

DECEMBER

PETER HARRINGTON
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Christmas 2023 opening hours

Dover Street

Mon 20 Nov – Sat 23 Dec
Mon–Fri: 10am–7pm
Sat: 10am–6pm
Sun: CLOSED
Sun 24 Dec – Tue 26 Dec: CLOSED
Wed 27 Dec – Sat 30 Dec: 10am–6pm
Sun 31 Dec – Mon 1 Jan 2024: CLOSED
Tue 2 Jan 2024: Normal business hours resume

Fulham Road

Mon 20 Nov – Sat 23 Dec
Mon, Fri, & Sat: 10am–6pm
Tue–Thu: 10am–7pm
Sun: CLOSED
Sun 24 Dec – Tue 26 Dec: CLOSED
Wed 27 Dec – Sat 30 Dec: 10am–6pm
Sun 31 Dec – Mon 1 Jan 2024: CLOSED
Tue 2 Jan 2024: Normal business hours resume

Design: Nigel Bents & Abbie Ingleby
Photography: Ruth Segarra
Cover design from Henry Ferdinand Pelerin's astronomical manuscript, item 111; illustration opposite by Tove Jansson from *Snarkjakten*, item 79; rear cover image of Caroline Middleton, bookseller, by Sophia Vrahimi.

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PETER HARRINGTON
LONDON

DECEMBER 2023



CATALOGUE 199

ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

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1

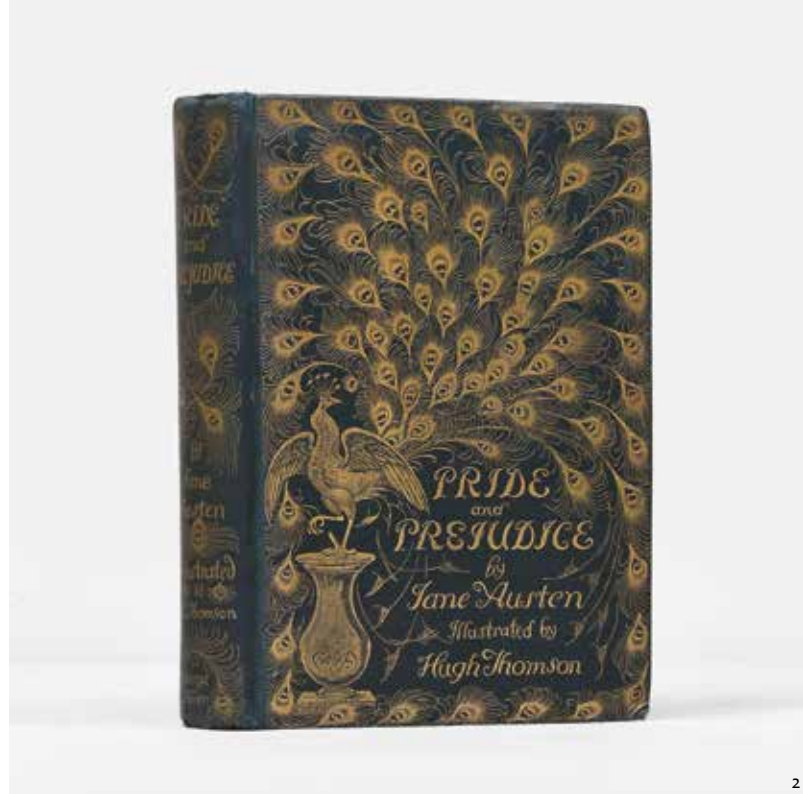
1
ARISTOPHANES. *The Comedies.* London: John Murray, 1820–22

“MITCHELL’S ARISTOPHANES IS EXCELLENT. – SEND ME THE REST OF IT”

First Mitchell edition, handsomely bound and containing his translations of *The Achamians, Knights, and Wasps*, as well as Richard Cumberland’s translation of *The Clouds* (1798). “Mitchell was the first English translator to do justice to Aristophanes’ metrical variety, and his editions, articles, and translations did much to spread interest in the author among later generations of scholars” (ODNB). Copies are scarce in commerce.

Aristophanes was seldom read or translated in Britain prior to the 19th century, a trend reversed thanks to his hugely influential English translators Thomas Mitchell (1784–1845) and John Hookham Frere (1769–1846). In an article in the *Quarterly Review*, Frere described Mitchell’s translation as “the best that has hitherto appeared in our own, or, as far as our acquaintance extends, in any other modern language” (p. 474).

In 1813 Mitchell “commenced a series of articles in the *Quarterly Review* on Aristophanes and Athenian manners, the success of which subsequently induced him to undertake his spirited and accurate verse translation of Aristophanes” (ODNB). Upon receiving the first volume of this work, Byron wrote to the publisher John Murray: “Mitchell’s Aristophanes is excellent. – Send me the rest of it” (*Life and Letters*, p. 455).



2

2 volumes, octavo (213 × 130 mm). Near-contemporary green sheep, red twin spine labels, raised bands dotted in gilt, compartments decorated in gilt, sides dyed in the manner of Spanish calf and ruled in gilt with a French fillet with flower-heads at corners, board edges gilt, twin fillets and floral roll to turn-ins gilt, edges gilt, green silk bookmarkerers. Bound without vol. I half-title. Bookplate of Robert J. Hayhurst (1929–2016), an avid collector of naval history and of 18th-century literature in contemporary bindings. Bindings square and firm, spines and lower corner of vol. I front cover sunned, slight rubbing to lower extremities, light foxing and occasional browning, chiefly marginal. A very good copy. ♣ *The Life, Letters, and Journals of Lord Byron*, 1838; John Hookham Frere, “The Comedies of Aristophanes”, *Quarterly Review*, vol. 23, no. 46, July 1820.

£1,750 [152834]

2
AUSTEN, Jane. *Pride and Prejudice.* With a Preface by George Saintsbury. London: George Allen, 1894

A FAMOUS EXAMPLE OF VICTORIAN BOOK DESIGN

First fully illustrated edition, known as the “peacock edition” from the exquisite gilt design on the front cover, and one of the most striking examples of late-Victorian pictorial cloth. This was the first edition to feature illustrations accompanying the text, as Bentley’s 1833 edition and subsequent printings had featured only a frontispiece. It was originally published in an unillustrated edition in 1813.

Hugh Thomson (1860–1920) “was in constant demand as a book illustrator, particularly for the classics with their opportunities for historical subject treatment” (Peppin & Micklethwait, p. 299). His “light touch and feeling for period manners provide a charming and accessible gloss to the author’s work” (ODNB).

Octavo. Original green cloth, spine and front cover lettered and elaborately blocked with peacock design in gilt, green coated endpapers, edges gilt. Frontispiece, prolific illustrations in the text, including scenes, historiated initials, and head- and tailpieces, all by Hugh Thomson. Spine slightly cocked, spine ends and corners bumped with a few spots of wear, front inner hinge starting, faint foxing to first few leaves, gilt bright: an excellent copy. ♣ Gilson E78. Brigid Peppin & Lucy Micklethwait, *Dictionary of British Book Illustrators: The Twentieth Century*, 1983.

£5,000 [167671]



3

3
AUSTEN, Jane. *Emma.* With an Introduction by Joseph Jacobs and Illustrations by Chris Hammond. London: George Allen, 1898

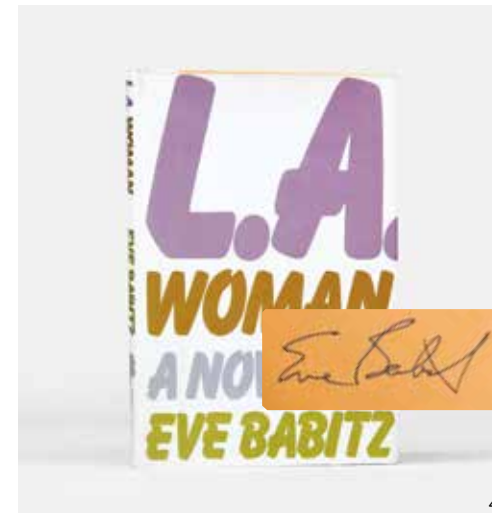
“IF I LOVED YOU LESS, I MIGHT BE ABLE TO TALK ABOUT IT MORE”

First Hammond edition, an attractive example in the original cloth.

Christine “Chris” Hammond (1860–1900) was a prominent artist best known for her illustrations of books by Austen, Thackeray, Gaskell, and Eliot. Of Austen’s works, Hammond provided drawings for *Sense and Sensibility* and *Emma*. By “representing the main characters in ways that stress their individuality . . . Hammond’s terse line often creates a spontaneous, and sometime even a febrile effect” (Cooke).

Octavo. Original green cloth, spine and front cover lettered and elaborately blocked with floral design in gilt, green coated endpapers, top edge gilt. Frontispiece, 28 full-page illustrations, and chapter headpieces by Christine Hammond. Spine cocked, spine ends and corners just bumped, spot of wear to lower outer corner, a little rubbed, inner hinge cracked but firm at gutters of p. 304 & 320, internally strikingly fresh: an excellent copy. ♣ Gilson E92. Simon Cooke, “Christiana Mary Demain ‘Chris’ Hammond”, *The Victorian Web*, available online.

£1,250 [167672]



4

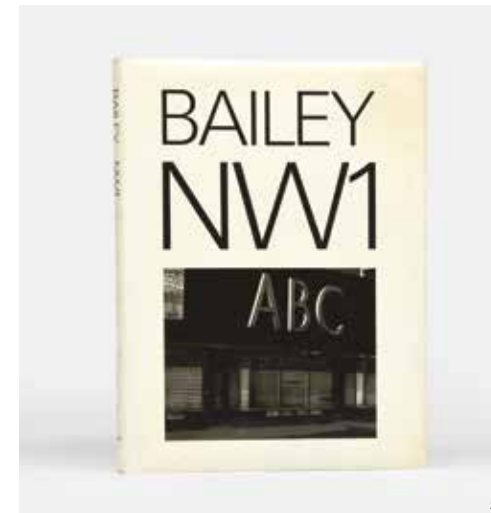
4
BABITZ, Eve. *L.A. Woman.* New York: The Linden Press/Simon & Schuster, 1982

“ARE YOU A LUCKY LITTLE LADY IN THE CITY OF LIGHT? OR JUST ANOTHER LOST ANGEL?” – JIM MORRISON

First edition, signed by the author on the front free endpaper. Babitz has been likened to F. Scott Fitzgerald for her fictionalized portrayal of a dazzling cultural milieu, in her case 1970s Los Angeles and her adventures there as the “It” girl of Hollywood.

The title is taken from the song Jim Morrison wrote about Babitz. “I met Jim and propositioned him in three minutes, even before he so much as opened his mouth to sing”, she recalled. “The Doors were embarrassing, like their name. I dragged Jim into bed before they’d decided on the name and tried to dissuade him; it was so corny naming yourself after something Aldous Huxley wrote. I mean, *The Doors of Perception*, what an Ojai-geeky-too-L.A.-pottery-glazer kind of uncool idea” (*Esquire*).

As a writer, Babitz (1943–2021) was praised by Joan Didion and Joseph Heller but went widely under-appreciated until *Vanity Fair*’s 2014 profile of her life. Her works have since been reissued and published in translation for the first time. In response to her sudden emergence as a feminist icon to millennials, Babitz quipped, “My



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whole life, I always got attention from men, and now it’s girls who like me” (quoted in Kilkenny).

Octavo. Original orange paper-covered white boards, spine lettered in metallic orange, publisher’s imprint on front cover in metallic orange, orange endpapers. With dust jacket. Head of spine bumped, ink stamp on lower edge, finger marks on fore edge; a few faint marks on lightly creased jacket, not price-clipped: a near-fine copy in like jacket. ♣ Olivia Aylmer, “Eve Babitz Is Better Than Ever”, *Vanity Fair*, 18 April 2018; Eve Babitz, “Who Was Jim Morrison?”, *Esquire*, March 1991; Katie Kilkenny, “How 1970s ‘It’ Girl Eve Babitz Became Young Hollywood’s Latest Obsession”, *Hollywood Reporter*, 7 January 2019.

£1,750 [166747]

5
BAILEY, David. *London NW1. Urban Landscapes.* London: J. M. Dent & Sons, 1982

“THE FACADE OF A BUILDING IS LIKE THE PERSON’S FACE, IT TELLS ITS HISTORY”

First edition of this series documenting the decaying architectural beauty of the photographer’s local area.

Quarto. Original silver faux-leather boards, spine lettered in black, black endpapers. With dust jacket. With black and white photographic illustrations throughout. A few marks to lower edges of boards, edges lightly foxed. A near-fine copy in like jacket, free from nicks and rubbing, toned and a touch soiled with some creasing to extremities, still very sharp.

£500 [155283]



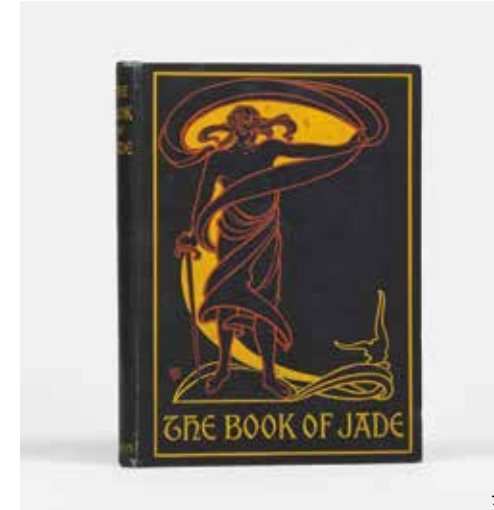
6
BAILEY, David. The Rolling Stones. Cologne: Taschen, 2014

SIGNED BY THE ARTIST AND BY THE BAND

Limited Art Edition, number 35 of 75 copies with a print of Mick Jagger, signed by David Bailey on the verso, from the photo shoot used for the Goat's Head Soup album cover; from a total edition of 1,600 copies signed by the band members of the Rolling Stones: Jagger, Richards, Watts, and Wood. This photographic record charts the Stones's remarkable history and lifestyle, and has an appendix including the Stones in the media, a Stones timeline, discography, and photographers' biographies.

Folio. Original illustrated boards. Housed in the original full leather purple clamshell box with the Rolling Stones' lips logo to the front cover. With the print *Mick Jagger* (1973), housed in original full leather purple folder with the lips logo on the front cover. With the original packing box. Over 500 pages of photographs including 3 fold-outs by David Bailey, Peter Beard, Cecil Beaton, Bob Bonis, Anton Corbijn, Annie Leibovitz, Gered Mankowitz, Helmut Newton, Norman Parkinson, Bent Rej, Ethan Russell, Albert Watson, and others. In fine condition.

£17,500 [156785]



7
BARNITZ, David Park. The Book of Jade. New York: Doxey's, at the Sign of the Lark, 1901

First edition, limited issue, number 19 of 600 copies. The notable San Francisco bookseller William Doxey published this title anonymously, at the author's behest. This Decadent and nihilistic volume of poetry is dedicated "to the memory of Charles Baudelaire".

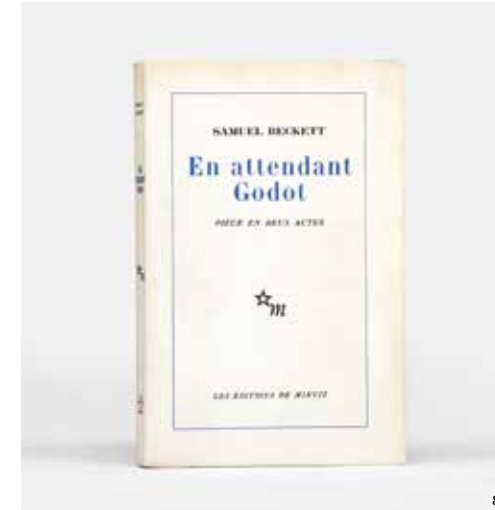
H. P. Lovecraft referred to Barnitz as "a vivid decadent of the fin de siècle period who modelled his verse on Baudelaire" (quoted in Schultz). This, his one and only volume of poetry, is "a legend in the realm of weird poetry" (ibid.).

Octavo. Original black cloth, spine and front cover lettered in yellow, single yellow border and art nouveau illustration of robed woman with sword on front board in red and yellow. Illustrated title page. Extremities a touch rubbed, one corner lightly bumped, a few marks to rear board else bright and fresh, front inner hinge just starting, front free endpaper neatly excised, internally clean and bright. A very good copy indeed. ♣ David E. Schultz & Michael J. Abolafia, eds., *David Park Barnitz, The Book of Jade, A New Critical Edition*, 2015.

£1,000 [155465]

8
BECKETT, Samuel. En attendant Godot. Paris: Les Éditions de Minuit, 1952

First edition, trade issue, scarce in such nice condition. Originally written in French, the play



8
BECKETT, Samuel. En attendant Godot. Paris: Les Éditions de Minuit, 1952

premiered at the Théâtre de Babylone, Paris, on 5 January 1953. The production's extraordinary success "was responsible for Beckett's rise to worldwide fame, as the play rapidly became an object of intense international interest and controversy" (ODNB). There were also 35 copies issued on *vélin supérieur*, designated "L'edition originale". Beckett's own English translation was released in New York by the Grove Press in 1954. The English-language theatrical premiere took place on 3 August 1955 at the Arts Theatre, London. The play is generally agreed to be a masterpiece of existentialist and avant-garde theatre.

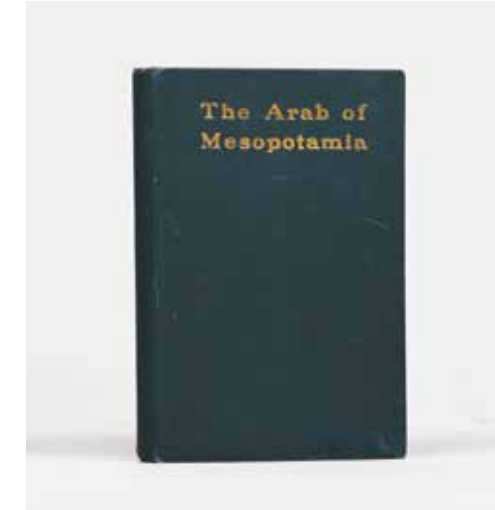
Octavo. Original white wrappers, spine and covers lettered in blue and black, blue rules to covers, small photographic illustration of author on rear cover, edges untrimmed. Gentle vertical crease to spine, negligible soiling to wrappers, toning to contents as usual, otherwise clean. A near-fine copy. ♣ Federman & Fletcher 259.

£3,250 [156272]

9
BELL, Gertrude Lowthian. The Arab of Mesopotamia. Basra: Published by the Superintendent, Government Press, 1917

FROM THE LIBRARY OF A MEMBER OF THE US STATE DEPARTMENT IN PERSIA

First edition of this fragile official publication. Due to the poor quality of the materials used in production,

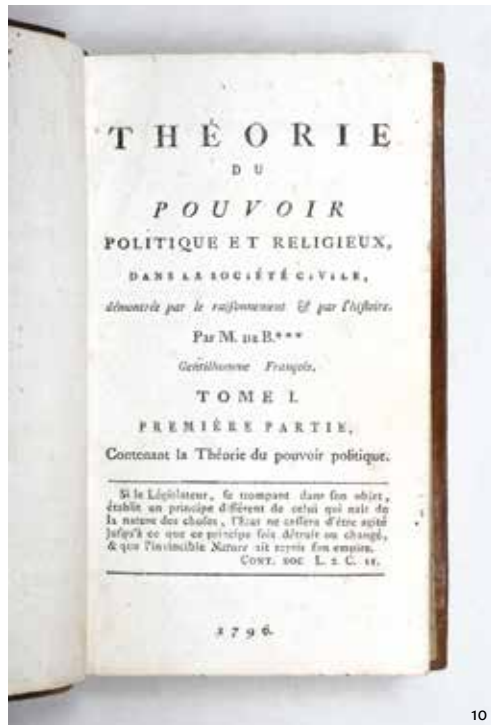


notably the paper stock, it is uncommon in such attractive condition.

This copy has the bookplate of the American diplomat Francis White (1892–1961), engraved by the artist John McGrath, on the front pastedown. White served with the US State Department in Persia, where he joined a British military caravan. His letters from Tehran, which date from 1918 and 1919, are now held in the Hoover Institution Archives at Stanford. White later served as US Ambassador to Mexico and Sweden under President Eisenhower. This copy also has the company ink stamp of "Leach & Weborny, Bombay" on the front free endpaper. Leach & Weborny list themselves variously as civil and military tailors, complete men's outfitters, chemists and druggists, and launderers. In 1917 they had branches not only in Mumbai, but also in Pune, Baghdad, and Basra. *The Arab of Mesopotamia* was published by the Government Press in Basra, and White likely purchased this copy in that branch.

Small octavo. Original green cloth, front board lettered in gilt. Frontispiece map of Mesopotamia. Minor rubbing to board edges, a couple of light scratches to cloth, which remains notably bright, small ripple at foot of front board, foxing to endpapers, spots of glue residue from bookplate, tiny chip to front free endpaper, one leaf chipped at outer edge slightly affecting a couple of letters, paper browned as usual, overall a lovely example of a provincially published work.

£1,500 [155572]



10

10
BONALD, Louis de. *Théorie du pouvoir politique et religieux, dans la société civile démontrée par le raisonnement & par l'histoire.* [Konstanz: no stated publisher,] 1796

THE ANTI-ENLIGHTENMENT

First edition of the author's first important work, an extended refutation of the Enlightenment and an important and influential contribution to French conservative philosophy. The book is very scarce both on the market and institutionally, as it was banned by the Directory and the majority of copies destroyed.

Initially a supporter of the Revolution but soon turning against it, Bonald left France in 1791 and joined the émigré Armée de Condé to restore the old regime. He settled in Switzerland, where he wrote the present work. Bonald's thesis is that society is derived from God, not from necessity as Hobbes argued, nor from human reason as Locke argued. In his view, to rebuild society from first principles is thus against God, and the negative consequences were illustrated by the Revolution. He also argues that monarchs



11

possess divine sovereignty – dethroning them leads to atheism – and suggests that democracy will create factional divisions. Citizens battle for their self-interest, compared to the united search for the common good engendered under monarchical rule”.

Théorie du pouvoir was printed in Germany by émigré printers. The Directory recognized its counterrevolutionary nature and banned it in France. Around 700 copies sent to a Parisian bookseller were seized and pulped, from a total edition of about a 1,000 (Klinck, p. 51).

With the Bourbon restoration Bonald's fortunes improved and he was made minister of state and raised to the peerage by Louis XVIII. However, Bonald did not allow any further editions in his lifetime – he refused an offer by Napoleon to reprint the book at the expense of the state, seeing this as against his monarchical principles – and a second edition was not published until 1843.

3 volumes, octavo (167 × 100 mm). Contemporary sheep, rebaked and recorned to style, red and green labels to spines, gilt in compartments with crowned fleur-de-lys device, later blue patterned endpapers, blue speckled edges. Neat contemporary notation to verso of initial binder's blank in vol. I, some errata corrected in text. Very light browning to contents, faint peripheral dampstaining, small chip to advertisement leaf of vol. II not affecting text, sig. C in vol. III misbound after sig. K. A very good copy. ♣ Quérard, I, p. 394. David Klinck, *The Counterrevolutionary Theorist Louis de Bonald*, 1996.

£3,000 [154611]



12

11
BOOK OF COMMON PRAYER. *The Book of Common Prayer.* Oxford: University Printers, 1708; [and] *Psalms:* London: William Pearson for the Company of Stationers, 1709

An attractive Oxford prayer book in a red morocco binding, characteristic of the period. A closely related binding is recorded in Davis Gift 143, with a similar overall design and also with small stag stamps, which is identified as a London binding from c.1693.

2 parts in one volume, octavo (197 × 118 mm). Contemporary red morocco, sides elaborately gilt including stags and small urns with flowering stems, spine similarly gilt in compartments, marbled endpapers, edges gilt and gaufered. Text ruled in red. Extremities slightly rubbed, headcaps pulled at ends; occasional light browning, quire S in first part brittle with a few small holes and tears (slight loss of text to lower outer corner of sig. S5), a few small marginal tears elsewhere, very good. ♣ ESTC T87322 & T87301; Griffiths, BCP 1708/4.

£3,200 [164124]

12
BOYD, Edwin Ruthven. *A Tripper in the East.* Glasgow: James Maclehose and Sons, 1910

First and only edition of this attractive travelogue compromising a comprehensive tour of the Indian subcontinent including Sri Lanka and also Burma, concluding with a whirlwind dash through “Suez,



13

Cairo, and the Desert”. It is uncommon, with just three locations on WorldCat, British Library, National Library of Scotland, and University of Glasgow. Boyd, a well-travelled chartered accountant of Thinacre, Ayrshire, later privately published an account of his services in the First World War with the Cameronians, *A Yarn of War, Palestine and France, 1917–1918.*

Octavo (189 × 125 mm). Blue morocco, possibly original, lettered in gilt on the spine, raised bands, single fillet panels to compartments, palmette centre tools with stars in corners, single fillet panel on both boards, broken line roll gilt on board edges, single gilt fillet around the turn-ins, pale pink and blue marble endpapers, top edge gilt, others uncut. 24 half-tone plates from the author's photographs. Spine very slightly sunned, boards a touch sprung, tan burn on the free endpapers, but in all respects a clean, bright copy, very good.

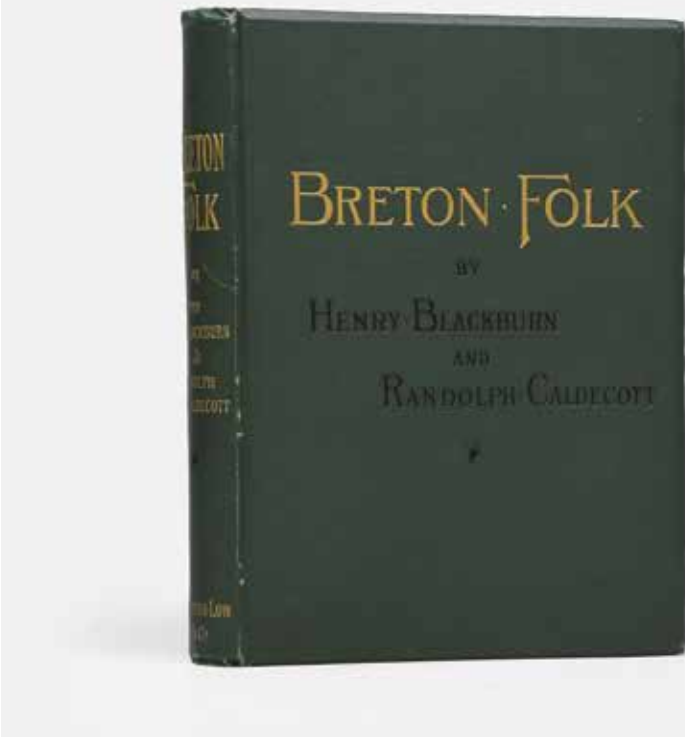
£950 [155488]

13
CALDECOTT, Randolph (illus.); BLACKBURN, Henry. *Breton Folk. An Artistic Tour in Brittany.* London: Sampson Low, Marston, Searle, & Rivington, 1880

First edition, accompanied by three original illustrations for the work by the highly influential artist Randolph Caldecott, each initialled by him, and printed in the book as “In the Church of Le Folgoet” (p. 80), “Every Dog has his Day” (p. 87), and “A Domestic Scene” (p. 107).

Formerly a banker, Caldecott (1846–1886) embarked on his career as an artist with the publication of his work in Henry Blackburn's (1830–1897) *London Society* magazine. The two quickly became close friends and would often travel together through Europe while collaborating on illustrated travel books such as *Breton Folk*. The horse and cattle fairs at Le Folgoet and Carhaix made “an exciting time for Caldecott, both on the road and at the fair; materials for his pencil were everywhere, and for three days there was little rest” (Blackburn, p. 175).

Caldecott was a pioneer of the gift book market and children's book design, and the artists he inspired includes such celebrated names as Van Gogh, Beatrix Potter, Arthur Rackham, and E. H. Shepard. The Caldecott Foundation, which provides healthcare and education for vulnerable children, is named in his honour.

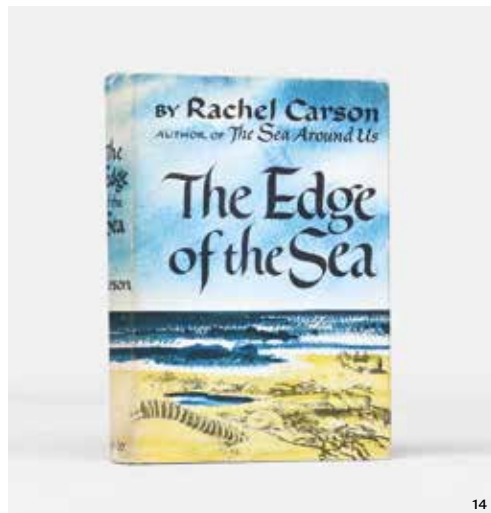


13

A large selection of Caldecott's original illustrations for *Breton Folk* are now held at the V&A.

Octavo. Original diagonal-grain green cloth by Burn & Co., spine lettered in gilt, front cover lettered in gilt and black, publisher's monogram on rear cover in blind, bevelled edges, brown coated endpapers, edges gilt. Together with three original drawings (165 × 111 mm, 106 × 105 mm, and 106 × 103 mm) on paper, pen and ink in sepia with white paint detail, signed “RC” in lower corners, mounted on card (242 × 175 mm) with tissue guard on recto and tape on verso. Minor creasing to edges, in near-fine condition. All housed in custom green cloth chemise and morocco-backed slipcase with orange spine labels. Frontispiece and 15 plates, prolific line drawings in the text, some full-page. Front pastedown with red and green morocco bookplates of British photographer Ernest Herbert Mills (1874–1942) and American philanthropist and book collector Doris Louise Benz (1907–1984); James F. Drake's typed bookseller's description loosely inserted. Cloth a little rubbed, gilt bright, partial splits to front inner hinges, book block remaining sound, mild offsetting to front free endpaper from bookplates, occasional light foxing but generally clean. A very good copy indeed. ♣ Henry Blackburn, Randolph Caldecott: *A Personal Memoir of his Early Art Career*, 1890.

£4,750 [155819]



14

14
CARSON, Rachel. *The Edge of the Sea.*
 Boston: Houghton Mifflin Company, 1955

First edition of the third and most scientific of the conservationist's sea trilogy. All three books were bestsellers and established Carson's reputation as a prominent naturalist prior to the publication of *Silent Spring* (1962). Written for the non-specialist, her sea books combine a deep appreciation of the natural world with beautiful, measured prose.

This work follows *Under the Sea-Wind* (1941) and *The Sea Around Us* (1951). The illustrator Bob Hines (1912–1994) was an American wildlife artist who illustrated numerous works for the United States Fish and Wildlife Service, where Carson was the chief editor of publications. “Hines became the vehicle through which millions of citizens learned about their natural history” (Juriga).

Octavo. Original green cloth, spine lettered in dark green with starfish and mollusc motifs, crab motif blocked in dark green to front board, patterned endpapers. With dust jacket. Illustrations throughout. Cloth and contents clean; jacket extremities lightly rubbed and chipped, spine panel and jacket verso toned, front panel bright, not price-clipped: a fine copy in very good jacket. ♣ John D. Juriga, “The History Makers: Bob Hines”, American Museum of Fly Fishing, accessible online.

£350 [167575]



15

15
CHIVERS BINDING – FITZGERALD, Edward (trans.). *Rubáiyát of Omar Khayyám.*
 London: Macmillan and Co., Limited, 1903

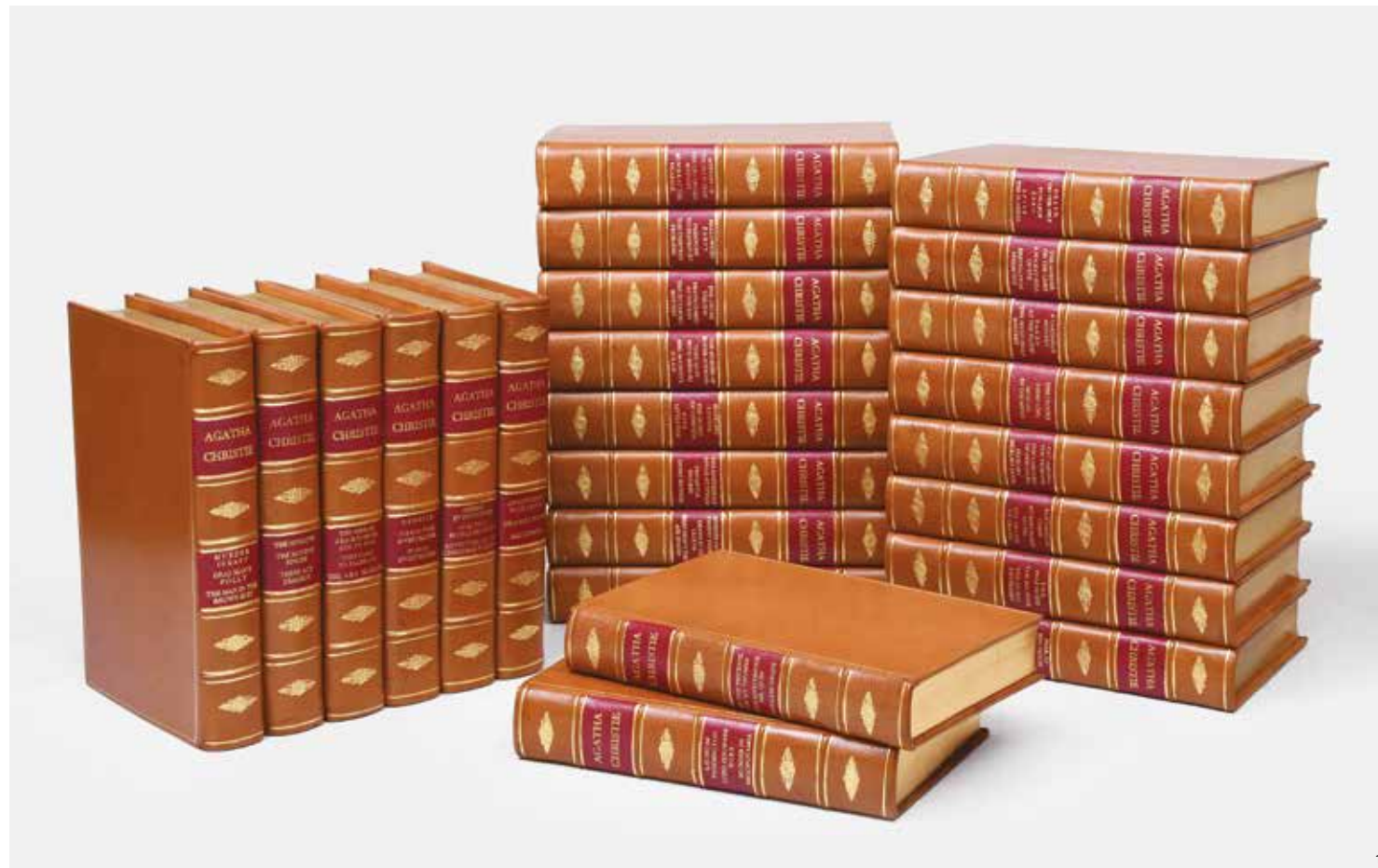
A superb copy of the *Rubáiyát*, finely bound by Cedric Chivers after an art nouveau design by the illustrator Herbert Granville Fell (1872–1951). The front cover depicts a woman pouring wine from a jug; the rear depicts a tree, with a singing bird in the leaves and “a flask of wine and book of verse” underneath.

Fitzgerald's translation of the *Rubáiyát* was first published in 1859. He continued to revise the poem throughout his life, publishing his fourth and final edition in 1879. The present publication prints the text of Fitzgerald's first and fourth editions, as well as his

preface and notes, with an appendix on “variations between the second, third, and fourth editions”.

Octavo (207 × 147 mm). Finely bound by Cedric Chivers of Bath in full brown calf, title to spine etched by hand, spine and covers dotted and ruled in gilt, covers decorated after design by Herbert Granville Fell, marbled endpapers, top edge gilt, others untrimmed. Housed in a custom cloth folding box. Binding fresh, outer leaves lightly foxed, a near-fine copy.

£9,500 [166182]



16

16
CHRISTIE, Agatha. *Crime Collection.*
 London: Hamlyn, 1969–70

A complete set of this well-known collected edition, with three stories per volume, including all of Christie's published crime novels up to 1970.

24 volumes, octavo. Attractively bound in recent tan morocco, crimson and green morocco labels, raised bands, single rule to boards, marbled endpapers, gilt edges. Occasional minor blemish, else an excellent set.

£7,500 [154303]



17

17
CHURCHILL, Winston S. *The River War.*
 London, New York, and Bombay: Longmans, Green & Co., 1899

“A TALE OF BLOOD AND WAR”

First edition, handsomely bound, of Churchill's second book, based on his own role as a war reporter in the Anglo-Egyptian reconquest of Sudan.

“Arguably the most aesthetically beautiful of original trade editions of Churchill's books, *The River War* is a brilliant history of British involvement in the Sudan and the campaign for its reconquest: arresting, insightful, with tremendous narrative and descriptive power . . . [the] features of that now distant campaign

Churchill impressively captures in precise detail and exciting narrative, including his own role in the last great cavalry charge of British history. Finely written chapters trace the history of the Sudan, the rise of the Mahdi, the martyr's death of Gordon and, apparently not much exaggerated, the author's adventures” (Langworth, p. 27). Churchill himself calls it, in the first sentence, “a tale of blood and war”.

This copy has the second state of volume II, page 459, with an added quotation mark.

2 volumes, octavo (217 × 142 mm). Recent red morocco by Bayntun-Riviere, spines lettered in gilt with rampant lion ornaments in compartments, gilt rule to covers enclosing Churchill's facsimile signature in gilt on front, gilt ruled turn-ins with rose cornerpieces, marbled endpapers, gilt edges. Photogravure portrait frontispiece to each volume, 5 similar plates, one full-page photogravure to the text, 23 colour maps and battle plans, all but 3 folding, 11 maps to the text of which 2 full-page, 50 wood-engravings to the text by Angus Neil. Faded early ownership signature to half-title of vol. I. Some foxing to contents; an excellent copy. ♣ Cohen A2.1.b; Woods A2(a). Richard M. Langworth, *A Connoisseur's Guide to the Books of Sir Winston Churchill*, 1998.

£4,500 [165124]



18
CHURCHILL, Winston S. The End of the Beginning. War Speeches. 1942. London: Cassell and Company Ltd, 1943

PRESENTED TO HIS WARTIME PRIVATE SECRETARY

First edition, presentation copy, in the publisher's deluxe presentation morocco and signed by Churchill on the initial binder's blank for John Peck, his wartime private secretary.

Peck (1913–1995) joined the Civil Service in 1936. When Churchill became prime minister in May 1940, Peck was appointed as one of four private secretaries. He was the only private secretary to serve Churchill throughout the war. Peck briefly served Attlee following Churchill's defeat in the 1945 election and was transferred to the Foreign Office in 1946. He held a number of subsequent roles, concluding as British Ambassador to Dublin from 1970 to 1973.

For each volume of Churchill's war speeches, a small number were bound specially for presentation, with these rarely encountered in commerce. Peck received a series of volumes signed and specially bound in the presentation bindings from Churchill; they are not otherwise marked as his.

Octavo. Original dark blue morocco, spine lettered in gilt, watered silk endpapers, top edge gilt. Housed in a burgundy cloth flat-back box by the Chelsea Bindery. Frontispiece and 3 half-tone photographic plates. Slight rubbing. A very good copy. ♣ Cohen A183.1a (Cohen does not note this deluxe issue).

£10,000 [163707]

19
CHURCHILL, Winston S. Painting as a Pastime. London: Odhams Press & Ernest Benn Limited, 1948

First edition in book-form, first impression, presentation copy, inscribed by the author on the front free endpaper, "For Lord Gorell from Winston S. Churchill 1949".

Ronald Barnes, 3rd Baron Gorell (1884–1963) sat in the House of Lords firstly as a Liberal and from 1925 for Labour. From July 1921 to October 1922 he served as Under-Secretary of State for Air. He retained a prominent place in public life in the following decades, sitting on a wide range of government committees and the boards of public bodies, charities, and schools. During the Second World War, he was chairman of the Refugee Children's Movement. "These varied interests notwithstanding,

he remained true to his first love, literature, and it is as a literary man that he will be remembered" (The Times obituary, 3 May 1963. He published several works of detective fiction and poetry and edited Cornhill Magazine from 1933 to 1939.

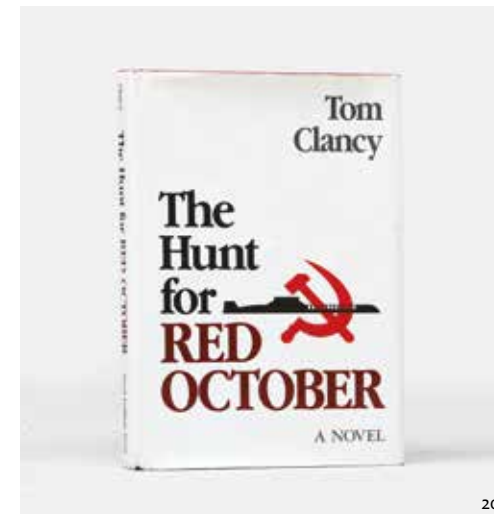
Churchill began painting during the First World War and remained a keen painter throughout his life. *Painting as a Pastime* was originally published in the Strand Magazine in two parts in December 1921 and January 1922, and it was included in Churchill's *Thoughts and Adventures* in 1932. This marks its first appearance in separate book-form.

Octavo. Original light green cloth, spine and front cover lettered in gilt. With dust jacket. Photographic frontispiece and 15 plates with 18 colour reproductions of Churchill's paintings. Jacket rubbed and a little worn, not price-clipped: a fine copy in very good jacket. ♣ Cohen A242.1.a.

£9,500 [166931]

20
CLANCY, Tom. The Hunt for Red October. Annapolis, Maryland: Naval Institute Press, 1984

First edition. *The Hunt for Red October*, famously described as "the perfect yarn" by Ronald Reagan,



was Clancy's first novel and debuted the character Jack Ryan.

A film adaptation, directed by John McTiernan, was released in 1990 and starred Sean Connery and Alec Baldwin. The book and film also led to two video games.

Octavo. Original red cloth, spine and rear cover lettered in silver, blind-stamped decoration on front cover, grey endpapers. With dust jacket. Embossed library stamp of "Rob and Natalie Allen" on half-title. Spine ends and corners slightly rubbed; light creasing to extremities of jacket, occasional faint soiling, nicks to spine ends and corners, couple of short tears, overall a bright example: a near-fine copy in very good jacket.

£500 [164797]

21
COCKTAILS – MILLER, Chester Raymond (artist). Archive of proof sheets for 1940s cocktail table cards. Rochester, New York: Kelly-Read & Co., C. R. Miller, [c.1945–46]

"SO DRINK UP ALL YOU PEOPLE, ORDER ANYTHING YOU SEE"

A wonderfully colourful archive of eye-catching designs for over 100 different cocktails by C. R. "Chet" Miller, one of the most fecund poster designers of the Second World War, providing an exuberant snapshot of America's enthusiasm for alcohol in the decade after the repeal of Prohibition. The war changed American bars, bartending, and alcohol consumption.

During the war American distilleries were required to provide alcohol for, among other things, torpedo fuel – giving rise to the US Navy's very own brew, "Torpedo Juice", a heady concoction of 180-proof grain alcohol mixed with pineapple juice (which must have "sunk" many a sailor). Barkeeps were therefore required to become more creative in their reworking of cocktails, using imitation whiskey and rum, which were very much in demand but decidedly inferior. This allowed room for Mexican tequila and Caribbean rums to make significant inroads, as their distilleries were not consumed by war production.

This archive includes designs for many favourites, including daiquiri and martini cocktails, Manhattan, Gin Rickey, Tom Collins, Rum Sour, Cuba Libre, Pink Lady, Stinger, Side Car, Grasshopper, Rum Highball, Jack Rose, Planter's Punch, and Orange Blossom; with the slightly less glamorous Matt's Premium Utica



Club Lager making an appearance. The designer, C. R. Miller (1898–1968), was a commercial artist perhaps best remembered for his wartime posters. As art director for the Kelly-Read company, Miller "excelled in designing for the idiosyncratic properties of silkscreen. His drawing is evocative of early comics, with dark outlines, motion lines, and blocky, scalloped shading techniques. . . . His output makes him one of the most prolific, and most surprisingly unrecognized, poster designers of the 1940s" (Bugajski, p. 26).

29 colour lithograph proof sheets (16 of which are duplicates), 9 designs to a sheet, 5 with partial colour, a few marked "OK" in pen annotation in corner. Minor dust-soiling, some edgewear and a few short closed tears, one sheet with a single card cropped from the corner, three hole-punched at left margin, minor scuffing and creasing to a couple, remains very good overall. ♣ Jill Bugajski in Miguel de Baca and Makeda Best, eds, *Conflict, Identity, and Protest in American Art*, 2015.

£1,750 [126916]





22

22

CONFUCIANISM. The Four Books: Parallel Chinese-Manchu Version. [Chinese:] Yu zhi fan yi si shu. [Manchu:] Han-i araha ubaliyambuha duin bithe. Beijing: Ju zhen tang, 1888

“TO HAVE A FRIEND COME FROM AFAR, IS THIS NOT THE GREATEST HAPPINESS?”

An uncommon bilingual edition of the four canonical works at the heart of Confucianism: the *Analects*, *Mencius*, *Great Learning*, and *Doctrine of the Mean*. This translation, first published in 1755, was sponsored by the munificent Qianlong emperor – China’s Louis XIV – and thought to surpass the work of all previous exegetes. WorldCat records just over a dozen copies of different Qing dynasty editions, with only three located in the United Kingdom (SOAS, Cambridge, and Leeds).

The Four Books of Confucianism were first translated into Manchu in the 1640s and 1650s by Asitan and Miao Cheng, two scholar-officials working at the behest of the Qing court. The first full translation appeared under Miao’s direction in 1654, but in the Qianlong era (1735–1796), in the words of a contemporary essayist, “the way of the sage kings . . . reappeared in the unified mind of the emperor” (Crossley, p. 230). For Qianlong, “translating China’s classic texts became an important way to master the art of dominion over a large empire and a crucial

means of disseminating this political worldview to subordinates” (Xu, p. 70).

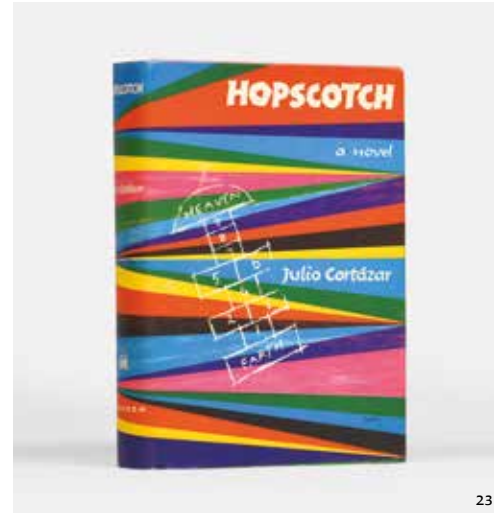
Under Qianlong’s fiat, Ortai (1680–1745), the most powerful official in the imperial court, supervised the revision of former Manchu translations of the Four Books to remedy many inaccuracies, adopt more explanatory vocabulary, and align the result with the linguistic evolution of Manchu during the preceding century. The project, completed and published in 1755, was to become the standard against which future Manchu translations of important philosophical and literary texts came to be judged.

Several editions of this translation were produced in the second half of the Qing dynasty after the printing of the first in 1755. The printer of the present copy, the Ju zhen tang, was one of several important printers located in the vicinity of Beijing’s famous Longfu temple. Another, the San huai tang shu fang, printed an edition during the Daoguang era (1820–1850).

6 volumes, octavo (246 × 155 mm). Original paper wrappers, renewed xianzhuang-style white stitching, spine ends reinforced with white silk. Housed in original blue cloth folding case with title label and bone clasps. Contemporary red seal script chops on first leaf of each volume and case title label. Covers lightly chipped and creased with several old paper repairs to front cover of vol. I, some loss to white silk reinforcements, occasional foxing internally, text sharp. A very good copy of this fragile publication in like case with soiling and wear to cloth, more significant loss at foot of spine panel, slight wear to title label, lining split at folds, unusually retaining both clasps. Inkstamp, residue of bookseller’s ticket and overlaid recent bookseller’s ticket on inner panel, minor traces of another label on inner

12

DECEMBER 2023



23

lining. ♣ Pamela Kyle Crossley, *A Translucent Mirror: History and Identity in Qing Imperial Ideology*, 2002; Xu Li, “Qianlong chao qinding sishu wujing manwen chong yi gaoben yanjiu”, *Minzu fanji*, no. 74, 2020.

£3,750 [154684]

23

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

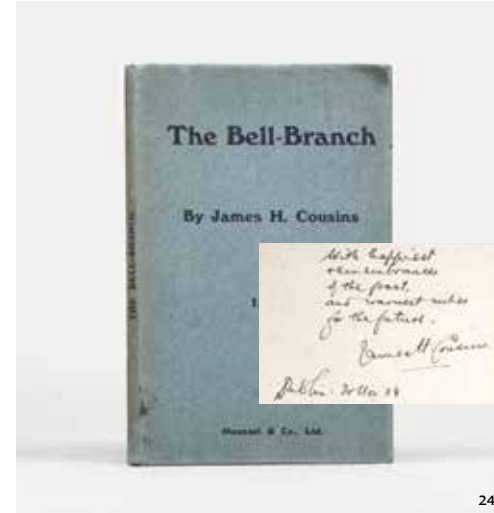
First edition in English. Cortázar’s experimental novel was an important contribution to the Latin American Boom; Rabassa was jointly awarded the inaugural National Book Award for his translation. This title was originally published in Spanish in 1963.

Octavo. Original pink cloth, spine lettered in blue with green hopscotch design, author’s initials and hopscotch design to front cover in green, top edge blue, fore edge untrimmed. With dust jacket. Spine ends lightly bumped, top edge a little sunned, boards bright and clean, first few leaves creased to lower tip, not affecting text. A near-fine copy in like jacket, not price-clipped, tips very slightly chipped, occasional nick to extremities and faint damp stain visible on verso of rear panel, else a fresh and sharp example.

£500 [155307]

24

COUSINS, James H. *The Bell-Branch*. Dublin: Maunsel & Co., Ltd, 1908



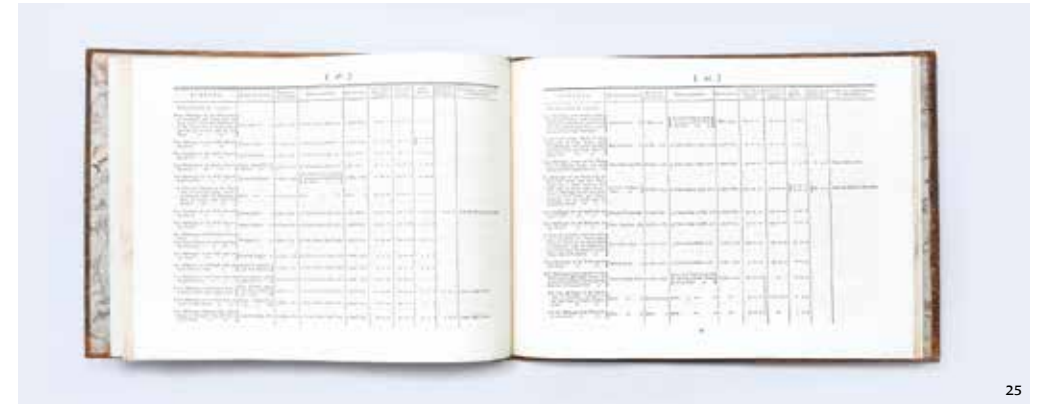
24

AN INSCRIBED COPY OF A SCARCE TEXT OF THE IRISH LITERARY REVIVAL

First edition, a rare presentation copy inscribed by the author on the front free endpaper, “With happiest remembrances of the past and warmest wishes for the future. James H. Cousins, Dublin: 30 Nov ’08”. A significant figure in the Irish Literary Revival, Cousins “was a catalyst in the early days of the theatre movement . . . memorable as an engaging and enthusiastic eccentric” (Hogan, p. 179).

It was this work that James Joyce was likely referencing in “Gas from a Burner” (1912) when he wrote, “I printed the table-book of Cousins, Though (asking your pardon) as for the verse, ‘Twould give you a heartburn on your arse”. Yeats was similarly disparaging of Cousins’s plays, and the two had a brief falling out, though later Yeats would attempt to make amends.

Cousins was a prolific writer and much admired teacher, as well as an editor of a suffragette journal; several of the poems in this volume are on the subject of women’s suffrage, including a vitriolic address “To Certain Legislators Who Speak Scornfully of Women’s Methods of Expressing Their Demand for Political Freedom”. His biographer Alan Denson contextualizes Cousins thus: “The unflattering (and offensive) gibes levelled at him in the W. B. Yeats and James Joyce canon deserve to be weighed against one important fact. Neither Yeats nor Joyce appears to have had any knowledge of Cousins’ books written after 1915. Whilst they lived out their lives in service



25

to their own self-centered ideals, James Cousins devoted his best energies and his subtlest intellectual powers to the education of the young and the welfare of the poor and oppressed” (quoted in Hogan, p. 176).

Small octavo. Original pale blue cloth-backed blue paper boards, front lettered in dark blue, blue endpapers, fore and lower edges untrimmed, some uncut. With dust jacket. Spine gently sunned, tiny mark to top edge, a few spots of foxing to text, trivial marks to gutter of title page. A near-fine copy, remarkably bright and square, in near-fine jacket, lightly toned, tiny chips to spine ends and corners, single mark to front panel, tiny hole to fold of front flap and a few spots of rubbing to extremities, very sharp and fresh. ♣ Robert Hogan, *Macmillan Dictionary of Irish Literature*, 1979.

