael White and John Gribbin. In the next paragraph Dunn discusses in detail the publisher's recalling of the "very first printing" and the myriad textual differences found within it and subsequent printings, demonstrating a good understanding of the variants and referring to a comparison of copies conducted by himself and Sue, likely fellow assistant Susan Masey. He closes with "In any case, with Stephen's thumb-print, this has to be a fairly rare copy ... I hope you like it".

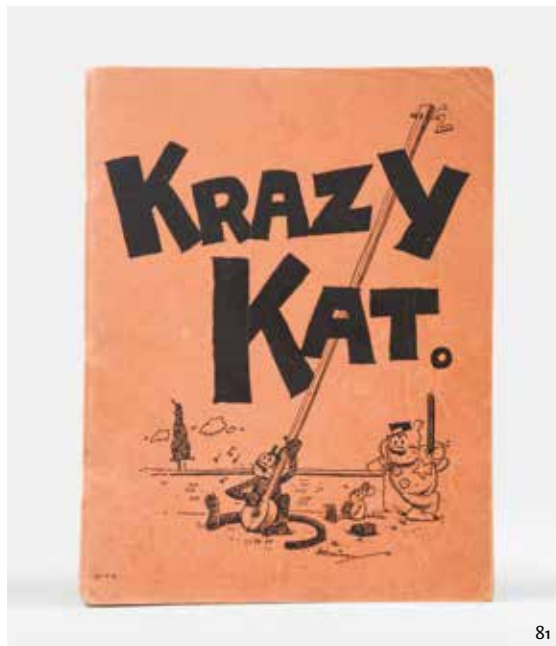
One of the most important scientific works of the 20th century, *A Brief History* details for a lay readership the origin and eventual fate of the universe. The first

US edition was published simultaneously with the UK edition on 1 April 1988. The error-riddled first printing of the former was recalled and destroyed, though a small number survived. It has grey-blue endpapers, lacks the contents page and the dedication statement on the copyright page, shows a number of figures incorrectly ordered or labelled, and has a silvery light-blue dust jacket, similar in colour to that of the UK first edition jacket. The second printing has white endpapers, the contents page and dedication present, corrections made to the figures, and a dark blue dust jacket. There are several textual differences and a different ISBN was assigned.

Allen & Patricia Ahearn, *Collected Books*, 2011 (for issue points); Kitty Ferguson, *Stephen Hawking: His Life and Work*, 2012; Michael White & John Gribbin, *Stephen Hawking: A Life in Science*, 1992.

£17,500

[137757]



81

81

**HERRIMAN, George.** “Krazy Kat” – A Jazz Pantomime. New York: G. Schirmer, Inc., 1922

Folio. Wire-stitched in the original orange card pictorial wrappers. Images to both wrappers, pictorial title and 14 near full-page images by Herriman. Wrappers a little rubbed and lightly soiled, staples rusted, starting at the spine, title page similarly started, the centre bifolium loose from staples, small contemporary collector’s ink-stamp occasionally to the text, but overall very good.

First edition of this splendid celebration of the inimitable Krazy Kat, that “humbly poetic, gently clown-like, supremely innocent, and illimitably affectionate creature” (e.e. cummings). Though relatively well-represented institutionally, this fragile piece is exceedingly uncommon in commerce.

George Herriman’s remarkable strip, much admired at the time by Joyce, Eliot, Stein and of course e.e. cummings, for whose *Archy and Mehitabel* Herriman provided illustrations, was recently voted #1 in the *Comics Journal* millennium survey “Top 100 Comics of the Century”. Carpenter’s “jazz pantomime” was probably notionally the highest-toned, and best received of the spin-offs generated by the strip. With costumes and scenery designed by Herriman, and choreography by Russian-born dancer Adolph Bolm, who also took the

title rôle, the ballet played two sold out and critically acclaimed performances at the Town Hall, New York. One of the harshest critics of the show was probably Krazy’s “most perceptive (and persistent) fan” (Tisserand, *Krazy*, p.296) cultural critic Gilbert Seldes, editor of influential modernist journal *The Dial*, who found the jazz accompaniment merely “sufficient”, and thought that Bolm had “missed the exquisite grace of heart in that adorably ugly body”.

Despite the faint praise on this occasion, Seldes was the most prominent promoter of the comic strip as art, and of Krazy its most perfect exemplar; “It happens that in America irony and fantasy are practised in the major arts by only one or two men, producing high-class trash; and Mr. Herriman, working in a de-spised medium, without an atom of pretentiousness, is day after day producing something essentially fine. It is the result of a naïve sensibility rather like that of the douanier Rousseau; it does not lack intelligence, because it is a thought-out, constructed piece of work. In the second order of the world’s art it is simply first rate – and a delight” (“The Krazy Kat That Walks By Himself” in *The 7 Lively Arts*, p. 231). A wonderfully evocative souvenir with artwork produced by Herriman specifically for this publication.

£975

[143348]



81

82

**HOBBS, Thomas.** *Leviathan, or the Matter, Forme, & Power of a Common-wealth Ecclesiastical and Civill.* London: for Andrew Crooke, at the Green Dragon in St. Paul’s Church-yard, 1651

Small folio (285 × 175 mm). Contemporary calf, skilfully rebaked to style, corners restored. Housed in a dark blue cloth solander box by the Chelsea Bindery. Ornament of winged head on title page, with engraved title page and folding printed table. Sides a little dried and rubbed, engraved title slightly browned and dust soiled, one or two minor blemishes to text, overall a very good copy.

True first edition of one of the foundation works in the field of political theory, with the winged head ornament on the title page. There are three editions with title pages bearing 1651 imprints. The second, with a bear ornament, was printed outside England (probably at Amsterdam), and the third, with a triangular type ornament, is now considered to date from c.1695–1702.

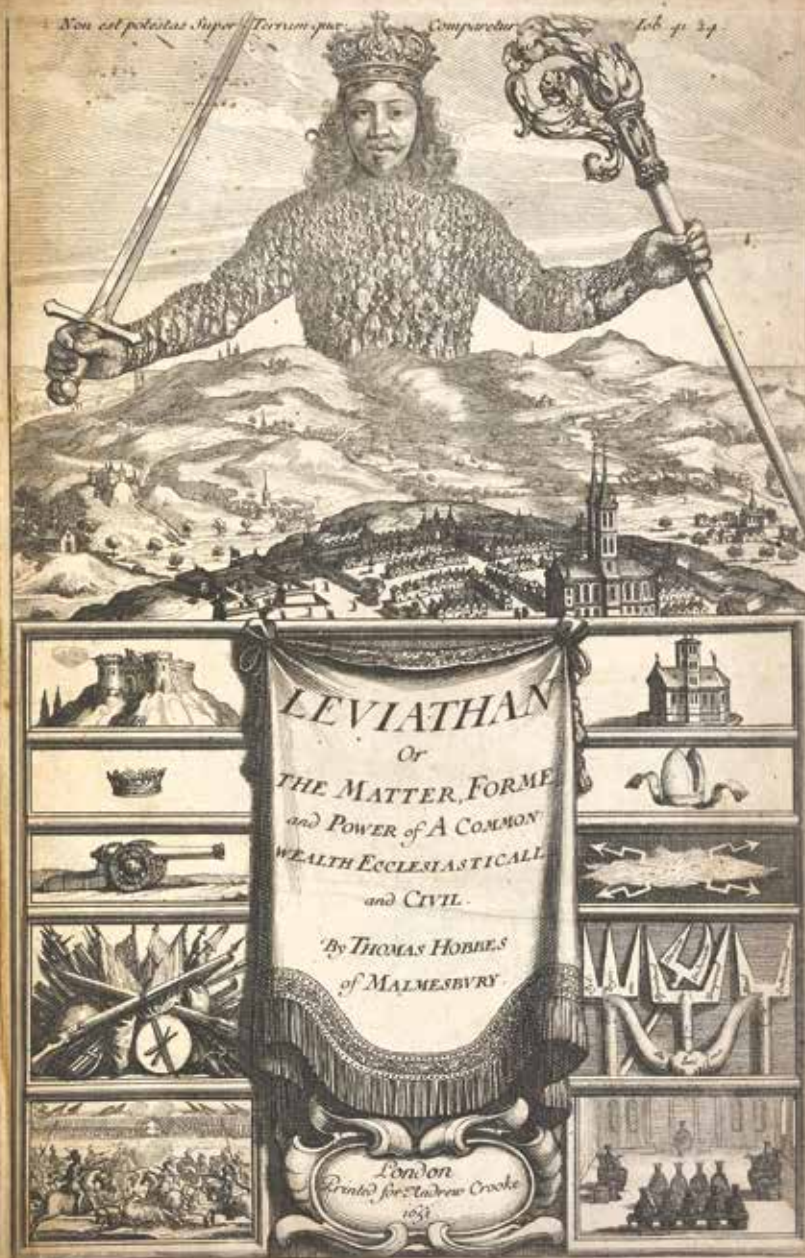
*Leviathan* details Hobbes’s notion of the origin of the State as a product of human reason meeting human need, through to its destruction as a consequence of human passions. According to Hobbes, the State, as an aggregate of individual men (so well portrayed in the famous engraved title), should always be tendered the obedience of the individual, as any government, in his view, is better than the natural anarchic state. Needless to say, this view elicited a storm of controversy, putting Hobbes at odds with proponents of individual liberties. Through conflict, *Leviathan* has been the catalyst of much productive thought in succeeding centuries, from Spinoza to the school of Bentham, “who reinstated [Hobbes] in his position as the most original political philosopher of his time” (PMM). This book “produced a fermentation in English thought not surpassed until the advent of Darwinism” (ibid.).

Macdonald & Hargreaves 42; *Printing and the Mind of Man* 138; Wing H2246.

£27,500

[144187]





90:

82



83

83

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

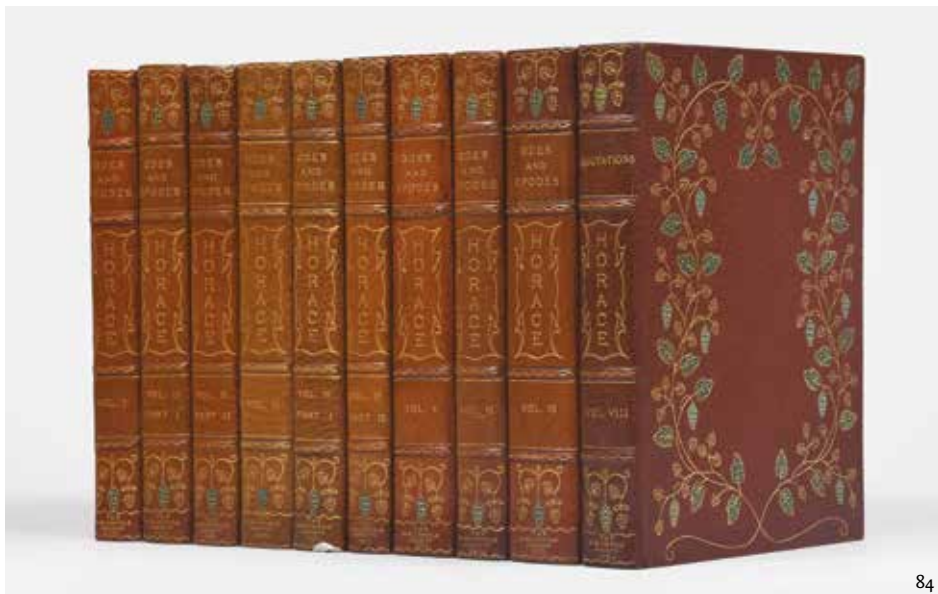
Folio. Original vellum backed blue boards, titles to spine gilt, top edge gilt. Housed in the original blue slipcase. With 26 colour drawings, one for each letter of the alphabet, by David Hockney. Book fine, small ding to spine of slipcase.

First edition, deluxe signed limited issue, number 15 of 300 copies bound in quarter vellum and signed by the editor, artist, and 22 of the 27 contributors: Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V. S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, and Ian McEwan. The contributors who did not sign were Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, and T. S. Eliot. This work was a collaborative effort created to raise money for the AIDS Crisis Trust. Spender invited several British and American writers to contribute with texts that could accompany Hockney's specially drawn alphabet.

£3,500

[142480]

49



84

84

**HORACE.** The Odes and Epodes. Boston: The Bibliophile Society, 1901-4

10 volumes, octavo (225 × 164 mm). Contemporary brown crushed morocco, spines lettered in 5 compartments in gilt, raised bands dotted in gilt, elaborate grape vine design to covers and spines in gilt with delicate green and blue morocco onlays, pale brown marbled endpapers, wide turn-ins tooled in gilt with vine design, top edges gilt, others untrimmed, white silk bookmarkers. Engraved colophons printed on japon and numbered in manuscript in red, 13 plates in two states with tissue guards, signed by the artists, wood engravings in the text. Offsetting to free endpapers, browning to book block edges, contents clean and crisply printed, overall a beautiful, near-fine set.

First edition, one of a handful of sets in this deluxe binding executed for members of the Bibliophile Society (perhaps as few as ten copies); number 32 of 467 copies printed on handmade paper with plates in two states on japon and handmade paper, the japon states signed by the artists. This beautifully illustrated edition features works by Howard Pyle, W. H. W. Bicknell, and Edmund H. Garrett.

£2,350

[142602]

*The first really American contribution to the language of flowers*

85

**ILDREWE, Miss (ed.)** The Language of Flowers. Boston: De Vries, Ibarra & Company, 1865

Octavo. Original green pictorial cloth, spine and front board decoratively blocked in gilt, boards bevelled with double fillet border in blind, brown coated endpapers, top edge gilt. 12 chromolithographic plates with tissue guards, including frontispiece; 2 black and white engraved plates by Kilburn after G. Doré; engraved title page vignette, head- and tailpieces, initials. Engraved armorial bookplate of British oil and colour merchant and antiquary Francis Frederick Fox (1833-1915) to front pastedown, later ownership note in ink to front free endpaper verso (recording the purchase of this copy at the Coburn sale of 20 April 20 1961), small pencilled note within last engraved tailpiece. A little shelfwear and a couple of shallow knocks to board edges, the gilt and cloth especially bright and clean, plate between pp. 44-5 partly loose, scattered foxing to contents and some occasional faint offset, the colours of the plates remaining vivid, chip to fore edge of p. 105 (not affecting text). Overall a very good copy.

First edition of this significant American botanical compendium, complete with the 12 colour plates and in the bright, decorative original cloth. Miss Ildrewe champions the significance of her native flora, an effort which was applauded by contemporary reviewers: "this pretty gift-book is the first really American contribution to the language of flowers" (*The Atlantic Monthly*).



85

Aimed at a broad audience – from botanical experts to novices wishing to put together or accurately read a bouquet – the contents open with a Preface to the



85



Reader, dated December 1865, in which Miss Ildrewe laments that “there is no English work on the Language of Flowers which is at all satisfactory ... or exactly adapted to American wants” (p. 5). “Designed for all parts of the United States”, Ildrewe’s text draws on her knowledge of “all the flower books known to her in English, French, and German” but strives to convince readers that American flora “convey a sentiment as well as their older foreign sisters” (p. 6). The first third of the main text offers a comprehensive guide demarcated by season (providing the Latin names, descriptions, details of cultural associations, and medical uses) and is followed by a Dictionary of the Language of Flowers (“Anger: Gorse, or Furze”, “Inspiration – Angelica”, “I shall not survive you – Black Mulberry”, “Your looks freeze me – Ice Plant”). The last third of the text comprises a Dictionary for Translating a Bouquet; an Appendix; and an Index. Illustrative literary quotations – from Barbauld, Hemans, Shakespeare, Keats, and Proctor – feature prominently throughout.

Though we cannot completely clarify the identity of Miss Ildrewe, the aforementioned review in *The Atlantic Monthly* intriguingly mentions that “though the editor’s appellation may at first seem so, a simple application of the laws of anagram will reveal a name quite familiar, in America, to all lovers of things horticultural”. The British poet, writer, and publisher Thomas Miller (1807–1874), who wrote the introduction, is far easier to trace. He is known for having “produced more than any other Victorian working-class author” (ODNB): in particular, “Miller’s best writing of the countryside has genuine charm” (*ibid.*).

We can trace just two copies in institutions outside the US, at the Royal Botanic Gardens at Kew and the Universiteit Utrecht; 19 traced in the US. The copy at Cornell shows a variant set of plates, theirs with the De Vries, Ibarra & Company imprint along the lower edge and a caption noting that the lithographs were produced by La Vapeur de Dupuy in Paris (a firm known during the 1860s for their colour lithographs of embroidery patterns for the *Journal des desmoiselles*). The plates in the present copy are unlettered, and match those in the Cincinnati Public Library copy, for example; no priority has been assigned.

An advertisement for the second edition in an 1867 work published by De Vries, Ibarra & Co. notes that “the first edition sold in three days to Boston and New York houses ... It is poetical, and at the same time amusing. Here the mysterious language of the Flowers is explained, and put, so to say, into action



86

by means of woodcuts and colored plates, which animate a text full of elegance and delicacy”.

*The Atlantic Monthly*, volume XVIII, November 1866 issue, “Reviews and Literary Notices”, p. 646.

£2,250

[143182]

*In an elegant Tout binding*

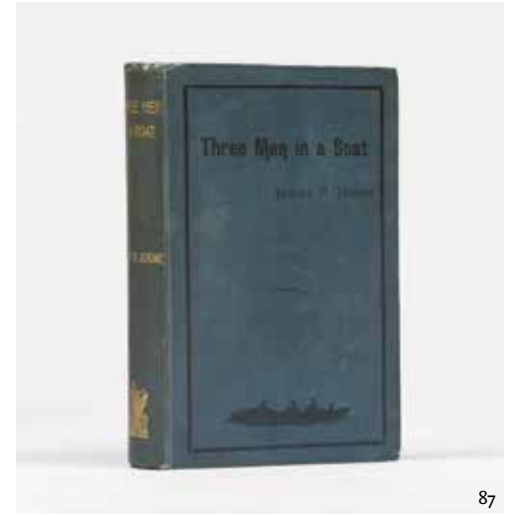
86

**INGOLDSBY, Thomas, pseud. of Richard Harris Barham.** *The Ingoldsby Legends or Mirth and Marvels.* London: Richard Bentley, 1864

Quarto (230 × 168 mm). Finely bound by Tout in contemporary red morocco, titles in gilt direct to spine, raised bands, richly gilt with foliate motifs to compartments and corners of boards, triple gilt fillets decorative frames in gilt to boards, foliate motifs in gilt to turn-ins, dark blue ribbed endpapers with floral motifs in gilt, top edge gilt, red silk bookmarker. 60 hand-coloured engraved illustrations, of which 2 full-page (including the frontispiece) Small scuff marks to rear board, scattered foxing, else fresh and unmarked; a very good, attractive copy.

An elegantly bound edition of the *Ingoldsby Legends*, which were first serialised in Bentley’s *Miscellany* from 1837, and first published in book form 1840–47. The plates by Leech, Tenniel, and Cruikshank are wonderfully spirited and inventive.

Under the guise of Thomas Ingoldsby of Tappington Everard in Kent, Barham “discovered” old documents which provided the basis for his tales, mostly



87

reworkings of other narrative sources, from medieval chronicles to Kentish legends and Sir Walter Scott, imbued with a comic and grotesque dimension that proved immensely popular.

£1,250

[143170]

87

**JEROME, Jerome K.** *Three Men in a Boat. (To Say Nothing of the Dog).* Illustrated by A. Frederics. Bristol: J. W. Arrowsmith, 1889

Octavo. Original blue cloth, spine lettered in gilt, titles and decoration to front cover in black, adverts to front pastedown and rear endpapers. Illustrations in the text. Spine gently cocked and a touch faded, touch of wear at bottom corners, couple of faint splashmarks to cloth, occasional spot of foxing to contents, else clean, fresh and bright.

First edition, first issue, with the requisite issue points: the imprint reading “Quay Street”, with no street number, 37 titles listed in the Bristol Library advert, and Prince Prigio advertised as “Ready in October” on the rear pastedown. Among the greatest works of Victorian comedic fiction, and one of few novels in that category still widely read, *Three Men in a Boat* is a humorous account of a two-week boating holiday on the Thames from Kingston-upon-Thames to Oxford and back again. It was initially intended to be a serious travel guide and features key local history alongside its comedic anecdotes.

£500

[142761]





*A superior copy in entirely unrestored contemporary panelled calf*

88

**JOHNSON, Samuel.** *A Dictionary of the English Language.* London: by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755

2 volumes, folio (415 × 270 mm). Contemporary panelled calf, spines in compartments with raised bands, dark red morocco labels, gilt rules and volume numbers, sides panelled with blind tooling, red speckled edges. Each volume individually housed in a red cloth folding case. Titles in red and black. Contemporary bookplates of Newark Hudson (presumably the gentleman of that name of Fatfield, Co. Durham) and modern morocco bookplate of Michael Sharpe to both volumes. Front joints cracked (less so in vol. 2) but holding at the cords, surface cracking to rear joints, light

rubbing to the extremities, some minor scratches and light surface wear, but otherwise an exceptionally well preserved contemporary binding; internally with vol. 1 front free endpaper loose and minor worming in upper blank margin of some rear leaves, vol. 2 with light creasing and faint staining to first two leaves, but otherwise exceedingly clean and fresh. A superb copy.

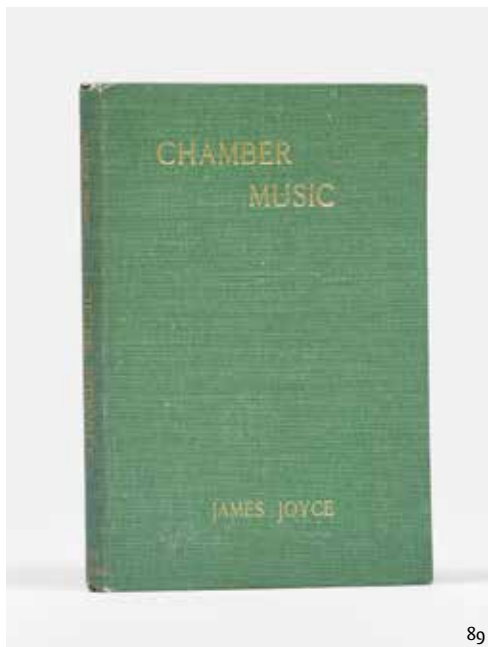
First edition, in entirely unrestored contemporary condition. Finding a Johnson's Dictionary that has not even been rebacked has become something of an impossible quest in the last two decades; a superior copy, this set also has sheets 19D and 24O both in the first state, which Todd notes is highly uncommon.

The creation of the dictionary was Johnson's greatest literary labour. Helped by a succession of needy amanuenses who worked in the surprisingly spacious garret of his house in Gough Square, he experienced the death of his wife and underwent agonies of procrastination before finally completing the task in his 46th year. Boswell called it a work of "superior excellence" and "much greater mental labour, than mere Lexicons, or Word Books as the Dutch call them" (Waingrow, p. 213). As his use of 114,000 illustrative quotations shows, Johnson clearly intended to combine lexicography with entertainment and instruction; this was the only work he called "my Book" (*Letters I*: 71). Since it was now owned by the booksellers who had paid him £1,575 in advance, publication by no means saved him from poverty. Yet it was always to be called "Johnson's Dictionary" – and was as much his greatest monument as St Paul's was Christopher Wren's. The national pride taken in the dictionary was expressed by the poet Christopher Smart when he wrote in the *Universel Visitor*: "I look upon [it] with equal amazement, as I do upon St. Paul's Cathedral; each the work of one man, each the work of an Englishman" (Hitchings, pp. 199–200).

Alston V 177; Courtney & Smith, p. 54; Chapman & Hazen, p. 137; Fleeman 55.4D/1a; Henry Hitchings, *Dr. Johnson's Dictionary*, London, 2005; *Printing and the Mind of Man* 201; Rothschild 1237; Todd, "Variants in Johnson's Dictionary, 1755", *The Book Collector*, vol. 14, no. 2, summer 1965, pp. 212–13; Marshall Waingrow, ed., *Life of Johnson: An Edition of the Original Manuscript*, Vol I: 1709–1765, 1994.

£57,500

[143691]



89

A bright first issue copy of Joyce's scarce first book

89

**JOYCE, James.** *Chamber Music.* London: Elkin Mathews, 1907

Small octavo. Original light green cloth, spine and front cover lettered in gilt. Illustrated title page. Light rubbing at extremities and foxing to endpapers, a couple of very minor marks to spine, yet notwithstanding an excellent, bright copy.

First edition, first issue, of Joyce's first book, a particularly nice copy unrestored in the original cloth.

The publishing history of *Chamber Music* is well documented but has some lacunae. The book was published on 10 May 1907 in an edition of 500 copies, but Mathews did not bind all copies at once. There have been various guesses as to how many he first bound. It was probably somewhere between the 205 copies which he accounted for in July 1908 and 300, the threshold after which Joyce was due a royalty. In Trieste, Joyce set about selling or giving away copies himself; he distributed 64 copies between 7 September 1909 and February 1913. This burst of activity prompted Mathews to bind up some of the remaining sheets in or about 1911.

This first issue is the largest of the three (162 × 110 mm), in a slightly lighter shade of green cloth, and has thick laid endpapers with horizontal chain lines and the poems in signature C well centred on the page. The second and third issues are each trimmed slightly smaller, and the poems in signature C are consequently poorly centred (that is, the upper and lower margins are unequal). The second variant has thick wove endpapers, the third has thin wove transparent endpapers.

Slocum & Cahoon A3 (first variant).

£7,500

[143086]

90

**JOYCE, James.** *Ulysses.* Paris: Shakespeare and Company, 1928

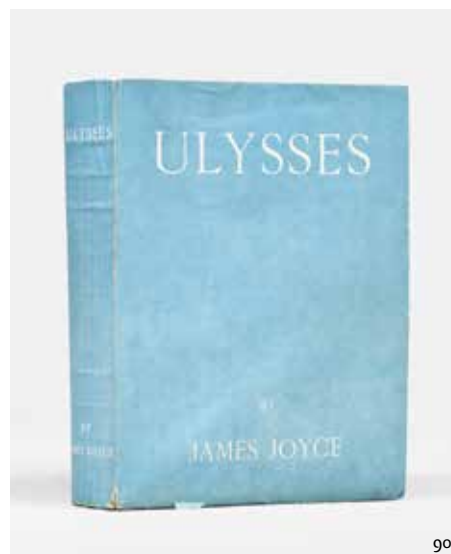
Small quarto. Original blue wrappers, spine and front cover lettered in white. Housed in a custom green quarter morocco box and chemise. Minor nicking and tiny chips at wrapper extremities, notwithstanding an excellent, clean copy.

Tenth printing, unrestored in the original wrappers and in particularly nice condition. The novel was first published by Shakespeare and Company in 1922. Widely recognized as the key book of 20th-century English literature, it is among the major works in the modernist canon.

See Slocum & Cahoon 17a.

£1,500

[143087]



90

Limited edition fragment of the upcoming *Finnegan's Wake*

91

**JOYCE, James.** *The Mime of Mick, Nick and the Maggies.* A fragment from work in progress. *The Hague: The Servire Press, 1934*

Octavo. Original illustrated wrappers, printed in blue, silver, and black, spine and front cover lettered in dark blue, edges untrimmed. Housed in the original silver cardboard slipcase with pink label lettered in silver. Cover design, initial letter and tailpiece by Lucia Joyce. A fine, bright copy, in very good slipcase, back of slipcase somewhat worn.

