



PETER HARRINGTON
LONDON

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Front cover photograph by Bert Stern from Marilyn Monroe, item 111.

Design: Nigel Bents. Photography: Ruth Segarra.
Production: Ceri Thomas.



We are delighted to have welcomed walk-in customers back to our Dover Street shop in Mayfair over the last month. Socially distanced browsing and other measures will continue to be in place to ensure the safety of our staff and customers.

Our Fulham Road shop in Chelsea is now open for limited browsing in addition to pre-arranged book collection and drop-offs. We still encourage customers to make an appointment but will make every effort to accommodate drop-in customers whenever possible. A member of staff will be happy to show you to the area of the shop you would like to browse. Face coverings are now mandatory in shops in England, and we are happy to provide masks if you do not have your own.

Appointments are available via Skype, Zoom, or any preferred platform to view and discuss items in greater detail. Our specialists are all available at short notice.

We hope you enjoy reading the catalogue.

Pom Harrington, owner

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Peter Harrington Limited
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133–137 Alexandra Road, Wimbledon, London SW19 7JY
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PETER HARRINGTON
L O N D O N



SUMMER 2020

CATALOGUE 164

*We look forward to seeing you in our shops, which are
open for browsing with social distancing measures in place.*

The items in this catalogue are on display at our Dover Street branch

MAYFAIR

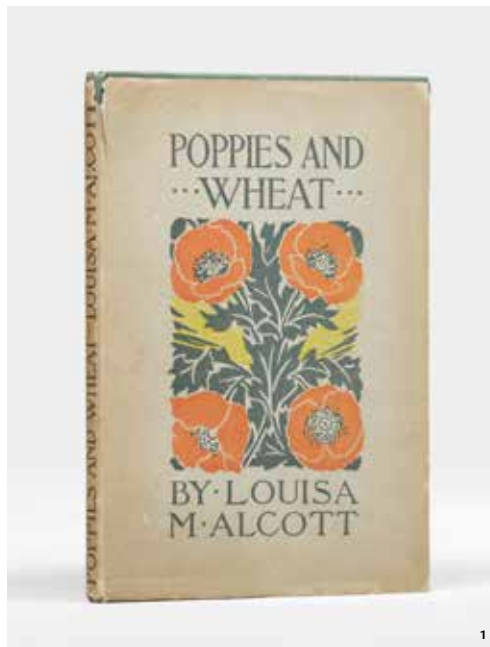
43 DOVER STREET
LONDON W1S 4FF

UK 020 3763 3220
EU 00 44 20 3763 3220
USA 011 44 20 3763 3220

CHELSEA

100 FULHAM ROAD
LONDON SW3 6HS

UK 020 7591 0220
EU 00 44 20 7591 0220
USA 011 44 20 7591 0220



1

“Written for my own amusement during a period of enforced seclusion”

1

ALCOTT, Louisa May. *Poppies and Wheat.* Boston: Little, Brown, and Company, 1900

Octavo. Original green cloth, title to spine in green, title to front cover in gilt, poppy and wheat vignette blocked in red, yellow, and green. With the dust jacket. Frontispiece and 2 plates. An exceptional copy in sparkling cloth, with the rare jacket, slightly sunned and with a short closed tear to the front panel; very well-preserved, the front panel design retaining the colours.

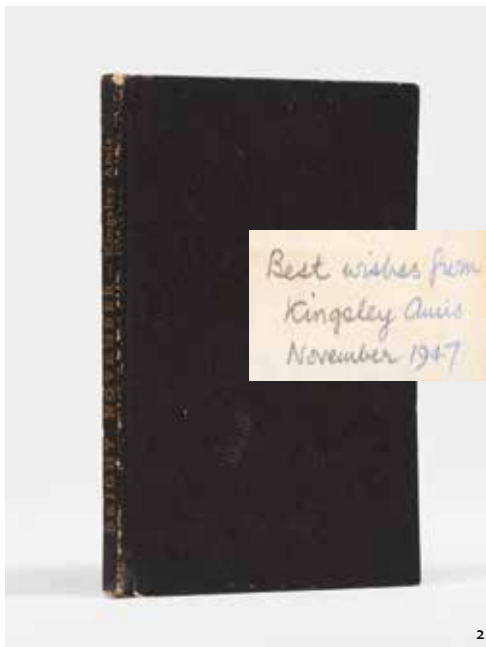
First separately published edition, with the dust jacket in unusually good condition. This short story was first published in *A Garland for Girls* in 1887, a collection of seven stories written by Alcott in the period of illness before her death.

“These stories were written for my own amusement during a period of enforced seclusion. The flowers which were my solace and pleasure suggested titles for the tales and gave an interest to the work,” wrote Alcott (introduction to *A Garland for Girls*).

BAL 230.

£1,000

[139394]



2

2

AMIS, Kingsley. *Bright November.* London: The Fortune Press, [1947]

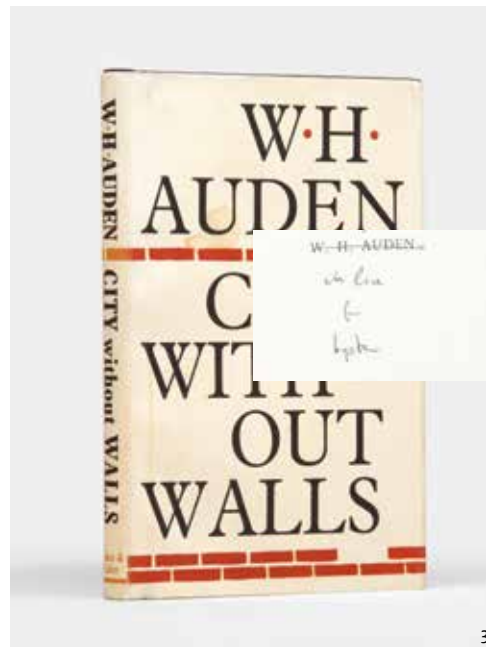
Octavo. Original black morocco-grain cloth, titles to spine gilt, edges untrimmed. Rubbing to ends, corners, and somewhat along joints, slight partial sunning to the ink of Amis's inscription. A very good copy of this rather fragile publication.

First edition, first issue binding, presentation copy inscribed in the month of publication “Best wishes from Kingsley Amis, November 1947” on the front free endpaper. *Bright November* was Amis's first published book, seven years before *Lucky Jim*.

The elusive Reginald Ashley Caton (1897–1971) was an one-man publisher who founded the Fortune Press, based at 12 Buckingham Palace Road, in 1924. He specialized in gay writing (several Fortune Press productions were burned after the 1934 obscenity trials), and in taking on new poets, whom he rarely paid but could afford to publish due to judicious stockpiling of paper stock during the war years. He published Wallace Stevens, Dylan Thomas, and Philip Larkin, as well as Kingsley Amis, who, enraged by his behaviour, wrote a barely disguised version of Caton into four of his novels as a rogue.

£975

[139744]



3

3

AUDEN, W. H. *City Without Walls, and other poems.* London: Faber and Faber, 1969

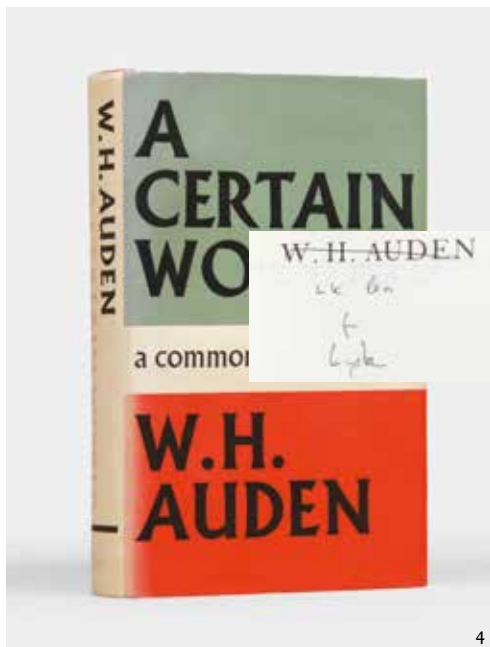
Octavo. Original black boards, titles to spine gilt. With the dust jacket. Some minor dampstaining to head and tail mainly affecting jacket; still a very good copy with a few light stains to jacket but barely any rubbing.

First edition, inscribed by Auden, using his first name (which he reserved for friends), “with love from Wylan” on the title page, from the library of his close friend and fellow writer James Stern (1904–1993), though without his ownership mark.

Auden was first introduced to James and Tania Stern by Christopher Isherwood, at the Café de Flore in Paris, January 1937, and he solidified the bond after moving to New York in 1939. They collaborated on several literary projects including a radio version of D. H. Lawrence's short story “The Rocking Horse Winner” in 1941, and a joint translation in 1944 of



3



4

Brecht's *The Caucasian Chalk Circle*. It was in this year that Auden dedicated his long poem *The Sea and the Mirror* to the Sterns.

Stern was notable in his own right for several collections of short stories, and with his wife also published English translations of Kafka and Freud.

£600

[139413]

4

AUDEN, W. H. *A Certain World*.

London: Faber and Faber, 1971

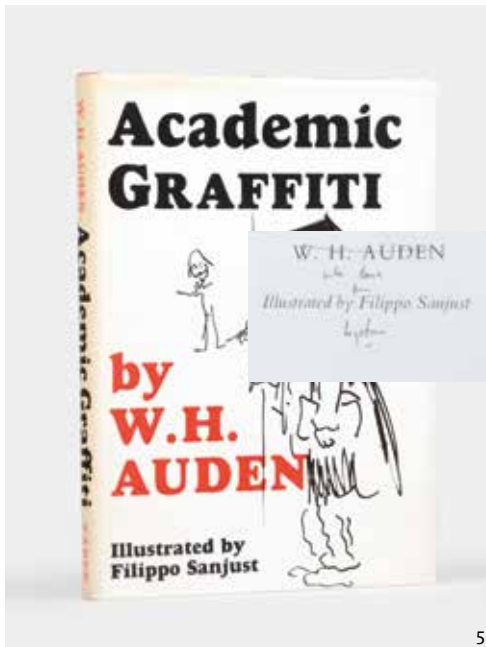
Octavo. Original red cloth, titles to spine gilt. With the dust jacket. Minute rubbing to tips, some slight dampstaining affecting only inner corners of endpapers, a very good copy with the spine panel a little sunned and a few minor marks, barely any rubbing.

First UK edition, familiarly inscribed by Auden, "with love from Wystan" on the title page, from the library of his close friend and fellow writer James Stern, with his ownership inscription to the front free endpaper (see previous item).

This copy includes some clippings laid in by Stern. *A Certain World* was first published in the US in the previous year.

£600

[139414]



5

5

AUDEN, W. H. *Academic Graffiti*.

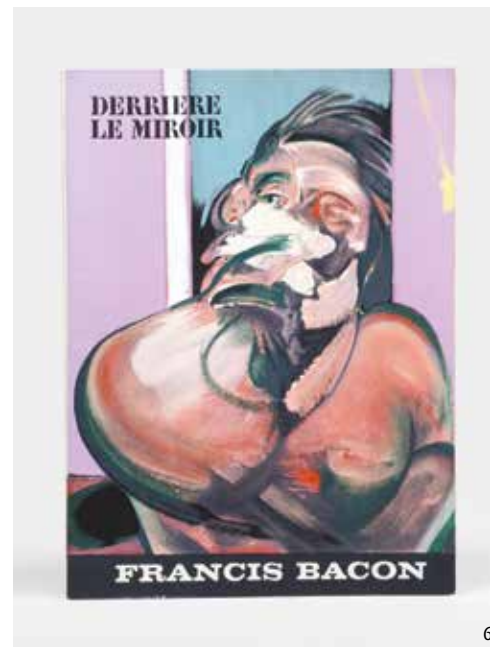
London: Faber and Faber, 1971

Octavo. Original red cloth, titles to spine gilt. With the dust jacket. Illustrated by Filippo Sanjust. A little offsetting to front endpapers from a laid-in clipping, with a few spots, and the jacket toned to spine panel, still an excellent copy.

First edition, familiarly inscribed by Auden, "with love from Wystan" on the title page, from the library of his close friend and fellow writer James Stern, though without his ownership mark (see previous two items).

£350

[139415]



6



6

Inscribed by the artist

6

BACON, Francis. *Derrière le miroir*.

France: Maeght Éditeur, 1966

Quarto. Original illustrated wrappers, titles to front cover in black and white. With 5 full page colour lithographs and 1 fold-out triptych colour lithograph, smaller colour and black and white illustrations, including 2 full page. Wrapper and fold-out triptych supplied from another copy, other contents toned, creased, and soiled, paint splatter and tape residue to pp. 6–8. An acceptable copy.

First edition, inscribed by the artist on the first page "To Ted from Francis Bacon".

£2,750

[139183]



7

The defining study of the British constitution

7

BAGEHOT, Walter. *The English Constitution.* London: *Chapman and Hall*, 1867

Octavo. Original purple cloth, spine lettered in gilt, covers panelled in blind, yellow endpapers. Binder's ticket (Vertue & Co.) to rear pastedown, neat library blindstamp to front free endpaper (G. C. Hay and Co., United Service Library, Calcutta), contemporary ownership signature to front pastedown. Spine slightly sunned, minor bumping and nicking to extremities, expertly refurbished with discreet repair at joint and hinge ends, contents clean and unmarked. A very good copy, presenting well in the original cloth.

First edition in book form of the most influential exposition of the British (not solely English) constitution. In the absence of a written constitution, Bagehot's study became a textbook for those who held power in the system, most notably for almost every monarch since Bagehot's day.

Bagehot conceptualized the constitution as split between "dignified" and "efficient" elements, the former the monarchy and parts of the aristocracy with all their associated pomp and circumstance, the latter the actual machinery of governance and power. His analysis held great sway throughout the rest of the 19th century and onwards into the 20th, even while the role of the dignified elements diminished.

The book has consequently been recognized as "the bible of the British monarchy, which even



8

George V and George VI (who were neither of them scholastically inclined) mastered word for word", and the book was used extensively in Queen Elizabeth II's constitutional education by the Vice-Provost of Eton, Henry Marten. "This classic account of that most elusive and least codified of entities, the Constitution of England, never lost its popularity, and shows signs of being elevated from the rank of first-class handbook to a place with De Tocqueville as one of the most important texts in political literature... Bagehot's work is of more than English importance: it is the great defence of empirical as against theoretical politics" (PMM). It was initially published in instalments in *The Fortnightly Review* between 1865 and 1866, prior to its publication in the present book.

Printing and the Mind of Man 358. Sarah Bradford, *Elizabeth: A Biography*, 2002.

£3,750

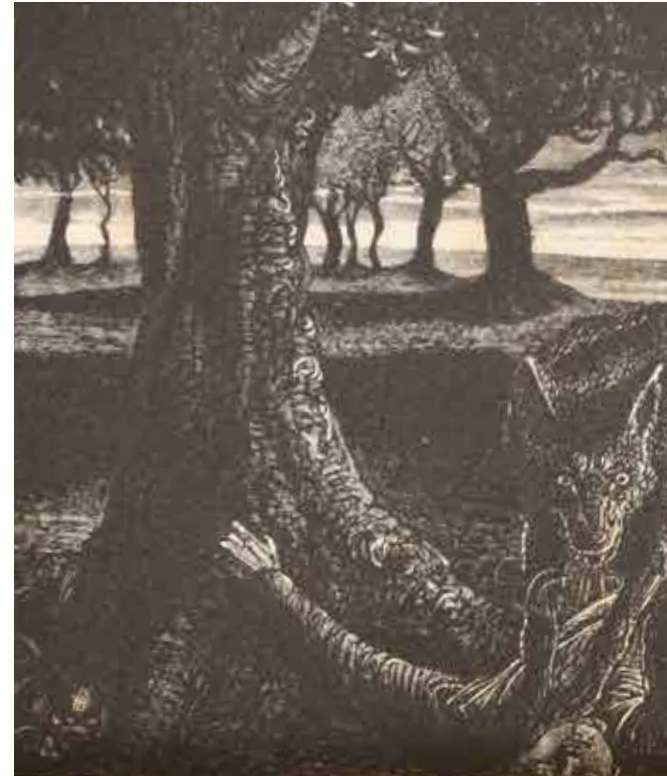
[138712]

The book that influenced Bram Stoker's Dracula

8

BARING-GOULD, Sabine. *The Book of Were-Wolves.* London: *Smith, Elder and Co.*, 1865

Octavo. Original red pebble-grain cloth, spine lettered and decorated in gilt, title and decoration to front board in gilt. Wood-engraved frontispiece by Linton (with tissue guard). Netherlandish ownership inscription at head of half-title, dated 1893. Some skilful repair to cloth, black endpapers renewed to style, outer leaves toned



as often, a few marks, still a very acceptable copy of a book usually found in poor condition.

First edition of this classic study, an important contribution to the literature of lycanthropy.

Sabine Baring-Gould (1834–1924) was a Church of England clergyman, author, and folksong collector. His book, "essentially a work of synthesis, collating a broad range of material" (Coudray), is often cited as being a signal influence on Bram Stoker during the composition of *Dracula* (1897).

In the short story "Dracula's Guest" (1914), "Jonathan Harker, on his way to the count's castle, is stranded in snow, and kept warm during the night by a wolf – a wolf which the soldiers he meets the following day describe as 'A wolf – and yet not a wolf!'... The story suggests that the wolf was Dracula in lupine form, testifying further to Baring-Gould's influence upon Stoker" (Coudray).

The dramatic frontispiece by one of the foremost wood engravers of the 1860s, W. J. Linton, is a bravura piece of chiaroscuro showing a werewolf and its victim from a striking low-angle, at the



8

edge of a forest lit by the last glimmer of sunset.
Commercially, the book is uncommon.

Chantal Bourgault du Coudray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within*, 2006, p. 26.

£3,250

[138415]

Signed and numbered

9

BASQUIAT, Jean-Michel. Jean-Michel Basquiat. Zürich: Edition Gallery Bruno Bischofberger, 1985

Quarto. Original red cloth, titles to spine in grey. With the dust jacket. Black and white portrait frontispiece of Jean-Michel Basquiat taken by Jeannette Montgomery and 12 full page illustrations of Basquiat paintings, including a foldout triptych. Fine in fine jacket.

First edition, this copy marked artist's proof 44/100 and signed by the artist aside from the edition of 1000. This hardback catalogue was issued to accompany an exhibition of Basquiat's paintings



9

at the Gallery Bruno Bischofberger in Zürich, Switzerland from 19 January to 16 February 1985.

£7,500

[139454]

10

(THE BEATLES.) EPSTEIN, Brian.

A Cellarful of Noise.

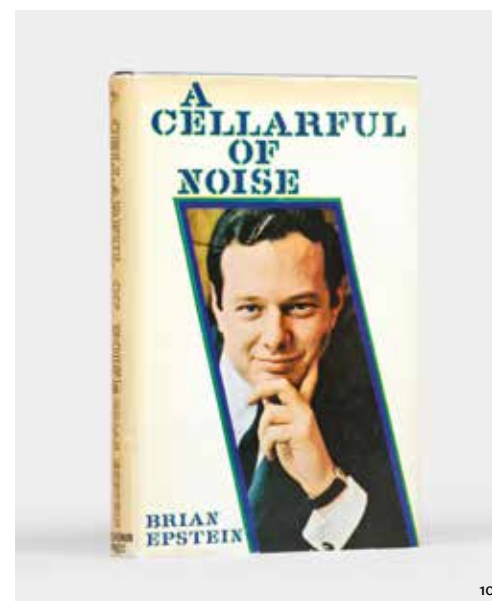
London: Souvenir Press, 1964

Octavo. Original blue boards, titles to spine gilt. With the dust jacket. Illustrated with 24 black and white photographic plates. Bookseller's ticket to front flap of jacket. Spine ends bumped, faint offsetting to endpapers; a very good copy in the jacket, faded to spine and top edge across both panels, nicks and creases to edges.

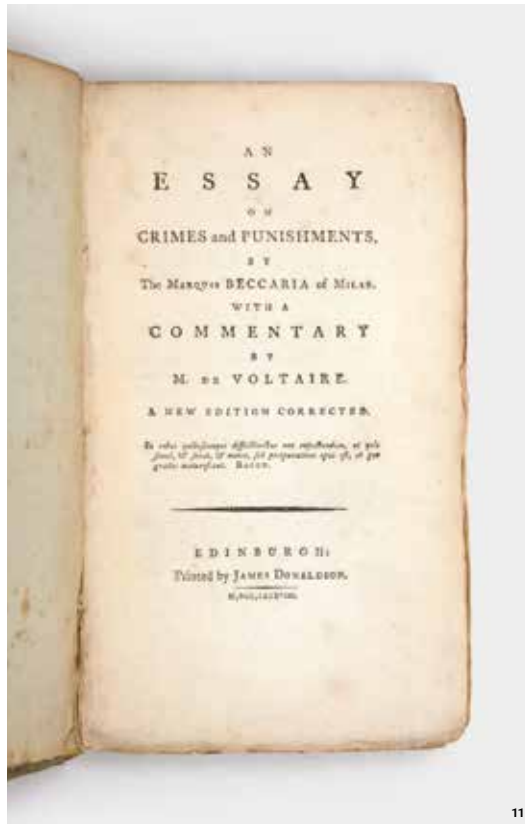
First edition of the autobiography of the Beatles' legendary manager, published after the group had conquered the United States.

£350

[139255]



10



11
BECCARIA, Cesare. An Essay on Crimes and Punishments. Edinburgh: printed by James Donaldson, 1788

Large duodecimo. Uncut in the original boards. Front free endpaper with ownership signature dated 1796 and 20th-century signature, faded pencilled notes to p. 21. Remnants of spine label, very light soiling to boards and very light wear at extremities, the spine without wear and with joints and hinges intact, front endpaper loosening a little at foot, light stain to rear endpapers not affecting book block, faint stain at head of sig. N, light toning and foxing to initial and final leaves else contents clean, short closed tear at fore edge of pp. viii–ix not affecting text. An excellent copy.

Third Edinburgh edition of one of the key works of the Enlightenment, uncut in the original boards. Following the first Edinburgh edition of 1778, the text restores Beccaria's original format as published in the original Italian of 1764. It includes the commentary by Voltaire, endorsing the book and

its principles, which did much to promote the book among Europe's readers.

Beccaria argued that the purpose of punishment was not to torment the criminal, but to deter others. This deterrent is not, however, best effected by harsh and brutal punishments: the torture, mutilation, and execution prevalent across much of Europe when he wrote hardens criminals, promotes further crimes, and moreover corrupts society as a whole and discredits the law. It is instead the certainty and swiftness of punishment, enforced under a simplified system of law based on rational principles and which treats all equally, which will deter criminals, and moreover promote the respect for the law which will preserve a peaceful and rational society.

The book was widely reprinted and read across Europe and had a major impact. The abolition of torture in various European countries in the latter half of the century can be linked to Beccaria, and his thoughts were the basis of the 1791 penal code

of the French Revolution. He was widely cited in the debates surrounding the founding of the US constitution and Bill of Rights, and in the following century the codification of the laws in the vernacular owed much to him. "His ideas have now become so commonplace that it is difficult to appreciate their revolutionary impact at the time" (PMM).

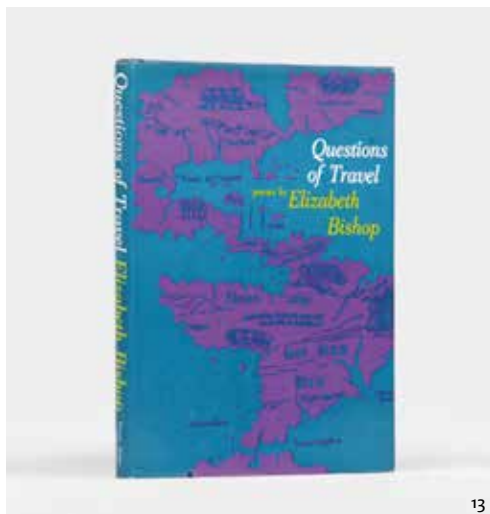
ESTC T138990.

£500

[138861]

12
(BIOGRAPHICAL SKETCHES.) Eccentric Biography. London: Printed by J. Cundee, for Vernor and Hood, and T. Hurst, 1801

Duodecimo (143 × 80 mm). Contemporary speckled calf, red sheep label to spine, gilt lyre motifs and ruling to smooth spine, gilt roll to covers, marbled endpapers, light blue speckled edges. With 5 stipple engravings printed in colour. Contemporary heraldic bookplate of Anna Maria



13

Ridgway to front pastedown. Superficial split to front joint but still firm, very minor insect damage to rear cover, light foxing and occasional close cropping to contents, minor hole to initial endpapers. A very good copy.

First edition of this scarce collection of biographies of historical and contemporary eccentrics, this copy with the stipple engraved plates printed in colour, not known in other copies.

Eccentrics vary from Bamfylde Moore Carew, king of the beggars, to various historical figures including Alexander the Great, Aristotle, Joan of Arc, Catherine the Great, and Mozart. Of note is the sketch of Mary Wollstonecraft, among the earliest accounts of the life of the writer, focusing especially on her suicide attempt as apparent proof of her eccentricity.

£975

[138864]

13

BISHOP, Elizabeth. *Questions of Travel.*
New York: Farrar, Straus, and Giroux, 1965

Octavo. Original blue cloth, spine lettered in silver, green, and purple, top edge red, green endpapers. With the dust jacket designed by Adrienne Onderdonk. A fine copy in near-fine jacket, with tiny chip at foot of rear panel.

First edition. Bishop's third collection includes poems based on her experiences living in Brazil, notably "The Armadillo". It was also her first collection to include a short story: "In the Village".

£250

[138936]



14

A very good copy of the author's first book

14

BLACKWOOD, Algernon. *The Empty House, and Other Ghost Stories.*
London: Eveleigh Nash, 1906

Octavo. Original green cloth, spine lettered in gilt, pictorial design of a house and titles to front board in red, green, and black. Ink ownership inscription "The Orotava Library" and library ticket to front pastedown. Cocked, light wear to extremities, front hinge starting but firm, light scattered spotting; else a very good copy.

First edition of the author's first book. Blackwood was "the leading British writer of supernatural fiction during the Edwardian and Georgian periods", Bleiler stating that "no one else has come closer to expressing the ineffable".

Although WorldCat locates 20 copies in America, Library Hub lists only 4 copies in the UK (BL, Cambridge, London Library, NLS). This copy comes from La Orotava Municipal Library, created in 1901 to serve the English community of Tenerife, where Christopher Isherwood worked on his novel *Mr Norris Changes Trains* in the summer of 1934.

Bleiler 175.

£1,250

[139008]



15

The portraits of William Blake

15

(BLAKE, William.) KEYNES, Geoffrey. *The Complete Portraiture of William & Catherine Blake.* London: The Trianon Press for The William Blake Trust, 1977

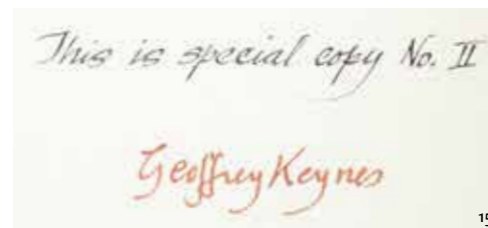
Octavo. Original full brown morocco, titles to spine gilt. Printed on Lana rag paper. With the original brown morocco entry, grey cloth slipcase. Frontispiece and many plates reproducing original illustrations by the Blakes. All in fine condition.

First edition, number II of 36 copies signed by Keynes, from a total edition of 562 copies.

Keynes (1887–1982) was an academic, biographer, and the younger brother of John Maynard Keynes. He was a world authority on Blake and was instrumental in the production of the Trianon facsimiles, writing the accompanying bibliographical texts and contributing material from his own collection.

£675

[139723]



15



16

Close-up of botanical life

16

BLOSSFELDT, Karl. Wunder in der Natur.
Leipzig: H. Schmidt & C. Günther, 1942

Quarto. Original blue boards, decoration and titles to front board and spine gilt. With the dust jacket. With 120 black and white full-page photogravures by Blossfeldt. Corners bumped with small nick to foot of spine. Dust jacket lightly rubbed with two small chips to head of back panel, clear tape repair and strengthening to edges of verso. Still a presentable looking copy.

First edition of the third and final book in this acclaimed series of photographs of plants.

£2,000

[139445]

One of Borges's earliest appearances in English

17

[BORGES, Jorge, & Adolfo Bioy-Casares.]
BUSTON [sic] DOMECQ, H., pseud.
The Twelve Figures of the World.
[Austin: University of Texas Press,] The Texas
Quarterly, Autumn 1960

Octavo. Original printed wrappers, stapled at the fold. Light diagonal creases across wrappers and inside from



17

having been gently bent at some point, some mild toning around edges, small faint stain to upper fore edge affecting wrappers and margins within, very good condition.

Rare offprint of the first English-language edition, one of Borges's earliest appearances in English, signed by Borges in his blind hand on the front wrapper and by the translator Donald Yates on the first page. H. Bustos Domecq was the pseudonym used jointly by Borges and Adolfo Bioy-Casares. Yates has hand-corrected "Buston" to "Bustos" on the front wrapper and first page.

This short story, drawn from *Seis Problemas para Don Isidro Parodi* (1942), was translated by Yates and appeared in the *Texas Quarterly* (vol. iii, no 3, Autumn, 1960). It precedes the collection *Labyrinths* (1962), which Yates translated (jointly with James Irby). Yates was also responsible for Borges's first published appearance in English, when he brought the story "The Garden of Forking Paths" to the attention of *Ellery Queen's Mystery Magazine* (August 1948, trans. Anthony Boucher).

£2,500

[139334]



17



18

The return of the Thin White Duke

18

BOWIE, David, & Geoff MacCormack.
From Station to Station.
Guildford: Genesis Publications Limited, 2007

Quarto. Original full red leather, titles to spine gilt, titles to front cover blindstamped in brown, edges gilt. Housed in the original printed chemise box. All contained in the printed drawstring cloth bag. Together with the original printed packaging. Richly illustrated throughout with over 200 photographic reproductions. All in fine condition.