£1,500 [155651]

25

CROWN LANDS. *An Account of all the Manors, Messuages, Lands, Tenements, and Hereditaments, in the Different Counties of England and Wales, held by lease from the Crown.* London: printed by Stafford and Davenport, for S. Hooper; and Messrs. Robinsons, 1787

ESTATES.	NAME OF LESSEES.	DAYS OF LEASE.	TERMS GRANTED.	EXPIRES.	YEARLY VALUE FOR CROWN SERVICE.	RENTS FOR LAND LESSEES.	OLD RENTS.	INCREASED RENTS.	COMMENTS.
MIDDLESEX continued. Four Messuages, with several Cloath Hoops and Walkers, on the East Side of Great Swallow Street, and North Side of Little Swallow Street, now converted into Eight Messuages.	Anthony Brown	—	1 May 1728	{ For each Term as would expire up 20 Years from the Date. — — }	May 1804	100 — —	20 — —	5 10 —	
A Stable and Coach House on the West Side of Calfin Street; and One Messuage, with Coach House and Kitchens, on the South Side of King Lane	Mary Hibbert	—	12 Dec. 1769	21 Years from 10 Oct. 1769	April 1801	41 — —	41 — —	2 11 —	
Four Messuages, Situate on the West Side of Swallow Street, and the South Side of Gulliboar Street	Anne Greening, Wid.	—	28 Sept. 1784	11 Years from 1 April 1801	5 April 1804	50 — —	100 — —	1 5 —	6 5 — from 5 April 1784
Six Messuages on the South Side of Marybone Street, and Nine Messuages and a Stable Yard on the East Side of Great Vine Street; Also Six Messuages on the West Side of Great Vine Street, and Three Messuages on the South Side of Gulliboar Street	Sir Joh. Anderson, Bart.	—	16 Feb. 1775	21 Years from 5 April 1801	5 April 1804	121 — —	150 — —	{ 17 10 — } { 0 12 6 }	109 5 — from the Date
Two Messuages on the East Side of King Street	Richard Knowlidge	—	2 July 1760	40 Years from 10 Oct. 1769	5 April 1804	60 — —	110 — —	5 12 6	

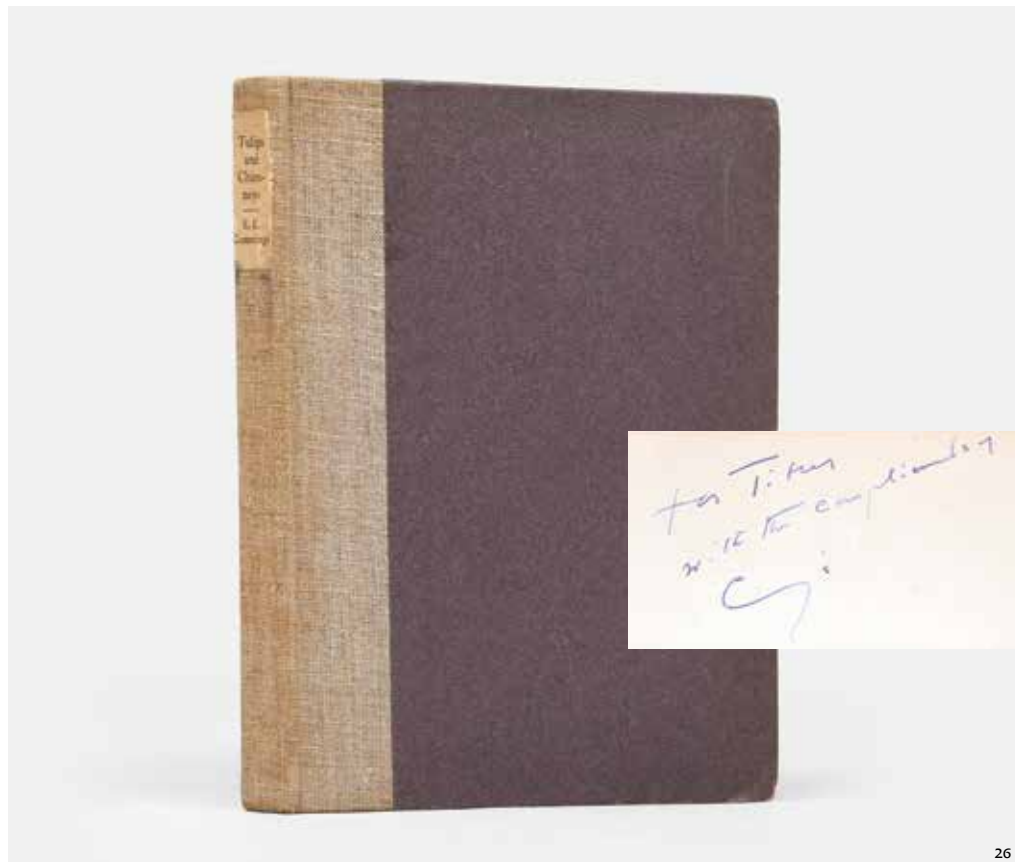
25

First edition of this important survey of the leasing of crown lands in England and Wales, based on a parliamentary inquiry into the lands and revenue. Arranged in tables by county, the leaseholder, the date of last lease, the terms granted, the expiration of the lease, and the valuation and rents of the estates are delineated. An appendix contains “three curious papers on the subject of royal revenue, never before printed”.

This copy comes from the library of John Rous, 1st Earl of Stradbroke (1750–1827), a major landowner in Suffolk and MP for the county from 1780 to 1796. His bookplate is on the front pastedown and his ownership signature, dated 1807, is on the front free endpaper verso.

Oblong folio (260 × 352 mm). Contemporary tree calf, rebaked and recorned with original spine laid down, red morocco label, gilt vase ornaments in compartments, marbled endpapers. Covers a little stripped, some foxing to contents. A very good copy. ♣ ESTC T95288 (another issue does not name Messrs Robbins in the imprint).

£1,250 [166406]



26
CUMMINGS, E. E. Tulips and Chimneys. New York: Thomas Seltzer, 1923

INSCRIBING HIS FIRST POETRY COLLECTION TO EDWARD W. TITUS

First edition, presentation copy, inscribed on the front free endpaper to the noted Parisian bookseller and publisher of modernist works, “For Titus with the compliments of Cummings”. Born in Poland, Titus was an American citizen who established himself in the left bank among other expatriate artists and intellectuals, including E. E. Cummings, who later contributed to Titus’s *This Quarter* magazine.

Titus (1870–1952) founded the Montparnasse bookshop At the Sign of the Black Manikin in 1924 and the Black Manikin Press in 1926 with the financial backing of his wife, Helena Rubinstein, of

the cosmetics company. Titus’s publications include the first widely available authorized edition of D. H. Lawrence’s *Lady Chatterley’s Lover* (1928) in 1929, Aleister Crowley’s translation of Baudelaire’s *Little Poems in Prose* (1928), and Kiki’s *Memoirs* (1930), with an introduction by Ernest Hemingway.

Tulips and Chimneys, the author’s first book of poems and second book overall, was largely composed during Cummings’s residence in Paris between 1921 and 1923. In this early volume, his avant-garde approach is already clear: “The book is so obviously the work of a talented young man who is striking off in new directions, groping for original and yet precise expression, experimenting in public” (Maurer, p. 11). The collection includes several enduring poems, for example, “In Just- / spring when the world is mud- / luscious . . .”, as well as two poems on the First World War (“The bigness of cannon / is skilful . . .” and “O sweet spontaneous / earth . . .”)



27
 Octavo. Original cream linen-backed brown boards, paper spine label printed in brown, top edge brown, other edges untrimmed. Housed in a black cloth flat-back box by the Chelsea Bindery. Binding square, toning and miniscule wear to label, corners worn, contents fresh. A very good copy. ♪ Connolly, *Modern Movement* 47a; Firmage A3a. Robert E. Maurer, “Latter-Day Notes on E. E. Cummings’ Language”, *Bucknell Review*, vol. 5, no. 3, May 1955.

£12,500 [166439]

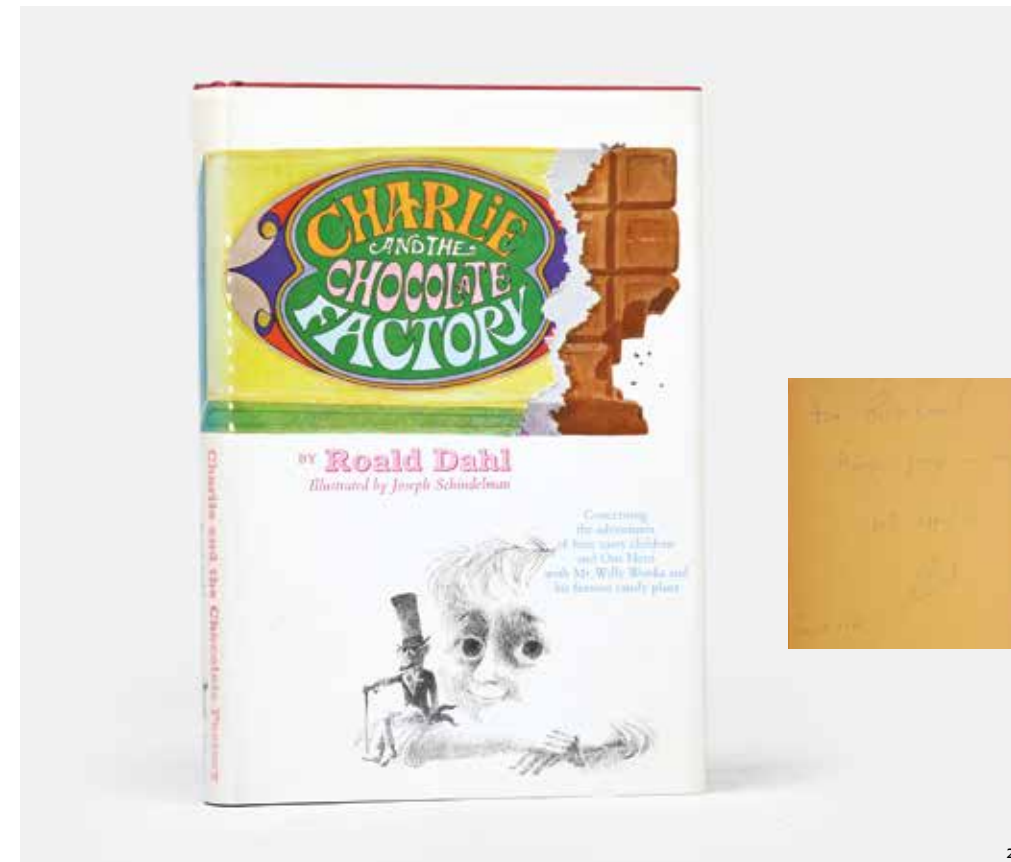
27
CUMMINGS, E. E. 95 Poems. New York: Harcourt Brace and Company, [1958]

“I CARRY YOUR HEART WITH ME (I CARRY IT IN MY HEART)”

First edition, signed limited issue, number 124 of 300 copies signed by the author, 280 of which were released for sale.

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

95 Poems, “a serene volume of verse, extolled the wonders of the natural world, honoured a number of very ordinary individuals, recorded Cummings’s outrage at the disastrous outcome of the Hungarian revolution, reflected memories of childhood, and



meditated on birth, time, and death. It was a fitting close to the poet’s career” (ANB).

Tall octavo. Original blue cloth, spine and front cover lettered in gilt, “95” blocked to covers in blind, yellow endpapers, top edge yellow. With the publisher’s black paper-covered slipcase and portions of the original glassine. A near-fine copy; glassine split with some loss; slipcase lightly rubbed with some shelfwear, one joint cracked but sound. ♪ Firmage A27a.

£3,750 [166286]

28
DAHL, Roald. Charlie and the Chocolate Factory. New York: Alfred A. Knopf, 1964

“THE LAST GOLDEN TICKET! IT’S MINE!”

First edition, first issue, in the first state dust jacket, presentation copy, inscribed on the rear free endpaper by the author, “For Richard, Always young in heart, with affection, Roald, March 1965”. In the words of his biographer Donald Sturrock, this is Dahl’s “most famous children’s book”. The US edition precedes the UK edition by three years.

The first issue can be distinguished by the six lines of printing information on the final page; this was cut to five in subsequent issues. The first state of the dust jacket does not carry an ISBN number on the lower cover.

Charlie and the Chocolate Factory has been made into two musical films, one in 1971 directed by Mel Stuart and starring Gene Wilder as Wonka, and another in 2005 directed by Tim Burton, with Johnny Depp as the factory owner. A musical with libretto by David Greig, music by Marc Shaiman, and lyrics by Scott Wittman included numbers from the 1971



film and ran in London between 2013 and 2017. A film exploring Willy Wonka’s origins, entitled simply *Wonka*, is forthcoming, starring Timothée Chalamet. The book is considered the author’s most enduring and popular work for children.

Octavo. Original red cloth, spine lettered in gilt, front cover with design in blind, rear cover with publisher’s device in blind, yellow endpapers, top edge purple. With dust jacket. Frontispiece and illustrations throughout by Joseph Schindelman. Head of spine slightly bumped, minor marks to foot of spine, jacket very slightly toned, minor abrasions to spine, price-clipped; a near-fine copy in a very good jacket.

£12,500 [163982]

29
DAHL, Roald. Matilda. London: Jonathan Cape, 1988

First edition of Dahl’s last major book before his death in 1990. It won the Children’s Book Award in the year of publication.

Octavo. Original red boards, spine lettered in gilt. With dust jacket. Illustrated throughout by Quentin Blake. Ownership inscription to front pastedown and front free endpaper. Spine slightly cocked; short closed tear to head of jacket spine, edges creased and rubbed, not price-clipped: a very good copy in like jacket.

£500 [167234]



30

30
DARWIN, Charles. *On the Origin of Species by Means of Natural Selection.* London: John Murray, 1861

THE FOUNDATION OF MODERN EVOLUTIONARY THEORY

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

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



31

Octavo. Original green diagonal-wave-grain cloth, spine lettered and decorated in gilt (Freeman’s variant a, no priority), covers blocked in blind, brown coated endpapers, Edmond & Remnants binder’s ticket on rear pastedown. Folding diagram facing p. 123. 2 pp. publisher’s advertisements at rear. Contemporary ownership signatures on front endpapers and half-title (“J. M. Evans”, “M. Evans”, and “J. M. Evans 1863” respectively), a few neatly pencilled marginal marks. Spine ends and corners bumped, cloth rubbed with a few spots on front cover, contents evenly toned. A very good copy, the gilt bright. ♪ Freeman 381. See Ernst Mayr, introduction to the Harvard University facsimile of the first edition, 1964.

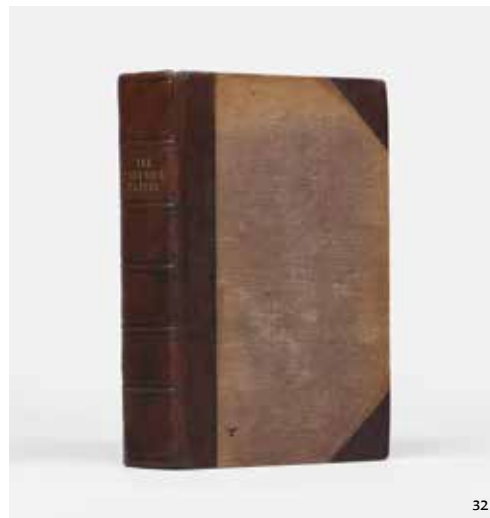
£5,250 [155695]

31
DESROCHES-NOBLECOURT, Christiane. *Tutankhamen.* London: The Arcadia Press, 1969

Signed limited edition, number 67 of 265 copies signed by the author and specially bound by Zaehnsdorf, of this popular classic in the field of Egyptology, detailing the life of Tutankhamen and the discovery of his tomb, which proved a bestseller on its first publication in 1963.

Quarto. Original tan morocco by Zaehnsdorf, spine lettered in gilt, onlay design of a scarab beetle to front cover in black and green morocco, marbled endpapers, gilt edges. Housed in original cloth solander box. Illustrated throughout with colour and black and white photographic illustrations. A fine copy.

£675 [161907]



32

32
DICKENS, Charles. *The Posthumous Papers of The Pickwick Club.* London: Chapman and Hall, 1837

First edition, bound from the original parts in the publisher’s half morocco binding, and scarce thus. *Pickwick Papers* was Dickens’s first great success, the novel that transformed him from an obscure journalist into England’s most famous writer in a matter of months.

Upon the novel’s completion in parts Chapman and Hall offered *Pickwick Papers* in book-form in three formats: in cloth for 21s., full morocco with gilt edges for 26s. 6d., and the present half-morocco with marbled edges for 24s. 6d. They also offered owners of the original parts their binding services, binding their parts in the same format at a much lower price than purchasing a new book-form copy – cloth, 1s. 6d., full morocco 6s. 6d, half morocco, 4s. 6d. This copy is an example bound from the original parts in the half-morocco format, with the characteristic stab-holes in the gutter where unstitched from the wrappers.

Copies bound from the 19 original parts will always comprise a mix of issues, and any copy so-bound which is described as “first issue” is a misnomer; the key indicator of issue, wrapper and advertisement variations, were discarded for such copies when bound. Earlier states of the text and plates are here present – the plates do not have Chapman and Hall’s imprint (added later for the book-form issues). The

traditional preferred frontispiece, reading “Veller”, is present, though both the “Veller” and “Weller” states were engraved on the same steel and were available simultaneously. The early Seymour plates are in their re-engraved state, duplicated by Seymour after his original designs prior to his suicide. The Buss plates, which Dickens disliked and rejected, are replaced by those of Phiz, as more commonly found.

Octavo (211 × 133 mm). Original purple half morocco, spine lettered in gilt, brown cloth sides, plain endpapers, marbled edges. Engraved title page (preferred “Veller” state), frontispiece, 41 plates by Seymour and Hablot Knight Browne (Phiz). Bound with half-title. Contemporary ownership signature “W. Brooke Oxford” to initial binder’s blank. Joints and inner hinges neatly restored, some browning to plates but contents cleaner than often, neat repair to short closed tear to plate facing p. 254. A very good copy. ♪ Hatton & Cleaver pp. 1 ff; Kremers pp. 54–69; Smith I.3. See Robert Patton, *Dickens and his Publishers*, p. 326.

£2,500 [154181]

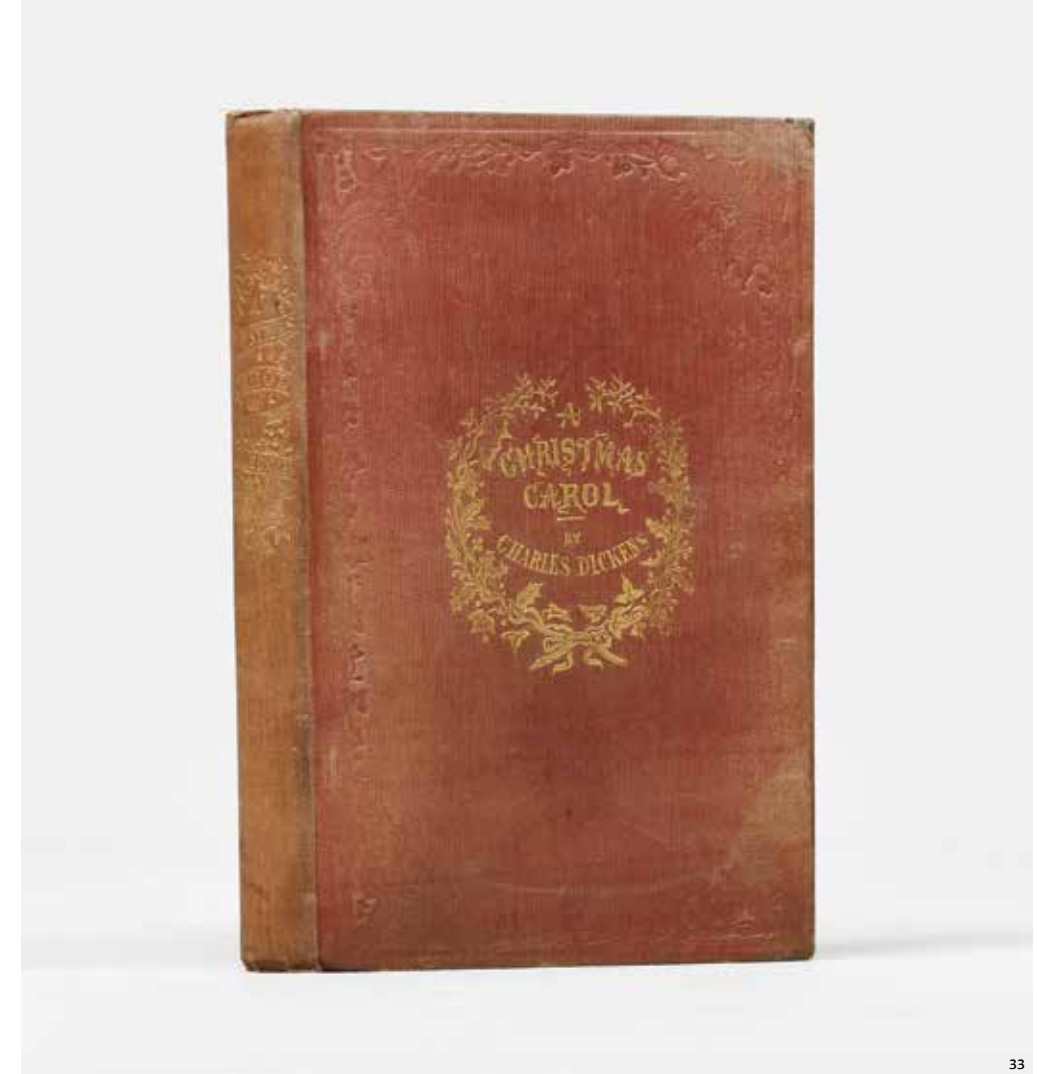
33
DICKENS, Charles. *A Christmas Carol.* In prose. London: Chapman & Hall, 1844 [i.e. 1843]

First edition, the rare trial issue, of the defining Christmas story, one of the most culturally influential works of English literature.

The trial issue has the half-title printed in green, the title page printed in green and red, and the title page dated 1844. For the published issue this was changed to blue for the half-title, blue and red for the title page, and the date to 1843. The trial issue is found with both yellow and more commonly green



33



33

endpapers, here the former. The trial issue has all the other requisite points of earliest issue: “Stave I” on the first page of text, first issue cloth (gilt wreath 15 mm from blind panelling), and all the first edition textual points.

A *Christmas Carol* was an instant success, reportedly selling all 6,000 copies of the first edition on the publication day of 19 December 1843. Dickens went on to write four more small festive books for each successive Christmas.

Small octavo. Original red-brown vertically ribbed cloth, covers stamped in blind with single line and decorative border of holly and ivy, front cover stamped in gilt with titling within wreath, spine with gilt ornament and lettering,

yellow endpapers, gilt edges. Housed in custom red morocco box. Frontispiece and 3 plates by John Leech, all hand-coloured as issued; 4 woodcut illustrations in the text. Neat early signature “W. Copland” to half-title; 20th-century bookplate of Francis Edward Maitland to front pastedown. Very minor wear at extremities, light soiling to cloth, spine slightly sunned with minor lean, occasional very faint foxing. Generally an excellent copy. ♪ Gimbel A79; Smith II:4 (Smith does not use the term trial issue); William B. Todd, “Note 170: Dickens’s *Christmas Carol*”, in *The Book Collector*, 1961, pp. 449–54.

£30,000 [167205]



34



34



34



34



34 DISNEY ANIMATION STUDIOS.

Production setup cels for *The New Adventures of Winnie the Pooh*. Featuring Winnie-the-Pooh, Owl, Kanga, Roo, Piglet, and Tigger. 1988

Five original production cels and printed background from *The New Adventures of Winnie the Pooh*. This was the first time a major Disney character from the studio's legacy of animated films became the central character in an animated, made-for-television series. It won many awards and is credited with the resurgence of popularity of Pooh, now more popular than Mickey Mouse.

The first episode in the series was originally broadcast on the Disney Channel on 17 January 1988 and, within a year, moved to ABC. New episodes were released until 26 October 1991 and repeats continued for nearly two decades.

The original authenticity card issued by the Walt Disney Company ("This is an original production cel painting actually photographed during the making of the Buena Vista Television animated series . . .") is attached to the reverse of the frame.

Original character cel of Pooh (annotated "P36"), character cel of Owl (annotated "528 125 O25"), character cel of Kanga and Roo (annotated "528 125 R29"), character cel of Kanga and Roo (annotated "528 125 B3"), character cel of Tigger (annotated "125 T23"), all 265 × 317 mm, on printed background, 254 × 317 mm, gouache cels, stamp for the Walt Disney Company on first cel; mounted, framed and glazed (glazed size 415 × 475 mm). Fine condition.

£2,500

[161796]

35

DONALDSON, Julia. *The Gruffalo's Child*. London: Macmillan Children's Books, 2008

First gift edition, signed by both the author and illustrator on the title page, with an original small ink drawing of the Gruffalo by Scheffler alongside his signature. *The Gruffalo's Child* was first published in September 2004.

Quarto. Original blue cloth, spine lettered in silver, illustration to front cover in silver surrounding mounted colour illustration, illustrated vignette to rear cover in silver, red endpapers. Housed in the original pictorial slipcase. Illustrated throughout by Axel Scheffler. A fine copy, slipcase with small bump to head of spine, else near-fine.

£975

[167052]



35



35

36

DOUGHTY, Charles M. *Travels in Arabia Deserta*. Cambridge: at the University Press, 1888

LAWRENCE'S GUIDEBOOK: "THE MORE YOU LEARN OF ARABIA THE MORE YOU FIND IN ARABIA DESERTA"

First edition, one of 500 copies, of this "unrivalled encyclopaedia of knowledge about all aspects of 19th-century and earlier Arabia", much valued by T. E. Lawrence (ODNB).

Arriving at Ma'an and Petra, modern-day Jordan, in May 1875, Doughty spent a year in Damascus learning Arabic in preparation for what was intended to be a short journey south to study the Nabataean rock inscriptions at Mada'in Salih, in modern-day Saudi Arabia. He set out in November 1876 with the pilgrim caravan and ended up wandering for two years, his adventures including a sojourn with nearby Bedouin, a visit to Mohammed ibn Rashid, the ruler of northern Arabia, a period of imprisonment by a Turkish commandant at Khaybar, a series of dangerous episodes at Buraydah, 'Unayzah, and



36

Mecca, a stay with the sharif of Mecca at Ta'if, and his final emergence at Jeddah on 2 August 1878.

His famous account, which comprises almost 1,000 pages of painstaking detail, much of which has been confirmed by later travellers, was much favoured by T. E. Lawrence, who used it as his main guidebook to the region nearly 30 years later and "had tried to persuade the government to issue parts of [it] as a handbook for officers serving in the Near East" (Howard, p. 11). Lawrence was instrumental in convincing Cape to publish a second edition in 1921, to which he contributed an introduction.

Provenance: John George Butcher (1853–1935), Baron Danesfort, lawyer and politician; with his armorial bookplate in volume I.

2 volumes, octavo. Original dark green cloth, gilt-lettered spines, gilt pictorial blocks to front covers, black surface-paper endpapers edges untrimmed. Housed in a custom green cloth slipcase. With 8 plates (5 folding), numerous line drawings in the text, several full-page, large colour lithographic map folded in end-pocket. Neat bookseller's ticket on each front pastedown of Bridger, Penzance. Inner hinges of vol. I cracked but firm, a few light abrasions to covers, corners lightly bumped and a little worn, a few nicks to spine ends, foot of spine of vol. I a little abraded with slight loss, yet remaining a very good copy that presents well. ♣ Arcadian Library 11438; Howgego III D29; Macro 859. Michael S. Howard, Jonathan Cape, Publisher, 1977; Marshall, "European Travellers in Oman and Southeast Arabia", in *New Arabian Studies* 2.

£5,000

[166269]



37

37

DOVES PRESS: MILTON, John. *Areopagitica*. Hammersmith: at the Doves Press by T. J. Cobden-Sanderson and Emery Walker, 1907

THE FINEST EDITION OF MILTON'S PLEA FOR FREEDOM OF THE PRESS

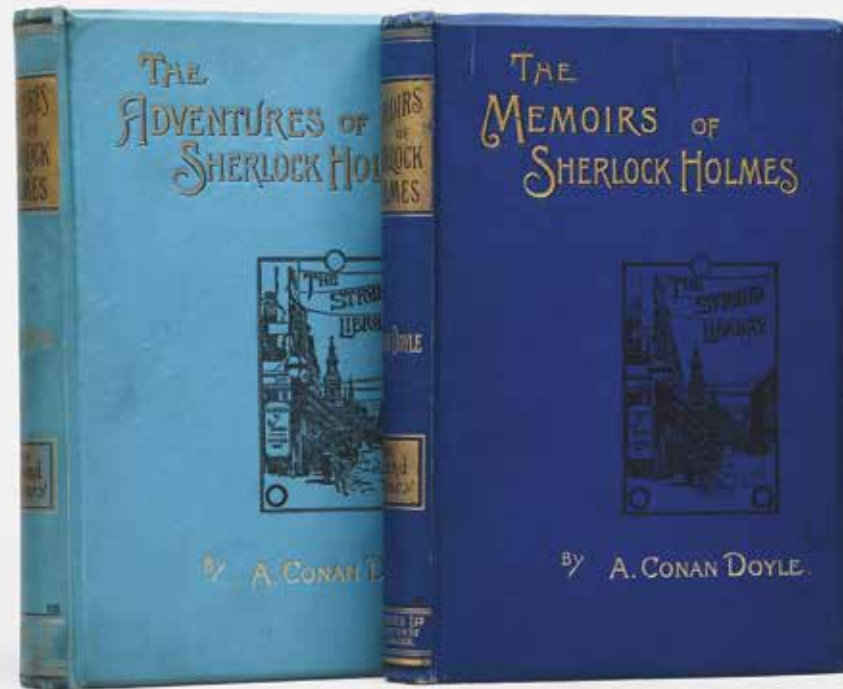
First Doves Press edition, one of 300 copies printed on paper, a further 25 printed on vellum. The Doves Press *Areopagitica* is regarded as the most attractive edition of the text to be published, in typography and design as elegant and austere as Milton's prose and philosophy.

The text is taken from the first edition of 1644 written in response to the licensing order of 1643. Milton's rhetoric has proved the foundation of arguments for freedom of the press ever since and influenced the American founding fathers, with both Thomas Jefferson and James Madison citing the work.

Octavo. Original limp vellum by the Doves Bindery, their stamp on the rear pastedown, spine lettered in gilt. Top edge dust-toned, slightest ripple to contents, faint foxing to a couple of leaves; a near-fine copy. ♣ Franklin, p. 275; Ransom, Doves Press 12; Tidcombe DP12.

£3,000

[165946]



38

The second letter, found inside the *Memoirs*, is undated but was sent between 1897 and 1907, while Doyle was living at the given address of Undershaw, Hindhead, Haslemere. Doyle writes cordially to a Miss Martineau, “I shall be delighted to do so. With many thanks & hoping that you are all very well. Yours very truly, A. Conan Doyle”. The Martineau family were prominent Unitarians who cultivated an intellectual, political, and business dynasty. Catherine, Princess of Wales, is one notable descendant.

The tales in these volumes were gathered from their original appearances in *Strand Magazine* by its proprietor George Newnes. The *Adventures* has the misprint “Miss Violent Hunter” on p. 317 and the blank street sign in the cover vignette, as called for. The textual error continued through all three impressions, while in the second (1893) and third (1894) impressions the street sign was corrected to read “Southampton Street”. There are no corresponding points for the *Memoirs*. These copies are from the library of Katherine de Berkeley Parsons, daughter of Manhattan socialites, with her leather book label on the front pastedowns. Her collection was sold at Sotheby’s New York on 6 October 1976.

2 works, royal octavo. Original pale and dark blue cloth over bevelled boards, spines lettered in gilt and in black on gilt ground, front covers lettered in gilt with black detail and stamped with publisher’s vignette in black, endpapers patterned with flowers in *Adventures* and peacock feathers in *Memoirs*, edges gilt. With custom blue cloth dust jackets. Both housed in a double-barrelled cloth slipcase with morocco entry. Frontispiece in *Memoirs* illustrating Holmes’s apparent

38

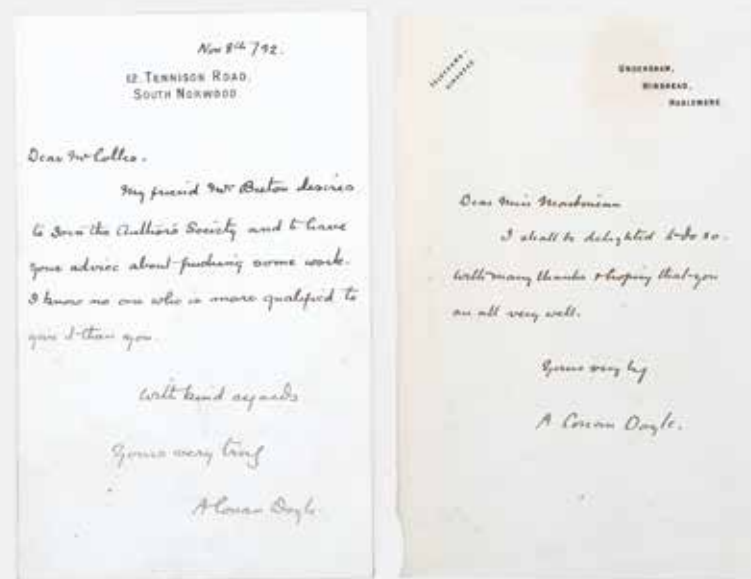
DOYLE, Arthur Conan. *The Adventures of Sherlock Holmes; [and] — The Memoirs of Sherlock Holmes.* London: George Newnes Ltd, 1892 & 1894

THE ORIGINAL HOLMES STORY COLLECTIONS
WITH ACCOMPANYING AUTOGRAPH LETTERS

First editions of the first two great collections of Sherlock Holmes stories, each with a laid-in autograph letter signed by Doyle.

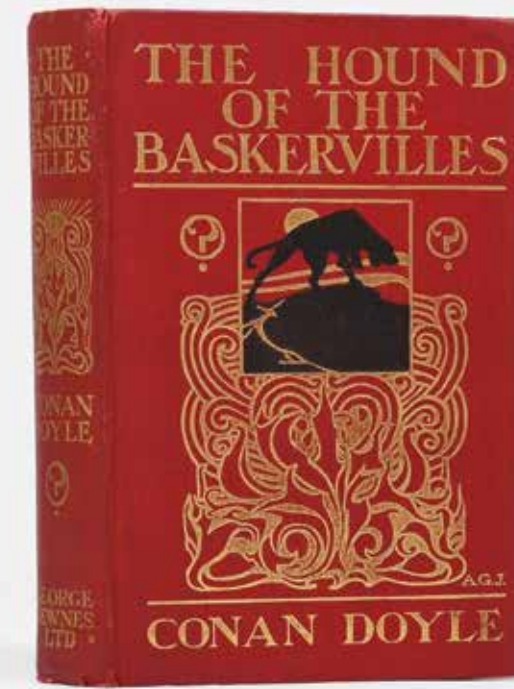
In the first letter, loosely inserted in the *Adventures* and dated 8 November 1892, Doyle writes to the literary agent and founder of the Authors’ Syndicate William Morris Colles (1865–1926). He informs Colles that “I know no one who is more qualified” to give advice to Doyle’s friend, one Mr Buton, who aimed to publish some works and join the Society of Authors (est. 1884). Doyle himself joined the Society, to which Colles’s Syndicate was associated, in 1890. Colles left the Society in 1898 following organizational disagreements and ran the Syndicate separately until

his death in 1926. Doyle’s letter to him is headed with the address 12 Tennison Road, South Norwood, where Doyle lived from 1892 to 1894.



38

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39

death at the Reichenbach Falls; both works prolifically illustrated in the text by Sidney Paget. W. H. Smith blindstamp on front free endpaper verso of *Memoirs*. Bright cloth with light marks and rubbing, superficial splits to inner hinges, sporadic foxing in the *Adventures*, the *Memoirs* internally fresh. A very good set.

£15,000

[164393]

39

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

First edition in book-form, an exemplary copy in the striking cloth.

The *Hound of the Baskervilles* was Sherlock Holmes’s literary return after “The Final Problem” (although the action is set before the detective’s demise at the Reichenbach Falls). The story was first serialized in the *Strand Magazine* from August 1901 to April 1902.

Octavo. Original red cloth, gilt lettering and art nouveau decoration to spine after a design by Alfred Garth Jones, enlarged on front cover incorporating silhouette of hound

stamped in black. Housed in a full red morocco folding case. Cloth vivid, with only minimal rubbing to ends and corners, square and sound, clean within and free from spotting: a near-fine copy. Contemporary gift inscription to front free endpaper. ♣ Cooper & Pike, *Detective Fiction*, 115–119; Green & Gibson A26a.

£9,500

[166131]

40

DOYLE, Arthur Conan. *Conan Doyle’s Best Books in Three Volumes.* New York: P. F. Collier & Son, [c.1904]

The Sherlock Holmes edition, first printing; an attractively illustrated anthology, strikingly bound in a uniform Sherlockian binding and unusual thus. The contents include *A Study in Scarlet*, *The Sign of the Four*, *The White Company*, numerous other stories, and an interesting preface by the author’s former classmate Dr Harold Emery Jones, entitled “The Original of Sherlock Holmes”.

In the preface, Dr Jones recounts his experiences attending surgical talks at the Edinburgh Royal



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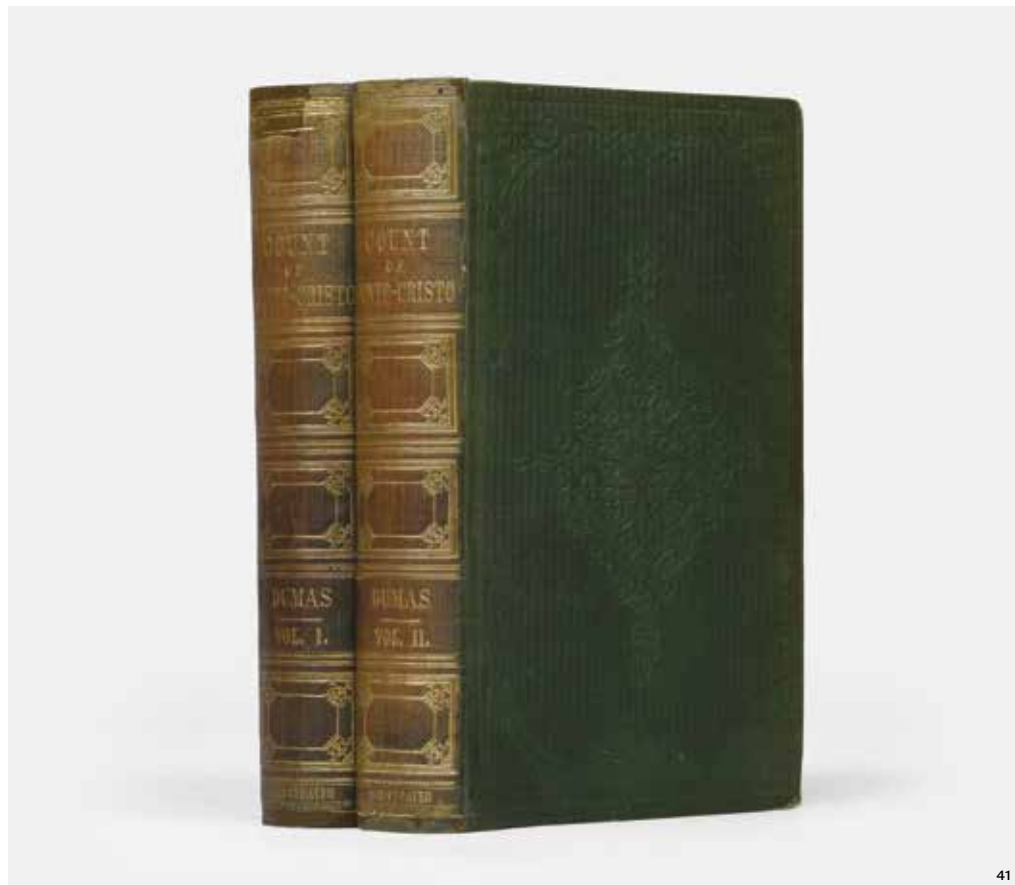
Infirmery alongside Arthur Conan Doyle and asserts that the deductive prowess of their lecturer, Joseph Bell, inspired the great fictional detective. “Thus is the character of Sherlock Holmes easily and naturally accounted for, and the absurd fiction that Conan Doyle drew upon Poe for his ideas is silenced forever” (p. i).

3 volumes, octavo (202 × 142 mm). Contemporary green morocco, spines with two red labels and four raised bands ruled in gilt, floral gilt frames in compartments enclosing central devices, covers and doublures panelled with concentric gilt rules and rolls and onlaid red morocco frame stamped with gilt devices, centre of front covers with red morocco silhouette onlay of Holmes with gilt-studded outline, board edges ruled in gilt, green silk free endpapers, verso and facing blank with floral-patterned white moiré silk endpapers, edges gilt. Frontispieces including 2 colour plates and a photographic half-tone portrait of the author, with tissue guards, and 8 black and white plates. Title pages printed in red and black. Armorial bookplate on front free endpapers verso of James Seeley Masterman (1863–1945), husband of Lillian Clara Goddard (1862–1932), hostess for the Brooklyn-based women’s club The Chiropean. Spines uniformly toned, wear to green silk of free endpapers, occasional nicks to fore edges of clean contents. A handsome set.

£1,750

[166422]

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41
DUMAS, Alexandre. *The Count of Monte-Cristo.* London: Chapman and Hall, 1846

First complete edition in English in book-form of the author's famous adventure novel. This publication was instrumental in establishing Dumas's reputation as Victorian England's favourite French novelist and was also the first English edition to include illustrations.

The story was originally published as a feuilleton in *Le Journal des Débats* from 28 August 1844 to 15 January 1846. Dumas's captivating plot immediately caught the attention of those in England who could read French, and the absence of copyright meant that publishers rushed to capitalize on the author's popularity, with several English translations produced almost simultaneously. This London

edition has priority as the first edition in English. It was published in book-form in May 1846, after serialization in ten weekly parts from March. In April, the Belfast publishers Simms and McIntyre issued a translation of the first part only, under the title *The Chateau d'If: A Romance*, in their affordable Parlour Novelist series, but the second and third volumes of their translation did not appear until September and October respectively. Chapman and Hall's translation "took the English-speaking world by storm . . . it differs in minor ways from the standard French text but it's full and thoroughly readable . . . most so-called 'new' translations published since have drawn heavily on it" (Coward, Note on the text).

The text is embellished with 20 engravings (18 more than in the publication in parts) after drawings by the Parisian artist Henry Valentin (1822–1886), produced under the supervision of Charles Heath

(1785–1848) one of the most influential British landscape and figure engravers of the period.

In an 1857 article published in Dumas's own newspaper *Le Monte Cristo*, the author recalled first seeing the Island of Monte Cristo in 1842, as he was sailing with Napoleon towards Elba. Dumas was so impressed by the island that he promised to the prince that he would one day feature it in a novel. The plot came together some time later, based on an intriguing police case that Dumas found in the memoirs of Jacques Peuchet, a former police archivist. Dumas's masterpiece "is a tale of revenge and retribution which does not lead back to the Paris of the 1840s, but opens into a world of magic, of fabulous treasure buried on desert islands, of bandits and dark intrigue, of wizardry and splendours borrowed by the *Arabian Nights*. The fearless Monte Cristo is a super-hero who overcome all odds" (Coward, p. xviii). The novel was overwhelmingly well-received by the public. Thackeray famously revealed to a friend in September 1853: "began to read Monte Christo at six one morning and never stopped until eleven at night" (*ibid.*).

2 volumes, octavo. Original green wave-grain cloth, spines lettered and blocked in compartments in gilt, sides blocked in blind with decorative outer border enclosing large central ornamental device, pale yellow endpapers. Frontispieces and 18 wood-engraved plates. Bookseller's ticket of Jarrold & Sons to front pastedowns, inscription of "Eaton" to vol. I front free endpaper. Spines browned, head and tail repaired, small patch of restoration to head of vol. I, inner hinges cracked but firm, some foxing to plates, pencilled note to vol. I, p. 220, otherwise generally clean. A very good copy in bright cloth. ♣ Munro, p. 94. David Coward, "Introduction", in *The Count of Monte Cristo*, 2008.

£17,500 [164183]

42
DUNBAR, Paul Laurence. *Poems of Cabin and Field; Candle-Lightin' Time; Li'l Gal.* New York: Dodd, Mead & Co., 1899–1901–1904

First editions of three richly illustrated collections by "one of the first influential Black poets in American literature" (*Poetry*).

The son of slaves, Paul Laurence Dunbar (1872–1906) published his first collection of lyric poetry in 1892, when he was just 20 years old; his major influences then and throughout his career included Wordsworth, Keats, and Henry Wadsworth Longfellow. Following the publication of his second collection, *Majors and Minors*, in 1896, he became "the



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first black American author to be able to support himself solely as a result of his writing. His success inspired the next generation of black writers, including James Weldon Johnson, Langston Hughes, and Claude McKay, to dream of and achieve literary success during the Harlem Renaissance of the 1920s" (ANB).

Dunbar's popularity allowed the publications of the present illustrated editions, which were produced for the Christmas gift book market. Several of the poems in these editions first appeared in Dunbar's earlier, unillustrated collections. Here, they are

presented alongside photographs supplied by the Hampton Institute Camera Club: "human studies of Black people of all ages, from children to old men and women, in natural settings about the farm, by simple homesteads, or in pleasant meadows . . . The poems and the illustrations alike emphasize the picturesque aspects of the life of poor blacks in the South" (Revell, pp. 62–3). These romanticized representations of Southern Black farmers were intended to evoke the sympathies of white readers, presenting the labourers as "poor but attractive, simple but honest, to be protected and even cherished" (*ibid.*, p. 63).

This set is from the library of Dr Sarah Gray, a noted collector of and advocate for African American writers and artists, and the first Black woman on the UC Davis medical faculty, with her gold book labels.

3 works, octavo. Original decorated green cloth, spines and front covers lettered in gilt, top edges gilt, fore and bottom edges untrimmed. Illustrated with half-tone photographs throughout. Contemporary ownership inscriptions to front free endpapers of *Cabin and Field* and *Candle-Lightin' Time*. Bindings notably fresh and bright, occasional spot of foxing or browning to contents: near-fine copies. ♣ BAL 4927, 4936, 4951; Dunbar, pp. 11–14. Peter Revell, *Paul Laurence Dunbar*, 1979.

£1,250 [152363]



42



43

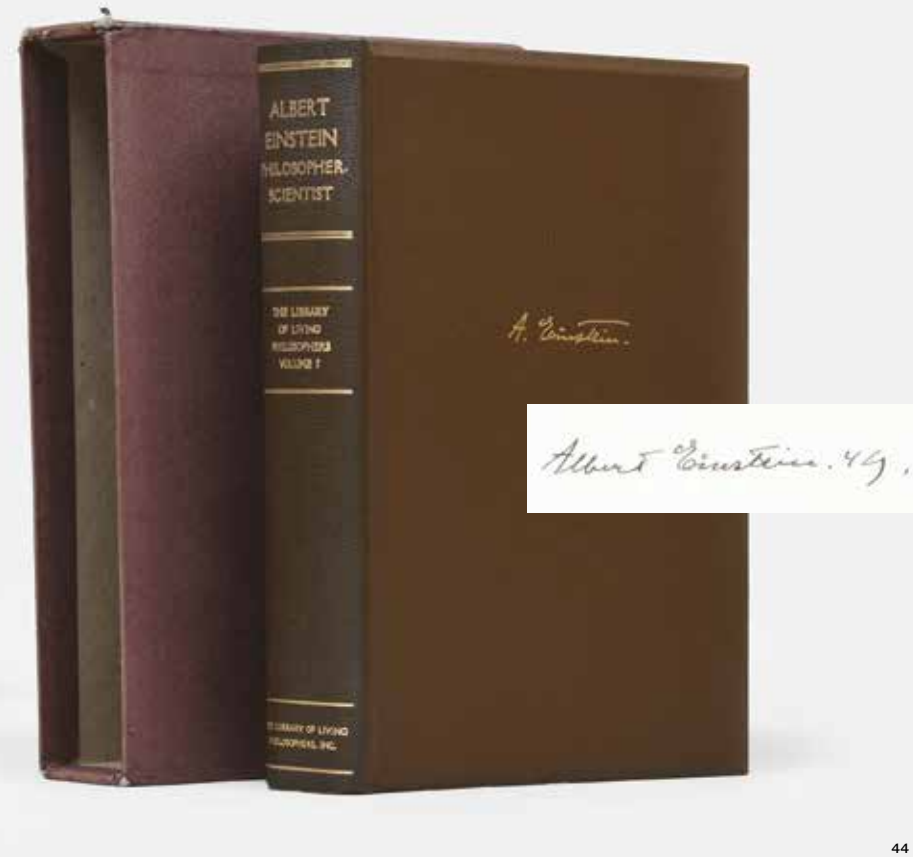
43
EDDISON, E. R. (trans.). *Egil's Saga.* Cambridge: The University Press, 1930

First Eddison edition, scarce in the dust jacket. This was only the second translation into English, after W. C. Green's 1893 translation, which Eddison judged as "being so bad as to be unreadable". A Norse scholar and author of epic fantasy novels whose works drew high praise from Tolkien and C. S. Lewis, Eddison (1882–1945) was an occasional member of the Inklings.

This copy bears the mid-20th-century ownership inscription of R. H. Llewellyn, an expert on European medieval literature at Temple University, Philadelphia, on the front free endpaper.

Octavo. Original red cloth (also found in green, no established priority), spine lettered in gilt. With dust jacket. With 2 double-page maps to rear. A very good copy, extremities rubbed, offsetting and foxing to endpapers, small chip and closed tear to rear free endpaper fore edge, in like dust jacket, price-clipped, negligible creasing and foxing to edges, a couple of short closed tears to top edge, trace of prior tape repair to verso at head of spine, a remarkably sharp example.

£1,250 [158272]



44

EINSTEIN, Albert. Albert Einstein: Philosopher-Scientist. Evanston, Illinois: The Library of Living Philosophers, Inc., 1949

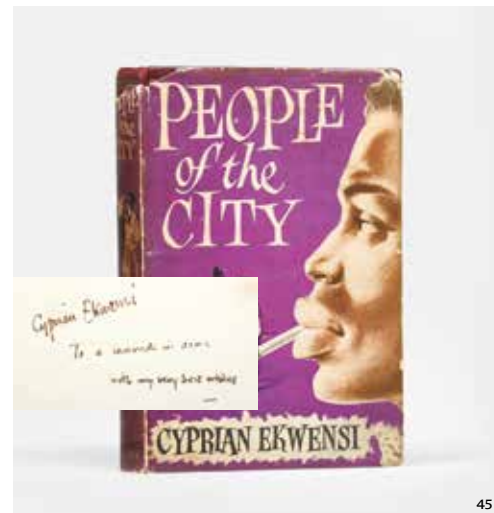
THE ONLY EINSTEIN SIGNED LIMITED EDITION

First edition, signed limited issue, number 242 of 760 copies signed and dated by Einstein. Issued on the occasion of his 70th birthday, this handsomely produced volume includes the first appearance in print of Einstein's autobiography, specially written for the book and itself an important scientific contribution.

In addition to the autobiographical notes, in which Einstein famously describes the awakening of his scientific curiosity when shown a compass as a child, the book presents a series of essays on Einstein's work and achievements by 25 of his contemporaries, including Niels Bohr, Max Born,

Kurt Gödel, and Wolfgang Pauli. Several of these have become seminal papers in their own right: "Bohr's account of his discussion with Einstein has been called 'one of the great masterpieces of modern scientific reporting'" (Jammer, p. 136) and Gödel's "appears to be the only published piece by [him] that deals with philosophical issues not directly concerned with mathematics" (Feferman, p. 199). A bibliography of Einstein's writings is also included.

Octavo. Original brown morocco-grain cloth over bevelled boards, spine lettered and ruled in gilt, gilt facsimile of Einstein's signature to front board, top edge gilt, others untrimmed. With original brown card slipcase. Portrait frontispiece after Yousuf Karsh and double-sided plate (facsimile of Einstein's handwriting and portrait in his studio with the editor). Majority of gatherings unopened or only partly opened, light wear to slipcase extremities: a fine copy in very good slipcase. ♣ Weil Appendix, p. 41. Solomon



45

Feferman, introductory note to Gödel's Collected Works, vol. 2, 1990; Max Jammer, *The Philosophy of Quantum Mechanics*, 1974.

£15,000

[167440]

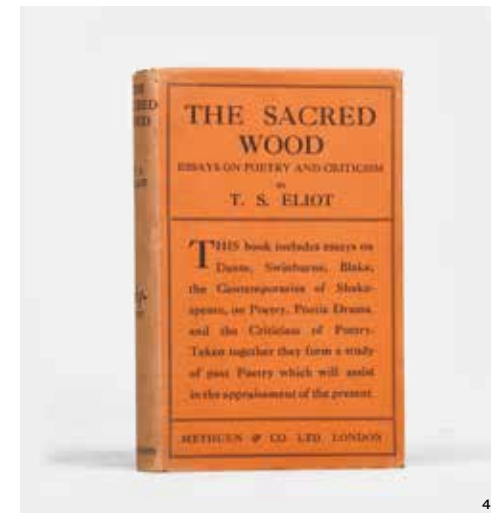
45

EKWENSI, Cyprian. People of the City. London: Andrew Dakers Limited, 1954

First edition, review copy, inscribed by the author on the half-title, "Cyprian Ekwensi, To a comrade in arms with my very best wishes". This title, rare inscribed, is the Nigerian novelist's debut book. It appeared four years before Chinua Achebe's *Things Fall Apart* and is one of the earliest Nigerian works to gain international acclaim.

Cyprian Ekwensi (1921–2007) wrote hundreds of short stories, radio and television scripts, and several dozen novels, including children's books. Having attended college in Ghana and studied pharmacy at London, he worked as a forestry officer, pharmacist, teacher, and as Head of Features at the Nigerian Broadcasting Corporation (NBC) until the mid-1960s. In 1968, he received the Dag Hammarskjöld International Prize in Literature, was made MFR in 2001, and in 2006, he became a fellow of the Nigerian Academy of Letters.

Len Kenyon, the dust jacket designer, was a professional artist, perhaps better known as the forger of documents for the March 1944 "Great Escape" from the German prisoner of war camp Stalag Luft III. He was immortalized in the 1963



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film *The Great Escape*, where he was played by Donald Pleasance.