First and limited edition, number 115 of 1,000 copies printed on Old Antique Dutch paper (a further 29 copies were issued printed on japon and signed). The text is a fragment from the upcoming *Finnegans Wake*, and comprised book 2, chapter 1 of the novel when it was published in 1939.

The front cover design, initial letter, and tailpiece were designed by Lucia Joyce (1907–1982), the author's daughter. After an unsuccessful attempt at a career as a dancer and her hospitalisation for schizophrenia in the first half of 1932, Joyce encouraged Lucia to pursue illustration as an artistic outlet and as a method of therapy.

Slocum & Cahoon A43.

£1,600

[143097]



91



92

First edition in English

92

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

Octavo. Original blue cloth-backed dark brown boards, titles to spine in black, titles to front board in black on blue paper label. With the glassine jacket. Ownership inscription to front free endpaper “Joseph Gifford February, 1943”, pencil annotation identifying him as the dancer and professor emeritus of Boston University. Head of spine slightly frayed and worn, one tip slightly worn, contents clean and unmarked, some loss to the jacket. A very good, bright copy.

First edition in English, first impression, of the author’s masterpiece, which was originally published in the German magazine *Die Weißen Blätter* in October 1915, under the title *Die Verwandlung*.

The translator was A. L. “Bert” Lloyd. Lloyd came from a humble background, emigrated to Australia in the 20s and, after stints working as a farm-hand and shepherd, returned to England in the early 1930s and landed a job in Foyle’s foreign language department. A lifelong Communist, he fell in with the Fitzrovia set and came to the attention of the publisher, David Archer, one of the great figures of the book scene during the inter-war years. “With a small inheritance Archer was able to buy stock and shelving and in 1932 opened a left-wing bookshop at 4 Parton Street, London, beside Red Lion Square, hub of the mythic Fitzrovia – ‘That miniature carrefour of Thirties intelligentsia’ [David Gascoyne, *Collected Journals*, 352]. The

Marxist and pro-Russian publishers Lawrence and Wishart were next door at no. 2, and across the road was the Arts Café from whose upstairs rooms Roger Roughton edited *Contemporary Poetry and Prose*. Archer had no head for business, and his partner, David Abercrombie, kept a sharp eye on the bills and restocking of shelves, and took control in 1934.

Archer and Abercrombie, which sold ‘Poetry: Marxism: Novels’ and housed a printing press, was already a natural successor to Harold Monro’s Poetry Bookshop, which was to close in 1935. Visitors were welcomed by a ‘tongue-tied’ Archer [John Lehmann, *The Whispering Gallery: Autobiography 1*, 250], ‘this outwardly ineffectual, awkwardly apologetic and absurdly generous man’ (Gascoyne, 352). Regulars included Dylan Thomas, George Barker, John Cornford, Charles Madge, Philip Toynbee, Esmond Romilly, [George] Reavey, Alec Guinness, Geoffrey Grigson (the editor of *New Verse*), and David Gascoyne – the shop was ‘a necessary touchstone for any account of ’30s politics and literature’ [Valentine Cunningham, *British writers of the Thirties*, 109]” (ODNB).

£2,000

[139325]

93

**KANE, Art.** “A Great Day in Harlem”: original print inscribed by photographer Art Kane. New York, 1958

Original glossy print, overall: 410 × 505 mm; image: 345 × 490 mm. Excellent condition.

Perhaps the iconic jazz photograph and one of the most extraordinary group shots in the history of photography, inscribed below the image at lower right: “For my friend Arville, Art Kane”.

Around 10 a.m. on the morning of 12 August 1958 Art Kane, a freelancer working for *Esquire*, captured this unforgettable image of some 57 “living legends” of jazz gathered in front of a brownstone at 17 East 126th Street, between Fifth and Madison in Harlem.

“Art Kane was not a photographer but an accomplished art director when *Esquire* magazine hired him to shoot his first professional photograph in 1958. *Esquire* art director Robert Benton was planning an all-jazz issue, and suggested to his boss that they hire Kane for the shoot. Benton thought Kane showed promise – and he loved jazz. It was Kane’s idea to create an enormous photo spread of as many jazz greats as they could persuade to assemble. It was also Kane’s idea to shoot the photo on the steps of a brownstone in Harlem, an innovative solution to his lack of stu-



dio space. Art Kane was born Arthur Kanofsky in the Bronx in 1925, where his movie-fan mother helped nurture his love of images. After a stint in the Army during World War II, Kane attended Cooper Union in New York City. He got a job designing page layouts at *Esquire*, but left when he was made art director of *Seventeen* magazine. Although he won many awards and was considered a major art director, Kane was also interested in photography. He studied photography with Alexey Brodovitch, who had taught famed photographer Richard Avedon, among others. Kane’s first assignment was the photo shoot that became the basis for [the 1994 film] *A Great Day in Harlem*. The assignment inspired Kane to begin his long career as an innovative photographer. In the 1960s and 70s, Kane became known for his compelling photographic portraits of rock musicians, including Bob Dylan, Janis



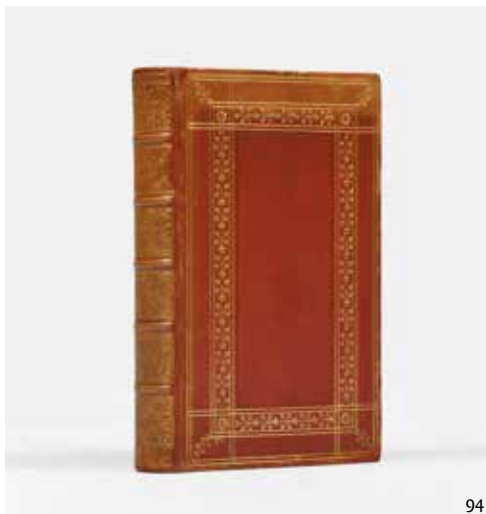


93

Joplin, Jefferson Airplane, and the Rolling Stones. He also produced many celebrated photos for the best picture magazines of the times, including *Life*, *Look*, *McCall's* and *Vogue*. In his thirty-six years as a photographer, Kane earned many awards and honors, in-



93



94

cluding the American Society of Magazine Photographers Lifetime Achievement Award in 1984. Art Kane died at age 69 in 1995".

The headliners in this famous "class photograph" would be Count Basie, Coleman Hawkins, Lester Young, Thelonious Monk, Dizzy Gillespie, Charles Mingus, Sonny Rollins, Gerry Mulligan, Mary Lou Williams, Maxine Sullivan, Horace Silver, Art Farmer, Benny Golson, alongside a constellation of drummers: Art Blakey, Gene Krupa, Sonny Greer and Jo Jones.

£5,750

[121696]

94

**KEATS, John.** *The Poetical Works.* London: Edward Moxon, 1854

Octavo (164 × 99 mm). Contemporary red morocco, spine elaborately gilt-tooled in compartments with titles direct, sides panelled with gilt rules and floral tooling, board edges and turn-ins gilt-ruled, pale yellow coated endpapers, all edges gilt. Glasgow bookseller's ticket to rear pastedown. Fading to spine and small top portion of front board, light rubbing to extremities, joints just starting from the head but all sound, internally very fresh with only a single spot to the front end leaves. Excellent condition.

A lovely copy of the first edition of Keats's poetical works with the memoir by Victorian poet and politician Richard Monckton Milnes, author of *Life and Letters of Keats* (1848). Edward Moxon, himself also a



95

poet, was well known for his scholarly editions of Romantic and Victorian poetry.

£250

[143618]

95

**KEATS, John.** *Sonnets.* [c.1900]

Quarto. Original limp japon, yapp edges, title to spine in gilt, decorative central vignette and cornerpieces to covers in gilt, top edge gilt, others untrimmed, red silk ties. Ornamental woodcut title and initials. Loss to single letter of title to spine, short closed tear to foot of front cover, majority of ties lost, fragment of red silk bookmarker loosely inserted, text crisp and bright, contents clean, a very good copy in remarkably fresh condition.

A beautiful arts and crafts edition of 54 of Keats's poems with a striking ornamental title page, this copy in lovely condition. This edition has no colophon to suggest a publisher; however, it is printed on paper watermarked "J. Whatman 1899" and "1900". Ten other such copies with the same watermarks have been traced institutionally.

Not listed in MacGillivray's *Keats: A Bibliography and Reference Guide*.

£500

[139806]



96, 97, 98, 99

96

**KELLIEGRAM BINDING – BARKER, Matthew Henry.** *Tough Yarns; A Series of Naval Tales and Sketches to please all Hands ...* Illustrated by George Cruikshank. London: Effingham Wilson, 1835

Octavo (167 × 105 mm). In a fine signed Kelliegram binding of early 20th-century dark blue full crushed morocco for Charles E. Lauriat of Boston, titles in gilt direct to spine, raised bands, spine tooled in gilt with nautical motifs, colour morocco onlay illustration within gilt blind-stamped frame and gilt medallion with circles and nautical motifs, single gilt fillet frames to boards and turn-ins, blue silk endpapers and bookmarker, top edge gilt. Housed in custom plush-lined blue cloth clamshell box (rejoined, a touch rubbed). Engraved frontispiece and 7 other plates, vignettes to the text, without the publisher's advertisements at end. Bookplate of Micajah Pratt Clough by Edwin Davis French, dated 1896, to binder's first blank. Discreet colour touch-ups along joints, the binding otherwise sharp and bright, small closed tear to top margin of p. 53, internally surprisingly clean and fresh, a very good copy indeed.

First edition, second issue, in a superb Kelliegram binding, with their signature onlay illustration, of this uncommon naval fiction dedicated to Captain Marryat.

The "Kelliegram" binding was one of the many innovations of English commercial binding firm Kelly

& Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie (as the name was then spelled), and carried on by successive members of the family into the 1930s.

This is the second issue of the work, identified by Cohn as having commas after the titles of the tales on the contents page (as here), the last word of the first page being "unheeded" (as here) instead of "Ah" for the first issued, and 36 pp. of publisher's advertisement at the end (here not included by the binder).

Barker was the Deptford-born son of a dissenting preacher. At 16 he joined an East Indiaman, and later served in the Royal Navy, "where, as he was without influence, he never rose beyond the rank of master's mate on the gun-brig the *Flamar*. After retiring from the service in 1813, he commanded a hired armed schooner, the *True Briton*, and was employed under Lord Keith in carrying dispatches to the English squadrons on the southern coasts of France and Spain. On one occasion he fell into the enemy's hands and was detained for some months as a prisoner of war" (ODNB). He was subsequently the editor of a West Indies newspaper, and later employed in a similar capacity in Nottingham. "He was naval editor of the *United Service Gazette* and a frequent contributor to the *Literary Gazette*, the *Pictorial Times*, and *Bentley's Miscellany*, the last at the time under the editorship of

Charles Dickens, who came to value the consistent quality of the contributions of 'the old Sailor'. Barker was a friend of George Cruikshank, who illustrated seven of his works." Barker "felt that his publishers were less than generous with him" and when the popularity of sea tales waned he fell on hard times. He died in poverty in 1846.

Cohn 55, Wolff 294; not in Sadleir.

£3,000

[143201]

97

**KELLIEGRAM BINDING – CARROLL, Lewis.** *Alice's Adventures in Wonderland.* London: Macmillan and Co., 1872

Octavo (177 × 119 mm). In a fine signed Kelliegram binding of early 20th-century dark blue morocco, titles in gilt direct to spine, heart and crown motifs to compartments, central designs of the Mad Hatter to front board and White Rabbit to rear board in colour morocco onlays within gilt ruling frames, decorative pieces to each corner with crown, heart, spade, diamond, and club motifs in gilt, card motifs and gilt ruling repeated on turn-ins and with "Kelliegram" signature blocked to rear pastedown, dark red silk endpapers, green silk bookmarker, gilt edges. Housed in plush-lined green cloth solander box with titles in gilt direct to spine. Frontispiece with tissue-guard and 41 illustrations by John Tenniel. Minute colour touch-up to corners, the binding otherwise sharp, very occasional faint spotting; a near-fine copy.

An early edition, in a beautiful signed Kelliegram binding, of the first Alice book, originally published in 1866.

£5,000

[143024]

98

**KELLIEGRAM BINDING – DEFOE, Daniel.**

*The Life and Surprising Adventures of Robinson Crusoe.* London: David Bogue, 1853

Octavo (168 × 104 mm). In a fine signed Kelliegram binding of early 20th-century dark blue full crushed morocco preserving the original blue cloth spine and a board, titles in gilt direct to spine, raised bands, spine tooled in gilt with ship and shell motifs, front board with colour morocco onlay illustration, boards with single gilt fillet frames and calligraphic motifs to corners, gilt ruling with nautical motifs to turn-ins, red watered silk endpapers with single gilt fillets to free endpapers, red silk bookmark, top edge gilt. Housed in custom plush-lined blue cloth clamshell box with titles in gilt to spine (a hint of wear, front joint starting). Engraved frontispiece, title vignette, 17 similar plates, and numerous in-text illustrations. A hint of rubbing, the binding otherwise sharp, very occasional faint spotting, else internally clean and fresh; a near-fine copy.

An early edition, in a superb signed Kelliegram binding, of Defoe's classic, originally published in 1719, here beautifully illustrated by Cruikshank.

£2,750

[144200]

99

**KELLIEGRAM BINDING – GORE, Catherine.**

*New Year's Day, A Winter's Tale.* London: Fisher, Son, & Co.; Paris: H. Mandeville, Rue Neuve Vivienne, [1846]

Octavo (159 × 97 mm). In a fine signed Kelliegram binding of early 20th-century dark green full morocco for Charles E. Lauriat of Boston, gilt titles and decoration to spine, colour morocco onlay illustration within gilt floral panel to front cover, twin gilt rules to rear cover, gilt turn-ins, yellow silk endpapers, green silk bookmark, gilt edges, original cloth bound in at rear. Housed in a fleece-lined green flat-back folding case. Frontispiece with tissue guard and three plates by George Cruikshank. Bookplate of Micajah Pratt Clough to first blank. Spine a touch sunned, else a fine copy, handsomely bound.

First edition, in a beautiful signed Kelliegram binding, with their signature onlay illustration, of the second of three Christmas books by Catherine Gore.

A prolific writer, Catherine Grace Frances Gore (1798–1861) penned over 70 works of poetry, plays, tales, and novels, edited a gift book and contributed

articles to magazines. “Many of her novel titles flag their particular interest for women readers ... Many dramatise the conflict between old and new money, in which the central female figure serves as object of symbolic exchange, as ‘trophy wife’. A leading ‘silver-fork’ novelist, Catherine Gore kept up her attention to issues of class after the silver-fork moment ended” (Orlando).

£3,000

[143157]

*The finest edition of Melville's masterpiece*

100

**(KENT, Rockwell.) MELVILLE, Herman.**

*Moby Dick or The Whale.* Chicago: The Lakeside Press, 1930

3 volumes, large quarto. Original black cloth, bevelled boards, titles and vignettes to spines in silver, abstract design and volume numbers within simple frame to front covers in silver, top edges black, others untrimmed. Housed in the

original aluminium slipcase. Wood engravings throughout by Rockwell Kent. Spines very slightly faded, tiny smudge to front free endpaper, slight offsetting of the illustrations, as usual. A fine set in the original slipcase.

First Rockwell Kent edition, limited to 1,000 sets. Kent's rendering of *Moby Dick* is generally accepted to be finest edition of Melville's masterpiece, and is one of the great American illustrated books of the 20th century. In 1926, Rockwell Kent (1882–1971), then just beginning to establish his fame as an artist, was approached by R. R. Donnelley and Sons to illustrate a new edition of Richard Henry Dana's *Two Years Before the Mast*. Kent demurred, suggesting *Moby Dick* instead. Kent was given complete freedom to design and illustrate the three-volume set. The resulting work, a masterpiece of book illustration and design, has been credited with reviving public interest in a sublime but difficult novel.

Hutner & Kelly, *Fine Printed Books 1900–1999*, 22.

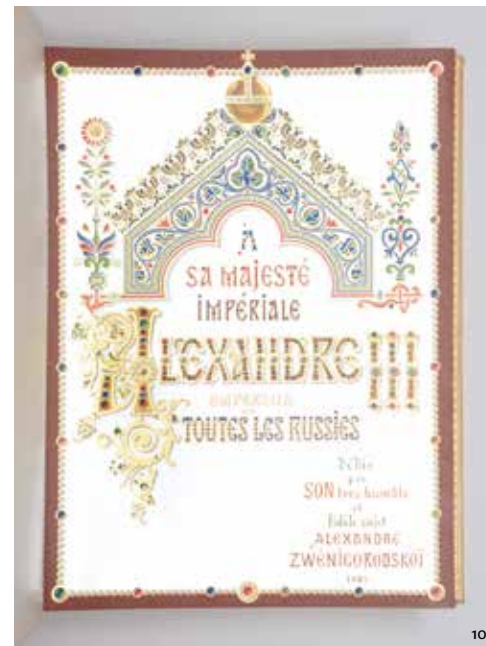
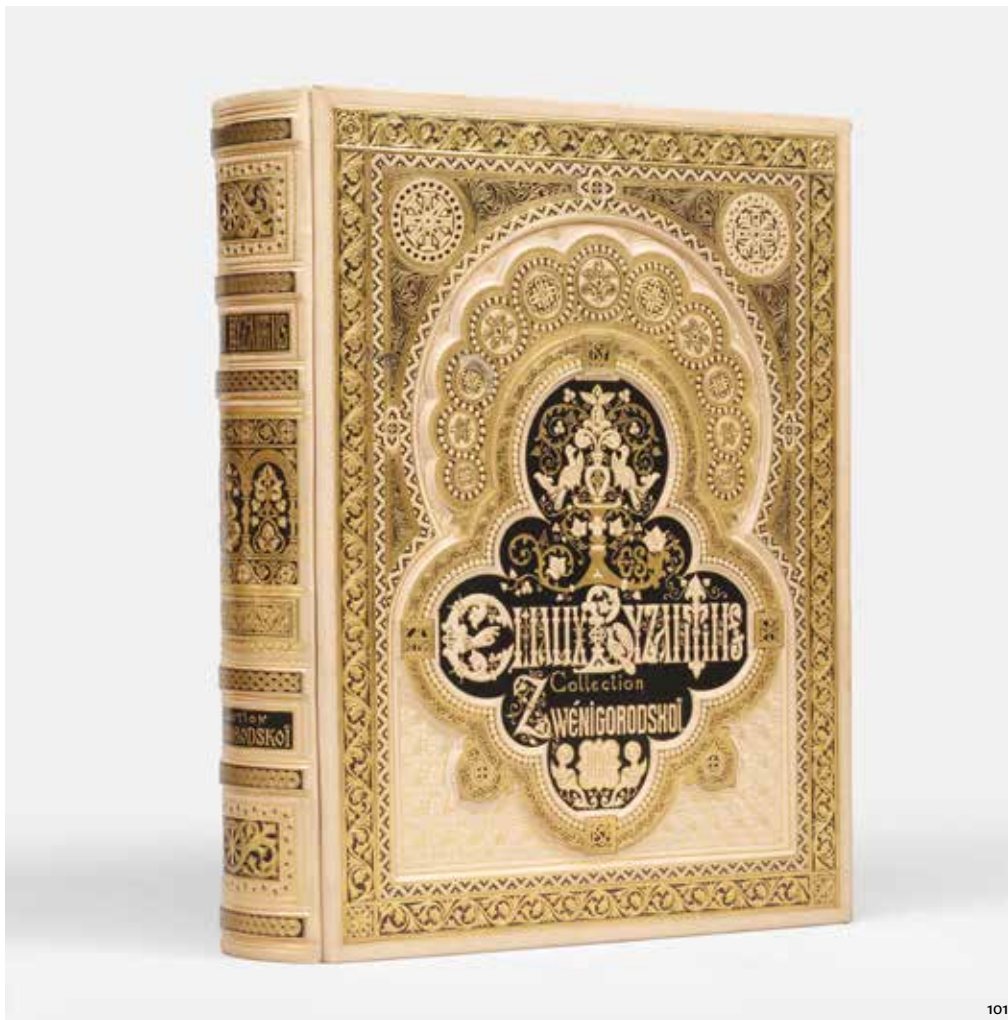
£7,500

[144329]



100





First and limited edition, number 24 of 200 copies printed in French; a very fine copy of this lavish and sumptuously illustrated celebration of the Zwenigorodskoi collection of Byzantine enamels, “one of the most luxurious publications of the 19th-century” (Federov, pp. 200–1). The portrait frontispiece, included only in those copies given by the collector to a select few, is present.

The wealthy Russian art patron Alexander Zwenigorodskoi spent most of his life assembling a spectacular collection of early medieval Byzantine enamels from the 10th and 11th centuries. For the publication of his masterwork he hired expert illustrators and worked with renowned Russian art historian Kondakov to produce a superlative work, intended to rival Napoleon’s *L’imitation de Jésus-Christ* (Paris, 1855). “This book is undoubtedly a masterpiece of the Russian printing industry. It has no equals either in terms of workmanship or in terms of the funds involved (it cost 120,000 roubles in gold [approximately \$200,000] by the exchange rate for 1892)” (Vengerov). Zwenigorodskoi’s collection was subsequently purchased by J. P. Morgan in 1910, who donated them to the Metropolitan Museum, New York.

There were 600 copies printed of the *Histoire*, 200 each in Russian, French, and German, all of which were designated for presentation rather than sale.

### A masterpiece of the Russian printing industry

101

**KONDAKOV, Nikodim Pavlovich.** *Histoire et monuments des emaux byzantins*. Collection de Mr. A. W. Zwenigorodskoi. Frankfurt: [A. Osterrieth], 1892

Folio (358 × 275 mm). Original white morocco, elaborate embossed design to spine and covers blocked in gilt and black, gilt turn-ins, geometric multicoloured endpapers, edges gafferred and richly ornamented in gilt, silver, red, and green. With the original multicoloured and gilt silk book marker. Housed in a contemporary green skiver solander box, lined

with cream silk, red lifting ribbon, sometime rebacked with matching cloth and red morocco gilt spine label. Chromolithograph dedication leaf to Tsar Alexander III printed on an embossed silver foil ground, engraved black and white portrait frontispiece of Zwenigorodskoi on india-proof paper, additional chromolithograph pictorial title leaf, limitation leaf printed in gilt and black, title page printed in red and black within a decorative chromolithograph border, 31 chromolithograph plates, chromolithograph divisional titles, numerous black and white figures to the text (some full-page), decorative multicoloured initials and tailpieces throughout. Preface by A. Zwenigorodskoi dated March 1892. Extremities rubbed, two negligible faint smudges to front cover, very light spotting to a few plates, some wear to box extremities and marks to lining. A fine copy, beautifully preserved.

101



102

The presence of the portrait frontispiece of Zwenig-  
orodskoi was “a special mark of favour [which] iden-  
tified his friends or individuals whom he held in par-  
ticular esteem” (Boeck, unpaginated).

Fekula 6705 (“magnificent”); Vengerov, *Old Russian Books*, 77  
 (“one of the greatest bibliographic rarities”). Elena N Boeck, “In-  
ternationalizing Russia’s Byzantine heritage: Medieval enamels  
and chromolithographic geopolitics”, in Andrea Olsen Lam &  
Rossitza Schroeder, eds., *The Eloquence of Art*, 2020; V. V. Federov,  
ed., *Rossiiskaia Gosudarstvennaia Biblioteka*, 2006.

£18,750

[141106]

*“A long, luminous and spirited defense of  
Byzantine art” presented here  
in an outstanding binding*

102

**KONTOGLOU, Photios.** [Title in Greek:]  
*Ekphrasis tes Orthodoxou Eikonographias.*  
Athens: Ekdotikos Oikos Aster, Al. & E. Papadem-  
etriou, 1960

2 volumes, large octavo (260 × 182 mm). Contemporary calf  
over bevelled boards by Giorgos Avagianos (stamped at the  
foot of the back cover on each volume, ΔΙΑ ΧΕΙΡΟΣ Γ.  
ΑΒΑΓΙΑΝΟΣ, i.e. By the Hand, G. Avagianos), sculptured  
decoration to each in emulation of Byzantine mosaics, origi-  
nal dust jackets bound in. With 230 plates (some in colour);  
title pages printed in red and black. In excellent condition.

First edition, first printing; an important monograph,  
presented here in a remarkable and striking binding  
by one of the leading Athenian binders of the 20th  
century, Giorgos Avagianos, who studied under the  
award-winning binder Andreas Ganiaris, the front  
cover of volume II based on Kontoglou’s version of  
the Panagia Glykophilousa or “sweetly-kissing” icon,  
depicting the Virgin and Child.

Photios Kontoglou (1895–1965) was born in Athens  
and attended the School of Fine Arts before spend-  
ing time in Paris, where his first book, the novel *Pedro*  
*Cazas*, was published in 1919, and at the monasteries  
of Mount Athos, where he studied Byzantine iconog-  
raphy; he subsequently taught at the National and  
Kapodistrian University of Athens. He has been de-  
scribed as “the greatest icon painter of 20th century  
Greece” and the present work as “a long, luminous  
and spirited defense of Byzantine art ... in which he  
teaches the theory and practice of Byzantine iconog-  
raphy” (appreciation in *The Greek Herald*, retrieved 14  
September 2020).

Provenance: bookplate in each volume of the  
American scholar Henry Leroy Finch, Jr. (1921–1997),  
professor of philosophy at both Sarah Lawrence Col-  
lege and Hunter College; he founded the seminars in  
World Religion at Columbia University, and wrote on



103

Wittgenstein and Simone Weil; during the Second  
World War he was prominent in pacifist circles.

£3,000

[143256]

*Large paper copy*

103

**LANG, Andrew (ed.)** *The Blue Fairy Book.*  
London: Longman, Green & Co., 1889

Quarto. Original white and grey boards, titles to spine in  
blue, raised bands to spine, edges untrimmed. With numer-  
ous illustrations by H. J. Ford and G. P. Jacomb Hood. Book-  
plates of Rex Benson, and of Robert and Evelyn Benson.  
Light superficial splits at joint ends, spine a little darkened  
but less so than often, endpapers toned else contents clean;  
an excellent copy.

First edition, number 44 of 113 large-paper copies,  
being the deluxe limited issue of the first in Lang’s se-  
ries of “coloured” fairy books, of which only the first  
four titles (*Blue, Red, Green, and Yellow*) from the series  
of 12 were issued in this deluxe format.

The *Blue Fairy Book* was immediately successful,  
and the series effected a seismic shift in the public’s  
taste for fairytales. Unprecedented in the interna-  
tional scope of its sources, the success of the series  
also owes much “to the devoted work of their illus-  
trator, who ... provided a benchmark in fantasy il-  
lustration” (Grolier).

Grolier Club, *One Hundred Books Famous in Children’s Literature*, 51.

£1,250

[143241]



104

In the rare dust jacket

104

**LANG, Andrew (ed.)** *The Orange Fairy Book*. London: Longmans, Green, and Co., 1906

Octavo. Original orange cloth, spine lettered in gilt, fairy design to front cover and spine in gilt, gilt edges. With the dust jacket. Colour frontispiece and 6 colour plates with tissue guards, 17 black and white plates, illustrations in the text throughout. *The Times* bookseller's ticket to rear pastedown. A fine copy, bright and tight, in very good dust jacket, chipped with closed tears at extremities yet still a nice example.