First edition, number 170 of 350 deluxe copies signed by Bowie and MacCormack, and with the additional portrait of Bowie signed by MacCormack in the printed envelope; from an edition of 2,000 copies.

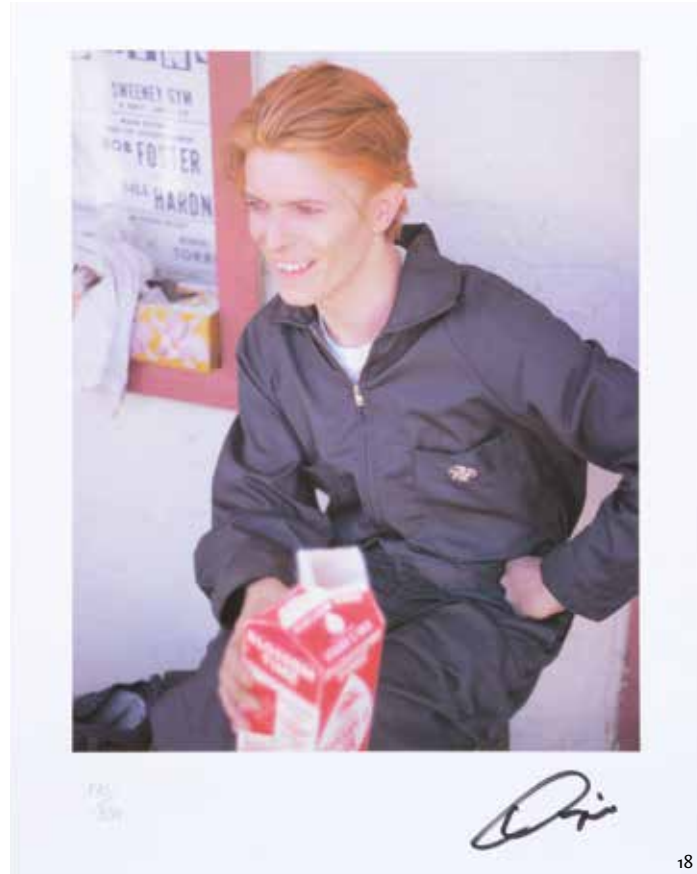
This richly illustrated work documents the three years MacCormack spent writing, recording, performing, living and travelling with David Bowie. It presents photographs and items of memorabilia including tour programmes, tickets and letters, from the author's personal archives, nearly all of which are being published for the first time.

£3,750

[139485]



18



18

19

BOWIE, David, & Masayoshi Sukita.
Speed of Life. Guildford: Genesis Publications
 Limited, 2012

Folio. Original pink calf-backed blue cloth, spine lettered in silver, acrylic mirrored plate to front cover with protective film, black endpapers with pink and blue metallic design, with 7-inch vinyl single inset to the rear pastedown, blue and pink silk book markers, silver edges. Housed in the publisher's black cloth slipcase and black dust bag. With the original cardboard packing box, as issued. Text in Japanese and English. Richly illustrated throughout with numerous photographic reproductions. All in fine condition.

Signed limited edition, number 1,170 of 2,000 copies signed by Bowie and Sukita on the limitation bookplate, as issued. This extended photo essay details a 40-year partnership between Bowie and Sukita, and includes a specially created record

pressing, issued here for the first time as 7-inch vinyl, "It's No Game", parts 1 and 2 of David Bowie's 1980 recording, originally released on the 1980 album *Scary Monsters*.

£3,750

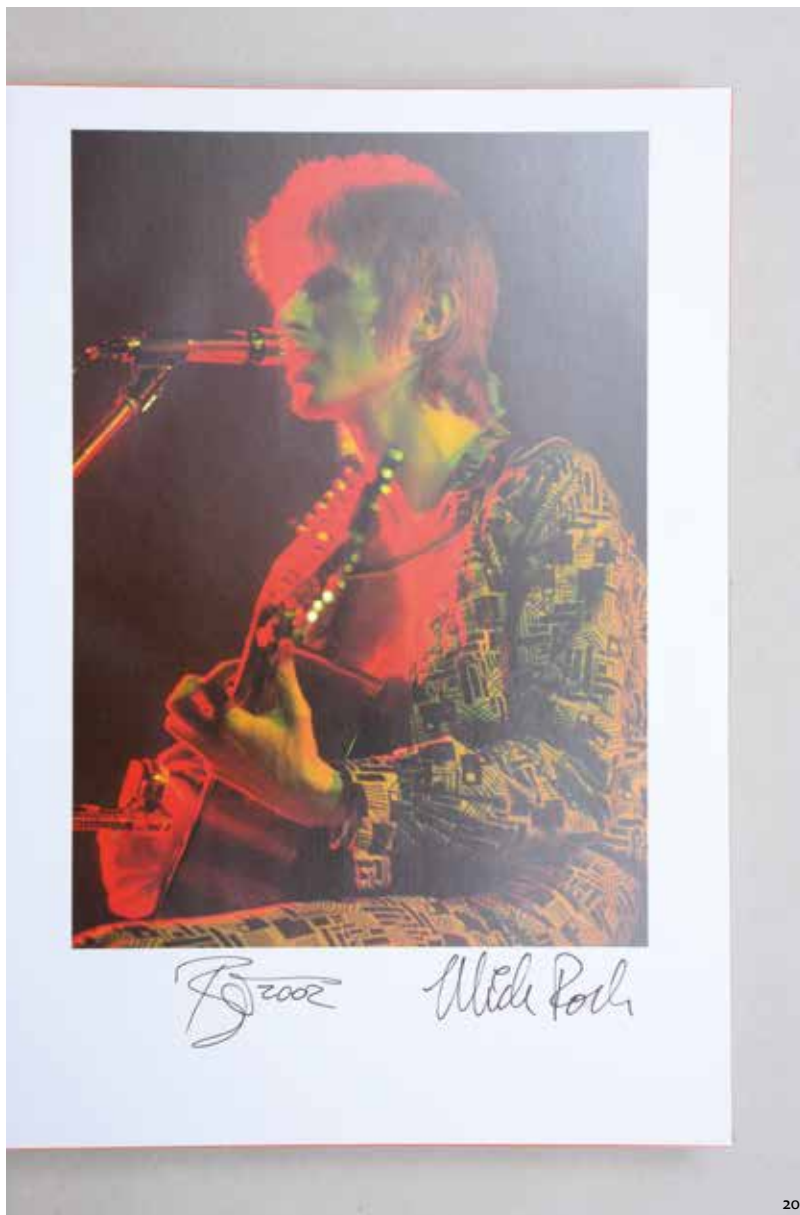
[139486]



19



19



20

BOWIE, David, & Mick Rock.
Moonage Daydream. The Life and Times of Ziggy Stardust. Guildford: Genesis Publications Limited, 2002

Folio. Original blue morocco with flash illustration to front cover and spine lettered in gilt. Housed in the original decorated box. Within the original packing box, as issued. Illustrated throughout. All in fine condition.

Signed limited edition, number 170 of 350 deluxe copies signed by David Bowie and Mick Rock,



20

specially bound and with an additional photograph of Bowie signed by Mick Rock, from a total edition of 2,500 copies.

£3,750

[139483]

21

(BRITISH POETS.)

Aldine Edition of the British Poets.

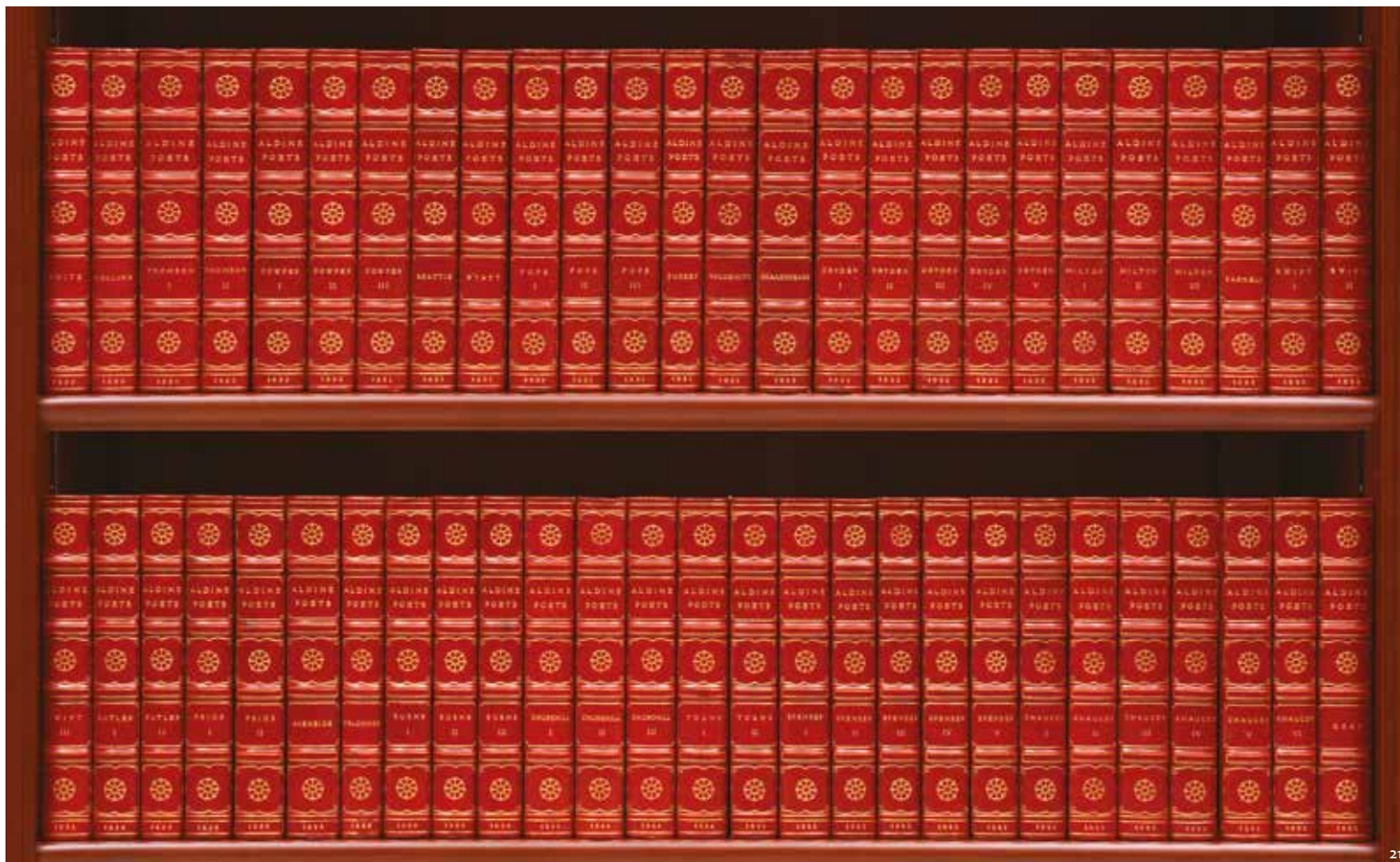
London: William Pickering, 1831–52

53 volumes, small octavos (161 × 99 mm). Late 19th-century red straight-grain morocco by Birdsall, spines lettered in gilt, covers ruled in gilt with Aldine device cornerpieces, light blue endpapers, gilt edges. With 17 portrait frontispieces with tissue guards. Bookplates of Frederick S. Peck to front pastedowns. Slight patch of wear to front cover of Falconer volume, rear cover of Cowper volume II slightly bumped. A fine set, with very little wear, the morocco bright, and the contents fresh.

A very pretty set of Pickering's *Aldine Edition of the British Poets*, celebrated both for the elegance of the typography and the diligence of its editors. The two-decade long publishing project brings together a vast selection of the works of British writers, including Chaucer, Shakespeare, Spencer, Milton, Dryden, Pope, Swift, and Gray.

£6,500

[139248]



21

22

BROOKE, Rupert.

Poems. London: Sidgwick & Jackson Ltd, 1911

Octavo. Original blue cloth, title label to spine. Title label lightly toned, a few trivial marks to cloth but an excellent copy, with some foxing to edges and endpapers.

First edition, one of 500 copies issued, and an excellent example. *Poems* was Brooke's first published collection; his previous poetry had been written for school competitions and printed solely for private distribution.

Brooke developed a fatal case of blood poisoning from an insect bite while anchored off Skyros, and died on 23 April 1915 aboard a hospital ship, just two days before the Allies launched their ill-

fated invasion of Gallipoli. The poet's second book, 1914 and *Other Poems*, whose war sonnets Churchill described as "incomparable", was published posthumously.

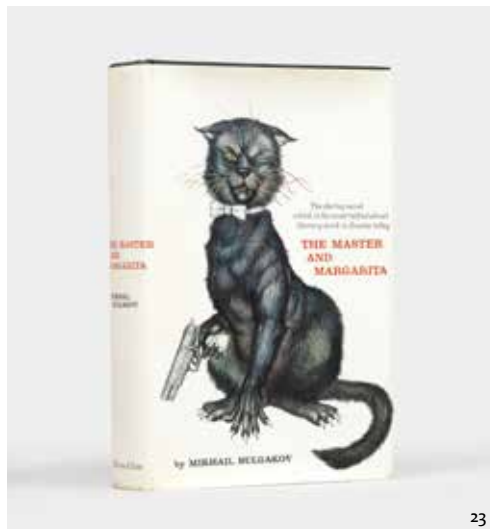
Keynes 5.

£750

[139375]



22



23

23

BULGAKOV, Mikhail. *The Master and Margarita.* New York: Harper & Row, 1967

Octavo. Original black cloth, red and gilt titles to spine. With the dust jacket. An excellent, bright copy, with only minimal rubbing to ends and corners.

First US edition of the Michael Glenny translation, originally published in the UK in the same year. This is a particularly bright copy.

The Glenny translation was preceded in 1967 by Mirra Ginsburg's who took as her copy text the bowdlerized Soviet version, which had large portions excised. Glenny's version, being complete, is preferred, and is the standard English translation of one of the 20th century's literary masterworks.

£475

[139527]

Rare early Bunyan

24

BUNYAN, John. *The Heavenly Foot-Man.* London: Printed for John Marshall, 1708

Duodecimo (142 x 79 mm). Contemporary sheep, rebacked in calf, spine lettered in gilt, covers with original ruling in blind. Housed in a brown cloth flat-back box by the Chelsea Bindery. With an initial advertisement leaf, on the verso of which is a portrait of John Bunyan, and bookseller's catalogue on terminal page. Early indecipherable scrawl to inner front board, above 20th-century purple ink signature of B. Paget of Bristol, initial advertisement leaf with



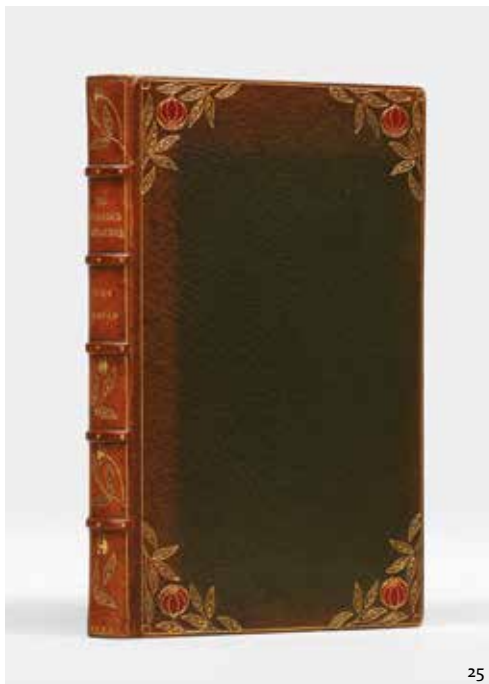
24

ownership inscription of William Lane, 1822, early jottings throughout (one with the name of Joseph), rear turn-ins with ownership signatures of Thomas and John Sanders. Rubbed with tips worn, contents somewhat soiled and browned, occasional creasing and peripheral closed tears, chip to pp. 31-2 not affecting text, pp. 101-2 with chip with minor loss to lettering repaired with tape. Overall a perfectly creditable copy of a rare book.

Fourth edition. In 1668 Bunyan "began to prepare 'The Heavenly Foot-Man', a sermon on the Christian life, for publication. Internal evidence suggests it may have been preached, or at least prepared for the pulpit, late in 1659 or in 1660. Directed to the spiritually indolent, the sermon urges people to repent before the day of grace has passed, a concern that played a prominent role in Bunyan's conversion

experience. Using the metaphor of a race to portray the Christian life, Bunyan admonished his readers to begin promptly, cast off encumbrances, shun distractions and bypaths, and fight off fatigue. The message clearly implies an ability to choose to run this race, thus reflecting Bunyan's recurring tendency to suppress predestinarian doctrine in favour of pastoral evangelism. As he worked on his text, he became intrigued with the idea of writing a full-scale allegory ... Thus was born the first part of *The Pilgrim's Progress*" (ODNB). Focusing instead on *The Pilgrim's Progress*, *The Heavenly Foot-Man* was put aside, unpublished until 1698, following the author's death.

Small and read to death, as was the *Pilgrim's Progress*, all the early editions of the title are rare:



25

of the first edition (1698) ESTC locates seven copies; of the second edition (1700) six copies, of the third edition (1702) two copies. Of this fourth edition, there are two variants, distinguished by whether page 1 or 11 is signed C2 (here the latter) without any known significance of issue. Between both variants, four copies only are located by ESTC – in the Pierpont Morgan library, the Bodleian, and two in the British Library.

ESTC T58529.

£6,500

[138643]

Attractive arts and crafts binding by Rivière

25

BUNYAN, John. *The Pilgrim's Progress.* Guildford: A. C. Curtis, *The Astolat Press*, 1902

Octavo (222 × 141 mm). Finely bound by Rivière & Son in contemporary dark green morocco, spine in compartments with gilt titles direct and floral tooling, sides bordered with a gilt rule, foliate gilt tooling and red morocco onlay pomegranate cornerpieces, gilt-tooled turn-ins and further foliate gilt decorations, top edge gilt. Frontispiece and 7 other engraved plates by Victor W. Burnand. Sunning to spine and somewhat around board edges, barely rubbed,

internally sound and clean, excellent condition. Armorial bookplate to front pastedown, front endpaper with contemporary ownership inscription dated 1902.

First edition thus, number 16 of 30 copies printed on japon, this example in a very attractive and contemporary binding by Rivière.

£1,750

[139358]

Uncut copy of the manifesto of conservatism, from the library of a Conservative minister

26

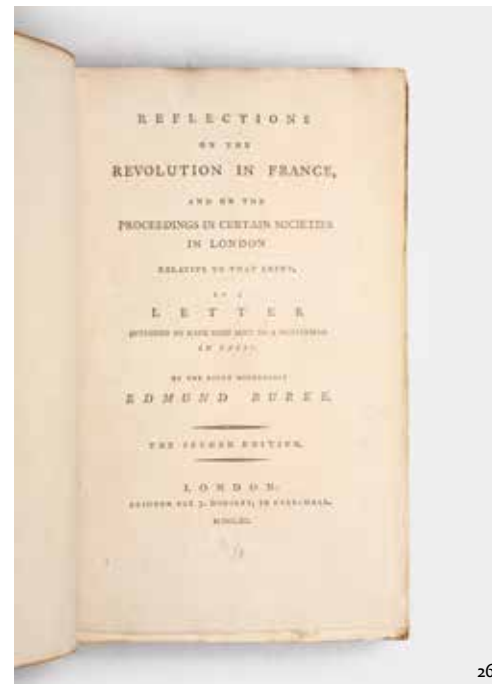
BURKE, Edmund. *Reflections on the Revolution in France.* London: printed for J. Dodsley, 1790

Octavo (222 × 133 mm). Uncut, in early 20th-century marbled calf to style by Rivière & Son for Henry Sotheran, twin green labels to spine, gilt fasces motifs to compartments, gilt rules to covers, gilt turn-ins, marbled endpapers. Bookplate of Alan Lennox-Boyd to front pastedown and his ownership signature to binder's blank. A little skilful retouching at extremities; contents clean. A desirable copy.

Second edition, Todd's fourth impression, published very soon after the first edition (the first edition published around 1 November 1790, this around 12 November). Burke's brilliant polemic has been a key text of conservative movements of every shape and form for two centuries.

Burke asserted "that any revolution that did not bring real liberty, which comes from the administration of justice under a settled constitution without bias from the mob, was no liberty ... In the eternal debate between the ideal and the practical, the latter never had a more powerful or moving advocate, nor one whose ideals were higher" (PMM). His work prompted Thomas Paine to respond with the equally famous *Rights of Man*. The rapidity with which new editions and impressions were published – several editions were printed in the last two months of 1790 alone, each with a substantial print run – shows the work's popularity; Burke was already a renowned politician and writer, yet this is still evidence of a real literary sensation.

This copy comes from the library of the Conservative Party politician Alan Lennox-Boyd, 1st Viscount Boyd of Merton (1904–1983), MP for Mid Bedfordshire from 1931 to 1960, and Secretary of State for the Colonies from 1954 to 1959. As secretary, he oversaw the process of decolonization, and the granting of independence to Cyprus, Ghana,



26

Iraq, Malaya, and Sudan; he was responsible for the ongoing suppression of the Mau Mau Rebellion in Kenya, and was censured for the Hola massacre there. His attempts to control revolutionary movements and control the pace of change make his copy of Burke particularly compelling, as Lennox-Boyd faced the same questions which Burke grappled with. "Given his previous political record, he might have been expected to make every effort to impede constitutional development in the colonies ... Yet he also believed in supporting the judgement of his governors, and their preference, when faced with pressure from strong nationalist movements, was overwhelmingly for concession rather than confrontation" (ODNB). He became increasingly disillusioned with Harold Macmillan's approach, especially after his Winds of Change speech, and in 1962 became joint patron of the recently established Monday Club, dedicated to oppose and slow down further decolonization.

ESTC T46575; Todd, *Bibliography of Burke*, 53e. *Printing and the Mind of Man* 239 (first edition).

£1,250

[138729]

CAMDEN, William. *The History of the Most Renowned and Victorious Princess Elizabeth, late Queen of England.* London: printed by E. Flesher, for Charles Harper, and John Amery, 1675

Folio (296 × 190 mm). Contemporary mottled calf, rebacked preserving original spine, red morocco label, spine gilt to compartments, large contemporary gilt monogram “DC” to covers, marbled endpapers. Portrait frontispiece of Elizabeth, engraved by R. White. Early ownership signature W. Danby to front free endpaper. Light wear around extremities, superficial split to hinges, title page with small repair at foot and minor stain at head, sporadic light foxing and soiling but contents generally crisp and clean, minor paper faults around a few page edges not affecting text, short closed tear to rear free endpaper. A very good copy.

A handsome copy of Camden’s biography of Queen Elizabeth I, first published in Latin as *Annales Rerum*

27

In an attractive contemporary binding

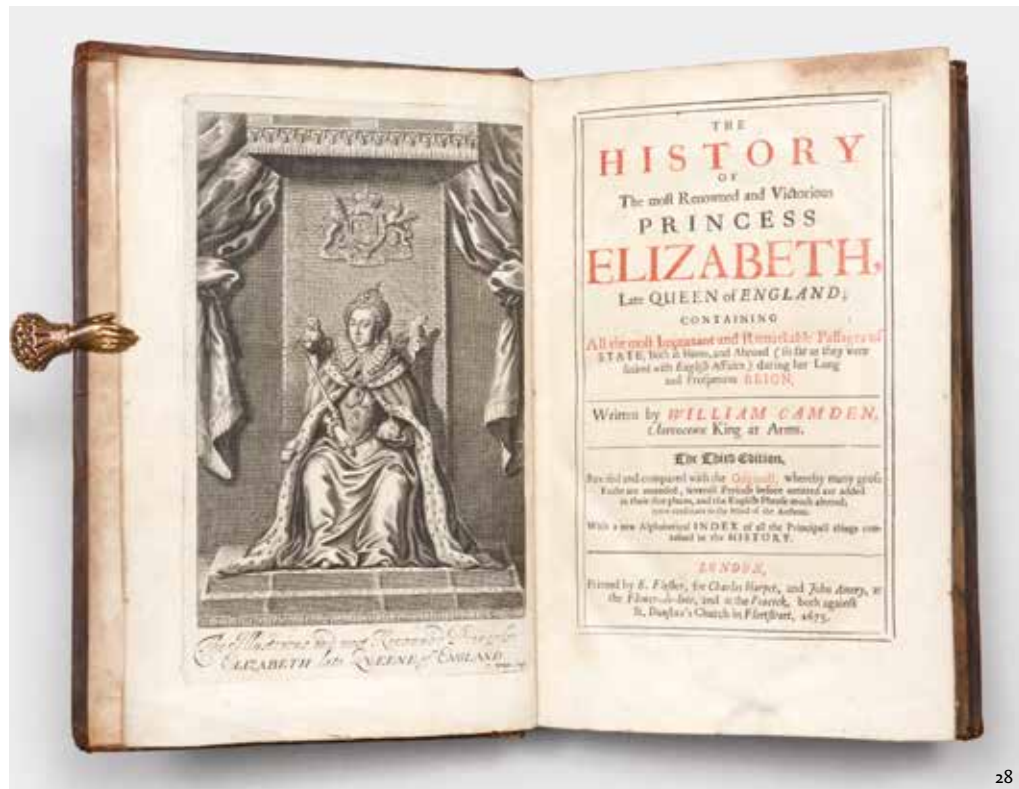
BURKE, Edmund. *The Writings and Speeches.* Boston: Little, Brown and Company, 1901
12 volumes, octavo (220 × 142 mm). Contemporary blue half morocco, titles to spine in gilt in compartments, clover motifs within elaborate tooling to compartments, raised bands tooled in gilt, pale blue cloth sides, blue endpapers, top edges gilt, blue cloth book markers. Engraved title pages, frontispieces and 29 plates with captioned tissue guards. Spines uniformly toned, minor rubbing to board edges, cloth very faintly soiled to a few volumes, offsetting to endpapers, contents clean and fresh; a near-fine set.

The Beaconsfield edition, number 5 of 1,000 copies, this set in a notably attractive and bright contemporary binding.

Burke’s writings were first collected by Walker King and French Laurence. “Publication commenced in 1795, and concluded ... in 1827. A number of Burke’s less finished writings and drafts appeared alongside those which were a recognized part of his canon” (ODNB). The text here is from Rivington’s 16-volume set published between 1801 and 1827.

£2,500

[139106]



Anglicarum et Hibernicarum Regnante Elizabetha in two volumes (1615 and 1625), and in English in 1625. The biography was commissioned from Camden, the greatest antiquary of his age, by Elizabeth's chief adviser William Cecil, 1st Baron Burghley.

Camden was reticent, but persuaded, though he insisted that it should not be published in English in his lifetime "knowing how unjust capers the unlearned Readers are". Burghley provided him with private papers of his own and 'Rolls, Memorials, and Records' from the queen's own archives. The book was a "long-awaited success", not only containing "the material of international political intrigue, but also commemorating Elizabeth and her court at a time when literary tastes were enjoying a revival of things Elizabethan" (ODNB). Many editions were published in the 17th century (this edition in fact the fifth), no doubt reflecting nostalgia for the Elizabethan age.

With the 18th-century bookplate to the front pastedown of the Earl of Hopetoun. The first Earl of Hopetoun, Charles Hope (1681–1742), built a substantial collection through purchasing much of the library of the Jesuits at Strasbourg. The library was eventually dispersed at auction in 1889 when the seventh earl took up the governorship of Victoria, with the collection including a copy of the Gutenberg Bible and the 1469 Virgil (De Ricci, *English Collectors of Books and Manuscripts*, p. 164).

ESTC R9867; Wing C362.

£1,000

[138758]



29



30

Handsomely bound, with colour illustrations

Original Max Ernst lithographs

29

CARROLL, Lewis. *Alice's Adventures in Wonderland*; [together with] *Through the Looking Glass and What Alice Found There*. London: Macmillan and Co., 1927

Large octavo (220 × 145 mm). Contemporary straight-grain blue morocco, gilt spines with red labels, titles to spine in gilt, five low-raised bands tooled in gilt, four-line ruled border to covers in gilt, white rabbit vignette in gilt to front cover and Queen of Hearts vignette in gilt to back cover, scrolling foliate turn-ins gilt, blue marbled endpapers, all edges gilt. With a custom blue cloth slipcase. Coloured lithographic frontispiece with tissue guards, 7 coloured plates, black and white illustrations by John Tenniel throughout. Full-page contemporary presentation inscription to "Miss N. M. Goldsmith" to front free endpaper, later ownership ticket of "A. C. Goldsmith" to rear pastedown. A fine copy.

A handsome single-volume edition of both Alice books, with John Tenniel's original illustrations, many printed in colour. *Alice's Adventures in Wonderland* and *Through the Looking-Glass* were first published in 1865 and 1871 respectively, but the books did not appear with coloured illustrations until 1911.

£1,350

[139470]

30

CARROLL, Lewis. *The Hunting of the Snark. Die Jagd nach dem Schnark*. Stuttgart: Manus Presse, 1968

Quarto. Original blue boards with red illustration to front cover, titles to spine gilt on red ground, printed on Arches paper, pages unbound as issued. Housed in a blue cloth slipcase. Illustrated with 11 original lithographs by Max Ernst in colour within the English text and repeated in black and white in the German text. Slipcase bumped to entry, otherwise in excellent condition.