Octavo. Original reddish-brown boards, spine lettered in gilt. With dust jacket by Ley Kenyon. Loosely inserted is a London public transport ticket. Review stamp to front free endpaper, giving date of publication as 11 October 1954. Head of spine a little bumped and darkened, one corner worn, edges foxed, a few gatherings slightly creased, not affecting text. A very good copy indeed, clean and square, in the rubbed jacket, loss to head of spine panel and top corners, tape repairs to verso, a little foxed and browned, rear panel soiled, offsetting to front flap, front panel bright.

£4,500

[155530]

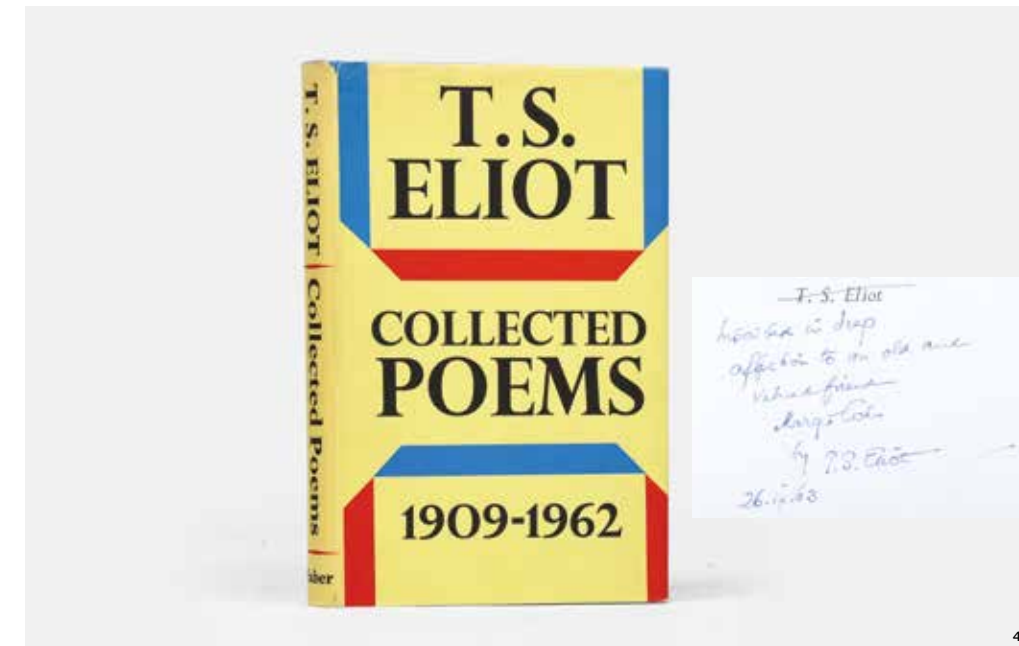
46

ELIOT, T. S. The Sacred Wood. Essays on Poetry and Criticism. London: Methuen, 1920

FROM THE LIBRARY OF THE POET AND NOVELIST GLENWAY WESCOTT

First edition of the first of Eliot's important literary studies. This collection of 20 essays includes one of Eliot's most important prose works, "Tradition and the Individual Talent", first published in *The Egoist*. This is a lovely association copy, from the library of poet and novelist Glenway Wescott, and his partner Monroe Wheeler, their book label on the front pastedown.

Wescott (1901–1987) was a regular correspondent of Eliot's and the two shared a friendly and intellectual interest in each others' works. While in Europe from



47

1921 Wescott became a prominent figure in the Parisian literary community, having been introduced to Ezra Pound, Ernest Hemingway, and Gertrude Stein by Mina Loy. Upon returning to America he was active in the salons of the avant-garde modernist poets of New York in the late 1920s and 30s. His partner Monroe Wheeler (1899–1988) was the influential director of publications at the Museum of Modern Art in New York and published Wescott's first work *The Bitterns* in 1920.

This copy is in the second issue of the jacket, in use from 1921, with the subtitle on the front panel, "Books by A. Clutton-Brock" in place of "Companionable Volumes by E. V. Lucas" on the back panel, and Clutton-Brock's *What is the Kingdom of Heaven* listed in the sixth edition.

Octavo. Original blue cloth, lettering to spine in gilt and front board in blind, bottom edge untrimmed. With dust jacket. Mid-century bookseller's note neatly pasted at foot of rear free endpaper. Minor rubbing at board edges, book block square, gilt bright, a near-fine copy in like jacket, spine sunned, tiny loss at head of spine, nicks to spine and fold ends, a beautiful example. ♣ Gallup A5a.

£1,500

[155429]

47

ELIOT, T. S. Collected Poems 1909–1962. London: Faber and Faber Limited, 1963

First edition thus, inscribed by the author on the title page: "Inscribed in deep affection to an old and valued friend, Marge Cohn, by T. S. Eliot, 26.ix.63". This edition expands on Eliot's previous collected poems (1932) and is the first to include his *Four Quartets* and several "occasional verses".

Marguerite Cohn and her husband, Louis, were the proprietors of House of Books in New York and early specialist dealers in modern literature. The Cohns and the Eliots were friends and correspondents: the Cohns' stateside apartment was used to host Eliot's interview for the *Paris Review* in 1959, and they published him in their Crown Octavos Series, a run of signed books by poets they were close with, including Robert Frost and Marianne Moore.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Housed in a custom black cloth slipcase and chemise. A few trivial marks to top edge; jacket spine very slightly faded with a couple of tiny nicks to head, still remarkably bright, not price-clipped: a fine copy in near-fine jacket.

£4,000

[166807]



48

48

ELIOT, T. S. – GEORGE, Ruth. *Is the Seed Yet in the Barn; [together with] typed letter signed from T. S. Eliot. Los Angeles, California: Anderson & Ritchie, 1952*

“YOU HAVE A GENUINE LYRIC GIFT, A MUSICAL EAR, AND SOMETHING TO SAY” – T. S. ELIOT

First edition, with George’s ownership initials pencilled on the front cover and a typed letter signed from T. S. Eliot loosely inserted. Eliot comments in his letter: “Emily has sent me a copy of your Christmas poem, with the quotation from ‘East Coker’ (St. John of the Cross). I liked the poem very much, and want to let you know that I like it. I hope you write more as charming as this!”. George humbly dismisses Eliot’s compliments in the margins: “It is mild praise, for Emily’s sake”.

Ruth George (1880–1959) was a close friend of Emily Hale, T. S. Eliot’s longtime muse. The Ruth George Collection of T. S. Eliot is now housed at The Claremont Colleges Library.

The Christmas poem that Eliot remarks on was evidently an early draft of “By the Way of Dispossession”, subtitled “T. S. Eliot: East Coker”, which appears in this book on p. 27, bearing marks where the letter was previously paperclipped. The published poem does not directly quote from “East Coker”, and George’s note suggests that she omitted the quotation from the published version and regretted it: “I still a little wished for [sic] this poem

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was still in this book, I have no other association with T.S.E.”. George obviously cherished Eliot’s praise and has written on the envelope: “Please keep this note; it is from T. S. Eliot on this poem ‘East Coker’, sent to him by Emily Hale. Printed in 3rd book”.

Octavo. Original green cloth-backed pale green boards, labels on spine and front cover printed in black and green. With one sheet typed letter signed on Faber and Faber headed paper, 5 February 1951, with envelope, stamped and franked, addressed “536 East 6th Street, Claremont, California, United States of America”. Title page printed in black and green. Extremities lightly sunned, a little wear to corners, trivial marks to rear cover, paperclip marks to pp. 25–30. A fresh, near-fine copy. Letter folded, else fine, envelope with tears from opening and two paperclip rust marks.

£2,000

[156830]



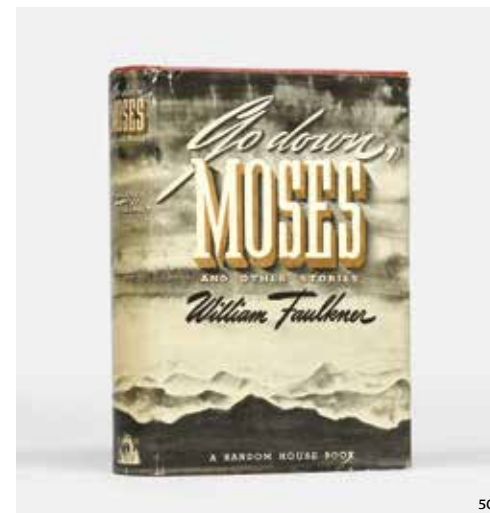
49

49

ENTICK, John. *The General History of the Late War. London: Edward and Dilly, 1779*

AUTHORITATIVE CONTEMPORARY HISTORY OF AN 18TH-CENTURY GLOBAL CONFLICT

First published 1763–64, this is the fourth edition “corrected”. Drawing on primary sources and including extracts of contemporary journals, it offers extensive coverage of the French and Indian War and the conflict in the Caribbean. Sabin commends it particularly for “containing many interesting particulars relative to the Catabaaw, Chickesaw, Delaware, and other tribes of Indians”.



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5 volumes (209 × 125 mm). Mid 19th-century polished sheep, red and black lettering-pieces, raised bands, volumes numbered in the fifth compartment, historical date span of each volume at tails of spines, pale brown endpapers, all edges yellow. Engraved portrait frontispiece to each, 35 other portraits in all, together with 8 folding maps, as called for. Armorial bookplates in sanguine of Welsh iron master Thomas Merthyr Guest (1838–1904) on front pastedowns. Very light shelf wear, some offsetting from the frontispieces and occasionally from the plates, headline of the Quebec map shaved, light browning, but the contents overall clean and bright, an attractive set, very good. ¶ Howes E165a; Sabin 22667; not in Field.

£2,500

[155585]

50

FAULKNER, William. *Go Down, Moses and Other Stories. New York: Random House, 1942*

First trade edition, first issue dust jacket, priced \$2.00 and with eight titles on the rear panel. The present work and *The Town* (1957) “show, in their rich variety, the constant, restless urge of their author to experiment with new forms and methods” (Meriwether, p. 6).

This copy, in tile red cloth, is one of numerous binding variants “bound in whatever cloth the publisher found available during a period of wartime shortages” (Petersen, *Each in its Ordered Place*).

Octavo. Original red cloth, spine lettered in green. With dust jacket. Front free endpaper with bookseller’s ticket of City Book Agency, Johannesburg. A near-fine copy, fresh and clean, in the bright dust jacket, a couple of nicks and short



51

51

closed tears, a little rubbing, not price-clipped. ¶ Massey 449; Petersen, *Each in its Ordered Place*, A21d; Petersen, *The Carl Petersen Collection* A23.2c. James B. Meriwether, *The Literary Career of William Faulkner: A Bibliographical Study*, 1961.

£1,750

[155841]

51

FITZGERALD, F. Scott. *The Beautiful and Damned. New York: Charles Scribner’s Sons, 1922*

First edition of Fitzgerald’s second novel, a thinly disguised portrait of his and Zelda’s difficult marriage. This is an exceptionally bright copy in the original cloth.

Octavo. Original green cloth, spine lettered in gilt, front cover lettered in blind, fore edge untrimmed. A few light marks to endpapers, a fresh, near-fine copy. ¶ Bruccoli A8.1.a. Matthew Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*, 1981.

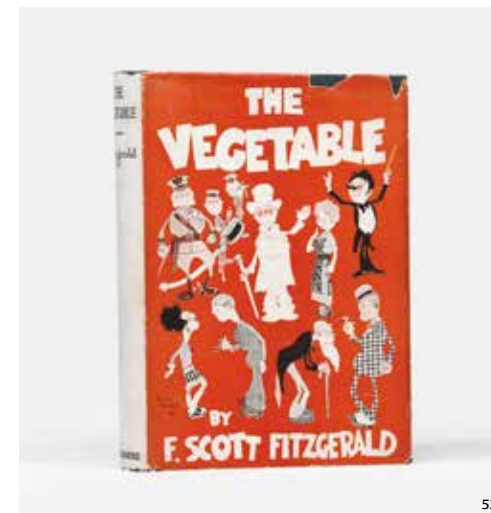
£1,750

[166561]

52

FITZGERALD, F. Scott. *The Vegetable. Or from President to Postman. New York: Charles Scribner’s Sons, 1923*

First edition of the author’s only play; a lovely copy in the rare jacket. Theatre was Fitzgerald’s first love and he thought he would make his fortune with *The Vegetable*, which he considered the funniest play ever written.



52

52

Fitzgerald was active in the Princeton Triangle Club as a student, where he enjoyed the admiration and encouragement of his peers. The *Louisville Post* proclaimed that he “could take his place right now with the brightest writers of witty lyrics in America” (cited in Irwin) for his musical comedy *Fie! Fi! Fi-Fi!* (1914–15) and Fitzgerald confidently turned his eye to Broadway.

The Vegetable was published on 27 April 1923 and premiered in a single preview on 20 November at Nixon’s Apollo Theatre in Atlantic City, New Jersey. The first act went well, but the dream sequence lost the audience and Fitzgerald himself wrote that “I wanted to stop the show and say it was all a mistake but the actors struggled heroically on” (Turnbull, p. 140). During the second intermission, Fitzgerald and his friend Ring Lardner asked the lead actor if he was even going to bother with the final act. When he replied that he was, the pair decided their evening would be better spent in a bar down the street.

Octavo. Original green cloth, spine lettered in gilt, front cover lettered in blind, fore and bottom edges untrimmed. With dust jacket. Spine ends gently bumped, a few spots to top edge, bright and fresh; jacket lightly soiled, 11 cm closed tear from head of rear panel expertly repaired, a few chips and short closed tears at edges, vertical crease to front flap, bright and not price-clipped: a near-fine copy in very good jacket. ¶ Bruccoli A10.1a. Andrew Turnbull, *Scott Fitzgerald, 1962*; John T. Urwin, *F. Scott Fitzgerald’s Fiction: An Almost Theatrical Innocence*, 2014.

£4,500

[165955]



53
FLEMING, Ian. From Russia, with Love; Murder Before Breakfast [From a View to a Kill]; On Her Majesty's Secret Service. London: The Daily Express, 1957–59–63

THE ORIGINAL SERIALIZATIONS OF THREE JAMES BOND WORKS

Scarce first appearances in print of these three Bond titles, preceding publication in book-form, and all featuring exclusive Bond illustrations by Andrew Robb.



From Russia, with Love was released in serialized form just before the publication of the book edition. At the time, Fleming commented, "let us hope they [Daily Express] don't murder the book too much before your [Cape's] publication date". This is the first complete serial of the work; a short excerpt from its opening paragraphs was released around a month earlier as "The Visitor" in Now and Then magazine.

Two years later, the Daily Express also serialized On Her Majesty's Secret Service. According to Jonathan Cape director Michael Howard, the newspaper was "so keen to have an absolute scoop on the Bond wedding that although we have moved our publication date forward, they are likely to serialize earlier still so as to complete it by the time we publish". This prediction proved correct, for the Daily Express issued the final part three days before the release of the book edition.

The short story Murder Before Breakfast (later titled From a View to a Kill) was serialized as a five-part adventure the year before it was published in For Your Eyes Only (1960). Consequently, this serial marks the first appearance of a James Bond short story in the United Kingdom. Fleming's short stories were heavily promoted by his agent Peter Janson-Smith prior to their appearances in book-form, a practice Fleming both acknowledged and defended in his writings to his publisher.

Provenance: from the significant Ian Fleming collection of Martin Schøyen (b.1940).

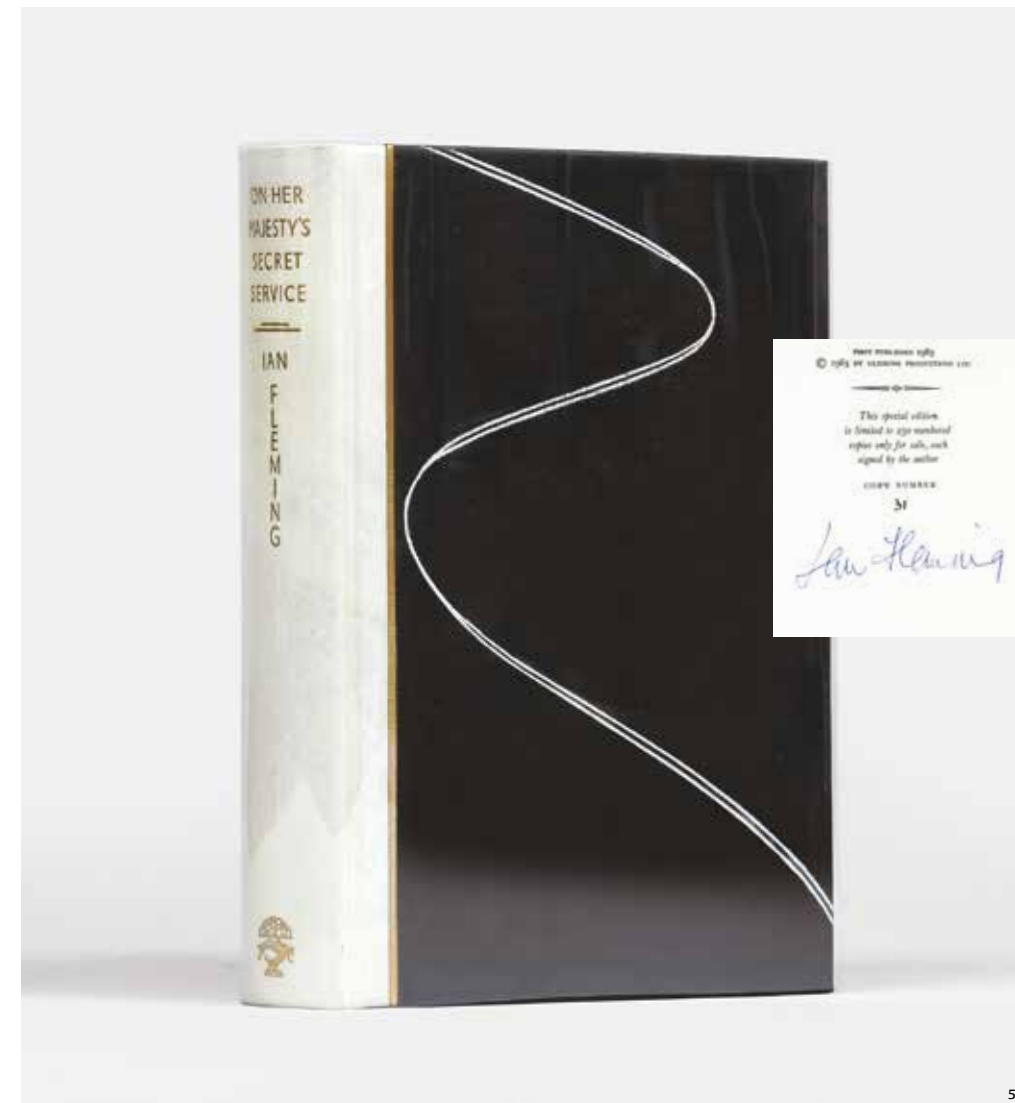
Together 27 parts. From Russia, with Love, 12 parts; Murder Before Breakfast [From a View to a Kill], 5 parts; On Her Majesty's Secret Service, 10 parts. Housed together in a dark grey archival box. Illustrations by Andrew Robb. First part of On Her Majesty's Secret Service stamped "Fourth edition"; a few parts stamped "First edition fudge". Some wear to spines and extremities, strengthened in many places with tape, central folding crease and occasional spotting as expected. A very attractive set overall. ♣ Gilbert A5a (pp. 161–2), A8a (p. 268), A11a (p. 357); The Schøyen Collection, Nos. 38, 81, & 110.

£17,500 [156633]

54
FLEMING, Ian. On Her Majesty's Secret Service. London: Jonathan Cape, 1963

HIS ONLY SIGNED LIMITED EDITION

First edition, signed limited issue, number 31 of 250 copies signed by the author; a further 35 unnumbered copies signed and marked for "Presentation" were also released. This was Fleming's only signed limited



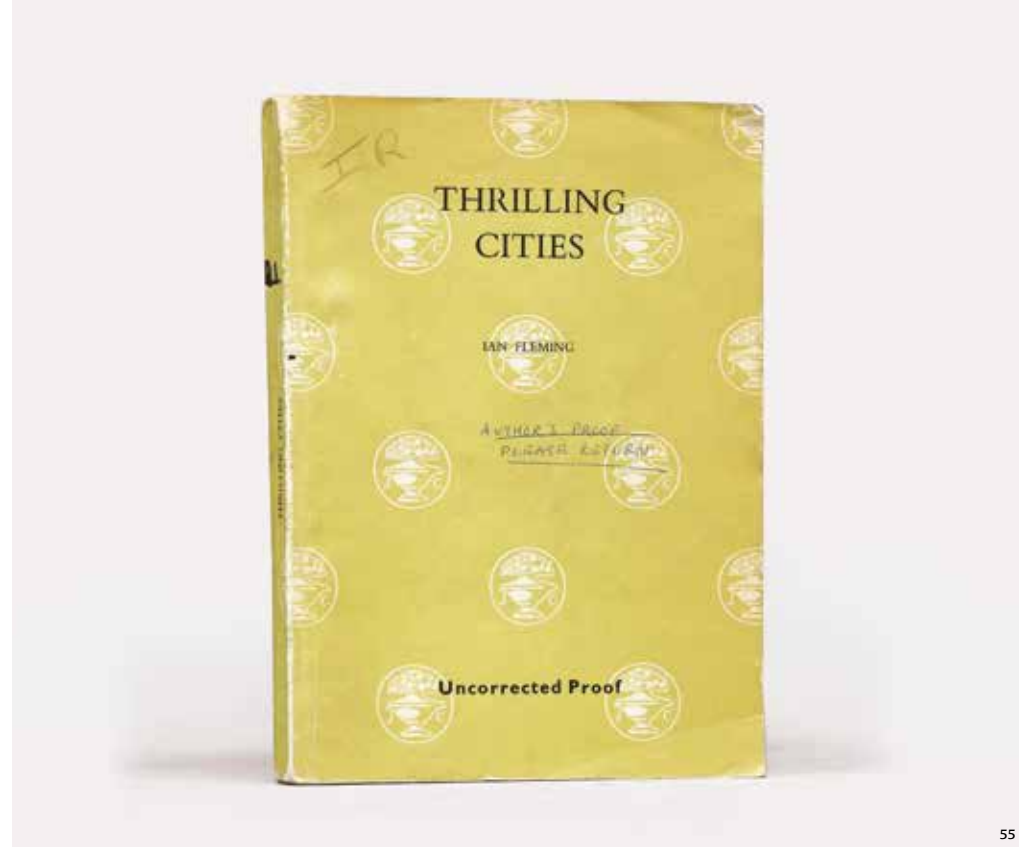
edition. It was published simultaneously with the first trade edition on 1 April 1963.

As Gilbert notes, the signed limited issue was originally "issued with a plain protective clear-plastic dust-wrapper", which is here retained. For provenance, see item 53.

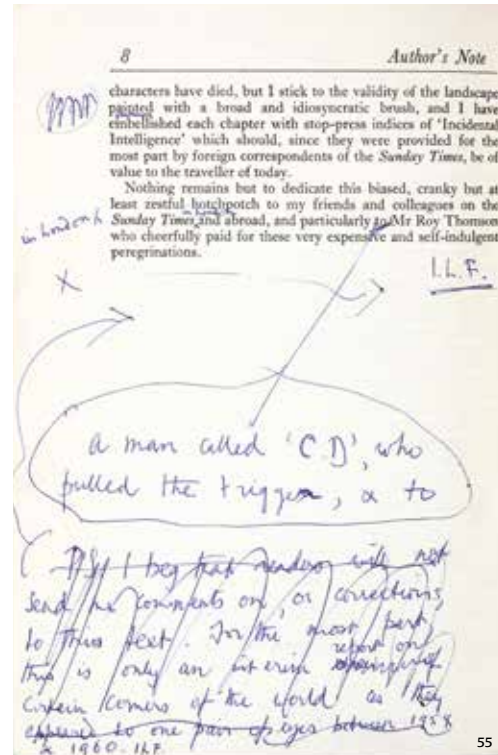
Octavo. Original quarter vellum, spine lettered in gilt, black board sides, ski track decoration on front cover in white, top edge gilt. With publisher's clear protective wrapper. Colour portrait frontispiece of the author with tissue guard. Light

sunning to spine and rubbing to sides, contents clean. A near-fine copy. ♣ Gilbert A11a, pp. 360–2; The Schøyen Collection, No. 83.

£15,000 [155928]



55



55

55

FLEMING, Ian. *Thrilling Cities*. London: Jonathan Cape, 1963

UNCORRECTED PROOF COPY EXTENSIVELY ANNOTATED BY THE AUTHOR

Uncorrected proof and one of two author-corrected proofs of *Thrilling Cities*. This proof is the earlier of two proof variants; thinner and bound without the suite of plates, it was retained by the publisher. The other author-corrected copy was kept by Fleming and subsequently acquired by the Lilly Library, Indiana University, together with the author's manuscripts.

This copy, previously in the collection of Jonathan Cape director Tom Maschler, includes the author's own corrections and annotations throughout in blue ink. The upper cover is boldly marked "author's proof please return". Corrections range from grammatical adjustments to line changes, as well as an annotation to the author's note, indicating the inclusion of "a man named 'C.D.', who pulled the trigger". This refers to Sir Charles Denis Hamilton,

the then-editor of the *Sunday Times*, where this text first appeared, and a dedicatee of the published book.

This copy includes the half-title, which was omitted from some proof copies (64 half-titles were printed although 175 set of sheets were issued). For provenance, see item 53.

Octavo. Original green wrappers with the publisher's device repeated in white, spine and front wrapper lettered in black, half-title present. Housed in a custom grey cloth box. Slightly rubbed at extremities, some minor staining, minor creasing to spine, some folds to corners; a very good copy. ¶ Gilbert A16a, pp. 477–8; The Schøyen Collection, No. 190.

£22,500

[155987]

56

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

THE SCARCE FIRST STATE BINDING

First edition, first issue, first state, with the gun design on the front cover in gilt. This format,

whereby a gilt device was stamped to the front cover, is in line with the binding of other Bond novels, but was abandoned for economic reasons after 940 copies were produced; consequently, it is the scarcest first state of the Bond books.

Octavo. Original black cloth, spine lettered in gilt, front cover with gun design in gilt, endpapers with green and white "smoke" or "fibre" pattern. With dust jacket. Housed in a black quarter morocco solander box. Bookseller label to front free endpaper. Small crease to cloth at head of spine, edges lightly foxed affecting a couple of page margins; faint foxing and a couple of tiny creases to edges of dust jacket, otherwise notably bright and unclipped: a near-fine copy in near-fine jacket. ¶ Gilbert A13a(1.1).

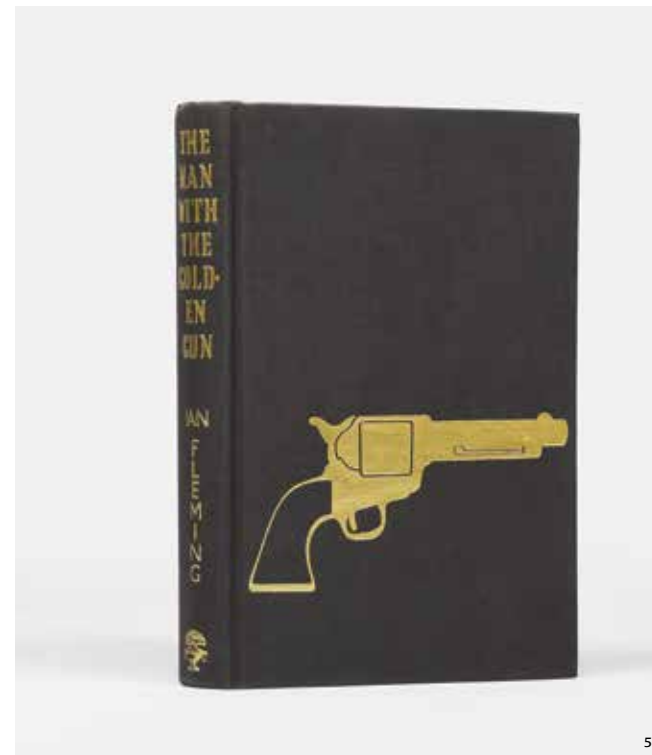
£9,750

[162830]

57

FLEMING, Ian. *The Centenary Edition of the Works*. London: Queen Anne Press, 2008

A MOST HANDSOME CELEBRATION



56



56

Limited edition, number 30 of 100 sets attractively bound in quarter vellum from a total edition of 406 sets, published to commemorate the centenary of Fleming's birth.

This definitive edition is "the most comprehensive collection of the writings of Ian Fleming to be published, including all of the author's original titles as issued in book-form editions and, in a brand-new volume, a collection of his journalism,

some of which appears here for the first time" (Gilbert, p. 580).

The Queen Anne Press was established in 1951 by James Gomer Berry, 1st Viscount Kemsley, who was a significant figure in Fleming's life. As the owner of the *Sunday Times*, Lord Kemsley offered Fleming a job as the foreign news manager of Kemsley Newspapers after the war, and enabled him to write the Bond novels by allowing an unusual clause in Fleming's contract: Fleming would take January and February as his annual paid leave, during which time he worked on his novels at Goldeneye, on Jamaica's north shore. In 1952 Lord Kemsley appointed Fleming as the managing director of the Queen Anne Press as a wedding gift, a position he held until his death in 1964. Fleming's literary estate acquired the press the year before this publication, which celebrates the 100th anniversary of the author's birth. For provenance, see item 53.

18 volumes, octavo. Original quarter vellum by Shepherds, Sangorski & Sutcliffe, replicating the original limited edition of *On Her Majesty's Secret Service*, spines lettered in gilt, black cloth sides, red endpapers embossed with Fleming's initials, edges gilt. Housed in the original black cloth slipcases with black lettering on spines; and in the original large black box with the author's family crest gilt-stamped on lid. In fine condition. ¶ Gilbert Fro(b); The Schøyen Collection, No. 159.

£6,000

[155979]

57





58

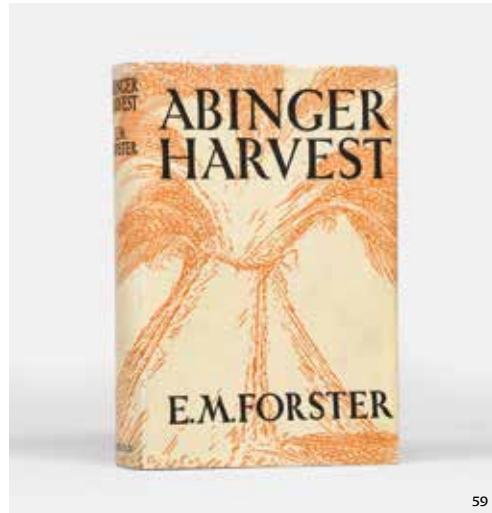
58
FORE-EDGE PAINTING – ANSTEY, Christopher. *The Poetical Works.* London: for T. Cadell and W. Davies by W. Bulmer and Co., 1808

First edition, inscribed by the editor on the title page in pencil, “Christopher John Anstey. Lincoln’s Inn, Jan. 1821”. This handsomely bound copy features two fore-edge paintings executed in 1897 by the artist and printmaker Frank Morley Fletcher, who has signed and dated the front free endpaper verso. The scenes illustrate Bath in acknowledgement of the author’s most famous work, *The New Bath Guide* (1766).

Fletcher (1866–1949) painted this fore edge in the same year as his first solo Japanese-style colour woodcut, *Meadowsweet*, which marked the beginning of his respected career in the practice and teaching of that technique. In the following year, Walter Crane appointed Fletcher as head of the art department at University College, Reading, and he went on to hold a



58



59

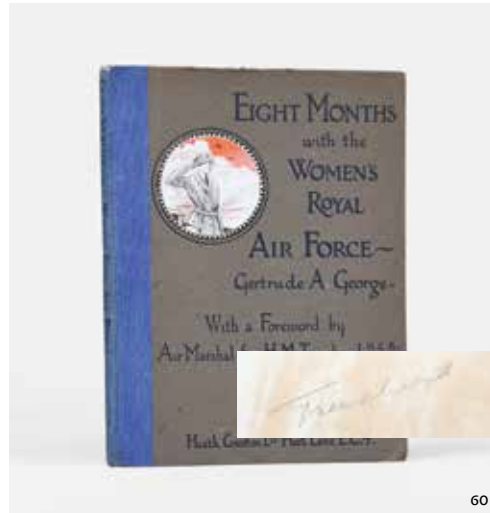
variety of notable positions in art departments across Britain and, later, America.

John Anstey (bap. 1757, d. 1819) was admitted to Lincoln’s Inn as a barrister in 1781, and his profession was the theme of his own volume of poetry, *The Pleader’s Guide* (1796). His father Christopher Anstey (1724–1805) made his name as a poet with *The New Bath Guide* (included here), which satirizes certain famous residents of that city. Praised by Horace Walpole as containing “so much wit, so much humour, fun, and poetry, so much originality, [as] never met together before”, and by Thomas Gray as revealing “a new and original kind of humour” (ODNB), the work was frequently imitated and was illustrated by artists such as Rowlandson, Eglinton, and Cruikshank.

Quarto (264 × 206 mm). Contemporary dark green straight-grain morocco, spine lettered and ruled in gilt with large floral devices in compartments, gilt-ruled frame on sides with decorative cornerpieces, sides bordered with blind foliate roll as well as gilt rules and Greek key roll with floral corners, board edges decorated in gilt and blind, turn-ins gilt, brown doublures and free endpapers, edges gilt, gauffered, and with double-sided colour fore-edge painting by Frank Morley Fletcher depicting the Bath scenes of Pulteney Bridge and the Pump Room, green silk bookmarker. Engraved portrait frontispiece and 5 plates, further engravings in the text. Old transcription tipped to title page. Bound without half-title. Bookplate of American philanthropist and book collector Doris Louise Benz (1907–1984). Wear to corners, foxing to plate margins, offsetting to leaves facing engravings, contents otherwise clean. A most attractive copy.

£3,750

[155820]



60

59
FORSTER, E. M. *Abinger Harvest.* London: Edward Arnold & Co., 1936

First edition, first issue, including the article “A Flood in the Office” (pp. 278–81), which was removed from later issues after becoming, in E. M. Forster’s words, “radioactive” (Stone & Forster, p. 11). The article discusses a technical dispute between the River Nile engineers Sir Murdoch MacDonald and Sir William Willcocks. Following a libel case between the two men, Forster was forced to withdraw his commentary.

Octavo. Original dark blue cloth, spine lettered in gilt, top edge blue. With dust jacket. Slight darkening to foot of front cover, cloth otherwise bright, light offsetting to endpapers, contents clean; jacket not price-clipped, faint soiling and small mark to foot of rear panel, rubbing to folds, nicks skilfully repaired on verso: a very good copy in like jacket. ¶ William Stone & E. M. Forster, “Some Interviews with E. M. Forster, 1957–58, 1965”, *Twentieth Century Literature*, vol. 43, no. 1, Spring 1997.

£500

[128009]

60
GEORGE, Gertrude A. *Eight Months with the Women’s Royal Air Force.* London: Heath Craton Ltd, 1920

First edition of this uncommon work, signed on the front free endpaper by Hugh Trenchard (1873–1956), author of the foreword, and known affectionately as the

“Father of the Royal Air Force”. George’s writings and drawings depict the typical schedule for the women and their various tasks, such as sail making, painting, or shovelling coal, which she describes as “coal fatigue”.

Quarto. Original greenish grey boards with blue cloth backstrip, spine and front board lettered in black, colour sticker of a WRAF member on front boards. Colour frontispiece, 30 full-page illustrations from the author’s charcoal drawings. Rubbed, corners bumped with small chips, endpapers toned. A very good copy.

£500

[166411]

61
GEORGE III. *The Reign of George III from his Accession to the Throne October 25th 1760 to the Present Period.* London: Rymer & Son, 1812

SPECTACULAR TIMELINE OF A HALF CENTURY OF CONFLICT, EMBELLISHED WITH PORTRAITS OF THE KING, PITT, FOX, NELSON, AND WELLINGTON

Extremely fragile, this visually stunning and minutely detailed chronology is inevitably rare and highly desirable. Two concentric spirals radiate from a central portrait of the king, the inner delineating the “various administrations formed during his reign”, the outer major events including the conclusion of the Seven Years’ War, the American Revolution, the Napoleonic Wars, campaigns in South Asia, and the opening salvos of the War of 1812.

The densely printed text also includes relevant statistical information, particularly in relation to the major campaigns: numbers of troops under arms, sailors at sea, prisoners taken, cost of supplies, but also the funded national debt, annual expenditure, and, ticking steadily throughout, the price of a peck loaf.

The print is the work of Malcolm Rymer (1775–1835), an Edinburgh-born engraver, print seller, and author of at least one Gothic novel, *The Spaniard, or, The Pride of Birth* (1806). Rymer has been shown to have been if not radical, then at least on the reformist fringe of Whiggism. The selection of the portraits, the timing of publication, essentially a celebration of the reign of George III published close on the removal of all restrictions on the powers of the Prince Regent, and the catastrophist litany of disorder which closes the chronology to July 1812 – “Alarming Riots in Nottinghamshire, Lancashire, and Yorkshire”, the assassination of Spencer Percival, “The Old



61

Administration continues with a few trivial changes” – certainly suggests critical intent.

Copper engraving printed on vivid yellow silk “handkerchief” (840 × 860 mm). One short tear with very minor loss, a few small moth holes, and some scattered fairly unobtrusive staining, overall unusually well preserved, very good. ¶ Examples traced to the V&A 1985/2028, Metropolitan Museum of Art, 62/271, Art Institute of Chicago, 2005.68, “cotton, plan weave”, and the Society of the Cincinnati, M. 218.002, “ochre cotton plate-printed in dark red pigment”.

£2,500

[166817]



61



62

62
GIBBONS, Stella. Christmas at Cold Comfort Farm and other stories. London: Longmans, Green and Co., 1940

“THE STARKADDERS OF COLD COMFORT FARM HAD NEVER GOT THE HANG OF CHRISTMAS, SOMEHOW . . .”

First edition in book-form of these sixteen short stories, which originally appeared in magazines. The stories include “Christmas at Cold Comfort Farm”: the author’s first return to the Sussex scene of “something nasty in the woodshed” since *Cold Comfort Farm* was originally published in 1932.

Octavo. Original blue cloth, lettering to spine and front cover in white. With dust jacket. Minor foxing and browning to endpapers; a fine copy. Spine of dust jacket sunned, extremities slightly worn with loss to head of front cover and minor repairs to reverse, some consistent browning; an attractive and very good example of an unclipped jacket.

£2,000 [153228]

63
GOLDEN COCKEREL PRESS: JONES, Gwyn & Thomas (trans.). The Golden Cockerel Mabinogion. London: Golden Cockerel Press, 1948



63

THE PROSE MASTERPIECE OF MEDIEVAL WALES

First Jones and Golden Cockerel Press edition, number 530 of 550 copies only, presenting an authoritative new translation of this medieval collection of Welsh romance in a luxuriously printed, illustrated, and bound format. Predating Malory’s 15th-century *Le Morte d’Arthur* by two or three centuries, the *Mabinogion* encompasses Arthurian legend intermixed with much pre-Christian Celtic mythology.

This translation, which was published in trade the following year, “not only managed to satisfy scholars in the Welsh departments of the university but also delighted a wider readership with its subtle rendering of the original and the unfailing elegance of its style. It was this translation, still regarded as definitive, which was largely responsible for re-awakening worldwide interest in these tales” (ODNB).

Foolscap folio. Original red half morocco by Sangorski & Sutcliffe, smooth spine lettered in gilt, cream buckram sides ruled in blind with large pictorial gilt block on front, top edge gilt, other edges uncut. Wood-engraved frontispiece and title page and 18 full-page illustrations, including maps, photographically reproduced from scraper board, all by Dorothea Braby. Title page lettering printed in red. Text printed in Caslon’s Old Face type on mould-made paper. Old cataloguing slip tipped to rear pastedown (“the finest flowerings of the Celtic genius”). Spine foot and upper corners bumped, internally fresh. A near-fine copy. ♣ Cockalorum 176.

£900 [166391]



64

64
GOLDSMITH, Oliver. The Vicar of Wakefield. Salisbury: by B. Collins for F. Newbery, 1766

First edition of Goldsmith’s sentimental masterpiece, one of the most popular novels of its age, and long recognized as one of the classics of 18th-century literature. This Salisbury edition is the true first, preceding the London edition by slightly over two months.

The edition had a number of typographic errors or omissions, none having bearing on priority. Rothschild notes four variants: this is the fourth, vol. I, with no catchword on p. 213; vol. II, p. 39, with catchword correct “him”, and p. 159 misnumbered 165.

2 volumes, octavo (169/172 × 100 mm). Contemporary calf, red morocco labels, spines gilt-numbered direct, twin gilt rules either side of raised bands, red sprinkled edges. Early ink inscriptions erased from vol. 2 front pastedown, pencil annotations by a French speaker. Vol. 1 trimmed a little shorter, but a uniform contemporary binding; tanning from turn-ins affecting first few outer leaves, contents generally lightly toned, still a very good copy. ♣ ESTC T146176; Grolier English, 53; Rothschild 1028.

£4,500 [161114]

65
GONNE, Maud (illus.); YOUNG, Ella. Celtic Wonder-Tales. Dublin: Maunsel & Company, Ltd, 1910



65

First edition of this collection of traditional tales retold by the Irish-born mystic, poet, and mythographer, Ella Young (1867–1956). The tales are all “somewhat transmuted by her unique mystical perspective” (DIB) and are accompanied by illustrations by her close friend, fellow mystic, and one of the boldest figures of the Irish Literary Revival, Edith Maud Gonne (1866–1953).

Octavo. Original blue cloth, spine and front cover lettered in white, Celtic swan design in white on front cover. With 4 tipped-in colour plates, head- and tailpieces, a few decorative opening initials, all by Maud Gonne. Neat ownership inscription of one Julia Holtzhauser Engels on the front free endpaper, dated 1913, while she was a student at the University of Pennsylvania. Spine toned, loss to white lettering, edges rubbed, touch of wear to corners, mild offsetting from plates; a very good copy.

£950 [166442]

66
GUILD OF WOMEN BINDERS – HIATT, Charles. Ellen Terry and her Impersonations. An Appreciation. London: George Bell and Sons, 1898

IN A STUNNING RELIEVO PORTRAIT BINDING

First edition of this biography and theatrical review of Ellen Terry’s career to date, in a superbly executed “portrait” binding depicting Terry (1847–1928) as herself, Portia, Imogen, Rosamond, and Iolanthe, by



66

the Guild of Women Binders, with an inscription from Terry on the plate depicting her as Imogen at page 240: “Farewell – God knows when we may meet again’ In remembrance of Ellen Terry – Allentown Jan 1915”.

In 1915 Terry was visiting the New York area on her return from a tour of her programme of lectures on and recitations from Shakespeare in Australia and New Zealand, the quote in the inscription being from Juliet’s final soliloquy. This is the copy of Beatrice Hawley Merriam (1881/4–1954), a resident of Allentown, with her inscription on the first blank: “London, Given to me in 1902 by my dear father, Frank W. Gunsaulus of Chicago. Beatrice”. Merriam went to Wells College and in April 1902 performed as Katherine in the school’s performance of *The Taming of the Shrew*, reviewed as “beautiful, spirited, and altogether fascinating” in the *Baltimore Sun*. It seems likely she was presented with this copy at that time.

Terry herself played Katherine, including in the Garrick’s 1868 adaptation *Katherine and Petruchio*. Merriam later studied at the Sorbonne, teaching French on her return to the US, and befriended the journalist and member of the Algonquin Round Table Franklin

P. Adams. Her father, Frank Wakeley Gunsaulus (1856–1921) was a noted preacher, educator, author, and humanitarian based in Chicago. Alongside his local work, he lectured widely in both the US and Europe.

Loosely inserted in this copy are two sepia portraits with facsimile signature, both from a farewell dinner in honour of Terry held on 23 February 1911 at the Hotel Astor (one trimmed to remove the printed details, and the other with a blind-stamped daffodil at the foot of the invitation, daffodils being Terry’s favourite flower).

Octavo (182 × 123 mm). Contemporary brown cuir bouilli moulded calf by the Guild of Women Binders, their stamp at foot of front free endpaper verso, spine lettered vertically in blind in gothic script, front cover with 5 moulded portraits of Ellen Terry in different iconic roles, each labelled in blind, surrounded by a ground of moulded leaves, rear cover with trellis and foliate design in blind, gilt gauffered edges, marbled endpapers. Housed in a custom blue cloth box. Title page printed in red and black. Portrait frontispiece with tissue guard and 31 portrait plates. Minor rubbing at joints and edges, a couple of marks to leather, rear inner hinge starting, book block remaining firm; a very good copy indeed. Neat repair to cloth box.

£3,000 [159783]



67

67
GREAT EXHIBITION. Exhibition of the Works of Industry of all Nations, 1851. London: Printed for the Royal Commission, William Clowes & Sons, 1852

Presentation edition, with a copy presented to every exhibitor at the Great Exhibition of 1851; trade editions were also produced. The book is a key contemporary document for the Exhibition, giving the jury awards and details of the 30 categories of

exhibit, and was selected in *Printing and the Mind of Man* as the representative book for the Exhibition.

Quarto. Original red cloth, spine and front cover lettered in gilt, spine and covers decorated with a wreath design in gilt and blind, yellow endpapers, gilt edges. Preserved in a custom slipcase. With 3 chromolithograph plates. Bookplate to front pastedown. Expertly recased, spine ends and corners a little rubbed; a very good copy. ♣ *Printing and the Mind of Man* 331.

£1,500 [166563]

68
GROSE, Francis. The Antiquities of England and Wales; [together with] Supplement to the Antiquities of England and Wales; The Antiquities of Scotland; The Antiquities of Ireland. London: S. Hooper, 1773–95

First editions of the complete series of Grose's works on the antiquities of the British Isles, a vast, abundantly illustrated project, published over two decades, which did much to enhance popular appreciation of the medieval monuments of Britain. This set, handsomely and uniformly bound, is from the library of the noted bookseller and collector William Foyle, with his morocco booklabels.

4 works in 10 volumes, quarto (309 × 238 mm). 20th-century mottled calf by Zaehnsdorf, green and red labels, gilt in compartments, marbled endpapers, gilt edges. Illustrated throughout with full- and half-page engravings. Expert

repair to various joints, slight darkening to a few spines, small chip to one label, staining at foot of contents, minor repairs to plates, a very good, imposing set.

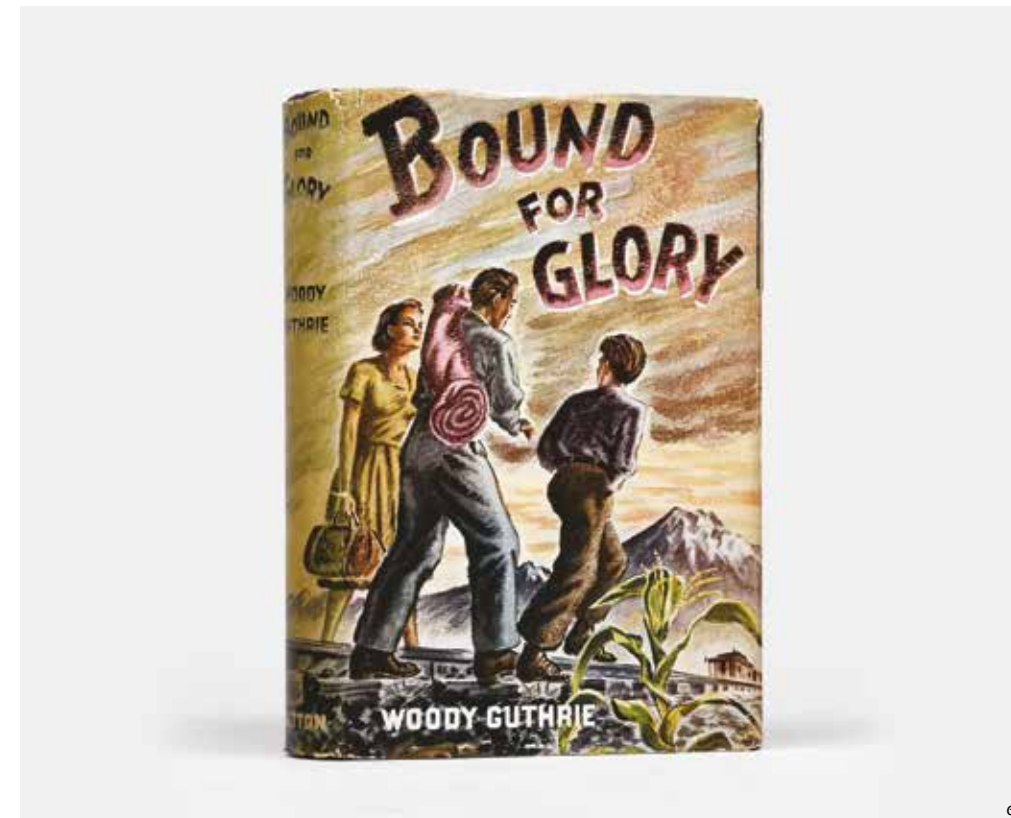
£6,000 [155610]

69
GUTHRIE, Woody. Bound for Glory. New York: E. P. Dutton, 1943

THE FOLK MUSICIAN WHO INSPIRED BOB DYLAN, JOHNNY CASH, AND JOHN STEINBECK

First edition of the author's partially fictionalized autobiography. Guthrie (1912–1967) was one of the most significant figures in American folk music: artists who have acknowledge his influence on their work include Bob Dylan, Johnny Cash, Bruce Springsteen, Billy Bragg, and John Steinbeck. Guthrie regularly performed with a sticker on his guitar reading "This machine kills fascists".

Bob Dylan read *Bound for Glory* and quickly envisioned himself on the same path as the almost mythical "Dust Bowl Troubadour": at his New York stage debut, at Cafe Wha? in Greenwich Village, Dylan told the crowd "I been travellin' around the country, followin' in Woody Guthrie's footsteps" (quoted in Smith). Guthrie's politically motivated and impassioned music inspired much of Dylan's early work: he wrote "Song to Woody", which met with his hero's approval, and was one of only two original compositions on Dylan's 1962 debut album.



69

Clifton Fadiman commented, in his review of *Bound for Glory* for the *New Yorker*, that "some day people are going to wake up to the fact that Woody Guthrie and the ten thousand songs that leap and tumble off the strings of his music box are a national possession, like Yellowstone or Yosemite, and part of the best stuff this country has to show the world" (quoted in Londré, p. 105).

Octavo. Original black cloth, spine lettered in gilt, pictorial design on upper cover in gilt, top edge yellow, fore edge untrimmed. With dust jacket. With photographic portrait frontispiece and illustrations in the text by Guthrie. Spine ends just bumped, gilt dulled, light foxing and a few marks to edges, slight foxing and offsetting to endpapers, trivial mark to p. 9 and facing page. A very good copy in good jacket, spine sunned, edges slightly chipped and rubbed, a few short closed tears to folds, short closed tear to head of rear panel and longer tear to front fold, sometime repaired, else bright and clean. ♣ Felicia Hardison Londré, *Words at Play*, 2005; Casper Llewellyn Smith, "Bob Dylan Visits Woody Guthrie", *The Guardian*, 16 June 2011.

£4,000 [155362]



70

70
HAMP, Pierre. Kitchen Prelude. London: Constable, 1932

"TO MAKE GOOD PASTRY AND NOT SPOIL ANYTHING – THESE WERE THE FOUNDATIONS OF OUR MORAL CODE"

First edition in English, the publisher's file copy, of Hamp's vivid memoirs of his early years as a pastry-cook's helper in Paris and later as chef assistant in several kitchens in Paris, London, and Brighton. This work is uncommon, especially in the original dust jacket, which features a striking modernist expressionistic design by Gladys Hynes.

Pierre Hamp (the pseudonym of Henri Bourrillon, 1876–1962) "left school at fourteen to become a pastry chef working in England and Spain before finding employment with French railways in the north of the country. He gradually rose through

the ranks, becoming deputy stationmaster and inspector of works. He was also the head of a textile factory . . . Hamp's vast experience inspired him to write more than 40 novels, a large number of which are grouped under the title of *La Peine des hommes* (The Lot of Men) and are close, often quasi-technical, and frequently critical studies of working-class conditions and activities" (Flower, p. 257). He became known to his contemporaries as "l'écrivain prolétarien" and "écrivain humaniste".

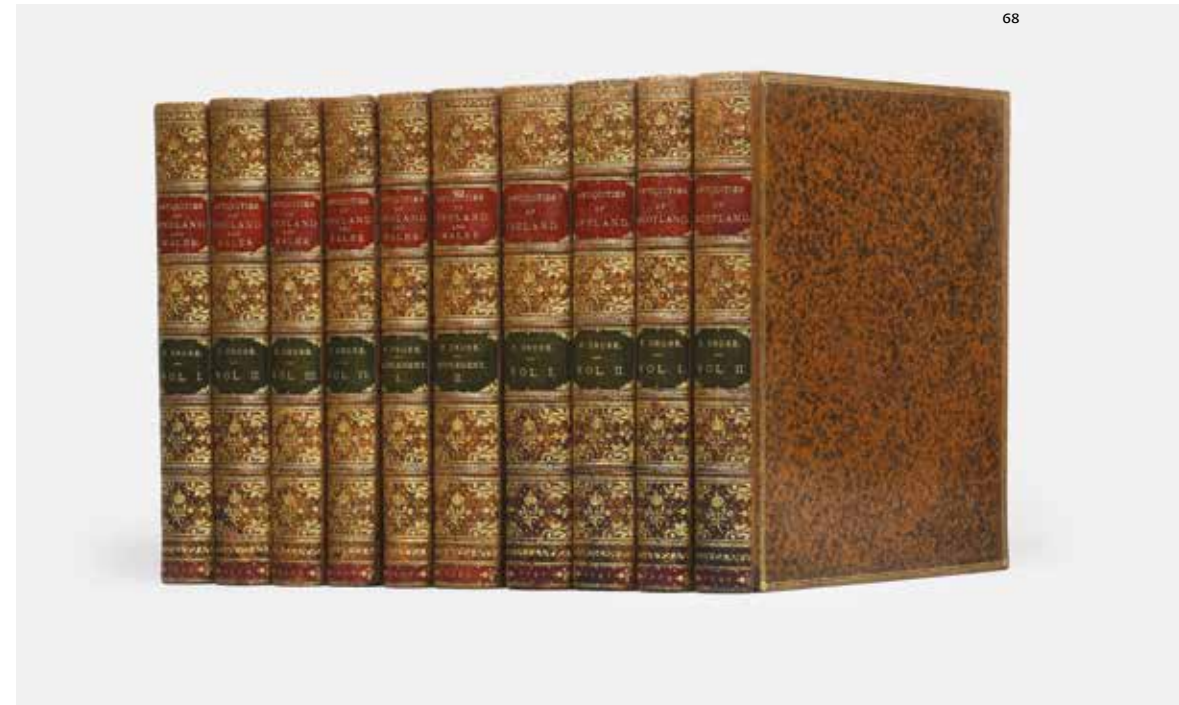
The book was positively reviewed in the *New York Times*: "The pages are vivid and alive with portrayals of all manner of people . . . A dramatic spirit infuses the narrative, giving a vital quality to all its happenings and keenly stimulating the reader's interest . . . Typically French are the relentless realism and the lucidity of the narrative, a realism that does not offend or weary, because it is constantly tempered with the suggestion of a spirit that transcends immediate environment" ("A Chef's Quest").