First edition, first impression, of the tenth of Andrew Lang's *Fairy Books*, gathering folk stories from Africa to Jutland, here a particularly fine copy preserving – most unusually – the original dust jacket, without restoration.

"The series became a landmark in the presentation of traditional tales, for it introduced children to selections of old and new tales of every kind, known and unknown, and from many different sources, at a time when interest in fairy tales was beginning to decline" (Whalley & Chester, p. 141).

Whalley & Chester, *A History of Children's Book Illustration*, 1988.

£2,500

[143082]



105

Substantial account of John Law

105

**LAW, John – LÉMONTEY, Pierre-Édouard.** *Histoire de La Régence et de la minorité de Louis XV. Jusqu'au Ministère du Cardinal de Fleury*. Paris: Paulin Libraire-Éditeur, 1832

2 volumes, octavo (211 × 131 mm). Contemporary blue marbled paper boards, smooth spines ruled in gilt with red labels, edges sprinkled, red silk bookmarkers. Neat ink note to vol. 2 half-title verso ("IV e +"). Spines faded, a little light wear to extremities, binding tight and square; contents generally crisp and clean with the occasional browned leaf and some foxing, closed tears to inner margins of vol. 1 title leaf and 1.1 (only affecting two letters, still legible); overall a very good set in an attractive contemporary binding.

First edition of Lémontey's history, significant as it contains a substantial account of John Law and his system, working in part from materials which are now lost.

Goldsmiths' 27717.

£1,000

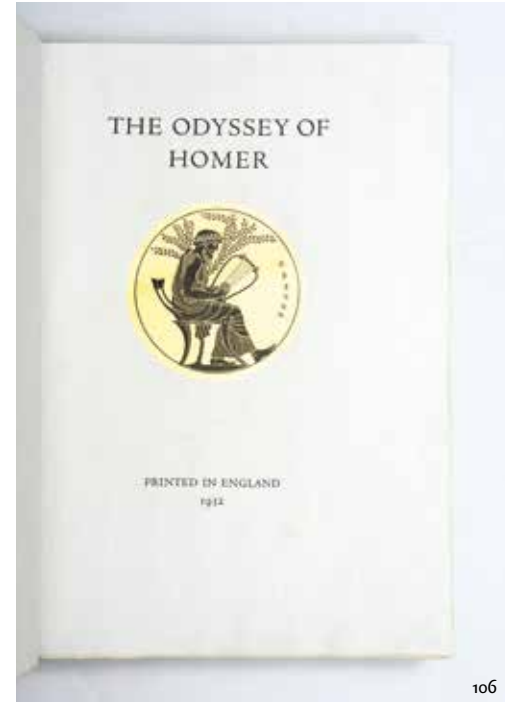
[143312]

Among the most beautiful books ever produced

106

**LAWRENCE, T. E. (trans.); HOMER.** *The Odyssey of Homer*. London: Printed in England, 1932

Quarto. Original black morocco by W.H. Smith, spine lettered in gilt, top edges gilt, others untrimmed. Housed in the original black card slipcase (slightly worn and sometime



106

repaired). 26 woodcut roundels printed in gold and black (with tissue guards). A lovely copy, fresh and clean, retaining the original slipcase.

First and limited edition of Lawrence's translation, one of 530 unnumbered copies.

"Inspired by reading *Seven Pillars of Wisdom*, Bruce Rogers persuaded Lawrence to undertake a new translation of *The Odyssey*. Begun in 1928 and published in 1932, the translation was undertaken during Lawrence's free time while serving in the ranks. It was published in a beautiful edition ... by Emery Walker, Wilfred Merton and Bruce Rogers" (O'Brien). Joseph Blumenthal described it as "among the most beautiful books ever produced" (*Art of the Printed Book: 1455–1955*). O'Brien A141.

£5,750

[142934]

107

**LAWRENCE, T. E. (intro.); DOUGHTY, Charles M.** *Travels in Arabia Deserta*. With an Introduction by T. E. Lawrence. London: Jonathan Cape, 1936





107

2 volumes, large octavo (247 × 184 mm). Contemporary blue crushed half morocco for Hatchards, raised bands, gilt-lettered compartments, blue cloth sides, top edges gilt, others untrimmed, light blue endpapers. Title pages printed in red and black, half-tone portrait frontispiece of Doughty, 8 plates of which 2 folding, 2 large folding coloured maps showing Doughty's routes, illustrations to the text. Spines sunned, sides lightly rubbed and marked, morocco on vol. 2 front board irregularly faded, contents toned, adhesive-marking to endpapers, closed tears to folding map stubs just encroaching on border of images. A very good copy.

New and definitive edition, first impression, in a handsome binding. *Travels in Arabia Deserta*, "an unrivalled encyclopaedia of knowledge about all aspects of nineteenth-century and earlier Arabia" (ODNB), was first published in 1886. T. E. Lawrence was instrumental in having the book republished in 1921, with a new introduction and preface by himself and Doughty, both included in the text here. This edition was published in a format matching that of the 1935 *Seven Pillars of Wisdom*.

O'Brien A017.

£1,250

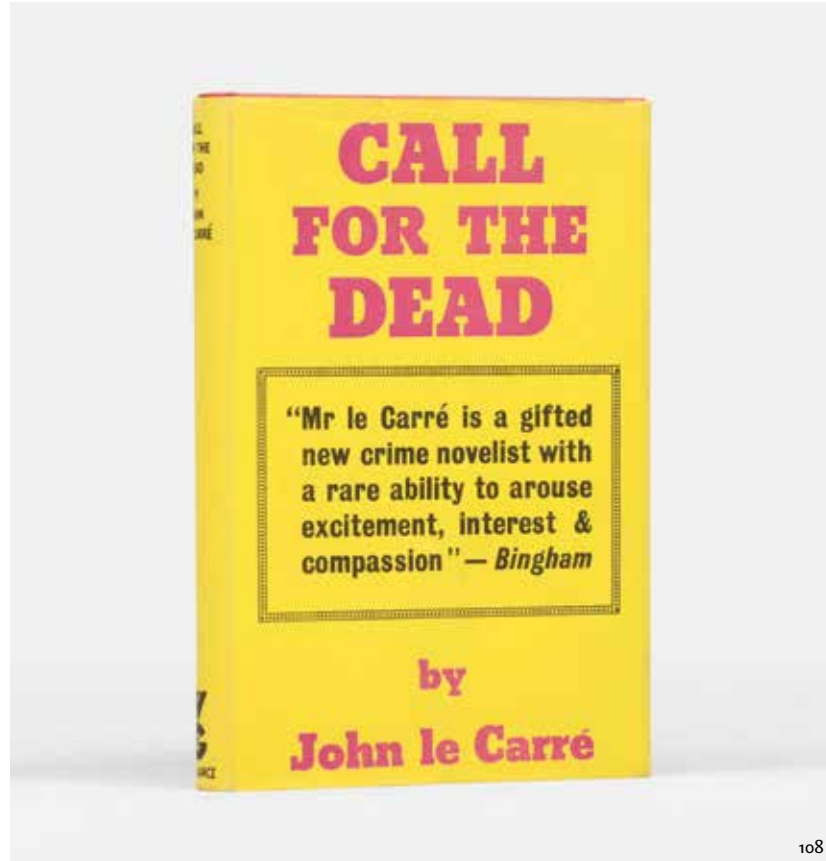
[143518]

*An extraordinarily fine copy*

108

**LE CARRÉ, John.** *Call for the Dead*. London: Victor Gollancz, Ltd, 1961

Octavo. Original red cloth, spine lettered in gilt. With the dust jacket. A fine copy in a fine jacket, price-clipped, yet still an exemplary specimen.



108

First edition, first impression, of Le Carré's first book, and the inaugural appearance of Smiley, rare in such beautiful condition.

£22,500

[140938]

109

**LE CARRÉ, John.** *Smiley's People*. London: Hodder and Stoughton, 1980

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. A fine copy in fine jacket.

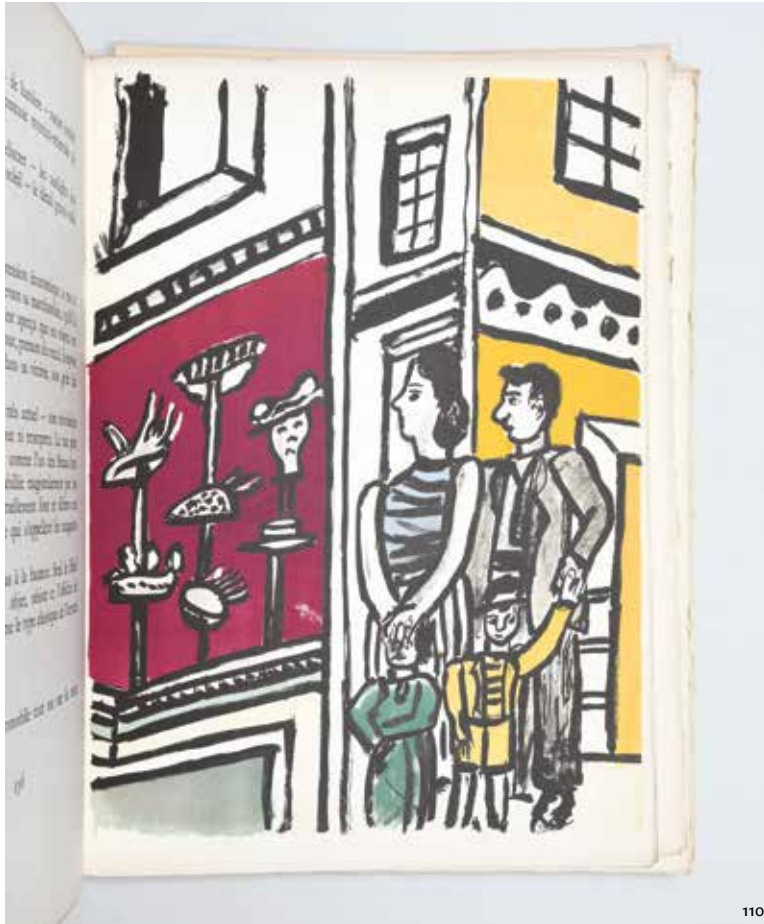
First edition, first impression, signed by the author on the title page. This is the final novel of the Karla trilogy, following *Tinker Tailor Soldier Spy* and *The Honourable Schoolboy*.

£650

[143369]



109



110

Inscribed to the teenage evacuee who was the inspiration for Lucy Pevensie

111

**LEWIS, C. S.** *Christian Behaviour*. New York: The Macmillan Company, 1943

Octavo. Original green cloth, title to spine in black. With the dust jacket. A very good copy indeed in bright cloth, a little faint fingermaking to first and last pages, some scribbling to final leaf and rear pastedown, in the dust jacket, spine panel browned, partial split to spine fold, chips to spine ends and tips, a little rubbing to extremities, not price-clipped, front panel bright, printed on flimsy wartime paper but quite well-preserved.

First US edition, first printing, a compelling presentation copy, inscribed by the author on the front free endpaper to the evacuee schoolgirl, Jill ("June") Flewett, who became the inspiration for Lucy Pevensie in the *Chronicles of Narnia*: "J Flewett from C. S. Lewis 1944". Lewis was an infrequent presenter of books and this is a particularly appealing association.

*Christian Behaviour* was first published in the UK in April 1943, expanded from a series of talks Lewis had given at the BBC. Flewett, who arrived at Lewis's home in August that year, recalled: "I had read the *Screwtape Letters* and, being a good little Catholic at that time, his famous book *Christian Behaviour*, but I didn't know then that Jack Lewis was C. S. Lewis. I had no idea. Two weeks later I saw his books on the shelf, then I made the connection. I realised that this man I was staying with was my literary hero. I didn't know where to put myself. I couldn't look at him or speak to him for about a week".

Flewett was one of several school children who were evacuated to The Kilns during the war. Then just sixteen, she became a "bright spot" in the home, whom Lewis praised as "the most selfless person" he'd ever known. "Mrs. Moore was growing more and more crotchety, and she criticised and abused everyone available from dawn until dusk. Jill Flewett simply took all of this in her stride and never lost her patience. She worked unceasingly at all the menial tasks to which Mrs Moore put her, and Jack and Warnie [Lewis's brother] soon grew to love her as if she were their own daughter. For some reason they nick-named her 'June' and even after she married and became Mrs (later Lady) Clement Freud, she remained a friend to both Jack and Warnie for the rest of their lives. Years later Jack was to model his character Lucy Pevensie after her" (Gresham, pp. 123-124).

After Flewett completed her school exams, she returned to Oxford to help look after Lewis, run the

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**LÉGER, Fernand, & Louis Aragon.** *Mes voyages avec un poème d'aragon et des lithographies de l'auteur*. Paris: Français Réunis, 1960

Small folio. Loose in the original wrappers printed in sanguine and black. 28 lithographs by Léger, 3 double-page black and white (one of these comprising two separate images), 14 single-page black and white, 10 single-page colour. Without the slipcase, spine toned, a few short closed tears to spine ends, light signs of handling. A very good copy.

First edition, number 99 of 250 copies. This posthumously published and beautifully produced work, the plates lithographed by the leading Parisian firm of Moulrot under the supervision of the artist's widow, Nadia Léger, is accompanied by Aragon's lengthy poetical tribute. It comprises Léger's vibrant impres-

sions of America, London, Spain, Zurich, Berlin, France, Prague, and Paris.

"Almost sixty years after the publication of Baudelaire's landmark text 'The Painter of Modern Life,' Fernand Léger threw himself into the urban environment, taking in, with close attention and pleasure, the metropolis's spectacle and speed, qualities, it must be noted, that had vastly multiplied since the poet's day. Like Baudelaire, Léger found the essence of the modern in the city, and, as a latter-day incarnation of the 'painter of modern life,' he translated modernity into visual form" (Lanchner, p. 73).

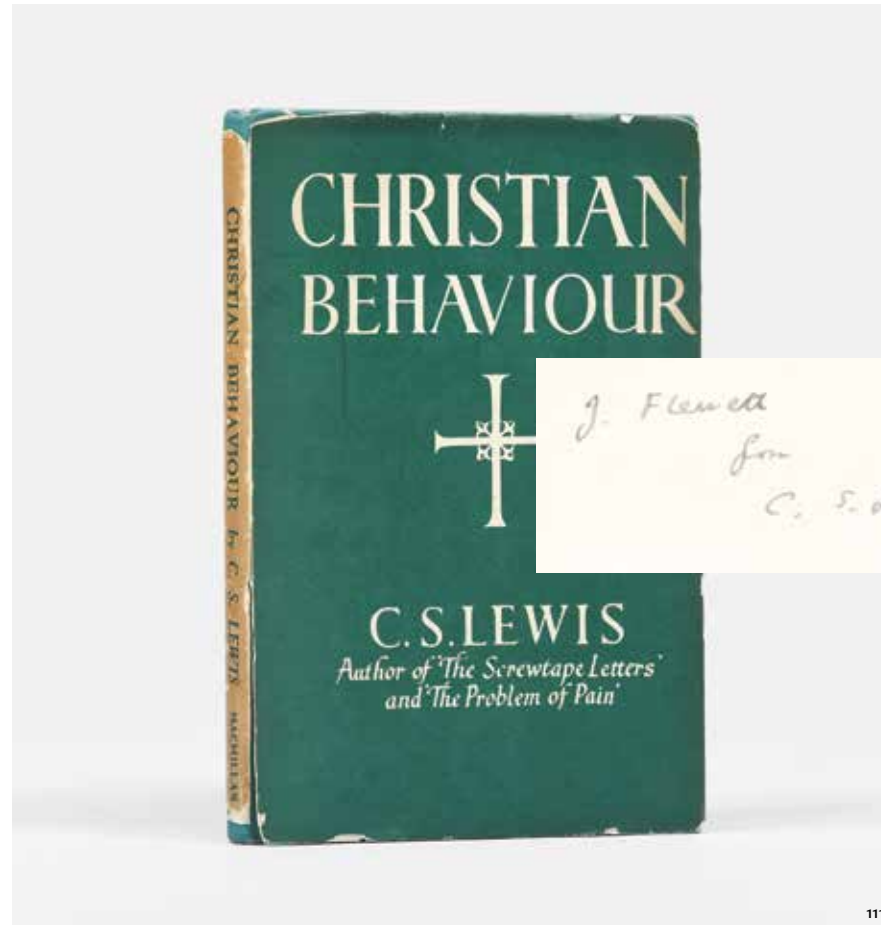
Jodi Hauptman in Carolyn Lanchner, ed., *Fernand Leger*, MoMA 1998.

£2,000

[141242]

house, and manage their flock of hens, while Mrs Moore became increasingly bed-bound. Flewett remained at The Kilns until January 1945, postponing her RADA entry for two years to assist Lewis and Mrs Moore. “Despite the obvious advantage of her presence for his own work, in September of 1944 Lewis wrote to Jill’s mother... urging her to invoke parental authority to bring Jill ... home and begin her studies at RADA: ‘Every argument which my mind brings against this conclusion I regard as a temptation – a keen temptation, because when June goes the only bright spot in [our] domestic prospect goes with her. But putting ourselves out of it, I think she ought to go. From the point of view of her career she is wasting her time by staying: she is not getting chances to make friends and I think she is working too hard. I have told her that this is my view; and since, in talking to June it is no use to appeal to selfish motives... I told her she had a duty to you and her father in the matter. June’s own view is simply and definitely that she will not leave here of her own free will: only if she is made to! The decision obviously rests with you and Mr Flewett’” (Van Leeuwen, p. 227). After Flewett eventually agreed to leave, Lewis wrote, “I have never really felt anything like her unselfishness and patience and kindness and shall feel deeply in her debt as long as I live”. Warnie noted in his diary: “our dear, delightful June Flewett leaves us tomorrow ... She is not yet eighteen, but I have met no-one of any age further advanced in the Christian way of life ... from a personal, selfish point of view I shall feel the loss of June very keenly: for in addition to her other virtues, she is a clever girl, and with her gone, it means that when J[ack] is away, there is no-one else to talk to in the house” (ibid., p. 237). Lewis funded her RADA place in gratitude, and one of the very few films Lewis and his brother attended was *The Woman in the Hall*, in January 1948, in which Flewett appeared under the name Jill Raymond.

The origins of *The Lion, The Witch, and the Wardrobe* lay partly in the arrival of the evacuees at The Kilns. Lewis noted, “I never appreciated children until the war brought them to me”, but after the first evacuees arrived at The Kilns in 1939, he began to write a story “which was then abandoned and put in a drawer. ‘This book is about four children whose names were Ann, Martin, Rose and Peter. But it is most about Peter who is the youngest. They all had to go away from London suddenly because of Air Raids, and because Father, who was in the army, had gone off to the war and Mother was doing some kind of war work. They were sent off to stay with a kind of relation of Moth-



er’s who was a very old professor who lived all by himself in the country” (Duriez, p. 179). When Lewis picked up the story again in 1949, he swapped the name Peter to the eldest child, but retained the focus of the story on the youngest, now inspired by Flewett and named Lucy for his god-daughter. Though Lewis sent Flewett a copy of *The Lion, The Witch, and the Wardrobe* when it was published in 1950, she did not realise the connection with Lucy Pevensie until 2002, when Douglas Gresham, Lewis’s stepson, wrote to her to say, “I suppose you know that you were the prototype for Lucy”. Lewis may have also named the character of Jill Pole in *The Silver Chair* and *The Last Battle* after Flewett, in acknowledgement of the effect she had on his life at that time. Flewett, Lewis, and Warnie

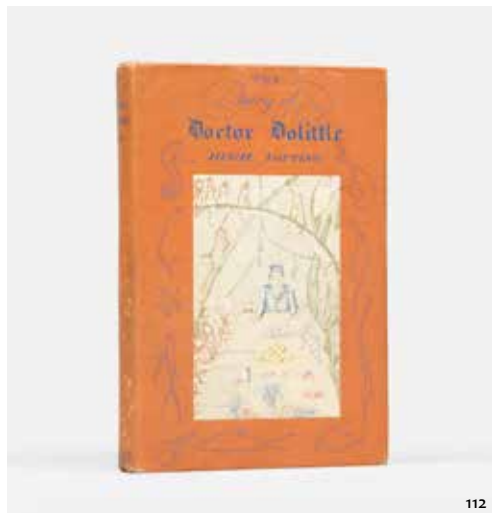
stayed in touch, visiting and corresponding, for the rest of their lives.

Devin Brown, *Inside Narnia: A Guide to Exploring The Lion, the Witch and the Wardrobe*, 2005; June Flewett, interview in *The Telegraph*, 11 December 2005; Douglas Gresham, *Jack’s Life: The Life Story of C. S. Lewis*, 2005; Mary Stewart Van Leeuwen, *A Sword between the Sexes?: C. S. Lewis and the Gender Debates*, 2010.

£12,500

[143321]





112

**112**  
**LOFTING, Hugh.** *The Story of Doctor Dolittle.* New York: Frederick A. Stokes, 1920

Octavo. Original orange boards, titles to spine and upper board in blue, pictorial illustration to upper board, decorative endpapers. With 11 full-page illustrations, with a further 22 in text. Corners and ends of spine lightly bumped and rubbed, minor soiling to boards, a very attractive copy.

First edition, first printing, of the first title in the Doctor Dolittle series, the basis for several film adaptations.

£750 [143491]

**113**  
**LONDONDERRY, Charles William Vane, third marquis of.** *Narrative of the Peninsular War, from 1808 to 1813.* London: Henry Colburn, 1829

2 volumes, octavo (212 × 130 mm). Mid-19th century red morocco, spine with five raised bands, gilt-lettered direct in the second and fourth compartments, the remainder with trailing foliate decoration at the corners enclosing a lozenge of fleurons, oblique milled roll to each raised band, sides with frame of paired gilt fillets enclosing concentric panels of foliate and dog-tooth rolls, large blind arabesque block to centre, pretty gilt edge roll, blind foliate turn-ins, pale primrose-yellow coated endpapers, gilt edges. Large hand-coloured folding map of Spain and Portugal from the original by Br.-Gen. Charles Stuart, 6 folding maps and plans, all engraved by Sidney Hall, 21 folding statistical tables giving orders of battle, dead, wounded and missing. Gift inscription in volume I. An excellent set in a very smart binding.



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First octavo edition of this important peninsular history, handsomely bound, following the two quarto editions of the preceding year; the appendix, comprising “communications from some of [my] brother officers”, appears here for the first time.

Bruce 3463 (1828 edition).

£1,500 [140389]

**114**  
**MALTHUS, Thomas Robert.** *An Essay on the Principle of Population.* London: for J. Johnson by T. Bensley, 1806

2 volumes, octavo (211 × 128 mm). Contemporary tree calf, red morocco title and volume labels, speckled edges. Other than the most trivial spots of rubbing to binding and very faint foxing to contents, a genuinely fine copy.

Third edition, in an extraordinarily fresh contemporary binding, the first edition to be published in two octavo volumes, the format which was to remain the standard in Malthus's lifetime.

This third edition has important alterations and additions, particularly the appendix, in which Malthus replied to some of his many critics; it follows the first edition of 1798 in a single octavo volume, and the revised second edition in quarto in 1803.

Malthus's treatise on population is one of the most important and influential works in the history of economic thought, and the foundation text of modern demography. “For today's readers, living in a post-Malthus era, the world's population problems are



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well known and serious, but no longer sensational. It is difficult therefore to appreciate the radical and controversial impact made by the *Essay* at the time of publication. It challenged the conventional notion that population growth is an unmixed blessing. It discussed prostitution, contraception, and other sexual matters. And it gave vivid descriptions of the horrendous consequences of overpopulation and of the brutal means by which populations are checked” (ODNB). Despite its unpopularity with liberal critics, Malthus's principle of population became accepted as a central tenet of classical political economy and Charles Darwin acknowledged Malthus's influence in the development of his theory of natural selection.

Provenance: the library of the Conservative politician Sir Michael Robert Shaw-Stewart (1826–1903), with his engraved armorial bookplates to the front pastedowns of both volumes, imposed over the earlier engraved armorial bookplates of Sir John Shaw-Stewart, Fourth Baronet of Greenock (1740–1812).

Einaudi 3689; Goldsmiths' 19210; Kress B5067.

£7,000 [142661]

**Mandela signs mementos of the struggle for an old ANC comrade**

115

**MANDELA, Nelson.** Signed ANC and Robben Island documents. South Africa: 1963–1993

Five documents: two certificates, a handbill and a contemporary photostat of a four-page leaflet on two sheets. All with traces of adhesive residue verso where previously mounted in an album, other minor faults noted below with full descriptions.

Five pieces of documentation, each signed and dated by Nelson Mandela at the request of his old African National Congress comrade and fellow convict at Robben Island, Natvaral “Nattoo” Babenia (1924–1999).

Babenia was recruited as a saboteur in the early days of the ANC’s armed wing, uMkhonto we Sizwe (MK) – The Spear of the Nation – co-founded by Mandela in 1961. This is an unusual and highly desirable group of signed documents, evoking Mandela’s association with the ANC’s struggle: the underlying, perhaps inevitable, violence, the enduring comradeship under hardship, and the idealistic striving for a lasting, meaningful improvement for the nation.

Durban-born Babenia’s career encompassed the national liberation struggles of both India and South Africa. Faced by economic hardship, his family returned to India in 1936. There Babenia became involved in the nationalist cause, playing an active role in the Indian Congress movement in Baroda, where he was imprisoned on several occasions. On his return to Durban in 1949 he joined the National Indian Congress as a district organiser, also working as a journalist with the influential, and later proscribed, newspaper *Indian Opinion*. In 1962 he was recruited to MK by Ronnie Kasrils, a member of the founding cadre, and was involved in a number of successful operations before he was arrested, along with many other activists, on the testimony of an informer. Failing in his attempt to be repatriated to India, he was sentenced to 16 years on Robben Island.

The pieces here were all signed on 23 April 1993, on the occasion of Mandela being awarded an Honorary Doctorate in Law by the University of Natal, when the two veterans met in the waiting lounge before the ceremony. The group comprises two ANC leaflets, together with a pair of educational certificates awarded to Babenia on Robben Island. It perhaps challenges the retrospective “beatification” of Mandela, that at a time when he was striving for a peaceful transition to majority rule, he was willing to put his name, liter-



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ally, to documents of the violent past. But in doing so he was resisting the temptation to rewrite his own personal history, and the history of his country, recognising the role that armed resistance had played in reaching that pivotal moment.