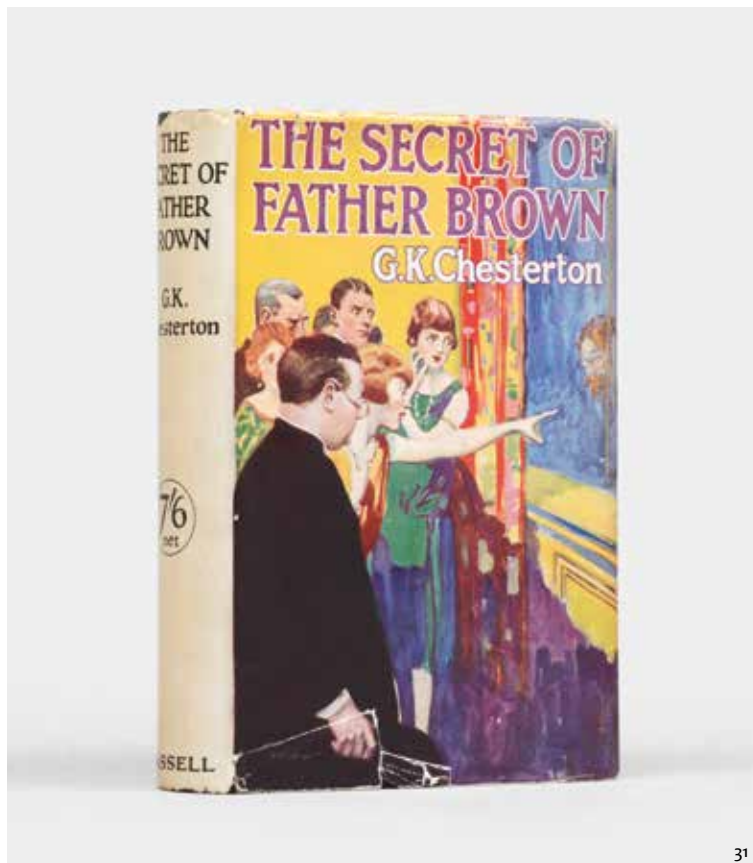
First edition, number 34 of 130 copies only signed by the artist. The text is in both the original English and in the German translation of Klaus Reichert.

£2,000

[139778]



30



31

One of Chesterton's "most endearing characters"

31

CHESTERTON, G. K. *The Secret of Father Brown.* London: Cassell and Company, Ltd, 1927

Octavo. Original black cloth, titles to spine in gilt. With the dust jacket. From the library of Florence and Edward Kaye, both leading collectors of detective fiction, with their red calf book label lettered in gilt to the front pastedown. Front board a little bowed, the binding otherwise sharp and unfaded, internally clean and untuned. A near-fine copy in very good jacket, light wear to extremities, small closed tear to front panel, else bright and not clipped.

First edition, in the 7/6 dust jacket, of the fourth instalment in Chesterton's *Father Brown* series, preceded by *The Innocence of Father Brown* (1911), *The Wisdom of Father Brown* (1914), *The Incredulity of Father Brown* (1926), and followed by *The Scandal of Father Brown* (1935).

"With his psychological approach to the problems of human frailty, and his endowment of the guilty with good as well as bad qualities, Chesterton's works ... assume a special importance in the genre, while Father Brown, whose most 'conspicuous quality was not being conspicuous', will be remembered as one of its most endearing characters" (Quayle).

Quayle p. 87.

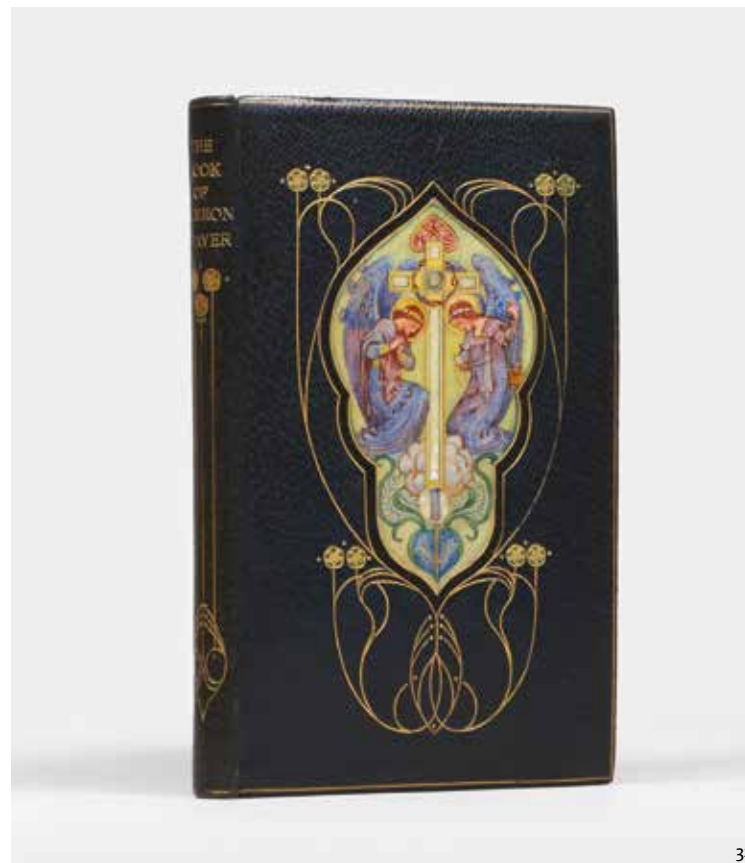
£2,750

[138902]

32

(CHIVERS BINDING.) *The Book of Common Prayer.* Oxford: printed at the University Press; and London: Henry Frowde, [c.1900]

Sextodecimo (182 × 115 mm). Beautifully bound by Cedric Chivers of Bath in contemporary dark blue morocco, titles gilt to spine direct, floral gilt tooling with coloured onlay



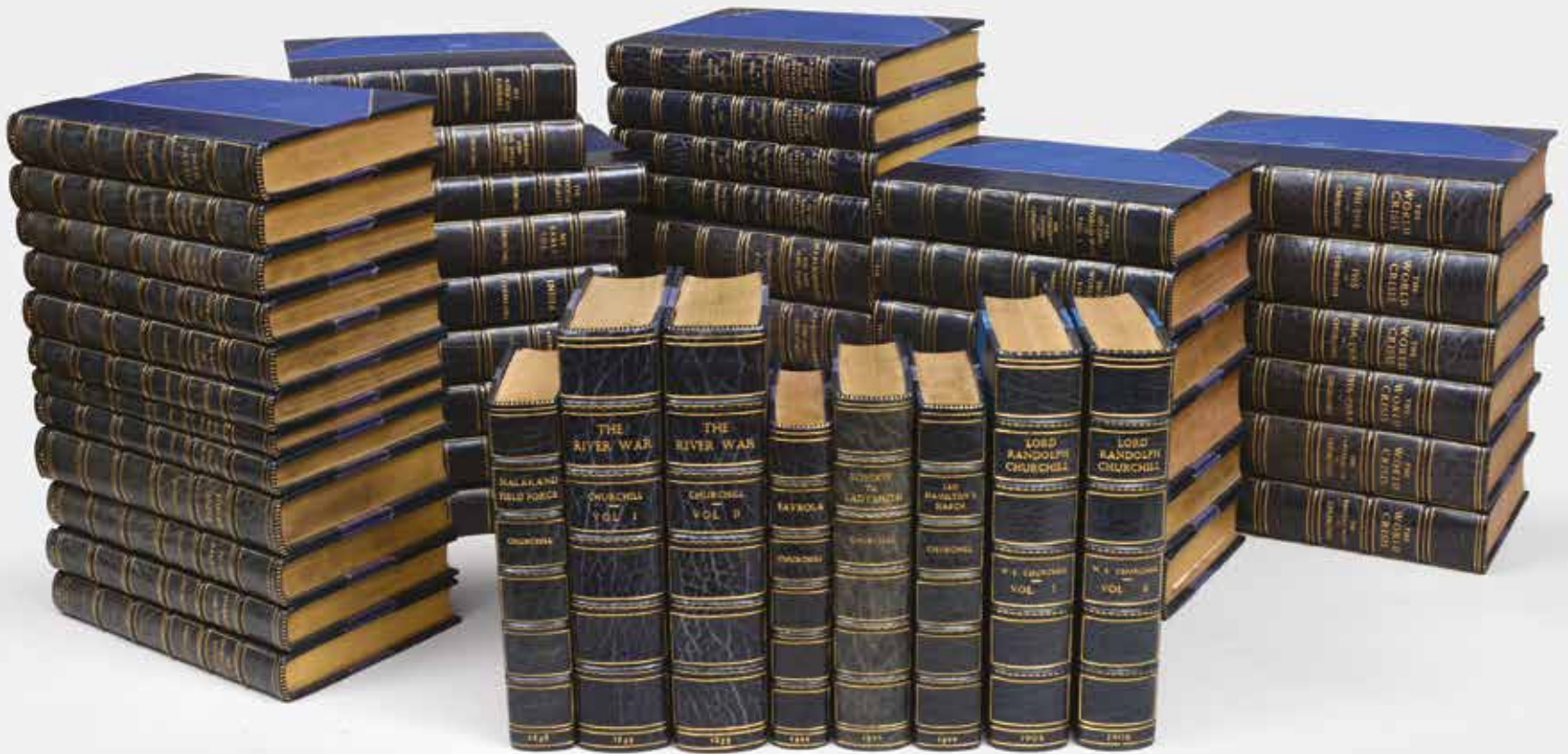
32

fleurons to spine and sides, gilt ruled border, front board with a hand-painted panel in Chivers's "vellucent" style, incorporating two angels flanking a mother-of-pearl cross, triple-gilt-ruled turn-ins with coloured onlay fleuron cornerpieces, marbled endpapers, all edges gilt. Printed on India paper. Minor scuffs to tips and corners, excellent condition.

A lovely example of Chivers's binding style combining their elegantly gilt-tooled morocco and hand-painted "vellucent" styles, including choice use of mother of pearl for the crucifix. This handsome copy of the *Book of Common Prayer* was evidently bound for presentation, with an ink gift inscription to an "Isabel" from her uncle on the binder's blank, dated 1909.

£3,500

[139472]



33

The complete writings of the great statesman

33

CHURCHILL, Winston S. Complete collection of major works, all first editions. 1898–1961

Together 49 volumes. Uniformly bound by Bayntun of Bath in blue half morocco, spines lettered in gilt, blue cloth sides, marbled endpapers, top edges gilt; 2 volumes in the original wrappers housed within book-form boxes matching the rest of the set (*The People's Rights*, and *India*). Complete with all illustrations. Bookplate of collector Michael Scott to front pastedowns; *Story of the Malakand Field Force* with early ownership inscriptions to frontispiece recto; facsimile autograph letter from Churchill tipped onto the front free endpaper of *Second World War* vol. I; *My African Journey* with original cloth bound at rear. *Savrola* bound without half-title, else all complete. The copies in original wrappers with some fraying and wear, *People's Rights* with large chip to rear cover. The bindings with a little sunning

to spines and around extremities else in fine condition, the contents generally clean and fresh other than light toning and minor foxing to a few volumes. A handsome and very desirable set.

First British editions of all of Churchill's major works, in handsome matching bindings by Bayntun of Bath, altogether an imposing and comprehensive collection. Collections of Churchill's first editions in uniform bindings are scarce in commerce.

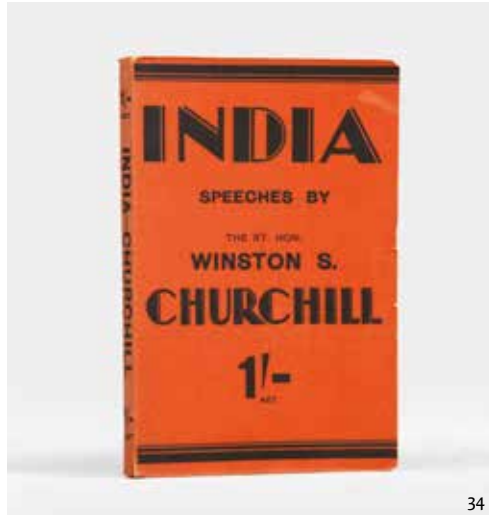
Churchill was a prolific writer in the fields of history, biography, and politics, alongside forays into essays and fiction, with several volumes of his collected speeches also published. He received the Nobel Prize for Literature in 1953 "for his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values".

Cohen A1.1.b; A2.1.a; A3.2.b; A4.1.a; A8.1.a; A17.1; A22.1; A29.1.a; A31.2.a; A69.2(I).e; A69.2(II).a; A69.2(III-1).a; A69.2(III-2).a; A69.2(IV).b; A69.2(V).a; A.91.1.c; A92.1.c; A92.1.e; A95.1.a;

A97.2; A105.1.a; A107.1; A111.1.a; A240.4; A267; A142.1.a; A.172.1.b; A.183.1.a; A.194.1; A.214.1.a; A.223.1.b; A227.2.a; A241.1; A246.1; A.255.1; A264.1; A273.

£37,500

[139079]



34

Churchill on the Indian question,
in original wrappers

34

CHURCHILL, Winston S. *India.*

London: Thornton Butterworth, Ltd, 1931

Octavo. Original orange light card printed wrappers. With minor pencil and crayon annotations. Spine lightly sunned, light soiling to wrappers and edges, minor handling wear and nicks at extremities. A very good copy.

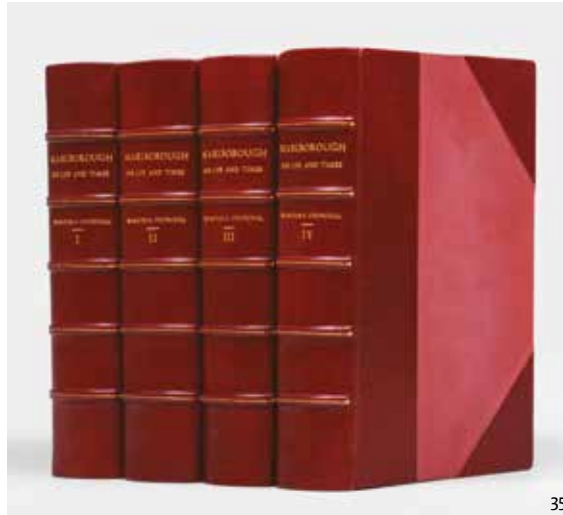
First edition, wrapped issue, of this collection of Churchill's speeches on India, its place within the British Empire, and its potential self-governance.

The 1930s are characterized as Churchill's wilderness years, with his unrelenting opposition to Hitler being seen as main cause for his ostracism. However "another, and earlier reason lay in his bitter opposition to Baldwin's India policy ... Churchill had always hit hard; not for him a round of gentlemanly sparring between friends. His fight to maintain full control of India employed not just the clenched fist but the bludgeon" (Woods, *Artillery of Words*, p. 69). The book was issued both in the present wrappers and in cloth, without priority of issue.

Cohen A92.1.c; Woods A38.

£1,250

[139562]



35

A handsomely bound set of Churchill's great
biography

35

CHURCHILL, Winston S. *Marlborough.*

London: George G. Harrap & Co., 1933–38

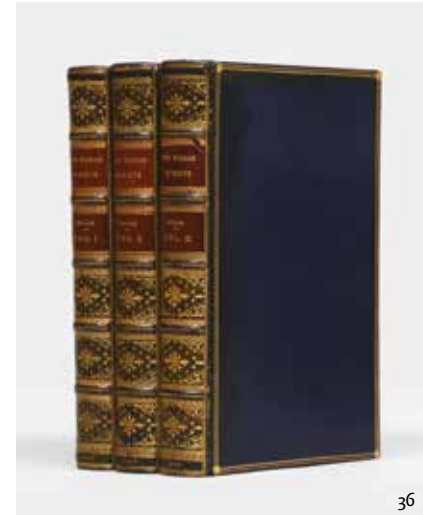
4 volumes, octavo (228 × 148 mm). Later 20th-century red half morocco by Sangorski & Sutcliffe, spines lettered in gilt, red cloth sides, pink endpapers, top edges gilt. Portrait frontispiece to each volume, 99 additional plates, 14 facsimiles of letters, and 182 maps and plans, several folding. Bindings in fine condition; contents generally clean throughout, other than a slight running mark to first few leaves of vol. III with tiny hole (not affecting text) to pp. 3/4, and slight offsetting from turn-ins. An excellent set.

First editions, in a handsome binding. "Marlborough: his Life and Times took its place at once among the classics of historical writing. As the story of his ancestor's leadership of a grand alliance to prevent the domination of the continent by a single power, it was also a source of inspiration to Churchill in his campaign against appeasement" (ODNB).

Cohen A97.2(I–IV).a; Woods A40(a).

£2,000

[139225]



36

The landmark work of detective fiction,
attractively bound

36

COLLINS, Wilkie. *The Woman in White.*

London: Samson Low, Son & Co., 1860

3 volumes, octavo (194 × 121 mm). Near-contemporary blue polished full calf, red morocco spine labels, gilt decorated compartments to spines, gilt rules to covers, edges and inner dentelles gilt, marbled endpapers, top edges gilt. With the publisher's adverts bound in. Spines a little faded, vol. III with a little darkening to edges of front cover and front inner hinge cracked but firm, slight rubbing to tips. An attractively bound copy, contents clean and unmarked.

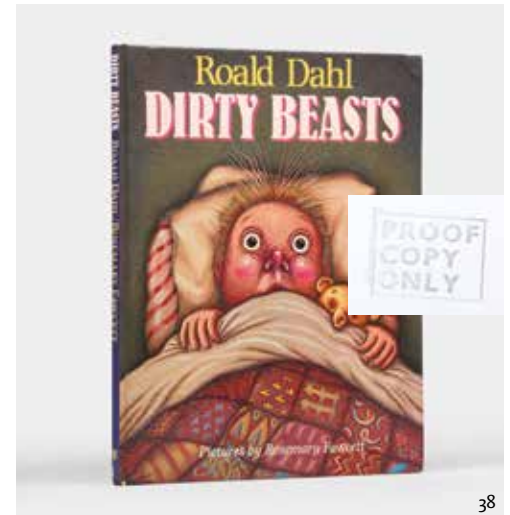
First edition of Collins's landmark masterpiece of detective fiction. Published on or around 15 August 1860 (preceding the New York edition by two weeks) this is Collins's "best-known novel" and his "greatest success" (ODNB).

The advertisements in this copy are dated 1 August 1860 and list *The Woman in White* as due "shortly" with no price being recorded. Sadleir and Wolff both had copies with advertisements dated August.

Sadleir 605a; Parrish p. 39–40; Wolff 1377.

£6,750

[139575]



37

D*FACE. Cli-Che. London: Stolen Space, 2007

Screenprint with hand-applied gold leaf on Sommerset Satin paper. Sheet size: 90.5 × 68.5 cm. Excellent condition. Presented in a black wooden frame.

Edition of 150, signed by the artist in pencil lower right, numbered lower left.

£1,500

[138674]

38

DAHL, Roald. Dirty Beasts.

London: Jonathan Cape, 1983

Quarto. Original illustrated boards, spine and front cover lettered in yellow, white, and red, yellow endpapers. No dust jacket issued. Illustrated in colour and black and white. Light sunning to spine, minor bumping and very light wear at extremities, light foxing to initial leaves, bumping at top corner of pages; a good copy.

Proof copy of the first edition, with publisher's stamp "proof copy only" to the front free endpaper.

£275

[138982]



39

With an original drawing of the BFG by Blake

39

DAHL, Roald. *The BFG.*

London: Jonathan Cape, 1984

Octavo. Original light grey boards, titles to spine in gilt. With the illustrated dust jacket. With black and white illustrations. Negligible rubbing to board edges, pale foxing to book block edges, else contents clean; a very good copy indeed in the jacket with creasing to edges, nicks to spine and flap fold ends, laminate just lifting to foot of spine, pale foxing to flaps, not price-clipped.

First edition, fourth impression, inscribed by Quentin Blake with a charming original drawing of the BFG reading the book over the entirety of the first free endpaper: "Lucie's Book – love from Quentin Blake". Copies of the first edition signed by Blake are uncommon, even more so with an original drawing.

This copy was given to Lucie by her parents for her tenth birthday, with their neat gift inscription to the front pastedown. Dahl's fantastical tale was

expanded from a short story within his 1975 book *Danny, the Champion of the World*, and was first printed in 1982. A film adaptation, directed by Steven Spielberg, was released in 2016.

£3,750

[139208]

The first issue in original cloth

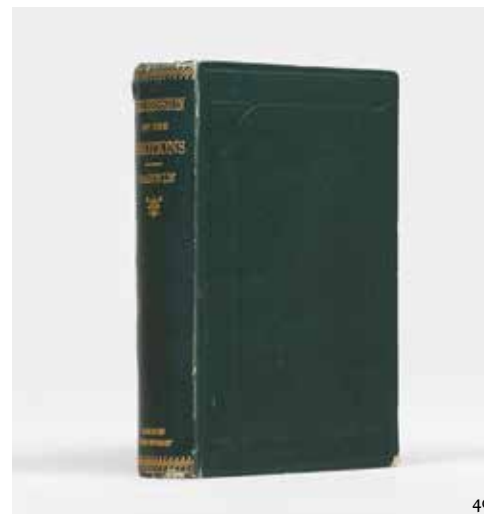
40

DARWIN, Charles. *The Expression of the Emotions in Man and Animals.*

London: John Murray, 1872

Octavo. Original dark green cloth, spine lettered in gilt, black endpapers. With 7 heliotype plates (3 folding); woodcut illustrations to the text (many full page). A good copy in the original cloth, a little wear to extremities, rear hinge starting and loose at head of spine with a little loss of cloth, front hinge sound and firm, covers slight mottled but clean and bright, text and plates clean.

First edition, Freeman's first issue, of the work that completed Darwin's great cycle of evolutionary



40

writings, "written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment" (Freeman), a subject originally intended for the *Descent of Man*.

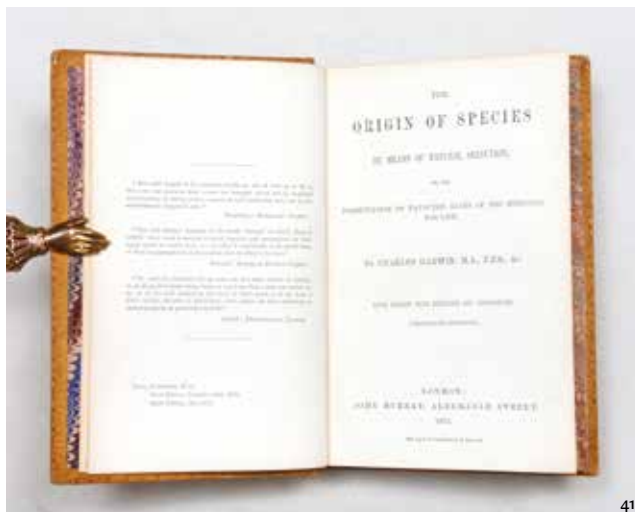
Darwin invited photographer Oscar Rejlander to make comparative studies of laughter and crying, obtained photographs of lunatics and consulted French physiologist Guillaume Duchenne regarding his electrical research on the facial muscles. The plates are among the earliest commercially reproduced photographs in a printed book.

This is the first issue, with "that" rather than the second-issue misspelling "htat" on the first line of p. 208. This copy has the plates lettered with Roman numerals, with another state in Arabic numerals, without priority of issue; Freeman believes the Arabic plates were printed first, but notes "the two states seem to occur at random in the two issues ... and Darwin's own copy, at Cambridge, has the Roman".

Freeman 1142; Garrison & Morton 4975.

£1,750

[139478]



41

The last lifetime edition

41

DARWIN, Charles. *The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. Sixth edition, with additions and corrections (twelfth thousand). London: John Murray, 1872

Octavo (191 × 131 mm). Late 19th-century full calf, titles to spine in gilt, green label, five raised bands tooled in gilt, each compartment richly decorated in gilt, two-line gilt border with corner rosettes, blind scrolling foliate roll turns-ins, marbled endpapers and edges. Folding diagram facing p. 91. Bookplate to front pastedown. Spine very lightly toned but binding square and firm, ends mildly scuffed with a little wear to extremities, covers clean, very minor crease to folding diagram, internally clean and fresh; a very good copy.

Sixth edition, second issue, printed simultaneously with the first, which is marked “eleventh thousand” on the title page. Freeman notes that the second issue is “notably less common”.

The sixth is the last lifetime edition. Darwin continually revised his text; this edition featuring a new chapter, chapter VII, and a glossary by W. S. Dallas. “The edition was aimed at a wider public and printed in smaller type ... giving the general impression of a cheap edition, which at 7s. 6d, it was”. It is also the first edition of *The Origin of Species* to feature the word “evolution”; the term was first used by Darwin in *The Descent of Man*, published in 1871. This edition was subsequently reprinted unchanged from stereos in 1872 and again in 1873.

The final issue is dated 1876; stereos of this issue were used for the very many issues which followed, from 1878 to 1929, continuing to include the summary of differences and the historical sketch.

Freedman 392.

£1,950

[139480]

42

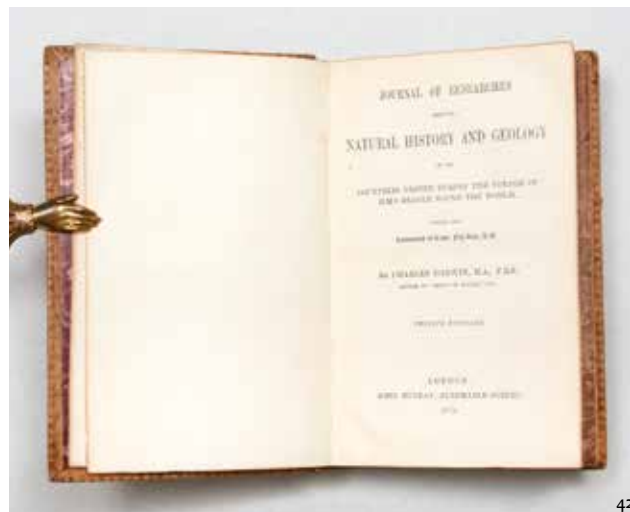
DARWIN, Charles. *Journal of Researches into the Geology and Natural History of the Countries Visited During the Voyage of H.M.S. Beagle Round the World*.

London: John Murray, 1873

Octavo (188 × 129 mm). Contemporary tree calf by Bickers & Son, sometime rebaked to style, red morocco label, titles to spine in gilt, five raised bands tooled in gilt, each compartment richly decorated in gilt, scrolling foliate frame to covers in gilt, marbled sides and endpapers. Ownership inscription to front pastedown. A very good copy, some light scuffing to extremities and joints, front binder's blank loose but holding, a square and firm binding, internally clean.

Second edition, later issue, “twelfth thousand”, and the final definitive text. The *Journal of Researches* was first published as volume III of Fitzroy's *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle in 1839*, and also issued as an independent volume at the same time.

The second edition, extensively revised and reduced from about 224,000 words to 213,000, was first published in 1845 in the scarlet cloth of



42

John Murray's Colonial and Home Library. It was reprinted in the same series in 1852, stated on the title page as a new edition, instead of second, although no changes had been made. The present edition is a later issue of the same second edition and is the final text as Darwin left it. The parts from the original stereos are the same, but a postscript, dated 1 February 1860, is added to the preliminaries.

Darwin noted in his autobiography that “the voyage of the *Beagle* has been by far the most important event in my life and has determined my whole career ... As far as I can judge of myself I worked to the utmost during the voyage from the mere pleasure of investigation, and from my strong desire to add a few facts to the great mass of facts in natural science. But I was also ambitious to take a fair place among scientific men ... The success of this my first literary child always tickles my vanity more than that of any other books.”

£950

[139482]



43

43
DELLER, Jeremy. Stonehenge at Sunset.
Glasgow: Glasgow International, 2013

Screenprint on Somerset Satin 300gsm paper. Sheet size 60 × 90 cm. Excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

Edition of 60, signed and numbered by the artist in pencil on the verso lower left. The Turner Prize winner depicts Stonehenge with each print having a unique sunset. It is a continuation of his acclaimed “Sacrilège” project, which was commissioned for Glasgow International 2012 and saw an inflatable version of the prehistoric monument tour the world.

£1,250

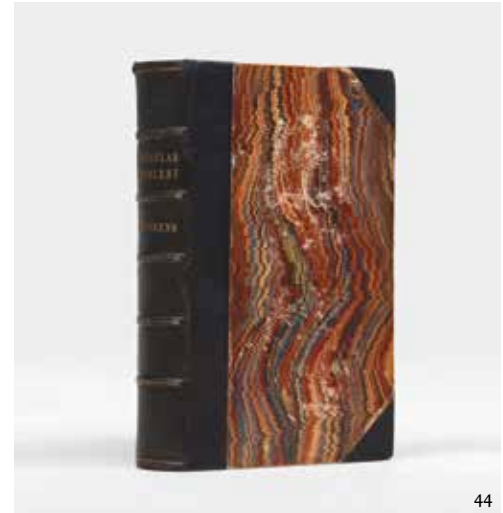
[138714]

The copy of his friend William Henry Wills

44
DICKENS, Charles.

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

Octavo (213 × 134 mm). Original purple half morocco, spine lettered in gilt, marbled sides and endpapers. Engraved portrait frontispiece, 39 engraved plates by Phiz. Light



44

1867–68 American reading tour. As Dickens had put it on 2 January 1862: ‘I think we can say that we doubt whether any two men can have gone on more happily and smoothly, or with greater trust or confidence in one another’ (*Letters*, 10.2). It is significant that his friendship with Wills was ‘one of the few unbroken relationships Dickens experienced in his lifetime’ (Spencer, 145)” (ODNB).

Also with the bookplate to the front free endpaper of Sir William Overend Priestley (1829–1900), British physician, and Conservative Member of Parliament for Edinburgh and St Andrews Universities from 1896 to 1900.

Eckel pp. 64–5; Smith 5. Lars Kremers, “A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837–1872”, PhD thesis, Curtin University, November 2013.

£1,500

[138737]



44

rubbing skilfully retouched, small chip at head of spine, some browning to plates and title page. A very good copy. First edition, in the publisher’s deluxe binding of half morocco, with a nice association, from the library of Charles Dickens’s friend William Henry Wills. The deluxe bindings of Dickens have been somewhat marginalized by bibliographers, but it is certainly the case that they are significantly scarcer than the cloth issues.

Following the serialization in parts, *Dombey and Son* was issued in book form in cloth, full morocco, and the present half morocco. Dickens had been catapulted to fame by the success of *The Pickwick Papers*, and to secure his next novel Chapman and Hall offered Dickens £150 a part, a sum ten times greater than that which he had received for *Pickwick*.