Octavo. Original light blue cloth, spine lettered and decorated in blue, top edge green. With dust jacket. Spine faded, a few spots of foxing to edges, otherwise clean; jacket somewhat toned, couple of light stains and scratches to rear panel, chip at head of spine panel with loss of one letter, short closed tear to rear panel, a few minor chips and nicks, not price-clipped: a very good copy in like jacket. ♣ John Flower, *Historical Dictionary of French Literature*, 2022; "A Chef's Quest", review in *New York Times*, Sunday 16 July 1933.

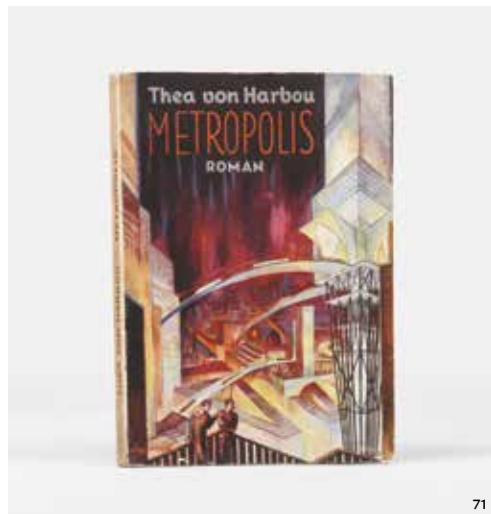
£1,500 [149932]



68



68



71

71
HARBOU, Thea von. *Metropolis*. Berlin: August Scherl, 1926

First edition of the “billigen ausgabe” (“cheap edition”) issued in wrappers and including illustrations from the film. This edition was printed in a run of 10,000 copies, a separate production to the cloth edition which was issued without the stills from the film.

Based on the original screenplay written by the German director Fritz Lang and his wife Thea von Harbou in 1924, this novelization was published before the release of the film version on 10 January 1927. The film *Metropolis* is a classic both of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark. Influenced by the Soviet science fiction film *Aelita* (1924) by Yakov Protazanov, which was an adaptation of a novel by Alexei Tolstoy, *Metropolis* advocates non-violent non-collaboration rather than the Marxist ideal of “class struggle” promoted by *Aelita*.

Octavo. Original wrappers illustrated by Willy Reimann. With 8 plates featuring stills from the film. An exceptional copy with only light rubbing, and some toning and spotting to the rear wrapper, very good indeed.

£3,750 [166593]



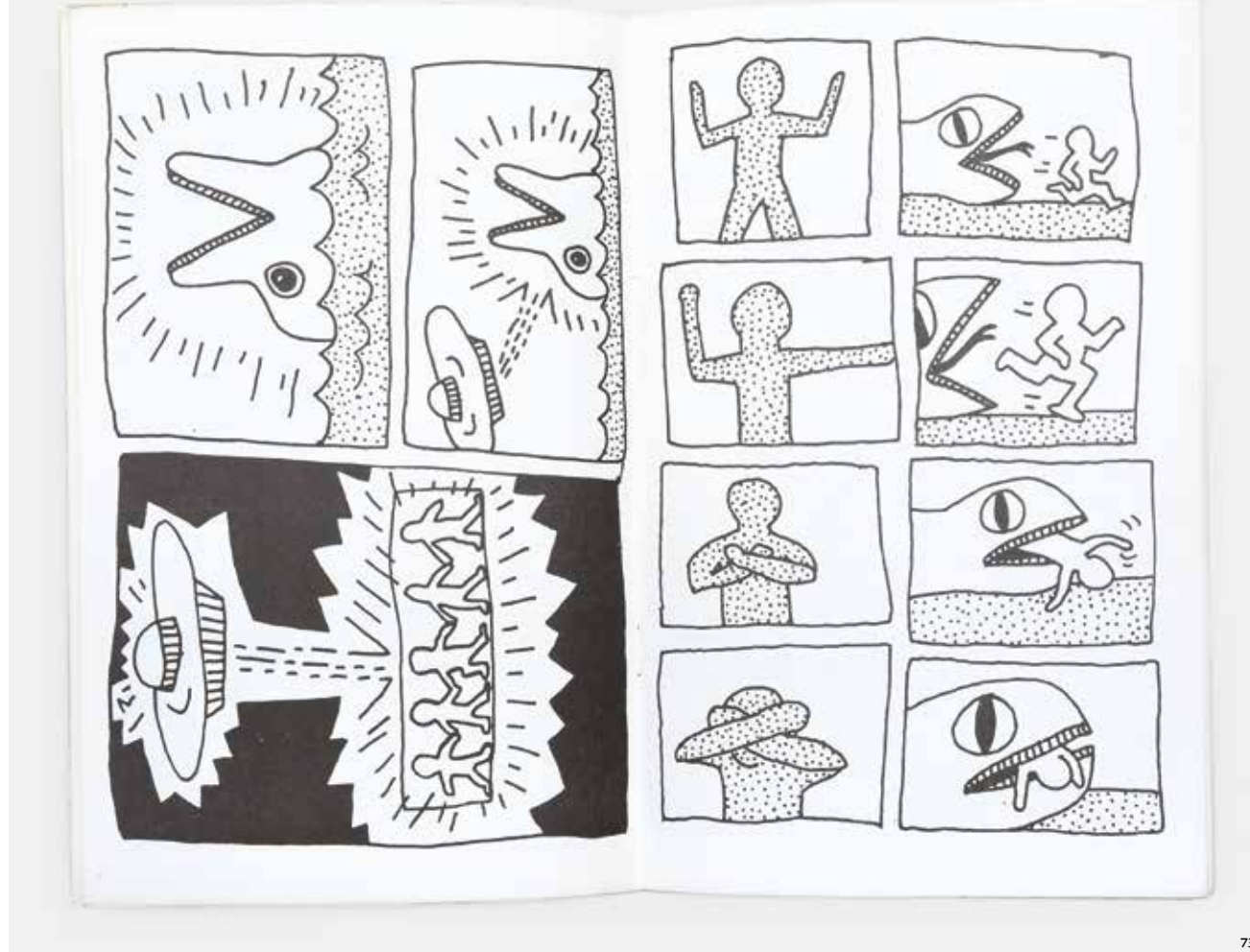
72

72
HARDY, Thomas. *The Woodlanders*. London: Macmillan and Co., 1887

First edition, in the publisher’s secondary binding, an exceptionally bright set. The first edition consisted of 1,000 copies, of which 860 were bound in buckram-grain cloth; this is one of 140 copies in the secondary binding of pebble-grain cloth and without the advertisement leaf in volume I.

Hardy occasionally described *The Woodlanders* as his best and favourite novel, “set in the part of north-west Dorset in which Hardy’s mother’s family had lived. Although it lacks the structural assurance of its predecessor, its plot again depends on the intermeshing of emotional and economic issues. The characters live among the trees on which their livelihoods depend, and when Giles Winterbourne suffers financial losses he loses also his promised bride, educated to higher levels of class expectation, and eventually his own life” (ODNB).

Each volume has the bookplate of the notable musicologist Edward Joseph Dent (1876–1957) on the front pastedown. Dent, a professor of music at Cambridge, “was responsible for reorganizing the teaching of music on a broader basis, as the prerogative not only of organists and organ scholars but of those interested in all branches of music” (ODNB). He was the music critic of *The Athenaeum* and from 1919 to 1924, the first president of the International Society of Contemporary Music. In



73

recognition of his contributions to the field, “the Royal Musical Association instituted the Dent medal, which is awarded annually to recipients selected for outstanding achievement” (ibid.).

3 volumes, octavo. Original dark green pebble-grain cloth, spines lettered in gilt, rules on spines and front covers in black, blind rules on rear covers, dark brown endpapers. Housed in a custom green cloth flat-back box with brown cloth spine. A touch of foxing to bookplates. A very fresh, near-fine set, spine ends and some corners gently bumped, a few just worn, else bright and clean. ♣ Purdy, pp. 54–57.

£3,000 [155415]

73

HARING, Keith. Keith Haring. [New York:] Appearances Press, 1981

“ART SHOULD BE SOMETHING THAT LIBERATES YOUR SOUL, PROVOKES THE IMAGINATION AND ENCOURAGES PEOPLE TO GO FURTHER”

First edition of the artist’s first book. This title features lithographic images of the artist’s felt-tip drawings on paper, evidently expanded from a series of nine works Haring had made in March of the same year for the *Public Illumination Magazine*’s “Civilization Issue” under the pseudonym “Kip Herring”.



74

Octavo, 16 pp. Original wire-stitched white wrappers, illustrations on front in black. With illustrations throughout. Wrappers a little toned. A sharp, fresh, near-fine copy.

£2,000 [155706]

74

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

First edition, signed by Heaney on the title page, of his translation of the Anglo-Saxon epic. Dedicated to the memory of Ted Hughes, it won the 1999 Whitbread Book of the Year award.

Octavo. Original dark blue boards, spine lettered in gilt, orange endpapers. With dust jacket. Couple of negligible bumps to fore edges of boards; a near-fine copy in like dust jacket, spine sunned to green, otherwise bright and sharp. ♣ Brandes & Durkan A72a.

£975 [161246]

75

HEANEY, Seamus. *A Keen for the Coins*. Hickory, North Carolina: Shadowy Waters Press for Lenoir-Rhyne College, 2002

A LAMENT FOR THE LOSS OF IRISH COINAGE

First separate edition, signed limited issue, letter “Q” of 26 copies signed and lettered by the author. There was also a trade issue of 100 copies published



75

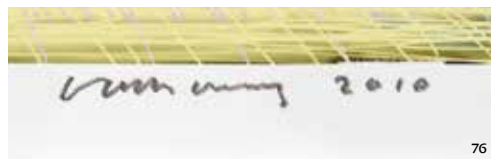
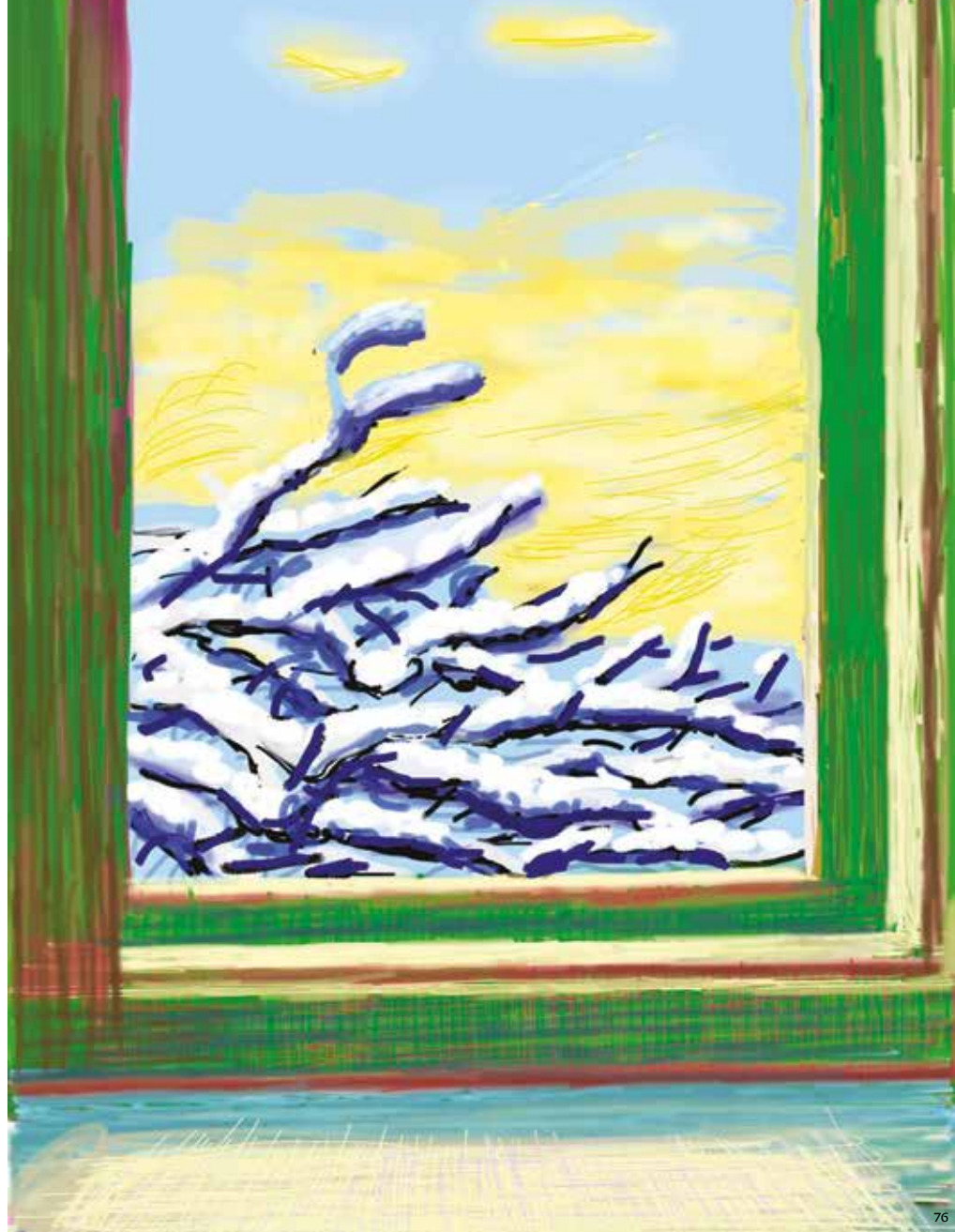
simultaneously on 6 October 2002. This is the only copy we can trace in commerce of either issue, and WorldCat locates just six copies of the signed limited issue institutionally, all in America.

“A Keen for Coins” first appeared in the Spring 2002 issue of *Irish Pages*, shortly after Ireland adopted the Euro. Heaney’s poem commemorates his country’s lost coinage, now only found “where the rainbow ends”.

This separate edition was published to commemorate Heaney’s reading at Lenoir-Rhyne College on 6 October 2002, which opened the “Seamus Heaney’s *Ars Poetica*”, an exhibition of his rare publications and manuscripts at the Hickory Museum of Art.

Square octavo, 12 pp. Original marbled wrappers, title label on front wrapper. Front free endpaper embossed with the reverse of a 1928 Irish coin, illustration of Irish coins on verso of half-title, text printed in red and black. Trivial spots on front free endpaper; a fine copy. ♣ Brandes & Durkan A82b.

£2,500 [165596]



76

HOCKNEY, David. My Window with iPad drawing No. 610, 23rd December 2010. [Snow Covered Boughs] ink-jet print. Cologne: Taschen, 2020

WITH A SIGNED ORIGINAL PRINT

First edition, one of Art edition C limited to 250 copies signed by Hockney on the limitation page, with an 8-colour ink-jet print on cotton-fibre archival paper after an iPad drawing of boughs covered in snow (sheet size: 56 × 43.2 cm). It is signed and dated by Hockney lower right, numbered lower left. The total edition of the book was 2,000 copies including Art editions A, B, C and D, each of these limited to 250 copies each.

Folio. Original cream boards with illustration to front cover, spine and front cover lettered in blue and red. With the original cream clamshell box. All housed in the original packing box. Illustrated throughout with 120 iPhone and iPad drawings made from Hockney's bedroom window between 2009 and 2012, arranged by the artist himself in chronological order. All in excellent condition.

£35,000 [155242]

77

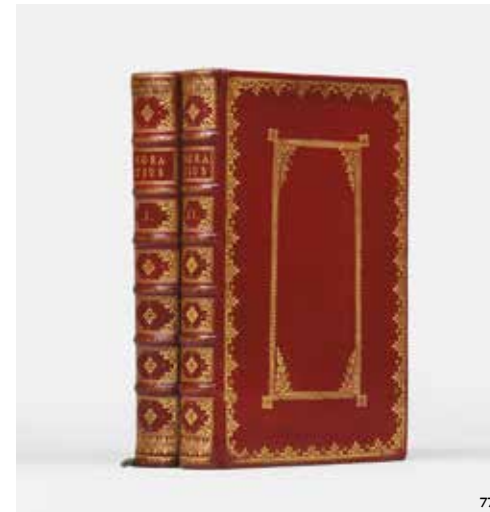
HORACE. Quinti Horatii Flacci Opera. London: John Pine, 1733–37

First edition, with the reading “post est” in the left hand medallion on page 108, volume II. A tour-de-force of bookmaking, Pine's Horace is entirely engraved, both text and illustration, and liberally supplied with initials, head- and tailpieces, and vignettes, exhibiting a harmony and delicacy reminiscent of the best French printing of the period.

The variant printing with “Post Est” amended to “Potest”, listed by Rothschild as a second issue, is now regarded as a later printing of 1757 from the same plates (see Michael Suarez's 2015 Lyell Lecture).

The subscriber list in volume 1 lists Frederick, Prince of Wales, William, Duke of Cumberland, and William IV, Prince of Orange, alongside subscribers from Great Britain, Paris, Amsterdam, and Vienna. That of volume II is a testament to the work's growing popularity and includes George II of Great Britain, Charles VI, Holy Roman Emperor, and Louis XV of France amongst other leading figures of Europe. In total, more than 1,000 people subscribed to this edition.

2 volumes, octavo (229 × 141 mm). Superbly bound to style in full red goatskin, spine gilt in compartments, sides with gilt border enclosing central frame, board edges and turn-ins decorated in gilt, antique laid paper binder's blanks with L V Gerrevink watermark, green silk doublures, buntpapier flyleaves, gilt gauffered edges. Volumes individually housed in 18th-century calf bookform pull-off cases, spines gilt, marbled paper linings. Without the List of Antiquities in Vol.



77

I, as often; engraved text and illustrations throughout. A fine copy, in well-preserved boxes. J Blumenthal, Art of the Printed Book 72; Ray, England p. 3; Rothschild 1548; Updike II, p. 138.

£3,000 [154394]

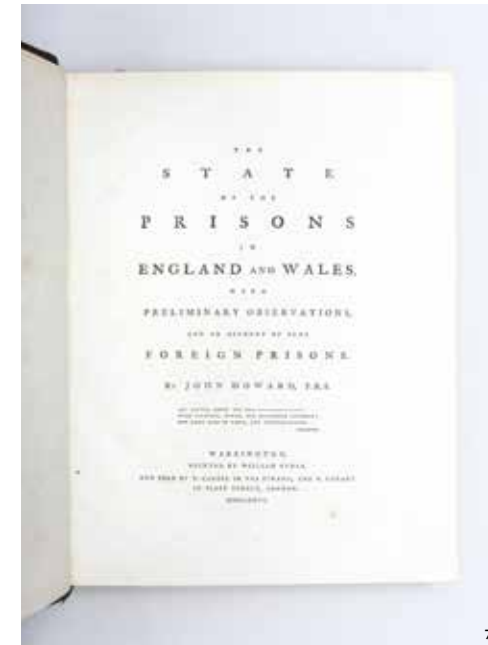
78

HOWARD, John. The State of the Prisons in England and Wales; [together with] Appendix to the State of the Prisons in England and Wales. Warrington: printed by William Eyres, and sold by T. Cadell, and N. Conant, London, 1777 & 1780

THE COPY OF A PRISON REFORMER

First edition of Howard's pioneering work on prisons and penal reform, “the first major practical work on the subject” (PMM), with the 1780 Appendix; the copy of the penal reformer Edward Harbord, 3rd Baron Suffield (1781–1835), with his bookplate to the front pastedowns and his devices to the spines.

Harbord was MP for Great Yarmouth from 1806 to 1812, re-entering parliament in 1820 for Shaftesbury. In this second term Harbord “was assiduous, directing his efforts to prison reform, serving on a House of Commons select committee on the subject and publishing a pamphlet on the conditions in Norfolk county gaol, and poor relief” (ODNB). In 1821 he entered the Lords, where his main activity was to promote the cause of the abolition of slavery.



78

The State of the Prisons in England and Wales, based on hundreds of visits by the author to English and foreign prisons, joins Cesare Beccaria's *On Crimes and Punishments* as the two great penological works of the 18th century. Whereas Beccaria's treatise was chiefly theoretical, Howard's was primarily practical, intended for immediate application rather than abstract theorizing. The book's impact was instantaneous, with a bill passed establishing two penitentiaries on the lines of those Howard recommended.

2 works in 2 volumes, quarto (276 × 209 mm). Early 19th-century calf, green and calf labels, spines gilt in



78



79

compartments with heraldic motifs, yellow edges. 3 folding engraved plates in first volume; 7 folding plates in Appendix. Joints and extremities neatly restored, light offsetting from plates and slight toning to Appendix else contents clean and crisp, an excellent copy. J ESTC T153060 & T152722; Goldsmiths' 11625; Printing and the Mind of Man 224.

£4,750 [156897]

79

JANSSON, Tove (illus.); CARROLL, Lewis. Snarkjakten (The Hunting of the Snark, in Swedish). Helsinki: Holger Schildts förlag, 1959

WARMLY INSCRIBED BY THE TRANSLATOR

First edition in Swedish of Lewis Carroll's *The Hunting of the Snark*, and the first appearance of Tove Jansson's illustrations, familiarly inscribed by the translator Lars Forrell on the first blank, “Agneta, Arne och deras två små glin av gamle Lasse”, [“Agneta, Arne, and their two little sprogs, from old Lasse”], and very scarce thus.

The Hunting of the Snark was originally published in 1876 by Macmillan & Co.

Octavo. Original printed wrappers. Colour illustration to front wrapper, 8 full-page black and white illustrations and occasional illustrations in text. A bright fresh copy, a few small brown marks to front cover, sound, and clean within, very good condition indeed.

£1,250 [155338]

JORDAN, Robert. The Wheel of Time series. New York: Tor, 1990–2013

“LEGEND FADES TO MYTH, AND EVEN MYTH IS LONG FORGOTTEN WHEN THE AGE THAT GAVE IT BIRTH COMES AGAIN”

First editions of the Wheel of Time Series. All are present in cloth issues, with *The Eye of the World* being an unusual hybrid: one of a small number of wrapped copies which were rebound by the publishers into cloth covers after the small run of 1,500 cloth copies (most of which went to libraries) was exhausted.

Robert Jordan is the pen name of James Oliver Rigney, Jr. (1948–2007), a veteran of the Vietnam war who later worked as a nuclear physicist for the US Navy before turning to writing in 1977. The *Wheel of Timeseries* spans 14 novels (the final three written by Brandon Sanderson after Jordan’s death) and is now one of the best-selling fantasy series since *The Lord of the Rings*, with a TV adaptation premiered in 2021.

The hybrid wrappers/cloth issue of *The Eye of the World* is distinguished by being perfect-bound inside the cloth covers, rather than with the usual quires. It still has the colophon stating “First edition, February 1990”, the number line including the 1, the ISBNs for both paperback and hardcover issues listed (removed in later printings), and the first printing jacket priced \$24.95.

14 volumes, large octavo. Original boards, titles to spines gilt. With illustrated dust jackets, not price-clipped. Some sunning to spine panels, as often, otherwise a fine set.

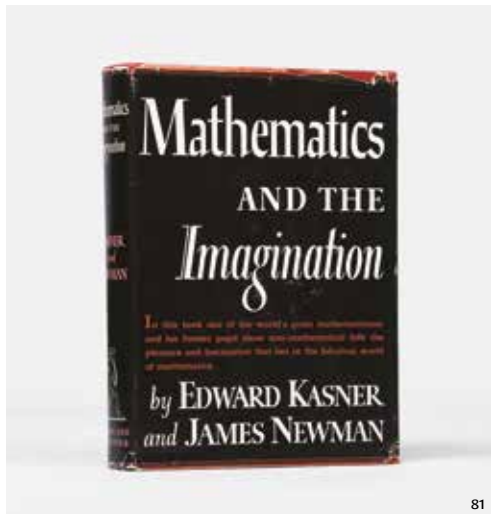
£5,000 [166132]

81

KASNER, Edward, & James Newman. *Mathematics and the Imagination.* New York: Simon and Schuster, 1940

First edition of this classic work which introduced and popularized the word “googol”, coined by Kasner’s nephew. It became a bestseller due to its elegant and witty explanations of complex mathematical concepts to nontechnical readers.

Kasner (1878–1955) was an American mathematician who specialized in differential geometry. Newman (1907–1966), Kasner’s former student at Columbia, was a mathematical historian and lawyer. In this work, they proved the mathematical concepts of two large but finite numbers, the “googol” and the “googolplex”, the former written in decimal notation with one hundred zeros, the latter with a googol of zeroes. They also discuss diverse topics such as mathematical history, infinite sets, compound interest, and four-dimensional space, referencing mathematical literary works ranging from Lewis Carroll’s *Alice in Wonderland* to Edward A. Abbot’s *Flatland*. “The book is at once a collection of mathematical puzzles and surprises, a pleasantly written history of mathematical thought,



81

and a real attempt to bring before the interested but unprofessional reader the characteristic findings of mathematicians” (Turnbull, pp. 199–200).

The work is engagingly illustrated by Rufus Isaacs (1914–1981), also a student of Kasner’s, who is known for his work on game theory.

Octavo. Original red cloth, spine lettered in gilt and front cover stamped in gilt, top edge dark blue. With dust jacket. Numerous diagrams and illustrations within text. Ink ownership signature dated 1940 of Truman Post Young, either Sr (1877–1942) or Jr (1924–2010) of Missouri and



82

Colorado respectively, on front free endpaper. Spine ends bumped, gilt a little rubbed, cloth and contents bright; jacket extremities chipped, flaps lightly foxed, not price-clipped: a near-fine copy in very good jacket. ♪ H. W. Turnbull, “Mathematics and the Imagination”, *Mathematical Gazette*, vol. 35, no. 313, Sep. 1951.

£5,000 [167217]

82

KELMSCOTT PRESS: MEINHOLD, William. *Sidonia the Sorceress*, translated by Francesca Speranza, Lady Wilde. Hammersmith: printed by William Morris at the Kelmscott Press, 1893

First Kelmscott edition, one of 300 copies printed on paper, with a further ten printed on vellum.

Originally published in German in 1848, Wilhelm Meinhold’s historical novel was translated by the poet and folklorist Lady Jane Wilde under her pen name Francesca Speranza in the following year. Dante Gabriel Rossetti was enamoured with her edition of the story and introduced the text to Morris and Edward Burne-Jones in the 1850s.

Both Morris and Burne-Jones were likewise taken with the text: Morris’s own writing features figures related to Sidonia, a cruel but beautiful sorceress, and her foil Clara. Burne-Jones painted various scenes from the text, including full-length figure studies of both Sidonia and Clara in 1860.



82

Morris described the book in the announcement of its publication as “an historical romance, based more or less on fact, concerning the Witch Fever that afflicted Northern Europe during the latter half of the 15th & first half of the 16th centuries . . . Sidonia is a masterpiece” (Cockerell, p. 33).

The work sparked a rift between Morris and his chosen artist for the work, Aubrey Beardsley. Beardsley prepared a drawing of Sidonia intended as a frontispiece to this work, which he showed to Morris in 1892. Morris was so discouraging in his critique of the image, “while conceding that young Beardsley had a good eye for drapery”, that Beardsley abandoned the attempt (*ibid.*, p. 154). The work was subsequently published without a frontispiece. Beardsley was “so deeply offended that for the rest of his short life he nursed a grudge against Morris and sought revenge by creating a witty parody of the Kelmscott style in his ornaments and illustrations for the Dent edition of Malory’s *Le Morte Darthur*” (*ibid.* p. 154). That work, an iconic art nouveau publication,

effectively launched his career. He took pleasure in the slight to Morris, writing in 1893 that “William Morris has sworn a terrible oath against me for daring to bring out a book in his manner, the truth is that, while his work is a mere imitation of the old stuff, mine is fresh and original” (Peterson, p. 285).

Large quarto. Original limp vellum, spine lettered in gilt in Troy type, yapp edges, blue silk ties. Printed in red and black in Golden type on handmade Batchelor Flower paper. Border, three-quarter and half border, and 604 six- and ten-line initial letters, all by William Morris, engraved on wood by W. H. Hooper et al, the initials electroplated, woodcut press device on colophon, leaf paragraph marks throughout. A very clean copy. Minor crease towards head of spine, loss to five silk ties: a near-fine copy. ♪ Peterson, *Bibliography of the Kelmscott Press A19*; S. C. Cockerell, number 19 of the “Annotated List of the Books from the Press”, in *A Note by William Morris on His Aims in Founding the Kelmscott Press*, 1898. Peterson, *The Kelmscott Press: A History of William Morris’s Typographical Adventure*, 1991.

£9,500 [167991]



80



83

83
KELMSCOTT PRESS: MORRIS, William.
News from Nowhere. Hammersmith: Kelmscott Press, 1892

WITH A COTSWOLD ARTS AND CRAFTS PROVENANCE

First Kelmscott edition, one of 300 copies on paper from a total edition of 310. Originally published in serial form in 1890, Morris's influential combination of socialist utopian fantasy and science fiction was one of the earliest books which he planned for his Kelmscott Press.

During the production of the book, Sydney Cockerell suggested that a picture of Kelmscott Manor should be given as a frontispiece. This was

designed by C. M. Gere, engraved by W. H. Hooper, and printed with a border designed by Morris.

Charles March Gere was also responsible for a painting of Holcombe House in 1926. The house, located near Painswick in Gloucestershire, was rebuilt in an arts and crafts style by Detmar Blow in the 1920s and this copy of Morris's book bears a Holcombe House booklabel.

Loosely inserted is a note that this copy was exhibited by the William Morris Society and the



83

Society of Designer Craftsmen in a 1996 touring exhibition (see *A Vision in Action – William Morris and the Crafts Today*, 1996). An illustration of the frontispiece and opening leaf of text, using this copy, was included in the exhibition catalogue.

Octavo. Original limp vellum, spine lettered in gilt. silk ties. Housed in a custom-made folding box. Wood-engraved frontispiece, ornamental woodcut borders and initials. Printed in red and black in Golden type. Bookplate on front pastedown. Natural colour variance to vellum as usual, some toning to spine, lacking rear ties, occasional internal foxing: a very good copy. ♣ LeMire A-50.05; Peterson A12.

£7,500 [165831]

84
KERR, Judith. *Mog the Forgetful Cat.*
 London William Collins Sons & Co., Ltd, 1970



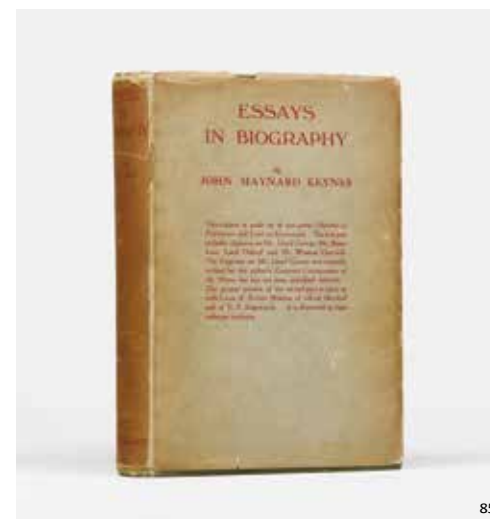
84

REMARKABLY UNCOMMON

First edition of the first in the author's series of books about Mog.

Large octavo. Publisher's pictorial boards. With dust jacket. Colour illustrations throughout by the author. Bookseller's label and ownership name on front free endpaper. Very slightly skewed; jacket with minor tear to hinge with front flap, extremities slightly creased, price-clipped: a near-fine copy in a near-fine jacket.

£1,500 [165623]



85

85
KEYNES, John Maynard. *Essays in Biography.* London: Macmillan and Co., 1933
 First edition, rare in the jacket, of Keynes' biographies of politicians and economists.

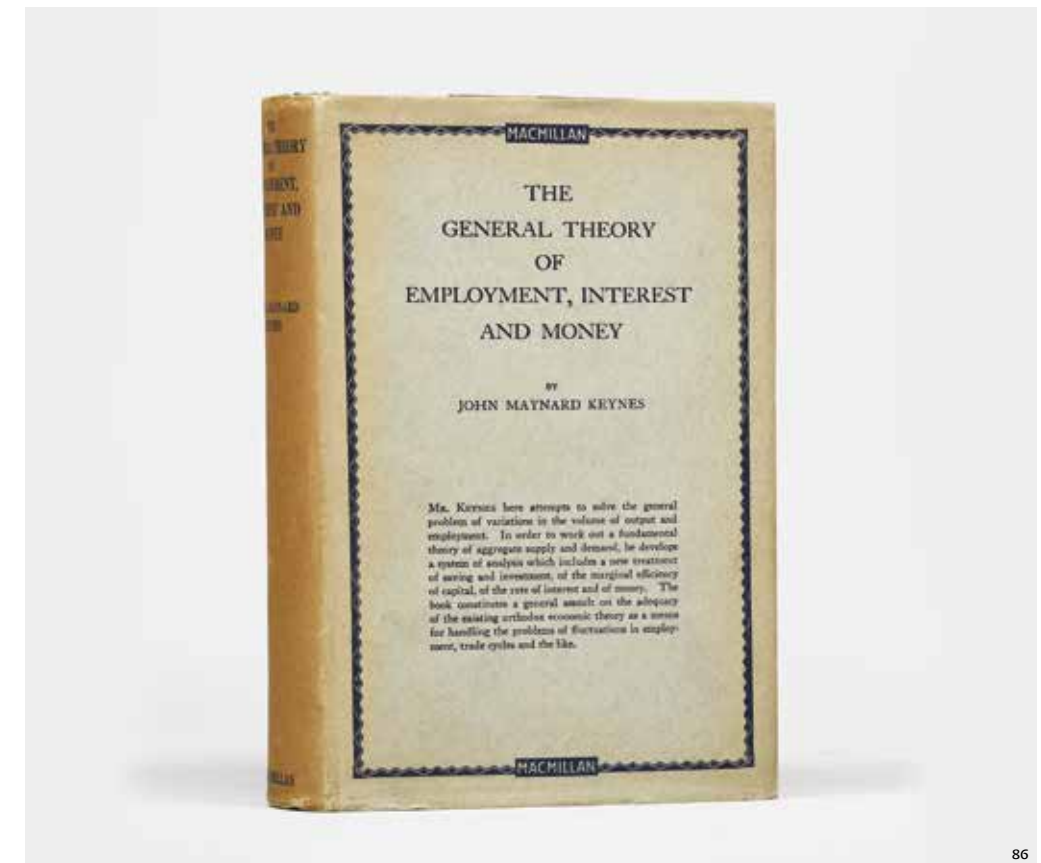
Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. With 8 photographic plates. Spine a little sunned with slight lean, minor rubbing at extremities, residue from removed bookplate to front pastedown, a very good copy in good jacket, spine panel darkened with a few scratches and cracks, panels re-attached with Japanese tissue on verso, light chipping at extremities, small section reattached to head of rear panel. Internally crisp and clean. ♣ Moggridge A 9.1.1

£3,750 [155153]

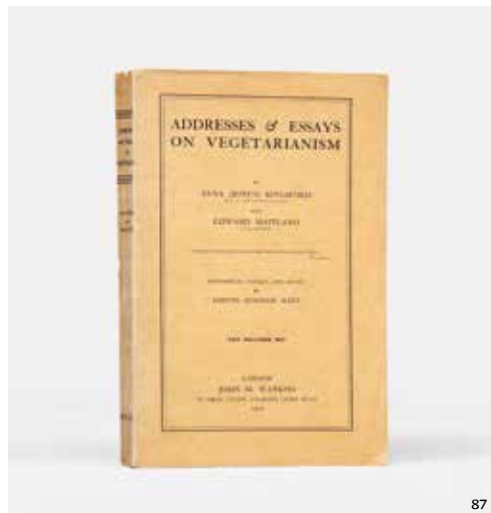
86
KEYNES, John Maynard. *The General Theory of Employment Interest and Money.* London: Macmillan and Co., Limited, 1936
 First edition, scarce in the jacket, of perhaps the most significant economics book of the 20th century.

Octavo. Original blue cloth, spine lettered and ruled in gilt, rules continuing to covers in blind. With dust jacket. Housed in dark blue quarter morocco solander box by the Chelsea Bindery. Very light discolouration to cloth else bright and square, endpapers a little toned and contents somewhat foxed, still near-fine in near-fine jacket, spine panel darkened and a little rubbed with nick at head, minor rubbing at extremities, a clean example without repair, price intact. ♣ Moggridge A10.1; Printing and the Mind of Man 423.

£13,750 [155267]



86



87

87
KINGSFORD, Anna Bonus, & Edward Maitland. *Addresses and Essays on Vegetarianism.* London: John M. Watkins, 1912

First edition of this posthumous compilation by the anti-vivisectionist campaigner and vegetarian Anna Kingsford (1846–1888) and her lifelong collaborator, the writer and occultist Edward Maitland (1824–1897). Originally published between 1877 and 1893, the essays are accompanied by previously unseen material including letters, manuscripts, and an introduction by their protégé Samuel Hopgood Hart.

Kingsford was one of the first English women to obtain a medical degree and the only student on her course to graduate without experimenting on animals. She was also a prominent spiritualist. Together with Maitland, she founded the London lodge of the Theosophical Society and, later, the Hermetic Society. This work was published by the prominent esoteric publisher John Watkins (1862–1947), who specialized in mystical, occult, and spiritual books.

Octavo. Original yellow wrappers, spine and front cover lettered and ruled in black. Wrappers lightly creased and soiled but on the whole very well preserved, tiny chip to head of spine, contents clean: a very good copy.

£750

[167888]



88

88
KLIMT, Gustav. *Medizin.* Vienna: Osterreichischen Staatsdruckerei, 1931

Edition of 500. One of 30 prints from the *Eine Nachlese* portfolio. “Medizin” was one of 16 original paintings by Klimt destroyed on 8 May 1945. The paintings were stored in the Schloss Immendorf, a 16th-century castle in Lower Austria, which was set on fire by a retreating tank division of the German army.

Max Eisler (1881–1937), the publisher of this print, was an art historian at Vienna University who published the first Klimt monograph in 1914. He intended *Eine Nachlese* to compliment *Das Werk*, the only folio set produced in Klimt’s lifetime and overseen by Klimt up to 1913.

Fragile hand-printed collotype plates can not be reused, so the run must be completed on the first go and in only a limited number. The complicated, lengthy process involves gelatin colloids mixed with dichromates. Thin 16-colour separation glass filters achieve the light-sensitive internegative images, which capture the original tonal gradations. These are exposed to actinic light. Finally, the delicate chine colle paper allows for greater colour saturation.

Collotype in colours with metallic gold on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 31.4 × 21.2 cm. Sheet size: 48 × 45.5 cm. Framed size: 59 × 56.3 cm. Excellent condition. Presented in a handmade gold leaf frame with conservation acrylic glazing.

£7,000

[164010]

89

LA PÉROUSE, Jean François Galaup de. *A Voyage round the World, performed in the Years 1785, 1786, 1787 and 1788 by the Boussole and Astrolabe.* London: A. Hamilton for G. G. and J. Robinson, J. Edwards and T. Payne, 1799

First unabridged edition in English of “one of the most important scientific expeditions ever undertaken to the Pacific and west coast of North America”. This edition “usually considered to be the best one in English . . . now an extremely rare work” (Hill), preceded only by two abridged translations of 1798, following initial publication in French in 1797.

La Pérouse’s expedition left France in 1785, with the objective of seeking an inter-oceanic passage, examining the parts of the Pacific not yet explored by Captain Cook, conducting scientific observations on the various peoples and regions, assessing the extent of Spanish settlement in California, and determining the possibilities of French expansion and enterprise in the Pacific. His voyage reached Alaska, California, Japan, and the Pacific islands, and on to Botany Bay. He left Australia and perished at sea, with the remains of the vessel not discovered until 1826. The account is based on dispatches he fortunately sent from Australia and Kamchatka before this.



89

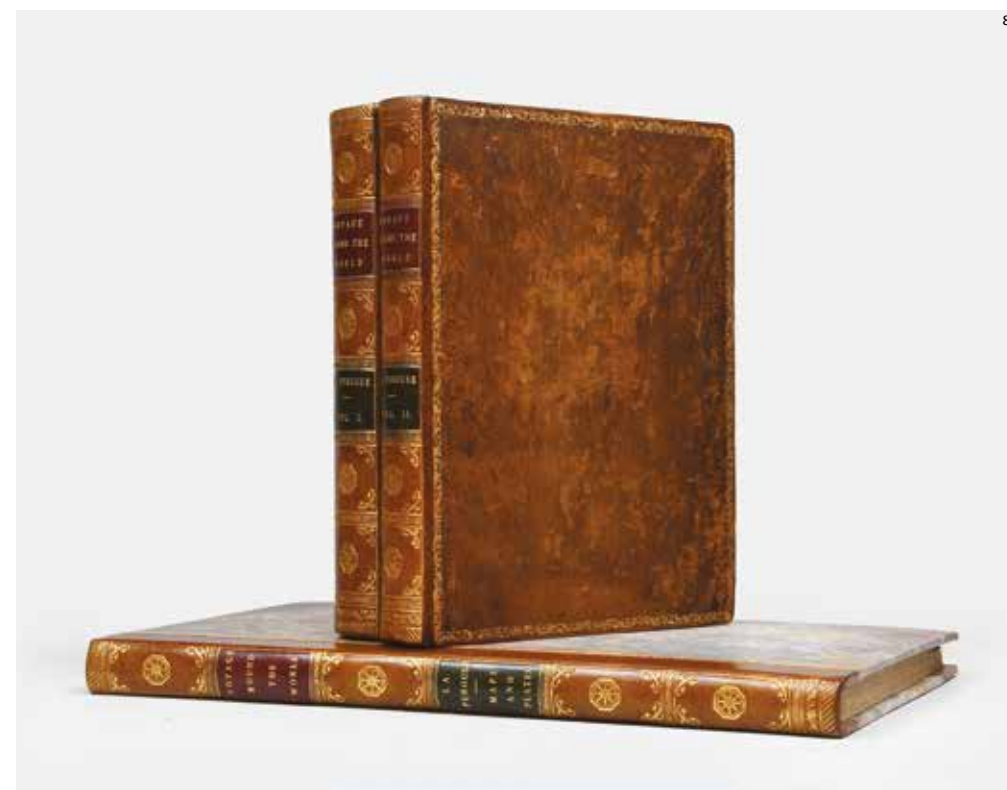
The atlas volume contains magnificent maps of Russian Asia, Japan, the Pacific north-west coast, San Francisco, Monterey, and Necker Island. The

most significant results of La Pérouse’s voyage are the charts of the then imperfectly known Asiatic side of the Pacific. The details of “the peculiarities he observed in the natives of the northwest coast of North America, are especially valuable” (Sabin). The abridged English editions which preceded this contained fewer plates and have long been recognized as less desirable; this edition contains copies of all the 69 plates in the French original.

3 volumes: 2 quarto text volumes (296 × 229 mm), folio atlas (430 × 278 mm). Quarto volumes: contemporary tree calf, professionally rebound to style, red and green morocco twin labels to spines. Atlas volume: recent speckled half calf with marbled boards. Vol. I with engraved portrait of La Pérouse by Heath, atlas with engraved allegorical title page dated 1798 and 69 plates, maps, charts and views, 32 of the maps folding, including the large folding route map dated 1798. Vol. II with both original and cancel sheets 2Q, 2R, 2S bound in. 19th-century ownership inscription of one Charles S. Trowbridge on front free endpapers and one Francis G. Smith, Forest House Library, at head of title pages. Slight rubbing to sides, contents with sporadic foxing, light damp staining at head of vol. II, toning around plate extremities, neat reinforcement along folds of route map. A very good set. ♪ Ferguson, 288; Forbes, 311; Hill 975; Howgego I, L20; Howes L93; Sabin 38962; Wickersham 6612a.

£20,000

[155431]



89



90

90
LANG, Andrew. XXXII Ballades in Blue China. London: Kegan Paul, Trench & Co., 1888

Signed limited edition, number 38 of 50 copies on large paper signed by the printer, Charles Whittingham. This volume comprises ballades and verses on various subjects, including “Roulette”, “Sleep”, “Tweed”, and the “Book-hunter”.

Octavo (205 × 130 mm). Finely bound in full blue morocco, spine lettered in gilt with 5 raised bands, top edge gilt, others untrimmed, turn-ins tooled in gilt, marbled endpapers, blue silk bookmark. Illustrated title page printed in blue. Spine slightly sunned. A fine copy, bright and fresh.

£500 [155614]

91
LAWRENCE, T. E. Seven Pillars of Wisdom. Fordingbridge: Castle Hill Press, 1997

THE VIRTUALLY UNSEEN ORIGINAL TEXT

First edition thus, number 84 of 752 sets only, and one of just 80 in this publisher's deluxe binding. The edition prints for the first time since 1922 the text of the legendarily unprocurable *Oxford Times* edition, of which just eight copies were printed. It is accompanied by a portfolio of 41 plate proofs, each numbered 84 of 250 copies only, with the publisher's notice on proper handling loosely inserted.

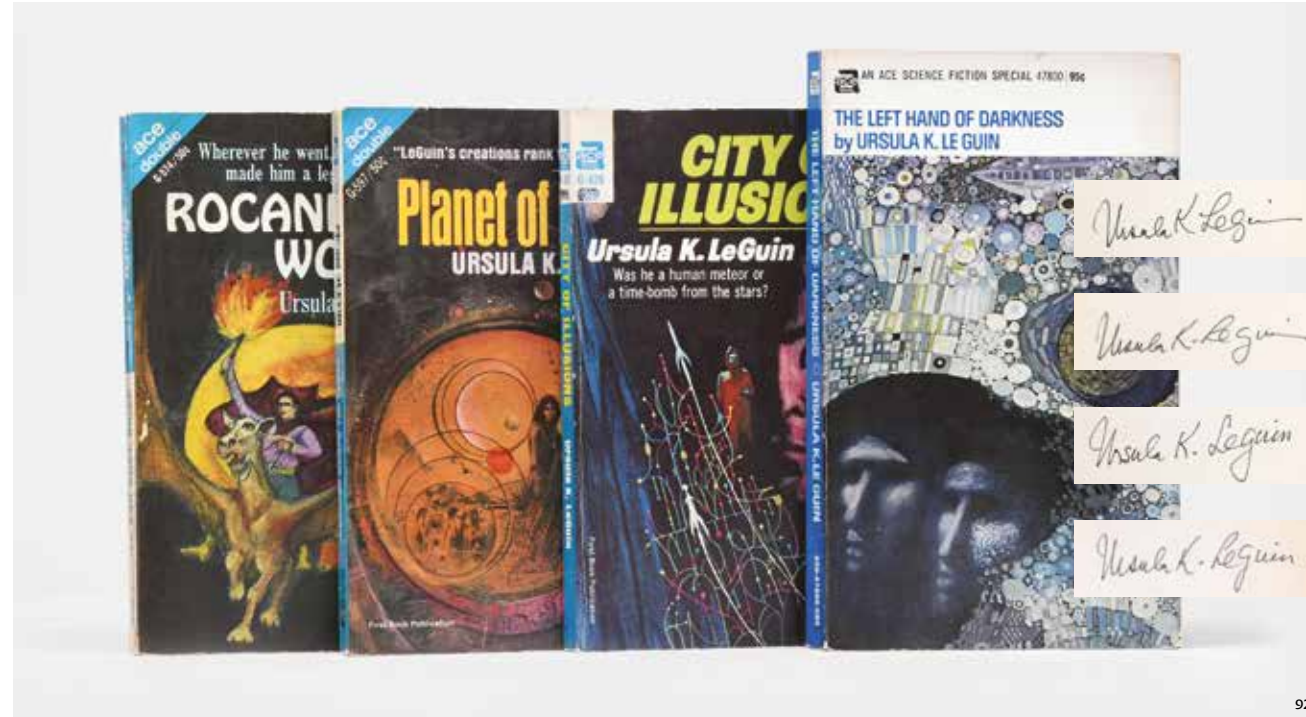


91

Spearheaded by Lawrence's biographer, Jeremy Wilson, the edition represents a magnificent marriage of luxurious book design and painstaking scholarly rigour which uncovers a Lawrence still grappling with containing the mammoth, rough-and-unready first version of his masterpiece. The *Oxford Times* text is printed in volumes I–II. The third volume contains the illustrations; it also prints, in parallel text, Lawrence's 1924 draft and the 1926 published version of the first eight chapters. Lawrence received advice on amending these opening sections from, among others, Bernard Shaw, who convinced Lawrence to entirely remove his planned first chapter, printed here. The editorial influence of Lawrence's literary advisors on the magnificent “Cranwell” edition of 1926 had been largely overlooked, principally because there was no means to readily compare the definitive text against earlier versions until the release of this handsome scholarly edition.

The edition comprises 650 sets in quarter cloth, 80 in the present deluxe binding, 20 in an extra-limited deluxe binding, and 2 not for sale.

4 volumes, large octavo. Publisher's deluxe bindings by the Fine Bindery: vols I-II bound in full blue crushed goatskin, spines lettered in gilt and ruled in blind, inner dentelles gilt, marbled endpapers, edges gilt; vol. III bound in unlettered quarter goatskin with white cloth sides and photographic endpapers; portfolio of 41 proof plates and 2 folding maps in white cloth folder. All housed in original white cloth slipcase. Vol. III with 127 plates, including the Cranwell illustrations and supplemented with photographs from other sources. Portfolio interleaved with Japanese tissue



92

guards. Spines darkened, otherwise fresh. A near-fine set in the slightly marked slipcase. ♪ O'Brien A034a.

£4,250 [165406]

92
LE GUIN, Ursula K. Rocannon's World; Planet of Exile; City of Illusions; The Left Hand of Darkness. New York: Ace Books, Inc., 1966–66–67–69

TRUE FIRST EDITIONS OF HER FIRST THREE NOVELS AND HER MASTERWORK

First editions, first printings, signed by the author on the title pages, of the first four novels in Le Guin's celebrated “Hainish Cycle”, a series of works which take place in a shared universe introduced in *Rocannon's World*, developed in the subsequent instalments, and vividly realized in her immensely popular *Left Hand of Darkness*.

Le Guin continued to add to the cycle throughout her career and published its eighth and final instalment, *The Telling*, in 2000.

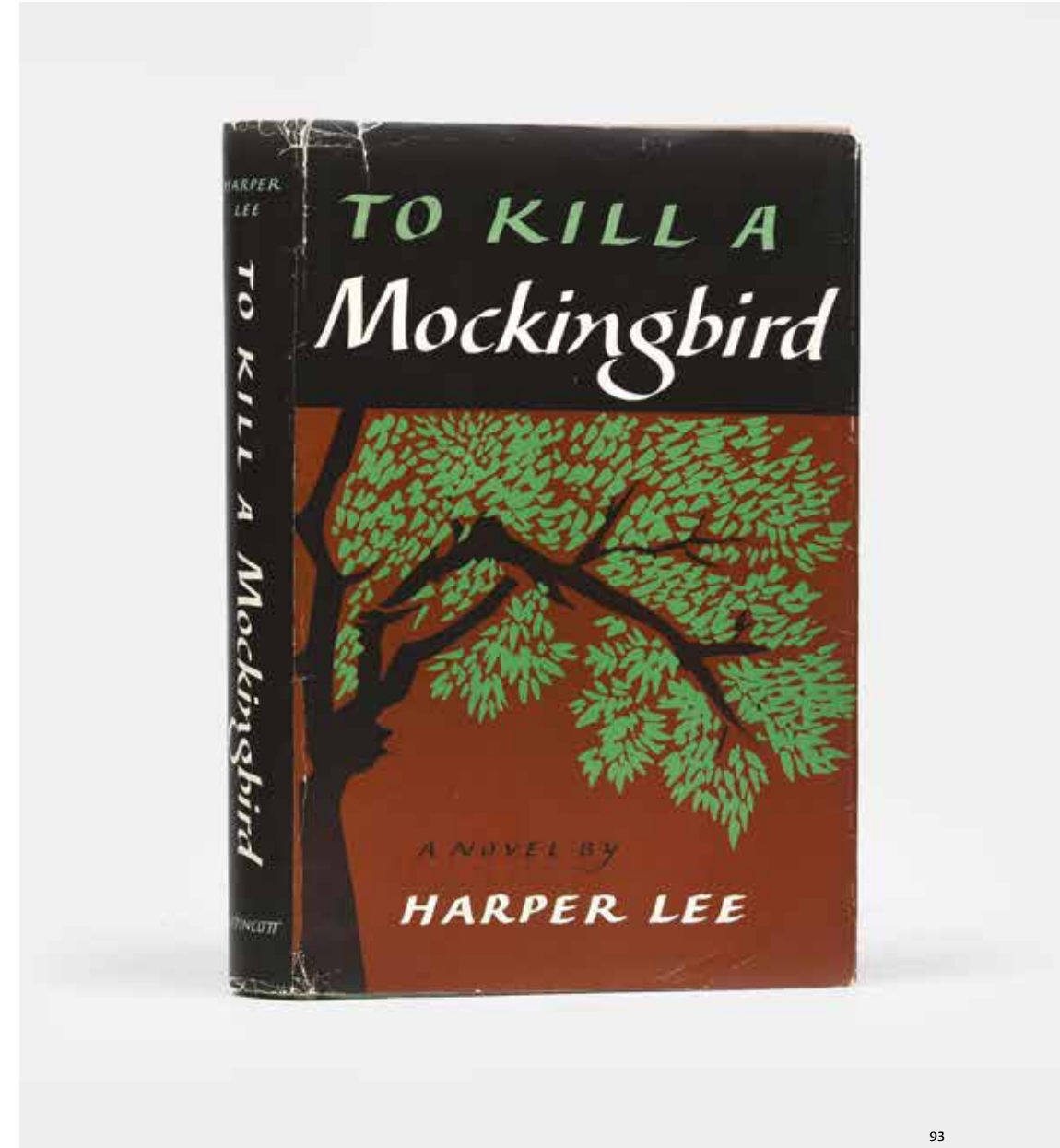
4 works, small octavo. Original illustrated wrappers, edges orange. Ownership stamp of one A. J. Foster to rear wrapper verso of *Rocannon's World*; bookseller's stamp to title page of *Left Hand of Darkness*. Wrappers lightly creased, small ink mark to spine of *City of Illusions*, contents clean. A very good set.