- i) An original handbill “Listen, White Man”, docketed in ink at top: “Copy of Circular placed under front doors of homes in Lamontville on 6/5/63”. Issued in the aftermath of murders in the Transkei, the flyer insists that political violence is the inevitable result of apartheid, and that violence will increase until the system ends. Lamontville is Durban’s oldest black township, founded in 1934 in an attempt to co-opt the African middle class. Toned, hole-punched at left margin, light peripheral chipping and nicking; the text still clear and legible.
- ii) A photostat copy of a bifold leaflet written by Paul Trewhela, editor of the MK journal, *Freedom Fighter*, in 1963 at the time of the break between the ANC and Potlako Leballo’s Pan Africanist Congress. It is reproduced on two sheets, showing inside and out, both docketed as if perhaps for use as exhibits in evidence. Cover “title” “Umkhonto we Sizwe The A.N.C Spearheads Revolution. Leballo? No! Amandla Ngawethu [Power to the People]”. Both sheets faded almost to illegibility, and with marginal discoloration and aligning staple holes in the top

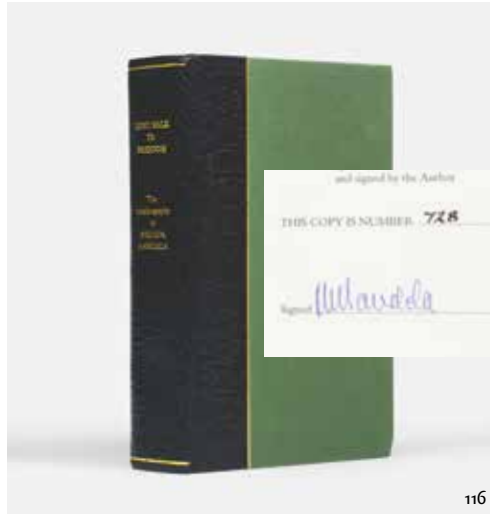
left corner; the first docketed “EXH ‘BE’” in ink, the second “BE” in ink with a couple of pencil crayon crosses.

- iii) Two documents made by and for the prisoners on Robben Island. Mandela had called for “the atmosphere of a university [to] prevail here on the island” (Hutton, p. 66), and these two hand-printed certificates, awarded to Babenia by educational societies established by the inmates, are reflective of his success in achieving that end. The first was presented by the Robben Island Academy of Fine Arts for Babenia’s artwork of the River Seine, ranked second in their exhibition on 4 March 1973; the second is for the Robben Island Institute of Education Council Literary Award first prize for “the most outstanding Short Story at the Open Level of the 1974 literary competition”, 24 March 1974. Both certificates are signed as chairman of the Education Committee by Sedick Isaacs, who was imprisoned as a Category D prisoner for 12 years in 1964 for sabotage, other signatories include two PAC prisoners Vusi Nkumane, and Josiah Makofane. Both items slightly creased, the first with a little damping at the bottom edge, some consequent crumpling and a few minor edge-splits.

Barbara Hutton, Robben Island: *Symbol of Resistance*, 1994.

£9,750

[141520]



116

**116**  
**MANDELA, Nelson.** *The Long Walk to Freedom.* London: Little, Brown and Company, 1994

Octavo. Original black quarter morocco, green cloth sides, spine lettered in gilt, map of South Africa to endpapers. With numerous photographic illustrations. Trivial nick at head of front joint and peripheral bumping; a near-fine copy.

First UK edition, signed limited issue, number 724 of 1,000 copies signed by Mandela. Mandela's autobiography met with international acclaim upon its publication, with the South African edition slightly preceding this.

£3,500

[142252]

*Presented by the future governor of Hong Kong to the commander-in-chief, China station*

**117**

**MAY, F. H.** *Yachting in Hongkong. A Retrospect, with some Hints on small Yacht Racing.* Hong Kong: South China Morning Post, Limited, 1905

Octavo. Original purple fine oblique-grain cloth, gilt-lettered spine and front cover, blind panelling to both covers, dark brown-coated endpapers. With 3 half-tone portraits, 29 similar plates of yachts (with tissue guards), 2 folding tidal charts. Binding variably sunned, foot of front cover mottled. A very good copy, clean and sound.

First and sole edition, rare; presentation copy from the author, inscribed on a preliminary blank, "G. H.



"Payne." "Dart." "Stella."  
 Club Race.

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U. Noel from the Author, 1905". An excellent provenance: Admiral Sir Gerard Uctred Noel (1845–1918) was Commander-in-Chief, China Station, 1904–06, and had a long and distinguished career. The author, Sir Francis Henry May (1860–1922), was later governor of Hong Kong (1912–1918).

Noel joined the service as a cadet in 1858, was a sub-lieutenant on the China Station in 1862, and commanded a naval brigade in the capture of Kumasi during the Second Anglo-Ashanti War (1873–74). Promoted commander, he won the RUSI gold medal for his work on naval tactics (1875) and was executive officer on the royal yacht HMY Victoria and Albert in 1878. Noel ended his career as Commander-in-Chief, The Nore (1907) and as Admiral of the Fleet (1908).

This is an excellent history of yachting in Hong Kong which, the author admits in his preface, "owing to the lack of records I have had some considerable difficulty in compiling". It begins in 1849 and covers both the Hong Kong Corinthian Sailing Club and the Royal Hong Kong Yacht Club. There are chapters on "Some Hints for Beginners in Small Yacht Racing" and "Cruising and Cruiser Races". The six appendices include "Use of Blue Ensign", a list of members in 1869, winners of various challenge cups, list of yachts at the Hong Kong club in 1905, and tide charts and notes. An online search of institutional libraries cites

5 locations only (British Library, Scotland, National Maritime Museum, Smithsonian, Peabody Essex).

Not in Toy.

£1,250

[141938]

**118**

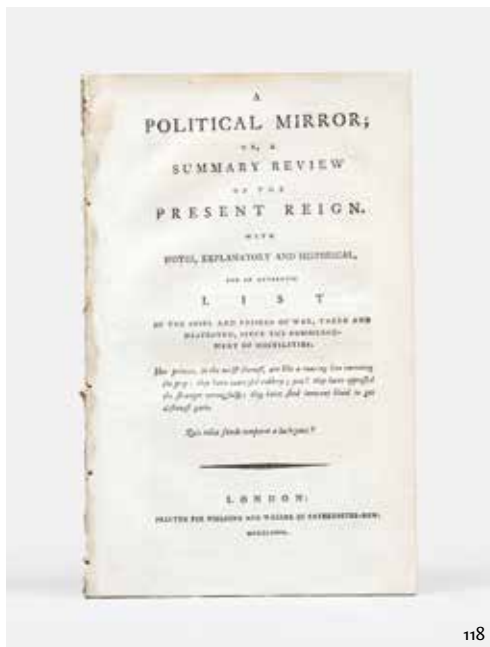
**MILES, William Augustus.** *A Political Mirror; or, a Summary Review of the Present Reign.* London: Printed for Fielding and Walker, 1779

Octavo (201 × 127 mm), 70 pp. Disbound. Light browning, else very good.

First edition of this scarce and desirable piece of Americana.

Miles ran away from school as a boy; he visited America in the 1760s, returning in 1770 to work briefly at the Ordnance office, whose employ he left and whose corruption he exposed in his *Letters to Selim*. Having obtained a position in the Royal Navy through the influence of David Garrick, he served under Rodney in the West Indies during the War of Independence, he was in Newfoundland in 1779 and was a prisoner of war in St. Lucia two years later. Later he moved to the continent, to Belgium and France, certainly in the latter period operating as a spy, perhaps in government employ or perhaps as a freelance





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seeking “interest”. He was known in Paris during the Revolution and met a number of the leading figures, including Lafayette whom he had previously encountered during his American adventures. He was rewarded for his efforts by Pitt with an annuity but was to lose this for later criticism of the ministry. In later life he moved towards a more radical stance, supporting Sir Frances Burdett’s candidacy, and being forced to leave London political circles due to his attacks on the Prince Regent’s profligacy. He died in Paris in 1817 whilst researching a history of the Revolution.

In the present work Miles is highly critical of Mulgrave and Bute, contrasting them to their detriment with the earlier ministry of Pitt the Elder. Wilkes is praised for having “exhibited another instance to the world of the animating superiority of our free constitution.” The second part of the essay deals at length with the origins of the war with America in government mismanagement: “Both houses of legislature were prodigal in their abuse of the Americans, whom they stigmatised as cowards and blockheads. Allowing the stigma to be just, it is a reflection on the wisdom and magnanimity of this country to have sued those very cowards and blockheads for a peace, after a contest of four years, in which the strength of this country had been in vain exerted to subjugate them. We are now attacked by France and Spain, deserted



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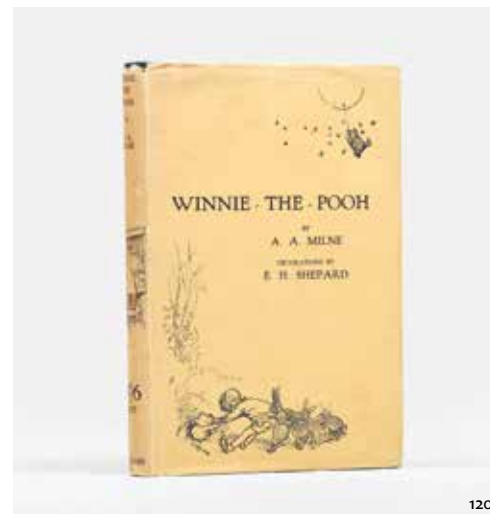
by Portugal, menaced by Holland, dispossessed of the continent of America, and not only deprived of the affections of three millions of people, and of their commerce, but compelled to contend against their power, at the inconvenient and expensive distance of three thousand miles”, and further commenting on the incompetence of the present attempts by Lord North to “recover by violence, what had been lost by folly and oppression”. As a demonstration of the ineffectiveness of North’s policy he appends a three-page list of ships “lost, taken or destroyed between the Years 1775 and 1779 by the French and Americans.”

Just eleven institutional copies located worldwide for this first edition; the second edition of the following year omits the list of ships. Unusually solely the BL copy is located in the UK, the rest in the US – Huntington, Lilly, JCB, NYHS, Yale, Society of the Cincinnati, Clements and a few outliers. In commerce, the only copy listed at auction is Anderson Galleries, 1926 in The Fine Historical Library of Dr. George C. F. Williams, Hartford, Conn.

Adams 79–77a; Howes P41; Sabin 63789.

£850

[143439]



120

119

**MILNE, A. A.** *When We Were Very Young.* New York: E. P. Dutton & Co., 1924

Octavo. Original red cloth, spine and front cover lettered in gilt, pictorial endpapers, top edge blue. With the dust jacket. A fine copy, in good jacket, lightly stained at foot, some chipping and tears at extremities repaired with tape on verso.

First US edition, first printing, trade issue. *When We Were Very Young* was published in London on 6 November 1924 and in New York on 20 November.

£1,000

[143291]

120

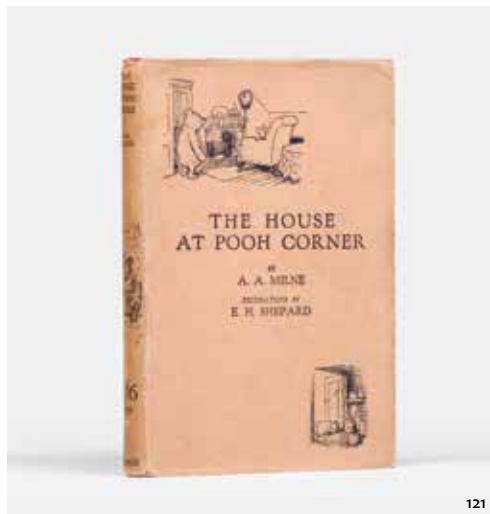
**MILNE, A. A.** *Winnie-the-Pooh.* London: Methuen & Co. Ltd, 1926

Octavo. Original green cloth, spine lettered in gilt, gilt vignette to front cover within ruled border, yellow map endpapers, top edge gilt. With the dust jacket. Illustrated by Ernest H. Shepard. Ink ownership inscription of Marian Norris Elye dated 1926 to half-title. A very nice copy, with bright cloth, two slight marks to front cover, minor foxing to fore-edge, top margins a little cockled with old faint stain, else internally clean and fresh. A very good copy indeed in the bright jacket, spine mildly toned, pale old mark to head of front panel, still a lovely example.

First edition, first impression, of this much loved children’s classic, Milne’s first collection of stories featuring the famous bear.

£4,500

[143557]



121

**121**  
**MILNE, A. A.** *The House at Pooh Corner*. London: Methuen & Co. Ltd, 1928

Octavo. Original pink cloth, spine lettered in gilt, vignette in gilt to front cover within a single gilt rule border, top edge gilt, pink illustrated endpapers. With the dust jacket. Illustrated throughout by Ernest H. Shepard. Corners gently bumped, the binding otherwise bright and firm, internally clean, hinge cracked but firm after half-title, first gathering a touch proud. A very good copy in the very good jacket, light chipping to corners, spine panel a little darkened, a little rubbed.

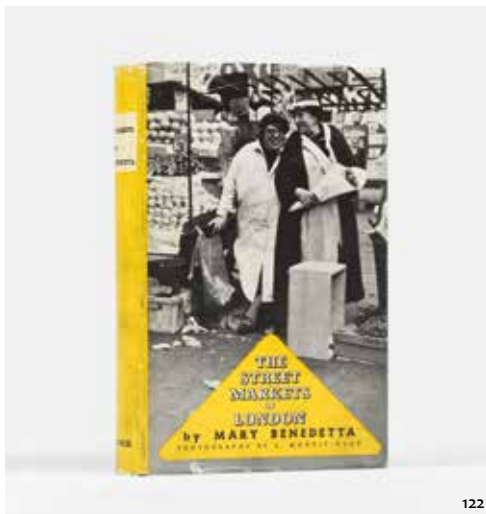
First edition, first impression, of the final *Pooh* book, and with the first appearance of Tigger. Milne had bought his son a stuffed tiger, “Tigger”, and told Shepard that he was longing to see the illustrations for this new character, who would become one of the author’s most popular creations.

Published on 11 October 1928, *The House at Pooh Corner* was received by critics with a delight tinged by sadness. “*The Times Literary Supplement* congratulated Milne on avoiding ‘the temptation to repeat his successful formula mechanically’, though it was ‘sad to see the stories end’” (Thwaite, p. 336).

Thwaite, A. A. Milne: *His Life*, 1990.

£1,500

[140409]



122

**122**  
**MOHOLY-NAGY, Laszlo (photographer); BENEDETTA, Mary.** *The Street Markets of London*. Photography by L. Moholy-Nagy. London: London, John Miles, Ltd, 1936

Quarto. Original cream cloth, spine lettered in red. With the photographic dust jacket. Frontispiece and 63 plates from photographs by Moholy-Nagy. Faint partial toning to free endpapers. A beautiful copy in the jacket that is lightly rubbed along the edges with some nicks and short splits.

First edition, first impression, distinctly scarce in the jacket.

£750

[143373]

*One of the great translations of the Elizabethan age*

**123**  
**MONTAIGNE, Michel de.** *Essays*. London: Printed by Melch. Bradwood for Edward Blount and William Barret, 1613

Folio (288 × 186 mm). Contemporary calf, rebacked preserving the original backstrip, titles in gilt to renewed red sheep spine label, raised bands, central diamond of foliate motifs in gilt to boards, red edges. Engraved portrait of Florio, wood-engraved opening initials, headers, and cul-de-lampe. Early ink annotations to front pastedown; later ink ownership inscription of John Darby to title. Sometime restored, tips a little bumped, light scuffing to front board, without the last blank, discreet repairs to top corner and bot-



tom margin of title and to top corner of rear free endpaper, occasional light water staining to bottom corners; still, a very good copy.

Second edition, based on John Florio’s translation of 1603, of Montaigne’s *Essays*, which were first published in French in 1580–88, and were “the basis of the philosophical expansion of the 17th century ... [and] the foundation of the English essay” (Harvey & Heseltine, pp. 492–3).

“Florio’s extraordinary skill in the use of alliteration, his ability to embroider and amplify the French original through the addition of English synonyms, his sense of rhythm, his art of turning French proverbs and expressions into idiomatic English equivalents, and his experimentation with new-formed English words (such as ‘conscientious’, ‘endear’, ‘efface’, ‘facilitate’) made his Montaigne one of the great translations of the Elizabethan age. The work was a source of inspiration for such as Ben Jonson, Sir Walter Raleigh, John Webster, and Shakespeare” (ODNB).

ESTC S111840.

£5,750

[143191]

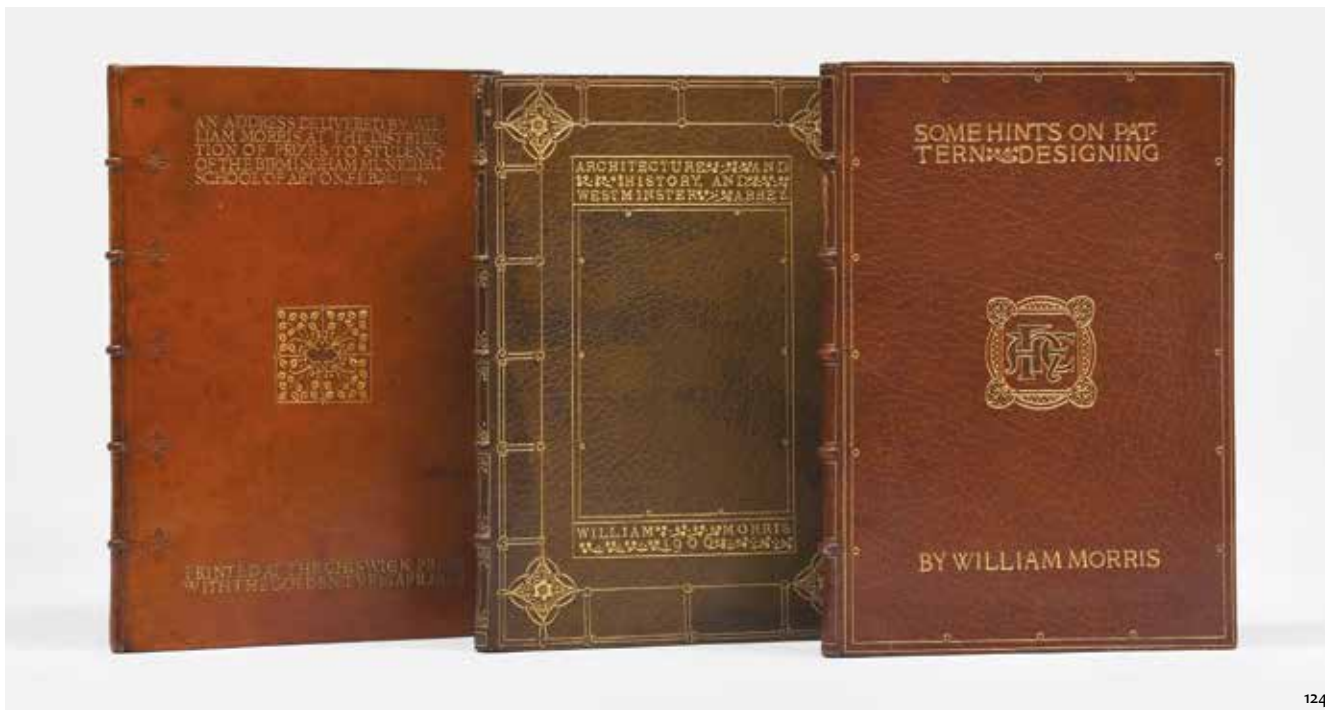


123

124

**MORRIS, William.** A finely bound collection of his lectures. London: Printed at the Chiswick Press for Longmans & Co., 1898–1900

3 works, octavos. i) *An Address Delivered by William Morris* (1898): (208 × 138 mm), pp. 26. Contemporary brown calf, spine lettered in gilt with raised bands tooled in blind, tooling extending in darts onto boards with trifoliate ends, front board lettered in gilt with central square foliate vignette in gilt, initials seemingly removed from very centre, board edges and turn-ins ruled in gilt, binder's signature dated 1901 to foot of rear turn-in, green endpapers, edges gilt. ii) *Some Hints on Pattern-Designing* (1899): (203 × 140 mm). Contemporary brown morocco, spine lettered in gilt in compartments with raised bands, double rule frame tooled in gilt to boards, titles and central onlaid green morocco monogram and leaf detail within circular design in gilt to front board, board edges and wide turn-ins tooled in gilt, binder's signature dated 1903 to foot of rear turn-in, edges gilt. Neatly signed in pencil by the binder to the front free endpaper. iii) *Architecture and History and Westminster Abbey* (1900): (202 × 140 mm). Contemporary crushed green morocco, spine in compartments with raised bands, lettered and tooled in gilt with trifoliate pattern, rope style frame tooled to boards in gilt with celtic knot cornerpieces, central panel within frame to front board tooled in gilt with foliate and dot work pattern,



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board edges ruled in gilt, turn-ins tooled in gilt with frame and cornerpieces to mimic boards, edges gilt. Minor rubbing to board edges, offsetting to endpapers, else contents clean and fresh; a lovely set in near-fine condition.

First editions, printed in the Golden type Morris designed for the Kelmscott Press, each hand-bound in a beautiful arts and crafts bindings by Arthur E. Holloway (b. 1875) of the Birmingham School of Art. The School was closely associated with Morris's design aesthetic, which is reflected in these bindings.

*An Address Delivered by William Morris* (1898) was given at the Birmingham School of Art while Holloway was a student there. Morris urged the students to embrace and nurture "the pleasure of creating beautiful things, which is the greatest pleasure in the world" (p. 25). The other two works, *Some Hints on Pattern-Designing* (1899) and *Architecture and History and Westminster Abbey* (1900) likewise emphasise aspects such as functionalism and simplicity, highlighting natural materials and organic forms. *Some Hints on Pattern-Designing*, delivered at the Working Men's College on 10 December 1881, "summarizes succinctly views which would apply equally well to any branch of applied art" (ibid.). *Architecture and History and Westminster Abbey*

(1900) is a collection of the lectures given by William Morris before the Society for the Protection of Ancient Buildings in July 1884 and July 1893.

Holloway studied at the School of Art under Arthur Gaskin, who worked with both William Morris and Edward Burne-Jones, and helped perpetuate Morris's ideals. As Walter Crane wrote of Morris's far-reaching aesthetic philosophy, "if it has not turned all British craftsmen into artists or all British artists into craftsmen, it has done not little to expand and socialise the idea of art" (PMM 367). Holloway went on to study in London and was listed in the census of 1901 as a bookbinder and student in Marylebone. It was at this time that he bound the present three works. He exhibited his leather book boxes and jewellery caskets at the Arts & Crafts Exhibition Society exhibitions of 1906 and 1909, before returning to Birmingham by 1911 to work for his family business as a leather goods manufacturer, continuing to do so well into the 1930s.

£4,500

[143282]





125

**125**  
**MORRISON, Toni.** *The Bluest Eye.* New York: Holt, Rinehart and Winston, 1970

Octavo. Original blue cloth-backed grey boards, titles to spine in silver. With the dust jacket. Light fading to spine ends, very faint foxing to book block edges and endpapers, occasional creasing to top outer tips, a very good copy in the bright, price-clipped, jacket with a little creasing to spine ends and flap edges, short closed tear to foot of front panel.

First edition, first printing, of Morrison's highly influential debut novel, in notably attractive condition. *The Bluest Eye* "cut a new path through the American literary landscape by placing black girls at the center of the story" and its lasting importance was recognised when Morrison received the Nobel Prize for her contributions to literature in 1993 (*The New Yorker*, 27 January 2020).

Morrison wrote *The Bluest Eye* whilst working as a senior fiction editor at Random House and woke at 4 am each morning to write. It was favourably reviewed upon release in *The New York Times* by John Leonard, who praised Morrison's writing style as being "a prose so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry" (*The New York Times*, 13 November 1970).

£1,500

[143251]



126



126

**Signed copy in the dust jacket**

**126**  
**NEVINSON, C. R. W.** *Modern War Paintings.* London: Grant Richards Limited, 1917

Tall quarto. Original green cloth-backed boards, titles printed in black to paper spine and front board labels, top and bottom edges untrimmed. With the dust jacket. Colour frontispiece with captioned tissue guard, 24 monochrome plates. Spine sunned and a little rubbed, the binding otherwise bright, front hinge starting but firm, slight toning to free endpapers, internally clean and untuned. A very good copy in the very good jacket, sunning and wear to extremities, 25mm hole to front panel from a neatly excised price.

First edition, first impression, signed by the artist in pencil below the frontispiece; scarce in the jacket. He was in France and Flanders during the First World War, before illness led to his military discharge in 1916. "From 1915 he executed and exhibited several harshly emotive images of the war in a futurist idiom" (ODNB).

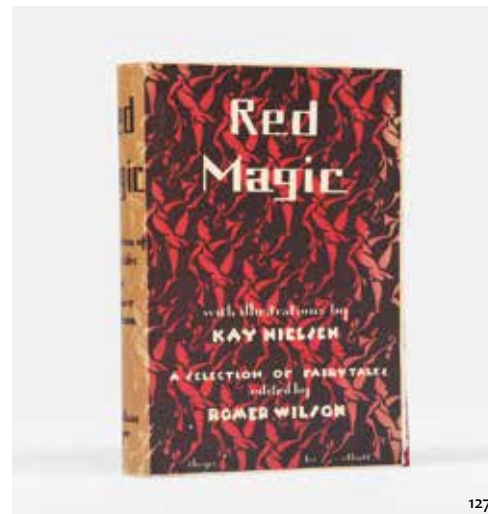
£2,500

[141751]

**With the very uncommon jacket**

**127**  
**NIELSEN, Kay (illus.); WILSON, Romer (ed.)** *Red Magic.* A Collection of the World's Best Fairy Tales from All Countries. London: Jonathan Cape, 1930

Octavo. Original red cloth, spine lettered in gilt, publisher's device to rear panel blocked in blind, top edge red. With the



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dust jacket. Colour frontispiece and 7 colour plates, 50 full-page illustrations and various vignettes to text, all by Kay Nielsen. Flyer for the November–December 1930 Kay Nielsen exhibition loosely inserted. Very light bowing to covers, else a fine copy, in jacket which is lacking its front flap, yet in other respects is a very good example, with spine panel lightly sunned.

First edition, first impression – preceding the first US edition by a year – of the final work that Nielsen was to fully illustrate, in the very uncommon dust jacket. *Red Magic* is the last in a series of three collections of fairy tales arranged by Florence Wilson, using her pseudonym Romer Wilson.

£2,250

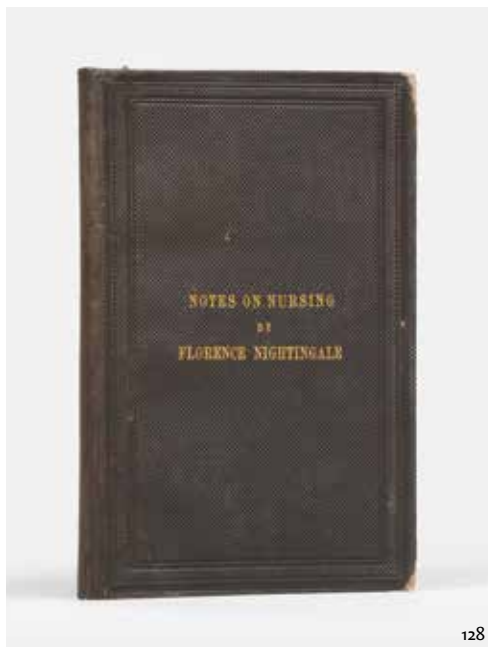
[143244]

**128**  
**NIGHTINGALE, Florence.** *Notes on Nursing.* London: Harrison, bookseller to the Queen, [1860]

Octavo. Original charcoal medium-fine bead-cloth, front cover lettered in gilt, panel of four blind rules to both covers, yellow advertisement endpapers. Neatly rebeked to style, a little rubbed, the corners through, narrow strip of the endpapers renewed, a near match, no loss of text, a very good copy.