This copy has the bookplate of British playwright, journalist, and newspaper editor William Henry Wills (1810–1880). Wills began his friendship with Dickens in 1846, when he worked as a sub-editor at *The Daily News* under Dickens’s editorship, and afterwards invested in and worked for Dickens’s *Household Words* and *All the Year Round*. “Wills [served] as a highly trusted confidant. Dickens went so far as to entrust Wills with the transmission of his letters to [his mistress] Ellen Ternan during Dickens’s



45

45

DICKENS, Charles. *The Adventures of Oliver Twist; or, The Parish Boy's Progress.* London: for the author, by Bradbury & Evans, 1846

Octavo. Original blue cloth, spine lettered and blocked in gilt, covers panelled in blind, gilt garland to front cover, repeated in blind to rear cover, light yellow endpapers. Frontispiece and 23 steel-engraved plates by George Cruikshank. Spine sunned, light wear to cloth around extremities and some superficial splitting to rear joint, some minor marks within but overall clean and fresh, very good condition overall.

First one-volume edition of Dickens's second novel. This single volume was substantially revised by Dickens, who had bought back his copyright; many of his revisions were in the direction of a more dramatic rendering of the text, in light of his experience of public readings.

Oliver Twist was first published serially between February 1837 and April 1839 in *Bentley's Miscellany*, and as a three-volume book by Richard Bentley in 1838 (six months before the initial serialization was complete). "*Oliver Twist* was originally conceived as a satire on the new poor law of 1834 which herded the destitute and the helpless into harshly run union workhouses, and which was perceived by Dickens as a monstrously unjust and inhumane piece of legislation (he was still fiercely attacking it in *Our Mutual Friend* in 1865). Once the scene shifted to London, however, *Oliver Twist* developed into a unique and compelling blend of a 'realistic' tale



46

A handsome set

46

DICKENS, Charles. *The Works.* [Together with:] *The Life of Charles Dickens.* London: Chapman & Hall, 1874-6

32 volumes, octavo (211 × 139 mm). Contemporary calf by Morrell of London, twin red and green morocco labels, spines gilt in compartments, triple gilt fillets to covers, gilt turn-ins, marbled endpapers, top edges gilt. Illustrated throughout after the original illustrations, with designs by Robert Seymour, George Cruikshank, Hablot Knight Browne (Phiz), George Cattermole, John Leech, and others. Spines lightly sunned, occasional minor rubbing, sporadic foxing to the *Life* but contents otherwise clean. An excellent set.

A most handsome set of Dickens's works in 30 volumes, uniformly bound with a further two volumes of John Forster's biography of Dickens.

£9,750

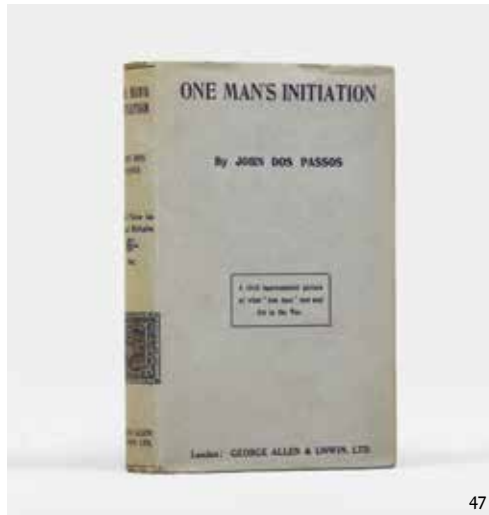
[139247]

about thieves and prostitutes and a melodrama with strong metaphysical overtones. The pathos of little Oliver (the first of many such child figures in Dickens), the farcical comedy of the Bumbles, the sinister fascination of Fagin, the horror of Nancy's murder, and the powerful evocation of London's dark and labyrinthine criminal underworld, all helped to drive Dickens's popularity to new heights" (ODNB).

Carr B98; Gimbel A39.

£2,500

[139279]



47

47
DOS PASSOS, John. *One Man's Initiation* – 1917. London: George Allen & Unwin, Ltd, 1920

Octavo. Original blue cloth, titles to front board and spine in black. With the dust jacket. Housed in a custom marbled slipcase. Spine sunned, cloth otherwise bright, a little offsetting to second blank. A near-fine copy, contents clean and unmarked, in a lovely example of the dust jacket, bright and entirely unfaded.

First edition, first issue, with the broken type on p. 35, and with the scarce dust jacket. This memoir of the First World War is Dos Passos's first book, not published in the US until 1922.

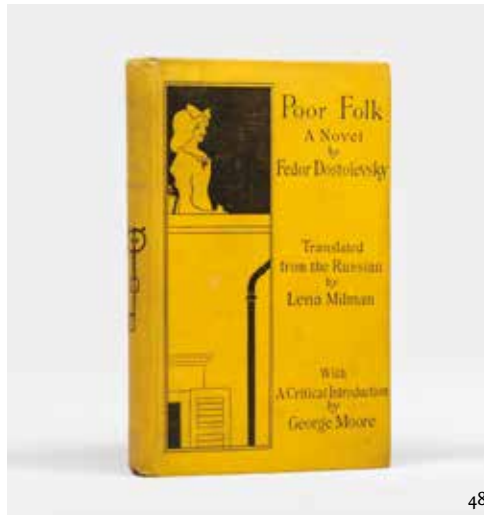
£950 [139396]

48

DOSTOEVSKY, Fyodor. *Poor Folk*. London: Elkin Mathews and John Lane, 1894

Octavo. Original yellow cloth, titles and decoration by Beardsley to front cover in black and to spine in black and gilt, edges untrimmed. Illustrated title page printed in red and black. Traces of bookplate sometime removed from front pastedown. Cloth faintly soiled but brighter than often, minor rubbing to extremities, occasional light foxing, a very good copy.

First edition in English, an unusually bright copy. This is the first appearance of Dostoevsky in English and the third title in John Lane's Keynote Series, with covers and title pages designed by Aubrey Beardsley.



48

The novel was first published in Russian in 1846. The translator Lena Milman (1862–1914) was an architectural historian and literary critic known to Lane through her contributions to *The Yellow Book*. She was close friends with Thomas Hardy, Henry James, and George Moore, acting as “a sounding board for his aesthetic theories” (Gerber, p. 97). It was she who encouraged the latter to provide the introduction to this edition.

Helmut E. Gerber, *George Moore in Transition. Letters to T. Fisher Unwin and Lena Milman, 1894–1910, 1968.*

£750 [139654]

The finest edition of Milton's plea for press freedom

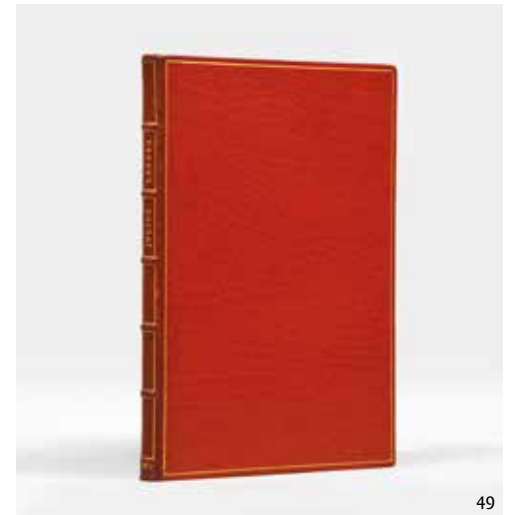
49

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

Octavo. Original limp vellum by the Doves Bindery, spine lettered in gilt. Old catalogue description to front pastedown. A little tight, very light cockling to vellum, else a near-fine copy.

First Doves Press edition, one of 300 copies printed on paper (a further 25 were issued on vellum). The Doves Press *Areopagitica* is surely the finest edition ever published, in typography and design as elegant and austere as Milton's prose and philosophy.

The text is from the first edition of 1644. A response to the 1643 licensing order, *Areopagitica* has

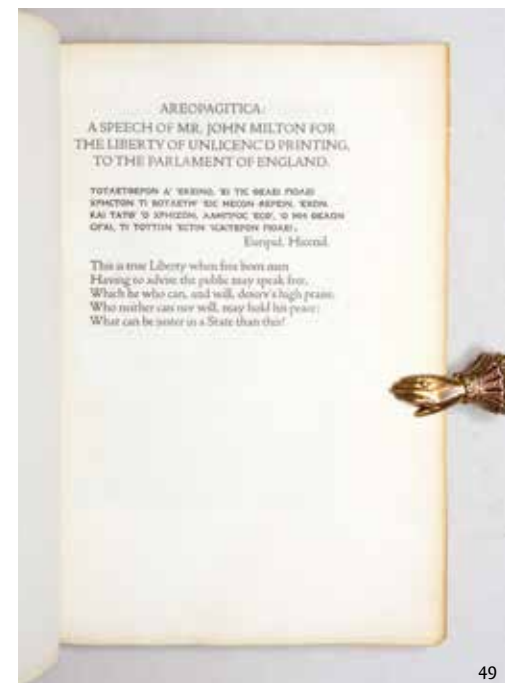


49

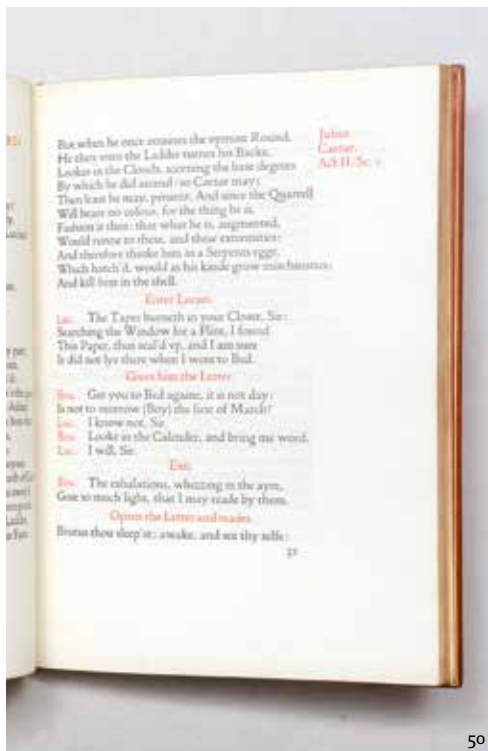
been the foundation of arguments for a free press ever since, with the American founding fathers Thomas Jefferson and James Madison both citing it.

Tidcombe DP12.

£1,250 [138642]



49



50

Elegant Doves binding

50

(DOVES PRESS.) SHAKESPEARE, William. The Tragedie of Julius Caesar. Hammersmith: The Doves Press, [1913]

Small quarto (233 × 163 mm). Bound by the Doves Bindery (their stamp with Cobden-Sanderson's initials dated 1914 to rear turn-in) in red morocco, spine lettered and dated in gilt, single gilt rule to compartments and covers, double gilt rule to turn-ins, edges gilt with beaded roll tooling. Housed in a later red cloth slipcase. Text printed in red and black. Front joint cracked and skilfully retouched with light restoration at ends, the rest of the binding in fine condition, contents clean; overall very good.

First Doves Press edition, one of 200 unnumbered copies on paper (12 more were printed on vellum), here bound by the Doves Bindery (the year following publication), in a fine example of their understated elegance, complementing the design and typography. Tidcombe 32.

£2,750

[138499]



51

A beautiful copy

51

(DOVES PRESS.) WORDSWORTH, William. The Prelude. Hammersmith: The Doves Press, 1915

Octavo. Original limp vellum, titles in gilt to spine, the Doves Bindery stamp to rear pastedown. Housed in a custom grey cloth slipcase. Text printed in red and black. Natural toning to vellum as often, front cover just starting to bow, text crisp, contents bright; a beautiful, near-fine, copy.

First Doves Press edition, a remarkably attractive example of one of 155 copies on handmade paper.

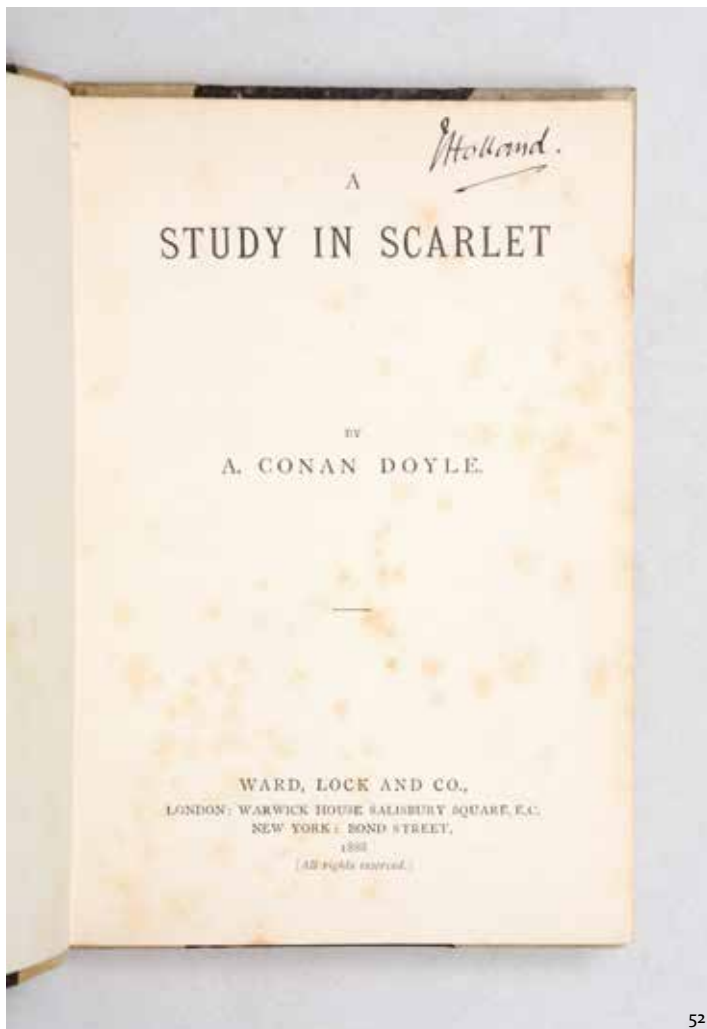
Wordsworth began his autobiographical masterpiece in the winter of 1798. It was first published, posthumously, by his widow and executors in 1850. This copy has the small bookplate of Theodore M. Lilienthal (1893–1972), renowned book collector and co-owner of the Gelber-Lilienthal Book Shop in San Francisco, to the front pastedown. Franklin, p. 281; Ransom, *Doves Press* 47.

£2,000

[139556]



51



**The first separate publication
of any Sherlock Holmes story**

52

DOYLE, Arthur Conan. *A Study in Scarlet*.
London: Ward, Lock and Co., 1888 [1889]

Octavo (177 × 118 mm). Contemporary half vellum, marbled sides, red morocco spine label, spine ruled in gilt. With 6 black and white illustrations in the text by Charles Doyle. Ownership signature of "V. Holland" to title page. Vellum a little soiled, boards slightly scuffed, a little faint foxing to contents, couple of puncture marks to final few pages. A very good copy.

First edition in book form of Conan Doyle's first book, marking the first separate publication of any Sherlock Holmes story, preceded only by the story's appearance in *Beeton's Christmas Annual* 1887. This copy is the second impression of the first edition, with the first and final signatures reset (distinguished by the mis-spelling "youuger" on p. v), and was issued in March 1889 following the first issue in July 1888; both impressions are rare and sought after.

Green & Gibson Arb.

£25,000

[137971]

53

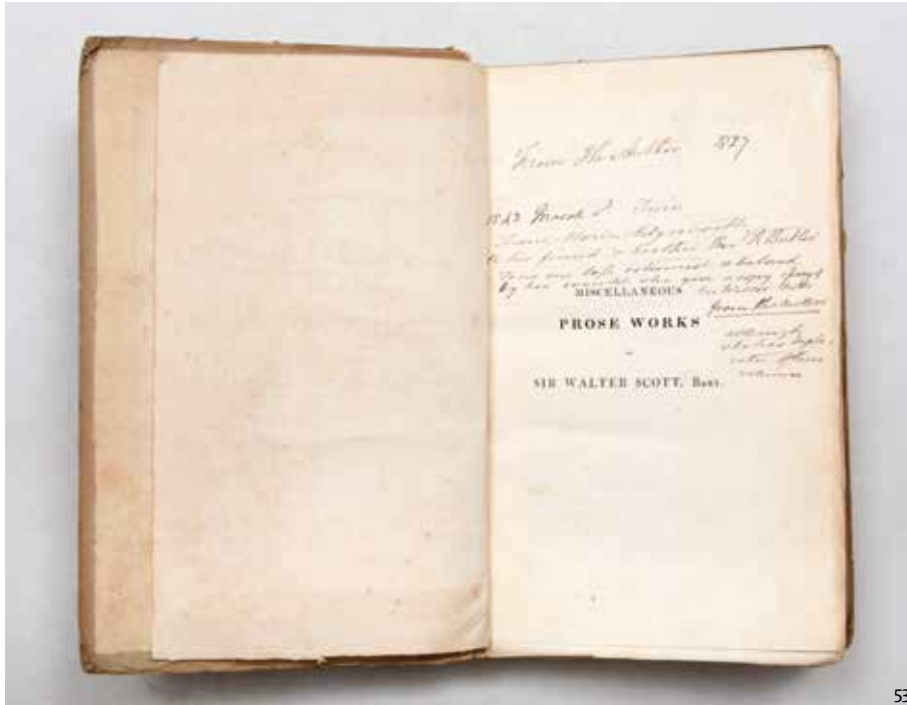
(EDGEWORTH, Maria.) SCOTT, Sir Walter.
The Miscellaneous Prose Works. Edinburgh:
printed for Cadell and Co., & Longman, Rees,
Orme, Brown, and Green, London, 1827

Together 5 volumes of a 6-volume work, large octavo. Original drab boards, printed paper spine labels, edges uncut. Vols. 1 and 3: identical contemporary ink inscription to front pastedowns, "Hall Closet / Right hand of door / Shelf 1", crossed through; inscription to facing free endpaper of vol. 1 sometime erased. Laid in to vol. 1: 20th-century autograph letter from a member of the Edgeworth family to "Prof T Roper", written in defence of Scott's style (see below). Spines chipped and cracked; joints generally firm, the front board of vol. 1 holding just at cords; inner hinges and extremities strengthened in places using tape, with resulting browning; endpapers browned from turn-ins of later blue paper jackets (three of which still present), the boards consequently remarkably clean. Contents crisp and fresh, some occasional faint foxing and soiling of margins. Overall a well-preserved set in its original and unsophisticated state.

A lovely association copy which stands as a vivid evocation of the mutual respect between the author, Sir Walter Scott, and Maria Edgeworth, who subsequently presented it to her brother-in-law Richard Butler, whom both Scott and Edgeworth held in high esteem. This is the first edition of Scott's *Miscellaneous Prose Works*, missing only the second volume (the *Life of Swift*) from the six-volume set. The first volume is inscribed on the half-title "From the Author 1829", likely in the publisher's hand.

Scott praises the "living excellence" of Edgeworth in the fourth volume (p. 46), where she is mentioned as an exemplary woman writer in his biographical memoir of Charlotte Smith (the first appearance in print of said memoir). Scott, who affectionately referred to his fellow author as 'the great Maria', "was by far the most important reader of her work. He was prompted by *The Absentee* [Edgeworth's novel of 1812] to unearth his incomplete manuscript of what became *Waverley* in 1814" (ODNB), and the two remained in regular contact throughout their lives.

The Miscellaneous Prose Works was published on 17 May 1827, and Scott wrote to the publisher Robert Cadell asking for "a copy of the prose works to be sent to Miss Edgeworth also a copy of the *Chronicles*. [The Dublin bookseller Andrew] Milliken will take care of them". Sometime shortly after Edgeworth wrote to thank Scott for the gift, to which he replied: "I received your acknowledgement this day which is more than a hundred of the volumes acknowledged."



53

I am afraid that I shall greatly master the self conceit it is likely to excite by deducting one half of your praise and setting it to the account of your partiality for the author" (14 November 1827).

The first volume was subsequently inscribed by Edgeworth: "1843 March 5th Trim. From Maria Edgeworth to her friend & brother Rev. R. Butler – to no one less esteemed & beloved by her would she give a copy of any of Sir Walter Scott's From the Author although she has duplicates of these volumes", and on the half-title of each subsequent volume. Irish clergyman and antiquarian Richard Butler (1794–1862) met Edgeworth during his time as Vicar of Trim and Dean of Clonmacnoise. She spoke highly of him in her letters and was pleased to hear of his engagement to one of her favourite half-sisters, Harriet (1801–1889), in 1826. Scott also rejoiced at the news, writing to Edgeworth on 4 August 1826: "You know Harriet was always a favourite of mine and from what I had the pleasure of seeing of Mr Butler I cannot doubt that she has entrusted her happiness to a man of sense and accomplishment ... They have both a strong turn towards literature which is perhaps the surest and most rational road to

a happy life". The letter which accompanies the set is a marker of its direct provenance, passed by descent through the family.

Todd & Bowden 287A. Frances Anne Beaufort Edgeworth, ed., *A Memoir of Maria Edgeworth: With a Selection from Her Letters*, 1867; *The Letters of Sir Walter Scott*, digitized from the Constable edition of 1932–37, The Walter Scott Digital Archive.

£3,500

[139864]

Publisher's presentation copy

54

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

3 volumes, octavo. Original brown diagonal ripple-grain cloth by Edmonds & Remnants, titles to spines in gilt, floral border to covers in blind, yellow coated endpapers, fore and bottom edges untrimmed. Binder's ticket and neat annotation to rear pastedown of vol. I. Occasional contemporary pencil marks to margins. Spines gently cocked, cloth to spines a little rippled, short split to foot of spine of vol. I, rubbing to extremities, wear to very tips, cloth lightly soiled but remaining reasonably fresh, patch of fading to rear board of vol. III, top edges dust toned, inner



54



54

hinges of vols. I & II cracked, gauze visible at inner front hinge of vol. I, a couple of gatherings proud (particularly in vol. II) with cords visible at gutter, but still unbroken, contents bright; a very good copy.

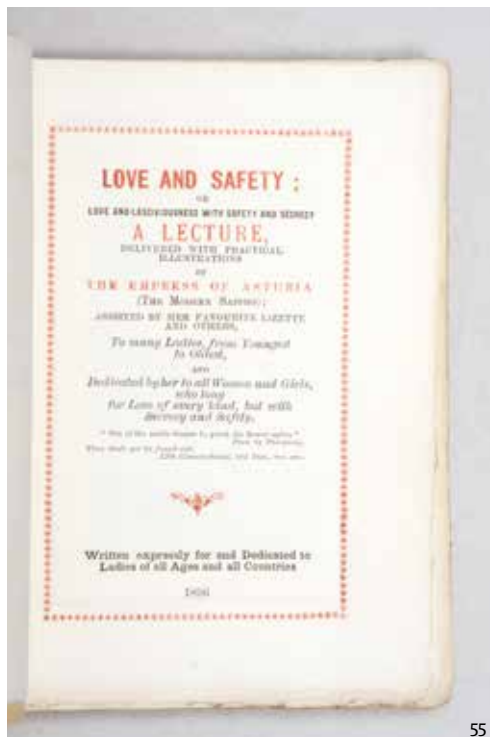
First edition of George Eliot's second full-length novel, uncommon publisher's presentation copy, inscribed in a secretarial hand to the title page of volume I, "from the publishers".

This set is in Carter's first state without the inserted ad leaf in volume I and with Adam Bede listed as a "seventh edition" on page 6 of the 16-page publisher's catalogue at the end of the third volume. It is bound in Carter's variant B binding.

While Eliot "was writing *The Mill on the Floss*, relations with her supportive publisher John Blackwood had become strained. She felt he had not done enough to dispel the Liggins myth and feared, not without justification, that he was nervous about the public response to that novel now that the identity of George Eliot was widely known" (ODNB). *The Mill on the Floss*, however, was an immediate commercial and critical success, selling 4,600 copies in four days. Carter B; Parrish pp. 14–5; Sadleir 816a; Wolff 2060.

£1,600

[139602]



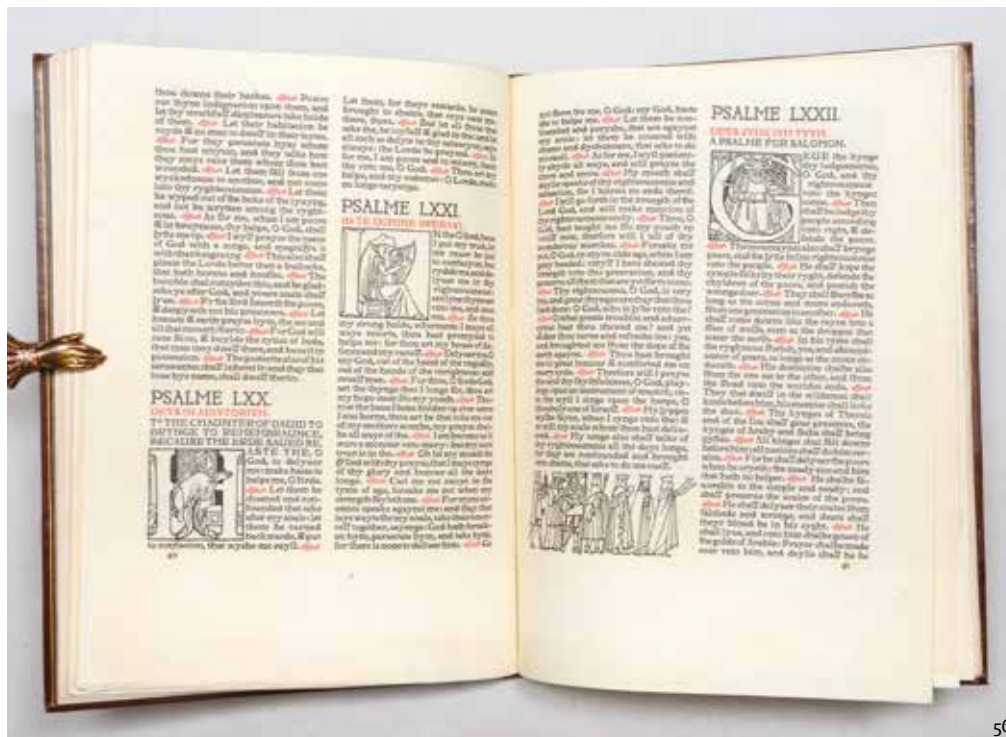
Rare women's sex manual of the "naughty 'nineties"

55
(EROTICA.) Love and Safety; or Love and Lasciviousness with Safety and Secrecy. [London/Paris?] 1896

Octavo. Original plain wrappers. With the original glassine, printed titles in blue to spine and front panel. Printed on handmade paper. Patterned border to each page in red. Glassine generally a little worn at extremities, with a split (superficially to glassine not to wrappers) to rear joint and some loss to spine ends, internally clean, good condition for this rare survival.

An early edition of this exceptionally rare and remarkably obscene women's guide to all matters pertaining to sexual pleasure, the avoidance of pregnancy, and the simulation of virginity. Editions of *Love and Safety* were still being printed in the 1960s, but this is a truly rare early edition, with no copies traced in institutional or auction records.

The British Library and Bibliothèque nationale hold the only two institutional copies of an 1898



Finely bound at the Press's bindery

66
(ESSEX HOUSE PRESS.) The Psalter or Psalms of David from the Bible of Archbishop Cranmer. London: printed at the Essex House Press and published by Edward Arnold, 1902

Quarto (286 × 206 mm). Finely bound in brown morocco by the Guild of Handicraft, spine lettered in gilt, raised bands to spine, tooled in blind, tooling extending in darts onto boards with trifoliate ends, green endpapers, edges gilt. Housed in a custom brown cloth solander box. Bookplate of Edwin Osgood Grover (1870–1965), the American publisher and educator, to front pastedown. With 3 examples of early cataloguing tipped-in to first blank. Faint rubbing to boards; a near-fine copy, the text notably crisp.

First edition, one of 250 copies on handmade paper, in a simple and attractive Guild of Handicraft binding; a further 10 copies were issued on vellum.

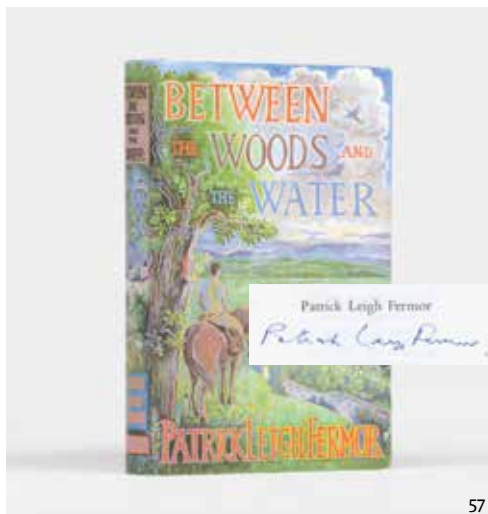
Both the Essex House Press and the Guild of Handicraft were founded by Charles Robert Ashbee who designed the woodcuts for this edition. Ashbee

edition published by Leonard Smithers's Erotika Biblion Society, but this edition precedes by two years. One copy of an 1885 edition, printed in Paris ("the Modern Babylon") in a private edition of 100 copies, is recorded as appearing at auction in 2009, that copy extra-illustrated with erotic photographs, selling for \$3,600. Appendices A and B in this edition treat respectively of aphrodisiac recipes, and urolagnia, and C has a long and intriguing "catalogue of rare, curious, and voluptuous reading", giving an insight into the erotic and practical books available to the anglophone reader of the "naughty 'nineties".

This copy comes from the collection of legendary book collector and guitarist Martin Stone, with his pencil notes to the front free endpaper.