£2,500 [167307]

93
LEE, Harper. To Kill a Mockingbird. Philadelphia: J. B. Lippincott Company, 1960

First edition, in the first issue jacket. Lee's debut novel became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. It is “an authentic and nostalgic story which in rare fashion at once puts together the tenderness and the tragedy of the South. They are the inseparable ingredients of a region much reported but seldom so well understood” (jacket).

The first issue jackets have, as here, the Truman Capote blurb printed in green on the front flap and the Jonathan Daniels blurb on the rear flap, and no mention of a second or later printing at the bottom of the front flap.

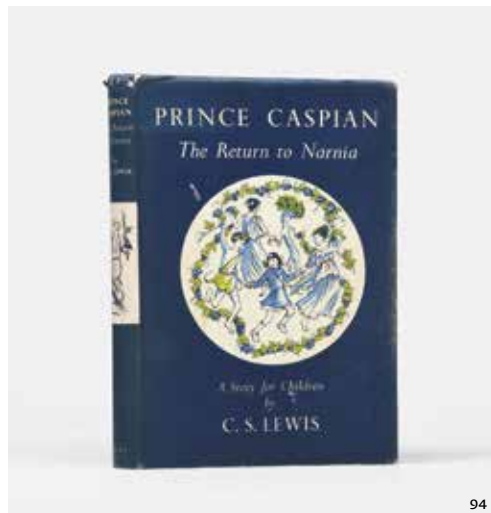


93

Octavo. Original green cloth-backed brown boards, spine lettered in brown. With dust jacket. Spine cocked, ends faintly sunned and rubbed; a near-fine copy in very good jacket indeed, price-clipped, extremities lightly creased, edges a little nicked with a few short closed tears to head,

rear panel lightly marked with small abrasion to foot, a very bright and pleasing example.

£17,500 [161006]



94

94
LEWIS, C. S. Prince Caspian. London: Geoffrey Bles, [1951]

First edition of the second book in the “Chronicles of Narnia” series, featuring the four Pevensie children from *The Lion, the Witch and the Wardrobe*.

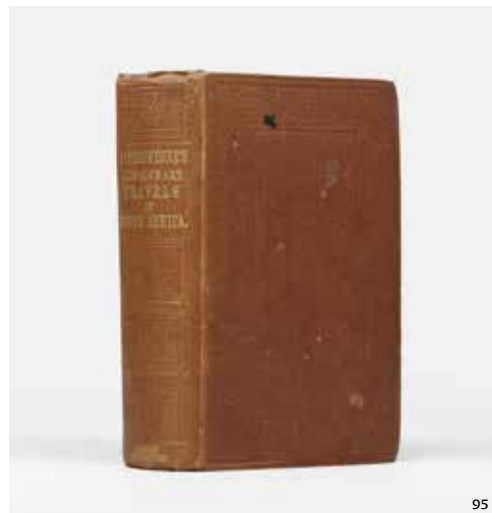
Octavo. Original blue boards, spine lettered in silver, map front endpapers. With dust jacket. Colour frontispiece, black and white illustrations throughout by Pauline Baynes. Neat gift inscription to front flap of dust jacket. Spine slightly sunned at foot, some foxing to edges and endpapers; jacket slightly soiled and worn at extremities, not price-clipped; a very good copy in a very good jacket.

£1,750 [167920]

95
LIVINGSTONE, David. Missionary Travels and Researches in South Africa. London: John Murray, 1857

THE FOUNDATION OF THE LIVINGSTONE LEGEND

First edition, probably from the library of the Irish explorer John King (1838–1872), with a gift inscription on the front flyleaf, “To John King with the sincere respects & best wishes of a New Zealand friend. Christmas 1861”, from an unknown New Zealand giver. King was a member of the ill-fated Australian Burke and Wills expedition (1860–1). *Missionary*



95

Travels is one of the emblematic accounts of African exploration in the 19th century.

Livingstone “both embodied and transcended the nineteenth-century tension between religion and science, and it was this which accounted for the scale and complexity of his career in Africa” (ODNB). The book describes the first of his three major expeditions, “in which he followed the Zambezi, discovering Victoria Falls in the process, as well as the Shire and Ruyuma rivers, ranging from Angola in the west to Mozambique in the east . . . During these years he explored vast regions of central Africa” (PMM).



95



96

This is Bradlow’s variant three: the frontispiece and plates opposite pages 66 and 225 are wood-engravings by Whymper; the extra leaf after page 8 is present. As many as 11 variants of the first edition are known and a reliable order of precedence has never been established: it is now accepted that “the only thing that can be said with certainty is that the issue with the extra leaf numbered 8* and 8+ is not the first issue” (Bradlow). The extra leaf contains information on Moffat’s mission at Kuruman and on Livingstone’s marriage and the upbringing of his children.

Provenance: King served as the assistant on the Burke and Wills expedition, which initially comprised 19 people, led by Robert O’Hara Burke, alongside William John Wills. The aim was to cross Australia from Melbourne to the Gulf of Carpentaria, approximately 2,000 miles, and return along the same route. Four members reached Carpenteria, though only King survived the return journey, arriving in Melbourne in November 1861.

Octavo. Original moderate brown sand-grain cloth, spine lettered gilt, spine and boards panelled in blind, pink surface-paper endpapers, top and fore edge uncut. Wood-engraved folding frontispiece, engraved portrait of Livingstone, 22 wood-engraved plates, folding geological cross section, 2 folding maps (one in end pocket), wood engravings in the text; 8 pp. publisher’s advertisements at end. Lightly rubbed with a few marks to cloth, scattered foxing. A very good copy. ♪ Abbey, *Travel*347; Howgego IV L39; Mendelssohn I, p. 908; *Printing and the Mind of Man*341; SABIB III, p. 136. F. R. Bradlow, “The Variants of the 1857 edition”, *Livingstone 1873–1973*, 1973.

£1,250 [166697]



97

96
LUCAS, George – FOSTER, Alan Dean (ghostwriter). Star Wars. From the Adventures of Luke Skywalker. New York: Del Rey / Ballantine, [1977]

First hardback edition, signed by the ghostwriter Alan Dean Foster on the title page, though solely credited to George Lucas. This novelization of *Star Wars: A New Hope* was originally published as a paperback five months prior to the release of the film in May 1977 and represented the public’s first encounter with a long-form story from the franchise.

This Book Club edition precedes the first trade hardback edition and is therefore the first to be produced in the more desirable hardcover format. Its features include: cover art by John Berkey, a lead poster designer for the original trilogy; colour photographs from the film with captioned explanations of the *Star Wars* universe, which “very well may become a milestone in the space fantasy genre” (facing p. 42); and credits for the film on the rear panel of the dust jacket.

Interestingly, the prologue here opens with “Another galaxy, another time” in lieu of the more familiar “A long time ago in a galaxy far, far away . . .”

Octavo. Original grey boards, spine lettered in blue. With dust jacket, designed by John Berkey. With 16 pages of colour photographic illustrations after the film set, printed on black paper stock with accompanying text. Bumps to spine ends and upper corners, light spots to edges, contents clean; bright jacket with light edge rubbing, a single nick, and a couple of small marks, issued without printed price: a near-fine copy in like jacket. ♪ Jeremy W. Webster, “Leia Shot First: Transmedia Storytelling and the National Public Radio Dramatization of Star Wars”, *Star Wars and the History of Transmedia Storytelling*, 2018.

£750 [167569]

97
MARTIN, John (illus.); MILTON, John. The Paradise Lost of Milton. London: Sampson Low, Son, and Marston, 1866

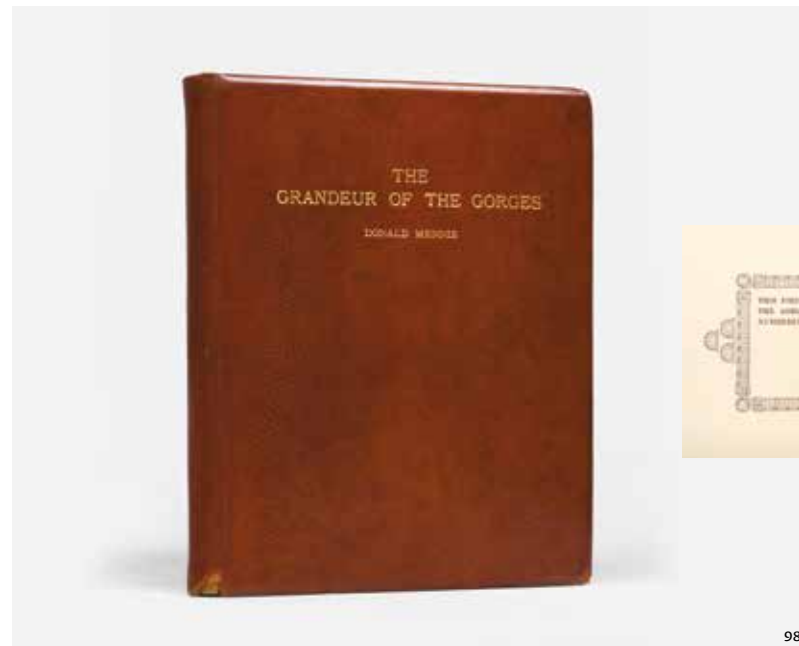
“LONG IS THE WAY AND HARD, THAT OUT OF HELL LEADS UP TO LIGHT”

A handsomely bound copy of John Martin’s illustrated *Paradise Lost*. Martin (1789–1854), already a well-regarded artist, was commissioned by the publisher Septimus Prowett to illustrate Milton’s epic in 1824. The mezzotint engravings were sold to subscribers between 1825 and 1827, and in 1827, 24 of them were printed alongside the poem in a two-volume edition that was a critical and commercial success.

Martin produced his illustrations directly as mezzotints, and *Paradise Lost* proved “the ideal material for Martin, who echoed Milton’s solemnity while opening out his cadences in the imagery of groves and chases bathed in silvery light and an underworld where fires tongue the darkness and bridges span nothingness and Satan’s armies infest the gloom” (ODNB).

Folio (386 × 300 mm). Contemporary blue hard-grain half morocco, titles and compartments gilt to spine, pebble-grain blue cloth sides, raised bands tooled in gilt, gilt rules to covers, marbled endpapers, all edges red and gilt. With 24 mezzotint plates by John Martin. Slight wear and some expert recolouring to extremities, a few marks to covers, sporadic foxing to contents, offsetting from plates; a very good copy indeed, plates pleasing and bright.

£1,500 [149795]



98

98
MENNIE, Donald. The Grandeur of the Gorges. Fifty Photographic Studies, with Descriptive Notes, of China's Great Waterway, the Yangtze Kiang, including Twelve Hand-Coloured Prints. Shanghai: A. S. Watson & Company (The Shanghai Pharmacy, Ltd) [and] Kelly & Walsh, Limited, 1926

WITH THE SCARCE PERSONALIZED LIMITATION PAGE

First edition, number 142 of 1000 copies, with the limitation page printed ad personam for Mrs. Lansing Hoyt, the spouse of the chairman of the Yangtze Rapid Steamship Company. The company operated the Yichang to Chongqing river route travelled by the photographer when preparing this iconic work. We have traced just two similar personalized copies, neither with the same pleasing Yangtze association.

Josephine C. Cudahy (b.1884), an heir to the Cudahy meatpacking fortune, married Lansing Weed Hoyt (1884–1954) in 1917. After the war, Lansing Hoyt became the American trade commissioner in Shanghai. In 1924, he was approached to be chairman of the Yangtze Rapid Steamship Company,

formed from the merger of three smaller shipping firms: a former company of the same name, the Upper Yangtze Trading Company, and the Ichang Steamship Company. During the next twelve years, the Yangtze Rapid transported goods along the river between Yichang and Chongqing, operating a dozen ships at its peak. In 1935, the business was wound down and the Hoyts returned to Milwaukee, where the former shipping titan pursued a career in Republican Party politics.

Donald Mennie (1875–1944) was a Scottish-born American photographer and entrepreneur who arrived in China in the late 1880s. There, he first worked for MacTavish, Lehmann & Co., later the MacTavish Photo Shop, one of the first producers of picture postcards of Shanghai. By 1914, he was working at A. S. Watson & Co., the Chinese equivalent of Boots, and eventually rose to become their managing director. Like Boots, Watsons offered photographic services, hence its partnership here with the leading Shanghai publisher Kelly & Walsh.

Mennie employed the obsolete wet-plate process and printed his photographs in photogravure, often employing hand-colouring as in the present work. The overall impression is consciously antiquarian and an evocation of China's romantic past, epitomised in the country's beating heart: the majestic Yangtze.

Quarto. Contemporary brown full morocco, bevelled boards, front cover lettered in gilt, top and bottom edge trimmed, fore edge untrimmed. With 50 tipped-in photogravure plates (12 hand-coloured), line-drawn vignettes after pen and ink sketches by Lieutenant Colonel Henry George Gandy throughout. Text printed in sepia and green. Leather professionally retouched, small loss at foot of spine, tips worn, internally bright with occasional faint spotting and well-preserved plates. A very good copy indeed.

£4,500 [155623]

99

MILL, James. Autograph letter signed, to Jeremy Bentham. East India House: Tuesday 17 May, 1831

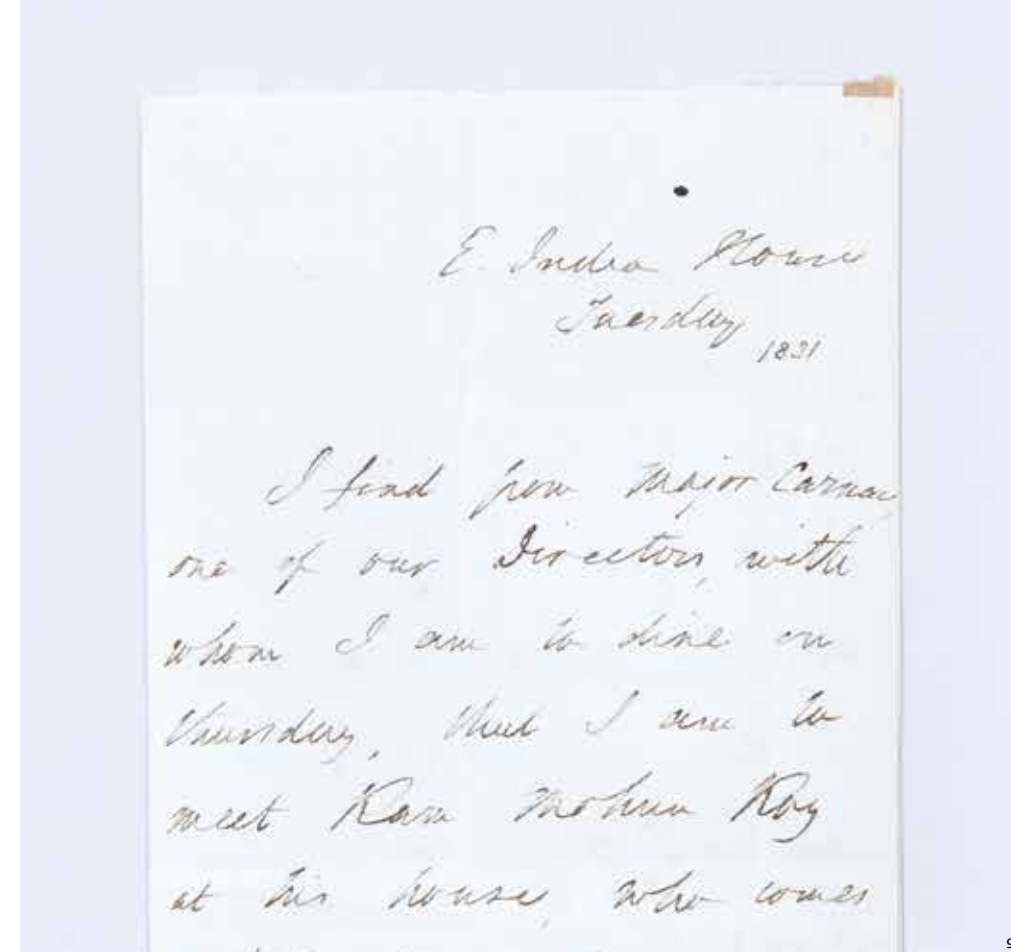
THE TWO FOUNDERS OF UTILITARIANISM ARRANGE A MEETING WITH A LEADER OF THE BENGALI RENAISSANCE

An unpublished letter to Jeremy Bentham from one of his disciples, the utilitarian philosopher James Mill, arranging a meeting with Ram Mohun Roy (1772–1833), often cited as among the fathers of modern India.

The letter links the two great utilitarian thinkers – Bentham, the founder of the system, and Mill, its clarifier and organizer. “In late 1807 or early 1808 Mill entered into the most important political and philosophical alliance of his life. He met Jeremy Bentham, the brilliant, eccentric, and reclusive utilitarian philosopher and legal reformer . . . Bentham soon saw Mill as an indispensable ally and, wishing to have him nearer at hand, invited him and his family to spend summers with him . . . Mill, swallowing his pride and subordinating his will to Bentham's, became Bentham's chief disciple” (ODNB).

Mill's letter makes reference to one of the leading figures in the Bengal Renaissance. The reformer Ram Mohun Roy challenged traditional Hindu culture and indicated the lines of progress for Indian society under British rule. In 1829 Roy journeyed to England as the unofficial representative of the titular king of Delhi, who had granted him the title raja, though it was unrecognized by the British. Roy was well received in England, especially by Unitarians and by William IV. He stayed in England until his death a few years later at Bristol, where he was buried.

Mill had a close interest in India. His success in life was ensured with the publication in 1817 of his *History of India*, the first comprehensive British treatment of the whole of Indian history (despite



99

the fact Mill had never been to India and spoke no Indian language). Aside from financial success, the publication led to Mill's employment at the India Office which was to last for the remainder of his life. Ram Mohun Roy and Mill shared some views on India and the duties of the British for its reform. Both gave evidence to the Committee of the House of Commons on Indian affairs in 1831, and both advocated the strict use of English and western science in the education of Indians. Both sought the

suppression of suttee. However, their end goals were different. “Because he shared some of their aims, Ram Mohun Roy might be seen as the accomplice of James Mill and the evangelical missionaries in their efforts to ‘civilize’ India. Yet Roy always maintained that Indians were a civilized people whose laws and customs had been corrupted by centuries of foreign domination. He wanted Indians to take a more active part in their own government . . . His ultimate aim was to put India on the same constitutional path as Canada, which meant that Britain must grant basic legal rights and increased self-government” (Monod, pp. 369–70).

Bentham was a correspondent and great admirer of Ram Mohun Roy. He praised him an “intensely admired and dearly beloved collaborator in the service of mankind”. He encouraged Roy to read Mill's *History of India*, but telling him “though as to



99



100

style I wish I could with truth and sincerity pronounce it equal to yours” (both cited in Ghose, p. viii).

Octavo bifolium (180 × 100 mm), 3 pages, Bentham's endorsement on fourth. Traces of mounting on final page, tiny patch of paper residue at head, light creasing as originally folded. A very good example. ♪ Jogendra Chunder Ghose, ed., *The English Works of Raja Ram Mohun Roy*, vol. II, 1887; Paul Kléber Monod, *Imperial Island: A History of Britain and Its Empire, 1660–1837*, 2009.

£7,500 [154812]

100

MILNE, A. A. Winnie-the-Pooh. With Decorations by Ernest H. Shepard. London: Methuen & Co. Ltd, 1926

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

Octavo. Original green cloth, spine lettered in gilt, spine and front cover ruled in gilt, vignette to front cover in gilt, map endpapers, top edge gilt, others untrimmed. Illustrated throughout by E. H. Shepard. Spine slightly cocked, extremities bumped and rubbed, faint marks to cloth, endpapers toned, contents clean. A very good copy indeed.

£1,250 [162647]



101

101
MILTON, John. Areopagitica. A speech . . . for the Liberty of Unlicensed Printing to the Parliament of England. Cambridge: Deighton, Bell & Company, 1973

A FINE EXAMPLE OF LATE 1970S ENGLISH DESIGNER BOOKBINDING

First Rampant Lions Press limited edition, number 118 of 500 copies, bound by the distinguished bookbinder Bryan Cantle. This is a typographically interesting edition of Milton's text which is set in two different sizes of type.

The text is taken from the first edition of 1644, written in response to the licensing order of 1643. Milton's rhetoric has proved the foundation of arguments for freedom of the press ever since and influenced the American founding fathers, with both Thomas Jefferson and James Madison citing it.

Cantle was apprenticed to Douglas Cockerell. Writing of the Cockerell bindery in an article in the *Book Collector*, Dorothy A. Harrop included Cantle in a list of the Bindery's "prominent modern binders and conservators" which also included James Brockman,

Angela James, Desmond Shaw, and Philip Smith. Cantle later worked at the Eddington Bindery before establishing his own workshop in 1978 when he was elected a Fellow of Designer Bookbinders.

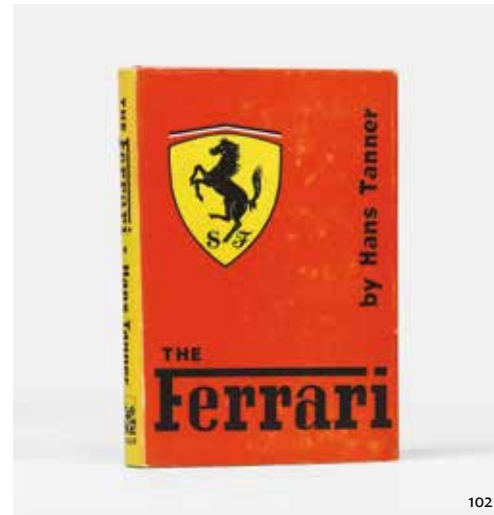
Folio. Near-contemporary full tan morocco, signed and dated "B. CANTLE 1978" on rear doublure, spine lettered in gilt and brown, covers with design in black morocco onlays and brown rules, black morocco doublures with design in blind, free endpapers in suede, all edges gilt. Housed in a custom green cloth box with yellow velvet lining. Fine condition. ♣ Dorothy A. Harrop, "Pioneers of Conservation", *Book Collector*, Summer 1986; Dorothy A. Harrop, "James R. Brockman", *The Book Collector*, Winter 1983.

£2,500 [164352]

102
MOTORING – TANNER, Hans. The Ferrari. London: G. T. Foulis & Co., Ltd, 1959

A MAJOR ASSEMBLAGE OF RACER SIGNATURES

First edition, signed by 22 racing drivers, most of whom drove for Ferrari. Four of the signers are mentioned in the text, including José Froilán González, who in 1951 became the first person to win



102

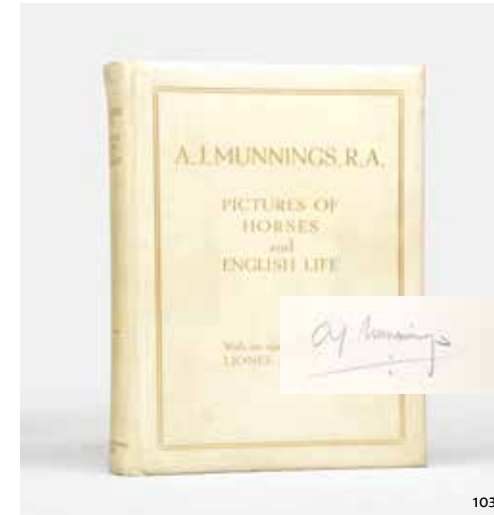
a grand prix while driving for Ferrari. Enzo Ferrari selected González for the race "and he never had cause to regret his choice" (p. 39).



102



102



103

Of the 22 signatures, 19 have been positively identified: Jackie Stewart, Derek Bell, John Surtees, Jacky Ickx, Mario Andretti, Dan Gurney, Sandro Munari, Cliff Allison, Brian Redman, Stefan Johansson, Eddie Irvine, Derek Warwick, Martin Brundle, Jan Lammers, Jean-Louis Schlesser, Tony Brooks, Paul Frère, Phil Hill, and José Froilán González; the last four are those discussed in the work.

This authoritative history of the founder and company went through multiple editions and its appendices offer detailed statistics on Ferrari specifications and results in competitions from 1948 to 1958.

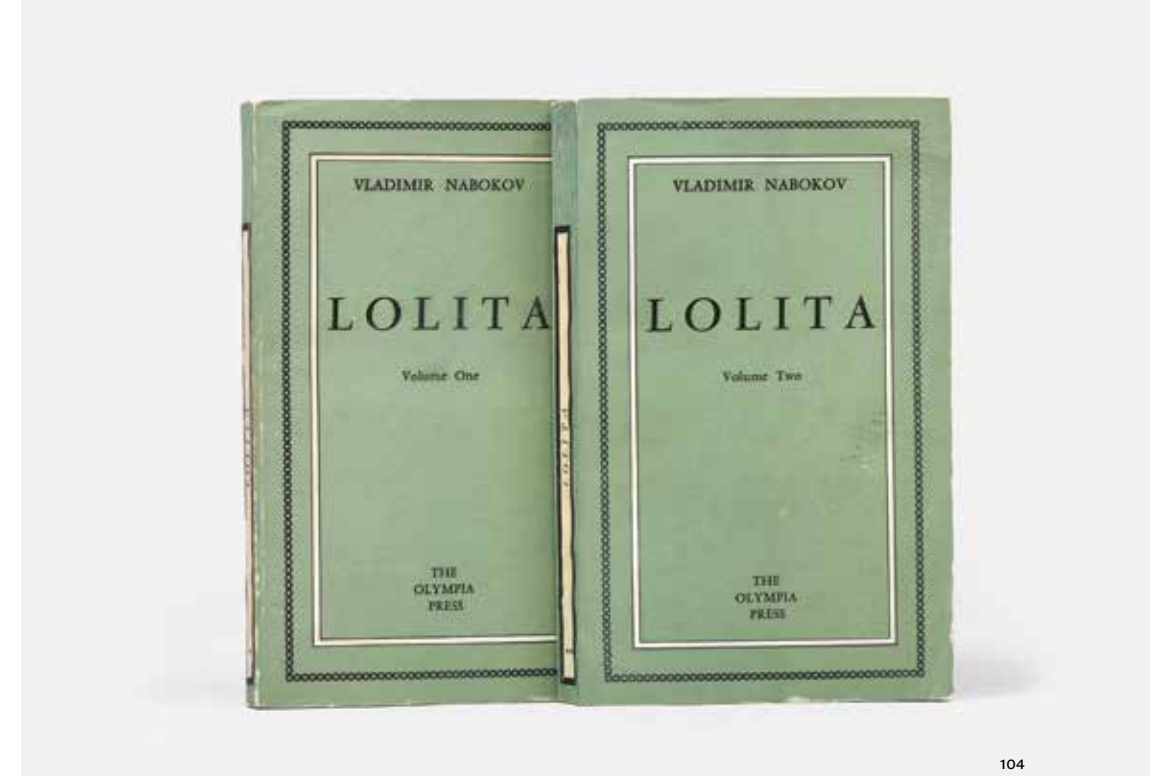
Octavo. Original red boards, spine lettered in gilt. With dust jacket. Numerous photographic half-tone illustrations. Light foxing to edges and endpapers, lingering scent of cigarette smoke; jacket slightly rubbed, flaps and verso foxed, colours bright overall, not price-clipped: a very good copy in like jacket.

£1,750 [166400]

103
MUNNINGS, Sir Alfred. Pictures of Horses and English Life. London: Eyre and Spottiswoode Limited, 1927

THE CLASSIC WORK OF COUNTRY LIFE

Signed limited edition, number 124 of 250 copies signed by the artist. A handsome copy of this richly illustrated edition.



104

"Criticism of the artist's talent as facile and slight has not been lacking, but his splendid studies of rough cobs and gipsy lads, the superlative expertise of 'The Return from Ascot' with the Windsor greys, his studies of heavyweight-carriers and robust foxhunters and racing two-year-olds, were to bring to equestrian art of the 20th century a brilliance of achievement not seen since the epoch of George Stubbs" (Walker, pp. 189–90).

Tall quarto. Original full vellum over bevelled boards, spine lettered in gilt, titles and double ruling to front board in gilt, marbled endpapers, top edge gilt, others untrimmed. Colour frontispiece, 28 colour plates with captioned tissue guards, and 86 black and white plates. Gift inscription to Pamela Villiers, née Flower, from her father upon the occasion of her marriage to Sir Charles Hyde Villiers in June 1938. An attractive copy in excellent condition, faintly sunned spine creased at ends, boards slightly rubbed with a few small scuffs and marks, contents clean, colour plates bright. ♣ Stella Walker, *Sporting Art*, 1989.

£3,000 [156210]

104
NABOKOV, Vladimir. Lolita. Paris: The Olympia Press, 1955

First edition, first issue, of one of the most notorious and controversial banned books of the 20th century.

Lolita was originally published with "Francs: 900" printed on the rear covers, but a sudden currency fluctuation at the time of publication meant that the books had to be re-priced to 1,200 francs. Copies of the first issue appear either without a price change, as here, or with the bookseller's handwritten correction. The second issue appeared with the publisher's overprice sticker on the rear covers.

2 volumes, octavo. Original green and white wrappers printed in black. Housed in a black cloth flat-back box by the Chelsea Bindery. Wrappers notably fresh, spines faintly toned, wrappers lightly rubbed, a near-fine copy. ♣ Juliar A28.1; Kearney 24.

£7,500 [164158]



105

105
NAVAL SIGNALS. Handmade personal signal aide-memoire of George Jackson, midshipman, H.M.S. *Royal Sovereign*. At Sea: 1794

“IT WAS A DESPERATE BUSINESS, AND VICTORY WAS GAINED BY OUR BREAKING THE LINE”

An attractive example of a handmade personal signal aide-memoire, which the compiler almost certainly carried at the “Glorious First of June”. These fragile, private documents are decidedly uncommon, and the connection to such a significant naval engagement, the first and largest between the fleets during the Revolutionary Wars, makes this example particularly desirable.



105

The manuscript employs the simplified telegraphic system adapted from Mahé de la Bourdonnais by Lord Howe in the aftermath of the American War which was firmly established in the Royal Navy in 1793–94. These manuscript manuals were “copies kept by officers who were not issued with a printed signal book, and preferred their own copy for easy reference; they are therefore usually pocket size. This practice was forbidden because of the danger of the code falling into enemy hands” (National Maritime Museum). In 1803 just such a capture – of the schooner *Redbridge*, commanded by Lieutenant G. Lempriere – led to a change in the numerical sequence being enforced.

Of the three officers of that name recorded in *Commissioned Sea Officers of the Royal Navy*, the compiler is almost certainly the George Jackson who made lieutenant 14 December 1799, commander 4 January 1808, and captain 1 August 1811.

The Battle of the Glorious First of June in 1794 was the first naval conflict between the British and the French during the French Revolutionary Wars. On board *Royal Sovereign*, Jackson would have been in the thick of the action. Capt. Henry Nicholls, who took command when Admiral Graves was badly wounded, was one of the officers singled out by Lord Howe as meriting “a particular claim to his attention” (James I, p. 181). The vessel was involved in a singularly hot engagement with the *Terrible*, a three-decker like herself: “At 10 h 38 a.m. the *Terrible* had her main and mizen masts shot away, and immediately bore up, in doing which she yawed so much that the *Royal Sovereign* raked her repeatedly. Seeing the enemy’s van-ships preparing to run, the *Royal Sovereign* now hoisted the signal for a general chase, and set courses, spritsail, jib, and staysails in pursuit of the *Terrible* . . . after firing her larboard guns at one of the French van-ships while passing on the starboard tack, the *Royal Sovereign* commenced a close action with the *Montagne* . . . in about half an hour the *Montagne* bore away and was followed a short distance by the *Royal Sovereign*: who then hauled up, as well as the disabled state of her rigging and sails would permit” (James, p. 157). On the day, *Royal Sovereign* had 14 killed, one of them Jackson’s fellow midshipmen, William Ivey, and 44 wounded including Admiral Graves.

Simple hand-sewn notebook, sheep on light card wraps (178 × 155 mm). 72 pp. in all, 42 pp., thumb-indexed, containing a comprehensive signal manual with hand-coloured flags and pennants, the centre opening with numeric flags, compass rose and wind direction flags, single instruction flags as usual; also 2 pp. tabulation of the issue of slop clothes to 7 named men. Overall somewhat rubbed, with typical “service wear”, front “inner hinge” a touch cracked, soiling and some loss of colour on the index tabs, which do retain some trace of having been varnished as per usual practice, otherwise light soiling and some browning throughout, a couple of leaves extracted front and back, overall very good. ¶ “Royal Navy: Signal Books and Signals”, National Maritime Museum, available online; William James, *The Naval History of Great Britain*, new edition 2002; Peter Kemp, *The Oxford Companion to Ships & the Sea*, 1976.

£7,950

[164569]

106

NAVAL SIGNALS – BURGUES MISSIESSY, Édouard, comte de. *Signaux généraux de jour, de nuit et de brume, à la voile et à l’ancre, à l’usage des armées navales de la République Française* [Together with] *Tactique à l’usage*

des armées navales de la République Française. Paris: Imprimerie Nationale fructidor, An IX; C.-F. Patris, An V, 1801 & 1796

THE FRENCH MANUAL OF SIGNALS AND TACTICS FOR THE REVOLUTIONARY AND NAPOLEONIC PERIOD

An appealing copy of this comprehensive guide to signals and tactics, used by Admiral Hamelin during Missiessy’s operations on the Scheldt, extensively annotated and handsomely bound.

As the repository of vital tactical and strategic information, these manuals were secret documents and had extremely limited circulation, and their use in harsh conditions at sea militated against their survival. The present copy, with its direct connection to a significant naval figure of the era, serving on a campaign of which the progenitor of the system was overall commander, is a truly remarkable survival.

In 1763 the French officer, Bigot de Morogues, the first president of the Académie de marine in Brest, published his *Tactique Navale*, the book that “for the first time ever, specified a true protocol for the use of coded flags” (Holzmann & Pehrson, p. 12). The system underwent periodic improvements, the significant revisions of 1786 being credited by Bibliothèque nationale de France to admiral Édouard-Thomas de Burgues de Missiessy (1756–1837), a long-serving sailor who saw action on the Levant against Barbary corsairs, in America, and during operations in the Caribbean in the Napoleonic Wars. The present copy has a presentation inscription – “Pour Contre-amiral Hamelin” – on the first title. Baron Jacques Félix Emmanuel Hamelin (1768–1839) had a similarly fine career, encompassing Baudin’s expedition to Australia and service under Missiessy on the Scheldt, where this set of manuals was used.

The compiler of these manuals, the comte de Burgues Missiessy, was at sea on his father’s ship from the age of 10 and was promoted into active service on the declaration of war in 1777 with the rank of enseigne de vaisseau. He served on board *Le Vaillant* in admiral d’Estaing’s fleet during the American War of Independence, taking part in numerous actions against the British. In 1780 he was second on *La Surveillante*, 32 guns, and in 1781 led her in the attack on the *Ulysses* off the West Indies (Southey, p. 494), but was outgunned and forced to flee. Promoted lieutenant de vaisseau on the conclusion of hostilities, he returned to France on board *Le Censeur*. Hoping to profit from his experiences, he produced his comprehensive handbook of signals



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which found favour with de Castries, the minister for the marine, and was to be the model for similar works for years to come. In later years Missiessy was assistant director of the school of naval construction, head of a division of the Brest fleet, and served in the campaigns in the Antilles, on the Scheldt, and against Haiti. He rose to the rank of contre-amiral, receiving the Grand-Croix de la Légion d’Honneur and was created a Chevalier-Commandeur de l’Ordre du Saint-Esprit. He retired in 1832, dying in 1837.

The recipient, baron Jacques Félix Emmanuel Hamelin (1768–1839) had a long and distinguished career at sea, beginning as a pilot on merchant vessels plying between France and the Gold Coast, Angola and Saint-Domingue. From 1806–10 in the *Vénus*, he commanded a small squadron in the Indian Ocean supporting the French colony on Mauritius. He was captured following a hot battle and chase, being exchanged back to France in February 1811, later that year being created a baron of the Empire and promoted to rear admiral. In September he took command of a squadron serving in the Scheldt under Admiral Missiessy, where he would have received this manual. In 1813 he took command of the 1st Squadron at Brest. After retirement from sea service he was inspector-general of personnel and equipment for

the 1st, 3rd, and 4th maritime arrondissements, and director-general of naval charts and maps.

2 works bound as one, quarto (270 × 210). Contemporary vellum daubed in blue, red paper spine label lettered and framed in gilt, boards with old text still visible, front cover with black paper label lettered “Dépot général de la marine. Service des vaisseaux”, owner’s name neatly excised, edges uncut. *Signaux Généraux*: 2 large folding tables including one printed on two sheets of parchment, 4 double-page tables on fine paper bound in on stubs, numerous tables in text, title page vignette. *Tactique*: folding table, plate, numerous diagrams in text, engraved revolutionary cartouche on title page, headpieces. The volume is extra-illustrated with lithographic portrait of admiral Hamelin (with mounted clipped signature) tipped in as frontispiece. Overall somewhat rubbed and a little bumped, almost imperceptible repairs to head and tail of spine and front joint, light browning throughout and occasional spotting, folding table in *Tactique* split along upper third of centre fold, first folding table in *Signaux Généraux* with closed tear. Very good. ¶ Holzmann & Pehrson, *The Early History of Data Networks*, 1994; Humble, *Napoleon’s Admirals*, 2019; Southey, *Chronological History of the West Indies*, 1827.

£10,000

[155438]



107

107
NOGUCHI, Yone. *Seen & Unseen. Or, Monologues of a Homeless Snail.* San Francisco: Gelett Burgess & Porter Garnett, 1897

First edition, one of 250 copies, with the frontispiece signed as usual by the author in pencil. This, the author's first poetry collection and a "masterpiece of fine printing", is an exploration of identity, loneliness, God, and nature in the free-verse style of Whitman (Marx, p. 141).

This was the only book published by Gelett Burgess and Porter Garnett, the co-founders of the literary magazine *The Lark*. Sheets for 500 copies were printed but only half were bound up; the remainder were stored with Noguchi's manuscript at Garnett's house and perished during the San Francisco earthquake.

Octavo. Original red bead-grained cloth, spine gilt-lettered in English and Japanese, front board with gilt lettering and curled wave pattern in the style of Korin Ogata, top edge gilt, others untrimmed. Tissue-guarded portrait frontispiece after a sketch of the author by Ernest Peixotto, ornate initial capitals in text. Title page printed in red and black. Contemporary ownership inscription of one Marmaduke R. Patterson to front free endpaper. Gilt bright, a little loss of colour to cloth, a few marks and scuffs to rear cover, internally tight and clean with occasional foxing. A very good copy. ♣ Edward Marx, *Yone Noguchi: The Stream of Fate, Volume One*, 2019.

£675

[155795]



108

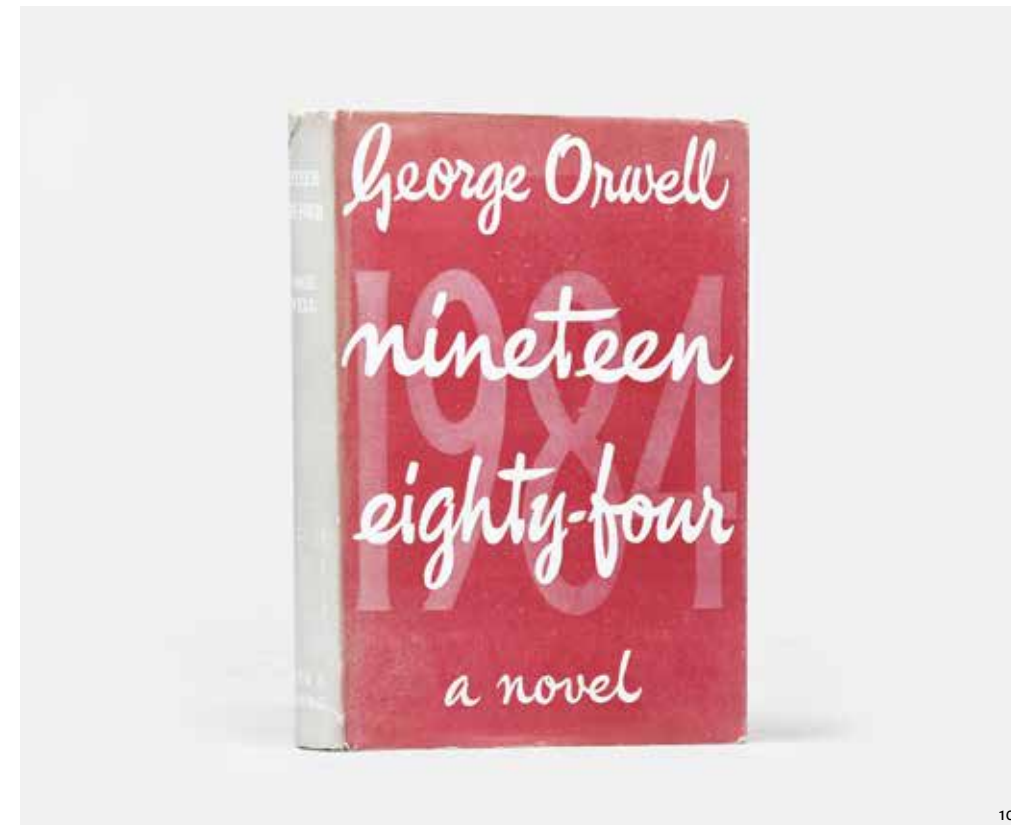
108
NONESUCH PRESS: SHAKESPEARE, William. *The Works.* London: Nonesuch Press, 1929–33

First Nonesuch Press edition, number 1,586 of 1,600 sets only, of one of the press's most elegant and esteemed productions. "The superb typographical plans made by Francis [Meynell] for the Shakespeare University Press, whose quality of machining gave the unillustrated pages a sparkle that did the fullest justice to the designer's careful choice of type" (Dreyfus, p. 50).

7 volumes, large octavo. Original tan morocco by A. A. Bain, titles listed in second compartments in gilt, raised bands ruled in blind, twin gilt fillet with star-studded corners to covers, gilt and blind rule on turn-ins, top edges gilt on the rough, other edges uncut. Title pages and play headings printed within decorative borders. Bindings variably



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discoloured, as often, external mottling and marks, leaves with occasional spots of foxing. A very good set. ♣ Dreyfus 58. Desmond Flower, Francis Meynell, & A. J. A. Symons, *The Nonesuch Century*, 1936.

£2,500

[166769]

109
ORWELL, George. *Nineteen Eighty-Four. A Novel.* London: Secker & Warburg, 1949

"IT'S A BEAUTIFUL THING, THE DESTRUCTION OF WORDS"

First edition, 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.

Orwell's ninth and last book, a warning against totalitarianism in any guise, had a monumental effect

on the English language, introducing terms such as "double think", "newspeak", and "Big Brother" into the language.

"No novel of the past century has had more influence than George Orwell's 1984. The title, the adjectival form of the author's last name, the vocabulary of the all-powerful party . . . It's almost impossible to talk about propaganda, surveillance, authoritarian politics, or pervasions of truth without dropping a reference to 1984" (Packer).

Octavo. Original light green cloth, spine lettered in red, top edge red. With red dust jacket. Spine and edges sunned, as often, some faint ghosting to front cover, clean and fresh internally; jacket spine sunned, as usual, front panel bright, a few tiny nicks and short closed tears to extremities, not price-clipped: a very good copy in very good jacket. ♣ Fenwick Arza. George Packer, "Doublethink Is Stronger Than Orwell Imagined", *The Atlantic*, July 2019.

£9,500

[167934]



110

110
PARRISH, Maxfield (illus.); GRAHAME, Kenneth. *The Golden Age.* London and New York: John Lane, The Bodley Head, 1904

SIGNED BY MAXFIELD PARRISH

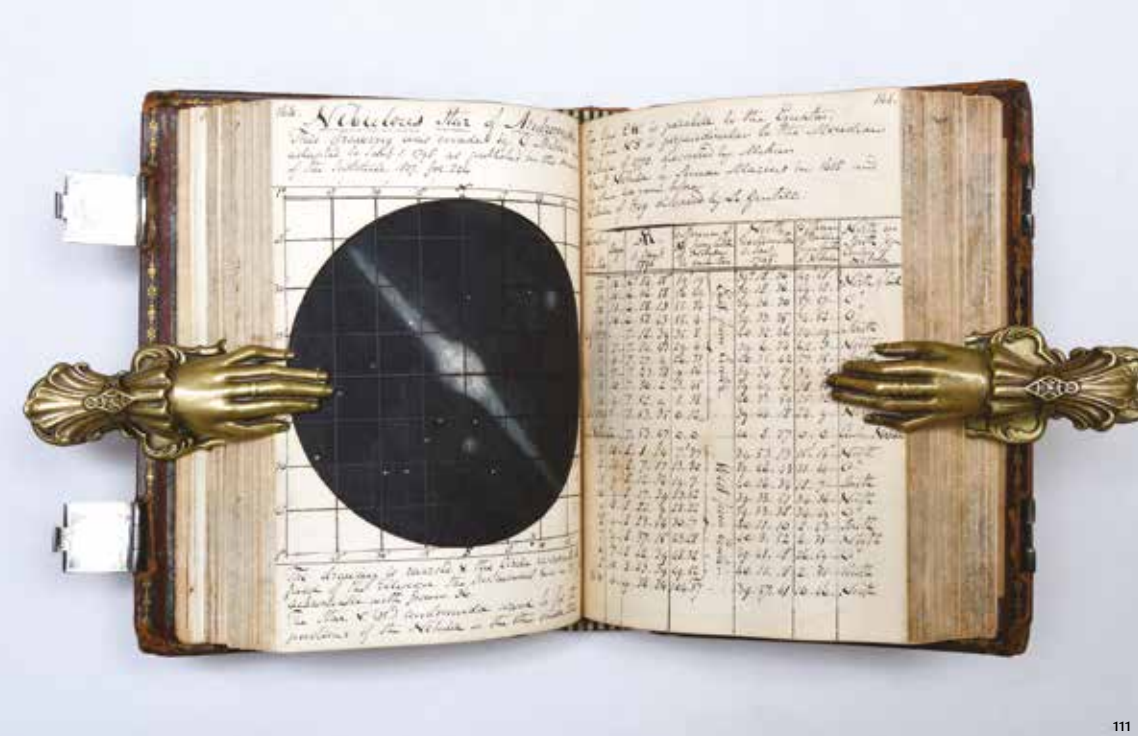
First edition thus, signed by the illustrator on the front free endpaper. This is a rare title to find signed. *The Golden Age*, first published in 1895, is a collection of childhood reminiscences by Kenneth Grahame, the author of *The Wind in the Willows*.

The Parrish edition of *The Golden Age* was also the first to be illustrated, published in 1899. It was bound in red cloth, with the title page dated 1900. This 1904 edition contains new photogravure reproductions of the Parrish illustrations, including the title page dated 1900. It was published as a companion volume to *Dream Days* (1902).

Octavo. Original green cloth, spine lettered in gilt, front cover lettered in orange and black on white ground above an illustration of a castle by a river in gilt, green, and orange, within a single rule black border, light brown printed endpapers, top edge gilt, others untrimmed. Photogravure frontispiece, title page, and 17 plates by Parrish, all with captioned tissue guards, tailpieces, pp. 3 advertisements at rear. Foot of spine gently bumped, extremities and head of front cover rubbed, slight wear to corners and outer edge of front cover, a little shaken with a few gatherings roughly opened. A very good copy indeed, in fresh condition.

£1,750

[156624]



111

111
PELERIN, Henry Ferdinand. Astronomical manuscript. [London:] 1811–[c.1814]

SUPERB SCIENTIFIC COMMONPLACE BOOK OF THE LATE ENLIGHTENMENT



111

A meticulously constructed scientific notebook, exhaustive in its academic rigour and beautiful in its artistic execution, featuring hand-coloured astronomical illustrations. It preserves data sets gathered by its compiler, the London-based astronomy enthusiast Henry Ferdinand Pelerin (1772–1825), alongside his précis of contemporary scientific publications, and is accompanied by a bone set square, a nod towards Pelerin’s continuing and perhaps extempore expansion of the work.

The manuscript opens with a title page lettered “H. F. Pelerin Fecit 1811”. Pelerin’s artistic talent and scientific aptitude are evidenced by the skillful drawings throughout the manuscript; he was soon-to-be a member of both the Astronomical Society of London and of the Society for the Encouragement of Arts, Manufactures, and Commerce (from which the current Royal Academy of Arts is derived). Pelerin was proposed to the former society on 8 June 1820, becoming one of the first 50 members elected. He was of Dutch and French descent, married one Sarah Ann Dawes in 1796, lived much of his life around Islington, and worked as an insurance broker. In addition, he was a patron of Lloyd’s Coffee House and is on the subscriber lists for George Frederick Raymond’s *History of England* (1790; address given as St Michael’s Court, Cornhill) and J. Moir’s *Gospel of Jesus*,

the *Philosophy of Life* (1801; 12 New North Street). The *Examiner* registered Pelerin as bankrupt in 1811, the year he began composing this manuscript, but he was back in business by 1818.

As the gilt-lettered “Stella” on the spine indicates, the manuscript predominantly concerns astronomy, with 175 pages explicitly devoted to its various themes. It offers a history of the subject, including detailed diagrams depicting the Copernican planetary system, constellations, zodiacs, lunar craters, sunspots, and comets; accomplished portraits by Pelerin of several prominent astronomers, such as John Flamsteed, Roger Long, Jérôme Lalande, and Pierre-Simon Laplace; and notes on works by contemporary scientists drawn from the *Philosophical Transactions*.

Pelerin is particularly interested in barometry, specifically works on the topic by Henry Englefield (a fellow Astronomical Society member) and Laplace. Another section of the manuscript headed “Trigonometrical Survey of the Environs of London” records data on London areas such as Hornsey and Primrose Hill. The calculations are taken from print accounts of William Roy’s Principal Triangulation of Britain, a landmark survey which took place between 1791 and 1853. With these sections, Pelerin demonstrates both his drive to remain current with new methodologies and his interest in applying these to his urban surroundings.

In addition to the primary focuses of astronomy and scientific instrumentation, Pelerin interweaves information on topics ranging from land surveying and compound interest to logarithms and trigonometry. This diversity, the careful internal organization, and the incorporation of both original illustrations and copies of well-known published images renders his manuscript a scientific commonplace book.

Of scientific commonplace books in particular, Jillian M. Hess remarks, with reference to those of Humphry Davy and Michael Faraday: “the laboratory commonplace book became a focal point in the pursuit of ever more precision . . . As science developed into distinct, rigorous disciplines, systems of note-taking adapted to become more exact . . . [Faraday advised students that] a laboratory notebook ‘should always be at hand’ and observations recorded as soon as possible before memory corrupts the results” (pp. 101–2).

It is accompanied by a set square, kept to hand in a custom pocket on the front pastedown, which was produced by W. & S. Jones of Holborn, among the leading manufacturers of scientific instruments at the time. The coated paper affixed to the rear pastedown presumably allowed for quick measurements and

workings-out. The pagination and highly methodical indexing, plus the pages deliberately left blank to allow for expansion, signal that Pelerin intended this as a functional scientific reference work.

Small quarto (158 × 112 mm). Contemporary diced calf, skilfully rebaked with original smooth spine laid down, divided into six compartments with blind-tooled single fillets and wavy rules, second compartment lettered “Stella” in gilt, others with central floral motif in blind, covers framed with double fillet and scrollwork roll in blind, turn-ins with floral roll in gilt, marbled endpapers and edges, paper pocket on front pastedown containing contemporary bone set square by W. & S. Jones, rectangle of coated paper affixed to rear pastedown, perhaps used for making rough sketches, later metal clasps. Paper stock watermarked “H Wilmott 18[?]1”; the Wilmott family operated from Shoreham and Sundridge Mills in Kent from the late 18th to the early 20th century. Contents paginated in ink at top outer corners, totalling 440 pp., of which 162 pp. blank. Manuscript plate after General Roy’s trigonometrical survey drawn on heavy stock paper, 4 grisaille portraits (of Flamsteed, Long, Laplace, and Lalande), mounted engraved portrait (of Maskelyne); 45 watercolour and gouache illustrations, including 36 constellation charts, 2 maps, 2 diagrams of comets, 2 lunar diagrams, a diagram apiece on solar spots and stars, the majority of which full-page; numerous additional diagrams, charts, and tables sketched in ink throughout. Extremities rubbed, spine ends and joints neatly repaired, head of rear joint starting, leather a little marked, inner hinges superficially split but holding firm, contents clean and watercolours unfaded, use of gall ink to outline illustrations on pp. 164 and 169 resulting in straight, neat perforations along edges: in very good condition. ¶ For the watermark “H. Wilmott”, see Gravell 3054. David Allan, *Commonplace Books and Reading in Georgian England*, 2010; Jillian M. Hess, *How Romantics and Victorians Organized Information: Commonplace Books, Scrapbooks, and Albums*, 2022.

£17,500 [166655]

112
PERCY, René de. Manuscript fairy tale “Eliza et Véreuse, ou, les épreuves: conte bleu”. London: 1800

“MAKE FUN OF THIS ONE” – A STUNNING FAMILIAL GIFT

A beautifully executed original fairy tale with a charming hand-drawn frontispiece, written by the Catholic priest and poet the Abbé René de Percy and presented to Lady Elizabeth Percy (1781–1820), the daughter of his English relative Sir Hugh Percy, second Duke of Northumberland, and the Duke’s second wife Frances. The story places Elizabeth as the heroine Eliza, a young princess who is perfect except that she doesn’t like poetry.