First edition, early state, of this landmark text on nursing; with an interesting medical provenance, being the copy of William Llewelyn Parry-Jones (1935–1997), clinician, teacher, and distinguished historian of psychiatry, considered a leading authority on the consequences of traumatic experience on young people and the history of eating disorders. His ownership signature is on the front pastedown in blue ink.

Parry-Jones was the Professor of Child and Adoles-



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cent Psychiatry at the University of Glasgow (1987–97) and founder of the Glasgow Trauma Consultation Group. His best-known work, *The Trade in Lunacy: A Study of Private Madhouses in England in the Eighteenth and Nineteenth Centuries* (1972), was an important contribution to the social history of psychiatry.

Originally published six months before the opening of the Nightingale School at St Thomas's Hospital in London in June 1860, *Notes on Nursing* was not intended to be a textbook per se but as a book of hints for those nursing in the hospital ward and in the domestic sick room. Nightingale provides practical descriptions of the nurse's duties in supplying her patient's needs, and "indicated a new and more responsible role for nurses, one that required proper training and medical knowledge" (Hook & Norman, p. 260).

In light of his detailed examination of more than 100 copies of *Notes on Nursing*, Victor Skretkovicz has argued for the use of the term "group" rather than "issue" when discussing the differences: "where virtually all copies examined are made up of different combinations of sheets in many varying states, a rather more neutral term is required. This binding together of mixtures of sheets in different states occurs almost immediately, possibly within hours of beginning production. Given the considerable number of different states of each inner and outer forme

in every sheet, the idea of attempting to establish with certainty any specific 'issue' of *Notes on Nursing* beyond the first is utterly impractical" (pp. 29–30). This copy corresponds with his Group 9 of the 32 that he distinguished. While the earliest endpapers are blank, those subsequent bear printed advertisements, with at least eight distinct settings. The pale yellow endpapers of the present copy are in an early state: in the second setting of type, in the first state. Textually, it has the main characteristic of group 9 as listed by Skretkovicz (the missing signature letter 'D' at page 33).

Cushing N99 ("another issue"); Garrison & Morton 1612; Grolier, *One Hundred Books Famous in Medicine*, 71; Heirs of Hippocrates 1007; Hook & Norman 1600; Osler 7737; Victor Skretkovicz, "Florence Nightingale's *Notes on Nursing*: The First Version and Edition", *The Library*, Sixth Series, Volume 15, Issue 1, March 1993, pp. 24–46.

£1,500

[140092]

Signed by Nightingale

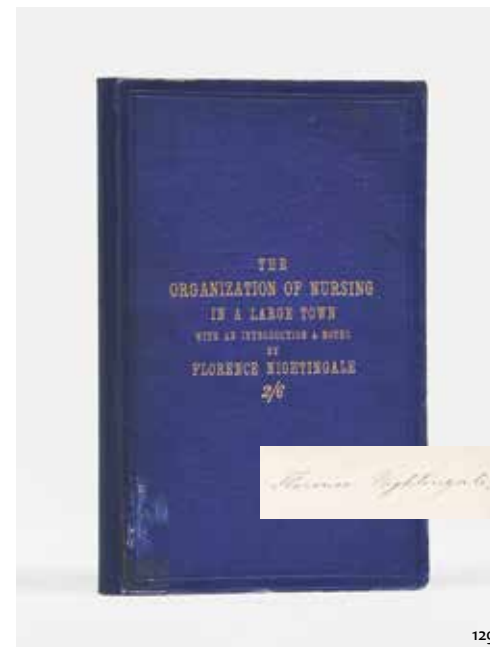
129

**NIGHTINGALE, Florence (intro.)** *Organization of Nursing*. Liverpool: A. Holden, & Longman, Green, Reader, and Dyer, London, 1865

Octavo. Original limp purple cloth, smooth unlettered spine rebaked, double rule border in blind to covers with title and price 2/6 lettered in gilt to centre of front, pale yellow endpapers. Lithographic frontispiece depicting the nursing building, plate showing floorplan, map of nursing district at rear. Small newspaper clipping pasted to front pastedown, Wellcome Library deaccession stamp to title page verso. A few marks to cloth, including to lower left corner of front cover, gilt nice and bright, rehinged, faint dampstain to endpapers, contents evenly toned and clean throughout. A very good copy in the original cloth.

First edition, signed by Florence Nightingale on the frontispiece recto, of this important account of the history and operation of the innovative Liverpool School, dedicated to and introduced by her; scarce in the original cloth, and with an interesting provenance – the obituary pasted in at the front is for a Crimean veteran and former patient of Nightingale's.

The newspaper announcement reads: "Alfred Paul Gardner, a Crimean veteran, 82, who has died at Birmingham, was nursed by Florence Nightingale and gave her name to his second daughter". This is likely Gardner (1837–1917), born in Birmingham and married to Mary Ann Jones from 1858; their second daughter Florence A. Gardner was born in 1869 (d. 1908). He lived in Birmingham and its immediate vicinity throughout his life. The same notice, verbatim,



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appeared in *The American Journal of Nursing* in 1918.

The Liverpool Nurses' Training School was founded in 1862 with the intention of providing better nursing training and a phalanx of nurses to work in both hospitals and the local community, with an emphasis on tending the poor in their own homes. Rathbone founded it "after consultation with Miss Nightingale. This was the beginning of a long and fruitful association which was to result in the organization and development of district nursing and workhouse infirmary nursing, both of which were first tried out in Liverpool, and later extended to other parts of the country" (Bishop & Goldie).

Those few copies that have appeared at auction attest to the difficulty of finding *Organization of Nursing* in the original cloth: Christie's 1992 (contemporary calf gilt); Montreal Book Auctions 1969 (loose in binding); as part of job lots at Christie's 1935 and 1931 (either described as "bindings broken" or no details provided); and Maggs 1931 ("original boards").

Bishop & Goldie 14. *The American Journal of Nursing*, vol. 18, 1918.

£3,725

[144131]



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**NIGHTINGALE, Florence.** *Christmas Angels* [a Christmas “songster” inscribed by Florence Nightingale]. London: Marcus Ward & Co. Limited, [1886–7]

Square sextodecimo, 20 pp. Original cream pictorial padded repp ‘silk’, securely fastened along spine with dark green wiry cord, spine and front cover decorated in green with sprigs of holly at head and toe of spine, six cherubim heads encircling words “Christmas Angels” within double panel studded with stars, wreaths of holly forming roundels to front and rear pastedowns, headed “To” and “From” for purposes of gifting, edges gilt. Chromolithographic illustrations and text throughout. Title within calligraphic “C” with holly sprigs; 18 double-page spreads, geometrically panelled and decorated with leaf and cherub motifs, text in calligraphic and serif type within square panels, 5 of which illustrated in blue, red, and gold, showing angels holding scrolls; publisher’s trademark to final page.. Binding somewhat dulled with a little light staining to rear cover, contents bright and unmarked; a very good copy.

A charming miniature book of Christmas carols inscribed from Florence Nightingale to one of her nurses on the rear pastedown in ink, “Florence Nightingale to dear Miss Hincks New Year[s] Day 1887”. Present in its original decorated ‘silk’ binding, this is a very well-preserved example of the popular chromolithographic cards and illustrated gifts which Marcus Ward were renowned for during this period.

A Nightingale nurse, Sarah Hincks (sometimes spelled Hinks, c.1830–?) began her medical training in 1873. Subsequently she was a nurse and night superintendent at Highgate Infirmary in 1877, as well as assistant to Annie Hill, the Infirmary Matron (1872–7). It is clear from Nightingale’s notes and correspond-



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ence that Hincks could be relied upon to complete the day-to-day tasks required of nursing competently and diligently. A year after Hincks’s training had begun, Nightingale remarked that “Miss Hincks has devised a great many nice little things for patients in the ward kitchen. But she knew it all before. The sisters have never taught her any” (26 May 1874; *Nightingale School*, p. 295). During Miss Hill’s illness and death Hincks “acted with spirit and common sense. It was thought that Miss Hinks would take over, but at the age of 46 the Local Government Board ruled that she was too old” (Baly, p. 96). On 14 January 1878 she tendered her resignation to Henry Bonham Carter, around the same time as Nightingale and Bonham Carter withdrew the Fund’s nurses from Highgate: “Miss Hinks made a careful inventory of the equipment and books given as a bequest to the School and, after some difficulty, ensured their return to St Thomas’s” (Baly, p. 96). Hincks worked at St Thomas’s for a time – “In our own No. 8 Block at St Thomas’ Hospital, though Miss Hincks, the sister, is well able to train, the number of fever cases is so variable” (8 June 1881; *Extending Nursing*, p. 664) – before expressing interest in applying for a role at the Bournemouth Hospital in 1889,

aged 58. A few months later Nightingale reports that “[Miss Airy] and Miss Hincks were the two selected out of a large number” to work at the Royal Victoria Hospital at Bournemouth (17 July 1889; *Extending Nursing*, p. 214).

During the 1860s the Belfast-based colour printing and publishing business Marcus Ward & Co. became celebrated for their richly illustrated books and seasonal greetings cards, having previously won a medal for their colour lithography expertise at the Great Exhibition of 1851. From late 1886 onwards Marcus Ward & Co. was advertising *Christmas Angels* as one of its “dainty volumes for Christmas greeting”: “a tiny volume, with Hymns and the angels’ story in illuminated text. Each page decorated with angels in gold and colour. Bound in silken, 1s.; in watered silk, 1s. 6d.” (*The Christmas Bookseller*, 1886, p. 110). The present example is bound in silken, a slightly rougher-grain imitation silk. Such miniature productions are often termed “songsters” – “pocket-sized anthologies of popular songs ... cheap, printed in large numbers and distributed far and wide” (Watt, Scott, & Spedding, p. 1). They were often published in serial form, sometimes unbound, and overwhelmingly contained





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only song texts rather than music. ‘One-off’ examples “tended to have some unity of subject matter: they might concentrate on sea songs, for example, or on the works of a particular author” (Bennett, p. 80) – or, in this particular case, on Christmas carols.

Monica Baly, *Florence Nightingale and the Nursing Legacy*, 2nd edn, 1997; Anthony Bennett, “Sources of Popular Song in Early Nineteenth-Century Britain: Problems and Methods of Research”, *Popular Music*, vol. 2, 1982, pp. 69–89; Lynn McDonald, ed., *Collected Works of Florence Nightingale*, vols. 9 (*Nightingale on Heath in India*, 2006), 12 (*Nightingale School*, 2009), 13 (*Extending Nursing*, 2009); Paul Watt, Derek B. Scott, & Patrick Spedding, “The Nineteenth-Century Songster: Recovering a Lost Musical Artefact”, *Cheap Print and Popular Song in the Nineteenth Century: A Cultural History of the Songster*, 2017.

£2,750

[139239]

131

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

Octavo. Original green cloth, spine lettered in red, top edge red. With the red dust jacket. Spine slightly sunned, a lovely, fresh copy in the dust jacket, the spine faded, as it is prone to, short closed tears to foot of spine and rear panel, front panel bright.

First edition, first impression, in the preferred red dust jacket. Copies of the first impression were issued either in green or dark red dust jackets. To judge from surviving examples, this was done in proportions of about two green to one red and consequently the red is scarcer.

£7,500

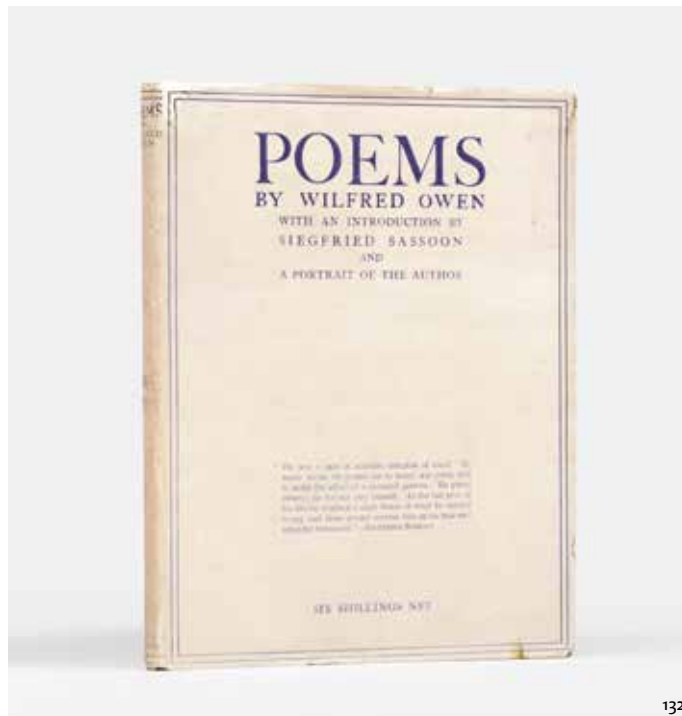
[142364]

*Uncommon in the dust jacket*

132

**OWEN, Wilfred.** *Poems*. With an Introduction by Siegfried Sassoon. London: Chatto & Windus, 1920

Quarto. Original red cloth, printed paper label to spine. With the dust jacket. Housed in a red quarter morocco so-lander box by the Chelsea Bindery. Portrait frontispiece. Spine ends and bottom tips gently bumped, minor bubbling to bottom edge of front board, faint discolouration to rear board. A remarkably well-preserved copy in the very good dust jacket, spine a little darkened, small repair to head of spine, a few small edge-splits.



132

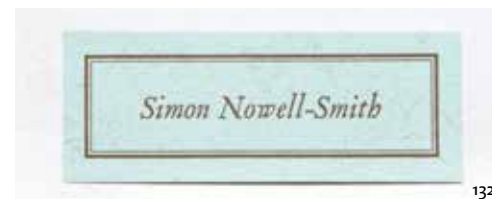
First edition, first impression, with the rare dust jacket, of perhaps the greatest collection of First World War poetry. This slim volume, promoted and published by Sassoon after Owen's death and backed by Edith Sitwell, contains all Owen's best known poems, including “Dulce et decorum est”, “Insensibility”, “Anthem for Doomed Youth”, “Futility” and “Strange Meeting”.

Provenance: loosely inserted book label of Simon Nowell-Smith (1909–1996), a prominent bibliophile and collector, as well as secretary of the London Library and president of the Bibliographical Society.

Hayward 337.

£12,500

[136149]



132

Ruthven Todd's copy, inscribed by Parker

133

**PARKER, Dorothy.** *The Viking Portable Library. With an Introduction by W. Somerset Maugham.* New York: The Viking Press, 1945

Small octavo. Original pink cloth, titles to spine in brown, author's monogram to front board in brown. With the dust jacket. Corners gently bumped, the binding bright and firm, internally fresh and clean. A near-fine copy in the very good jacket, price-clipped, light wear and creasing to corners mostly.

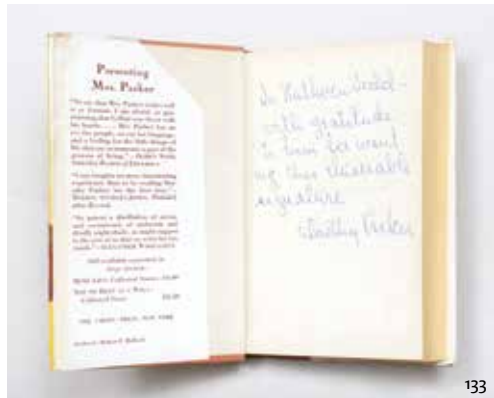
First collected edition, fifth printing, inscribed on the front free endpaper "To Ruthven Todd – with gratitude to him for wanting this miserable signature. Dorothy Parker". Todd was a Scottish poet, artist, and novelist, best known as an editor of the works of William Blake. He moved to the United States in 1947 where he lived for 13 years.

This edition contains some of Parker's smart and smarting poetry notably from *Enough Rope* (1926), which had made Parker's reputation almost overnight, with *The Nation* describing her verse as, "caked with a salty humor, rough with splinters of disillusion, and tarred with a bright black authenticity" (Meade), *Sunset Gun* (1928), and *Death and Taxes* (1931). The selected short stories, include, among others, the "provocative and prophetic 'Arrangement in Black and White', [based on] the racist treatment of [the actor, singer, and civil rights activist] Paul Robeson at a party at the artist Neysa McMein's" (ANB).

Marion Meade, Dorothy Parker: *What Fresh Hell Is This?*, 1989.

£2,250

[141988]



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**PASCAL, Blaise.** *Oeuvres. The Hague: Detune 1779*

5 volumes, octavo (196 × 122 mm). Contemporary mottled calf, triple gilt rule border to sides, spines elaborately decorated gilt in compartments, red edges, green silk bookmarks. Titles printed in red and black, with engraved portrait frontispiece and 14 folding engraved plates, woodcut vignettes, woodcut tailpieces in the text. Joints lightly rubbed with some surface abrasions; a very good set in an attractive contemporary binding.

First collected edition, containing much significant material published here for the first time. Pascal is the towering figure among the European mathematicians of the mid-17th century. His achievements range from his celebrated calculating machine – the first to be produced commercially – to projective geometry, the calculus of probabilities and indivisibles and to the study of infinitesimal problems.

This edition was prepared by an important French disseminator of science and major contributor to scientific education, Charles Bossut (1730–1814). His textbooks of engineering and physics were in use in France and – in translations – in other European countries up to the Empire. He also wrote the *Discours sur la vie & les ouvrages de Pascal*, which takes up pages 3 to 119 of volume I of this edition.

The first three volumes are devoted to Pascal's literary and philosophical writings, the final two volumes to his scientific texts. For a detailed bibliographical

analysis, see René Taton's article in DSB. Among the scientific works appearing here for the first time are the famous Pascal-Noël correspondence on the vacuum, the letter to Le Pailleur refuting Noël, the preface to the treatise on the vacuum (the only surviving fragment of his intended major treatise on the vacuum), and his correspondence with Fermat and de Ribeyre. Also included are all of the Pascal texts relating to his invention of the calculating machine, with two finely engraved plates depicting the mechanism (Pascal's letter to Queen Christina, Royal patents, etc., which are virtually unobtainable in the originals).

Maire, pp. 117–19; see DSB X, 330–42.

£3,750

[144192]

135

**PIERCE, Elijah – YOUNG, Mahonri Sharp.** *Elijah Pierce Woodcarver.* Columbus, OH: Columbus Gallery of Fine Art, 1973

Quarto, 16 pages. Wire-stitched in the original colour-printed pictorial wrappers. Illustrated throughout in black and white. A little light wear, overall very good.

The catalogue for Elijah Pierce's 1973 exhibition at the Columbus Gallery of Fine Arts, his first major show, signed by the artist with his address on the title page: his autograph is genuinely uncommon. The commentary is largely composed from Pierce's own



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words, edited from taped interviews with Carolyn Jones, 1972–3. Pierce is now widely considered one of the great American outsider artists.

The son of freed slaves, Pierce was born on a farm in Mississippi in 1892, and took to barbering to escape farm labour. Settling in Ohio in the 1920s, he eventually set up his own barbershop, and became a Baptist preacher. Pierce had taken to woodcarving when given his first pocket-knife as a child, and was encouraged in it by his maternal uncle. In the 1920s and '30s he began to make three dimensional animal carvings that he decorated and either gave away or sold, before graduating to the creation of bas-relief narratives, largely on religious or moral themes, giving “sacred art demonstrations” with his wife. Highly appreciated in his neighbourhood, his work was spotted at a local YMCA exhibition by an OSU graduate and sculptor Boris Gruenwald, who was determined establish him as a recognised artist and was instrumental in organising the CGFA show, and securing his exposure in high profile gallery shows both in the USA and worldwide.

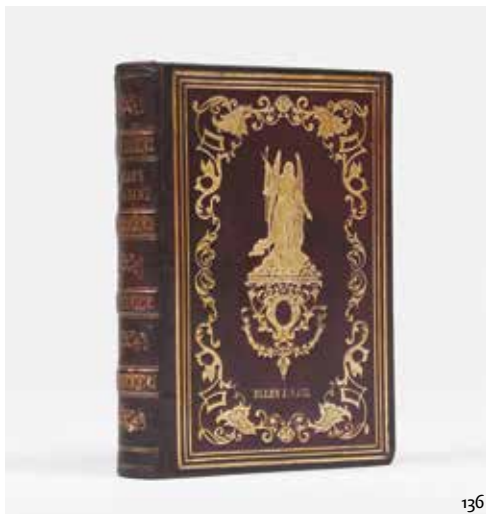
£500

[142515]

*First printing of the first detective story in modern literature*

136

**POE, Edgar Allan (contrib.)** [Murders in the Rue Morgue; A Descent into the Maelström; and The Island of the Fay; as first printed in:]



136

Graham's *Lady's and Gentleman's Magazine*... Volume XVIII [& XIX, nos. 1–6 of each] Philadelphia: George R. Graham, 1841

2 volumes bound together, large octavo (234 × 153 mm). Original purple morocco, richly gilt, yellow endpapers, gilt edges. Several engravings and hand-coloured fashion plates. “Ellen J. Vail” stamped in gilt to front cover and signed to front free endpaper. Light rubbing, front free endpaper creased, some spotting and browning, some plates closely trimmed, hinges split but holding. An attractive copy.

First edition of the complete 1841 series of Graham's *Lady's and Gentleman's Magazine* (bound with stab-holes from the 12 monthly parts), containing the first printing of several Edgar Allan Poe pieces including “Descent into the Maelstrom”, “The Island of the Fay”, and, most famously, “Murders in the Rue Morgue”, the first detective story in modern literature.

In February 1841 Poe “joined the staff of the widely circulated *Graham's Magazine*. Writing prolifically, he contributed nearly a tale a month to *Graham's*, including ‘The Murders in the Rue Morgue’, in the April 1841 issue. Such ‘tales of ratiocination’, as he called them, inaugurated one of the most popular forms of fiction ever conceived, establishing modern detective fiction. He also contributed three essays that remain classics of American literary criticism. In ‘Exordium’ he demanded that critics address not the moral, political, or philosophical meaning of a work, but its formal qualities. In a review of Henry Wadsworth Longfellow he defined poetry as the attempt to anticipate what Eternity may be like. In reviews of Nath-



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aniel Hawthorne he presented criteria for judging the prose tale in aesthetic terms, according to its unity of effect’. Poe’s work on Graham’s swelled his reputation, and the \$800 annual salary brought him more money per month than he had ever earned before. Still he scorned the magazine’s vapid tone, balked at being a hired hand, and hoped to launch his own periodical: he resigned in April 1842” (ANB).

£2,000

[144312]

137

**POGANY, Willy (illus.); COLERIDGE, Samuel Taylor.** *The Rime of the Ancient Mariner*. London: George G. Harrap & Co., [1910]

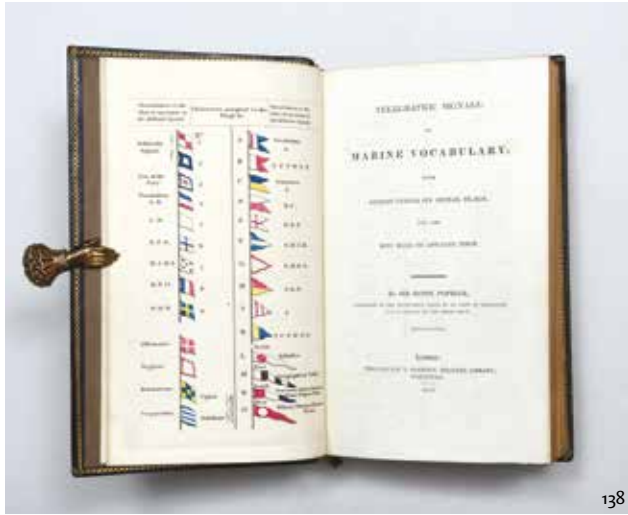
Folio. Original brown reverse calf, gilt title and blindstamped illustration to cover, top edge gilt, others untrimmed, brown pictorial endpapers. Title page printed in red, green and gilt, 20 tipped-in colour plates, illustrations to text in black and white, all by Willy Pogany. Tiny smudge to corner of p. 109, not affecting text, and otherwise quite clean. An excellent copy.

First Pogany edition, deluxe issue. Featuring intricately decorated borders and text printed in manuscript style, this edition of Coleridge’s masterpiece is perhaps Pogany’s best work, “considered by many to be among the most beautiful books ever produced” (Jeff Menges).

£500

[143428]





138

138

**POPHAM, Sir Home.** Telegraphic Signals; or Marine Vocabulary: with Observations of Signal Flags, and the Best mode of Applying Them. London: T. Egerton, 1812

Octavo (232 × 138 mm). Contemporary dark blue straight-grained morocco, low, narrow bands with rope-twist gilt roll, bracketed by single gilt fillets, floral roll at head and tail of the spine, concentric double and single fillet panels to the boards together with Greek key and palmette rolls in blind, ribbon-twist roll to the turn-ins, drab endpapers, all edges gilt, brown



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silk bookmarker remains intact. Hand-coloured engraved frontispiece of the "Characters assigned to the Flags", numerous similar flags throughout the text. A little rubbed, particularly at the extremities, some neat restoration on the joints, contents clean and bright, a very good copy.

First issued privately by Popham in 1801, this is the first edition published with Admiralty approval. Popham's was the first fully-developed, comprehensive flag signalling system for the Navy, an immensely important innovation. A superb copy of this very uncommon book: Library Hub locates only the BL copy, OCLC adds copies at the National Maritime Museum, MIT, and US Naval Academy.

£4,500

[143641]



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139

**POTTER, Beatrix.** The Tale of Tom Kitten. London: Frederick Warne and Co., 1907

Sextodecimo. Original green boards, spine and front board lettered in white, pictorial label to front board, pictorial endpapers. With 27 colour plates by the author. Corners and spine just lightly bumped, internally bright and clean.

First edition, first impression. Linder notes that the first three printings, all from 1907, are believed to be identical.

Linder 427; Quinby 13.

£800

[142953]

140

**POTTER, Beatrix.** Original drawing of a mouse curtsying in front of a tea cup from *The Tailor of Gloucester*. [Near Sawrey,] November 1927

Ink and watercolour drawing on laid paper. Sheet size 18.9 × 12.5 cm. Image size 7 × 6.2 cm. Paper toned and laid down on board otherwise a bright attractive image.

An original drawing, signed and dated November 1927 by Potter in pen lower right and inscribed "From the 'Tailor of Gloucester', Copyright of F Warne & Co". A delightful image from one of Potter's most famous works, a redrawing of the illustration first published in *The Tale of Gloucester*, London, 1902.

The paper, dimensions, signature and date indicate that this maybe one of the images Potter created in 1927 to raise money for the National Trust. In 1927, the Trust undertook an urgent appeal for money to purchase a strip of Lake Windermere's shore, Cockshott Point. Potter wished to help raise funds to ensure the land was never developed but was unable to persuade her mother to contribute, even though her house overlooked the Point. Potter decided to raise money herself by selling some of her pictures in America. "She sent fifty signed copies of drawings of Peter Rabbit to the Editor of *Horn Book Magazine*, Miss Bertha Mahony in August 1927. Miss Mahony sold the drawings on behalf of the National Trust at a guinea each, and there were requests for more drawings, the final sum raised was £104, a substantial donation to the appeal" (Taylor, Whalley, Hobbs, and Battick, *Beatrix Potter 1866–1943*, pp. 193–4). The pictures were sold at the Boys & Girls Bookshop on Boylston Street, Boston.