£1,350

[139400]



57

begun the Essex House Press, which “came from the heart of the arts and crafts movement”, with Laurence Hodson after the closure of William Morris’s Kelmscott Press in 1897 (Franklin, p. 64). Ashbee bought the Kelmscott Press’s Albion printing presses and employed one of the Kelmscott compositors, Thomas Binning. In 1902, a bindery was established in the Guild under the direction of Annie Power, who had been a student of Douglas Cockerell; the present copy is likely bound by Powers.

C. R. Alan Crawford, *Ashbee: Architect, Designer & Romantic Socialist*; Franklin, p. 64; Ransom, *Essex House Press* 22, p. 266.

£3,000

[139752]

57

FERMOR, Patrick Leigh.

Between the Woods and the Water.

London: John Murray, 1986

Octavo. Original blue boards, titles to spine and bird design to front board gilt. With the pictorial dust jacket. Two-page map. Ownership inscription to front free endpaper. Slight lean to spine, very small brown spots to preliminaries and text-block edges, a very good copy in a near-fine jacket with trivial rubbing at extremities.

First edition, signed by the author on the title page. The second book in Fermor’s travel trilogy, *Between the Woods and the Water* tells of the Budapest to the Iron Gates leg of the author’s journey from the Hook of Holland to Istanbul.

£275

[138579]



58

With an original signed drawing ready for framing

58

FLINT, William Russell. Drawings.

London: Collins, 1950

Folio. Original cream cloth with red morocco spine, titles to spine gilt, top edge gilt. Complete with original drawing, window mounted in a separate envelope. Housed together in the original grey slipcase, pink title label to front, text in

black on rear. Illustrated throughout with 134 drawings by Russell Flint. Light mottling to spine. Slipcase lightly foxed with light wear to corners.

First edition, number 16 of 125 copies signed by the artist, with the pencil drawing “Consuelo with Castanettes” [sic] initialled below the image lower right and titled lower right by Flint.

£1,750

[139720]



59

A remarkably attractive copy

59

(FLORENCE PRESS.) KEATS, John.

The Poems. London: Chatto & Windus at the Florence Press, 1915

2 volumes, square octavo. Original limp vellum, titles to spines and front covers in gilt, original green ties, top edges gilt, others untrimmed. Minor rippling to vellum as often, ties a little frayed; overall a near-fine copy.

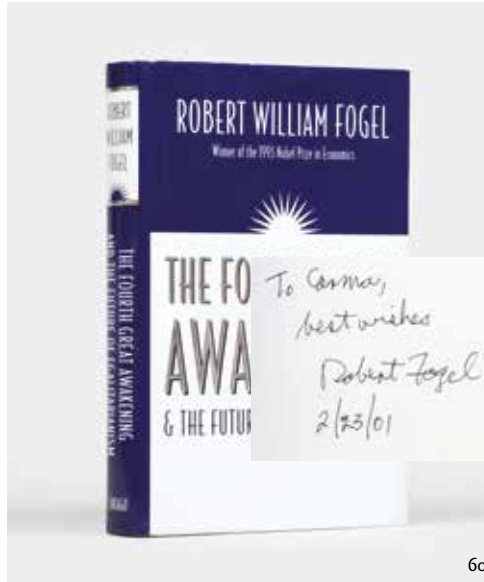
First edition thus, number 1 of 250 copies on unbleached Arnold paper, a notably attractive copy in the less commonly found deluxe vellum binding.

The handsomely produced collection is edited by Sidney Colvin (1845–1927), a noted curator and Keats scholar, who published several editions of Keats's poem and letters, and, in 1917, his major biography, *John Keats, his Life and Poetry, his Friends, Critics and after-Fame*. The attractive type used in this edition was designed by Herbert P. Horne, who likewise designed type for the Riccardi Press. Buyers of this edition had the option for it to be bound by the publishers either in vellum, as here, for 45s, or in japon for 31s 6d; a further 1,500 ordinary paper copies were released bound by the publishers in either boards or buckram.

Ransom, *Florence Press* 10.

£1,500

[139533]



60

Inscribed by the author

60

FOGEL, Robert William. *The Fourth Great Awakening & The Future of Egalitarianism.* Chicago and London: The University of Chicago Press, 2000

Octavo. Original black quarter cloth, spine lettered in silver, blue paper sides, blue endpapers. With the dust jacket. A fine, unread copy, in the near-fine jacket, trivial rubbing.

First edition, inscribed on the half-title by the author "To Carma, best wishes Robert Fogel 2/23/01". Fogel's "Fourth Great Awakening" refers to the American religious revival of the 1960s and 1970, as mainstream Protestantism weakened and evangelicalism grew.

Fogel's controversial interpretation places this development as on a par with the previous "Great Awakenings" – the religious movements of the 1730s and 1740s, the movement to end slavery, and the establishment of the welfare state. Fogel won the Nobel Prize for Economics in 1993.

£500

[138555]



61

The rich flora and fauna of Socotra

61

FORBES, Henry O. (ed.) *The Natural History of Sokotra and Abd-El-Kuri.*

Liverpool: *The Free Public Libraries*, Henry Young & Sons; London: R. H. Porter, 1903

Large octavo. Original green buckram over bevelled boards, gilt lettered spine, top edge gilt, others untrimmed. With 24 chromolithograph plates by Peter Smit, Henrik Gronvold, F. O. Pickard-Cambridge and others, 10 plain lithograph plates and a map of Socotra; numerous illustrations in the text; letterpress printed on coated paper; title page printed in red and black. Spine a little sunned, couple of nicks to head and tail of spine, a few minor marks and light scratches to covers, rear inner hinge cracked but sound. A very good copy.

First and sole edition of this handsome book, an uncommon and beautifully illustrated monograph. Socotra lies off the Horn of Africa, south of the Arabian Peninsula. Formerly part of the Aden Governate it has been officially part of Yemen since 1967. It is described by the Socotra Conservation Fund as "a jewel of biodiversity in the Arabian Sea".



"This volume contains the results of a conjoint Expedition undertaken in the winter of 1898–99 by representatives of the British and Liverpool Museums for (chiefly) the Zoological exploration of Sokotra. By incorporating the results of previous or (where available) contemporaneous explorations, the work forms practically a Monograph of the islands visited" (Preface). The editor, Henry O. Forbes, a Scot, studied medicine at Aberdeen and Edinburgh but through "the accidental loss of an eye [was forced] to abandon medicine, and took to travel and exploration in Portugal (1875–77), Malay Archipelago (1878–84), New Guinea (1885–89), Chatham Islands (1890–93), Socotra (1898–99), Guano Islands, Peru (1911–13)" (Mullens & Swann, p. 212).

Socotra's rich flora and fauna is explained by the fact that it was "left in mid-ocean after the African and Arabian land masses split 20 million years ago, Socotra became a cradle of biodiversity rivalling the Galapagos and Mauritius. All its land molluscs, 90 percent of its 30 reptile species and a third of its 900 plant species are found nowhere else. At least six of its 181 bird species are endemic" (reported by Reuters 24 April 2008, retrieved 12 March 2020).

Mullens & Swann, *A Bibliography of British Ornithology*, 1917.

£2,250

[139057]

Presentation copy to his fellow psychologist

62

FREUD, Sigmund. *Das Unbehagen in der Kultur.* Vienna: Internationaler Psychoanalytischer Verlag, 1930

Octavo. Original yellow cloth, spine and front cover lettered in blue. Lightly soiled, spine lettering rubbed. A very good copy, contents clean, binding still firm.



First edition, a superb presentation copy, inscribed by the author on the front free endpaper "To Havelock Ellis with affectionate regards Freud 1929/30". The recipient, the English psychologist Havelock Ellis (1859–1939), was a pioneer in the psychoanalysis of sexuality.

Ellis has annotated the book in several places, with pencilled underlining and marginal crosses and punctuation marks. The two great psychologists had a mutually respectful relationship, conducted entirely through correspondence and print. This relationship was at times slightly fractious – Freud disagreed with Ellis's biological determinism and consequent support for eugenics.

Ellis responded to Freud upon receipt of the book, writing to him on 24 March 1930 with his comments. He took an especial interest in the claim of an "oceanic feeling" – a sensation of eternity – with which Freud introduces the book. Ellis wrote that he sympathized with the idea, as he shared a similar attitude to the universe. He added that he cannot accept the "primary impulse of aggression", which he felt the abundance of life contradicts. A few years later, Ellis formalized these

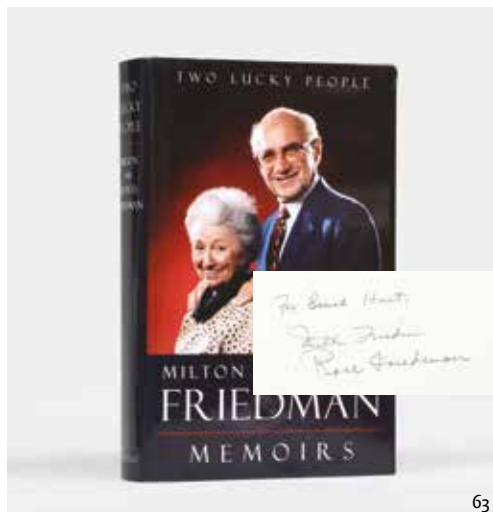
complaints in a book called *My Confessional* (cited in Dufresne, p. 179).

In *Das Unbehagen in der Kultur*, published in English that year as *Civilisation*, Freud analysed the conflict between an individual's instinctive needs and the constraints and demands of society. The study "emphasized the continuance of hostile impulses within developed societies ... Aggression against the father was repressed by the incorporated parental image, the superego. This repression was institutionalized in social justice. Discontent was an inevitable aspect of civilization because, even though Oedipal aggression had been repressed, the wish had not; and the wish had the same power to produce guilt that the act did" (DSB, V, p. 178). This is the cloth issue, with the book also issued in wrappers.

Grinstein 233. Todd Dufresne, *The Late Sigmund Freud*, 2017.

£22,500

[138955]



63

Inscribed by both authors

63

FRIEDMAN, Milton & Rose D.

Two Lucky People. Memoirs. Chicago & London: The University of Chicago Press, 1998

Octavo. Original red cloth, spine lettered in gilt. With the dust jacket. Very light creasing to a few page corners, else a near-fine copy, square and tight, in very good jacket, short closed tear at head of front flap fold, very minor peripheral rubbing and creasing.

First edition, inscribed by the authors on the half-title: "For Bruce Hart, Milton Friedman [&] Rose Friedman".

Two Lucky People is the joint memoir of the great 20th-century neoliberal economists, husband and wife Milton and Rose Friedman. It details their sustained counter-revolution against Keynesian hegemony in the west and socialist hegemony in the east, as well as a lifetime spent popularizing and disseminating free market ideas among both politicians and the public at large. Their economic theories were hugely influential on politicians including Ronald Reagan and Margaret Thatcher.

£1,250

[139151]



64

Rarely found complete with the signed Frink etching

64

FRINK, Elisabeth. *The Art of Elisabeth*

Frink. London: Lund Humphries, 1972

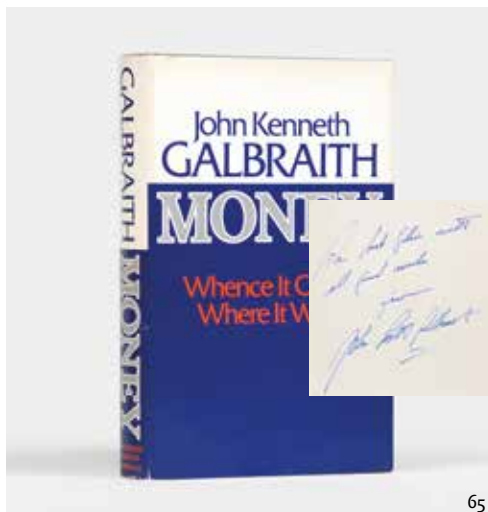
Quarto. Original black boards, titles to spine in white. With the dust jacket. Illustrated throughout with black

and white photographic reproductions. Book and print fine, light rubbing to dust jacket with a small closed tear to foot of spine.

First edition, signed limited issue, number 44 of 75 copies with an etching signed by the artist, and tipped-in opposite the limitation page. It is unusual to encounter copies with the etching still present.

£2,500

[139433]



65

65

GALBRAITH, John Kenneth.

Money. Whence It Came, Where It Went.

Boston: Houghton Mifflin Company, 1975

Octavo. Original dark grey cloth, spine and front cover lettered in gilt and silver, top edge orange. With the dust jacket. A fine copy, square and tight, in very good jacket, slight rubbing to spine panel and nicking at extremities.

First edition, inscribed on the front free endpaper by the author "For Burt Gollin [?] with all good wishes from John Kenneth Galbraith". Galbraith's work explains the history of modern financial systems.

£350

[138513]

Signed by both author and illustrator

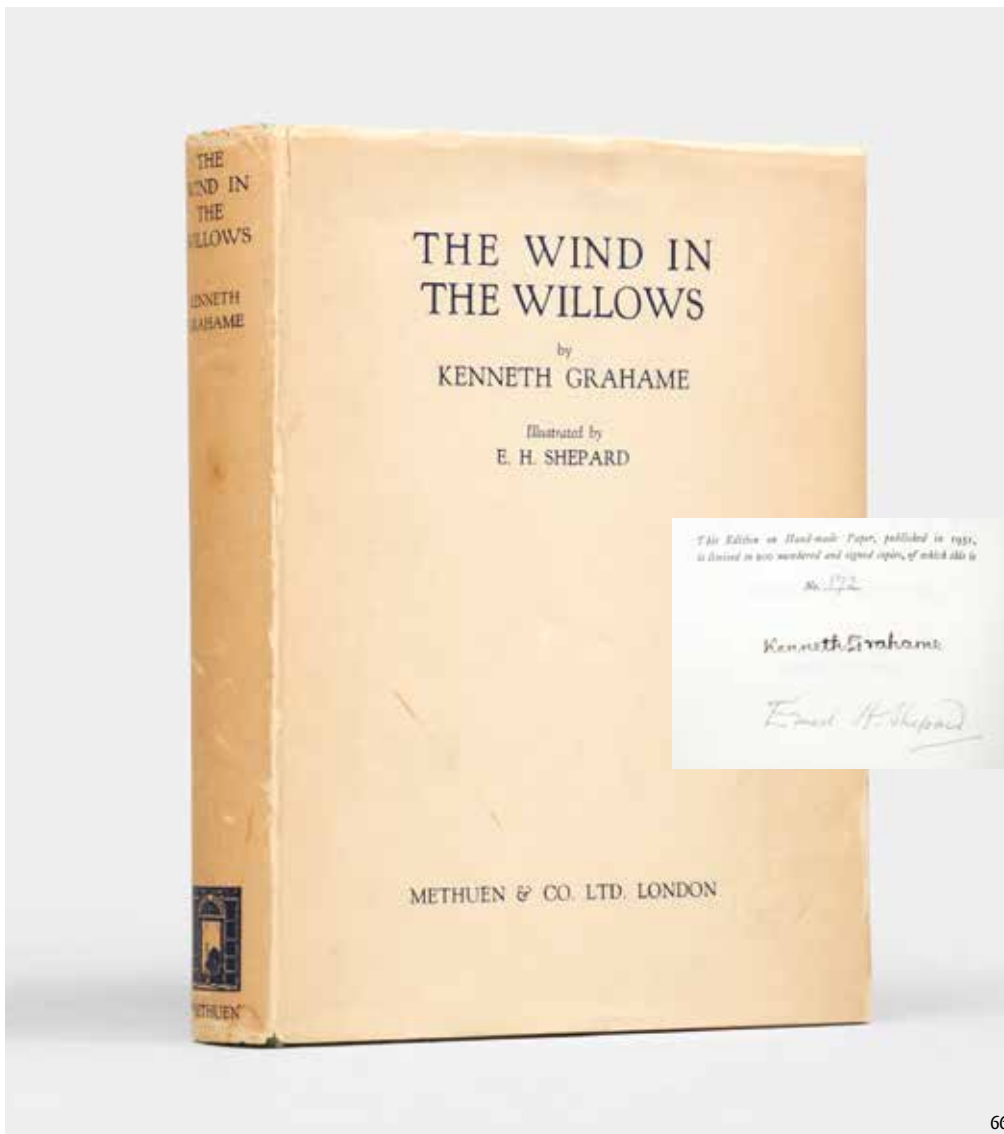
66

(SHEPARD, Ernest H.) GRAHAME, Kenneth. **The Wind in the Willows.**

London: Methuen & Co. Ltd, 1931

Large octavo. Original green cloth-backed grey boards, white paper label to spine printed in black, spare label bound in at rear. With the dust jacket. Illustrated throughout by E. H. Shepard, folding map at rear. Very light bumping at spine ends, still square and tight, a near-fine copy in like jacket, not price-clipped, spine panel a little scuffed and darkened, tiny chips at extremities, overall near-fine.

Signed limited edition, number 172 of 200 large paper copies signed by both author and artist.



66

Wind in the Willows was first published in 1908 with only a frontispiece for illustration. Well-known for his illustrations of A. A. Milne's children's books, Shepard was asked to illustrate a new edition, following Milne's popular adaptation of the book for the stage, *Toad of Toad Hall*.

In 1931 Shepard visited Grahame at his house in Pangbourne to make sketches, and at their first meeting Grahame said to him, "I love these

little people, be kind to them". Shepard's classic illustrations of anthropomorphized animals render this the most popular version of the book even today.

£12,500

[138548]



67

Subtle provocation signed by Gibson

67

GIBSON, Ralph. *Nude*. Cologne: Taschen, 2009

Folio. Original dark blue silk boards with inlaid photographic image and titles in black. Together with a photographic print signed by Gibson in a separate folder. All housed in a dark blue silk slipcase with titles in black. With the original printed cardboard packing box. Illustrated throughout with full page photographic images by Gibson. All in fine condition.

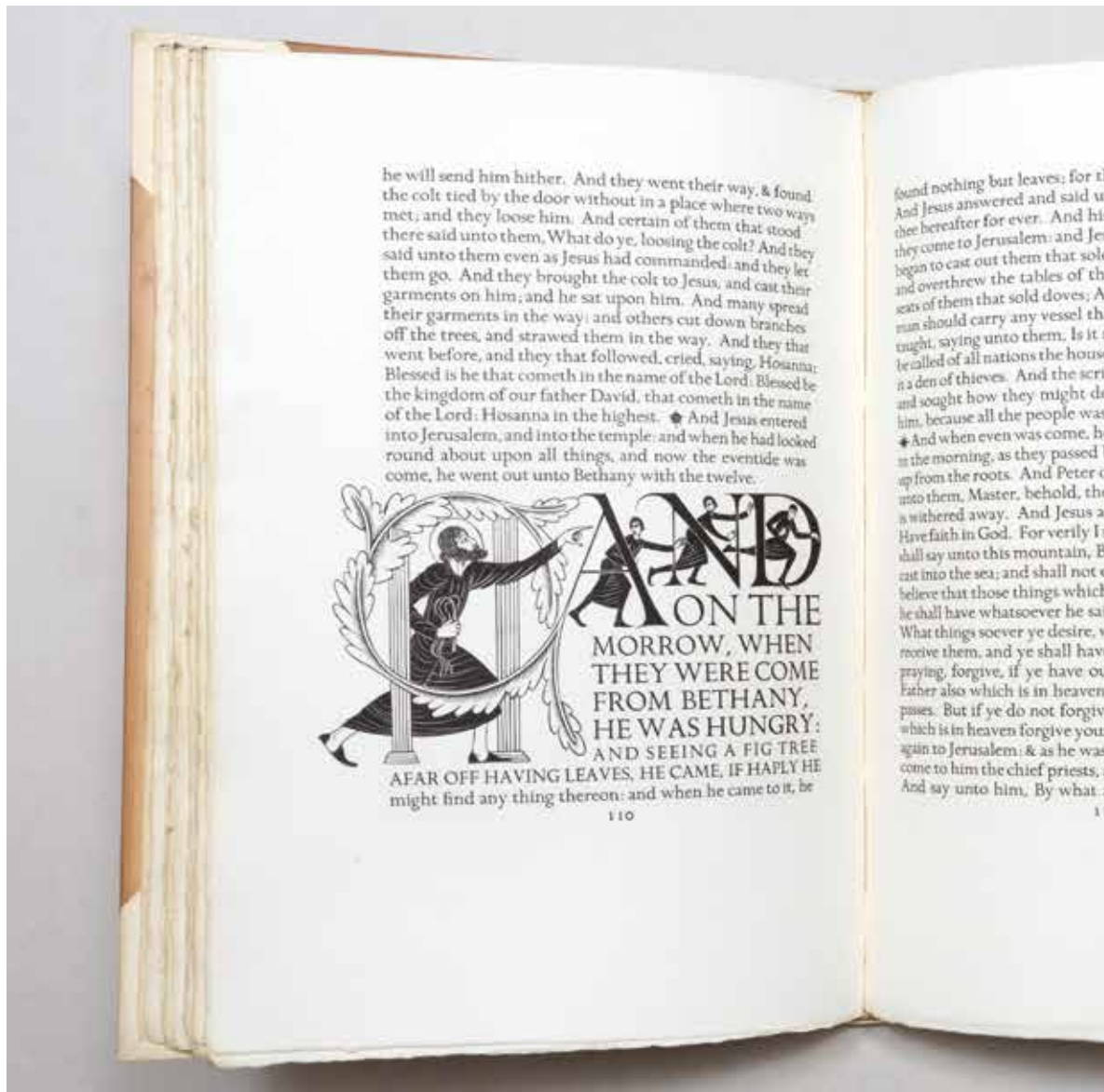
First edition, number 73 of 200 copies issued with a gelatin silver print signed by the artist, from a total edition of 1,200 copies. The prints were each editioned to 100, and the print with this book is titled *Chicago Nude*.

£2,000

[139499]



67



One of the great private press books of the century

68

GILL, Eric. *The Four Gospels of Lord Jesus Christ according to the Authorized Version of King James I.* Waltham St Lawrence: The Golden Cockerel Press, 1931

Folio. Original white half pigskin by Sangorski & Sutcliffe, gilt lettered and banded spine, gilt cockerel device in 5th compartment, brown buckram sides, top edge gilt, others untrimmed. Printed in 18-point Golden Cockerel type, 65 wood-engraved illustrations by Eric Gill, 4 full-page. An excellent copy which has benefited from a light clean.

Limited edition, number 412 of 500 copies on paper (12 copies were also issued on vellum), of one of the



great private press books of the century, and perhaps Gill's greatest achievement.

"Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books



69

in which Roman type has been best mated with any kind of illustration" (Gill).

Chanticleer 78; E. R. Gill, *Eric Gill*, 285; Hunter & Kelly, *A Century for the Century*, 26.

£17,500

[138545]

An attractive copy

69

GOLDSMITH, Oliver. *The Vicar of Wakefield*. London: Adam & Charles Black, 1903

Quarto (261 x 204 mm). Finely bound in contemporary red full morocco, titles in gilt direct to spine, front board with central panel of floral motifs in orange and foliate motifs in green sheep onlays, floral motif tooled in blind to spine and rear board, single gilt ruling frames to boards and turn-ins, marbled endpapers, top edge gauffered in gilt and red, others untrimmed. Colour frontispiece and 12 similar plates, all with captioned tissue guards. Bookseller's ticket (R. D. Steedman from Newcastle) to front pastedown.

Discreet colour touch-ups to extremities, the binding otherwise bright and firm, offsetting to free endpapers as often, faint scattered foxing, else internally unmarked and untomed; a very good copy.

Deluxe edition, number 56 of 250 copies signed by the publisher, this copy in a striking and unusual arts and crafts binding, perhaps the work of the Guild of Women Binders, though unmarked, exhibiting their adventurous style. Goldsmith's masterpiece was first published in 1766.

£1,000

[139010]



70

“A scholarly and a pioneering work” of art history

70

GRAHAM, Maria. *Memoir of the Life of Nicholas Poussin.* London: Longman, Hurst, Rees, Orme, and Brown; & A. Constable and Co., Edinburgh, 1820

Octavo (210 × 128 mm). Contemporary moderate blue half calf, brown and pink double marble paper boards, brown morocco label, double gilt ruled compartments, the lower four with a quatrefoil tool in blind, the first with monogram “FAVL” surmounted by a marquess’s coronet, edges sprinkled brown, crimson silk book marker. Engraved portrait frontispiece of Poussin, and a folding lithographic plate of Poussin’s house on the Trinita dei Monti. A little rubbed, a couple of small digs to the back board, light foxing to the frontispiece and title page, and mild offsetting from both plates, but overall very good.

First and only contemporary edition of this rarely encountered work by the well-known travel writer, the first monograph in English on the artist Nicolas Poussin, “described as ‘both a scholarly and a pioneering work’” (Brown and Lloyd, p. 2).

Although Graham leans on Lanzi’s earlier life and her critical judgements are derivative of Reynolds’s *Discourses* and Henry Fuseli’s *Lectures*, “it is nevertheless a comprehensive consideration



70

of his work, which carefully identifies the geographical locations, patrons, originals, and copies of his paintings” (ODNB). Graham had spent the previous year in and around Rome in the company of the artist Charles Eastlake, who introduced her to John Jackson (who made the copy of Poussin’s self-portrait on which the frontispiece is based), Thomas Lawrence, and to Turner. “It may well have been Eastlake and the painter Thomas Lawrence who first persuaded her to write specifically on art” (Palmer).

A very pretty copy from the Mount Stewart library with the engraved Vane Stewart bookplate combining the arms of Charles William Stewart, third marquess of Londonderry with those of his second wife Frances Anne Emily Vane-Tempest, whose name he took on marriage, to the front pastedown, her monogram at the head of the spine.

Reasonably well-represented institutionally with around two dozen locations world-wide, this work is uncommon on the market, just a handful of copies having appeared at auction.

C. Lloyd and D. B. Brown, eds, *The Journal of Maria, Lady Callcott, 1827–28, 1981.* Caroline Palmer, “A revolution in art’: Maria Callcott on Poussin, Painting, and the Primitives”, 19: *Interdisciplinary Studies in the Long Nineteenth Century*, 2019

£1,500

[139686]

First edition of the guide to “assist the rising officer in forming correct conclusions”

71

GRIFFITHS, Anselm John. *Observations on some Points of Seamanship; with Practical Hints on Naval Oeconomy.* Cheltenham: [for the Author,] Printed by J. J. Hadley, Minerva Press, Queen’s Buildings, 1824

Octavo (217 × 135 mm). Contemporary straight-grain blue morocco, 3 low raised bands decorated in gilt with floral motifs, square motif in gilt to 2 compartments, gilt lettered direct and richly tooled, sides with thick-and-thin gilt rule border enclosing a panel of florals and a blind foliate border, floral turn-ins gilt, orange marbled endpapers, all edges gilt. Contemporary bookplate to front pastedown, bookseller’s ticket to verso of front binder’s blank, later ownership inscription to front free endpaper. Spine slightly faded with a little rubbing at ends, extremities, and edges, a few brown spots to preliminaries; a very good copy.

First edition, an excellent copy of a scarce title in an attractive period binding. A wide-ranging guide on matters naval intended to “assist the rising officer in forming correct conclusions” (preface), it was first published at the expense of the author at Cheltenham in 1824, with all his profits going to the Royal Naval Charitable Society.



71

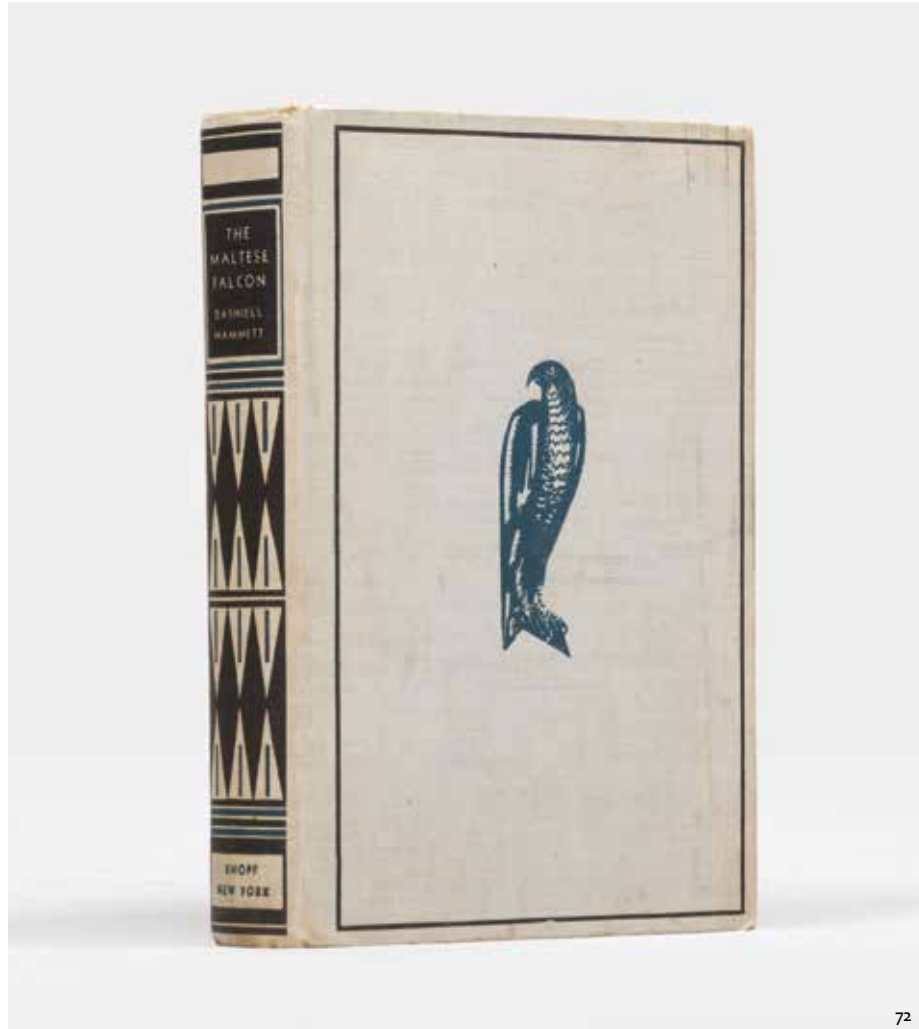
It is uncommon: Library Hub lists BL, National Museums Scotland, Cardiff and NLW for this edition, OCLC adds nine further copies including NMM, NYPL, and the US Navy Department Library. A second edition was published in Portsmouth in 1828 and this is the one most often encountered, although far from common itself.