112

Percy (1756–1835) served in Versailles as lecteur to Marie-Antoinette and fled to his relatives in England in 1789 to escape the revolution. Tipped in following the title page is an autograph letter signed by Percy to Elizabeth, dated in London on 4 June 1800. He addresses her “My Lady”, then proceeds in French, asking for forgiveness for the extreme slowness of the copyist, the busyness of the bookbinder, and, most of all, the contents of the tale. The striking blue binding may be a deliberate reference to the etymological origin of the French term for fairy tales, “les contes bleus” – the early and popular pamphlets of marvellous tales bound in blue wrappers, known as *bibliothèque bleue*, in which fairy tales in France were widely distributed.

The effusiveness of the apologies for the delay suggest it is not inconceivable that this lavish book was intended for Elizabeth’s 18th birthday on 23 December 1799. Percy writes that, “C’est, a considerer sa belle reliure, envoyer a l’autel une victime toute parée” (“It is, considering its beautiful binding, to send to the altar a victim fully adorned”), adding that he felt the

story was so ugly he was forced embellish it with fine feathers. He credits the “Conte de Marmontel”, Jean-François Marmontel, the French historian, writer, and member of the *Encyclopédistes* movement, as an advisor on the tale, connecting the original work to the intellectual milieu back in France. Percy evidently didn’t take his prose too seriously, as he encourages Elizabeth to “amusez-vous de celui-la, moquez-vous de celui” (“make fun of this one, scoff at this one”).

Tall octavo (236 × 162 mm). Original blue straight-grain calf, spine richly tooled in gilt with crossed rope and dot pattern, titles in gilt in single compartment, gilt frame to covers with gilt snowdrop cornerpieces, board edges and turn-ins tooled in gilt, marbled endpapers, edges gilt, white silk bookmarker. Hand-drawn and coloured frontispiece showing Eliza and her scent bottle, with the witch at the entrance to her cave. Text entirely written in manuscript over 110 pages. Pencil note to front free endpaper verso, “from the library of the Duchess of Northumberland”. Minor rubbing to edges, faint discolouration to leather, a beautiful copy in near-fine condition, the text entirely clear and legible.

£15,000 [157092]



113

113
PHILLIPS, Robert. Albumen portrait photographs showing six Sikkimese women. Darjeeling: Robert Phillips, 1872–6

A collection of rare albumen portraits from the studio of Robert Phillips (d. 1882), the official photographer to two successive viceroys of India. They are made in carte-de-visite format, likely for the sake of convenience, but very much reflect the Western

ethnographic gaze. Through such photographs, taken a decade after Sikkim became a de facto British protectorate, Europeans could hold in their hands knowledge of these subjects of suzerainty.

Phillips's proximity to British India's political establishment is clearly advertised on the verso of each card, with text and decoration proclaiming his current appointment as the official photographer to Lord Northbrook (Viceroy between 1872 and 1876), as well as his past work in the service of Northbrook's predecessor, Lord Mayo.

Portrait photography became the staple output of European commercial photographers in India in the second half of the 19th century, with Darjeeling serving as home to the studios of several leading practitioners including Phillips and his contemporary John Doyle. Few details of his life survive, making the present collection a particularly valuable record of his contributions to the history of photography in India and its connections to the British imperial project.

6 photographs in carte-de-visite format (105 × 63 mm, image size 94 × 62 mm). Mounted on photographer's studio backing. Fading concomitant with age, minor crease to one photograph and small marginal blemish to another, faint traces of manuscript on verso of five photographs with the words "Lepcha", "Bhooteah", and "Princess". A very good set.

£1,500

[154514]



113

114

PICASSO, Pablo. Nature morte à la Bouteille. Paris: Louise Leiris, 1962

Proof copy aside from the edition of 50, inscribed by the artist in pencil for the printer lower right, "Pour Améra fils Picasso". Picasso met the younger Hidalgo Arnéra when he moved to Vallauris. Arnéra printed Picasso's linocuts in the reduction manner from 1959; the fame that these gave him led to many commissions from other artists in the 1960s and 1970s.

Linocut from one block printed in black on Arches watermarked wove paper. Image size: 64.1 × 53 cm. Sheet size: 74.3 × 62.2 cm. Framed size: 106.5 × 90.7 cm. Excellent condition. Presented in a black and gilt ornate frame with acrylic glazing. ♪ Bloch 1099; Baer 1315 IV B.b; Kramer 77.

£20,000

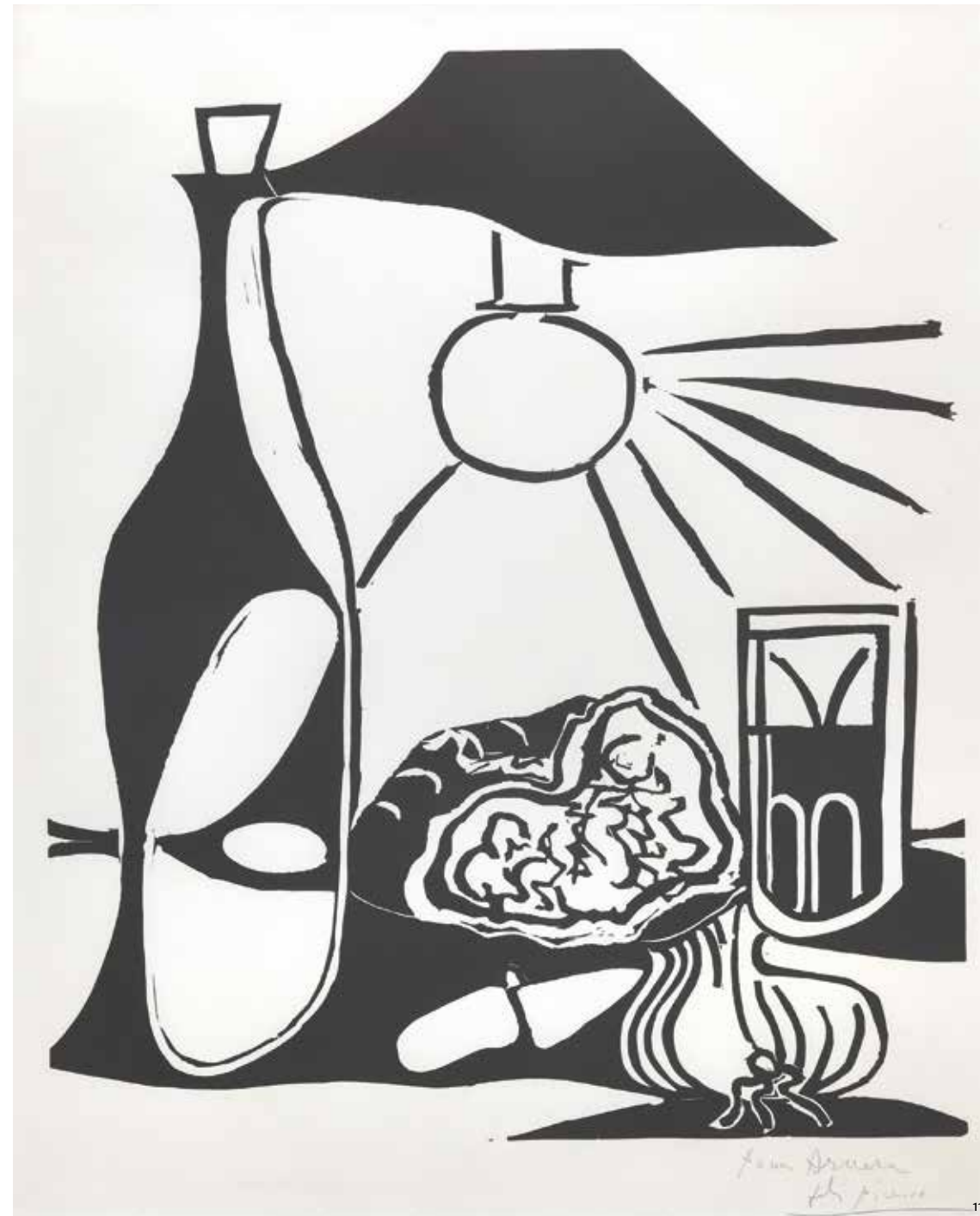
[156557]

115

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

A POET'S COPY OF PLATH'S MOST ENDURING POETRY BOOK

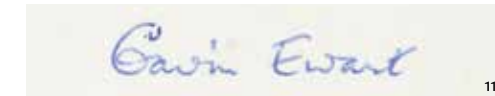
First edition, the poet Gavin Ewart's copy, with his ownership inscription on the front free endpaper. This is Plath's first posthumous poetry collection and her second overall, published two years after her



114



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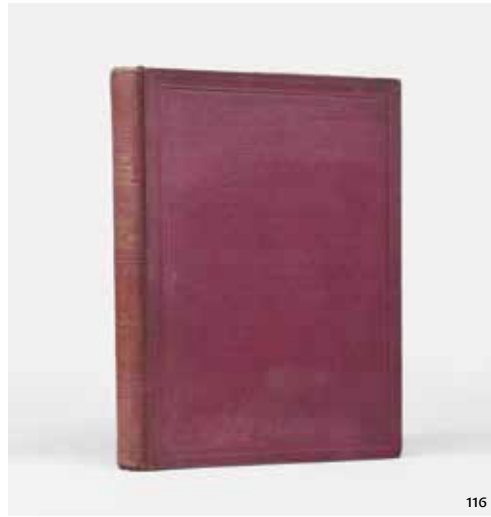
death. Plath believed her *Ariel* poems to be the best she had produced and accurately predicted to her mother that "they will make my name" (*Letters*, p. 468).

Ewart (1916–1995), a Cambridge alumni like Plath, contributed to Grigson's *New Verse* at the age of 17 and, after an early blaze, served in the Second World War and fell silent for over 20 years. He rejoined the literary circuit in 1964, one year prior to the publication of *Ariel*, and it was "partly through the inspiration of meeting some younger fellow poets . . . that Ewart began to write again, and with new vigour" (Thwaite). Within the next quarter-century, Ewart published "over a dozen substantial new books of poetry, along with many small pamphlets, and was editor of half a dozen anthologies" (*ibid.*).

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. A bright, square copy, a few marks to spine, tiny crease to outer margin of first 13 pages, else fine, in the fresh jacket, spine panel sunned with a few nicks and creases to ends, tips lightly rubbed, else sharp. ♪ Tabor A5a. Sylvia Plath, *Letters Home: Correspondence, 1950–1963, 1975*; Anthony Thwaite, "Obituary: Gavin Ewart", *The Independent*, 24 Oct. 1995.

£1,250

[153701]



116

116
POLAR – DEBENHAM, Frank. Report on the Maps and Surveys. London: Harrison and Sons, Ltd, 1923

THE OFFICIAL CARTOGRAPHIC RECORD OF THE TERRA NOVA EXPEDITION

First edition, written by the cartographer and geologist on Scott's second expedition. Debenham's extensive report contains 14 maps drawn for the expedition, notably with the first detailed map of Erebus Bay by Ross Island (map XI).

The Australian geologist Frank Debenham (1883–1965) started geological and cartographical work on the western side of McMurdo Sound, where he visited the Koettlitz and Ferrar glaciers and the foothills of the Royal Society Range. An injury to his knee playing football in the snow prevented him from going on the ill-fated polar attempt, going instead to the Mackay Glacier and Granite Harbour. His party explored and mapped some 100 miles of coastline, extending in places up to 30 miles inland.

One of his most significant contributions to the Terra Nova expedition "was his expertise in plane-table mapping. He convinced Scott and other members of the expedition of its value not only at base camps but also on sledge journeys. Scott in his diary recorded that Debenham was 'a well-trained, sturdy worker, with a quiet meaning that carries conviction; he realizes the conceptions of thoroughness and conscientiousness'"



116

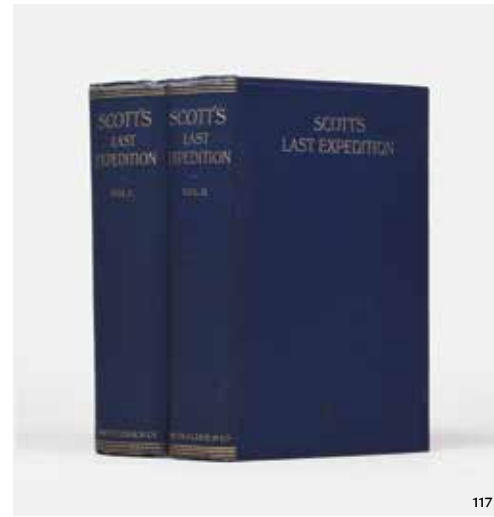
(ODNB). Debenham used a plane table from an ordinary drawing board mounted on a camera tripod. For an alidade, he used a plain wooden rule stiffened by a brass strip and sights made of two brass hinges.

Quarto. Original maroon pebble-grain cloth, spine lettered in gilt. With 2 half-tone plates, 15 maps in end pocket, illustrations in the text. Rubbed with tide mark to front cover, spine and board edges sunned, scattered foxing (mostly to endpapers), small marginal hole to final blank, a few maps with slight dust soiling. A very good copy. ¶ Rosove 293–10.A1; Spence 357; Taurus 92.

£2,500 [166820]

117
POLAR – SCOTT, Robert Falcon. Scott's Last Expedition. London: Smith, Elder & Co., 1913

First edition of Scott's narrative of his ill-fated Terra Nova Expedition (1910–1913). It is "undoubtedly the most widely known of all Antarctic expeditions and publications", illustrated throughout from "the unrivalled photography of Herbert Ponting" (Taurus). Scott's Last Expedition opens a window into the early 20th-century's exciting "race for the Pole" involving Scott and his arch-rival Amundsen.



117

2 volumes, large octavo. Original dark blue combed cloth, gilt lettered spines and front covers, top edges gilt. Photogravure frontispieces, 6 other photogravures from original sketches by Wilson, and numerous plates from photographs taken by Herbert G. Ponting and other members of the expedition; 3 double-page plates and 2 folding panoramas, 8 folding maps; title pages printed in red and black. A few faint marks to cloth, roughly opened in places, contents clean. A near-fine copy. ¶ Books on Ice, 6.10; Howgego III, S13; Rosove 290; Spence 1056; Taurus 77.

£600 [166918]

118
POLAR – SHACKLETON, Ernest H., and others. Visitor's book from the Bruton Galleries; containing signatures from members of the crew and other visitors to the "Discovery" Antarctic Exhibition. London: The Bruton Galleries, Bond Street, 1904–36

THE BLOCKBUSTER DISCOVERY EXHIBITION OF 1904

The original visitor's book for one of the stellar red-carpet events of the season: the Bruton Galleries exhibition of artefacts and artwork from Scott's Discovery expedition, a landmark in polar exploration. It includes the signatures of numerous crew members, including Ernest H. Shackleton, Edward A. Wilson, Charles Roys, Reginald Skelton, and Ernest E.



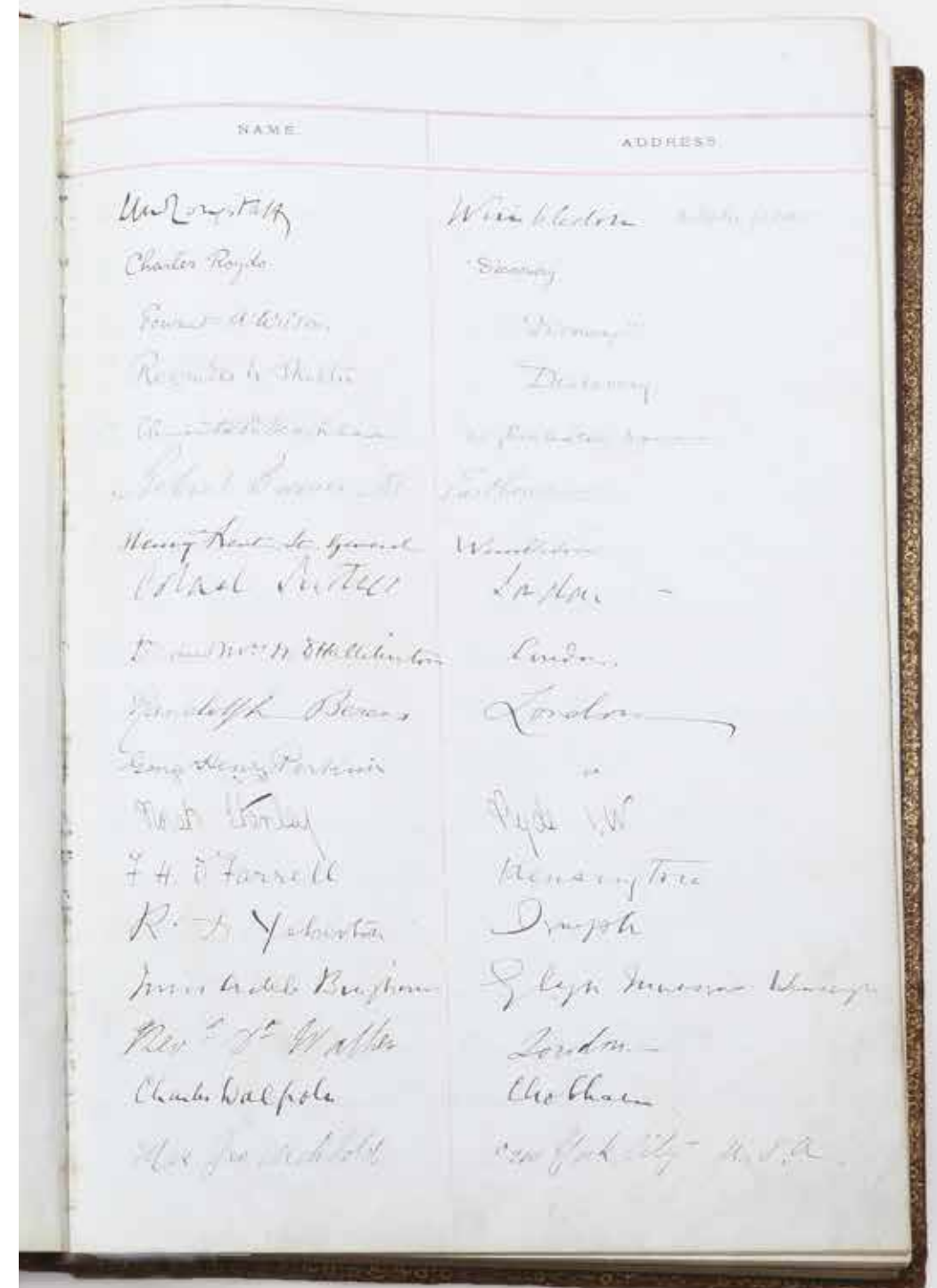
118

Joyce, alongside Clements Markham and Llewellyn Longstaff, a financial angel of the expedition.

The exhibition, opening in November 1904, was curated by Clements Markham, who had organized the expedition and launched Scott's polar career. It was remarkably extensive, the catalogue listing 484 items, including 150 photographs by Reginald Skelton, 200 watercolours and drawings by Edward A. Wilson, equipment from the expedition, a model of the Discovery, rations, and the South Polar Times. The photographs and artwork constituted a visual record of Antarctic conditions and documented gruelling conditions, bringing home "the scale, magic, and danger of Antarctica... with a compelling immediacy" (Merwe & Michell, p. 66).

The show proved extraordinarily popular, with "Bruton Street and New Bond Street lined with motorcars and carriages" (Huxley, p. 141). "Persons of rank and fashion were marshalled into a long queue by a policeman. Society folk were not used to queues in those days, and they protested that they had tickets; so, had everyone, the constable replied, and kept them in line" (Huxley, p. 141). It fuelled the public's growing excitement about polar exploration: "an exhibit of Wilson's Antarctic art attracted over ten thousand viewers to London's prestigious Bruton Gallery. Advertisements in the gallery catalogue touted paints and binoculars used by the artist in the Antarctic" (Larson, p. 159).

The Discovery crew received an exuberant homecoming, being hailed for their "British grit", and



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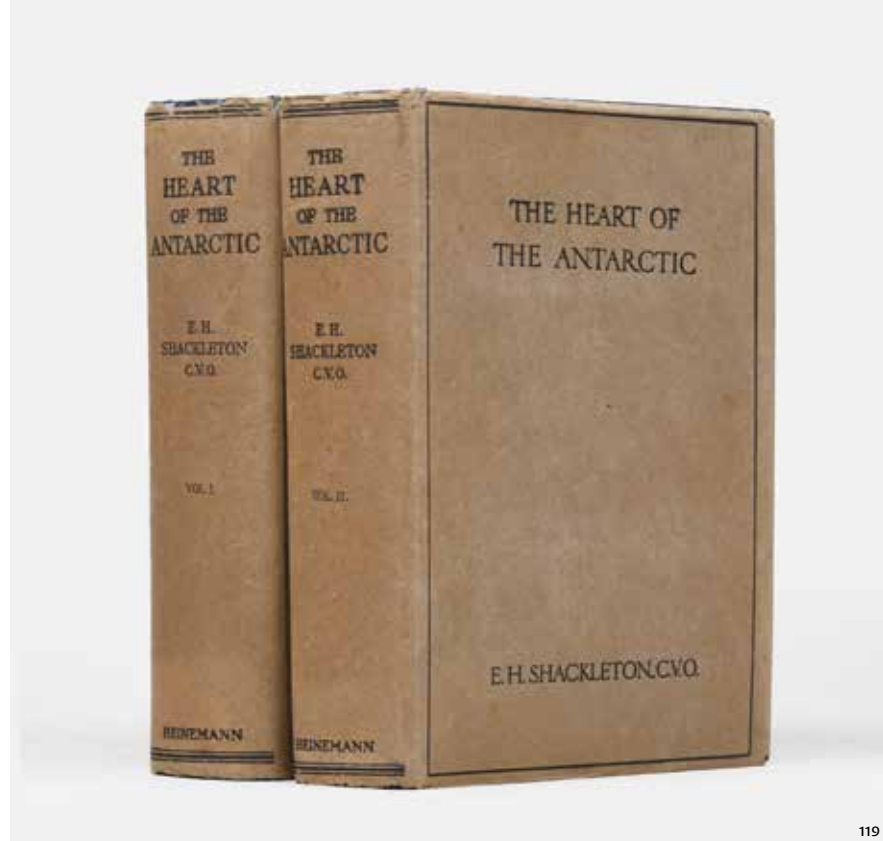
Edward VII awarded each man the Antarctic medal. “Indeed, for many, Scott and his men became the national heroes that the Boer War had failed to supply. The explorers became celebrities. Crowds packed their public appearances” (ibid., p. 158). The leading actress Ellen Terry attended the event. She had been present when the expedition docked in Portsmouth, later writing a postcard to Scott thanking him for letting her see the *Discovery*.

The members of the *Discovery* expedition who have signed include Ernest H. Shackleton (third lieutenant), Edward A. Wilson (assistant surgeon and artist), Charles Royds (first lieutenant), Reginald Skelton (chief engineer and photographer), Ernest E. Joyce (petty officer), Arthur Henry Blissett (steward), Jacob Cross (petty officer), Hartley T. Ferrar (geologist), and Reginald C. Ford (chief steward and stores officer). Curiously, Scott is not among them. This might be a consequence of his resolve “to keep as quiet as possible” after the expedition (Huxley, p. 158). Three Shackleton family members attended: Ernest H. Shackleton’s sisters Gladys and Helen, besides Eileen Shackleton of Bushey. Other noted polar explorers feature among the visitors, such as Robert Rudmose-Brown of the Scottish National Antarctic Expedition Scotia (1902–4), alongside its honorary secretary, James G. Ferrier. Another notable voyager is Charles Ede, the assistant surgeon on HMS *Assistance* on the British Franklin Search Expedition (1850–1), and a “Mrs. Reynolds” the great-niece of Franklin.

The visitor’s book serves as a record of an early 20th-century red carpet event and contains approximately 1,000 signatures, including the writer Walter Jerrold, alongside the artists Felix Moscheles and Marietta Pallis. Robert Baden-Powell, the founder of the Boy Scout movement also attended. Princess Beatrice and Maria Amelia, Queen of Portugal likewise attended. Successive pages record visitors from Lancashire, Yorkshire, and Scotland. Moreover, there are numerous admirals, and military men, together with a collector of Egyptian art.

Two further sections in the book relate to miscellaneous exhibitions held in later years.

Folio (283 × 245 mm). Contemporary dark red skiver by Jas. Truscott & Sons of London, flat spine gilt-lettered direct, spine and covers decorated in gilt, front cover lettered “Bruton Galleries/Visitor’s Book”, marbled endpapers, all edges gilt; 115 lined pages signed bearing approximately 2,000 names and addresses, all recto (of which, 57 lined pages with approximately 1,000 signatures pertaining to the *Discovery* expedition). Extremities with slight wear from handling, some stripping of leather, minor toning, general



119

finger soiling. A very good copy. ♣ Elspeth Huxley, *Scott*, 1990; Max Jones, *The Last Great Quest*, 2004; Edward J. Larson, *An Empire of Ice*, 2011; Pieter van der Merwe and Jeremy Michell, eds, *South: The Race to the Pole*, 2018.

£12,500 [166196]

119

POLAR – SHACKLETON, Ernest H. *The Heart of the Antarctic*. London: William Heinemann, 1909

WITH THE ELUSIVE DUST JACKETS

First trade edition, with the scarce dust jackets remarkably well-preserved. Shackleton’s account of the British Antarctic Expedition of 1907–9 (*Nimrod*) was reviewed on publication by the *Manchester Guardian* as “the best book of polar travel which has ever been written”.

The sledge expedition to the south magnetic pole “was one of the three foremost achievements of this expedition. The other two achievements were, first, the ascent and survey of Mount Erebus (12,448

feet), the active volcano on Ross Island and, second, the southern sledge journey, which reached within 100 miles of the south pole” (ODNB).

In September 1908 David, MacKay, and Mawson set out for the magnetic pole. The group was weighed down by two sledges carrying heavy equipment and provisions that were man-hauled in relay. Both David and Mawson fell into a crevasse on the journey out and only narrowly escaped death. They reached the magnetic pole in January 1909, calculating their position as 72° 25’S / 155°16’E. David, Mawson, Marshall, Mackay, Adams, and Brocklehurst made a gruelling ascent of Mount Erebus, Antarctica’s second highest volcano, in March 1908. The group was inadequately provisioned and equipped but nevertheless successfully made it to the rim of the crater, from where Mawson measured the depth and Marshall determined the altitude. The excursion had been badly organized and resulted in damaged equipment “but it boosted the morale [and] taught some valuable lessons” (Howgego).

In October 1908, Shackleton, Adams, Marshall, and Wild set out on their trek to the pole with four

pony-drawn sledges. They passed Scott’s farthest south in November, which was celebrated with two tablespoons of Curaçao for each member. Weather conditions quickly worsened and in January 1909, to Shackleton’s great dismay, the party had to return. They had reached 88° 23’S, 162 East, a new record and only 100 miles from the south pole. During the return journey, the men became emaciated from lack of food and Marshall had grown very ill with dysentery. Shackleton and Wild left Marshall and Adams and set out to Hut Point for help. They returned a week later, and in early March all of the expedition members were back on the *Nimrod* for the return voyage to England. It is remarkable that all the members of the party survived the ordeal, their survival attributed to Shackleton’s exceptional leadership qualities. The British Antarctic Expedition undoubtedly established Shackleton as “a bona-fide English hero” (*Books on Ice*).

Sir Raymond Priestley (1886–1974), a British Geologist and Antarctic explorer who accompanied Shackleton on the 1907–1913 Antarctic expeditions, said, “For scientific leadership, give me Scott; for swift and efficient travel, Amundsen; but when you are in a hopeless situation, when there seems to be no way out, get on your knees and pray for Shackleton”.

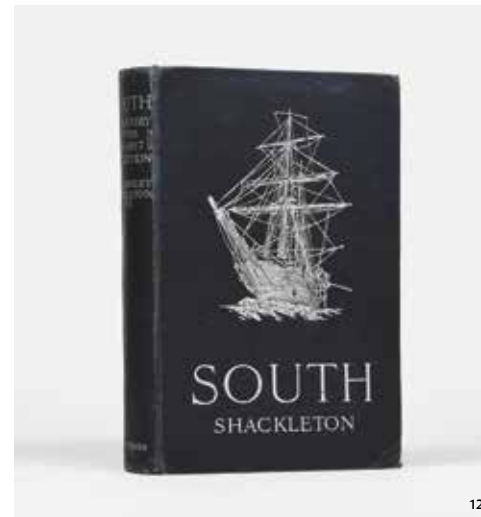
2 volumes, large octavo. Original blue cloth, gilt lettered spines, front covers lettered and with large pictorial block in silver, top edges gilt, others untrimmed. With dust jackets (possibly supplied). With photogravure frontispiece in each volume, 12 colour plates and over 200 plates, folding plate and 3 folding maps in end-pocket of vol. II, illustrations and diagrams in the text; errata slip tipped into vol. II. Bindings slightly scuffed, corners and spine ends lightly frayed, spine and boards of vol. I cockled (front inner hinge starting but firm), endpapers toned, scattered foxing; jackets without prices as issued, jacket of vol. I with tissue repair to verso, minor chips and tears to extremities. A very good copy in near-fine jackets. ♣ Rosove 305.B1. *Books on Ice* 7.4; Howgego IV, S20; Taurus 58. *The Manchester Guardian*, 17 November 1909.

£9,250 [161733]

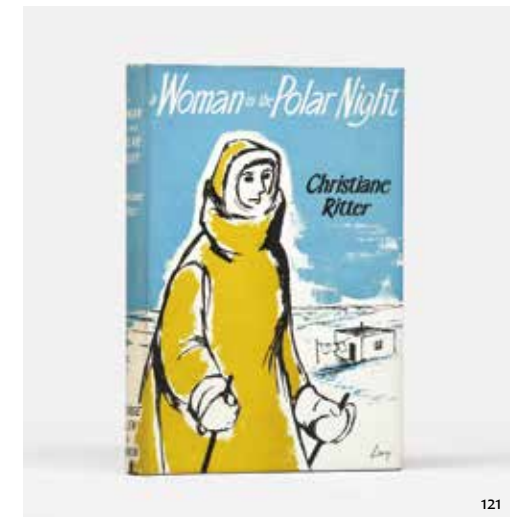
120

POLAR – SHACKLETON, Ernest H. *South*. London: William Heinemann, 1919

First edition. “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*).



120



121

folding map. Contemporary signature of one “Robertson” on front pastedown, blind stamp of Japanese chrysanthemum on rear pastedown. A little rubbed with some marks to cloth, silver blocking remains bright, spine slightly creased, corners bumped, toned throughout as usual, map sometime reinserted without stub, also with neat archival tape repairs to verso: a very good copy of a fragile publication. ♣ *Books on Ice* 7.8; Conrad, p. 224; Spence 1107; Taurus 105.

£3,000 [84611]

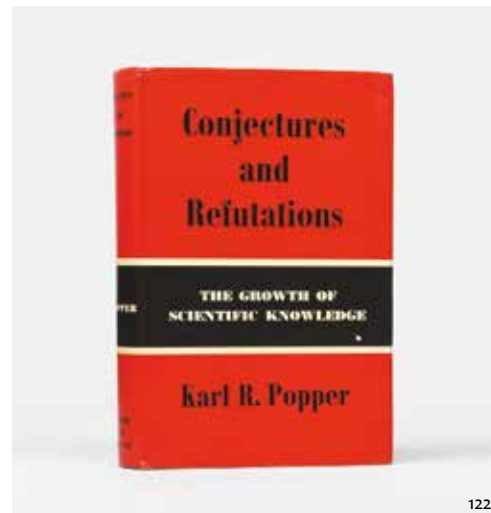
121

POLAR – RITTER, Christiane. *A Woman in the Polar Night*. Translated by Jane Degras. London: George Allen & Unwin Ltd, 1954

First edition in English, uncommon in the jacket. In 1934 Ritter, an Austrian artist, travelled to the remote island of Spitsbergen to accompany her husband over the Arctic winter. Ritter’s account was first published in the original German in 1938, and has been in print ever since. This English translation was reissued in 2019, sparking a resurgence of interest in her life and work.

Octavo. Original blue cloth, spine lettered in silver, top edge light blue. With illustrated dust jacket. Frontispiece, 3 photographic plates, and numerous line drawings by Ritter in the text. Negligible creases to spine ends, boards just springing, cloth bright, spot of foxing to edges, offsetting from tape on free endpapers, a very good copy indeed in near-fine jacket.

£625 [152231]



122

122
POPPER, Karl R. Conjectures and Refutations. The Growth of Scientific Knowledge. London: Routledge and Kegan Paul, 1963

First edition of one of the philosopher's most wide-ranging and popular works, gathering together his articles and lectures to chart the growth of scientific understanding and its influence on history. "The essays and lectures of which this book is composed are variations upon one very simple theme – the thesis that we can learn from our mistakes" (preface).

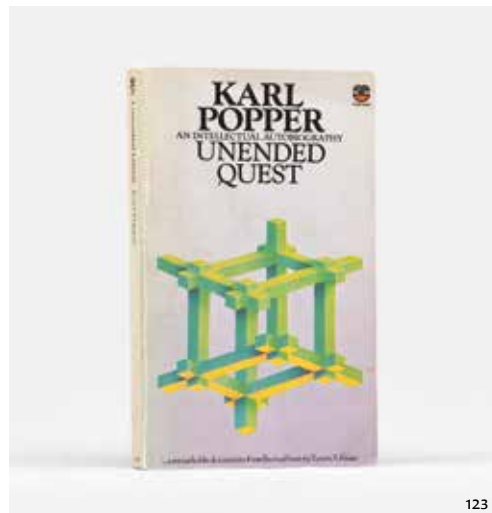
Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Several diagrams within text. Spine ends and corners bumped, cloth and contents clean; jacket extremities creased, not price-clipped: a near-fine copy in near-fine jacket.

£975 [164838]

123
POPPER, Karl R. Unended Quest. An Intellectual Autobiography. London: Fontana, 1976

PRESENTATION COPY TO THE PHILOSOPHER WHO SUGGESTED THE TITLE

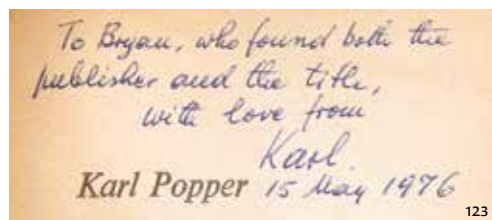
First separate edition, presentation copy, inscribed by the author on the title page, "To Bryan, who found



123

both the publisher and the title, with love from Karl. 15 May 1976".

The recipient was Popper's fellow philosopher Bryan Magee (1930–2019), a close friend of many years. Magee did much to popularize philosophy among the British public, including elucidating Popper's ideas, and wrote a book on Popper and his philosophy (Popper, 1973). Popper's autobiography was first published in hardback in 1974 in the *Library of Living Philosophers Series*, as part of the two-volume *The Philosophy of Karl Popper*. Popper revised the text for this edition, marking its first separate appearance, the first under this title, and the first in paperback. As suggested by the inscription, Magee played an important role in securing this publication – Fontana had published Magee's biography of Popper, which they reissued in 1976 – and it was Magee who suggested the title of "Unended Quest". Magee later noted that the title has an "all-embracing and metaphysical sense" and that he would have used it for his own memoirs if Popper had not chosen it (Magee, p. 435).



123



124

In the acknowledgements of the book Popper records that he was "deeply grateful" to Magee for his "patience in reading and improving my manuscript" (p. 5). Popper also credits Magee in the chapter on music, despite the fact that on the subject "he and I are as completely at loggerheads as two people can possibly be . . . our disagreement has not prevented him from helping me immensely, not only with the rest of this autobiographical sketch but also with these two sections that contain views on which we have seriously disagreed for many years" (pp. 205–6).

Octavo. Original wrappers. Housed in custom green cloth solander box. Neatly recased, title leaf and various others loosening a little, contents toned. A good copy. ♪ Bryan Magee, *Confessions of a Philosopher*, 1997.

£3,500 [159664]

124
PORTER, Eliot. Portfolio One. The Seasons. San Francisco: Sierra Club, 1963

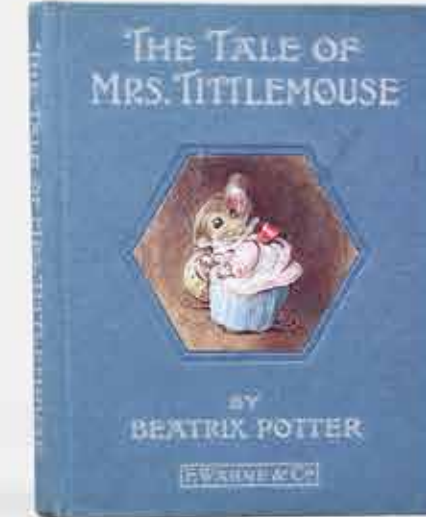
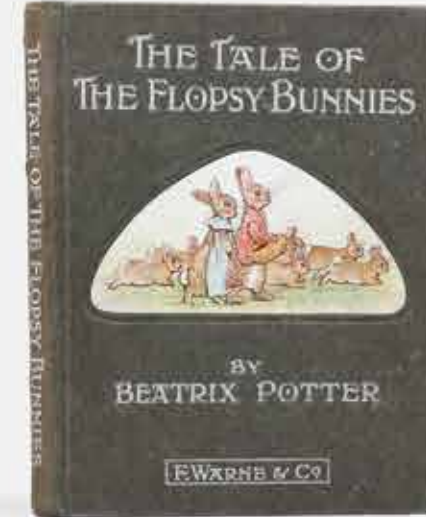
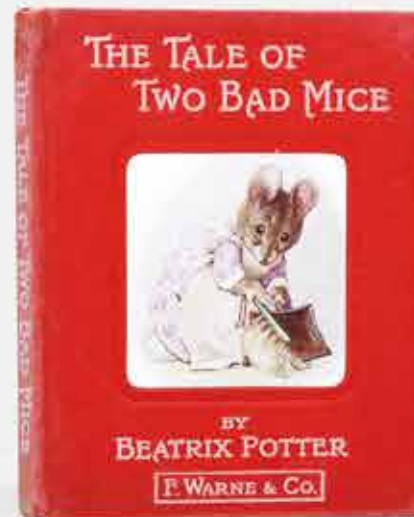
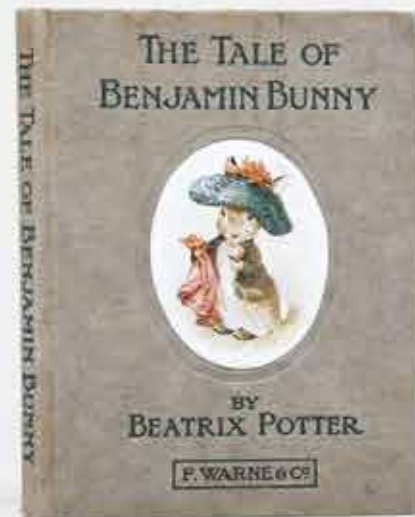
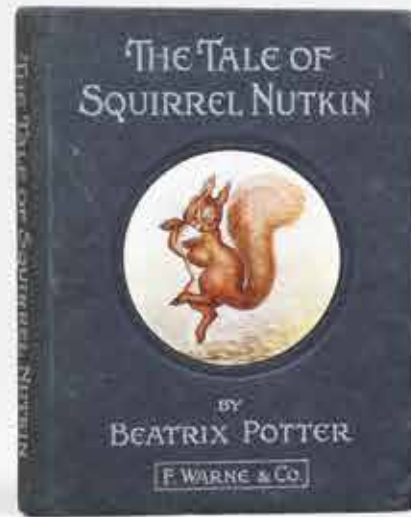
A BEAUTIFUL SET OF NATURE PHOTOGRAPHS USING THE DYE-TRANSFER PROCESS

First edition of this fine suite of colour nature photographs. Having pursued colour photography since the 1930s, Porter found his first real success with the Sierra Club, who published his Thoreau-inspired photoessay, *In Wildness is the Preservation of the World*, in 1962. Porter served as director of the Sierra Club, an early leader in the American conservationist movement, from 1965 to 1971.

"As its name implies, the dye transfer process literally involves transferring dyes (cyan, magenta, and yellow) in succession and in careful registration onto a sheet of gelatin-coated paper. Porter remained committed to the dye-transfer process, both before and after the invention of simpler and more commonly used color papers, because it delivered richly colored prints and allowed him to control the exact hues and contrast of each final print" (Eliot Porter Collection Guide, Amon Carter Museum of American Art website).

Folio. 12 original dye-transfer prints, dry-mounted as issued. With two copies of the title and limitation page (as usual). Housed in a linen portfolio with ties, gilt titles to front panel. A fine copy.

£12,000 [120669]



126, 127, 128, 129, 130

125

PORTUGUESE TRADE WITH CHINA.

Condiçoens com que se estabelece, por permissam de S. Magestade, o fundo. Lisbon: Na Officina de Antonio Rodrigues Galhardo, Impressor da Real Meza Censoria, 1770



125

A SCARCE AND REVEALING PORTUGUESE COMMERCIAL DOCUMENT

First edition of this seemingly unrecorded Portuguese prospectus for a new maritime shipping concern operating between Lisbon, Brazil, and China, issued amidst growing European challenges to Portugal's commercial position and one year before the Qing empire significantly loosened restrictions on overseas traders in Canton.

The document describes in 27 clauses the terms and operations of a new Portuguese company recently granted (by King Joseph I of Portugal) sea trade rights for 1771 between Rio de Janeiro, Macao, and Canton. It records that the company's ship will sail from Lisbon to Macao via Rio, as well as the names of its two founders (Joaquim Antonio Alberto and Florencio Teixeira de Azevedo) and the capital to be raised by stock issues. It appeals for new investors, specifies a docking period in Brazil for trading and outlines the freight rates for Macao's residents wishing to ship items back to Portugal.

In 1771, the Qing empire finally disbanded Canton's restrictive Cohong system, making the Chinese market more directly accessible to foreign traders. In the same year, the East India Company was permitted to begin operations in the city, mounting a significant challenge to Portugal's trade routes. Canton offered Portugal a route to profits which

could more than make up for Macao's steady decline as a commercial centre during the 18th century.

Folio pamphlet (311 × 220 mm), pp. 11. 19th-century string stab stitching, edges uncut. Elaborate woodcut vignette of Portuguese royal coat of arms on title page. Title page dated "8 de Nov de 1770" in a neat contemporary hand, additional contemporary annotation – "justo" – on p. 4. Pages bright with a little toning at margins, small stabbed perforation at gutter throughout, affecting one letter on p. 4. A near-fine copy.

£3,250 [154306]

126

POTTER, Beatrix. The Tale of Squirrel Nutkin. London: Frederick Warne & Co., 1903

HER FIRST BOOK WITH PICTORIAL ENDPAPERS

First edition, with the title page dated 1903 and without the statement "Author of the Tale of Peter Rabbit". The story originated in 1897 with a picture letter to Noel Moore and was rewritten in 1901 for Norah Moore.

It is the first Potter book to feature pictorial endpapers, which she was initially inclined against: "I always think that an endpaper ought to be something to rest the eye between the cover and the contents of the book; like a plain mount for a framed drawing. At that same time (having let off my objections) – I

dare say it will come out all right" (quoted in Taylor, p. 103).

Sextodecimo. Original grey boards, spine and front cover lettered in white, colour pictorial front-cover label and endpapers. Frontispiece and 26 colour plates by the author, black vignette on title page. Gift inscription on front pastedown dated September 1903, one month after publication. Spine faded, superficial wear to front joint, occasional spots of soiling to contents. A very good copy indeed. ♣ Linder, p. 423; Quinby 5. Judy Taylor, *Beatrix Potter, 1866–1943: The Artist and Her World*, 1987.

£1,650 [160499]

127

POTTER, Beatrix. The Tale of Benjamin Bunny. London: Frederick Warne & Co., 1904

First edition, with "muffatees" ("muffetees" in the second impression onward) and "we" in Roman type (italics in the second impression onward) on page 15. The regular trade binding of the first impression was either grey or tan paper boards, with no priority between them.

Sextodecimo. Original grey boards, spine and front covers lettered in green, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. An attractive copy. Some very minor marks to front cover, slight creasing to first few leaves, separation at gutter

after half-title: a very good copy. ♣ Leslie Linder, *A History of the Writings of Beatrix Potter*, 1987, p. 424.

£1,875 [164790]

128

POTTER, Beatrix. The Tale of Two Bad Mice. London: Frederick Warne & Co., 1904

"ONCE UPON A TIME THERE WAS A VERY BEAUTIFUL DOLL'S-HOUSE . . ."

First edition. As noted by Leslie Linder, it was "during the preparation of *The Tale of Two Bad Mice* that Beatrix Potter and Norman Warne came to know each other well. They co-operated in a way that had not been possible during the writing of earlier books".

Sextodecimo. Original red boards, spine and front covers lettered in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Near-contemporary ownership inscription to half-title. A crisp copy. Spine a little sunned, some minor restoration to head of spine: a very good copy. ♣ Leslie Linder, p. 154 & p. 424.

£1,750 [164783]

129

POTTER, Beatrix. The Tale of the Flopsy Bunnies. London: Frederick Warne and Co., 1909

First edition, first or second impression, both dated 1909 and indistinguishable. This was the sequel to *The Tale of Peter Rabbit* and *The Tale of Benjamin Bunny*.

The background settings of the story are based on the garden of Potter's uncle and aunt at Gwaynyog. Potter was staying there in March 1909, while working on the illustrations for this book.

This copy has the notice-board illustration on p. 14, dropped from the third impression onwards due to the difficulty its text posed to foreign translators: "Peter Rabbit & Mother – Florists – Gardens neatly razed. Borders devastated by the night or year". The trade binding was in brown and green paper-covered boards, without priority.

Sextodecimo. Original brown boards, spine and front cover lettered in white, colour-illustrated front cover label and endpapers. Frontispiece, 26 colour plates, and black vignette on title page, all by the author. Old ink stamp of London booksellers Stanesby & Co. on rear pastedown. Spine slightly toned, light rubbing to extremities, touch of wear to one corner, edges foxed, occasional faint fingersoiling to contents, else clean. A very good copy. ♣ Linder, p. 428; Quinby 16.

£925 [166833]

130

POTTER, Beatrix. The Tale of Mrs. Tittlemouse. London: Frederick Warne & Co., 1910

First edition. As noted by Leslie Linder, "when the bound copies of *The Tale of Mrs. Tittlemouse* arrived, Beatrix Potter expressed her delight with them . . . 'I think it should prove popular with little girls.'"

Sextodecimo. Original blue boards, spine and front covers lettered in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Near-contemporary ownership inscription to front free endpaper. A sharp copy. Spine very slightly skewed, foot of spine very slightly bumped, very minor closed tear to half-title: a near-fine copy. ♣ Linder, p. 207 & p. 429.

£1,000 [164784]

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

THE ENGLISH PROUST

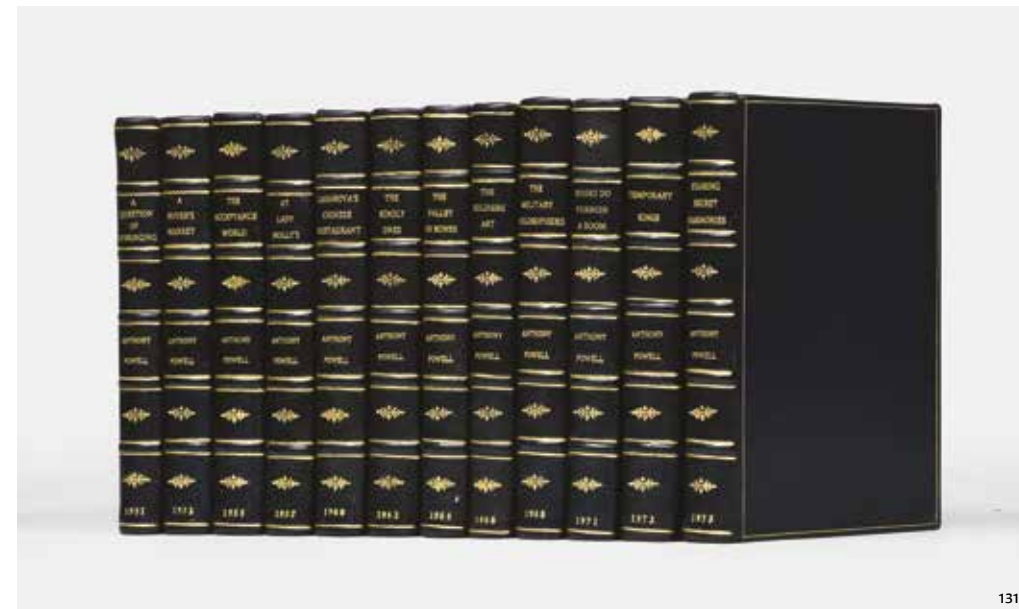
First editions of the complete set of the author's celebrated novel sequence, likened by Evelyn Waugh to "a continuous frieze in high relief, deep cut and detailed" (p. 548).

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

12 volumes, octavo. Attractively bound in recent dark blue morocco, spine lettered and decorated in gilt, covers ruled in gilt, marbled endpapers, edges gilt. The occasional minor blemish, an excellent set. ♣ Evelyn Waugh, *The Essays, Articles and Reviews*, 1983.

£4,500

[154056]



131



132

132

PULLMAN, Philip. *Galatea.* London: Victor Gollancz, 1978

A SMART COPY, SIGNED

First UK edition, first impression, signed by the author. *Galatea*, a fantasy for adults, is Pullman's

second novel. After this work he moved his attention to writing for a younger audience, with his first children's book, *Count Karlstein*, published in 1982. Pullman began writing his famed "His Dark Materials" series in 1993.

Octavo. Original dark green boards, spine lettered in gilt. With dust jacket. Negligible rubbing to board edges, a near-fine copy, in the very good jacket, not price-clipped, spine faded to yellow.

£1,250

[154865]

133

RACKHAM, Arthur (illus.); IRVING, Washington. *Rip Van Winkle.* London: William Heinemann, 1905

"STILL HELD DEAR BY MANY FOLK WHOSE GOOD OPINION IS WELL WORTH HAVING"

Signed limited edition, number 48 of 250 copies signed by the artist. This was the first book wholly illustrated by Rackham to be issued in a limited edition format and it immediately established him as the leading illustrator of lavishly produced gift books in the Edwardian era.

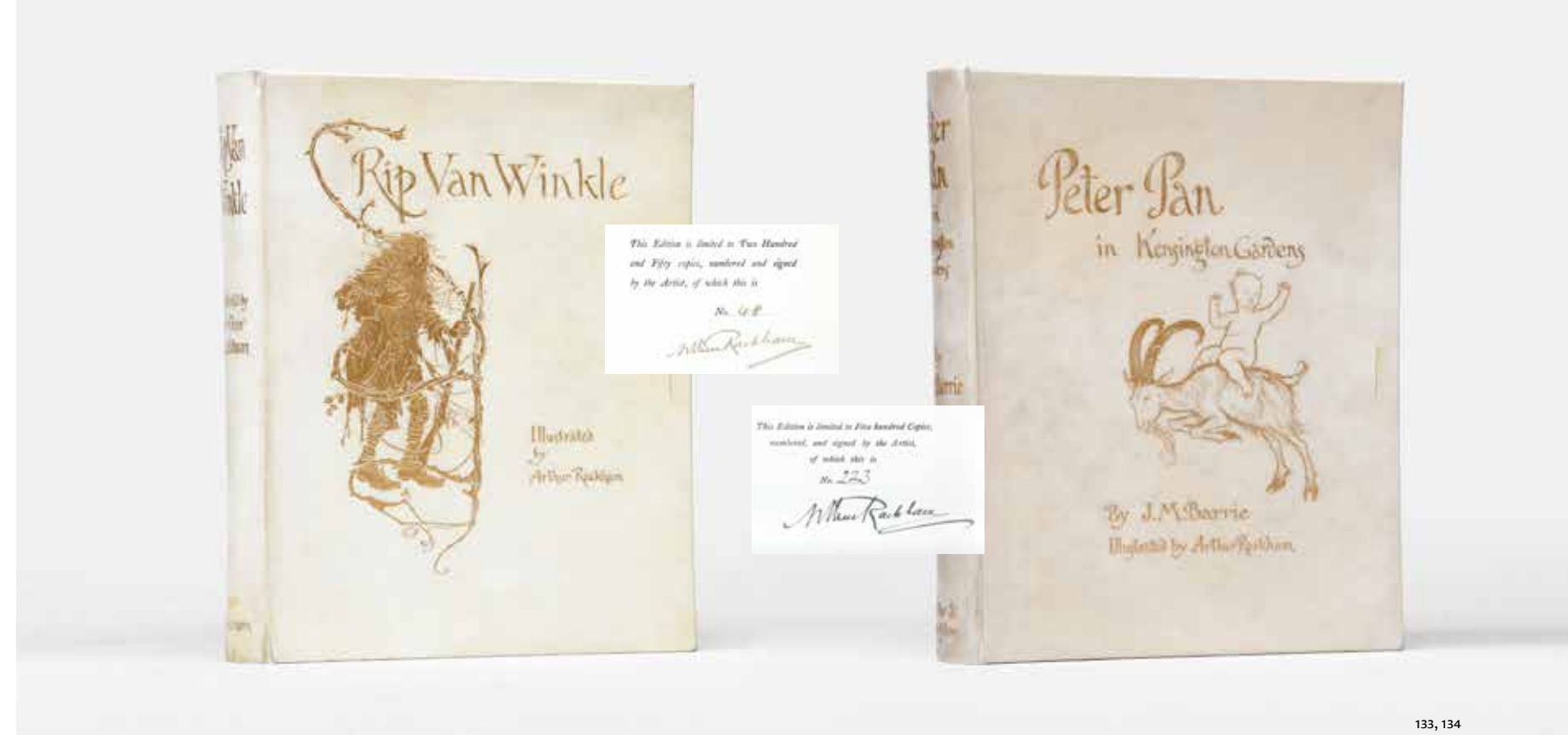
In March 1905, Rackham's original watercolours were exhibited and sold at the Leicester Galleries which led to the deluxe edition being fully subscribed before the exhibition had closed.

This copy includes a receipt from Bickers & Son, Ltd, Booksellers, Bookbinders and Publishers, of Charles Street, Haymarket, London, dated 9 November 1927. The purchaser was a C. P. MacArthur Jr., Esq., although the account was care of Dr Shearer of the Grosvenor Library in Buffalo, New York. Augustus Hunt Shearer (1878–1941) was also especially active in the Bibliographical Society of America, serving on the Council of the Society for many years.