£20,000

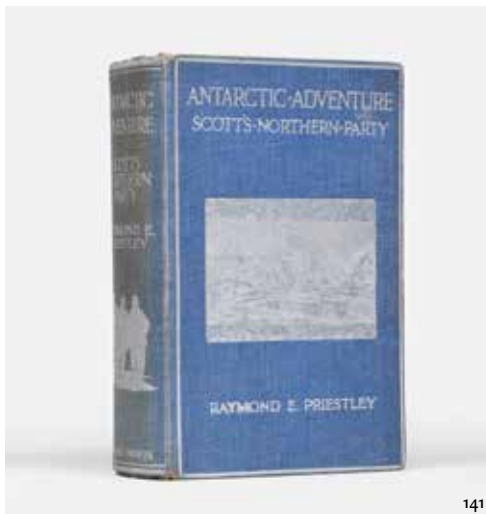
[144268]

141

**PRIESTLEY, Raymond E.** *Antarctic Adventure. Scott's Northern Party*. London: T. Fisher Unwin, 1914

Octavo. Original mid-blue cloth with title and pictorial vignettes to spine and front board, top edge gilt. Frontispiece and 97 other plates, three folding maps. Contemporary ownership signature to front free endpaper. Spine slightly sunned, contents somewhat foxed, plates clean, closed tear to map facing p. 213 with tape repair to verso. A very good copy.

First edition, first impression, rarely encountered in collectable condition, as here: a large part of the print-run was destroyed in a warehouse fire. This copy has a pleasing association, from the library of



141

adventurer Steve Fossett (1944–2007), with his bookplate to the front pastedown.

Priestley served with Shackleton on his 1907–09 expedition, contributing the geological sections to *The Heart of the Antarctic*, and returned with Scott to Antarctica as a geologist in 1910–13. "He joined the northern party under Victor Campbell. After spending 1911 at Cape Adare the six-man party was landed 200 miles further south for summer fieldwork with provisions for eight weeks. The ship was stopped by pack-ice from returning and the epic story of how the party survived and then sledged 250 miles to the main party early in the following summer is told [in the present work]. They survived the fierce winds by digging a cave in a snowdrift. A line across the middle of the 12 foot by 9 foot floor separated the wardroom from the mess deck of three petty officers. By agreement, nothing said on one side of the line could be 'heard' or answered by those on the other side. Priestley considered this splendid training for dealing with unreasonable, irascible professors in later life without loss of temper. His responsibility for the commissariat in the ice cave in these circumstances shows an early reputation for fairness and reliability" (ODNB).

Priestley served in the RE Signals Section during the First World War, and thereafter pursued a career in academic administration in England, Australia and the West Indies.

Howgego S13 & S20; Spence 939; Taurus 80.

£1,250

[142363]



142

The full trilogy, each signed or inscribed

142

**PULLMAN, Philip.** *His Dark Materials*. London: Scholastic, 1995–1997–2000

3 works, octavo. *Northern Lights*, original purple cloth, spine lettered in gilt; *The Amber Spyglass*, original black cloth, spine and front cover lettered in gilt, orange endpapers; *The Subtle Knife*, original green cloth, spine lettered in gilt, gilt knife design to front cover. With the dust jackets. Fine copies, in fine jackets.

First editions, first impressions, in first issue jackets, of the complete *His Dark Materials* trilogy in particularly nice condition, each volume inscribed or signed by the author: *Northern Lights* inscribed on the half-title "With best wishes to Gill Philip Pullman"; *Subtle Knife* inscribed on the title page "Best wishes to Tracy Philip Pullman"; *Amber Spyglass* signed on the title page.

Pullman's epic trilogy of fantasy novels is recognized as one of the best children's novels of the 20th century. *The Amber Spyglass* won the 2001 Whitbread Book of the Year award, being the first children's book to do so, while the trilogy as a whole came third in the BBC's Big Read survey of 2003. An eight-part adaptation by the BBC of *Northern Lights* premiered on 3 November 2019.

£3,750

[143237]



THIS EDITION CONSISTS OF FIVE HUNDRED COPIES  
SIGNED BY THE ARTIST

N<sup>o</sup>. 344  
Arthur Rackham

The complete set of Rackham's deluxe limited editions, all forty-five works, in beautiful condition

143

**RACKHAM, Arthur.** Complete deluxe limited editions set. 1905–51

Together 45 individually published works. A superb collection, fine or near-fine, many with original slipcases or publisher's boxes. Individual descriptions and detailed condition reports for all the books in this collection are available on request.

A superb collection, in stunning condition, of the complete set of the Arthur Rackham deluxe limited editions. *Rip Van Winkle* was the first book wholly illustrated by Rackham to be issued in a limited edition format. It immediately established him as the leading illustrator of lavishly produced gift books in the Edwardian era. In March 1905 Rackham's originals were exhibited at the Leicester Galleries, which led to the deluxe edition being fully subscribed before the exhibition had closed. The exhibition also attracted the attention of J. M. Barrie, who would commission Rackham's next book, *Peter Pan*. The final work, published posthumously, was *The Wind in the Willows* – perhaps the most attractive of all the editions of Grahame's classic story. Rackham was originally offered this as a first illustrated edition, but being busy at the time declined, a decision he was later to regret. The 1940 Limited Editions Club edition ended up being the final book he illustrated before his death in 1939. The resulting pictures “are among his most affecting works, replete with wit, invention, and carefully controlled emotion” (ODNB).







The collection comprises:

**IRVING, Washington.** Rip Van Winkle. London: William Heinemann, 1905

**ARRIE, J. M.** Peter Pan In Kensington Gardens. London: Hodder & Stoughton, 1906

**CARROLL, Lewis.** Alice's Adventures in Wonderland. London: William Heinemann; Doubleday, Page & Co., New York, 1907

**INGOLDSBY, Thomas, pseud. of Richard Harris Barham.** The Ingoldsby Legends. London: J. M. Dent & Co; E. P. Dutton & Co, New York, 1907

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

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

**SWIFT, Jonathan.** Gulliver's Travels into Several Remote Nations of the World. London: J. M. Dent & Co.; E. P. Dutton & Co., New York, 1909

**LA MOTTE-FOUQUÉ, Friedrich Heinrich Karl, Freiherr de.** Undine. London: William Heinemann, 1909

**GRIMM, [Jakob & Wilhelm].** The Fairy Tales of the Brothers Grimm. London: Constable and Company Ltd, 1909

**WAGNER, Richard.** The Rhinegold & the Valkyrie; Siegfried and the Twilight of the Gods. [The Ring of the Nibelung.] London: William Heinemann; Doubleday Page & Co., New York, 1910 & 1911

**AESOP.** Aesop's Fables. London: William Heinemann, 1912

**ARRIE, J. M.** The Peter Pan Portfolio. New York: Brentano's, 1914

**RACKHAM, Arthur.** Mother Goose. London: William Heinemann, 1913

**RACKHAM, Arthur.** Arthur Rackham's Book of Pictures. With an Introduction by Sir Arthur Quiller-Couch. London: William Heinemann, 1913

**DICKENS, Charles.** A Christmas Carol. London: William Heinemann; J. B. Lippincott Co., New York, 1915

The Allies' Fairy Book. London: William Heinemann, [1916]

**GRIMM, [Jacob & Wilhelm].** Little Brother and Little Sister and Other Tales. London: Constable & Co. Ltd, 1917

**POLLARD, Alfred W.** The Romance of King Arthur and his Knights of the Round Table. London: Macmillan and Co., Limited, 1917

**STEEL, Flora Annie.** English Fairy Tales. London: Macmillan and Co. Ltd, 1918

**SWINBURNE, Algernon Charles.** The Springtide of Life: Poems of Childhood. London: William Heinemann, 1918

**EVANS, C. S.** Cinderella. London: William Heinemann; Philadelphia, J. B. Lippincott Co, 1919

Some British Ballads. London: William Heinemann, 1919

**STEPHENS, James.** Irish Fairy Tales. London: Macmillan & Co. Ltd, 1920

**EVANS, C. S.** The Sleeping Beauty. London: William Heinemann, 1920

**MILTON, John.** Comus. London: William Heinemann, [1921]

**PHILLPOTTS, Eden.** A Dish of Apples. London: Hodder & Stoughton, 1921



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**HAWTHORNE, Nathaniel.** A Wonder Book. London: Hodder & Stoughton Ltd, [1922]

**MORLEY, Christopher.** Where the Blue Begins. London: William Heinemann Ltd, [1925]

**BIANCO, Margery Williams.** Poor Cecco. New York: George H. Doran Company, 1925

**SHAKESPEARE, William.** The Tempest. London: William Heinemann Ltd; Doubleday, Page & Company, New York, [1926]

**IRVING, Washington.** The Legend of Sleepy Hollow. London: George G. Harrap & Co. Ltd, 1928

**GOLDSMITH, Oliver.** The Vicar of Wakefield. London: George G. Harrap & Company Limited, 1929

**WALTON, Izaak.** The Compleat Angler. London: George G. Harrap & Co Ltd, 1931

**DICKENS, Charles.** The Chimes. Introduction by Edward Wagenknecht. London: Limited Editions Club, 1931

**MOORE, Clement C.** The Night Before Christmas; [together with] **RUSKIN, John.** The King of the Golden River; [and] **ROSSETTI, Christina.** Goblin Market; [and] **BROWNING, Robert.** The Pied Piper of Hamelin. London: George G. Harrap & Co. Ltd, 1931-4

**ANDERSEN, Hans.** Fairy Tales. London: George G. Harrap & Co. Ltd, 1932

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

**POE, Edgar Allan.** Tales of Mystery and Imagination. London: George G. Harrap & Co. Ltd, 1935

**IBSEN, Henrik.** Peer Gynt. London: George G. Harrap & Co. Ltd, 1936

**GRAHAME, Kenneth.** The Wind in the Willows. New York: The Limited Editions Club, 1940

**GRAHAME, Kenneth.** The Wind in the Willows. London: Methuen & Co., 1951

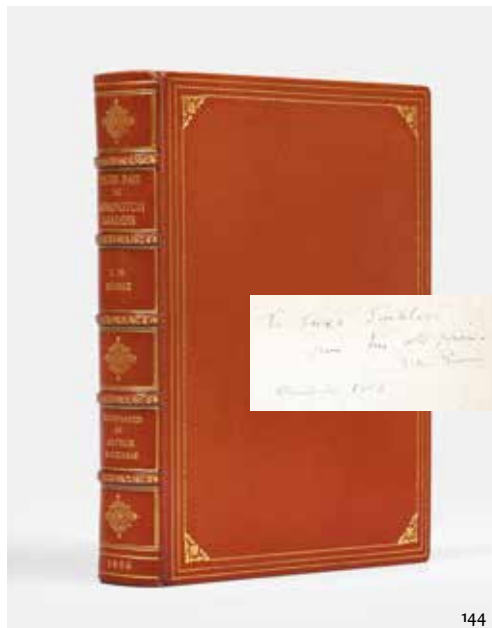
£100,000

[144251]



143





144

144

**RACKHAM, Arthur (illus.); BARRIE, J. M.** *Peter Pan In Kensington Gardens*. (From "The Little White Bird"). London: Hodder & Stoughton, 1906

Octavo. Finely bound by the Chelsea Bindery in terracotta morocco, titles and centre tool to spine gilt, raised bands, multiple fillets and cornerpieces gilt to boards and turn-ins, floral endpapers, gilt edges. With 50 tipped-in colour plates, captioned tissues bound in at rear. Half-title a little spotted and browned, an excellent copy in a fine binding.

First Rackham edition, inscribed by the author to the first actor to play Smee on stage on the half-title: "To George Shelton from his old friend J. M. Barrie Christmas 1906." Shelton played Smee in the first production of *Peter Pan* in December 1904, and played the part for 23 consecutive years until his retirement in 1927.

*Peter Pan In Kensington Gardens* was the most popular Christmas gift book for 1906, and was highly successful commercially. Barrie had asked Rackham to illustrate not the play *Peter Pan* (which remained unpublished until 1928) but create a new book from the chapters from *The Little White Bird* (1902) that had first introduced the character.

£5,750

[137773]



145

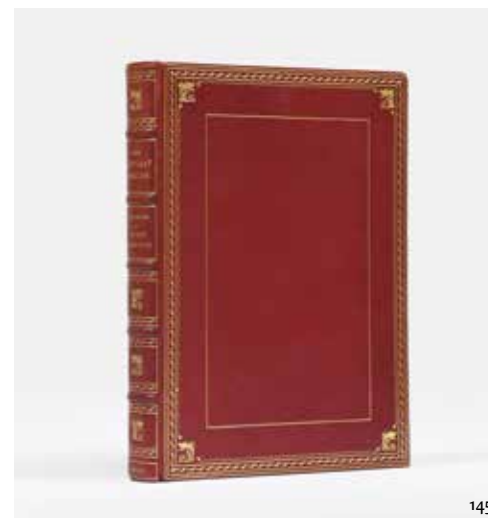
145

**RACKHAM, Arthur (illus.); WALTON, Izaak.** *The Compleat Angler*. London: George G. Harrap & Co. Ltd, 1931

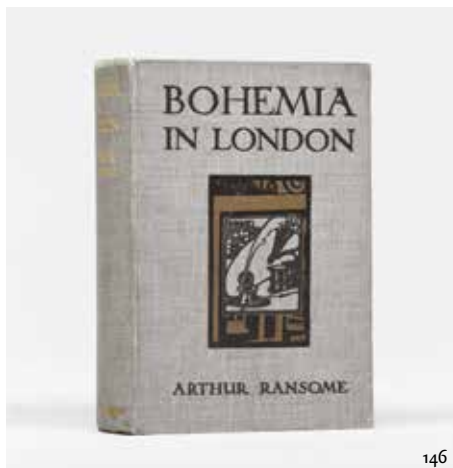
Small quarto. Publisher's special binding by Sangorski & Sutcliffe in red crushed morocco, titles in gilt direct to spine, raised bands, single gilt fillet frames to compartments and gilt fish motif (closely resembling that used on copies in the vellum binding), concentric gilt panels on boards with fish motif to corners, three frames in gilt to turn-ins, marbled endpapers, top edge gilt, others untrimmed, red silk bookmarker. Colour frontispiece and 11 coloured plates with captioned tissue guards, black and white illustrations in the text, by Rackham, title printed in green and black. The binding sharp, a few spots of faint foxing to contents, very slight foxing to fore and bottom edges, else internally crisp and unmarked. A fine copy.

Signed limited edition, special issue, number 2 of 14 copies for presentation issued with an original signed pen-and-ink and watercolour sketch by Rackham, here depicting Izaak Walton being served a fish on a plate, and in a specially commissioned luxury binding decorated in gilt with tools designed by the artist. The signed edition comprised 775 copies in total.

Harrap launched *The Compleat Angler* at a presentation party on 24 September 1931 during which each one of the 14 guests was presented with a leather-bound edition of the book, each with a signed ink sketch by Rackham on the half-title. Rackham had been adding



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special watercolour to volumes since the early 1920s as commissions to supplement his income, but it was George Harrap who hit on the idea of a “Rackham special”, the most exclusive format of Rackham’s books. From *The Vicar of Wakefield* on, Harrap held back the first dozen or so copies to be specially bound, as here, and asked Rackham to add a unique original watercolour sketch to the limited page. The first few copies were usually reserved for the publisher and his family; only a handful were available to the public.

Describing his artistic method for these “specials”, Rackham pointed out that “my little sketches must inevitably be of a light-hearted or joking nature... They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations”.

Latimore & Haskell pp. 66–67; Riall, p. 175.

£27,500

[142427]

146

**RANSOME, Arthur.** *Bohemia in London.* London: Chapman & Hall, Limited, 1907

Octavo. Original grey cloth, spine lettered in gilt, front cover lettered in black with vignette stamped in brown and black, top edge gilt. 16 black and white plates printed on grey heavy stock paper, illustrations in the text, by Fred Taylor. Light mark at foot of spine, minor spotting to edges and endpapers; a near-fine copy.

First edition, first impression, one of 1,250 copies printed. *Bohemia in London*, dedicated to fellow novelist M. P. Shiel, was Ransome’s first success, based on the author’s own experiences in the capital.



147

The chapter entitled “A Chelsea Evening” (pp. 49–63) encapsulates one of the famous “at homes” hosted by the artist, illustrator, writer, and occultist Pamela Colman Smith (1878–1951). In this evocative chapter, Ransome describes visiting Smith in the company of an actor named Wilton. When they arrive at Smith’s front door it is “flung open ... [by] a little round woman, scarcely more than a girl ... She looked as if she had been the same age all her life and would be so to the end”. Smith’s studio “entertained many writers and artists such as Arthur Ransome, Bram Stoker, John Masefield, Lady Gregory, Florence Farr, and above all W. B. Yeats, who deeply influenced her” (Decker & Dummett, *A History of the Occult Tarot*, 2013).

The book’s illustrator, Fred Thomas (1875–1963), worked primarily as a poster artist, particularly for the train companies and shipping lines, and his work here is very much in the mould of the Beggarstaff Brothers. He “was suggested to Ransome by his poster of a newsboy used to advertise the stationer and bookseller W. H. Smith & Son” (Hammond). His striking contribution helps to make this, in the words of Ransome’s biographer Hugh Brogan, “easily the best-looking Ransome volume ever produced” (*The Life of Arthur Ransome*, 1984, p. 55).

Hammond A8.

£850

[143866]

147

**REID, Jamie.** Republic Box Set. Being documentary materials relating to Jamie Reid’s God Save the Queen artworks. [*Hove:*] John



148

Marchant Gallery in association with the L–13 Light Industrial Workshop, 2015

Folio. Original silver foil clamshell box with GSTQ vignette to the front cover. Housing 11 prints on 310 gsm photo gloss paper, each numbered 83/113 and with the L–13 Workshop stamp on the verso. Print size: 397 × 298 mm. A near-fine copy, corners and extremities just a little bumped.

Signed limited edition, number 83 of 113 boxed sets signed and numbered by the artist, together with a pair of black latex handling gloves, as issued.

£500

[139932]

148

**RHYS, Jean.** *The Left Bank & other stories.* With a preface by Ford Madox Ford. London: Jonathan Cape, 1927

Octavo (195 × 135 mm). Finely bound by Sangorski & Sutcliffe in 20th-century orange morocco, spine lettered in silver, elaborate onlay in black, grey, and yellow morocco to covers, depicting the Seine and the Parisian skyline at night, with gilt detailing, yellow endpapers, edges gilt. Housed in a custom grey cloth leather entry slipcase. A fine, beautifully bound copy.

First edition, first impression, of Rhys’s first book. While living in Paris, Rhys became friends with Ford Madox Ford who publish her short story “Vienne” in his magazine *The Transatlantic Review* and supported the publication of *The Left Bank*. In the preface he praises Rhys’s “singular instinct for form” (preface, p.24).

£1,500

[143719]



149

### The Berlin Olympics

149

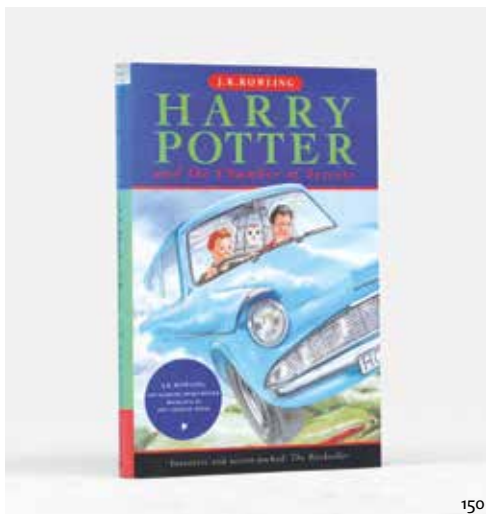
**RIEFENSTAHL, Leni.** *Schönheit im Olympischen Kampf. Berlin: Im Deutschen Verlag, 1937*

Quarto. Original red cloth, spine and front cover lettered in gilt, Olympic rings to front cover in gilt. With the dust jacket, glassine, and original card slipcase (stamped "Riefenstahl") for mailing. Illustrated throughout with photographic plates, mostly full-page. Book in fine condition, jacket in near-fine condition with tiny chips and rubbing at extremities else clean and fresh, glassine with chips yet all holding and still in good condition, slipcase in very good condition with small chip at front entry and very marginal split along joints; overall, a very desirable copy.

First edition, first printing, an exceptional copy retaining the rare glassine and card slipcase. This photobook was produced alongside *Olympia*, Riefenstahl's landmark documentary of the 1936 Berlin Olympics.

*Olympia* was immediately recognised as truly innovative, experimenting with cutting-edge shooting and editing techniques, winning the Best Foreign Film in Venice following its premiere in 1938. The majority of the images featured in this volume are taken from the film, but the concluding section adds 31 behind-the-scenes production photos.

Riefenstahl's legacy has been bitterly contested since the Second World War. Some (including Riefenstahl herself) have attempted to portray her as an independent artist, with a purely aesthetic mission, having little interest in the Nazi programme. It has been argued that her film, in fact, offended the sensibilities of sen-



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ior Nazis and that Goebbels tried to have it destroyed. However, the consensus has been less forgiving. Susan Sontag, in her essay "Fascinating Fascism", attacked these attempts to sanitize Riefenstahl's reputation. However, both the film and book inevitably included images of African-American quadruple gold medallist Jesse Owens, an electrifying refutation of Nazi claims to Aryan athletic superiority.

Roth 101, p. 96.

£3,750

[141073]

150

**ROWLING, J. K.** *Harry Potter and the Chamber of Secrets. London: Bloomsbury, 1998*

Octavo. Original pictorial boards. With the dust jacket. Jacket spine slightly faded with very faint crease along top edge of front panel; a fine copy, tight and square.

First edition, first impression, of the second Harry Potter book, in lovely condition.

Errington A2(a).

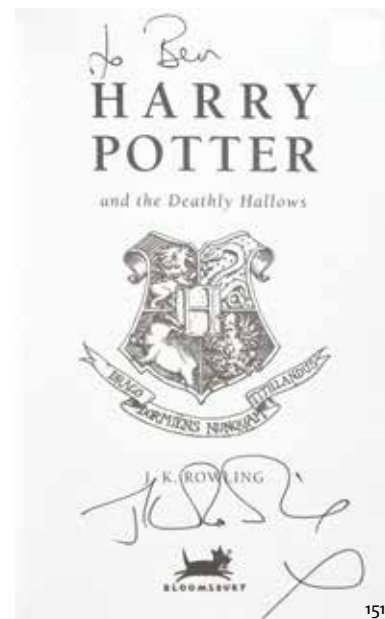
£2,500

[143544]

### Inscribed by the author

151

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



151

Octavo. Original pictorial boards. With the dust jacket. A fine copy, clean and unmarked, in the jacket, not price-clipped, bright and sharp.

First edition, first impression, inscribed by the author on the title page "To Ben J. K. Rowling", with the authentication hologram. It is accompanied by the original admission ticket to the signing at the book's midnight release on 20–21 July 2007 in the Natural History Museum in London. *Harry Potter and the Deathly Hallows* is the seventh and final novel of the Harry Potter series.

Errington A14(a).

£3,500

[144210]

### Manuscript list of the Nelsonian era Royal Navy

152

**ROYAL NAVY.** *Navy List. [?London: The Navy Office], c.1805*

Octavo (232 × 152 mm). Contemporary streaked polished calf, red morocco label to spine, flat spine with six compartments formed by a Greek key roll, five with fouled anchor tool, single gilt lozenge and pearl roll panel to the boards, board edges milled gilt, book block edges stained pale yellow. Heavy laid paper, watermarked "J. Budgen 1805", forming 93 double-page openings with engraved tabulation, 27 of them completed in manuscript. Spine just a touch dulled, very minor shelf-wear, an excellent example.





152

An attractive and extremely unusual piece, giving detailed technical information of the ships currently serving in the Royal Navy. It was evidently produced officially but we have been able to trace just two similar items, one passing through auction in 2015, and the other at the University of Michigan; the present copy has an intriguing provenance.

The text has been entered on pages with elegantly engraved tabulation spread across two-pages recording in order: the number of gun; the ship's name; dimensions, length of gun deck and keel, breadth and depth; tonnage; where and when built; "Light Draft of Water", the level reached unladen, afore and abaft; number of men; "Number of Guns and Nature of Metal on each Deck" – gun deck, middle deck, upper deck, quarter deck, fore castle; "By Whose Draught" – the designer. The list is ordered by the rating system, from First through to Fifth, each rate listing in order of firepower, then alphabetically and of course includes the details of many of Nelson's famous commands, *San Josef*, *Foudroyant*, *Agamemnon*, *Vanguard*, *Captain*, and of course *Victory*. The latest vessel included is the *Bulwark* (74), built at Portsmouth in 1807.

Provenance: contemporary bookplate of Scotstoun to the front pastedown, with inked pressmark. The 1,000-acre estate on the Clyde was purchased by successful merchant brothers Richard and Alexander Oswald in 1751, and by this date had passed to their kins-

man George Oswald (1735–1819), a leading Glasgow tobacco merchant in his own right, a partner in the famous Old Ship Bank, and Rector of Glasgow University, 1797. His son and heir James (1774–1822), served in the Navy, promoted Post Captain, September 1799, commanded the bomb ship *Perseus* in the Mediterranean under Nelson who described him as "an officer most highly deserving of promotion". James subsequently commanded the *Surprise* (28), the *Acasta* (40) and the *Phoebe* (36), and is recorded as the first man to sail a yacht on the Clyde. The front pastedown also carries the 20th-century maritime bookplate of Robert J. Hayhurst, Nelson, Lancashire based retail chemist and bibliophile, a discriminating collector of naval literature, specialising in "choice copies".

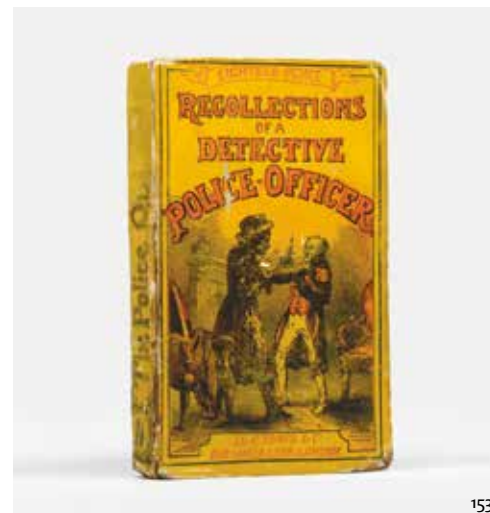
£3,000

[144134]

153

**RUSSELL, William** – "WATERS." *Recollections of a Detective Police Officer*. London: J. & C. Brown & Co., 1856

Octavo. Original yellow glazed boards, titles to spine and front cover black and red, illustration to front board in red and black. Housed in a custom red cloth chemise and red quarter morocco slipcase. Engraved frontispiece by George Measom. From the library of Florence and Edward Kaye, leading collectors of detective fiction, with their red calf



153

book label to inside of chemise. Paper restoration to top third of spine, glue repair to foot of spine, tips worn, joints cracked but holding, occasional fingermarking to text block, else a clean and firm example of this fragile work.

First UK edition, first issue (with date on title and correct advertisements), of the most important criminological yellowback of its time and a Haycraft Queen Cornerstone, rare retaining the original glazed boards.