The author made lieutenant in 1790 and fought throughout the Napoleonic Wars. He was serving as Troubridge's first lieutenant in the *Culloden* at the Battle of St Vincent in 1797, and with the *Leonidas* he assisted at the capture of Cephalonia in 1809 and the reduction of St. Maura in 1810–11. He reached the rank of rear-admiral of the Red in 1841. In a long career he amassed an encyclopaedic store of practical knowledge which he imparts in pithy style. The book certainly enjoyed considerable popularity, and the few copies encountered of either edition tend to have been subject to a certain amount of "service wear" on board Her Majesty's Ships.

Among the better known subscribers included in the list – Thomas Masterman Hardy, Admiral Saumarez, both Brentons, Lord Gambier et al – is Captain Francis W. Austen, Jane Austen's brother, who had a bright naval career, being promoted for a brilliant single ship action during the blockade of Egypt and seeing service in the channel under Gambier and in the blockade of Toulon and pursuit of the French fleet to the West Indies. He missed Trafalgar as his ship was being re-provisioned.

£1,500

[139310]



72

First edition in original cloth

72

HAMMETT, Dashiell. *The Maltese Falcon.*
New York: Alfred A. Knopf, 1930

Octavo. Original grey cloth, titles to spine and falcon design to front cover in green and black, publisher's device in black to rear cover, top edge grey, others untrimmed. Vignette title page printed in blue and black. Contemporary ownership inscription to front free endpaper. Slight lean to spine, a little wear to extremities, covers lightly dust soiled, very occasional spots to contents but generally clean; a very good copy.

First edition of one of the greatest detective thrillers of the 20th century. *The Maltese Falcon* was adapted as a film noir in 1941, written and directed by John Huston, and featuring Humphrey Bogart in the role of private detective Sam Spade.

Layman A3.1.a.

£2,750

[139524]



73

An incredible insight into early 18th-century
floristry and religious teachings

73

HAMMOND, Richard. Carnations
Cultivated by Richard Hammond of
Coddendam in the County of Suffolk.
[Ipswich: John Bagnall,] 1733

Octavo (160 × 110 mm), pp. [48]. Red morocco binding
reconstructed to style around the surviving front board
which has the title and author's initials blocked in gilt

within geometric frames, the central one a floral border,
With 18 hand-drawn watercolour illustrations. Printed
title page. Text in manuscript in red and black ink within
red frames. Boards rubbed and a little scuffed, gilt fading,
abrasion to front pastedown, inner hinges starting, book
block remaining firm, light pencil marks to margins,
contents faintly foxed, occasional nicks to edges, closed
tear to foot of pp. 23–24, those at final two leaves neatly
repaired; overall, well-preserved in very good condition,
colour to illustrations bright and striking.

A remarkable manuscript volume proudly detailing
84 varieties of carefully curated carnations
accompanied by a number of reflective religious

discourses. The unique work, which has been
provided with a locally printed title page, contains
18 meticulously if naively hand-drawn and captioned
illustrations depicting carnations, a campanula
pyramidalis, and a damask and white rose.

Richard Hammond (1692–1773) was a shoemaker
known locally as a “staunch churchman with anti-
nonconformist sentiments” and an amateur florist
specializing in the propagation of carnations.
His leading role in local floristry is exemplified
in his hosting a “Meeting of Florists” on 30 July
1734 at a pub called the Crown in his hometown



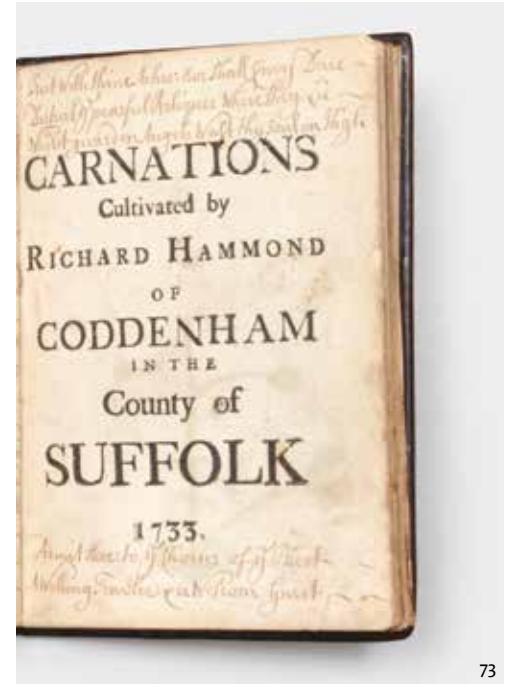
of Coddenham, one of many 'Florist Feasts' held in the county which combined showcasing new breeds and convivial drinking (Way, p. 70). He competed in several flower shows from 1720 into the 1740s, and in July 1743 is known to have won a wig "of fifteen shillings value given gratis to those that show the compleatest [sic] carnation of their own" (Blatchly, p. 306). Across the 18th century interest in botany was flourishing in England with increasingly exotic species becoming available to the middling-classes such as Hammond. This list therefore offers a valuable look at those varieties which were available to, and prized by, those at his level of society in the early 18th century.

The main body of the work alternates between Hammond's intricate illustrations to the versos and his detailed text to the rectos. It is divided into three sections: a listing of the carnations; nine pages of homilies (including "King John's reply to one of his soliciting courtiers", "The Pagans description of fame", and "The applause of great drinking reproved"); and a list of the other flowers grown by Hammond in 1733. This final section is divided into annuals (including tulips, holyhock, and yellow lupins), perennials (scarlet lychnis,



auricula, and sweet William) and roses (damask, cinnamon, and velvet). There are an initial eight pages of manuscript preceding the title page which relate to the homilies in the main text and provide further, and touching insight into Hammond's religious and philosophical beliefs. These include "A precaution against tomorrow's evils", "A brother's admonition to his sister upon her breaking a glass" and a poignant note "On the death of his son William", who died aged 16, the last of Hammond's children, all of whom died in childhood. This final note, read together with a later discussion titled "Advice to parents to take well the death of their children" allows us to see Hammond's active contemplation of his life's misfortunes within his specific social and religious context.

The style of writing, which uses "one or two choice Suffolk words... is far too much his own for him to face a charge of copying the work of others. Most pieces seem to spring from personal experience and straight from the heart" (Blatchly, p. 311). This is clear in both the homilies and botanical illustrations, for example in the relatable drawing "O Look what the earwig have done!" which depicts a carnation with half its petals falling around it, the culpable



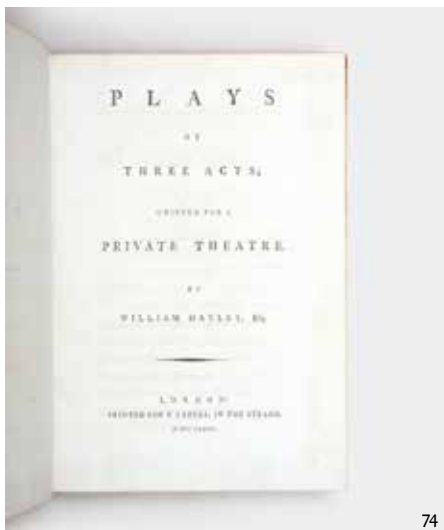
earwig shown in the centre. Hammond carefully makes note of his suppliers throughout, prefacing the listed varieties with relevant initials or surnames – those supplied by the noted nurseryman Henry Woodman of Chiswick bear a "W", "Parker" denotes tulip grower Thomas Parker, and "Potter" indicates Potter of Mitcham, who was primarily associated with herb growing, especially lavender. Together this combination of Hammond's cherished pastime and his deeply personal religious understanding allows us a glimpse into the little-documented life of the early 18th-century Church of England in Suffolk.

Though unmarked as such this work is from the library of Martin Orskey, a noted book collector and dealer known for his eye for distinctive and unusual rarities such as this.

John Blatchly, *Richard Hammond of Coddenham: Florist and Philosopher*, Proceedings of the Suffolk Institute of Archaeology and History, 1995; Kathleen Clark, "What the Nurserymen Did For Us: The Roles and Influence of the Nursery Trade on the Landscapes and Gardens of the Eighteenth Century" in *Garden History*, 2012; Twigs Way, *Carnation*, 2012.

£17,500

[138840]



74

74

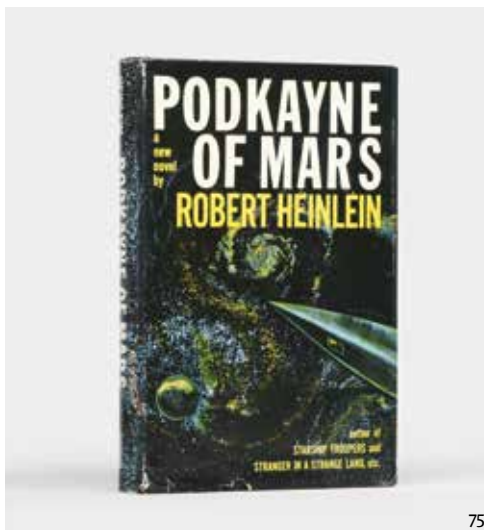
HAYLEY, William. Plays of Three Acts.

London: T. Cadell, 1784

Quarto (266 × 210 mm). Contemporary polished calf, red morocco label, flat bands milled gilt, compartments gilt with large floral spray tools, arabesque foliate corners, floral rolled panel to the boards, milled edge-roll gilt, edges stained yellow, grey-blue/pink shell marbled endpapers. With half-title. A little rubbed, a few minor scrapes, corners bumped, back joint just started at the tail end, blanks front and back browned and with tan burn, else a very good copy.

First edition, a lovely copy of the collected theatrical works of this once highly popular writer, exceptionally prettily bound and with an attractive provenance. Hayley is best remembered today as a friend and patron of George Romney and William Blake, and biographer of Milton.

Hayley (1745–1820) “although affluent [was] determined on a literary career” (ODNB). His essays and poems met with greater success than his plays. His didactic poem *Triumphs of Temper* (1781), intended “to reform the entire feminine mind of England by the advice,” was appreciated by Emma Hamilton who thanked Hayley “for the lessons she had learnt from the poem”, which ran to 14 editions and proved to be the most durable of all his publications. His life of Milton, originally commissioned by Boydell, was similarly popular. Remarkably, he was offered the laureateship in 1790, which he declined for unknown reasons. Southey provided an excellent summary of Hayley’s life and work: “confessedly the most



75

popular and the most fashionable of living poets ... by grace of the public King of the bards of Britain ... because the verse was ... on a level with the taste of the age ... Everything about that man is good except his poetry.”

This delightful copy is from the library of Charles William Vane, third marquess of Londonderry (1778–1854), with his elaborate armorial bookplate to the front pastedown. A brave but not particularly brilliant soldier, Sir John Moore described Vane as “a very silly fellow”. He served with variable distinction through the Peninsular War. His *Narrative of the war*, based on his correspondence with his half-brother Lord Castlereagh, was not uncontroversial.

£950

[139629]

75

HEINLEIN, Robert. Podkayne of Mars.

New York: G. Putnam's Sons, 1963

Octavo. Original black cloth, spine and front cover lettered in green. With the dust jacket. A fine copy in very good jacket, spine panel lightly sunned, minor rubbing and tiny chips at extremities.

First edition in book form, following serialization in *Worlds of If* (November 1962 to March 1963). Detailing a Martian teenager’s visit to Earth, this was Heinlein’s final novel aimed at a juvenile audience.

£850

[138973]

Abstract landscapes and dogs

76

HOCKNEY, David. Some Very Large New Paintings with Twenty-Five Dogs Upstairs and Some Drawings of Friends.

Venice: L. A. Louver, 1995

Quarto. Original pictorial wrappers. No dust jacket issued. Illustrated throughout with Hockney paintings, including one fold-out. Fine condition.

First edition, inscribed by the artist on the half-title to his close friend Brian Baggott, “for Brian much love David H.”

This catalogue was published to coincide with an exhibition at the L. A. Louver Gallery, Venice, 7 April – 6 May 1995. Brian Baggott published *Off the Wall: A Collection of David Hockney's Posters 1987–1994*, which is the definitive guide.

£500

[139666]



HOCKNEY, David. My Window.

Cologne: Taschen, 2020

Folio. Original cream boards with illustration to front cover, titles to front cover and spine in blue and red. Housed in a 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.

First edition, Art edition B, limited to 250 copies signed by Hockney, and with an 8-colour ink-jet print on cotton-fibre archival paper after an iPad drawing of a rose in a glass vase (sheet size: 56 × 43.2 cm), signed and dated by Hockney lower right, numbered lower left.

£17,500

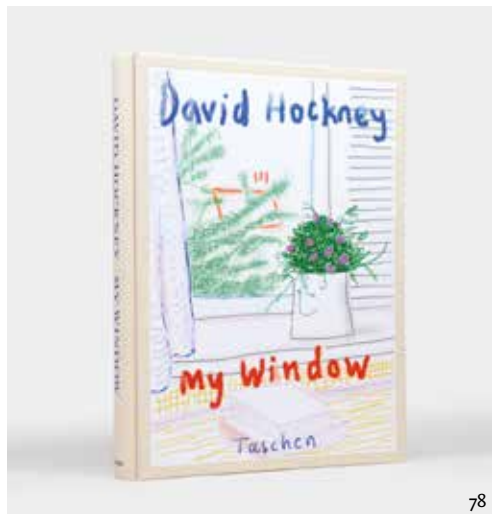
[138813]



76



77



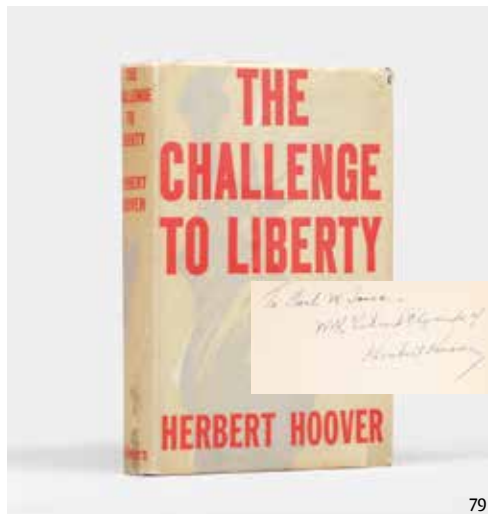
78

78
HOCKNEY, David. *My Window*.
 Cologne: Taschen, 2020

Folio. Original cream boards with illustration to front cover, titles to front cover and spine in blue and red. Housed in a cream clamshell box, titles to front cover blind stamped,



78



79

titles to spine in blue. 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.

First edition, signed by the artist, one of 1,000 copies thus.

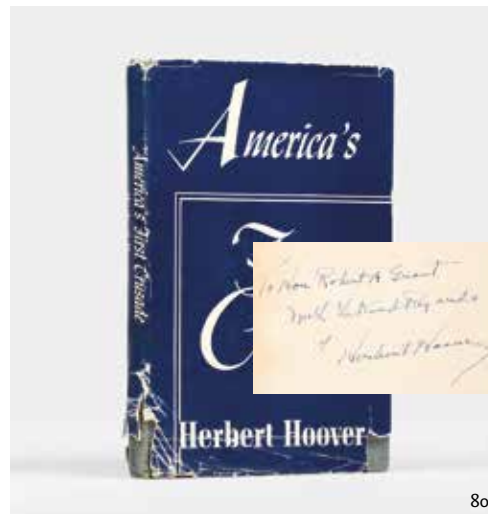
£1,750 [138891]

79
HOOVER, Herbert. *The Challenge to Liberty*. New York: Charles Scribner's Sons, 1934

Octavo. Original blue cloth, titles to spine and front cover in gilt. With the dust jacket; fragments of original glassine loosely inserted at rear. Very light bumping at extremities, otherwise a near-fine, square copy; in the good jacket, long closed tear to rear panel, spine panel sunned and slightly soiled, general light rubbing and minor chipping.

First edition, inscribed by the 31st President on the front free endpaper "To Carl W Jones with the kind regards of Herbert Hoover". The recipient was Carl Waring Jones (1887–1957), the proprietor of the Minneapolis Journal, publisher of books on magic, and patron of the arts in Minneapolis. Letters between Jones and Hoover are preserved in the Minnesota Historical Society.

In *The Challenge to Liberty*, Hoover argues that the increasing bureaucracy, regimentation and centralization of power ongoing in America under Roosevelt (to whom he lost the 1932 election) was threatening American liberty. Hoover makes the



80

case for liberty in the classical sense, opposes an increase in state power, and rejects the ascendant philosophies of socialism, fascism and communism.

£500 [138311]

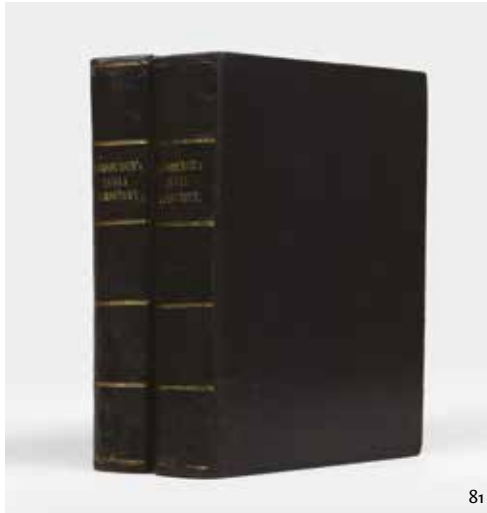
80
HOOVER, Herbert. *America's First Crusade*. New York: Charles Scribner's Sons, 1942

Octavo. Original grey cloth, spine and front cover lettered in blue. With the dust jacket. Spine lightly bumped at ends and endpapers a little toned, else a very good copy, in the acceptable jacket, chipped and creased.

First edition, presentation copy, inscribed by the 31st President on the front free endpaper "To Hon Robert A Grant with the kind regards of Herbert Hoover". Robert Allen Grant (1905–1998) was Member of the House of Representatives for Indiana, a position he held from 1939 to 1949, thereafter appointed by Eisenhower as a state judge.

America's First Crusade is Hoover's memoir of his experiences in the Versailles peace process.

£450 [138304]



“No other work embraces so great a scope ... all that is necessary is contained in the one book”

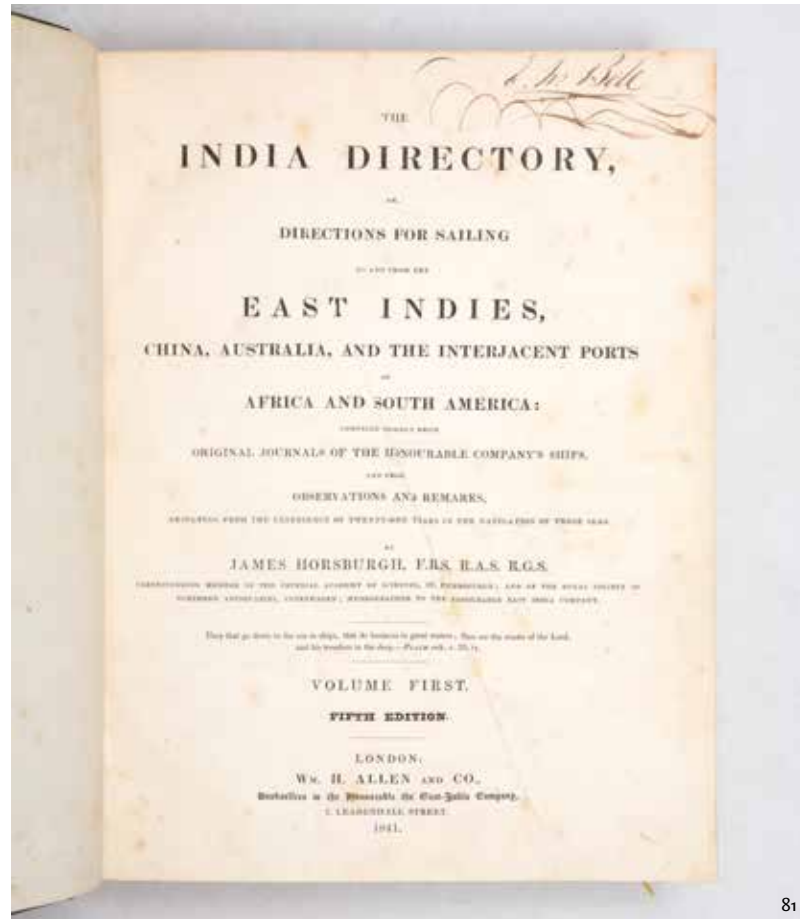
81

HORSBURGH, James. The India Directory, or, Directions for Sailing to and from the East Indies, China, Australia, and the Interjacent Ports of Africa and South America. London: Wm. H. Allen and Co., 1841–43

2 volumes, quarto (269 × 201 mm). Contemporary deep purple morocco-grained roan sometime skilfully rebacked with the original spines laid-down, smooth spines divided paired gilt fillets, gilt lettered direct, red speckled edges. Contemporary ownership inscription at head of title pages, “E. W. Bell”. Some judicious restoration to bindings, title page of vol. I creased. A very good set.

Scarce fifth edition of this important and justly famous publication (much enlarged in successive editions from the first of 1809–11) which became the standard manual for eastern navigation. This copy has an excellent nautical pedigree, having passed through the hands of a trio of American sea captains.

Mounted on a preliminary blank in volume I is the label of John Brunton, Chronometer and Watch Manufacturer of America Square, London; below this the inscription, “The Property of Erastus B. Chase, Bought of the above at London Mar. 28th 1863, Price 2 vol. £3.00.00”. Chase, of Brooklyn, New York, was a ship’s captain who sailed with the clipper



Radiant; the Winterthur Library holds his letter book for 1874–78 and describes him as “a general agent for the Ellis Patent Gas Burner, Regulator, & Shade Combined; an associate with an interest in a mirror and picture frame business; and a notary public”. Below Chase’s inscription is the following: “Bought of E. B. Chase in San Francisco, July 1866”, with the pencilled ownership inscriptions to front free endpapers of F. F. Percival and J. H. Willey; both of the latter being sea captains out of San Francisco: Percival was master for over ten years of the *Blue Jacket*, one of the fastest clippers of the day, Willey with the *Ladoga* in 1872.

Intended for use at sea, all editions of the *Directory* are uncommon; of this fifth, Library Hub cites only the copy at the National Maritime Museum among British and Irish institutional libraries;

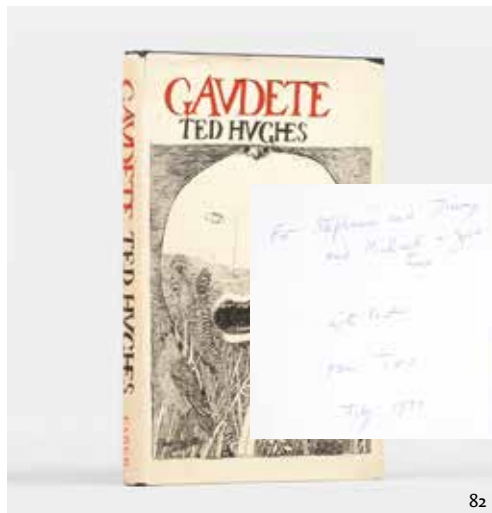
WorldCat adding below two dozen in international holdings. The size of Horsburgh’s book and its status as an essential “bible” for mariners on the often-treacherous run out to the South Seas means that those copies that do survive are more often than not found in rather compromised condition.

James Horsburgh (1762–1836) was first mate on the *Atlas* in the Bay of Bengal when the ship was wrecked on Diego Garcia, and this incident may have driven him to collate accurate navigational data about the region. Horsburgh later became Hydrographer to the East India Company. The Horsburgh lighthouse at the eastern entrance to the Straits of Singapore was erected as a memorial to him.

Ferguson 481.

£12,500

[139134]



82

82

HUGHES, Ted. *Gaudete*.

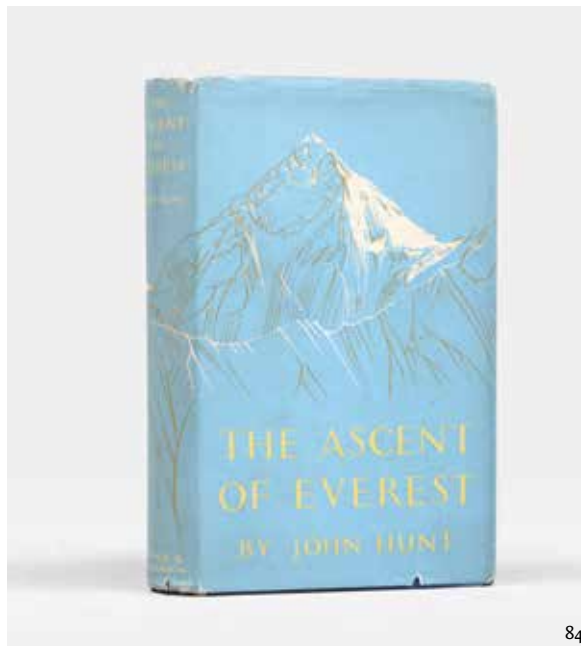
London: Faber and Faber, 1977

Octavo. Original black cloth, titles to spine gilt and orange. With the dust jacket. Minor bumps to spine ends, a couple of small scratches to front cover; an excellent copy in the jacket with nicks to extremities.

First edition, presentation copy, inscribed by the author on the front free endpaper, "For Stephanie and Jimmy, and Michael in good time, with love, from Ted, July 1977". The recipients, Stephanie



83



84



84

Signed by Hunt, Hillary, Tenzing, and nine other members of the team

84

HUNT, John. *The Ascent of Everest*.

London: Hodder & Stoughton, 1953

Octavo. Original mid-blue cloth, title gilt to spine. With the dust jacket. Coloured frontispiece and 7 other coloured plates, 48 black and white plates, sketches, maps and plans to the text. A little crumpled head and tail of the spine, mildly cocked, but overall very good in like jacket, slightly rubbed and with a few minor nicks and splits at the edges.

First edition. This copy has a most unusually full gathering of significant signatories, signed on the front free endpaper by Hunt, Edmund Hillary, and Tenzing Norgay in both Roman characters and Nepali, together with nine other members of the team. The presence of the Sherpa Tenzing's name is particularly prized in this context.

The other members are George Lowe, who had attempted Cho Oyu the previous year with Hillary; Michael Ward – the "medical linchpin" (Guardian obituary) of the expedition, co-author of the appendix relating to physiology and medicine; Tom Bourdillon, who had been with Shipton on the 1951 reconnaissance of Everest, and with his

Bennett and James Mervis, hosted Ted Hughes during the New York blackout in July of that year, which resulted in city-wide looting. Stephanie Bennett is a film producer who works primarily on music documentaries; she was pregnant with their son Michael in the summer of 1977.

£475

[119994]

83

HUGHES, Ted. *Tales From Ovid. Twenty-four Passages from the Metamorphoses*.

London: Faber and Faber, 1998

Octavo. Original grey cloth-backed green boards, orange label to spine printed in black, orange endpapers. Housed in the original slipcase. A fine copy.

First edition, signed limited issue, number 155 of 300 copies signed by Ted Hughes on the limitation leaf. This work was the winner of the 1997 Whitbread Book of the Year award.

£750

[135386]

father developed the oxygen equipment used on the expedition, here contributing the appendix on oxygen; Wilfrid Noyce, whose diary appears here as Appendix 1, and who published his own highly successful account, *South Col*, the following year; Mike Westmacott, who was responsible for keeping the treacherous Khumbu Icefall open; George Band, the youngest member of the expedition, co-author of the appendix on diet, and first up Kangchenjunga with Joe Brown in 1955; Alfred Gregory, who was responsible for expedition photography and reached 28,000 in support of the final assault; Griffith Pugh, whose role was to study the effects of high altitude on the fitness and capability of the climbers, and to advise on diet, equipment and acclimatisation; and Charles Evans, who reached first the south summit of Everest with Tom Bourdillon.

This copy is from the library of James Seddon, Mike Westmacott's brother-in-law, having been given to him by his mother for his 16th birthday (inscription) in 1954.

Neate H135; Yakushi H269a.

£5,750

[138578]

Sensational accounts of English crime inscribed to the assistant commissioner in the Ripper case

85

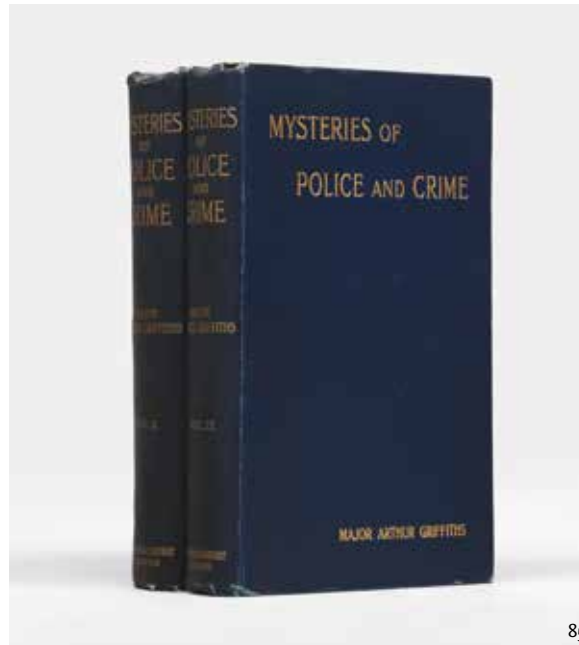
(JACK THE RIPPER.) GRIFFITHS, Arthur, Major. *Mysteries of Police and Crime.*

London: Cassell and Company, Limited, 1898

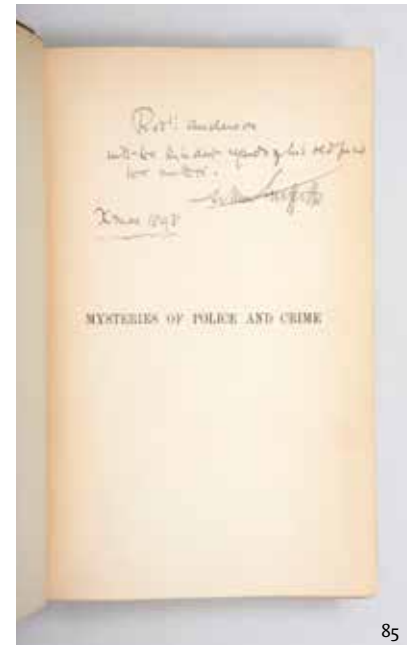
2 volumes, octavo. Original dark blue vertical combed cloth, title gilt to spines and front boards. Just a little rubbed, pale toning throughout, an excellent set.