Quarto. Original vellum, lettering to spine in gilt, lettering and pictorial decoration to front cover in gilt, top edge gilt. Colour frontispiece and 50 colour plates mounted on brown paper with captioned tissue guards, black and white illustrations in the text, all by Rackham. A bright copy. Some minor marks at foot of spine, occasional dust soiling, lacking silk ties: a near-fine copy. ♣ Latimore & Haskell, p. 26; Riall, pp. 69–70.

£5,500

[167847]



133, 134

134

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

THE FIRST BOOK EVER PUBLISHED WITH "PETER PAN" IN THE TITLE

Signed limited edition, number 223 of 500 copies signed by the artist, of this acknowledged classic of the Golden Age of book illustration. It is also the first time Peter Pan had appeared in the title of a book.

The story of Peter Pan had its genesis in Barrie's 1902 novel *The Little White Bird*, in which the central chapters tell of a child "who escaped from being a human when he was seven days old . . . and flew back to Kensington Gardens". Barrie developed this story into a play (first performed in 1904, but not published until 1928), the present book, and finally the novel *Peter and Wendy* (1911).

Peter Pan in Kensington Gardens, the most popular Christmas gift book for 1906, was the second of

Rackham's books to be published in both a trade edition and in this luxurious deluxe format. "Its publication and quality was a sure sign that Rackham had arrived, and was now to remain as one of the leading illustrators in a wide field of book titles" (Gettings, p. 112).

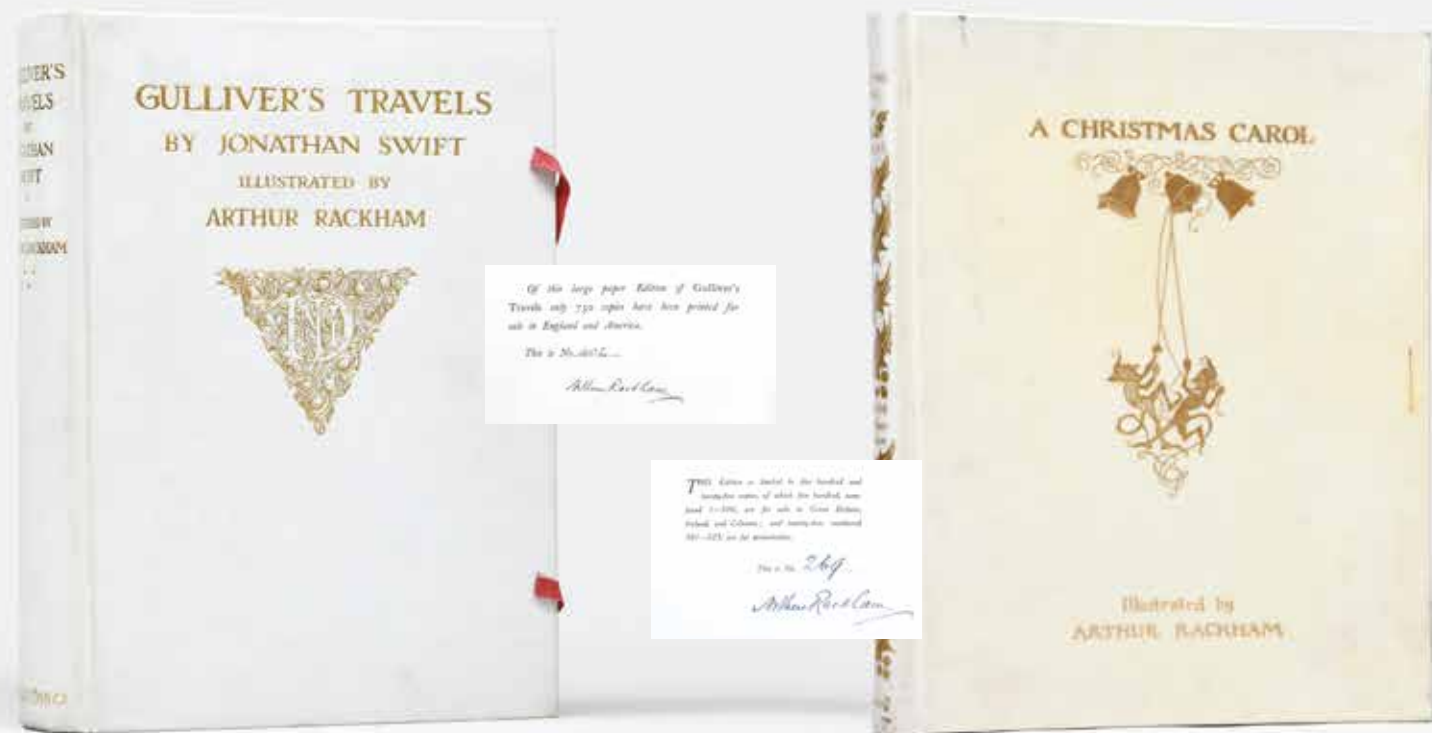
Quarto. Original vellum, spine and front cover lettered in gilt, front cover with gilt illustration after the vignette title page, brown endpapers, front free endpaper with map of Kensington Gardens, top edge gilt, others uncut. Original yellow silk ties detached with one loosely inserted. Colour frontispiece and 49 colour plates tipped to brown art paper with captioned tissue guards. Bookplate of art and illustrated book collector T. Hugh Cobb of the Walpole Society (collection sold at Sotheby's on 31 January 1956). Vellum slightly soiled and bowed, foxing to edges of white leaves, contents unaffected and clean. A near-fine copy. ♣ Latimore & Haskell, p. 27; Riall, p. 74. Fred Gettings, *Arthur Rackham*, 1975.

£7,500

[165042]



134



135, 136



135

135
RACKHAM, Arthur (illus.); SWIFT, Jonathan. Gulliver's Travels into Several Remote Nations of the World. London: J. M. Dent & Co.; New York, E. P. Dutton & Co., 1909

WITH AN ORIGINAL INK DRAWING BY THE ARTIST

Signed limited edition, number 402 of 750 copies signed by the artist, this copy with an original ink drawing on the half-title, signed and dated "Arthur Rackham 7 May, 1931". The drawing measures approximately 150 × 85 mm and shows Gulliver in Lilliput with two Lilliputians mounted on horses at his feet.

Rackham first illustrated Swift's satire in 1900 (published with a colour frontispiece and 11 black and white drawings). Rackham reworked the drawings for a new edition in 1909, adding colour. The signed limited edition included an additional colour plate,



136

"The Lilliputian tailors measure Gulliver for a new suit of clothes", not included in the trade edition.

The signed limited edition was published by Dent in the UK and Dutton in the US. This copy carries the Dutton imprint on the spine although the Dent device is present on the front cover. Copies of the American binding with an original ink drawing are rare.

Quarto. Original white cloth, lettering on spine and front cover in gilt, publisher's device on front cover in gilt, others untrimmed, top edge gilt, illustrated endpapers in gilt, original dark red ties. Housed in a custom folding black cloth box with paper spine. Colour frontispiece and 12 colour plates mounted on white paper, with tissue guards, black and white illustrations in the text, all by Arthur Rackham. Ownership signature to front pastedown. Some very light finger-soiling to binding but remarkably bright, some minor foxing and light browning, minor damp-staining to lower edge; a near-fine copy. ♣ Latimore & Haskell, pp. 32–3; Riall, p. 91.

£5,500 [151977]

136
RACKHAM, Arthur (illus.); DICKENS, Charles. A Christmas Carol. London: William Heinemann; Philadelphia: J. B. Lippincott Co., 1915

"MARLEY WAS DEAD, TO BEGIN WITH"

Signed limited edition, number 269 of 525 copies signed by the illustrator. James Hamilton notes that Heinemann commissioned the "obvious, popular and consumable story, A Christmas Carol, to be the Rackham book for Christmas 1915. This was the first Dickens story Rackham had attempted" (p. 108).

Quarto. Original vellum, spine and front cover lettered and with designs in gilt, pictorial endpapers, top edge gilt, others untrimmed. Colour frontispiece and 11 colour plates tipped in on thick brown paper, with captioned tissue guards, black and white illustrations in the text, all by Rackham. Covers slightly bowed and with some minor soiling, lacking silk ribbon ties, some light foxing and browning to endpapers: a very good copy. ♣ Latimore & Haskell, pp. 44–5; Riall, pp. 124–5. Hamilton, Arthur Rackham, 1990.

£4,000 [167429]



137

137
REINHARDT, Ad. F. Two handmade gift cards to Jack. New York: [c.1935]

ORIGINAL ARTWORK FROM THE STUDENT DAYS OF A PROMINENT ABSTRACT EXPRESSIONIST

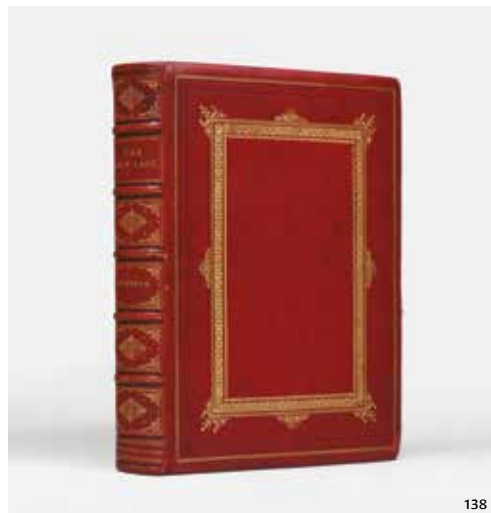
Adolph Dietrich Friedrich Reinhardt (1913–1967) was a painter active in New York, and a prominent abstract expressionist from the 1940s until his death. He was a member of the American Abstract Artists and The Club, and is considered a significant part of the movement, centred on the Betty Parsons Gallery, that became known as Abstract Expressionism. He also produced a number of left-leaning political cartoons and caricatures under varied pseudonyms for a number of newspapers and magazines.

These original pieces from his student days evidence his learning from prominent American woodcut artists of the day, such as Lynd Ward and Rockwell Kent. As a student at Columbia University

from 1931–5, Reinhardt worked for the student magazine *Jester*, supplying illustrations and cover designs and becoming its editor-in-chief from 1934. Of these two pieces, the smaller is signed lower right by Reinhardt and dated '35; when printed in *Jester* magazine, this was given the title "Hah ya, Butch". The original drawing has been reappropriated as a gift card with the words "To Jack From AD", two stars and the word "Jester". The larger of the two is inscribed with birthday messages to the same Jack. These original artworks were very likely gifts for Jack Fox, who served as secretary of *Jester* in 1935.

2 pieces. Smaller piece: black and white acrylic on Bainbridge Illustration Board. Sheet size: 25.1 × 13.3 cm. Framed size: 38 × 26.5 cm. Larger piece: acrylic in various tones of grey, silver, and black on board. Sheet size 28.1 × 10.5 cm. Framed size: 43 × 24 cm. Small loss of silver to upper left corner of larger piece, otherwise in excellent condition.

£15,000 [158456]



138

138

ROBERTS, David. *The Holy Land.* London: Cassell, Petter, Galpin & Co., [1878–83]

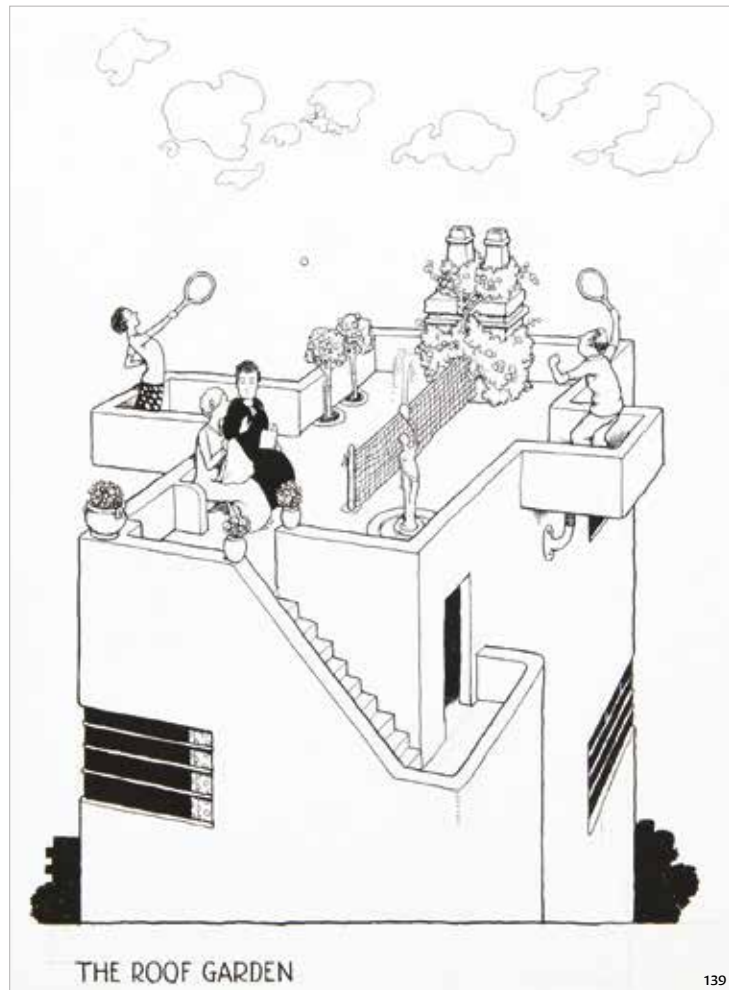
A handsome late Victorian quarto edition of Roberts's *The Holy Land*, in three parts: division I, Jerusalem and Galilee; division II, the Jordan and Bethlehem; division III, Idumea and Petra. Roberts's work "was the apotheosis of the tinted lithograph" (Abbey).

The first quarto edition was issued by Day & Son in 1855–6. David Roberts (1796–1864) enjoyed a wide popularity in his day for his European views, but his outstanding success was certainly *The Holy Land*, and it is on this that the modern appreciation of his work is based.

Quarto (318 × 24 mm). Contemporary red hard-grain morocco, spine with raised bands, gilt in compartments, lettered direct, covers elaborately gilt, marbled endpapers, gilt edges. With 120 tinted lithographed plates, mostly with tissue guards, from drawings by David Roberts. Ownership signature on front flyleaf of one William Wilmot Withall (1863–1940). A touch of rubbing, front cover with small indentation and minor nick to fore-edge, opaque tape the length of the gutter of half-title with show through on preceding leaf and short tear at foot, scattered foxing, minor offsetting from tissue guards. A very good copy in bright morocco. ♣ Abbey, *Travel* 385 (for the 1842–9 edition of the *Holy Land*).

£1,800

[156999]



139

139

ROBINSON, W. Heath. Original artwork for *How to Live in a Flat: "The Roof Garden"*. 1936

ORIGINAL ARTWORK PRESENTING A SOLUTION TO THE CHALLENGES OF LIVING IN A FLAT

One of the cartoonist's famously whimsical cartoons, published within *How to Live in a Flat* in 1936 on page 3. The illustrator's inventive wit provided the English language with a term to describe an implausible, ingenious or over-complicated construction or design.

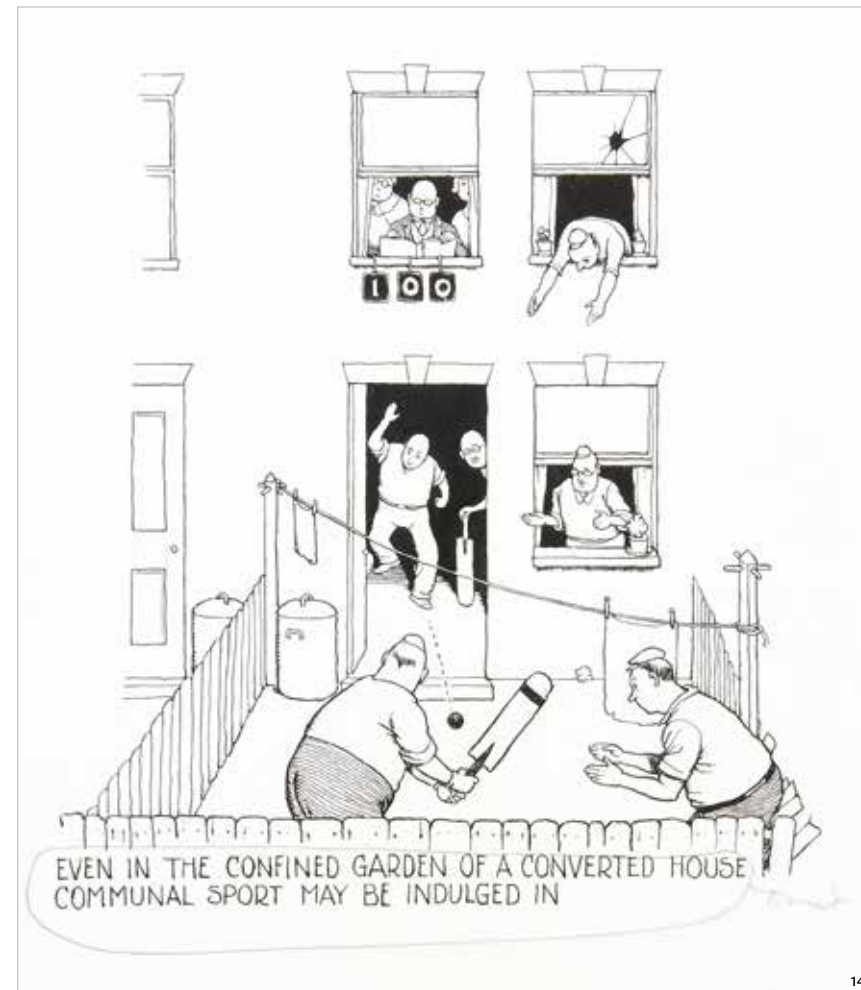
Between 1932 and 1933 Heath Robinson contributed a series of cartoons to *The Sketchmagazine*

which provided solutions to the challenges of living in a contemporary flat and using limited space to full potential. This series was the basis for the volume entitled *How to Live in a Flat*, published by Hutchinson in 1936, with text by K. R. G. Browne (1895–1940). It was the first full-length book collaboration between Browne and Robinson.

Original drawing (268 × 200 mm) on artist's board (380 × 272mm with "Roberson's Fashion Board" printed on reverse), pen and ink drawing, unsigned, titled lower left, mounted, framed, and glazed (framed size: 462 × 350 mm). Pin holes at edges below mount, minor loss to corners below mount; a fine and unfaded drawing.

£2,500

[155001]



140

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ROBINSON, W. Heath. Original artwork for *How to Live in a Flat: "Even in the Confined Garden of a Converted House Communal Sport May Be Indulged In"*. 1936

One of the cartoonist's famously whimsical cartoons, published within *How to Live in a Flat* in 1936 on page 77. The illustrator's inventive wit provided the English language with a term to describe an implausible, ingenious or over-complicated construction or design.

Between 1932 and 1933 Heath Robinson contributed a series of cartoons to *The Sketchmagazine* which provided solutions to the challenges of living

in a contemporary flat and using limited space to full potential. This series was the basis for the volume entitled *How to Live in a Flat*, published by Hutchinson in 1936, with text by K. R. G. Browne (1895–1940). It was the first full-length book collaboration between Browne and Robinson.

Original drawing (220 × 212 mm) on artist's board (380 × 272 mm with "Roberson's Fashion Board" printed on reverse), pen and ink drawing, unsigned, titled lower centre with additional pencil note, mounted, framed, and glazed (framed size: 462 × 350 mm). Pin holes at corners below mount, minor loss to corners below mount, light soiling; a fine and unfaded drawing.

£2,500

[155004]



141

141

ROSSETTI, Dante Gabriel. *Poems. A New Edition.* London: F. S. Ellis, 1881

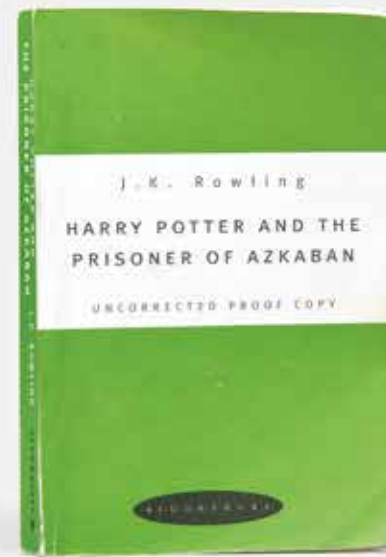
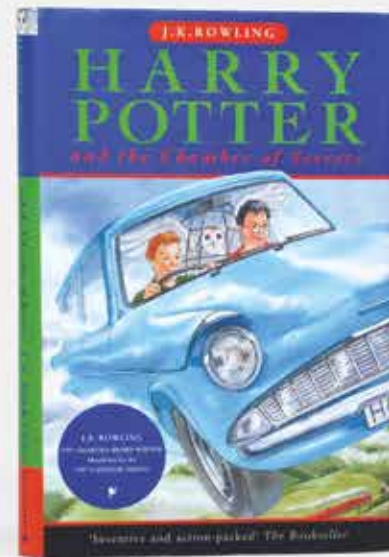
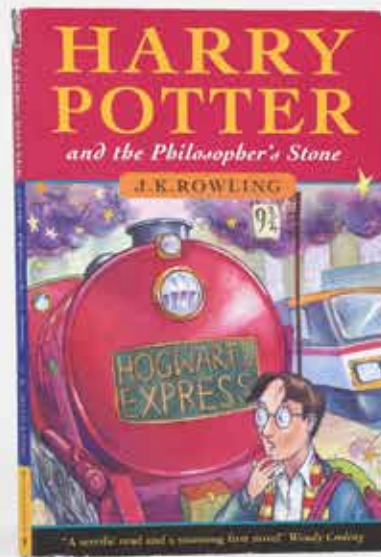
A very attractive copy of Rossetti's poems, one of 31 large paper copies, presented here in an embroidered binding of flowers and leaves, recalling the original cloth cover designed by Rossetti himself.

Rossetti's *Poems* were first published privately in 1869 and commercially in 1870. The events leading up to their publication are notorious: when the poet's wife Elizabeth Siddal died in February 1862, Rossetti placed the original manuscripts of his poems in her coffin, burying them with her in Highgate Cemetery. When he began composing new poems in 1869, he secretly exhumed the manuscripts of his earlier poems from her grave and published them the following year. The collection opens with "The Blessed Damozel", Rossetti's most famous poem, and also includes "Dante at Verona", "A Last Confession", "My Sister's Sleep", and a number of early sonnets.

Octavo (231 × 152 mm). Contemporary embroidered silk, spine lettered with cream and orange threads, covers decorated with multicoloured flowers and gilt spiral weaves, top edge gilt, others untrimmed. A lovely copy, silk lightly worn at extremities, a couple of neat repairs to spine ends, inner hinge cracked but firm, front free endpaper discreetly reattached, contents clean and crisp. ♣ Hayward 283; Tinker 184.

£2,750

[163733]



142, 143, 144

142

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

“THERE WILL BE BOOKS WRITTEN ABOUT HARRY – EVERY CHILD IN OUR WORLD WILL KNOW HIS NAME!”

First edition, first impression, paperback issue of the first Harry Potter book. Both paperback and hardback issues of the first impression were published on 26 June 1997.

This is one of 5,150 copies in wrappers, with all the required points of the first impression: Bloomsbury imprint, 10-down-to-1 number line, the list of equipment on p. 53 with “1 wand” appearing twice in the list, and the misprint “Philospher’s” on the back cover.

Octavo. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green, and black. Housed in a red quarter morocco solander box by the Chelsea Bindery. A crisp copy. Extremities a little rubbed with minor lifting of laminate at two corners, some minor creases to rear wrapper, contents toned as usual: a near-fine copy. ♣ Errington A1(aa); Grolier Children's 100, 100.

£15,000 [165837]

143

ROWLING, J. K. *Harry Potter and the Chamber of Secrets.* London: Bloomsbury, 1998

“IT IS OUR CHOICES, HARRY, THAT SHOW WHAT WE TRULY ARE, FAR MORE THAN OUR ABILITIES”

First edition, first impression, of the second Harry Potter book.

Octavo. Original pictorial boards. With supplied jacket. Spine ends and corners bumped, corners of a few leaves lightly creased, faint mark on outer margin of p. 48, jacket not price-clipped: a very good copy in fine jacket. ♣ Errington A2(a).

£2,500 [159261]

144

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

UNCORRECTED PROOF

Uncorrected proof copy, second state. Two proof copies were issued before the publication of the third book in the Harry Potter series: the first was issued in purple wrappers, and the second, with editorial

work undertaken on the text throughout, in green wrappers.

Bloomsbury only issued proof copies for the first three Harry Potter novels. The publishers have no accurate figures but suggest 200 copies of *Harry Potter and the Philosopher's Stone*, and between 200 and 300 copies of *Harry Potter and the Chamber of Secrets*. The number of proof copies of *Harry Potter and the Prisoner of Azkaban* is especially vague. Errington notes that an unconfirmed figure of 50 copies is accepted for the purple proof (with some records at Bloomsbury suggesting 150 copies), and that 250 copies of the green proofs is accepted (with records at Bloomsbury noting 150 copies).

Octavo. Original green and white wrappers, spine and front wrapper lettered in white and black. Housed in a green cloth flat-back box by the Chelsea Bindery. Front joints slightly rubbed, minor creases to wrappers, minimal staining to pp. 313–16 and rear wrapper; a near-fine copy. ♣ Errington AA4(b).

£15,000 [161236]

145

ROWLING, J. K., as Robert Galbraith. *Career of Evil.* London: Sphere, 2015

SIGNED BY THE AUTHOR

First edition, signed by the author with her pseudonymous signature on the title page. This is the third in the “Cormoran Strike” series of crime novels. This copy includes a press release from the publisher.

Octavo. Original black boards, spine lettered in gilt, purple endpapers. With dust jacket. Jacket not price-clipped; a fine copy in fine jacket. ♣ Errington A20(a).

£1,250 [167727]

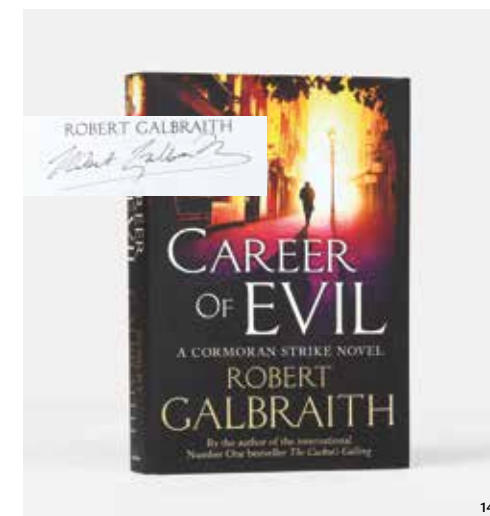
146

ROWLING, J. K. *Fantastic Beasts and Where to Find Them: The Original Screenplay.* New York: Arthur A. Levine Books/Scholastic Inc, 2016

PRE-PUBLICATION COPY, SIGNED BY THE AUTHOR, IN THE ORIGINAL BOX

First edition, signed limited pre-publication issue, signed by the author on an additional page unique to this issue.

This is one of a small, unstated number of copies signed by Rowling. The publisher's holograph sticker authenticating the signature is affixed to the reverse of the front free endpaper. This issue is not recorded by Errington.



145



146

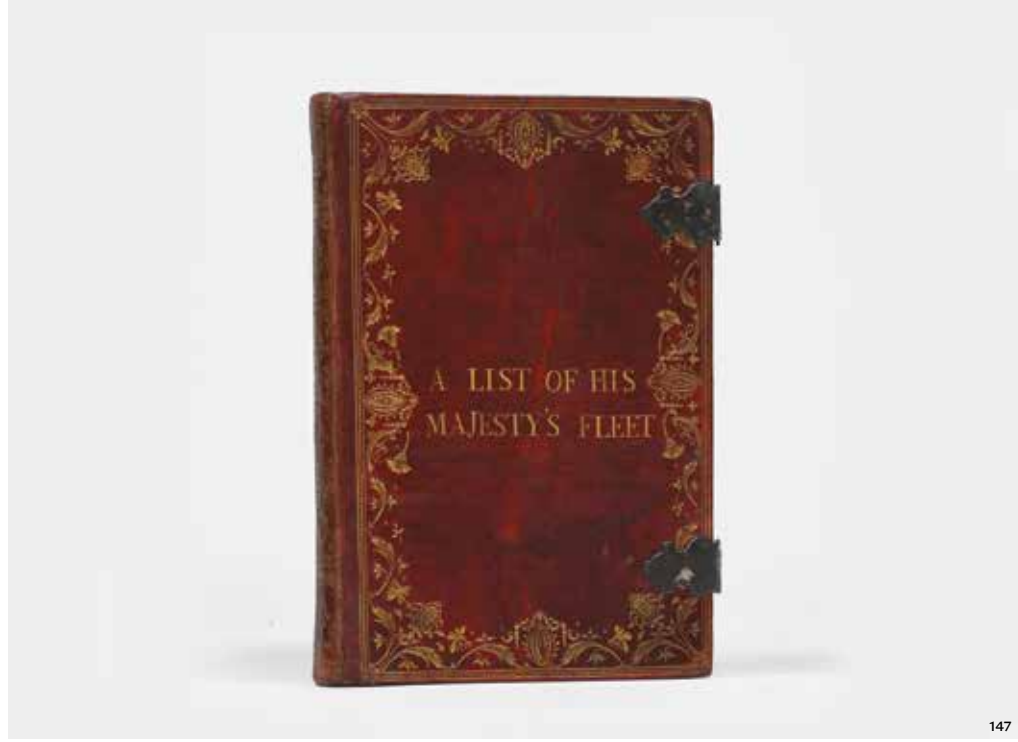
An advanced screening of *Fantastic Beasts* was held at Carnegie Hall in New York on 12 November 2016, with the proceeds benefiting Rowling's children's charity, Lumos. Pre-publication copies of the screenplay were available for a donation to the charity and the event predated the general publication of the book by six days, with the UK and US editions published to coincide with the film's general release on 18 November 2016.

The Carnegie Hall issue had a note bearing Rowling's facsimile signature printed onto the inner lid. The charity would later repurpose remaining copies of the book and copies were subsequently offered to significant donors after the event bearing a note with the facsimile of Georgette Mulheir, CEO of Lumos, laid-down over Rowling's note. Rowling's original note states that this copy “is one of a very limited number I have signed especially for this event”.

This pre-publication copy and box echo the visual richness of the film's graphics and of Rowling's own imagination; designed and illustrated by MinaLima, the design studio behind the eight *Harry Potter* films, the dust jacket decoration and extra-illustrations inside evoke the Art Deco style of 1920s New York, the setting for the film. The design of the protective card case replicates Newt Scamander's magical briefcase in intricate detail, both inside and out.

Octavo. Original blue cloth, lettering to spine in gilt, motif to front cover in gilt, patterned endpapers with gilt stars. With the dust jacket and the decorated card case as issued. Illustrations by MinaLima. Very minor rubbing to joints of card case, dust jacket not price-clipped. A fine copy with like jacket in a fine original box. ♣ Cf Errington A24(aa).

£9,500 [166923]



147

147
ROYAL NAVY. List of Ships in the Royal Navy up to 1st January 1787.

HANDSOME 18TH-CENTURY MANUSCRIPT SHIP LIST

A meticulous tabulation of the Royal Navy's ships in 1786, a comprehensive list classified from 1st Rate down to hulks and including sloops both ship- and brig-rigged, bomb- and fire-ships, schooners, cutters, yachts, hoys, transports, and receiving ships; an informative and attractive document.

In the case of each vessel the tables record the length – of both gun deck and keel – breadth and depth, tonnage, number of guns and crew, date and place of construction, and most often include the designer. The last page provides an abstract showing a total of 454 vessels – 146 ships of the line from 1st to 4th rate – and 308 “under the line”. Though not the most deftly accomplished binding, it has great charm, and superb provenance: from the renowned Nelsonian library of Ron Fiske with his bookplate on the front pastedown and pencilled annotation on the first table beneath the listing for *Victory*, “(the 5th [ship of the name] Nelson’s”.

Octavo (182 × 118 mm). Contemporary red morocco, titled “A List of His Majesty’s Fleet” on the front board, japanned brass clasps, attractive gilt floral panel to both boards, flat spine gilt in compartments, milled roll to board edges and turn-ins, pink and grey Shell pattern marbled endpapers, all edges gilt, Hand-written title page as above, running vertically, 91 page manuscript neatly executed in brown ink with some annotation in red within double-page tables with printed headings, columns hand ruled in red. A little rubbed, front joint neatly repaired, light toning to the text, narrow slip split from the fore-edge of the third leaf and professionally reattached, remains very good indeed.

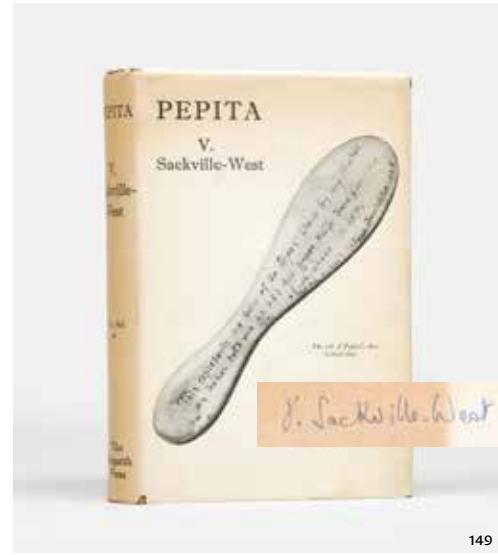
£3,750 [153231]

148
RUSCHA, Ed. *Science is Truth Found Out.* New York: (RED) & Gagosian, 2022

Edition of 500; printed signature attached to a numbered label lower left. In 1986 Ruscha made the original drawing on which the scarf is based, inspired



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by a phrase he saw inscribed in stone above the entrance to the science block of Los Angeles’s storied Hollywood High School.

Printed silk twill scarf. Material size: 130 × 130 cm. Excellent condition.

£2,500 [156902]

149
SACKVILLE-WEST, Vita. *Pepita.* London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1937

“PEPITA, CAN I RE-CREATE YOU? COME TO ME”

First edition, signed by the author on the front free endpaper, of this biography of her mother, Lady Sackville, and grandmother, Josefa de la Oliva, a Romani Spanish dancer who performed under the stage name Pepita.

Octavo. Original brown cloth, spine lettered in gilt. With supplied dust jacket. Frontispiece and 15 plates from photographs. “Droste milk chocolate” card loosely inserted at p. 82. Spine very slightly cocked, gentle rubbing to extremities, toning to free endpapers, occasional faint foxing, plate at p. 30 shaken, a lovely copy in very good condition in an excellent supplied jacket, not-clipped, spine faintly sunned, slight loss to head of rear panel and spine, tiny hole to top of spine. ♪ Cross & Ravenscroft-Hulme A32a; Woolmer 419.

£1,250 [154852]





150

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

A REMARKABLE ASSEMBLAGE OF THE DESIRABLE SIGNED FORMAT

A rare complete set of the hardback signed limited editions of this popular graphic novel, each volume signed by the artist and all but the final three volumes with an ink sketch of the titular character by Sakai. Such complete sets are increasingly difficult to

assemble: five volumes were issued in as few as 300 copies, while the others were mostly printed in runs of around 500 copies.

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

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

34 volumes, octavo. Original cloth and boards in various colours, large pictorial blocks on front covers, colour illustrated endpapers. With dust jackets. Illustrated throughout in the comic-strip format, occasionally in colour. *Mysteries* volume with small remainder mark on bottom edge. A fine set in like jackets.

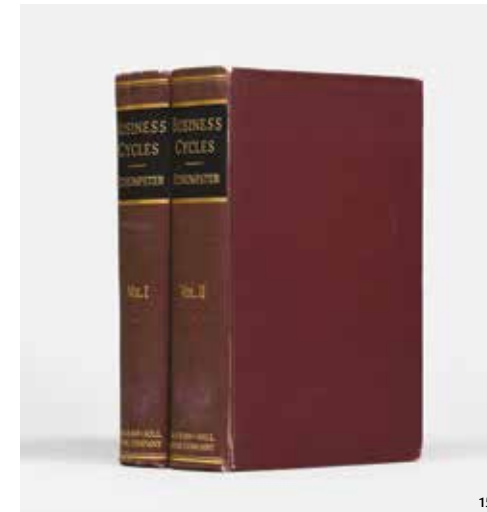
£9,500 [165991]

151

SCHUMPETER, Joseph Alois. *Business Cycles. A Theoretical, Historical, and Statistical Analysis of the Capitalist Process.* New York and London: McGraw-Hill Book Company, Inc., 1939

First edition of one of Schumpeter’s most significant contributions to economic theory, and among the seminal texts of business cycle literature.

As with his earlier works, Schumpeter placed the entrepreneur at the centre of events, which was perhaps



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why it “met with a less-than-enthusiastic reception. The monumental nature of this study, which included extensive theoretical, historical, and statistical work, placed it beyond the full comprehension of most economists. Its length, combined with the rising tide of Keynesian economics, put it beyond the interests of the profession as well. Colleagues, however, could readily comprehend and respect the amount of effort and scholarly seriousness that went into the project” (ANB).

2 volumes, octavo. Original red cloth, spines ruled and lettered in gilt, blindstamp border to covers. With 60 charts in the text. Ex-library of Somerville College, Oxford, with their plates to front pastedowns, marked withdrawn; Blackwell’s bookseller ticket to front pastedowns. Light rubbing at extremities, shadow of removed library shelf number to spines, front joint of vol. I cracked at foot but still firm, residue of removed sticker to front free endpapers, speck of soiling to fore edge of vol. I, contents clean save for a few very minor pencil notations. A good copy. ♣ Swedberg S.010.

£3,750 [156283]

152

SHAKESPEARE, William; STEWART, Dorothy Newkirk (printer). *A Midsummer Night’s Dream.* Abridged and presented in block print by D.N.S. Sante Fe: Pictograph Press, 1953



152

SHAKESPEARE PRINTED IN “A RIOT OF COLOUR”

First and sole edition, number 17 of 117 copies signed and bound by the printer. Stewart’s vibrantly illustrated abridgement of Shakespeare’s play is an example of linoleum block-printing, produced with hundreds of individually cut blocks positioned beside and behind the dialogue in a creative and innovative form.

The pioneering printer Dorothy Newkirk Stewart (1891–1955) studied at the Pennsylvania Academy of Fine Art, before joining the Santa Fe Art Colony in 1925 and working with the WPA Artist Collective in the 1930s. She and her sister, Margretta Dietrich (a suffragette and indigenous rights advocate), ran an open gallery and studio in Santa Fe, at which they hosted musicians, activists, and staged numerous dramatic works. In 1948, Stewart acquired a second-hand printing press and produced a number of richly illustrated works, including two promoting Native American culture (*Indian ceremonial dances in the Southwest* in 1950 and *Handbook of Indian Dances* in 1952) and two abridged acting editions of Shakespeare, *Hamlet* in 1949 and this *Midsummer’s Nights*.

For this book, “as she had done with the *Hamlet*, Stewart energetically cut scores of linoleum blocks, depicting an elaborately costumed cast of Shakespearean characters – printed in a riot of colour . . . the text lines also appeared in various shades of pink, blue, red, and green, matching the colour of the character to which the speech was attributed . . . With the help of her friends she bound the 117 copies” (Smith & Polese, p. 99).

Folio. Original paper boards lined at head and foot with blue cloth, titles and woodcut illustrations in purple, green, and yellow pasted to boards, woodcut illustrated endpapers in green, orange, pink, blue, and purple, fore and bottom edges untrimmed. Title page printed in purple within elaborate stage frame design in purple and green. Text printed in purple, green, red, pink, blue, and grey. Illustrated with numerous woodcuts throughout. Minor split to cloth at front hinge, light foxing to covers and sporadically to contents, otherwise clean. A near-fine copy of this fragile publication. ♣ Pamela S. Smith & Richard Polese, *Passions in Print. Private Press Artistry in New Mexico, 1834–Present*, 2006.

£4,000 [166785]



153

153

SHIRAKAWA; DE ROSNY, Léon Louis Lucien Prunol. *Yo-San-Sin-Sets.* Together with 8 original watercolour trial designs for the plates on papier calque and 84 trial prints and proofs. Paris: Imprimerie Impériale, 1868

First edition of this technically detailed monograph published to address a crisis in French sericulture, together with a unique archive offering a window onto the visual interpretation and presentation of East Asian scientific knowledge for French readers. Copies are decidedly uncommon in commerce, with only two others traced in the last decade, neither seemingly with the original wrappers preserved as here.

This work appeared in the year of the Meiji Restoration at a pivotal moment for the French

economy and Japan's relations with the West. In 1865, an epidemic of pébrine disease decimated the French sericulture industry, at the time one of the largest in the world. In 1865, as the disease raged, the Shogunate mission to Japan presented Napoleon III with a collection of 15,000 silkworm egg cardboards with the trademarks of some of Japan's top producers.

The botanist and orientalist Léon de Rosny (1837–1914) was tasked with deciphering and categorizing the collection. At the behest of the Ministry of Agriculture, he published the present work in 1868, combining his translation of a Japanese treatise with his own thoughts on sericulture and detailed instructions concerning Japanese cultivation practices. The precise publication date of the original Japanese text, *Yosan shinsetsu*, is unknown, and information about the author, beyond that they were a silk farmer, is rather elusive.

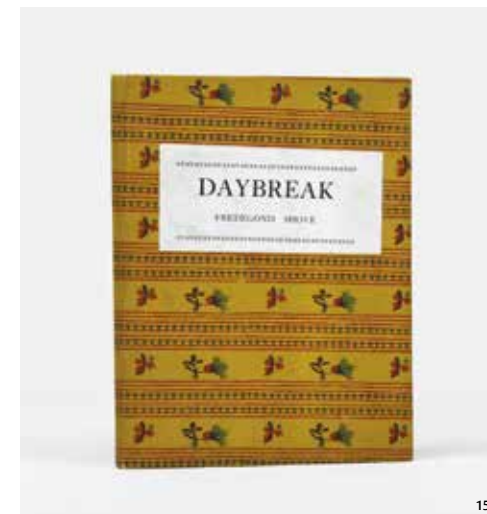
The plates were an essential part of de Rosny's argument, for they not only substantiated the messages of the text, but also lent it scientific authority and cultural authenticity. They include both scientific drawings and eight vignettes, executed in the Japanese woodblock style, showing women (and one man) engaged in various stages of the sericulture process. The eight original watercolours represent early designs for the latter, while the majority of the trial prints are also concerned with this suite of vignettes. Comparison of the trials, which include both different states of plates and colour breakdowns of specific visual elements, affords fruitful insights into the process which, in the words of November 1868's *Revue Orientale*, "provided the artists of the Imperial Printing Office with a chance to display the degree of perfection the art of chromolithography has reached" (p. 175).

"De Rosny's writings reflect Japan's new status in world silk production, as well, perhaps, as his own enthusiasm for Japanese arts and crafts. There are fewer references to the advanced state of European science and technology and more to the superiority of Japanese methods of sericulture" (Morris-Suzuki, p. 117). De Rosny also stressed, based on recent findings by Pasteur, that the solution to the pébrine problem lay not in bringing silkworm eggs from Japan, as the disease was already endemic there. Rather, he observed that superior Japanese farming techniques had managed to keep the disease under control where French cultivators had spectacularly failed.

Octavo (216 × 136 mm). Early 20th-century quarter marbled sheep, spine lettered and tooled in gilt, red and gilt device at foot, marbled sides and endpapers, top edge sprinkled brown, others untrimmed, original front wrapper laid down on first blank recto, rear wrapper tipped-in. Together with black archival box housing: 8 watercolours (c.200 × 130 mm), each mounted separately on card sheets; and 84 trial prints (c.220 × 140 mm) variously printed on paper or card. With 22 lithographed plates (20 in colour, 1 folding), 2 folding colour maps. Illustrations and diagrams (one printed in red) in text, as well as Japanese and Korean characters. Boards somewhat rubbed and worn, front wrapper with old paper repair at foot and adhesive skinning in gutter, closed tear at fore edge of p. 21 neatly repaired with Japanese tissue, printed overslip at foot of first plate present but almost detached, second map shaved slightly beyond the neckline, just affecting latitudinal numbering. A very good copy with the well-preserved collection of watercolours and trial prints. ♣ Cordier, *Japonica* 531. Tessa Morris-Suzuki, "Sericulture and the Origins of Japanese Industrialization", *Technology and Culture*, vol. 33, no. 1, January 1992.

£10,000

[154774]



154

154

SHOVE, Fredegond. *Daybreak.* Richmond: Printed and published by Leonard & Virginia Woolf at The Hogarth Press, 1922

First edition, one of 250 copies hand-printed by the Woolfs, retaining the errata slip, loosely inserted. As with many of the hand-printed Hogarth Press books, this copy has one of a number of the variant patterned papers to the boards. *Daybreak* is the second book of poems by Fredegond Shove (née Maitland; 1889–1949), Virginia's cousin.

Octavo. Original patterned boards, white paper label to front cover printed in black. A little rubbed, edges slightly foxed, endpapers browned, overall well-preserved: a very good copy. ♣ Woolmer 24.

£1,500

[166496]

155

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations.* Dublin: for W. Colles, R. Moncrieffe, G. Burnet [& 7 others in Dublin], 1785

CONTEMPORARY PRIZE BINDING BY TRINITY COLLEGE, DUBLIN

Second Dublin edition, a very desirable copy in a handsome prize binding for a student of Trinity College, Dublin, emblazoned with the College's gilt



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arms and with their presentation bookplate, dated 1790, to front pastedowns.

The second Dublin edition (stated "fourth edition") followed the first Dublin edition of 1776; the text follows the third London edition of 1784, the last edition to which Smith made any significant revisions, with a longer treatment of the deficiencies of the chartered companies and an extra summary chapter.

The recipient of the volumes is unclear, as the presentation bookplates are partly obscured by the bookplates of Andre Allen Murray, either the man of that name recorded as a scholar at Trinity College and afterwards a barrister-at-law (d. 1828), or his son of the same name (1818–1892), who served as High Sheriff for County Monaghan in 1845.

2 volumes, octavo (207 × 121 mm). Contemporary marbled calf, red and green morocco labels, smooth spines richly gilt in compartments, gilt rule to covers enclosing gilt arms of Trinity College, Dublin (McDonnell & Healy tool 14, introduced 1784), marbled endpapers, light yellow edges. With half-titles. Light abrasion to covers with minor loss to gilt of arms, slight wear at head of covers of vol. I and head of spine of vol. II, otherwise bindings fresh and firm. Slight patch of soiling to vol. I p. 5, small burnhole affecting a few letters to pp. 481/2 of the same, else contents of both volumes especially crisp and fresh. An excellent copy. ♣ ESTC T95384; Tribe 29. Joseph McDonnell & Patrick Healy, *Gold-Tooled Bookbindings Commissioned by Trinity College Dublin in the Eighteenth-Century*, 1987.

£4,250

[155183]



156

156

SMITH, Nick. *Scrumptious.* [Adjective: Extremely tasty.] London: Rhodes, 2021

Edition of 1 plus 1 artist's proof, signed and dated in pencil lower right by the artist, artist's blindstamp lower left. Nick Smith is a contemporary British artist who deconstructs images into colour swatches, which he then reassembles and juxtaposes with lines of text.

Screenprint in four colours on Somerset 410 gsm paper. Sheet size: 50 × 33.5 cm. Excellent condition. Presented in a white wooden frame with acrylic glazing.

£1,600

[164437]



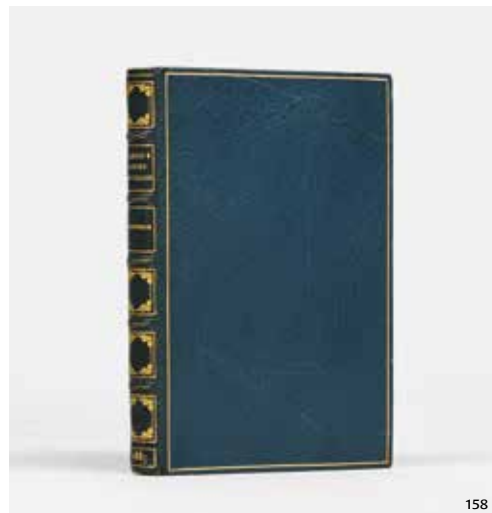
157

157
SOUTHEY, Robert (ed.). – BUNYAN, John. *The Pilgrim's Progress*. London: John Murray, and John Major, 1830

First edition under the editorship of Robert Southey, including his influential biography of Bunyan. The edition helped to bring the *Pilgrim's Progress* to “the status of high literature. Attractively and carefully printed and illustrated, the edition retailed at £1. 1s. (cited in the *Eclectic Review*, 1830, p. 520), which compares to prices as low as a shilling for the cheapest standard editions of the time. The work was extraordinarily popular throughout the period from first publication to Southey's time, and few books could rival it in number of editions.

Octavo (212 × 132 mm). Contemporary straight-grain calf, sometime skilfully rebacked, twin red morocco labels, gilt and blind border to covers, brown endpapers. Portrait frontispiece of Bunyan, and two engravings by William Raymond Smith after paintings by John Martin; woodcut illustrations in text by Charles Nesbit. Bound without half-title. Spine lightly rubbed, slight superficial split in inner hinge following front free endpaper, light toning to and offsetting from engravings, else contents clean. A very good copy. ♪ Nathalie Collé-Bak, “The Role of Illustrations in the Reception of *The Pilgrim's Progress*”, in W. R. Owens (ed.), *Reception, Appropriation, Recollection Bunyan's Pilgrim's Progress*, 2007.

£625 [154497]



158

158
STEVENSON, Robert Louis. *A Child's Garden of Verses*. London: Longmans, Green and Co., 1885

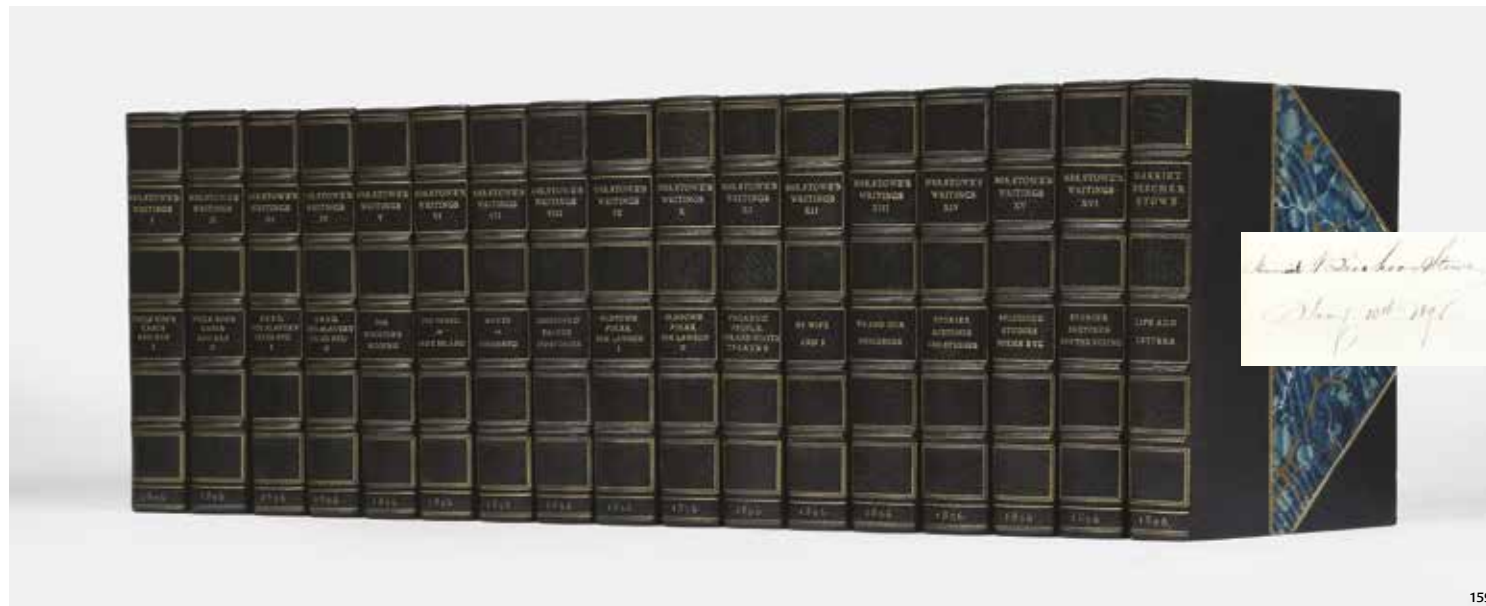
First edition, a handsomely bound copy of Stevenson's collection of children's poetry, which is dedicated to his childhood nurse, Alison Cunningham: “For all the story-books you read: For all the pains you comforted . . . From the sick child, now well and old, Take, nurse, the little book you hold!”.

Small octavo (165 × 100 mm). Finely bound by Bayntun (Riviere) in full blue morocco, spine lettered and decorated in gilt with compartments, raised bands tooled in gilt, covers with single gilt rule, cover edges and turn-ins tooled in gilt, marbled endpapers, top edge gilt, others untrimmed. Loosely inserted is a previous booksellers' description. Spine and front cover a touch sunned, a few light scratches to front, free from rubbing, internally fresh with a few trivial spots of foxing. A near-fine copy.

£1,500 [155647]

159
STOWE, Harriet Beecher. *Mrs. Stowe's Writings*. Cambridge: Houghton, Mifflin and Company, The Riverside Press, 1896–97

Large-paper edition, signed and limited to 250 numbered sets of which this is number 148, signed by the author and dated in her hand 10 January 1896, just a few months before her death. An attractively bound



159

set comprising her works, a biographical sketch, and her letters.

17 volumes, octavo (214 × 142 mm). Contemporary dark blue half morocco, spines lettered and decorated in gilt, raised bands, marbled sides and endpapers, top edges gilt, others untrimmed. With engraved frontispieces and vignettes. Eleven volumes with some damp-staining to the prelims and rear pastedowns and blanks, predominantly to the bottom fore-edge with some damp staining to the frontispieces, otherwise contents fresh and clean, spines ever so slightly rubbed. An excellent set.