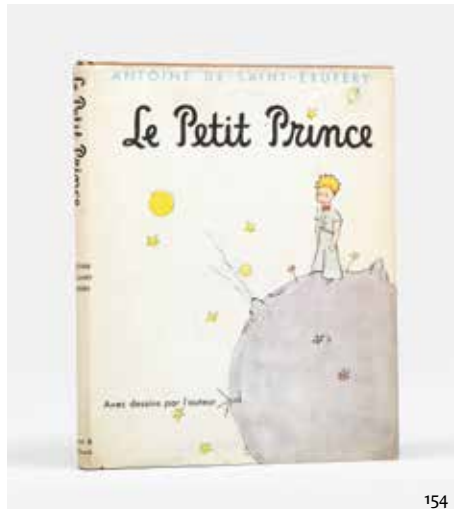
The series of fictional recollections, each with its own title, was published in *Chambers's Journal* between 1849 and 1853 under the general heading of *Recollections of a Police Officer*. The first edition in book form was published in New York in 1852, under the title *Recollections of a Policeman*; this edition was probably pirated. "The writer was anonymous, but the protagonist, who speaks in the first person, is called Waters. In 1856 the stories were compiled in book form and published by J. and C. Brown under the title of the series. The name of the author appeared as 'Waters', the pseudonym for journalist William Russell. The book was an immediate success both in England and abroad, and served as a model for other writers of pseudo-factual memoirs" (Emsley & Shpayer-Makov, p. 109).

Sadleir notes that these detective "reminiscences" are vanishingly rare, listing fewer than 60 titles in the field: "the majority are nowadays so uncommon that their very existence is almost unknown".

Queen's Quorum 2; Sadleir 3509. Clive Emsley & Haia Shpayer-Makov *Police, Detectives in History, 1750–1950*, 2006.

£2,750

[141944]



154

*First edition in Saint-Exupéry's native French*

154

**SAINT-EXUPÉRY, Antoine de.** *Le Petit Prince.* New York: Reynal & Hitchcock, 1943

Quarto. Original pale brown cloth, titles and pictorial design to spine and front board in dark red, top edge brown. With the dust jacket. Illustrated throughout by the author. A very nice copy indeed, small smudge to head of spine, cloth otherwise bright, contents clean and free from ownership marks, small mark to fore edge, the dust jacket notably well-preserved, with just a little rubbing and couple of small faint marks, not price-clipped, bright and sharp.

First edition in French, first printing, in an exceptionally nice example of the dust jacket, first state with the publisher's Fourth Avenue address on the front flap (later printings had a Madison Avenue address for the publisher). Although the manuscript was composed in Saint-Exupéry's native French language, it was written and published in both English and French versions, in New York in April 1943.

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

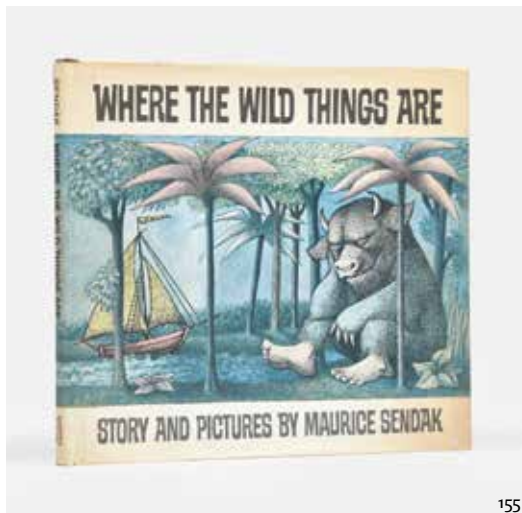
£5,000

[144325]

*A triumph of children's storytelling, in correct first issue jacket*

155

**SENDAK, Maurice.** *Where the Wild Things Are.* New York: Harper & Row, 1963



155

Oblong quarto. Original cloth-backed pictorial paper boards. With the Sendak-designed dust jacket. Illustrated throughout by Sendak. A fine copy, in very good, lightly toned jacket, price-clipped, short closed tears around head of spine panel, yet still a nice, unrestored example.

First edition, first printing, first issue. Criticized at the time of publication for its darker elements, *Where the Wild Things Are* was soon acclaimed as a triumph

of children's storytelling and book design; it has remained a classic of 20th-century children's literature, and was adapted into a film in 2009.

There were multiple issues of the first edition, but this copy is the earliest, distinguished by the Library of Congress number 63-21253 to the title page, the codes 40-80 and 1163 to the front flap, and the absence on the rear flap of the mention of the Caldecott Award bestowed upon the book on publication – the winning of such a prestigious prize compelled the publishers to recall the entire edition and change the text on the dust jacket to include the achievement.

Hanrahan A58; Grolier Club, *One Hundred Books Famous in Children's Literature*, 97.

£5,000

[143138]

156

**SEUSS, Dr.; Chuck Jones (illus.)** *The Grinch serving the roast beast to Cindy Lou Who from How the Grinch Stole Christmas.* Beverly Hills: Metro Goldwyn Mayer, 1966-2002

Original animation pencil drawing on paper with ink drawn on acetate overlay. Image size approx: 14.2 × 19.5 cm. Sheet size: 22.5 × 37 cm. Together with a limited edition animation cel from the original drawing on a printed background. Sheet size: 22.5 × 37 cm. Excellent condition. Both images



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separately mounted in the same green wooden frame with acrylic glazing.

The drawing signed in pencil lower right by Chuck Jones, the acetate signed in felt tip lower right by Jones and numbered 1/1. *How the Grinch Stole Christmas* was first released as a television special in December 1966, directed and co-produced by Jones. This drawing is from the scene near the end where the Grinch cuts and serves the roast beast, and has the Linda Jones original production art seal lower lower right on both images and with the accompanying certificate.

£3,500

[142122]

Inscribed by Shackleton

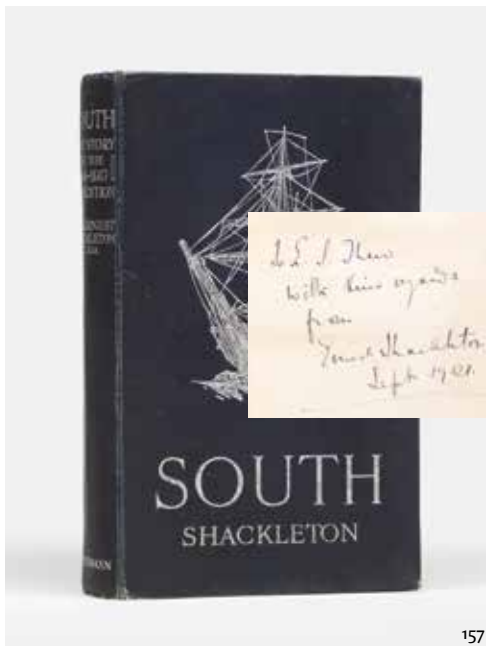
157

**SHACKLETON, Ernest H.** South. London: William Heinemann, 1920

Octavo. Original midnight-blue cloth, title in silver to the spine and to the front board together with a large block of *Endurance* stuck in the ice, publisher's device in blind to lower board. Colour frontispiece and 87 halftone plates, folding map at the rear. Collection of contemporary newsclippings relating to Shackleton's death loosely inserted. A little rubbed, through in a few small spots at corners and tail of spine, spine crumpled head and tail and a little creased, light foxing to the edges and encroaching on the margins, short tear to the stub of the map, browning from old tape repair, overall very good.

First edition, fourth impression, just four months after the first, inscribed on the front free endpaper: "To E. S. Thew from Ernest Shackleton, Sept. 1921". "The failure of Shackleton's Imperial Trans-Antarctic Expedition to even reach the Antarctic continent, much less to cross it via the South Pole, has become the great polar success story of the twentieth century" (*Books on Ice*). An excellent copy of this classic tale of polar fortitude.

Shackleton embarked in 1914 on the *Endurance* to make the first traverse of the Antarctic continent; a journey of some 1800 miles from sea to sea. But 1915 turned into an unusually icy year in Antarctica; after drifting trapped in the ice for nine months, the *Endurance* was crushed in the ice on October 27. "Shackleton now showed his supreme qualities of leadership. With five companions he made a voyage of 800 miles in a 22-foot boat through some of the stormiest seas in the world, crossed the unknown lofty interior of South Georgia, and reached a Norwegian whaling station on the north coast. After three attempts. Shackleton succeeded (30 August 1916) in rescuing



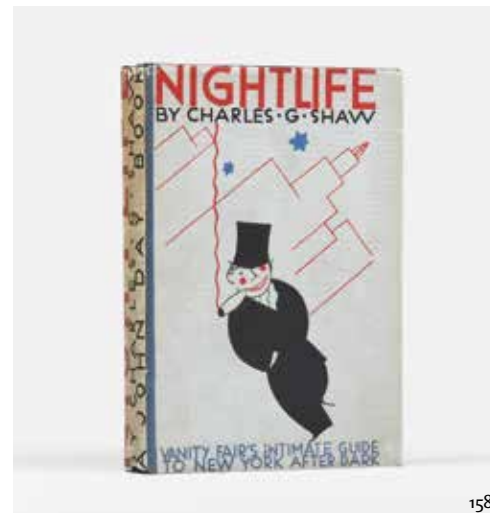
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the rest of the *Endurance* party and bringing them to South America" (DNB). Amazingly, all members of the *Endurance* party survived the ordeal, attributing their survival to Shackleton's exceptional leadership qualities. In recent years, this factor has led to the re-interpretation of the book in terms of a leadership and man-management manual, and several influential attempts have been made to distil from the narrative the underlying principles of Shackleton's command in order that they might be applied more widely. As Apsley Cherry-Garrard remarked in *Worst Journey in the World*: "For a joint scientific and geographical piece of organization, give me Scott; for a Winter Journey, Wilson; for a dash to the Pole and nothing else, Amundsen; and if I am in the devil of a hole and want to get out of it, give me Shackleton every time."

*Books on Ice* 7.8; Conrad p. 224; Spence 1107; Taurus 105.

£4,500

[140446]



158

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**SHAW, Charles G.** *Nightlife. Vanity Fair's Intimate Guide to New York After Dark.* New York: The John Day Company, 1931

Octavo. Original black cloth, spine lettered in red, front cover lettered and decorated in red, blue and white, pictorial endpapers, top edges red. With the dust jacket. Illustrated throughout by Raymond Bret-Koch. Jacket spine toned, nicks and chips to extremities. An excellent copy in the decidedly uncommon dust jacket.

First edition, first printing, of this wonderful period piece, written by Charles Green Shaw (1892–1974), at the time a freelancer for *Vanity Fair* and the *New Yorker* but also a founder member of American Abstract Artists. The French illustrator, Raymond Bret-Koch, was Staff Artist on *Vanity Fair*.

The chapter titles give an evocative flavour of what's in store: speakeasies, The Great White Way, "A Few All-Night Druggists", dance halls and ballrooms, "all night chow", "chop suey with dancing", "chop suey without dancing", grill rooms, "with that Park Avenue air", roof gardens, Greenwich Village, the Lower East Side, and, of course, Harlem ("the town's current hot-spot"), where there are namechecks for such jazz luminaries as Fletcher Henderson, Duke Ellington, and Cab Calloway.

£2,250

[143462]





159

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**SHELLEY, Mary.** *The Last Man*. London: Henry Colburn, 1826

3 volumes, duodecimo (183 × 113 mm). Attractive contemporary red streaked half morocco, spines in compartments with raised bands, blind tooling, and gilt titles direct, marbled sides, edges, and endpapers. Housed in a black full morocco folding box. Light sunning to spines, very mild wear to corners and edges, vol. 3 with some abrasion to spine (some of the gilt titles delicately and expertly revived), still very handsome bindings indeed and entirely sound, some light spotting to blanks but generally very fresh and clean within, excellent condition.

First edition, in a very handsome contemporary binding, of Mary Shelley's great apocalyptic novel, set at the end of the 21st century among the last survivors of a global pandemic.

Perhaps the first to explore the theme was Byron in his desolate poem "Darkness" (written at the Villa Diodati in 1816); and Thomas Campbell in 1823 published a poem entitled "The Last Man" (which was widely discussed in 1825 as a plagiarism of Byron). Mary Shelley's text, however, was nonetheless the first fully realised novel of the eschatological story genre still popular today. *The Last Man* is also of great biographical interest, since its main characters are thinly disguised portraits of Byron, Claire Clairmont,



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Percy Shelley, and Mary herself. Though now highly praised (Muriel Spark thought it equal to, perhaps even better than, *Frankenstein*), it was when first published violently condemned by reviewers, one calling it "the product of a diseased imagination and a polluted taste".

Bleiler, *Supernatural Fiction*, p. 453; *Science-Fiction: The Early Years*, 2020; Wolff 6281.

£12,500

[141979]

Rare "unmutilated" copy of Shelley's most provocative poem

160

**SHELLEY, Percy Bysshe.** *Queen Mab, A Philosophical Poem, with Notes*. London: Printed by P. B. Shelley, 23, Chapel Street, Grosvenor Square [actually by an unknown printer for Thomas Hookham], 1813

Octavo (193 × 116 mm). Early 20th-century brown morocco by Riviere and Son, spine lettered in gilt, gilt floral tools to compartments, gilt french fillets to covers, gilt ruled turn-ins with floral cornerpieces, marbled doublures and free endpapers, top edge gilt. Housed in a custom brown cloth box, red morocco label. Faint early ownership signature to title page and a few very minor pencilled markings. Binding in fine condition,

contents washed as was Riviere's custom, consequently clean with light residual foxing, a little more pronounced in the central pages. An excellent, complete copy.

First edition, an "unmutilated" copy, with title page and final leaf intact, and including the poetic dedication to Harriet.

*Queen Mab* was Shelley's most provocative poem and a key radical text in the early years of the 19th century. The entire edition was 250 copies, published by Thomas Hookman for private distribution by Shelley himself. Due to its radical contents, Hookman refused to put his name on the title page. As by law a publisher and address had to be provided, Shelley agreed to provide his own name and address on the title and terminal leaf. Fearful of prosecution, when Shelley distributed the copies he cut away the title page and excised his name from the final leaf. Moreover, as his marriage with Harriet broke down with his elopement with Mary Godwin after the summer of 1814, Shelley removed from the copies which he distributed the



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poetic dedication leaf to Harriet as “the inspiration of my song”. This copy is consequently one of the copies which survived “unmutilated”, without excision of Shelley’s name or Harriet’s dedication. The remaining copies were issued by Richard Carlile shortly after Shelley’s death in 1822.

This “unmutilated” state has always excited the attentions of collectors and has consistently fetched far higher prices than “mutilated” copies. The “unmutilated” state offers one of the most inflammatory title pages of the era. Knowing that very few would see it, Shelley was free to give vent to his revolutionary, atheistical fervour. The title carries a tag from every freethinker’s favourite Latin author, Lucretius, and Archimedes’ aphorism in Greek: “Only give me a place on which to stand, and I shall move the whole world.” Bolder yet was the cry “Ecrasez l’Infame!” from the *Correspondance de Voltaire*. Voltaire was referring to the established Church, but the same phrase had been adopted by the Illuminists as their motto to refer specifically to Christ.

Granniss pp. 28–35; Hayward 225; Wise, *Shelley Library*, pp. 39–40.

£17,500

[143222]

*Penned with intelligence and passion*

161

**SHERMAN, William Tecumseh.** *Memoirs of General William T. Sherman.* New York: D. Appleton and Company, 1875

2 volumes, octavo. Original “Union blue” cloth, gilt-lettered spines and front covers decorated with black banding, roundel decoration in black to front covers (depicting a screaming eagle, shield of the United States, arrows and olive branch), pale primrose endpapers. Large folding map showing Sherman’s marches in end-pocket of vol. II. Bindings only a little rubbed at extremities, a few light scratches and marks, short closed tear at opening of map pocket. An excellent copy.

First edition, presented here in remarkably bright and fresh examples of the original cloth bindings, extremely uncommon in such superior condition.

“Penned with intelligence and passion, the volumes cover the periods of birth to the Meridian Expedition early in 1864 (vol. 1) and the remainder of the war to the commander’s first decade following the war (vol. 2). The memoirs frankly describe the rights and wrongs of the Civil War campaigns Sherman experienced, without regard to stepping on the feelings of others. The work is not unduly harsh, but it is unwaveringly honest” (Eicher). Sherman’s great brother-



161

in-arms Ulysses S. Grant commented to Mark Twain that “Sherman told me that his profits on that book were twenty-five thousand dollars” (Perry, p. 88).

David J. Eicher, *The Civil War in Books: An Analytical Bibliography*, 1997, 576; Mark Perry, *Grant and Twain: The Story of a Friendship that Changed America*, 2004.

£850

[143317]

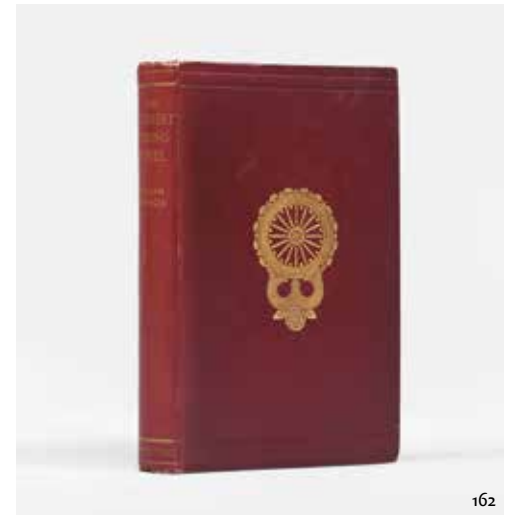
*The author’s own extra-illustrated copy, with related material*

162

**SIMPSON, William.** *The Buddhist Praying-Wheel.* London: Macmillan and Co., Ltd, 1896

Octavo. Original red cloth, titles in gilt to spine, ornamental wheel motif in gilt to front board, black coated endpapers, untrimmed. Monochrome frontispiece and numerous in-text illustrations from sketches by Simpson, with a cut-out monochrome portrait of the author mounted to p. 294, and an engraving of the illustration p. 18 loosely inserted and captioned in ink by the author. Corners bumped, a hint of wear to spine ends, spine a touch sunned, small bump to fore edge of rear board, scattered foxing to edges and first and last few leaves mostly; still, a very good copy.

First edition, the author’s own extra-illustrated copy, signed by him on the first page of contents, dated 9 November 1896, with the author’s pictorial bookplate to front pastedown, additional material tipped-in and loosely inserted, and two errata notes pencilled on the last page.



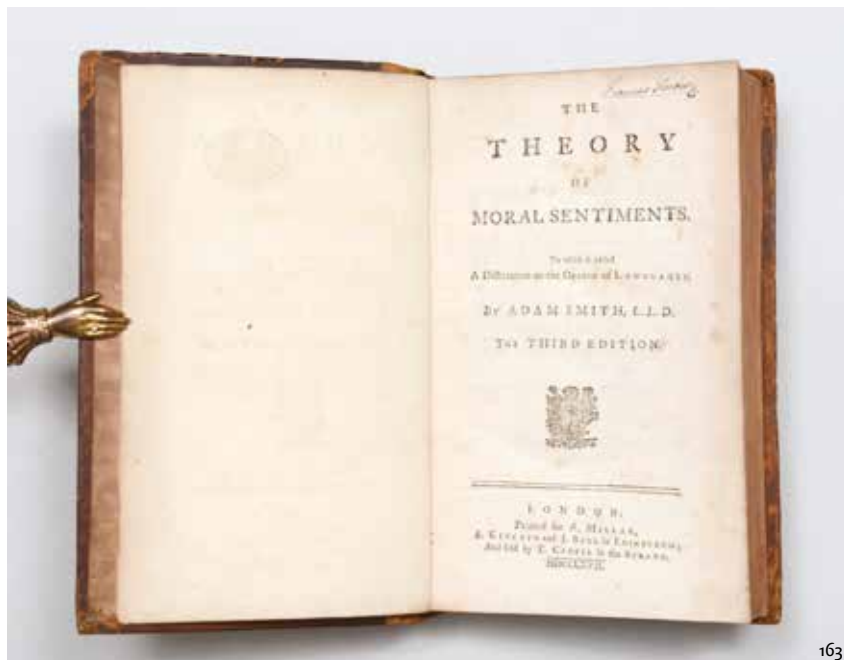
162

William Simpson (1823–1899), was a Glaswegian watercolour painter and a journalist. “During the Crimean War Simpson became a pioneer war artist: dispatched by the printsellers Colnaghi & Son, he recorded the naval battles in the Baltic Sea and then went on to Balaklava in November 1854 to make accurate sketches on the spot. After the Indian mutiny Day & Son sent Simpson to India on a roving commission, to make studies for a large-scale illustrated book. Over three years he visited much of the subcontinent, including Tibet and its Buddhist temples, the Himalayas, Kashmir, and Ceylon. When he returned to England in 1862, he had travelled 22,570 miles” (ODNB).

The additional material comprises: a typed letter signed by Grant Allen, dated March 1899, regarding the possible publication of Simpson’s next book (presumably *The Jonah Legend*, published the same year) by Allen’s nephew, Grant Richards, and enquiring about the success of *Praying Wheel* to gauge the profitability of such a venture “for a young business like G. R.’s, not overburdened with capital”; three rubbings on white paper cards (120 × 70 mm) in a blue Waterlow & Sons envelope labelled “Rubbing from Tomb in Egypt” in ink (approx. 135 × 80 mm); six press cuttings including a review of *The Buddhist Praying-Wheel* in the *Daily News*, the others about Scottish folklore and occult traditions, the fall of Jericho, and religious interest; and a 3 pp. extract (by Simpson) from the *Journal of the Royal Asiatic Society* of 1898 tipped-in at end, referencing the present work.

£1,250

[144051]



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**SMITH, Adam.** *The Theory of Moral Sentiments.* London: printed for A. Millar, A. Kincaid and J. Bell; and sold by T. Cadell, 1767

Octavo (202 × 124 mm). Contemporary sprinkled sheep, neatly rebacked and corners restored, spine ruled gilt in compartments, red morocco label. Ownership inscription to title of one Francis Forbes, later library stamp of James Edmondston dated 1858 to front free endpaper and modern ownership signature of A. C. Lloyd to first front free endpaper. Scattered light spotting throughout, endpapers and one opening with marginal browning; a very good copy.

Third edition of Smith's first book, the first edition to include the "Dissertation on the Origin of Languages", one of 750 copies, and the work that established his reputation as a philosopher both in London and on the continent.

After being described as "Professor of Moral Philosophy in the University of Glasgow" on the title pages of the first and second editions, Smith wrote to Strahan ahead of the publication of this edition to ask him to "call me simply Adam Smith without any addition either before or behind" (letter 100, Mossner & Ross, p. 122). While his academic title was removed, he was still credited as "LL.D.", and this remained on the title page of the subsequent editions, thus ce-



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menting his reputation as "Dr Smith". The "Dissertation" had been previously published in *The Philological Miscellany* (1761) as "Considerations Concerning the First Formation of Languages". This third edition contains "some minor revisions, especially to passages involving comment on religion" (Tribe), which Smith made upon his return from France in 1766.

Goldsmiths' 10384; Higgs 3967; Kress 6496; Jessop, p. 170; Tribe 4. See Mossner & Ross, *The Correspondence of Adam Smith*, 1987.

£5,000

[141981]

*A beautiful copy in contemporary tree calf*

164

**SMITH, Adam.** *An Inquiry Into the Nature and Causes of the Wealth of Nations.* London: for W. Strahan; and T. Cadell, 1784

3 volumes, octavo (212 × 120 mm). Contemporary tree calf, spines elaborately gilt in compartments, red and green morocco labels. Ink ownership stamp "Seaforth" to each title page. Boards very lightly rubbed with a few small scratches, wear to lower edges and spine ends of vols. 1 and 3, small repair to spine of vol. 1, short cracks to joints at head of spines on vols. 1 and 2, contents lightly spotted, particularly in vol. 1. Overall a fine copy.

First octavo edition, third overall (first 1776); a handsome set in an unostentatious but pleasing contemporary binding. This uncommon edition contains several additions including a new chapter titled "The Conclusion of the Mercantile System". This was the edition owned by Thomas Jefferson (Sowerby 3546).

In his *Wealth of Nations*, Smith "begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange ... The *Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control" (PMM). "The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry" (ODNB).

Goldsmiths' 12554; Kress B.789; Tribe 27; Vanderblue, p. [3]. See *Printing and the Mind of Man* 221 (first edition).

£15,000

[144188]





### A pivotal moment in British history

165

**THATCHER, Margaret.** Original whips' office notice of Margaret Thatcher's election as leader of the Conservative Party. [London:] 11 February 1975

1 page, mimeographed text, signatures by hand in various pens. The document has been affected by water damage, leading to noticeable running of the ink. Slight crease from where it has been sometime folded. Overall in acceptable condition.

A most significant document in British political history: the announcement of Margaret Thatcher's election as leader of the Conservative Party, signed by Edmund Du Cann, who presided over the election as chairman of the 1922 Committee, and by ten other members of the committee.

This was one of a small number of copies, all signed by hand, which were distributed to announce the leader; this is the only example which can be traced on the

market. Following the first ballot, where she defeated the former prime minister Edward Heath, Thatcher was here elected on the second ballot with well over half the votes, defeating her future ministers Willie Whitelaw, Geoffrey Howe, and James Prior. The document announces their relevant vote count, and with the confirmation of the chairman and the scrutineers declares that "The conditions of the procedure having been fulfilled Margaret Thatcher is elected".

£15,000

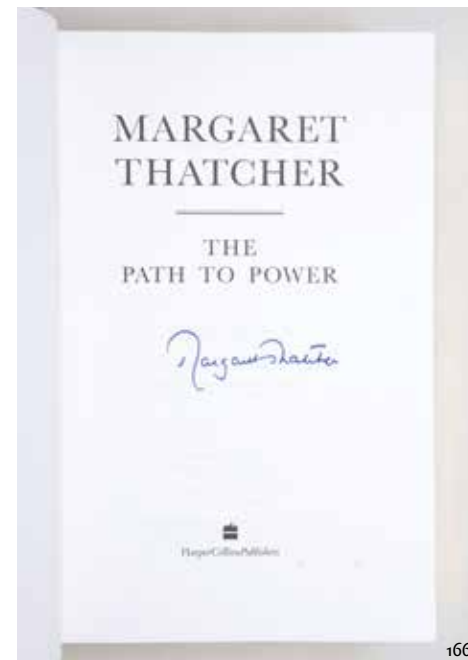
[135018]

### The life of the Iron Lady

166

**THATCHER, Margaret.** *The Path to Power.* London: Harper Collins, 1995

Octavo. Original blue morocco, spine lettered in gilt, blue endpapers, gilt edges, blue silk bookmark. Housed in the original blue cloth slipcase. Very light sunning to spine. A fine copy.

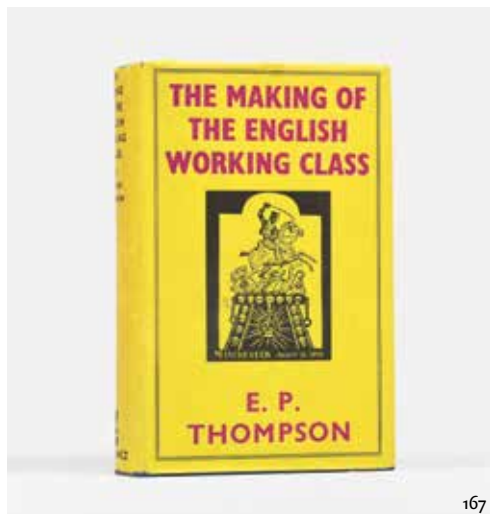


Signed limited edition, number 326 of 500 copies signed by Margaret Thatcher on the title page, being her autobiography of her childhood years to her election as Prime Minister.