First edition, this set with a superb Jack the Ripper association. Inscribed by the author, a well-regarded prison governor and penologist, to his friend the Assistant Chief Commissioner of the Met during the "Autumn of Terror": "Robt. Anderson, with the kindest regards of his old friend the author, Arthur Griffiths, Xmas, 1898". The work contains the first published mention of the suspects identified in the notorious Macnaghten Memorandum.

Sir Robert Anderson, (1841–1918), anti-Fenian spymaster and author of *Sidelights on the Home-Rule Movement* on which Conrad based *The Secret Agent*, is best remembered for his role in the Jack the Ripper case. He took over from James Warren as Assistant Chief Commissioner (CID) of the Metropolitan



85



85

Police on 1 September 1888, the day after the murder of Mary Ann Nichols, the first of the canonical five. Controversially he left on holiday for Switzerland on the day of the second victim, Annie Chapman, a week later, and had to be summoned back urgently after the "Double Event" on the 30 September. Anderson was dismissive of the sensation that surrounded the case ("When the stolid English go in for a scare, they take leave of all moderation and common sense. If nonsense were solid, the nonsense that was talked and written about those murders would sink a Dreadnought"), contemptuous of the value of the lives of the victims who belonged "to a very small class of degraded women", and famously declared that the identity of Jack was in fact known to the investigating officers: "Undiscovered murders are rare in London, and the Jack the Ripper crimes do not fall into this category. I am almost tempted to disclose the identity of the murderer but no public benefit would result from such a course".

Arthur Griffiths (1838–1908) was a respected prison governor at Chatham, Millbank and Wormwood Scrubs, and became Inspector of Prisons 1878–99. He wrote extensively on penology and "was a significant analyst of the history of crime and prison discipline ... [producing] serious pieces

of research based on privileged access to original documents" (ODNB). However, his later work tended to be "both sensational and grotesque ... was aimed to appeal to the ghoulish fascination with crime and punishment among the Victorian reading public". In his brief summary of the Ripper case here (I, pp. 28–9) Griffiths, a friend of both Anderson – whom he describes here as "an ideal police officer, with a natural bias for the work, and endowed with gifts particularly useful in it" (I, p. 133) – and Chief Constable Melville Macnaghten, publishes for the first time the descriptions of the three suspects from Macnaghten's notorious memorandum, without, of course, naming them.

£3,750

[139890]



86

Clean water at Jeddah for Mecca pilgrims

86

(JEDDAH WATER SUPPLY.) BALFOUR, David Ross. City of Jeddah Water Supply. Westminster [Jeddah]: Balfour and Son, (Gellatly Hankey,) 1947–8

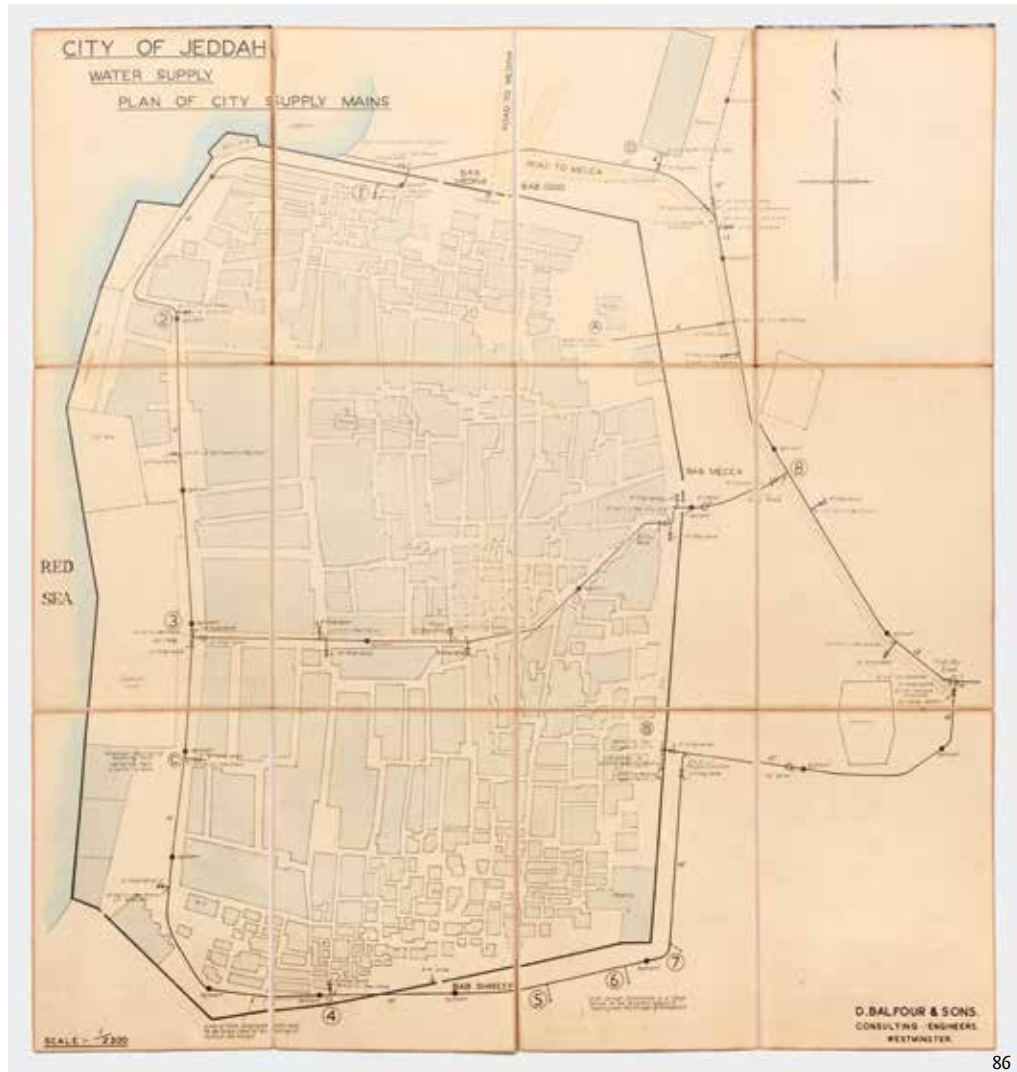
Red leatherette wallet (150 × 200 × 50 mm), internally divided into 3 sections, brass clasp closure, titled in gilt to front “City of Jeddah Water Supply, December 1948, To A.A., From D.R.B.”. Containing 5 hand-coloured maps, plans and sections on 4 large folding linen-backed sheets. Wallet just a little rubbed, the contents similarly slightly handled and lightly toned with a few minor splits, but overall very good indeed.

One of a limited set of detailed planning documents for the important modernization of Jeddah’s water supply in 1947, this copy inscribed by the British civil engineer leading the project to Ahmad Ashmawi of the local engineers who presented the scheme to Emir Saud. Likely produced in small numbers for key stakeholders, we find no other copies or references to this publication.

The copy has the gilt presentation supralibros “To A.A. From D.R.B.” David Ross Balfour led the



86



86

project as a partner in his father’s Westminster and Newcastle-based civil engineering firm, D. Balfour and Son. The recipient was most likely Ahmad Ashmawi, assistant director of Gellatly Hankey’s Jeddah office. Both men sat on the Technical Committee. Ashmawi attended the inauguration in 1947, where he presented the scheme to Emir Saud.

Prior to the discovery of oil, the new Saudi kingdom relied on revenues from the hajj. The improvement of facilities for pilgrims in the Hejaz was therefore of vital importance. To improve water

security, Abdulaziz Ibn Saud drove forward a project to tap new sources at Wadi Fatima in time for the 1947 hajj. He awarded the contract to a British shipping and trading firm, Gellatly Hankey, who nominated the British engineering concern Balfour and Son to design and lead the project. The first stage was completed on time, with the rest in place by 1950. Faisal was to further expand supply in the 1960s.

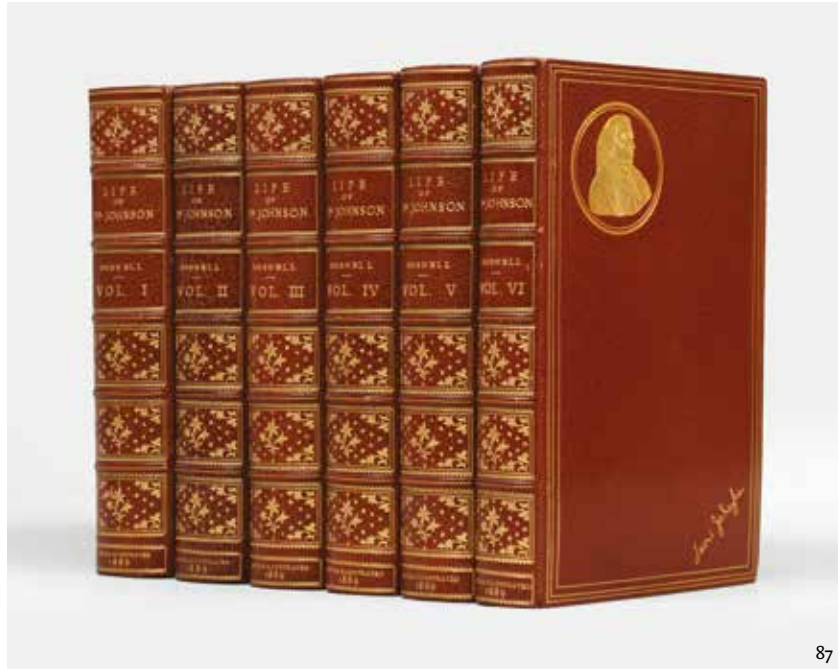
Ibn Saud had inherited the creaking 19th-century Ottoman system that piped water from wells at Waziriya seven miles away, and from a coal-fired sea

water condenser built in 1907 that mainly benefited the city's expatriate community. During the hajj, additional supplies would be trucked in from Mecca.

Minor improvements had been made by resident British and US engineers, including Karl Twitchell supported by Aramco and Charles Crane. In 1933, prompted by Sheikh Muhammad Dehlavi on behalf of Mecca's Ain Zubeyda Committee, new sources were tapped in Waziriya but Dehlavi failed to persuade the Jeddah authorities to repair the deteriorating pipes, so had to bring the matter to the attention of Ibn Saud himself.

In 1941 Ibn Saud asked Twitchell "to interest US companies in developing water and agriculture in Saudi Arabia". Twitchell instead proposed a US government mission to review the matter. Twitchell, then working for the Saudi Arabian Mining Syndicate outside Jeddah, led the mission in 1942. For Jeddah, he proposed springs in Wadi Fatima and Hadda 25–40 miles away. Ibn Saud approved, and in November 1946 he agreed with landowners and Jeddah notables to source eight springs in time for the hajj in November 1947. He nominated Gellatly Hankey to carry out the work. They had assisted Ibn Saud with financing and procurement in the early years of his reign, had several offices along the Red Sea, had their own caravanserai in Jeddah, and facilitated the movement of pilgrims. The company formed a Technical Committee, nominating Balfour to design and lead, the Egyptian Company for Concrete Cement Works (Cairo) to lay the pipes, and local contractors Mohammed and Abdullah bin Laden to dig the trenches.

On 21 November 1946 David Ross Balfour arrived in Jeddah to investigate whether a daily yield of 500,000 gallons was possible from Wadi Fatima, a requirement that was doubled on his arrival. He advised that 750,000 gallons was viable. Owing to time constraints, it was agreed to connect just the well nearest the city, Abu Sheib, with the rest to follow. Water from Abu Sheib reached Jeddah on 15 November 1947. Three days later, completion was marked with a ceremony led by Emir Saud, attended by several hundred local and foreign dignitaries, with Qur'an readings, speeches, and a formation of Saudi Dakota aircraft flying overhead. It would not be until December 1950 that full capacity was reached. "Jeddah, partly due to that new and wonderful water supply, has now burst out of its ancient walls. They have literally come tumbling down as victims of the horns of plenty" (Blake, Gellatly's 1862–1962, p. 142).



87

It is offered together with the excellently illustrated and detailed standard history:

AL ANSARI, Abdul Qaddous. History of Aziziah water supply Juddah, and Glimpses on the sources of Water in the Kingdom of Saudi Arabia. (AH 1392/1972 CE). A very good copy in the publisher's green leatherette binding. An extremely uncommon piece with just four locations worldwide.

£17,500

[138324]

A handsome extra-illustrated set

87

(JOHNSON, Samuel.) BOSWELL, James; George Birkbeck Hill (ed.) Boswell's Life of Johnson. Oxford: The Clarendon Press, 1887

6 volumes, octavo (228 × 145 mm). Finely bound by Morrell in brown morocco, titles direct to spines in gilt, raised bands, floral motifs in gilt to compartments and turn-ins, Johnson's portrait blocked in gilt within medallion to corner of each board and signature to each opposite corner, grey-blue endpapers, top edges gilt, others untrimmed. Extra-illustrated with frontispieces and numerous engraved and lithographic plates of views and facsimile, some folding, some in colour, and an original

drawing in ink and pencil of Helen Maria Williams after her engraved portrait. Bookseller's ticket (Howell of Liverpool) to front pastedown of vol. 1; armorial bookplates of William Hall to all front pastedowns. Faint scattered spotting, else a fine, unfaded set.

First Hill edition, "a masterpiece of spacious editing" and "an unparalleled example of industry and completeness" (ODNB).

By 1887 Hill was an established commentator on both Johnson and Boswell's works, having published *Dr Johnson, his Friends and his Critics* (1878) and an edition of Boswell's correspondence (1879). The Clarendon Press accepted Hill's proposal for a new edition of Boswell's *Life* in 1881, and the six volume text – the product of almost 12 years of work – was published in 1887.

This copy belonged to William Hall Walker, 1st Baron Wavertree (1856–1933), a businessman, an art collector, and an important figure in thoroughbred racehorse breeding.

£3,250

[139100]

JOHNSON, Samuel (ed.) *The Works of the English Poets*. [Together with:] *Index to the English Poets*; [and:] *Prefaces, biographical and critical*. London: printed by H. Hughs; for C. Bathurst, J. Buckland, W. Strahan, J. Rivington and Sons, [& 32 others in London], 1779–80

68 volumes, duodecimo (146 × 89 mm). Uniformly bound in contemporary French red morocco, green calf labels to second compartments, lettered in gilt direct to third, other compartments tooled in gilt with floral motifs, covers ruled in gilt, gilt serrated cover edges, marbled endpapers, gilt edges, green silk book markers. With 28 portrait frontispieces; no portrait frontispiece in the Prefaces (found in some issues only, not present in two of three Rothschild sets). Overall in remarkably fresh condition, all joints complete, without wear to extremities, instances of minor insect damage or rubbing to a few volumes;

contents generally clean with only a few instances of foxing. An exceptionally fine set.

A superb set of this vast compendium of English poetry, uniformly bound in an elegant contemporary French morocco binding. The set is complete in 68 volumes, with the 56 poetry volumes, 2 volumes of index, and the further 10 volumes of Johnson's biographies of the poets, published separately and not always accompanying the set. This was the first publication of Johnson's prefaces, and the occasion for their commission; they were later published various times under the title of *Lives of the Most Eminent English Poets*, and constitute an important part of his literary output.

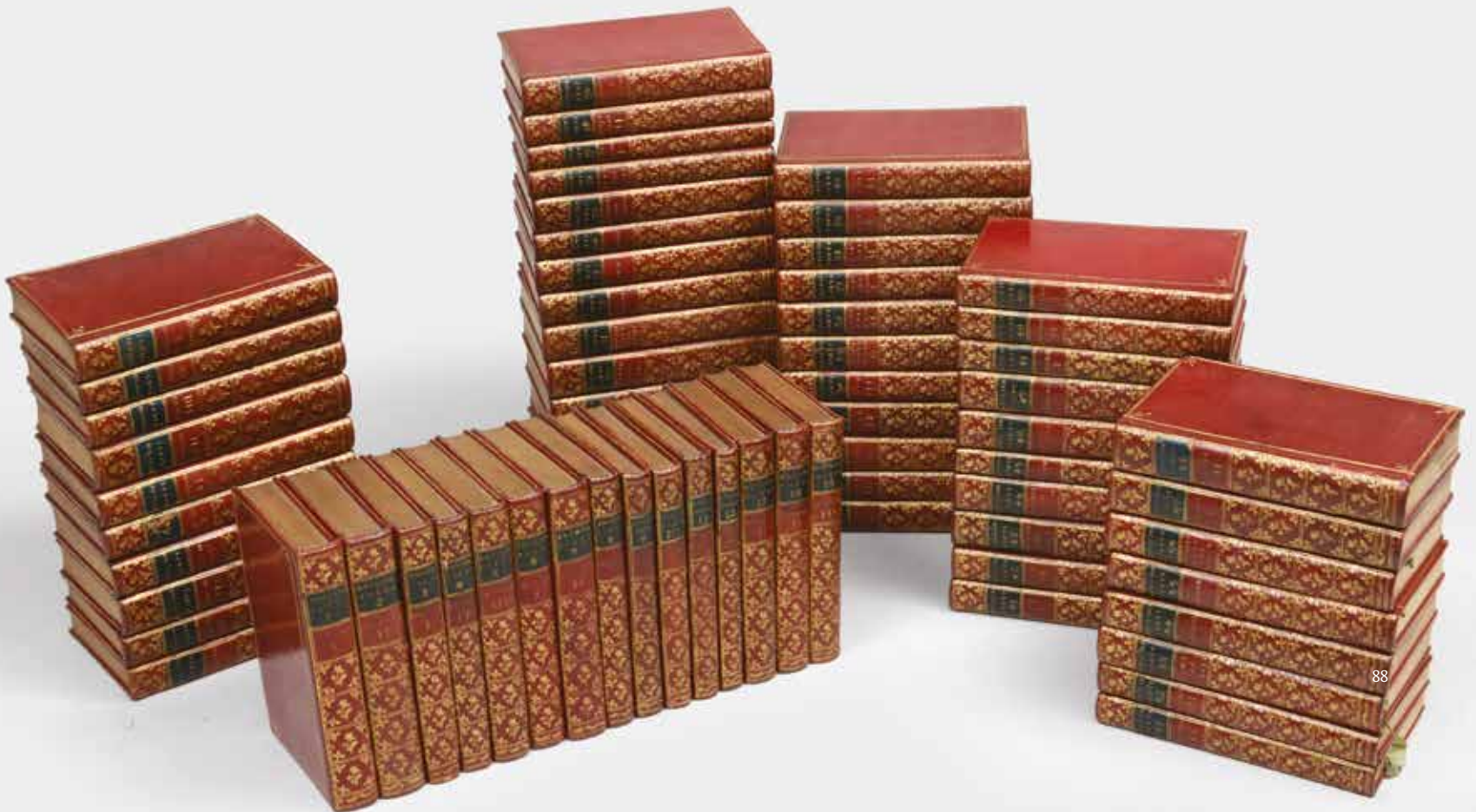
"In a contract signed on 29 March 1777, Johnson had agreed with a consortium of booksellers to supply 'a concise account' of some fifty poets: he undertook to do the work for £200, and though he eventually received twice this amount it is generally accepted that he could have held out for a much bigger sum.

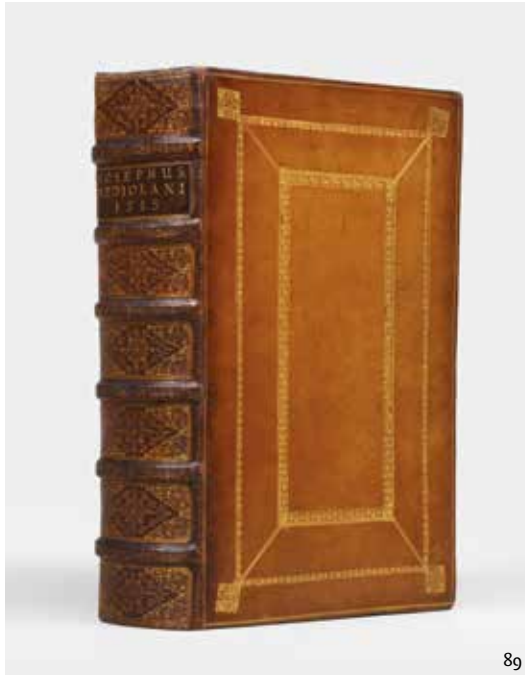
The first instalment came out in March 1779, the second in 1780, and the third in May 1781. Although Johnson's brusque treatment of well-connected nonentities gave rise to some hostile commentary, his major lives were quickly recognized as setting a new standard for English literary biography. In particular, the surveys of Cowley, Milton, Dryden, Swift, and Pope exemplify Johnson's serious concern with the deepest springs of creativity, as well as his ability to explore with considerable insight some individuals whose character and work aroused profound antipathy in him ... His reading of mainstream poetry from the 17th and 18th centuries remains canonical, by reason of its attention to verbal detail, its decisive judgments, and its robust expression" (ODNB).

Courtney & Smith pp. 140–141; ESTC T92171 & T44190; Rothschild 1262.

£7,500

[138778]





89

The Chatsworth copy

89

JOSEPHUS, Flavius. [Works, in Latin.]
Milan: Alexander Minutianus, 1513/14

Folio (339 × 224 mm), in 2 parts. Handsomely bound in early 18th-century English mid-brown morocco, spine divided in seven compartments by raised bands, brown lettering-piece in second, others richly gilt with gilt scroll centre and scroll corner tools, sides with two panels of floral rolls, lozenge shaped floral tool at corners, ruled with a two-line fillet, decorative roll to edges and turn-ins, comb-marbled endpapers. Woodcut initials. Roman type (Proctor 13566). The colophon following the CA has the date 1513; the colophon following the AJ has the date 10 January 1514. Opening 10-line initial space completed in contemporary blue penwork, other capital spaces in first part in red. Some early marginalia. The Chatsworth copy, with engraved library label. Spine somewhat darkened, inoffensively so, slight rubbing to joints, very pale damp-mark in lower margin, overall a superb copy of a beautifully printed book, the paper generally clean and strong, with good wide margins.

First edition to add the complementary work of pseudo-Hegesippus, handsomely printed in clear Roman type for the noted Renaissance scholar and professor at Milan, Alexander Minutianus, a zealot



89

proponent of Latin literature. It also includes a ninth-century compilation based primarily on pseudo-Hegesippus, and a list of concordances between pseudo-Hegesippus and Josephus. In other respects, it follows the text of the 1499 Venice edition.

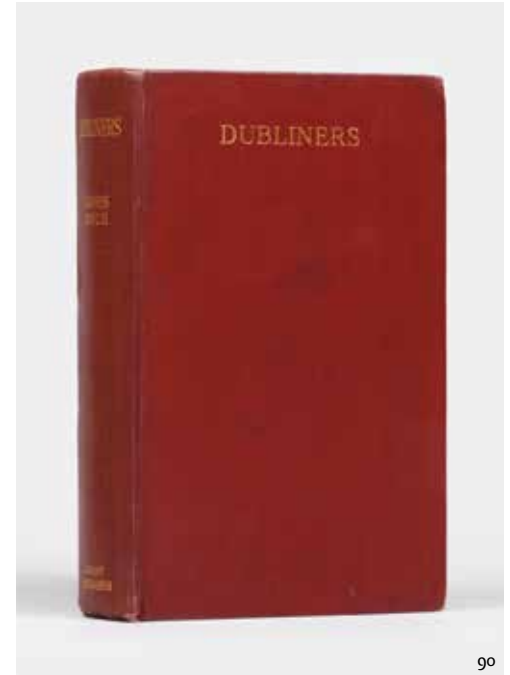
At least 24 Latin editions of Josephus were published between 1470 and 1540. The Greek *editio princeps* was not published until 1544.

£8,000

[138817]



89



90

An exceptionally sharp copy

90

JOYCE, James. *Dubliners.*
London: Grant Richards Ltd, 1914

An exceptionally sharp copy, with just very light rubbing to extremities, a few faint marks to front board, rear hinge slightly cracking but entirely sound, a few stray spots to fore-edge, some discreet abrasions to both pastedowns from removed tape, the cloth still deep red with only the slightest fading to spine, and the gilt bright.

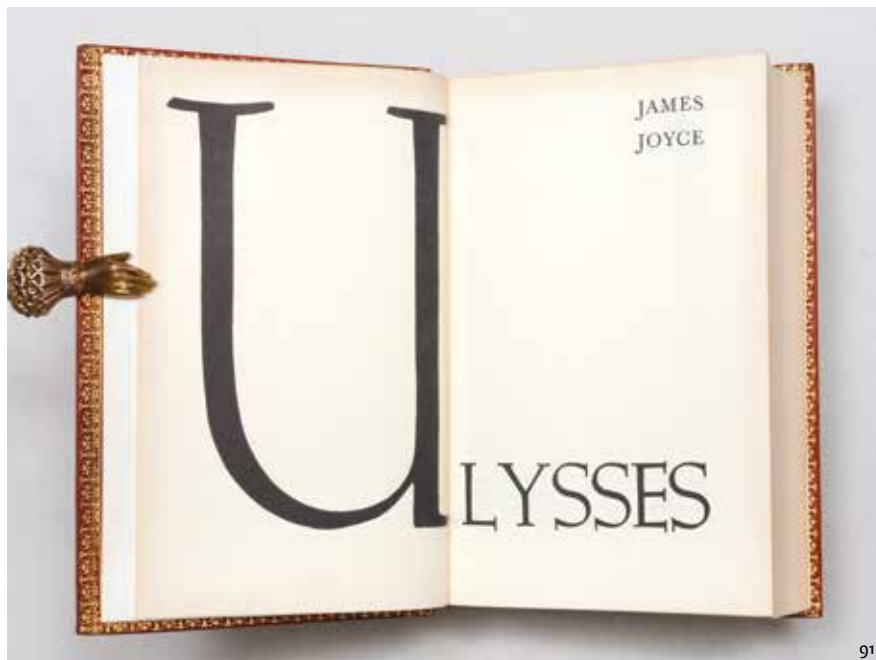
First edition, first issue. This is a really excellent example of Joyce's masterful short story debut, more commonly encountered in tired state.

The first issue comprises 746 sets of sheets bound by Grant Richards and issued in London on 15 June 1914. The remaining 504 sets of the 1,250 printed were shipped to Huebsch in New York, where they were not issued until much later, sometime between 15 December 1916 and 1 January 1917.

Slocum & Cahoon A8.

£20,000

[139281]



91

91
JOYCE, James. *Ulysses.*
 New York: Random House, 1946

Octavo (213 × 147 mm). Contemporary red morocco, titles to spine in gilt, five raised bands with gilt tooling, gilt motif to compartments, double-lined border in gilt to covers, gilt scrolling foliate turn-ins, marbled endpapers, top edge gilt. A touch of fading to spine with a few small scratches and blemishes to rear cover; a near-fine copy.

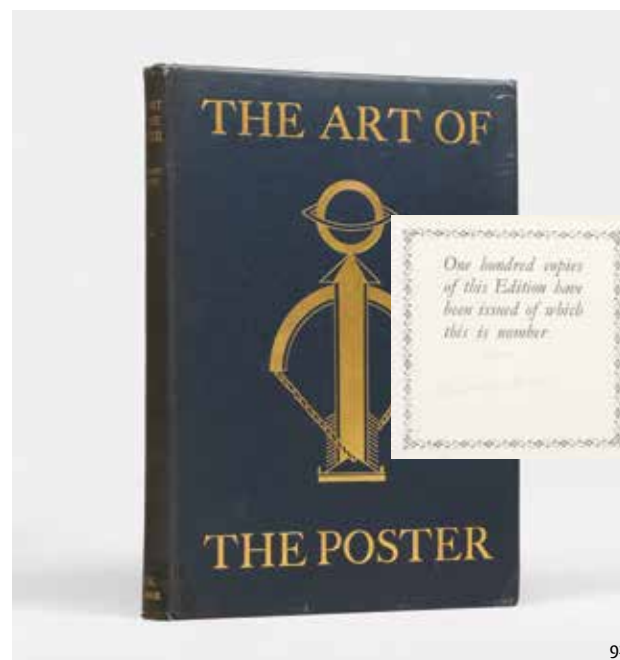
A handsomely bound copy. The novel was first published in 1922 by Shakespeare & Company in Paris, and was not officially published in the US until 1934 by Random House.

£450 [139418]

Copy number 1 of 100

92
KAUFFER, E. McKnight (ed.) *The Art of the Poster, Its Origin, Evolution & Purpose.*
 London: Cecil Palmer, 1924

Folio. Original blue cloth, titles and decoration to front cover and spine gilt, title page printed in black and red. Illustrated throughout in monochrome and colour. Tape residue to foot of spine, corners rubbed, lower joint split about 5cm.



92

binders around the world before donating them all to the Rylands Library at Manchester, thus reducing the number in original boards to no more than 240.
 Peterson A21.

£2,750 [139267]

94
(KELMSCOTT PRESS.) MORRIS, William (trans.) *The Tale of the Emperor Coustans and of Over Sea.* Hammersmith: at the Kelmescott Press, 1894

Sextodecimo. Original Holland boards, titles in black to front. Woodcut borders, 3- and 6-line initials; shoulder notes and some lines (including colophons) in red, text black in Chaucer type. An excellent copy, only a few very minor marks to boards and trivial dents at board edges, sound and clean within.