£10,000 [155745]



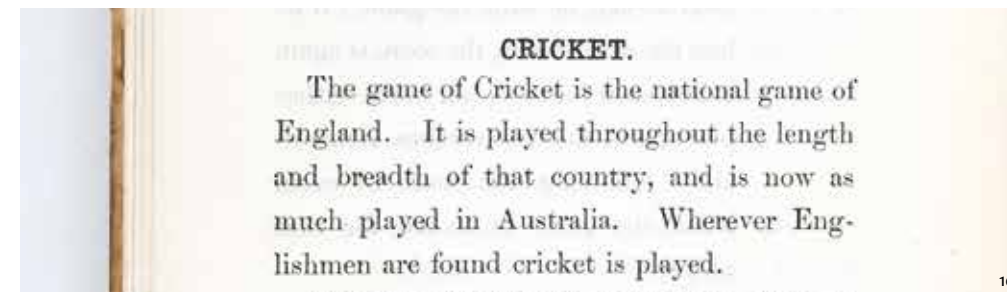
159

160
STRANGE, Frederick William. *Outdoor Games*. Tokyo: Z. P. Maruya & Co., 1883

BY THE FATHER OF JAPANESE ROWING

First edition, presentation copy, of the first sports book to be published in Japan, inscribed on the front free endpaper “Walter Strange with Uncle Fred's best love & wishes, Xmas 1883”.

A keen rower and sportsman from an early age, William Strange (1853–1889), the son of a Chiswick based wine merchant, was a member of the Grove Park Rowing Club in Chiswick and later of the North London Rowing Club in Hammersmith. In 1868 Strange was sent for two terms to University College



160

School, London, where his classmates included Shoichi Toyama and Dairoku Kikuchi, both of whom had been sent by the ruling Shogunate, with twelve others, to study in England.

Receiving an advance of his inheritance at the age of 21, Strange booked himself a passage to Japan, arriving in Yokohama in March 1875. He soon found a job as an instructor of English in the Tokyo English School, presumably introduced by his Japanese schoolmates.

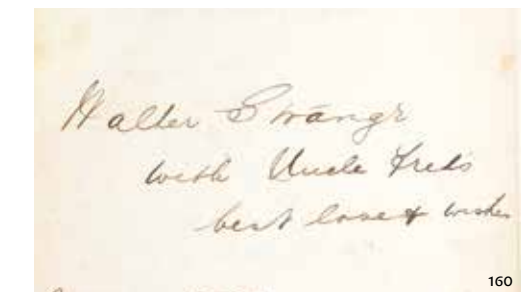
The drive to improve the health of the nation under the Meiji regime saw sports introduced to elementary schools, and Strange was the right man in the right place. Published in 1883, *Outdoor Games* was the first sports book to be published in Japan. It covered hockey, football, tennis, cricket, baseball, and other athletic sports but curiously not rowing. WorldCat

locates copies at the National Diet Library and Waseda University only. Library Hub adds no further copies.

Strange helped set up the “Sokagumi”, the supervising body for rowing, the first regatta for the university of Tokyo taking place in 1884. In recognition of his contribution to sport in Japan, in 1888 Strange was awarded the 5th Class of the Order of the Rising Sun, Gold and Silver Rays.

Octavo. Original printed boards, cloth spine. Figures and illustrations in the text. Corners and board edges a little worn and rubbed, splash marks and light staining to boards, contents unaffected; inner hinges professionally repaired with Japanese tissue; a very good copy.

£5,750 [154769]



160



161

161

THE SWALLOW PRESS: SHAKESPEARE, William. The Sonnets. Preface by Robert Graves. London: The Swallow Press, 1975

Signed limited edition, number 125 of 260 copies from a total edition of 300 copies, signed by Robert Graves, Edward Burrett and Clarke Hutton. Graves contributed the preface, Hutton provided the modernist drawings, and Burrett was the designer. This is an attractive edition printed with one sonnet to a page.

Folio. Original brown crushed morocco by Sangorski & Sutcliffe, spine lettered and with additional pictorial designs in gilt, front cover with pictorial design in gilt, purple and gold endpapers, top edge gilt. 40 black and white drawings on 20 coloured paper leaves by Clarke Hutton. Fine condition. ♣ Higginson and Williams, Robert Graves B75.

£875

[164455]

162

TAYLOR, Elizabeth. Angel. London: Peter Davies, 1957

First edition, signed by the author on the front free endpaper.

The novel relates the publishing successes of a disturbingly unreflective and romantic young girl, based in part on the late Victorian novelist Marie Corelli. Matthew Walther observes how Angel, “convinced of her own genius . . . writes tawdry bestseller after tawdry



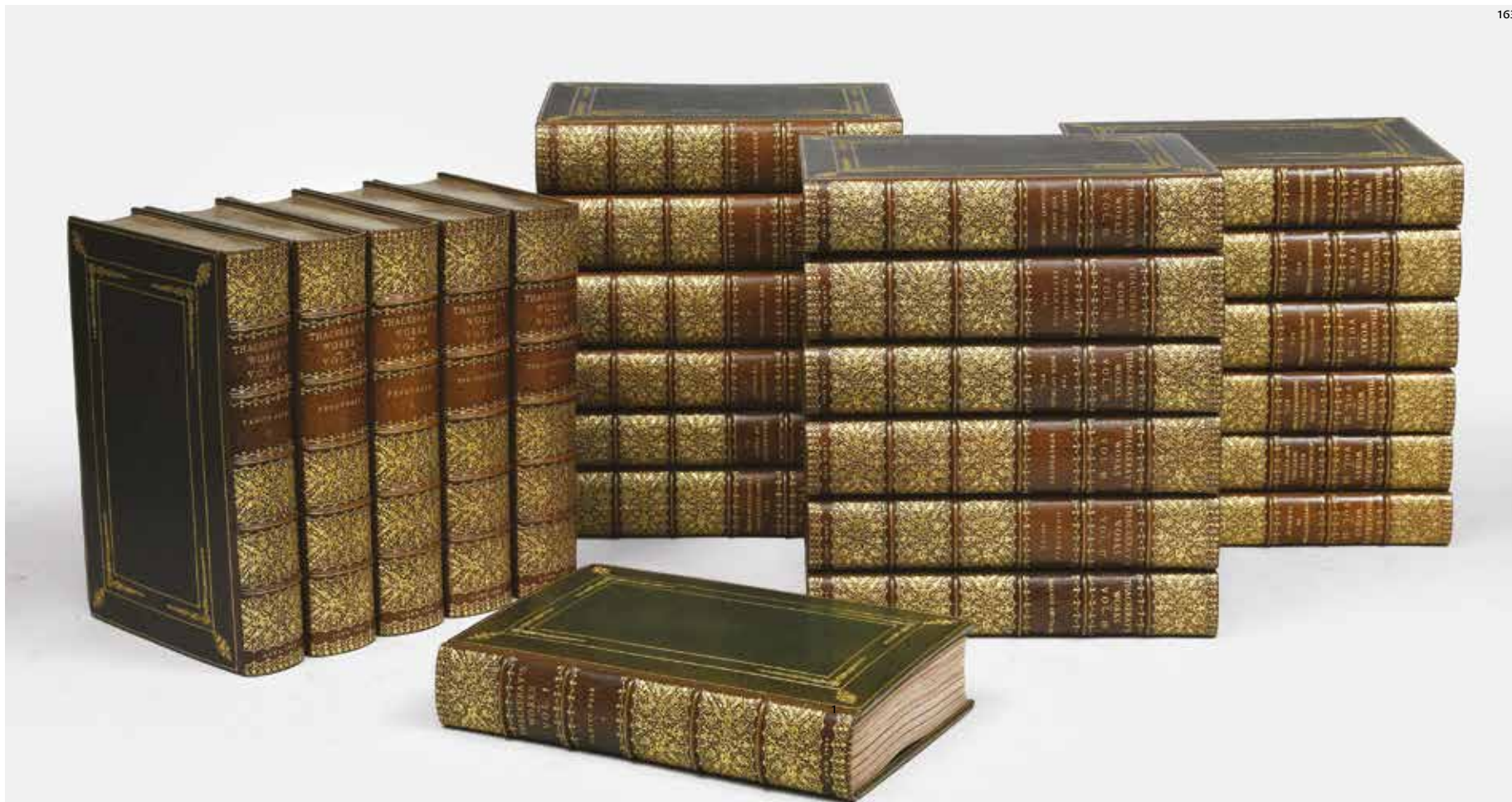
162

bestseller and torments everyone around her . . . The book is not really a roman à clef so much as it is a kind of horrifying anti-memoir, Taylor’s sounding of her own experience and dredging up her worst fears as a young female writer: mawkishness, philistinism, naïveté, stupidity, solipsism”.

Octavo. Original blue cloth, spine lettered in silver. With dust jacket. Slight rubbing to spine ends, a few marks to top edge, offsetting to endpapers. A near-fine copy in very good jacket, 2 cm tear to foot front fold, couple of nicks and slight rubbing to edges, mildly toned but still bright. ♣ Matthew Walther, “Angel, by Elizabeth Taylor, review”, Spectator, 20 November 2013.

£1,250

[155361]



163

163

THACKERAY, William Makepeace. The Works. London: Smith, Elder, & Co, 1869 & 1886

THE FIRST PUBLICATION OF HIS OEUVRE

First collected edition of the author’s writings, handsomely bound by Riviere, and here supplemented with volumes 23 & 24, which were later issued in 1886 and include his miscellaneous essays, reviews, and contributions to Punch. The set is pleasingly illustrated with numerous plates and vignettes, many after drawings by Thackeray himself.

Modern editions seldom reproduce Thackeray’s illustrations in full and “the reader is deprived thereby not only of much amusement but also of important clues to the meaning of the stor[ies]” (Ray).

24 volumes, octavo (208 × 135 mm). Finely bound by Riviere & Son in green crushed morocco, spines lettered and profusely



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decorated in gilt, sides decorated with multiple gilt fillets and corner-pieces, board edges ruled in gilt, turn-ins ruled in gilt with corner-pieces, burgundy endpapers, top edges gilt. Engraved frontispieces, folding in vol. 17, and prolific engraved plates and illustrations in the text by Thackeray, Richard Doyle, George Du Maurier, and Frederick Walker; oval portraits printed in red in vol. 19. Front pastedowns with bookplate of Charles Cobb Walker (1871–1950); blind library stamp to title pages. The occasional minor blemish, contents generally clean; spines a little sunned but overall in excellent condition. ♣ Gordon N. Ray, The Illustrator and the Book in England from 1790 to 1914, 122.

£3,750

[155328]

164

THATCHER, Margaret. Official cabinet photograph, January 1985.

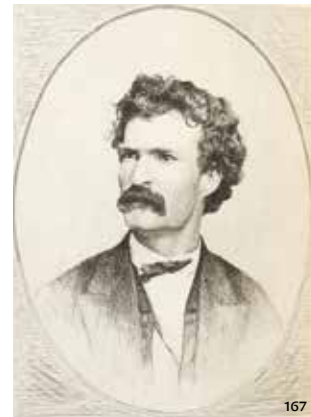
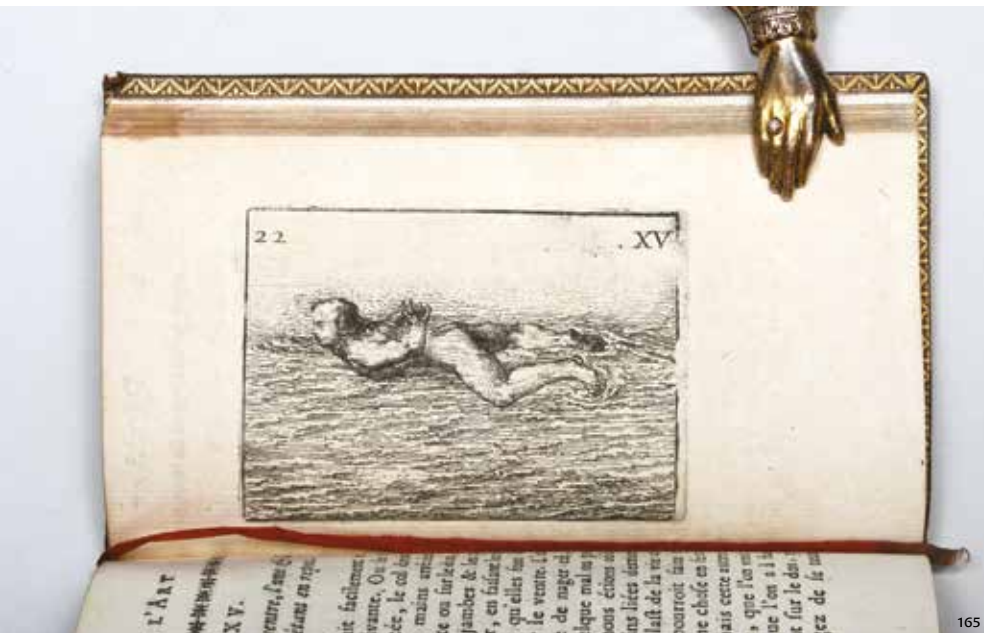
Margaret Thatcher’s own copy of the official cabinet photograph taken January 1985, signed by herself and every other member of the cabinet. The photograph

was kept by Thatcher until her death in 2013, and here appears on the market for the first time after acquisition directly from her estate. 1985 was a strong year for Thatcher, with her authority barely contestable; the miners’ strike was finally defeated in March, and the Anglo-Irish Agreement was signed in November. The photograph consequently offers a snapshot of Thatcher at her apogee, with a cabinet in her own image, near-unanimously loyal and united, with the few remaining dissenters doing little to undermine her position.

Colour photograph with white mount, printed at head. Presented in a black wooden frame with conservation acrylic glazing. Image size: 30 × 38 cm, frame size 48 × 56 cm. Margaret Thatcher posthumous printed library label pasted on reverse. Frame a little scuffed, small patch of dust in between glazing and Willie Whitelaw’s shoulder. In very good condition.

£15,000

[133387]



165

THÉVENOT, Melchisedec. *L'Art de Nager, demontre par figures, Avec des avis pour se baigner utilement.* Paris: chez Thomas Moette, 1696

POPULARIZING BREASTSTROKE

First edition of the first French book on swimming and one of the earliest books on the subject in an era when most Europeans, even sailors, could not swim. The book was widely read during the 18th century, including by Benjamin Franklin, an avid swimmer in his youth.

The book is illustrated with 35 engraved plates by Charles Moette of people swimming. Thévenot describes a breaststroke executed with the face out of the water and an underwater arm recovery (the stage of a stroke when the limbs relax and return to the starting position). After the English translation of Thevenot's work became the standard swimming reference, the breaststroke remained the most common stroke used by swimmers for centuries.

In his preface, Thévenot rightly claims his book to be the first on the subject in French, the only preceding works known to him in any language being Nicolas Wynman's *Colymbetes* (1538) and Sir

Everard Digby's short Latin tract *De arte natandi* (1589, translated into English in 1595).

Thévenot, who was a scientist, traveller, cartographer, orientalist, inventor, and diplomat, is often confused with his nephew, the traveller Jean de Thévenot.

Duodecimo (149 × 82 mm). Attractive 18th-century French mottled calf, spine gilt in compartments with flower tools, sides with triple gilt rules, marbled endpapers, gilt edges. With 35 engraved plates. Engraved bookplate of Jean-François Gillet, écuyer (squire), 1778; small modern MK bookplate. A little rubbing to extremities, title leaf lightly spotted, else an excellent copy of this charming book.

£3,500 [146986]

166

TUCKEY, James Hingston. *Maritime Geography and Statistics, or a Description of the Ocean and its Coasts, Maritime Commerce, Navigation, &c. &c. &c.* London: Black, Parry, and Co., Booksellers to the Hon. East-India Company, 1815

A REMARKABLE WORK COMPILED WHILE BEHIND BARS

First edition of this uncommon and comprehensive global geography for mariners, based on Tuckey's personal experiences in the East Indies and on the voyage to establish the colony at Port Phillip, as well as extensive research conducted during his long incarceration as a prisoner of war during the Napoleonic Wars. This is a smart set in contemporary diced calf.

While serving as a lieutenant in the Royal Navy, Tuckey's vessel was captured by French forces at Rochefort in 1804; he would spend a decade in captivity. He states in the preface that his imprisonment allowed him "the perusal of many thousand volumes" for his research. Ferguson points out that Tuckey "describes the principal voyages round the world, including those of Cook, La Perouse, Broughton, and Vancouver [and includes] sections on America (United States), New Spain (including California), North-west Coast of America, Polynesia, New South Wales and Van Diemen's Land". For the chapters on Australia, Tuckey drew on his own experience – having been first lieutenant on the *Calcutta* in 1802, which made "a complete survey of the harbour of Port Phillip and a careful examination of the adjacent coast and country" (ODNB) – providing detail on all locales mentioned, with discussion of non-nautical detail such as the flora and fauna of

the region and a description of the habitation of the convicts held there.

In volume I Tuckey provides a useful bibliography of works consulted and the publishers include an interesting "catalogue of the most approved maps, charts, planispheres, globes", along with prices (Horsburgh & Arrowsmith's *East-India Pilot* heading the list at £19 15 shillings).

Tuckey's health was, unsurprisingly, badly affected by his lengthy time as a prisoner of war, yet despite this he was put in charge of an expedition to the River Congo, which sailed in 1816. His ship got as far as the notorious cataracts and Tuckey proceeded overland, but his health collapsed, and he died "of exhaustion rather than disease" (ibid.). It has been remarked recently that Tuckey "personified ... the broader contemporary reimagining of naval captains

as philosophers and agents of scientific discovery – a theme Tuckey developed deliberately in his 1815 text, *Maritime Geography and Statistics*" (Simpson, p. 68).

4 volumes, octavo (214 × 128 mm). Contemporary diced calf, richly gilt spines with four low raised bands, matching sheep twin labels, gilt decorative border to sides, Turkish pattern marbled edges, grayish olive green surface-paper endpapers. Bindings lightly rubbed, ink-stamps of St. Patrick's College, Thurles, to all title pages, general light toning, scattered foxing, yet this remains a handsome set. ¶ Ferguson 628 calls for the presence of a map in vol. IV (a double-hemisphere world map, number 1815.07 in Perry & Prescott's *A Guide to Maps of Australia in Books Published 1780–1830: An Annotated Cartobibliography*, 1996), but this appears not to be present in most copies; not in Hill or Sabin. Daniel Simpson, *The Royal Navy in Indigenous Australia, 1795–1855*, 2020.

£2,950 [154261]

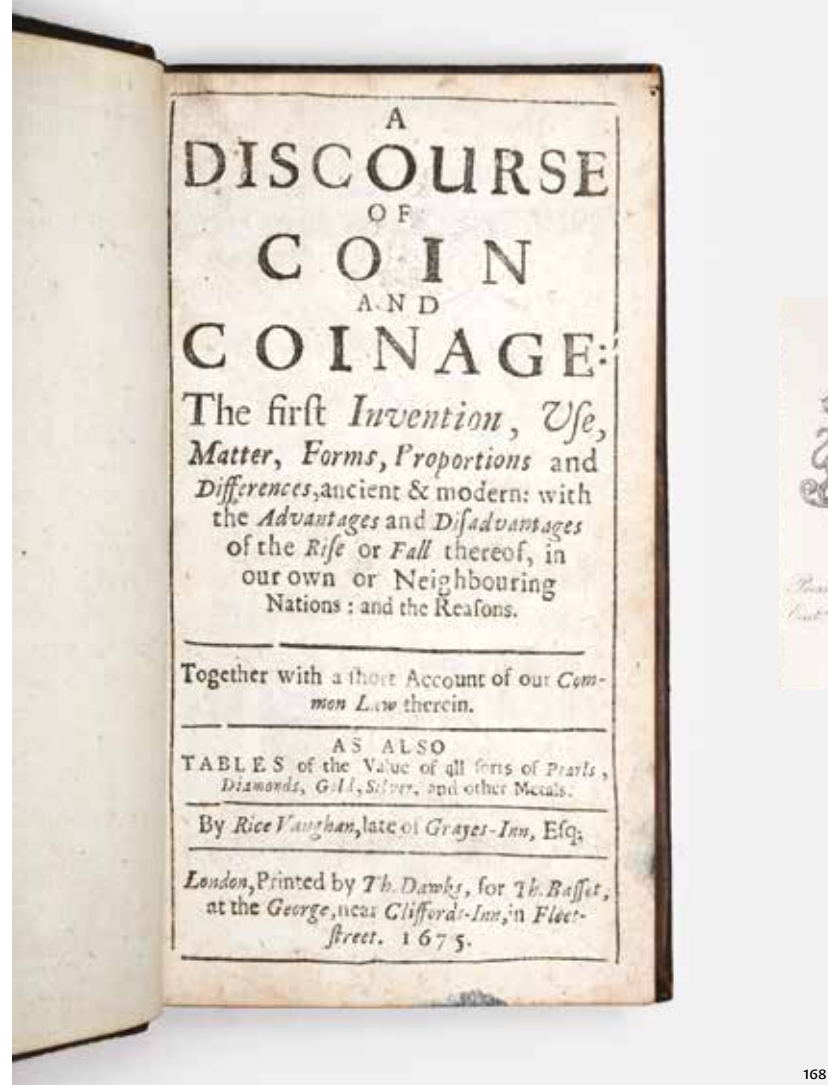
167

TWAIN, Mark. *The Writings.* London: Chatto and Windus, 1899–1903

Author's Edition de Luxe, number 71 of 250 sets signed by the author in volume I. This British edition is based on American Publishing Company's Autograph Edition of 1899. Although the limitation statement gives a figure of 620, Chatto and Windus produced only 250 sets.

Octavo, 25 volumes. Attractively bound in recent brown half morocco, terracotta and dark green morocco labels, spines decorated in gilt, raised bands, marbled sides, cream endpapers, top edges gilt, others untrimmed. Engraved titles, frontispieces and plates, captioned tissues printed in red. Partial toning to half-titles, an excellent set.

£7,500 [155608]



168

168

VAUGHAN, Rice. A Discourse of Coin and Coinage. London: Th. Dawks, for Th. Basset, 1675

MACCLESFIELD COPY OF THE EARLIEST ENGLISH HISTORICAL TREATISE ON MONEY

First edition of “the first historical monograph in English on money” (Palgrave), held in some regard by later writers for the cogency of his analysis, and rediscovered in the following century; this copy from the celebrated library of the Earls of Macclesfield.

Rice Vaughan, a lawyer, held various public offices in Wales before being imprisoned in the Tower of London in 1665 for two years. This work was probably written between 1630 and 1635 but published posthumously by Vaughan’s kinsman, Henry Vaughan (“the Silurist”, 1621–1695), a poet and writer of devotional prose.

“At the same time as Vaughan traces in some detail the debate between various authors as to the manner in which the unsatisfactory state of the coinage was to be corrected, he considers also the principles of money-price formation, and analyzes in detail the various causes of the shortage of money in

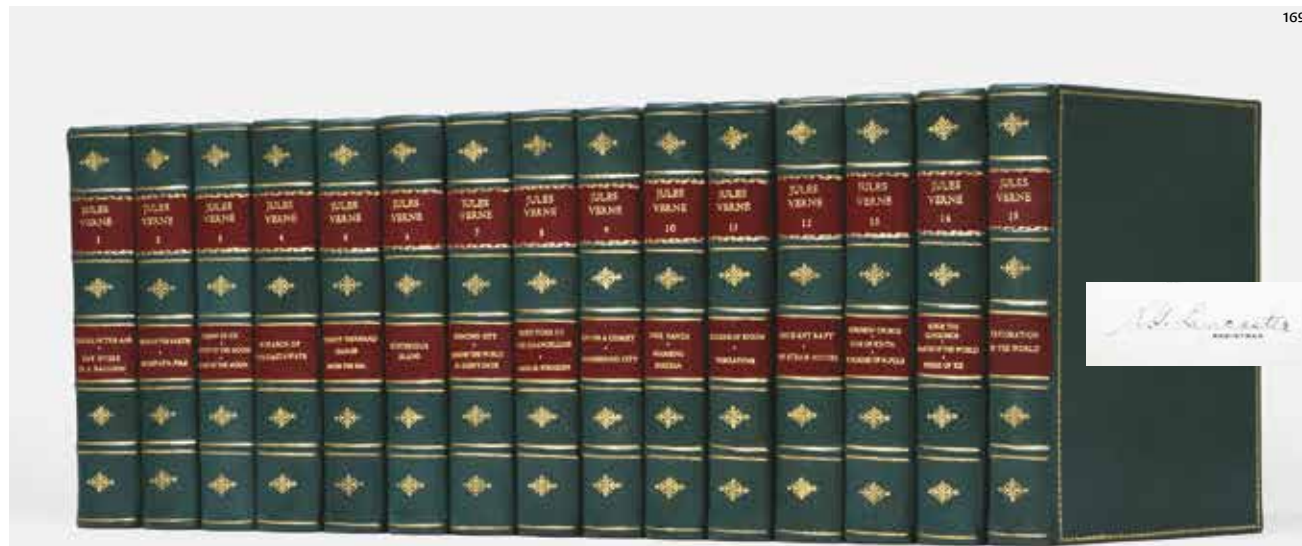


circulation . . . He understood that there existed also a mutual dependence between the amount of money in circulation and the level of trade activity which was sustained . . . It is clear also that Vaughan had the kind of view of the time-lags and dynamics inherent in monetary affairs which, so far as pure analysis was concerned, was rediscovered in the middle decades of the following century” (Vickers, p. 28).

“Perusal of this creditable performance may serve usefully as an antidote for all those who have learned to look upon seventeenth-century thought on money as unrelieved nonsense” (Schumpeter, p. 291). John Ramsay McCulloch reprinted the tract in his 1856 *A Select Collection of Scarce and Valuable Tracts on Money*.

The Macclesfield library ranked as one of the finest country house libraries in Britain, with both the first and second Earls of Macclesfield acquiring books on a vast range of subjects. The books were still in a remarkably fresh state of preservation when the library was eventually dispersed in the early years of the 21st century in a series of celebrated sales at Sotheby’s. This copy was lot 3055, and distinguished by the Macclesfield bookplate to the front pastedown and their blindstamp to the initial leaves. The tutor of the second earl was the Welsh mathematician William Jones, who perhaps passed to his student an interest in monetary questions – Jones was a close friend of Isaac Newton, who served as Master of the Royal Mint and wrote his own treatises on English money.

Duodecimo (147 × 81 mm). 18th-century mottled calf, spine gilt in compartments, red morocco label, gilt rules to sides, marbled endpapers, red edges. Joints cracked but holding,



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a little short at head (just shaving one headline and almost touching a few others), light staining at foot towards end else contents clean, a very good copy. ¶ ESTC R24652; Goldsmiths’ 2131; Kress 1394; Wing V131. Douglas Vickers, *Studies in the Theory of Money, 1690–1776*, 1959; Schumpeter, *History of Economic Analysis*, 1994.

£6,750

[154672]

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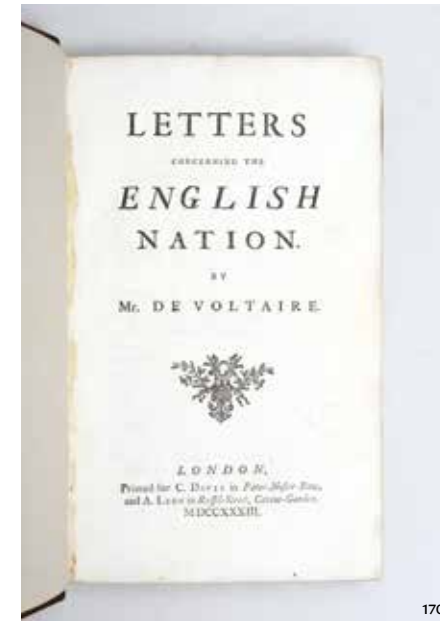
VERNE, Jules. The Works. Edited by Charles F. Horne. New York: Vincent Park and Company, 1911

A MOST ATTRACTIVE SET, INCLUDING AN ORIGINAL TRANSLATION OF A NOVEL

The Prince Edward of Wales edition, one of 500 numbered sets, this set out of series, the limitation page with the signature of the registrar R. G. Lancaster. This publication includes the first appearance in English of Verne’s later novel *The Master of the World* (1904), which was later separately published in Britain and America in 1914.

Published in a variety of limitations, the collection comprises 36 stories and short stories, including *Twenty Thousand Leagues Under the Sea*, *Journey to the Center of the Earth*, and *Around the World In Eighty Days*.

15 volumes, octavo. Attractively bound in recent green morocco, burgundy morocco labels, centre tool to spines gilt, raised bands, roll to boards gilt, marbled endpapers,



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top edges gilt, others untrimmed. Engraved colour portrait of the Prince of Wales to limitation leaf of vol. 1, engraved colour, sepia, and black and white frontispieces with captioned tissue guards to each volume, numerous plates to contents. An excellent set.

£7,500

[154820]

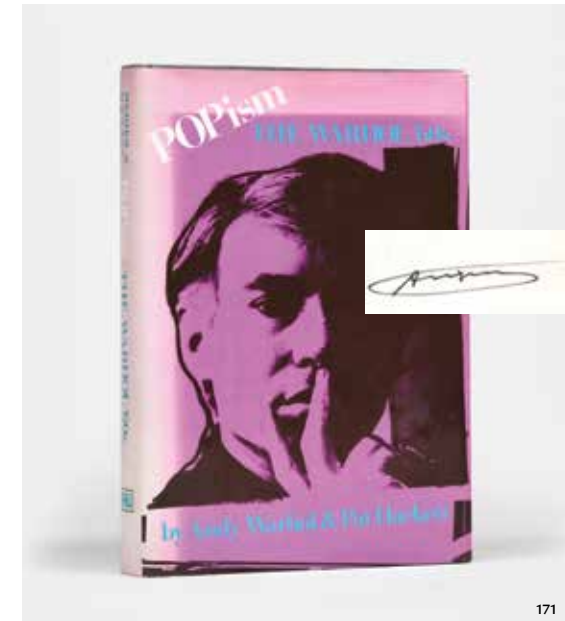
170

VOLTAIRE. Letters Concerning the English Nation. London: printed [by William Bowyer] for C. Davis, and A. Lyon, 1733

VOLTAIRE PRAISES THE ENGLISH

First edition in any language of Voltaire’s celebration of England and the English; the French edition, printed in Amsterdam, appeared the subsequent year.

Voltaire’s great admiration for the English people and their system of government was developed during his exile in the country in the 1720s. He was deeply impressed by the respect given to Newton at his state funeral, to the toleration given to the Quakers, and to the British mixed system of government, and wrote the book with the strong implication that England provided a model for French reform. The *Letters* are one of the key productions of the Enlightenment and remain one of Voltaire’s most



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famous and widely read works. Voltaire’s enthusiastic writings on Bacon, Locke, and Newton aided in bringing these individuals, with their empirical methods, into the French public eye, where they were a major influence on the Enlightenment’s moderate, non-Rousseauian wing.

Octavo (198 × 122 mm). Recent panelled calf, morocco spine label, sprinkled edges. Very occasional light spotting and the odd marginal stain; a crisp, clean copy, attractively bound. ¶ ESTC T137614; Sabin 100751.

£2,750

[155622]

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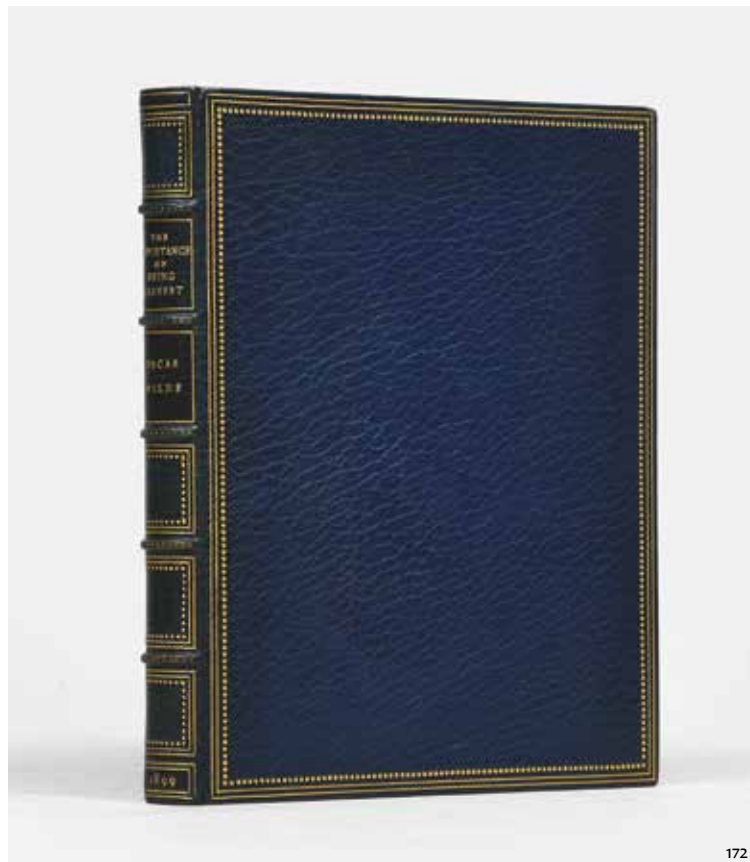
WARHOL, Andy, & Pat Hackett. Popism, The Warhol ‘60s. New York & London: Harcourt Brace Janovich, 1980

First edition, signed by Warhol in black felt tip to front free endpaper.

Quarto. Original black boards with black cloth spine, lettering to spine in metallic blue. With dust jacket. Sixteen pages of black and white photographs. Some light marks to the boards, skinning with small loss to pages 158–9, dust jacket unevenly faded to front cover and spine, price-clipped.

£1,250

[156789]



172

172

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

ONE OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR

First edition, signed limited issue, number 16 of 100 large paper copies signed by the author and handsomely bound.

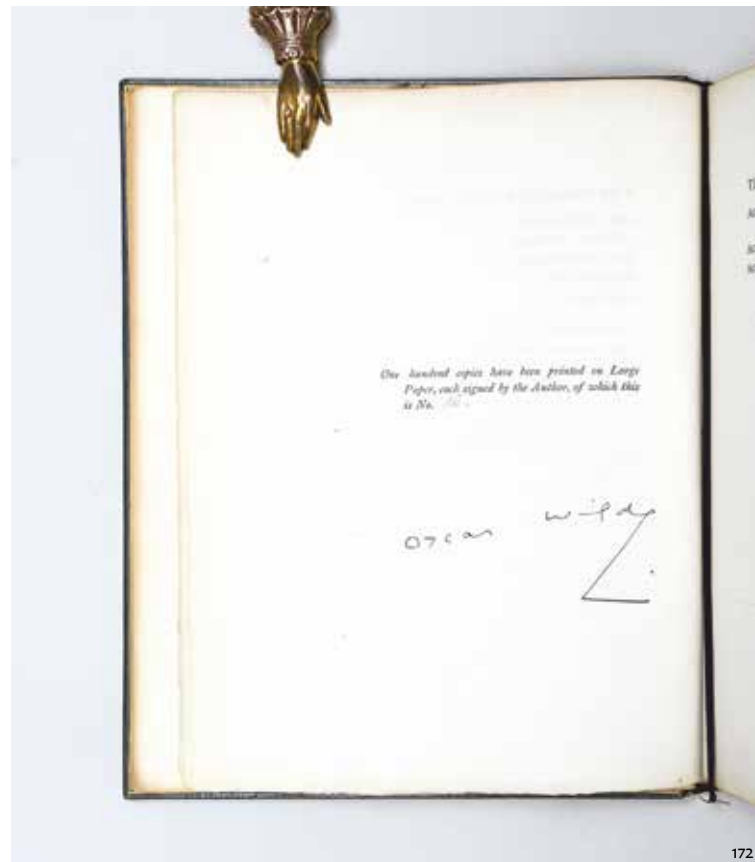
Wilde's last and greatest play opened to huge acclaim on Valentine's Day 1895 but was withdrawn after Wilde's failed libel suit against Lord Queensbury led to his arrest. The subsequent "utter social destruction of Wilde" (ODNB) meant that the play was not published in book-form until February 1899, after Wilde's release from prison. Richard Ellmann comments that Smithers's handsome editions of *Earnest* and *An Ideal Husband* "brought Wilde a little

money" (Ellman, p. 527). The play was issued in a standard edition of 1,000 copies, this large paper edition, and 12 copies on Japanese vellum, most of which the author presented to his few loyal friends.

Quarto (218 × 173 mm). Mid-20th-century blue morocco by Bumpus, spine lettered in gilt, gilt beaded roll and fillets to spine compartments, covers, and turn-ins, purple silk doublures and free endpapers, top edge gilt, others uncut. Original cloth bound at rear. Housed in a purple quarter morocco solander box by the Chelsea Bindery. Ownership signature to initial blank. Binding fine, light foxing to endpapers, contents otherwise clean and fresh; an excellent copy. ♣ Mason 382. Richard Ellmann, *Oscar Wilde*, 1987.

£30,000

[155294]



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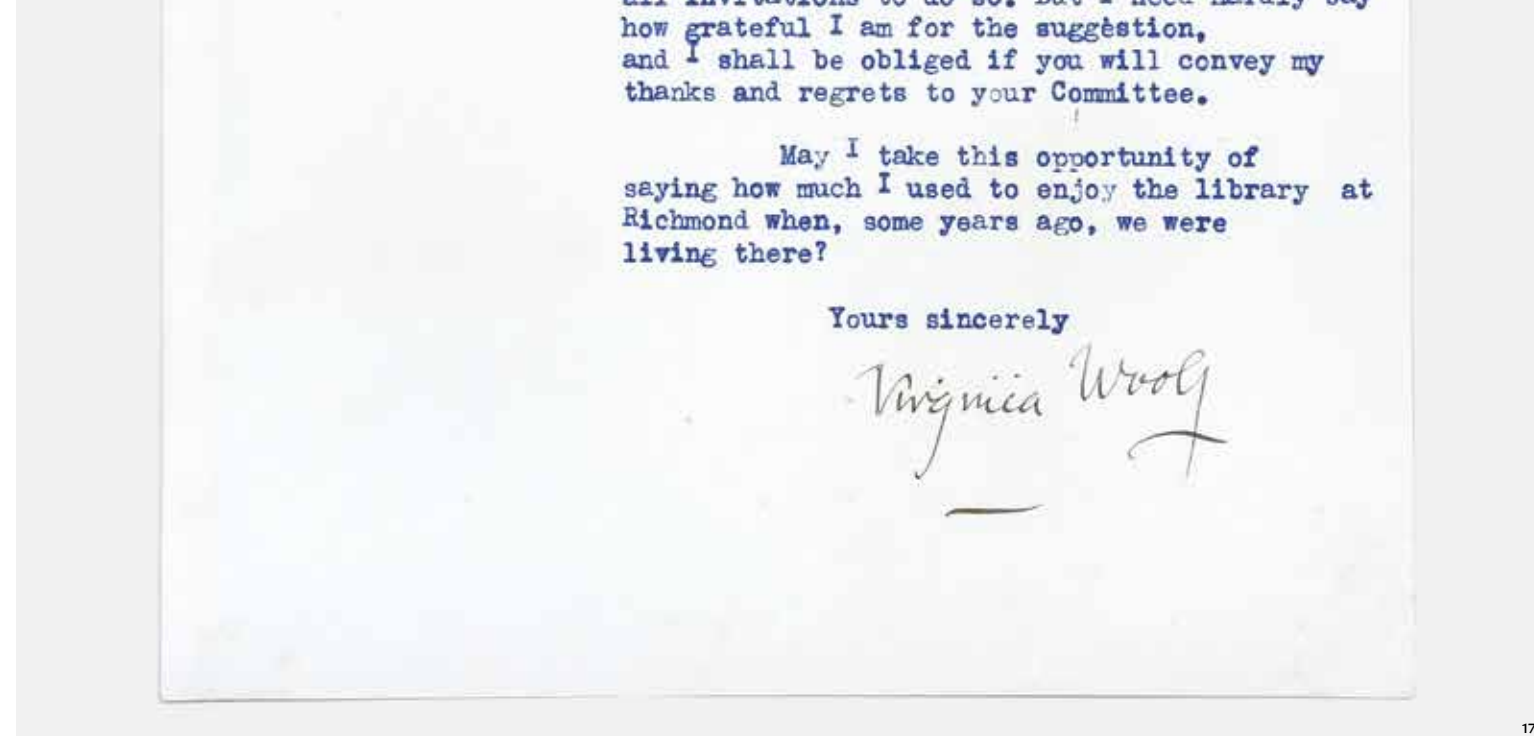
173

WODEHOUSE, P. G. *The Ice in the Bedroom.* New York: Simon and Schuster, 1961

“ONE OF HIS BEST BOOKS OUTSIDE THE GREAT SAGAS”

First edition, inscribed by the author on the front free endpaper, "Best wishes, P. G. Wodehouse". This novel was published in February, months before its UK release in October. Wodehouse's biographer described it as "one of his best books outside the great sagas and one which upsets the theory that all his best work was done in the period before 1939" (Donaldson, p. 30).

A contemporary review noted, "proof of Wodehouse's remarkable stamina comes in *Ice in the Bedroom* – written at the age of 79 – which concerns Freddie Widgeon, stock market stratagems and a cigar-smoking lady novelist, and few concessions to



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the world everybody else lives in. It has plenty of the old sparkle" (Leslie, p. 7).

Octavo. Original dark green quarter cloth, spine lettered in white, yellow, and red, dark purple board sides lettered on front in yellow, endpapers and top edge yellow. With dust jacket designed by Paul Bacon. Small bump to spine ends and top edge of book block, internally clean; jacket a little nicked and rubbed with couple of small abrasions to rear panel, faint splash mark on verso, recto unaffected and bright, not price-clipped: a near-fine copy in very good jacket. ♣ McIlvaine A84a. Lady Frances Lonsdale Donaldson, *P. G. Wodehouse: A Biography*, 1982; Andrew Leslie, "One and Only", *The Guardian*, 13 Oct. 1961.

£1,250

[166546]

174

WOOLF, Virginia. Typed letter signed to Alfred Cecil Piper. 5 September 1934

TO A LIBRARIAN, WHO LIVED NEAR THE WOOLFS IN RICHMOND AND LEWES

An unpublished letter, signed by Woolf to the librarian Alfred Cecil Piper (1883–1973), declining an invitation to speak at the Rotary Club in Richmond: "unfortunately I am unable to make speeches, and for

some time past have therefore refused all invitations to do so". The letter includes one correction in Woolf's hand, amending "way" to "away" in the second line.

The letter was written while Woolf was living with Leonard in Sussex, writing what would become *The Years* (1937). Though she had not lived in Richmond since 1924, she writes fondly to Piper of her time there: "May I take the opportunity of saying how much I used to enjoy the library at Richmond when, some years ago, we were living there?"

Piper worked as a librarian in Surrey and Sussex and was also a writer on bibliography and local history. His published works include an article on "The Booksellers and Printers of Richmond, Surrey" (1932), in which the Woolfs and the Hogarth Press are mentioned, and *Alfriston: The Story of a Sussex Downland Village* (1970), about the picturesque village a short walk south-east of Monk's House and Charleston.

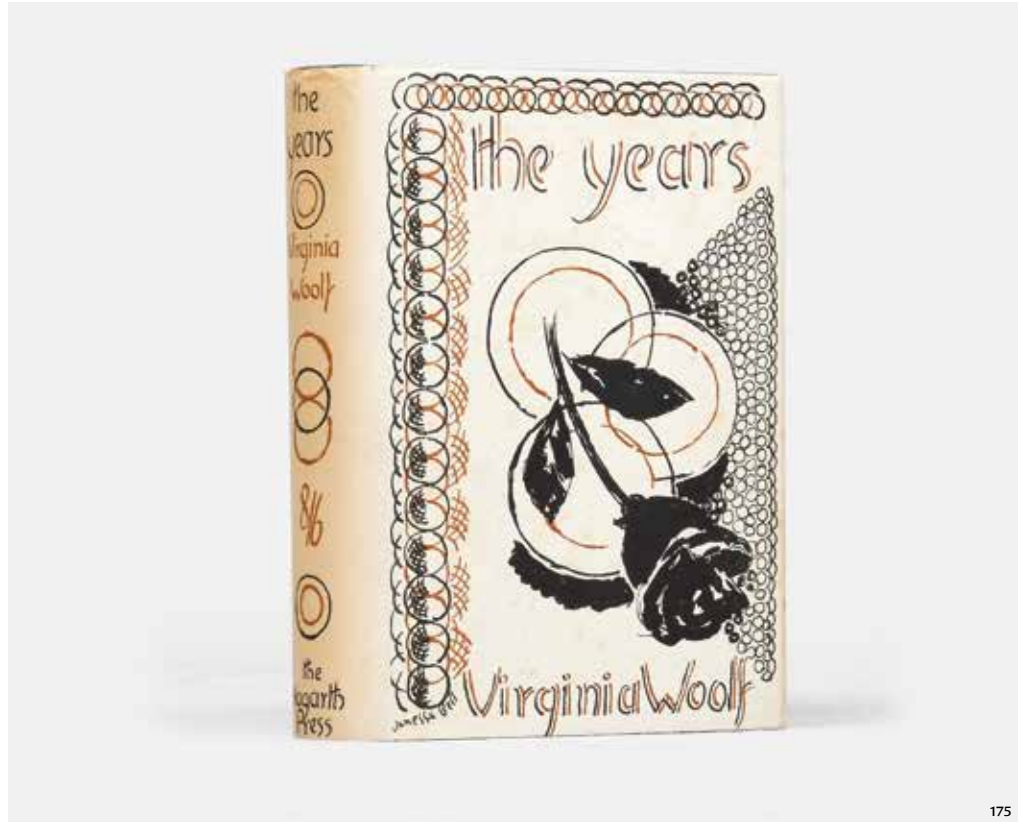
Single sheet (202 × 165 mm), typed on recto only, letterhead of Monk's House, Rodmell. Folded once, very faint stains to corners and strip of silk to verso presumably where once tipped into an album, very good condition.

£3,500

[163127]



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176

WOOLF, Virginia. *The Letters.* London: The Hogarth Press, 1975–80

First editions. Edited by Nigel Nicolson, this complete set records in remarkable detail the evolution of Woolf's unmistakable style and provides an impressively comprehensive gathering of her correspondence from childhood until her death in 1941.

6 volumes, octavo. Original blue boards, spines lettered in gilt. With dust jackets. With 37 photographic half-tone plates. Top edges a little dusty, else fresh; jackets bright, notwithstanding occasional sunning, toning, and marks, small puncture on front flap fold of vol. II jacket, not price-clipped: a near-fine set in very attractive jackets. **£** Kirkpatrick A44a, A47a, A51a, A53a, & A54a.

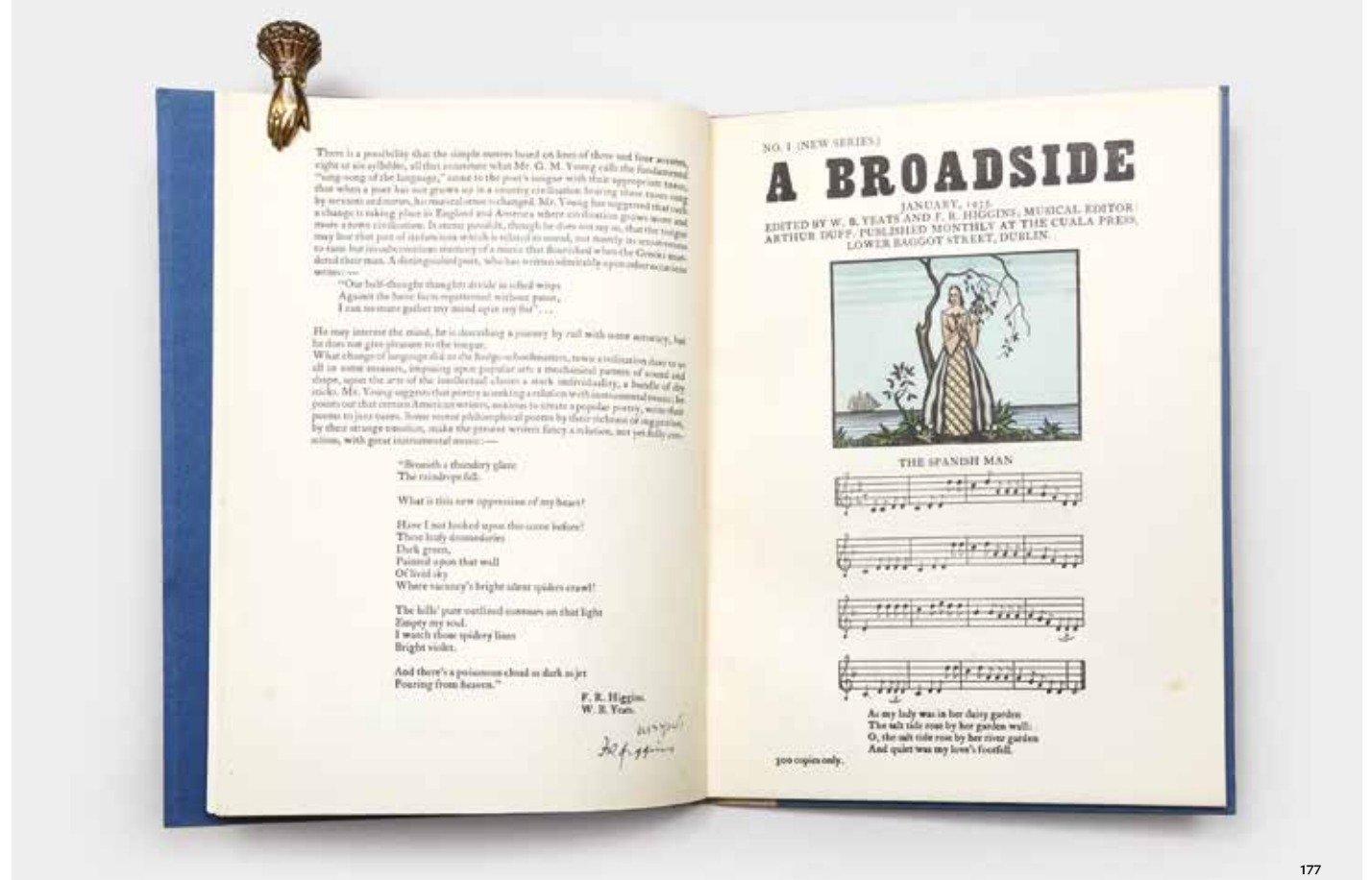
£750

[164179]

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YEATS, W. B. *Broadsides. A Collection of Old and New songs.* Dublin: The Cuala Press, 1935

First collected edition, signed by Yeats and by F. R. Higgins at the end of the introduction as issued. The 12 broadsides included in the volume were issued monthly during 1935, each printed in an edition of 300, with 100 remaining sets bound up and issued in this form in December 1935.



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175

WOOLF, Virginia. *The Years.* London: The Hogarth Press, 1937

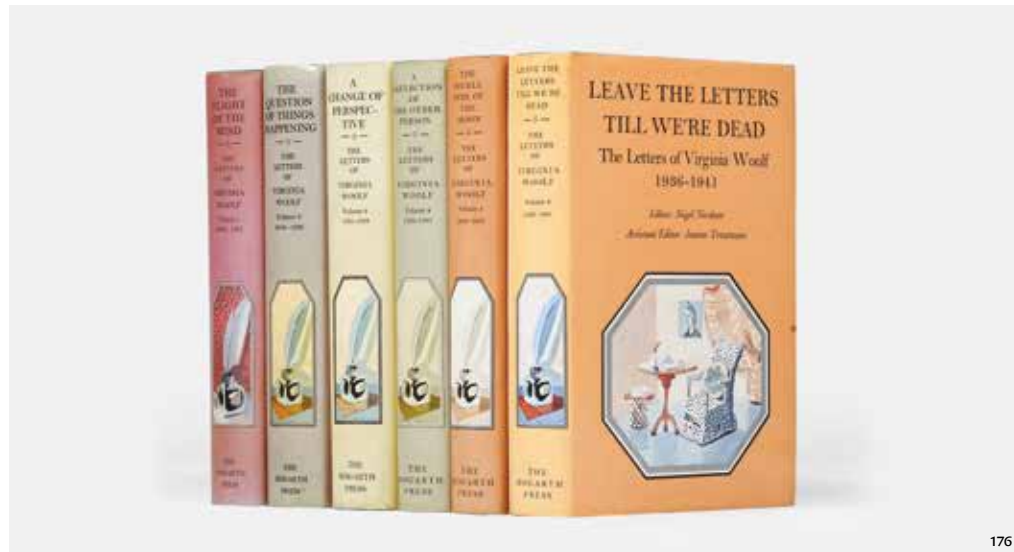
“THINKING WAS TORMENT; WHY NOT GIVE UP THINKING, AND DRIFT AND DREAM?”

First edition of the author's penultimate novel, the most popular during her lifetime. Woolf began writing the work in the early 1930s as a novel-essay titled *The Pargiters* and subsequently divided it into two parts: the fiction portion became *The Years* and the essay portion the basis for *Three Guineas*.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket, designed by Vanessa Bell. Spine slightly faded, head of front cover a little darkened, contents clean; jacket spine and edges lightly toned, faint foxing, a few small nicks to extremities, price intact: a near-fine copy in near-fine jacket. **£** Kirkpatrick A22a; Woolmer 423.

£3,500

[167753]



176

Small folio. Original white cloth-backed blue boards, blue endpapers, printed label to front cover. A fine copy. **£** Wade 249.

£3,000

[144463]

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YEATS, W. B. *Mosada.* Dublin: Cuala Press, October 1943

SIGNED BY YEATS'S WIFE

First Cuala Press edition, limited issue, number 40 of 50 copies and, though uncalled for, signed by “George” Hyde-Lees, (1892–1968), the author's wife. *Mosada* was Yeats's first published work and was first published in 1886 as an offprint from the Dublin University Review. That edition, of around 100 copies, is now “exceedingly rare” (Wade, p. 18).

Yeats's wife was originally known as “Georgie”, until Yeats declared the name insufferable. George

managed the Cuala Industries with Yeats's sisters Lily and Lolly after her husband's death, increasingly on her own as Lily's health failed and Lolly died suddenly in 1940. The second separate printing of the text, it is based on the text as it appeared in *The Wanderings of Oisín* (1889) and incorporates the corrections that were made by the author in his own copy.

Octavo. Original cream card wrappers, titles to front wrapper in black. With the original glassine jacket. Frontispiece reproducing Yeats's manuscript. Bookplate of William Robinson Pattangall partly torn from front pastedown. The binding sharp and clean, internally crisp; a fine copy. **£** Wade 206.

£4,000

[143922]



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