£1,250

[135977]





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**THOMPSON, E. P.** *The Making of the English Working Class.* London: Victor Gollancz Ltd, 1963

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Spine-ends lightly bumped, slight tape residue to front pastedown and front flap of jacket. An excellent copy in the bright dust jacket very slightly sunned and chipped on the spine.

First edition, first impression, a particularly bright example, of Thompson's classic work of social history, among the most important historical studies of the post-war period, and a foundation text of New Left historiography.

£750

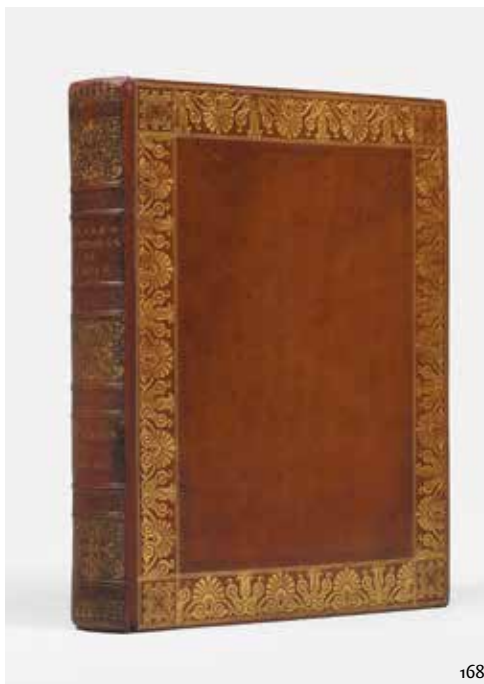
[143372]

*Handsome copy in contemporary russia*

168

**THORN, William.** *Memoir of the War in India, Conducted by General Lord Lake, Commander-in-Chief, and Major-General Sir Arthur Wellesley, Duke of Wellington.* London: for T. Egerton, 1818

Quarto (301 × 235 mm). Contemporary russia, title gilt direct to the spine, low narrow bands with a single fillet gilt, compartments ornately gilt with floral and foliate tools gilt and blind, wide gilt palmette and tulip roll panel framed within triple fillets, enclosing central foliate panel in blind, board edges with diagonal milling worked in fine dots, edges mar-



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bled, wide turn-ins with finely worked geometric panelling, floral corner-pieces, blue on blue Romantic pattern marbled endpapers, edges marbled blue, moderate blue silk page-marked intact. Folding engraved map frontispiece, hand-coloured in outline, further uncoloured map, 6 engraved battle plans and order of battle with the dispositions hand-coloured. Unobtrusively rebaked with the original spine laid down, minor scuffing, a little bumped at the corners, text and plates clean and sharp, wide-margined in an elegant Regency binding carefully restored, an excellent copy.

First edition, an exceptionally large and superbly bound copy of this uncommon and important account of Lord Lake's expedition against the Maratha chief Jasant Holkar Rao, the Second Anglo-Mahrata War, an early campaign of British Empire building in India. The author was "an avowed military man and a constant traveller ... witness to some of the most important campaigns" in Asia, he had intimate knowledge of the region and the present "account reads like a travelogue through the southern part of the Punjab" (Madra & Singh, eds., *Sicques, Tigers or Thieves*, p. 207). German-born Thorn used his undoubted military, literary and cartographic skills to advance himself into the ranks of the British establishment.

Thorn (1780–1843) "began his military education in England, purchasing a cornetcy in 1799 in the 29th light



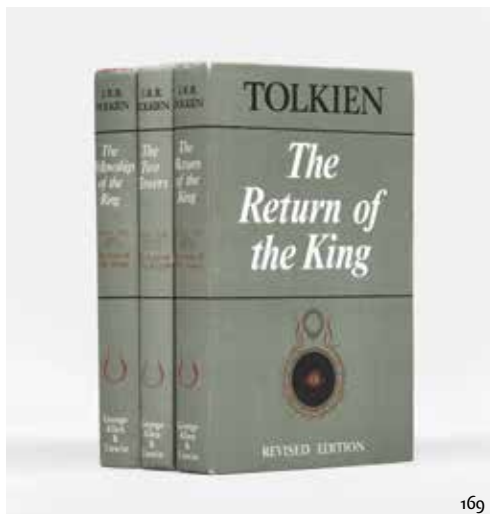
168

dragoons ... and joined the regiment in India. Promoted lieutenant in 1801, he saw much action in the Second Anglo-Maratha War (1803–6) and distinguished himself in 1803 at the Battle of Laswari in which he was also wounded. He was promoted captain in 1807 and was brigade major to the cantonment of Bangalore, Mysore, until in November 1810 he accompanied the expedition against French-held Mauritius, where he saw action before returning to India in 1811" (ODNB). Thorn wrote this memoir after he had retired to Germany on half-pay having served in the aftermath of Waterloo. Editions in French and German followed.

This copy has an appealing provenance, from the library of Charles William Vane-Stewart, third marquess of Londonderry, who campaigned in the Netherlands and Germany in the 1790s and throughout the Peninsula War, and whose advantageous marriage to the countess of Antrim enabled him to accumulate an impressive library. Londonderry's half-brother, Lord Castlereagh, was President of the Board of Control (of the East India Company) and Secretary of State for War and the Colonies during the period under review here. Bruce 4187; Cockle, p. 16.

£2,750

[143003]



169

169

**TOLKIEN, J. R. R.** [The Lord of the Rings.] The Fellowship of the Ring; The Two Towers; The Return of the King. London: George Allen & Unwin Ltd, 1966

3 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red, cream endpapers. With the dust jackets. Folding map in red and black at rear of each volume. Folding map expertly re-inserted in *Fellowship*, light lean to spines and spotting to edges, books otherwise in near-fine condition; the jackets formerly in protective sleeves which have slightly discoloured the endpapers yet otherwise has ensured that they are presenting well, with little wear and without price-clipping or restoration, very light rubbing at extremities, ring-stain to panels of *Two Towers*. An excellent set.

Second edition, first impression. This is the final and definitive text of *Lord of the Rings*, revised and corrected by Tolkien from the first edition, published 1954–55.

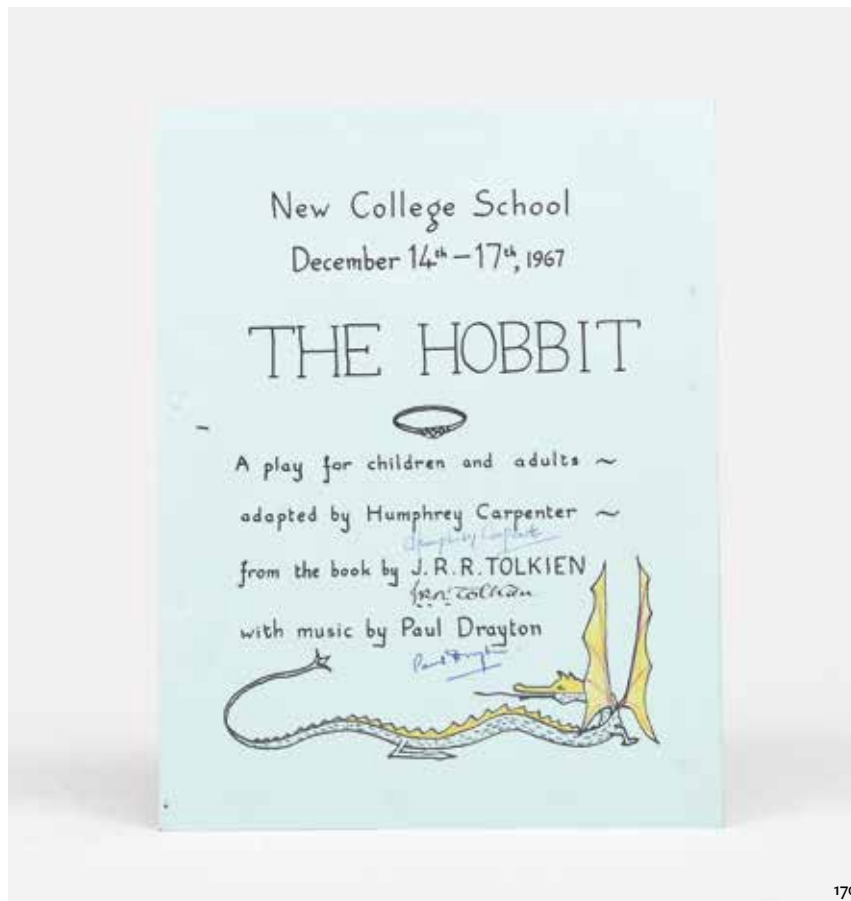
Hammond & Anderson A5e.

£875

[144232]

170

**TOLKIEN, J. R. R.** Signed printed programme for the New College School, Oxford, production of *The Hobbit*. A play for children and adults adapted by Humphrey Carpenter from the book by J. R. R. Tolkien, with music by Paul Drayton. Oxford: New College School, 14–17 December 1967



170

Single leaf of blue thick stock paper, folded to form app. (total size 279 × 430 mm). Front cover printed in black with hand-coloured illustration of Smaug, rear cover featuring a map entitled “Bilbo’s Journey” printed in black, 2 hole punch rings to margins. Very faint soiling else fine, a remarkably well-preserved copy.

A scarce, signed, printed programme for the New College School adaptation of *The Hobbit*, signed on the front cover by Tolkien, Humphrey Carpenter, and Paul Drayton, each beneath their printed name. This copy of the programme was owned and neatly hand-coloured by Andrew J. A. Sharp, a student at the school who played the First Goblin in the production.

This production was the second such to have been performed since the book’s publication in 1937, the first being staged at St. Margaret’s School, Edinburgh, for teachers and parents in 1953. The present production was a larger affair, performed over four

nights, with signed copies of the book raffled at each performance. Tolkien himself attended the final night, and Carpenter, who adapted the work, had a clear view of Tolkien’s reactions to his interpretation, noting that “[Tolkien] had a broad smile on his face whenever the narration and dialogue stuck to his own words, which was replaced by a frown the moment there was the slightest departure from the book” (“Our Brief Encounter”, *The Sunday Times Magazine*, 25 November 2001). Carpenter, an Oxford undergraduate at the time, played double-bass in the orchestra for the show, and would go on to write the official authorised biography of Tolkien in 1977. This copy of the programme has charmingly additionally been signed by nine of Sharp’s fellow student actors.

£9,500

[142468]





171

The first translation into another language, the beginning of Russomania

171

**TOLSTOY, Leo.** *La Guerre et la Paix*. Paris: [printed in St Petersburg by Trenké & Fusnot, and sold in Paris by] Librairie Hachette et Cie, 1879

3 volumes, octavo (180 × 121 mm). Contemporary reddish-brown pebble-grain cloth backing brown pebble-grain paper boards, spines lettered and numbered in gilt with simple bands in blind. With half-titles, battle plan in the text in vol. 3. Early ownership inscription in pencil at head of first half-title and a handful of pencilled marginalia elsewhere. Cloth rubbed, light wear to board edges, inner hinges cracked but holding, spotting and browning to text, a couple of gatherings starting in vol. 2, still a good copy.

Rare first edition in French of *War and Peace*, one of 500 copies printed, the first translation into another language and a key moment in the appreciation of Russian novelists in the West.

The translation was by Princess Irina Ivanovna Paskevich. It was Turgenev who found a French publisher and urged the translation on Zola, Flaubert, and Daudet. A second edition was published in Paris in 1884, after which the novel was hailed in de Vogüé's influential survey, *Le Roman Russe* (1886), fuelling a phase of Russomania in French literary circles. The French text was used as the basis for the first English translations published in New York and London that year.

WorldCat lists only two locations of this first edition: at La Bibliothèque littéraire Jacques Doucet, Paris, and the Herzogin Anna Amalia Bibliothek (HAAB), Weimar, Germany. Karlsruhe Virtual Cata-



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log adds a second French location at Institut de France, Paris. There are no copies in Britain or Ireland according to Library Hub.

£3,500

[142081]

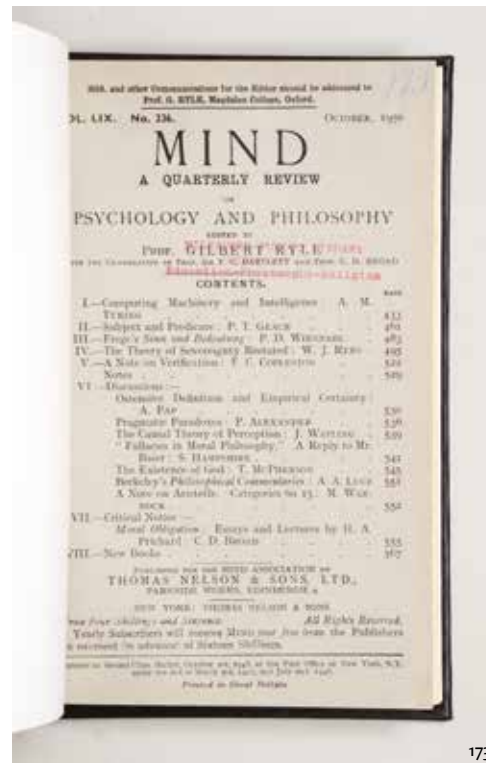
172

**TOULET, P.-J.** *Mon Amie Nane*. Edition ornée de gravures sur bois originales de Carlègle. Paris: Léon Pichon, 1925

Large octavo (252 × 173 mm). Contemporary French mustard-coloured morocco by René Kieffer (gilt-stamped at foot of front turn-in and with his art nouveau embossed ticket on verso of front free endpaper), spine gilt-lettered direct, compartments with geometric panels and central stylized foliate motif, sides with same tools forming a panel, gilt quintuple fillet turn-ins, marbled endpapers highlighted in gilt, top edge gilt, others untrimmed, original printed wrappers



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bound in at front and rear, yellow silk bookmarker. Housed in a custom red cloth slipcase. With 18 wood-engraved illustrations printed in black and yellow, and culs-de-lampes by Carlègle. Spine slightly darkened, touch of scuffing to raised bands and corners. A near-fine copy.

First Carlègle edition, number 497 from a total edition of 585 copies, attractively bound by René Kieffer to match the colour of the wood engravings. First published in book form in 1905, *Mon Amie Nane* paints the bittersweet portrait of a demimondaine in the Belle Époque.

Charles Émile Egli, known as Carlègle (1877–1937) was a Swiss-born illustrator and painter who spent most of his life in Paris, and excelled in wood engraving. His illustrations for *Daphnis et Chloé* exhibited in the autumn Salon of 1913 launched his career. From then until his death in 1937 he illustrated books by classical and contemporary authors. The French binder, publisher and bookseller, René Kieffer (1876–1963) was well-known for his art déco bindings.

£450

[132145]



174

### The Turing test

173

**TURING, Alan.** Computing Machinery and Intelligence. [In:] *Mind. A Quarterly Review of Psychology and Philosophy*. Volume LIX, Number 236, pages 433–460. October 1950. Edinburgh: Thomas Nelson & Sons, Ltd, 1950

Octavo (208 × 132 mm). Recent black cloth, spine lettered in gilt. Original wrappers bound in. Ink stamp of the Milwater Public Library and small pencilled ownership signature to upper wrapper. Contents toned. A very good copy.

First edition, first impression, of Turing's fundamental paper on artificial intelligence, and the introduction of the "Turing Test".

In 1948 Turing was offered the role of deputy director of the Manchester Computing Laboratory, and his work there was "among the earliest investigations of the use of electronic computers for artificial-intelligence research. He was among the first to believe that electronic machines were capable of doing not only numerical computations, but also general-purpose information processing ... He attempted to break down the distinctions between human and machine intelligence and to provide a

single standard of intelligence, in terms of mental behavior, upon which both machine and biological organisms could be judged" (Aspray, *Origins of Cyberspace* 936). In this paper Turing grappled with the question of whether electronic computers can think, and proposed a test, now called the Turing Test, to evaluate a computer's "thinking behavior". "The test involves two parties, 'X' and 'Y', who engage in a conversation by teletype. Human × cannot know whether Y is a machine or a person. If × believes that Y is responding like a person after a specified period of time, and Y turns out to be a machine, then that machine may be defined as having the capacity to 'think'" (ibid.). "The wit and drama of the 'Turing test' has proved a lasting stimulus to later thinkers, and a classic contribution to the philosophy and practice of artificial intelligence" (ONDB).

*Origins of Cyberspace* 936.

£3,000

[143354]

### Rare contemporary fine binding

174

**TWAIN, Mark.** The Writings. New York: Gabriel Wells, 1922–5

37 volumes, octavo (222 × 145 mm). Contemporary red half morocco, titles in gilt direct to spines, decorative tooling in gilt to compartments, red cloth boards, marbled endpapers, top edges gilt, other untrimmed. Portrait frontispiece by W. H. Bicknell to volume I, and plates by P. Newell throughout. The bindings sharp, slight toning to contents, a near-fine set.

The Definitive Edition, number 285 of 1,024 sets, signed by the author on the front blank as "Samuel Clemens/Mark Twain" and with the limitation leaf signed by Twain's biographer Albert Bigelow Paine. A handsome set in a contemporary fine binding of the most complete of all the collected editions of Twain's works.

£25,000

[143379]





175

### The consolidation of British power in India

175

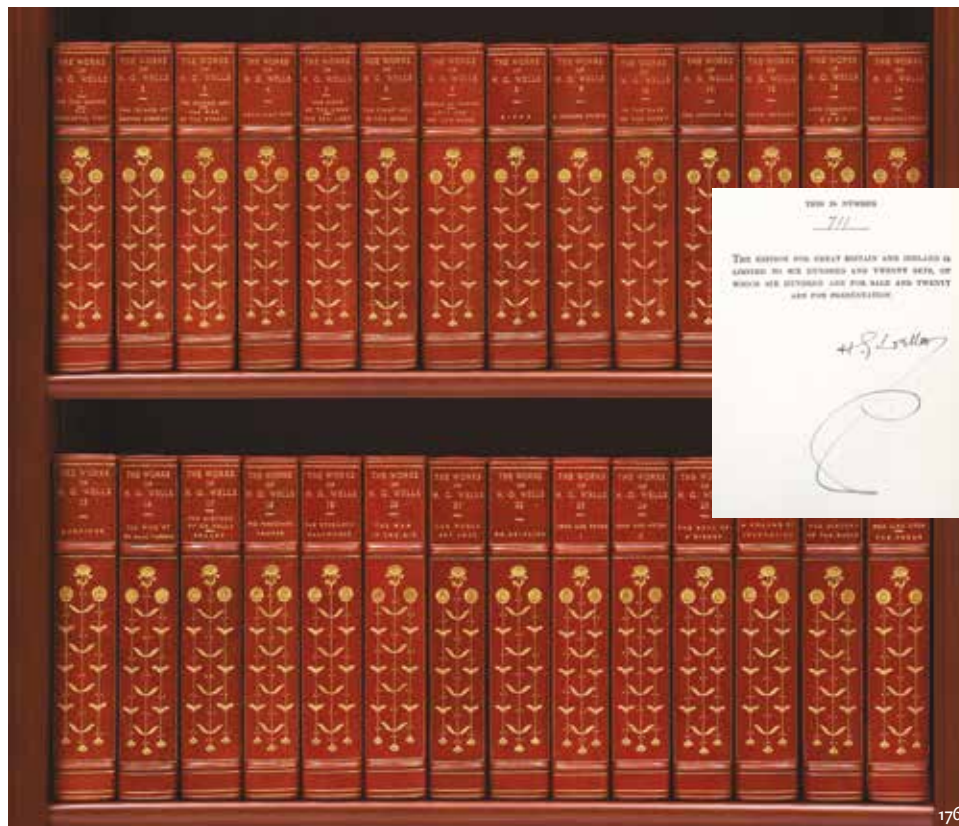
**WELLESLEY, Richard.** Notes relative to the Late Transactions in the Marhatta [sic] Empire. London: J. Debrett, 1804

Quarto (264 × 205 mm). Contemporary half calf, blue-grey Romantic pattern marbled boards, green morocco label to the spine, compartment delineated by double rules, single rules at the spine and corner edges, edges sprinkled red. Folding Order of Battle for General Lake's army, battle plans for Assaye, Delhi, Laswari and the siege of Aligarh together with a plan of the "Entrance of the Troops into the Fort of Allyghur", all printed on thick paper and with dispositions hand-coloured, tables to the text. Half-title bound in. A little rubbed, corners bumped, short scrape to the paper on the front board together with small patch of insect damage, variable light browning to the book block, a very good copy.

First London edition, an attractive copy of this significant account of the early stages of the Second Anglo-Maratha War (1803–5), first published the previous year at Calcutta.

Issued anonymously, it was the work Richard, Marquess Wellesley, at the time governor-general of Bengal, and older brother of the duke of Wellington who took a significant part in these campaigns, and it glorifies a conflict which Wellesley promoted and which represented a final consolidation of British power in India, but this at considerable expense in treasure and to Wellesley's reputation.

"Until 1804 the British government, and Castlereagh in particular, had generally favoured Wellesley, draw-



176

### An attractive set

176

**WELLS, H. G.** The Works. New York: Charles Scribner's Sons, 1924–7

28 volumes, octavo (225 × 152 mm). Publisher's deluxe red half morocco by Stikeman & Co., titles and decoration in gilt to spines, gilt raised bands, red cloth boards, marbled endpapers, top edges gilt, others untrimmed. Frontispieces with tissue-guards, title pages printed in red and black. Very faint sunning to spines, a touch of rubbing to tips, the binding otherwise sharp, internally crisp, a near-fine set.

A handsome set of the Atlantic Edition, signed limited edition, deluxe issue, number 711 of 1,050 sets signed by the author on the limitation leaf of volume I and released for distribution in America, of which 50 were reserved for presentation.

Wells contributed new prefaces especially for this edition, which was also issued in a blue morocco binding, with no priority between the two colours.

ing credit from his suppression of the supposed French threat to India. The directors, however, had become bitterly hostile, resenting alike the cost of the governor-general's victories, his scarcely concealed contempt for their residual monopolies of trade and public office, and the proconsular style of his government. The setbacks against Holkar and Bharatpur turned the ministry against Wellesley too, and in 1805 he was, to all intents and purposes, recalled. Hereafter the legacy of his Indian administration was to come under increasing attack in the British press, in parliament, and from the court of directors" (ODNB). Wellesley's reputation waned in the early decades of the century, but revived "as the generation of Indian officers whom he had promoted, such as Malcolm and Edmonstone, wrote memoirs and achieved power among the directors, Wellesley began to be seen as a guarantor of the British destiny in India as notable as Robert Clive and Warren Hastings".

£1,750

[143667]





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A further 620 sets were released by T. Fisher Unwin, Ltd, in Great Britain and Ireland, 20 of which were reserved for presentation.

£17,500

[143381]

*Cited as the first American book on poker*

177

**WINTERBLOSSOM, Henry T. (pseud.)** *The Game of Draw-Poker, Mathematically Illustrated*. New York: Wm. H. Murphy, 1875

Duodecimo. Original green cloth, title to front cover gilt, floral black border, blind rule to rear cover. A little wear to spine ends and tips, cloth slightly rubbed, hinges partly cracked but holding; a very good copy.

First edition of this early technical book on poker, covering not only the technicalities of the game, but also the psychology: poker is “not only a selfish game, but one that every subterfuge that can be brought to bear is introduced” (p. 10). This is generally cited as the first American book on poker, the only other contender being Robert Schenck’s *Rules for Playing Poker*, apparently published the same month in 1875 (following a privately printed edition issued in the UK without the author’s knowledge in 1872).

A contemporary article in the *New York Times* on 12 February 1875 notes that the “author, by the way, is understood to veil himself modestly under a pseudonym; and he is said to be a member of the Lotos Club”, a literary club based in New York of which



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Mark Twain was also a member. Binding variants in blue and brown cloth are also known, with the same design, likely without priority of issue; there are no distinguishing advertisements or any changes to the type between the variants. WorldCat lists ten copies in institutions.

James McManus, *Cowboys Full: The Story of Poker*, 2009.

£2,500

[143619]

178

**WODEHOUSE, P. G.** *Blandings Castle and Elsewhere*. London: Herbert Jenkins Limited, 1935

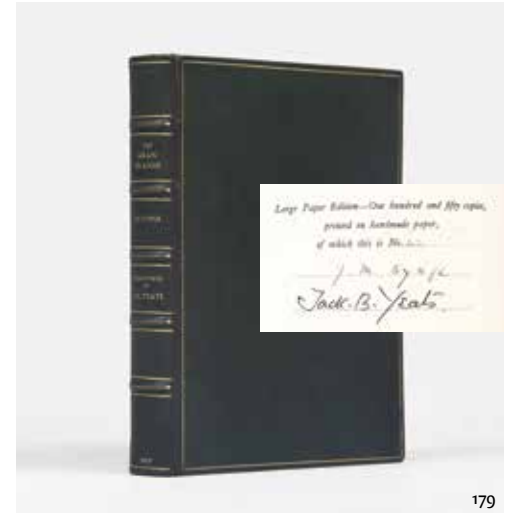
Octavo. Original beige buckram, titles in black to spine and front board, publisher’s device in black to rear board, cream endpapers. 8 pages of reviews of work by Wodehouse at end. Spine ends a touch bumped, faint spotting, the binding otherwise firm and unfaded, very occasional light staining, else internally clean and fresh. A very good copy indeed, in the bright jacket, a few small nicks to corners, archival tape repair to top corner of rear panel, not price-clipped.

First edition, first impression, in an uncommon variant binding not mentioned in McIlvaine. This is the first collected edition of these six short stories, which were originally published in British or American magazines.

McIlvaine A53.

£1,000

[143325]



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*A superb copy*

179

**YEATS, Jack B. (illus.); SYNGE, John Milington.** *The Aran Islands*. Dublin: Maunsel & Co., Ltd; Elkin Mathews, London, 1907

Large octavo (250 × 190 mm). Finely bound by Sangorski & Sutcliffe in dark green morocco, titles and rules in gilt to spine, single gilt fillet frames to boards, edges, and turn-ins, grey-blue endpapers, top edge gilt, others untrimmed. 12 hand-coloured illustrations by Jack B. Yeats. The binding sharp and unfaded, occasional finger-soiling to lower margins, else internally crisp; a fine copy.

Signed limited edition, number 42 of 100 large paper copies signed by Synge and Yeats, and with plates hand-coloured by the artist. This book, based on the author’s annual visits to the islands prompted by W. B. Yeats, would become the “the great prose manifesto of the Irish literary revival” (ODNB).

Accompanying this copy is a loosely inserted typed letter, dated 6 July and signed “Billy”, from the bibliophile William W. Appleton to his nephew Peter Hendricks, bequeathing the work, “since you have such a passion for Ireland”. Appleton notes that he “prefer[s] it to any of Synge’s plays and in [his] opinion it ranks among the best of all travel accounts”, perhaps explaining why he spent 20 years looking for it and spent “a fortune – truly” to acquire it, “but it’s worth it”.

£12,500

[142886]



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