First edition of Morris's translation of these French romance tales, one of 525 copies on paper. Morris's translations from these 13th-century French romances were subsequently collected as the first two of the four *Old French Romances*. Done into English by William Morris (1896).

This copy has four brass strips neatly bent around the fore-corners as protection, blind-stamped on the

First edition, deluxe signed limited issue, number 1 of 100 copies signed by Kauffer on a bookplate on the pastedown, as issued. With the notes of the previous owner, Esmé Jeudwine, about Kauffer and the book on a personalized postcard.

£1,750 [139683]

93
(KELMSCOTT PRESS.) MORRIS, William (trans.) *The Tale of King Florus and the Fair Jehane.* Hammersmith: The Kelmescott Press, 1893

Sextodecimo. Original Holland boards, titles black to front. Elaborate woodcut borders to title page and page 1, and woodcut initial throughout, all designed by William Morris. Text printed in black and red Chaucer type. Light wear to fore-corners, some minor marks to boards, sound and clean within, a very good copy.

First edition of Morris's translation of this story, one of 325 copies on paper, taken from the work *Nouvelles françaises en prose du XIII^{ème} siècle* which was originally published in Paris in 1856. *King Florus and the Fair Jehane* would later appear in the work *Old French Romances Done into English* by William Morris (1896).

Eighty-five copies of *King Florus* were purchased by J. & M. L. Tregaskis, who had them bound by



93



94



95

inside of each with the ownership stamp "J.C.N. 14 King William Street, Strand. W.C.". This would be the publisher J. C. Nimmo, of J. C. Nimmo & Bain. Peterson A26.

£1,750

[139268]

95

(KELMSCOTT PRESS.) MORRIS, William. A note on his aims in founding the Kelmscott Press, together with a short description of the press by S. C. Cockerell, & an annotated list of the books printed thereat. Hammersmith, London: The Kelmscott Press, 1898

Octavo. Original Holland boards, titles to front in black, edges untrimmed. Woodcut frontispiece after Burne-Jones by Morris, decorated borders, printed in black and red using Golden type with five specimen pages in Troy and Chaucer types. An excellent copy, with some leaves uncut, only faint spotting to the front endpapers offset from laid-in errata slip (a little foxed). Some pencil ticks to the list of books, evidently those of a previous Kelmscott collector.

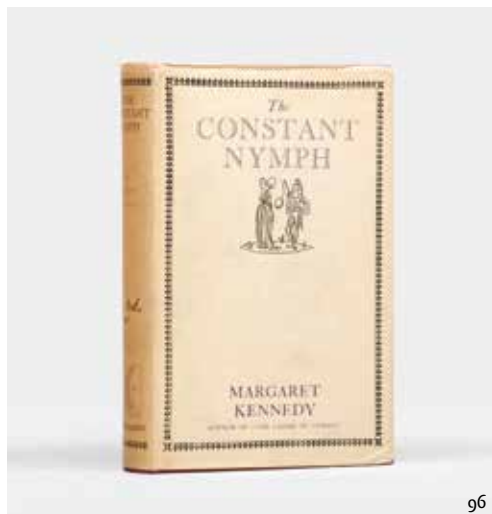
First edition, one of 525 copies on paper, retaining the errata slip, and in particularly fresh condition. For Morris, see also item 126.

£2,750

[139265]



94



96

In the rare dust jacket

96

KENNEDY, Margaret. *The Constant Nymph.* London: William Heinemann Ltd, 1924

Octavo. Original red cloth, title to spine in gilt. With the dust jacket. A fine copy, cloth bright, contents clean and unmarked, in the original dust jacket, spine slightly toned, sharp and well-preserved. An exceptionally nice example.

First edition, in the rare jacket, of the author's bestselling and most famous work. The novel, following the 14-year-old daughter of a famous composer who falls for one of her father's friends, was controversial due to its frank treatment of sex. It was adapted into a successful play and three films, most memorably in 1943, for which Joan Fontaine was nominated for a Best Actress Academy Award.

The book and jacket are the second issue, as usual, with the cancel half-title and variant adverts on the rear panel of the dust jacket: copies of the first issue with all points are rare, issued only in small quantities to reviewers prior to publication.

£1,750

[139346]

97

KENTRIDGE, William. *Lulu & Schön.* Copenhagen: Edition Copenhagen, 2017

Original lithograph in cream and black on 300g Velin d'Arches paper. Sheet size: 44.1 x 42 cm. Excellent condition. Presented in a black wooden frame with acrylic glazing.



97

One of four printer's proofs aside from the edition of 40, signed by the artist lower right in pencil, numbered lower left.

£3,500

[139604]

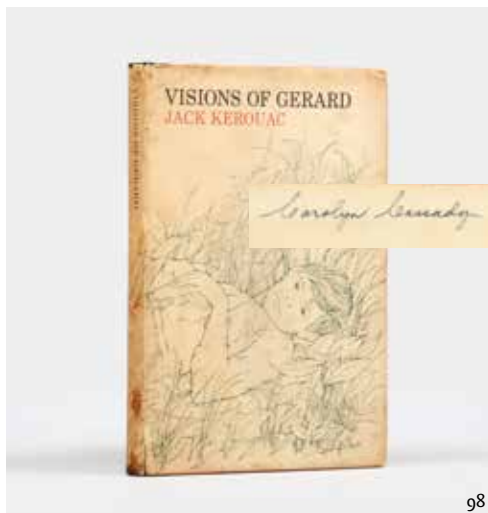
98

KEROUAC, Jack. *Visions of Gerard.* New York: Farrar, Strauss and Company, 1963

Octavo. Original black cloth backstrip, patterned paper boards. With the pictorial dust jacket. Housed in a custom

brown cloth solander box. Illustrated plates and drawings in the text. A near-fine copy, spine lightly faded, contents occasionally finger-marked, else clean and fresh; in the tanned dust jacket, spine ends chipped and lightly soiled, short closed tear to tail end, a little loss to rear panel, nicked and rubbed at extremities, not price-clipped.

First US edition, association copy, signed by Carolyn Cassady. A central figure in the so-called beat generation, Carolyn and her husband Neal Cassady were regularly cast as fictional characters in Kerouac's novels. Her passionate but notoriously



troubled marriage to Neal ended in divorce in 1963, the same year in which *Visions of Gerard* was published.

£975

[138552]

Probably the most popular and influential
17th-century book on China

99

KIRCHER, Athanasius. *China Monumentis Qua Sacris quà Profanis.* Amsterdam: Johann Janssonius à Waesberge & Eliza Weyerstraet, 1667

Large folio (386 × 242 mm). Contemporary sprinkled sheep, red morocco spine label, low bands, compartment gilt with floral lozenge centre-tool with pomegranate corner-pieces, edges stained red. Additional engraved title page, engraved portrait of Kircher, 2 folding maps (the Chinese Empire and a route map), 23 leaves of plates, 8 of them of languages, including folding plate of the Nestorian stele, and 59 half-page engravings in the text (2 repeated), title vignette. A little rubbed and scuffed, particularly at the edges and on the joints, now judiciously restored and presenting well, some tan burn and staining to the endpapers, typically somewhat spotted and browned throughout, quite heavily front and back, but remains a very good copy.

True first edition of Kircher's highly influential work on China, far superior to the Meurs edition of the same year (Cordier). Kircher's is a detailed and accurate exposition of Chinese art and culture, costume, history and government, geography, religion, architecture and language, flora and fauna, extensively and superbly illustrated, at a time when



scholarly accounts of Chinese civilization were practically unknown.

Jesuit polymath Athanasius Kircher (1602–1680) maintained voluminous correspondence with fellow Jesuits in China (his own application to go was rejected), gleaning all that he could from their letters and journals. Most notable among his sources were Johann Adam Schall von Bell (1591–1666), reviser of the Chinese calendar and chief of the Bureau of Mathematics and Astronomy in Peking; and Martino Martini (1614–1661), Kircher's former pupil, mathematician of the Chinese imperial court and author of the first detailed map of China, *Novus atlas sinensis* (1655). Kircher also drew upon Michael De Boym's *Flora sinensis* (1654), and Matteo Ricci's *Commentaries* (1615), the account of the Jesuit missions in China.

The work contains the first Sanskrit grammar published in the West, with the first appearance of Sanskrit *devanagari* script, and also the first

publication of the Syriac and Chinese text of the famous Nestorian stele, together with a Latin translation. This has been referred to as the “launching point” for the whole work. “Kircher promised to reveal the secrets of the vast empire of China emblematically (*Illustrata*) through the light of its monuments ... Kircher read (and illustrated) China as an earthly embodiment of Plato's republic, a vast, modern and populous empire ruled by philosopher-kings. He justified this move by literally bounding the book with the process of translating written Chinese – the code that gave access (neo-Platonically) to the reality of China” (Batchelor, *The Republic of Codes: Cryptographic Theory and Scientific Networks in the Seventeenth Century*, Stanford University website).

Brigham Young University, Athanasius Kircher: Jesuit Scholar 20 (with 6 reproductions); Caillet 5774; Cordier, *Sinica*, p. 26; Lipperheide 1151; Lust, *Western Books on China Published up to 1850*, 38; Sommervogel, IV, 1063–5.24.

£8,500

[138587]



The nudes of Klimt

100

(KLIMT, Gustav.) HOFSTÄTTER, Hans H. Erotic Drawings. London: Thames and Hudson, 1980

Folio. Original beige cloth, titles to spine and front cover in red, pictorial inlay to front cover, beige endpapers. Housed in the original red card slipcase. Frontispiece and 35 full-page colour illustrations. A fine copy, slipcase slightly rubbed.

First edition in English, number 899 of 1,000 copies. Originally published in German by DuMont Buchverlag in 1979, this volume reproduces Klimt's superb pencil and crayon erotic drawings.

£300

[139547]



101



102

101

KNIGHT, Laura. A Proper Circus Omie. London: Peter Davies, 1962

Octavo. Original yellow cloth, titles to spine in silver. With the dust jacket. Illustrated throughout with 42 monochrome drawings by Knight. A near-fine copy.

First edition, inscribed by the artist, "Laura Knight, To Ms Leslie Hall, with every good wish." Laura Knight lived and travelled with Carmo's Road Show for four or five seasons documenting with her pencil their life on the road.

£375

[139673]

The first recipe book in alphabetic order

102

LA VARENNE, François Pierre de. The French Cook. London: printed for Thomas Dring, 1673

Octavo (166 × 104 mm). Recent panelled calf, title in gilt to red morocco label to spine, foliate motifs in gilt in compartments to spine, covers ruled in blind with foliate

cornerpieces, board edges ruled in blind. Small judicious paper repair to final two leaves. Remnants of bookplate to front free endpaper, occasional foxing, contents largely clean and bright; a very good copy indeed.

Uncommon third edition in English, in strikingly clean condition, of La Varenne's seminal work which established many still-existent tenets of French cuisine. This was "the first cookery book which has any order and arrangement in its contents", the recipes sorted alphabetically within their groupings (Oxford, p. 24).

François Pierre de la Varenne (1615–1678) was one of the leading chefs to codify French cuisine in the age of Louis XIV. He was key in moving from the use of heavily spiced flavours in savoury dishes to a reliance on local herbs in a complementary role to the flavour of the dish. Many, such as thyme, chervil, bay leaf, and tarragon, are still associated with French cooking today. His collection also notably includes the first recipe for a roux, beginning a gradual move away from the use of breadcrumbs to thicken sauces.

La Varenne's work was originally published in French in 1651 as *Le cuisinier françois* and ran through



103

many editions. It was first translated into English in 1653, with a second edition quickly following in 1654. This third edition is considerably expanded with the addition of English recipes. It is uncommon, with copies traced in eight institutions worldwide.

Wing L625A (first and second editions).

£4,500

[138832]

*One of 1,000 copies signed by the author,
in the original dust jacket*

103

LAWRENCE, D. H. *Lady Chatterley's Lover*.
Florence: Privately Printed, 1928

Square octavo. Original pinkish-brown paper covered boards, printed spine label, Lawrence's phoenix device blocked in black on front cover, untrimmed and largely unopened. With the unprinted cream dust jacket. Housed in a custom grey

cloth box. Touch of wear to tips, edges lightly foxed, faintest offsetting to endpapers; a near-fine copy in the jacket with small chip to foot of spine and nicks to top edge.

First edition, number 63 of 1,000 copies signed by Lawrence, a superb example in the uncommon jacket. "The publication (for subscribers) of the final version of *Lady Chatterley's Lover* – written in the astonishing time of just five weeks, in one of Lawrence's last great bursts of creative energy – also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had ever imagined" (ODNB). The unexpurgated text was not published in the UK until 1960.

Roberts & Poplawski A42a.

£18,750

[138624]



104

True first printing, with a signed bookplate

104

LE GUIN, Ursula K. *A Wizard of Earthsea*.
Berkeley, CA: Parnassus Press, 1968

Octavo. Original blue-green cloth, spine lettered in black, title and pictorial design in black to front cover, green endpapers. With the dust jacket. Title vignette, 5 maps (including one double-page), and headpieces by Ruth Robbins. A fine copy, square and firm, cloth and contents clean and unmarked; jacket with both prices clipped, spine panel toned, light rubbing, creasing, and chipping at extremities, a few patches of faint soiling, yet still a very good, unrestored example.

First edition, signed by the author on a loosely inserted bookplate, of a classic of children's fantasy literature, and the first of six books in the Earthsea Cycle. The first printing can be distinguished by the smudge on the title page; the binding is the trade issue without the embossed library issue stamp to rear cover (no priority). "Although 6,800 copies of the first printing were produced, most copies were sold to public and secondary school libraries, and fine unmarked copies have proved to be quite elusive" (Currey).

Currey 3421.

£2,750

[138935]



105

105

LICHTENSTEIN, Roy. *Before the Mirror.*
New York: Multiples Inc. and Castelli Graphics, 1975

Lithograph in yellow and blue, screenprint in black, with embossing on BFK Rives roll paper. Image size: 89.5 × 63.5 cm. Sheet size: 108 × 81.2 Tape residue to edges from previous hinging otherwise in excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

Edition of 100, signed, numbered, and dated in pencil lower right by the artist, with the printer's Styria Studio blind stamp lower left and the publisher's blind stamp to verso lower right; one of ten prints and a multiple from *The Mirrors of the Mind* portfolio, containing works by various artists.

Corlett 135.

£25,000

[138988]

106

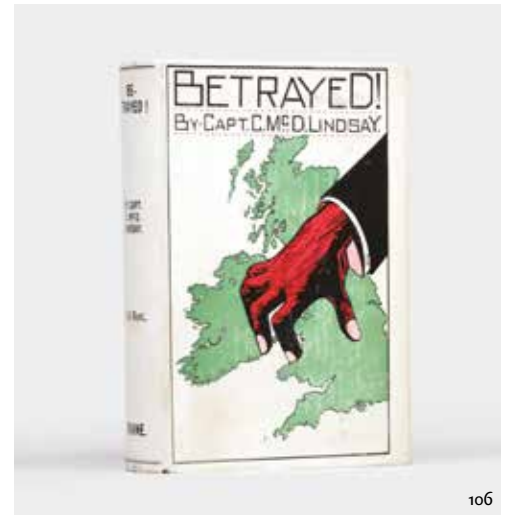
LINDSAY, Charles McDonald. *Betrayed!! or, What Might Come to Pass.* London: Henry J. Drane, 1928

Octavo. Original grey cloth, titles to spine in dark blue, decorative frame to front board in dark blue. With the illustrated dust jacket. Light foxing to edges and outer leaves; else an exceptional, near-fine copy in the lightly soiled but remarkably bright jacket.

First edition of this dystopian war novel, now rarely found complete with its jacket.

£750

[139733]



106



107

107

LOVECRAFT, H. P. *Selected Letters*. Sauk City, WI: Arkham House, 1965–76

5 volumes, octavo. Original black cloth, spines lettered in gilt, grey endpapers. With the dust jackets. With 4 photographic frontispieces. Scattered bumping, minor soiling and rubbing to volumes, overall a very good set in like jackets, some peripheral minor creasing and chipping, occasional light soiling.

First editions of the complete series of Lovecraft's letters.

£600

[138951]

Inscribed by the author

108

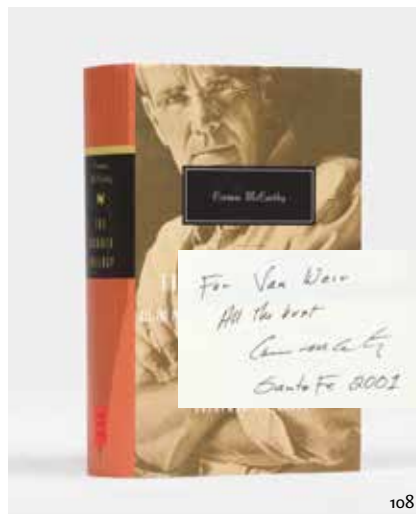
McCARTHY, Cormac. *The Border Trilogy*. *All the Pretty Horses, The Crossing, Cities of the Plain*. New York: Alfred A. Knopf, 1999

Octavo. Original red cloth, spine lettered in gilt on black ground. With the dust jacket. A fine copy in near-fine jacket, very light indentation to spine panel.

First omnibus edition, inscribed by the author on the half-title, "For Van Weir, All the best Cormac McCarthy Santa Fe 2001". The novels in the trilogy were published in 1992, 1994, and 1998 respectively.

£1,500

[138918]



108

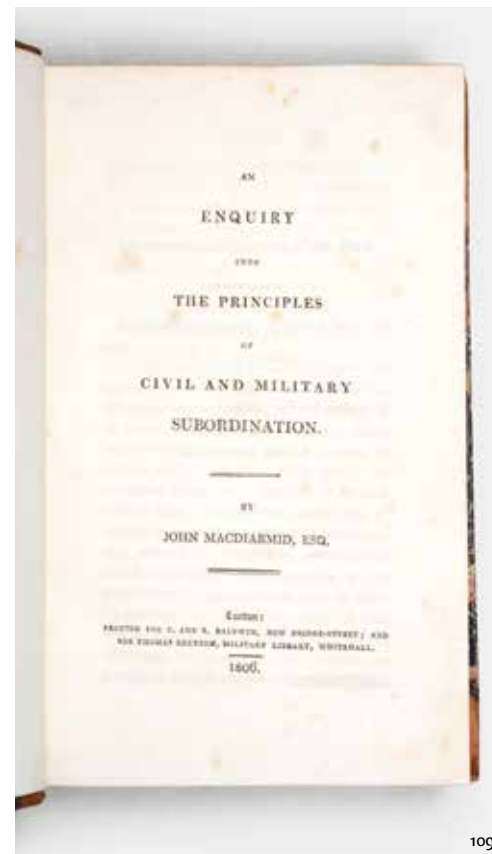
109

MACDIARMID, John, of Weem. *An Enquiry into the Principles of Civil and Military Subordination*. London: C. and R. Baldwin and Thomas Egerton, 1806

Octavo (210 × 127 mm). Contemporary half lightly sprinkled calf, black and red shell pattern marbled boards, red morocco label, single gilt ruled compartments, edges sprinkled blue. Just a little rubbed, spine, rather appealingly, with two small pre-binding patches, corners bumped, tan burn to the endpapers, otherwise lightly toned, a very good copy.

First and only edition of this investigation into "natural" and "artificial" subordination, and in particular into the specifically military institutions of the latter and their possible improvement.

Macdiarmid (1779–1808) studied at Edinburgh and St Andrews. In 1801 he came down to London where he established himself as a journalist and edited the *St James's Chronicle*, conducted largely by Charles Baldwin, son of the founder, who appears as publisher here along with his uncle Richard, and the military publisher Thomas Egerton. "When war with France broke out in 1802 he especially studied the subject of national defence, and in 1805 published, in two volumes, *An Enquiry into the System of National Defence in Great Britain*, deprecating the substitution of volunteers for a strong standing army" (ODNB). This title is extremely uncommon, with just six locations recorded world-wide, only two in the United States.



109

This copy is from the library at Mount Stewart, co. Down, the Londonderry seat of Major-General Sir Charles Stewart, with engraved bookplate. Charles William Stewart (1776–1854), later Vane Stewart, third Marquess of Londonderry, served in the Corunna campaign during which he commanded a cavalry brigade. After the retreat to Corunna and the death of Sir John Moore, the army returned to the Peninsula under the command of Sir Arthur Wellesley, later the duke of Wellington, who appointed Stewart as his Adjutant-General, an administrative job not much to Stewart's liking. However, he saw action at Talavera in July 1809 and, for this service, received thanks of parliament in February 1810. He also distinguished himself at the Battle of Bussaco in September 1810, and at Fuentes de Onoro in May 1811 where he took a French colonel in single combat.

£850

[139663]



110

“One of the most highly valued books
on American golf history”

110

MACDONALD, Charles Blair. Scotland's Gift. Golf. New York and London: Charles Scribner's Sons, 1928



110



111

Quarto. Original half japon, morocco label to spine, red boards, top edge gilt, others untrimmed. Tipped-in colour frontispiece and 5 plates, illustrations throughout, folding map at rear. Boards rubbed, a little wear to corners, corners of morocco label chipped, spotting to spine, margins of contents toned. A very good copy.

First edition, number 145 of 260 copies only signed by the author; “one of the real masterpieces of golf literature” (Murdoch). This edition is one of the most highly valued books on American golf history and is scarce in good condition with the map intact, as here.

Macdonald was an influential US golf champion and laid out several well-known courses, including the National Golf Links of America, The Creek Club, Piping Rock Club, Greenbrier Hotel, and the Yale University golf club.

Murdoch 475.

£5,500

[138525]

Photographic tribute to the Hollywood legend

111

MAILER, Norman, & Bert Stern. Marilyn Monroe. Cologne: Taschen, 2011

Folio. Original illustrated silk boards with the printed acetate dust jacket. Together with a signed print by Stern



111

housed in a separate cloth folder. All housed in the original cloth box with titles blind stamped to the cover. With the original card packing box. Illustrated throughout with reproductions of Stern's photographs. All in fine condition.

First edition, number 192 of the first 250 copies which were issued with a colour-pigment print on archival paper signed by Stern, from the whole edition of 1,962 copies all signed by Stern. The print with this book is titled “Contacts”. The text is from Mailer's 1973 biography.

£4,500

[139488]

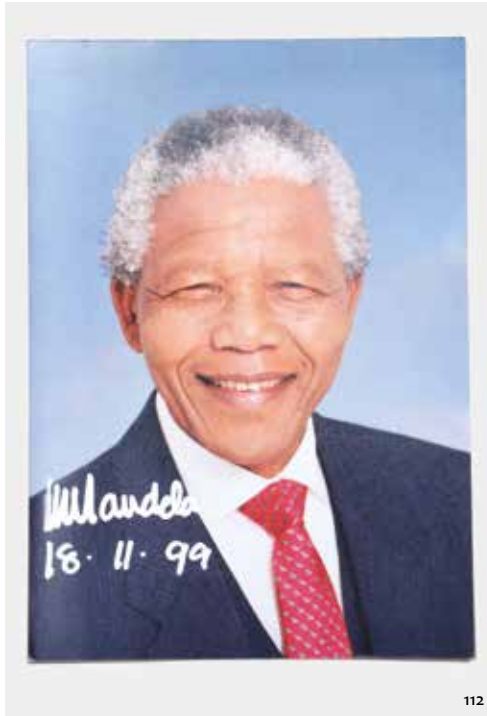
Presentation copy, with signed photograph

112

MANDELA, Nelson. Long Walk to Freedom. London: Abacus, 2002

Octavo. Original black cloth, spine lettered in gilt, black endpapers. With the dust jacket. A very good copy, with slight crease and lean to spine from reading, very minor bumping at extremities, in good jacket, lightly soiled, creased and worn, yet still all intact and complete.

Presentation copy, inscribed by the author on the half-title “For Trevor, a million thanks for the wonderful treatment you & your staff gave us during our stay in Mauritius. N. Mandela”, together with a colour portrait photograph,

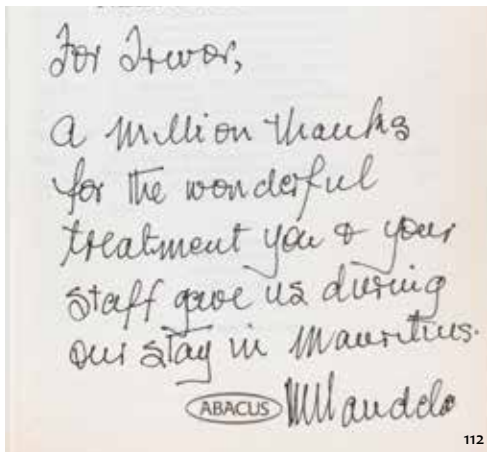


112

previously signed and dated by Mandela on 18 November 1999. Mandela visited Mauritius on a week-long private visit in January 2004. First published in 1994, Mandela's autobiography met with international acclaim.

£3,750

[139089]



112



113

Featuring Laurencin's "queer femme illustrations with a Gallic twist"

113

MANSFIELD, Katherine.

The Garden Party and Other Stories. With coloured lithographs by Marie Laurencin. London: The Verona Press, 1939

Octavo. Original green and white patterned cloth, titles to spine in gilt on red ground, top edge yellow, other edges untrimmed. With the dust jacket and the publisher's card slipcase. Publisher's note tipped in following the title page. Title page in orange and black. With 16 colour lithographs by Marie Laurencin in the text. Christmas gift inscription to front pastedown. Very light foxing to boards, book block edges, and endpapers; a near-fine copy in the jacket with browned spine and a little creasing to edges. Slight splits to head and foot of slipcase.

First illustrated edition, limited edition, number 708 of 1,200 copies designed by Hans Mardersteig of the Officina Bodoni, this a notably bright example.

The collection was first published in February 1922 and "brought Mansfield great and deserved acclaim" (ODNB). This edition is beautifully illustrated with

"queer femme illustrations with a Gallic twist" by the important Parisian Cubist artist Marie Laurencin (1883–1956) (Pilcher).

Alex Pilcher, *A Queer Little History of Art*, 2017.

£1,750

[139127]

Mapplethorpe envisions Rimbaud's famous poem

114

(MAPPLETHORPE, Robert.)

RIMBAUD, Arthur. *A Season in Hell.*

[New York:] *The Limited Editions Club*, 1986

Quarto. Original red morocco, black lettered spine and front cover. Housed in the publisher's plush-lined black cloth slipcase. With 8 tissue-guarded photogravure plates by Robert Mapplethorpe; parallel texts in French and English. The binding vibrant and firm, internally crisp, a fine copy.

First edition of this translation by Paul Schmidt, limited to 1,000 numbered copies signed by both Schmidt and Mapplethorpe; with the original 4-page "Limited Editions Club Letter" loosely inserted.

First published in 1873, this prose poem was finished in a frenzy after the break-up of Rimbaud's relationship with Verlaine who shot him with a revolver in the summer of that year. Mapplethorpe's illustrations "display a certain visionary quality" (Classe).

Classe, ed., *Encyclopedia of Literary Translation into English*, vol. 2, p. 1168.

£1,500

[139013]



114



115
MARLOWE, Christopher. *Doctor Faustus*.
 London: printed at the Ballantyne Press
 [for the Vale Press], 1903

Octavo. Entirely unopened in original green cloth, titles and dot design to spine in gilt, covers blocked in blind with geometric frame design around single central wheat sheaf designed by Ricketts. Decorative frame to first page of text, Avon type. Minor rubbing to spine ends, very faint offsetting to endpapers as often; else a fine copy.

First Vale Press edition, sole printing, one of 310 copies on Arnold handmade paper; this copy entirely unopened and in bright and attractive condition.

The Vale Press was founded in 1894 by noted art nouveau designer Charles Ricketts (1866–1931). The colophon to this work states that this edition was “seen through the press” by the poet John Masefield. However, in his bibliography of the press, Ricketts records its editor as Thomas Sturge Moore, who had edited the Vale Press Shakespeare (printed between 1900 and 1903) with which this edition is uniform; the border used here is the same as that of the *Tragedies*. The work was printed for the benefit of “The Romantic Stage Players”, a name coined by Ricketts in the colophon for the coterie of stage writers and “would-be troubadours” around W. B. Yeats, of whom both Sturge Moore and Masefield were members (Schuchard, p. 77).

Franklin, p. 251; Ransom Vale 45; Ronald Schuchard, *The Last Minstrels: Yeats and the Revival of the Bardic Arts*, 2008.

£500

[139293]



116
 “Rational, just, and useful observations”
 or “an invention of the brain”

116
MARSHALL, Joseph. *Travels Through Holland, Flanders, Germany, Denmark, Sweden, Lapland, Russia, the Ukraine, and Poland, in the years 1768, 1769, and 1770*.
 London: J. Almon, 1772

3 volumes, octavo (206 × 125 mm). Contemporary pin-point sprinkled calf trade binding, red morocco labels, raised bands with gilt rules either side, numbered in gilt direct to the third compartment, milled edge-roll gilt, edges sprinkled red. With half-title to vol. I. A little rubbed, some minor scuffs, headcap pulled on vol. I, some joints just starting but still sound, corners bumped, tan browning to the endpapers and first few leaves front and back, some spotting, a few leaves in vol. I with ink splashes, but overall a very good set.

First edition of this substantial work purporting to be the author’s detailed itinerary of a 7,000-mile trip across Europe, though in reality a carefully researched and plausible plagiarism.

The publication was well-received initially. The *Critical Review* declared that “we have met with much entertainment in the perusal of these volumes; the author seems to be a man of veracity; but we cannot help remarking that he is often negligent with his language”. In the first part of its lengthy review, *The Monthly Review* judged that the author has provided “many rational, just, and useful

observations and reflections of the various subjects that fall under his notice”. However, by the time that it published the continuation, the *Monthly* had been warned by a correspondent that “there is no such traveller, and that the work is an invention of the brain”. Nevertheless, they accepted the assurances of the publisher as to the veracity of the work. It was with the publication of a pendant volume four years later that they conceded that “in every page it reminds us of the unwearied industry of the famous Mr. Arthur Young”.

This passing-off of confected narratives was common at the time. “Many an eighteenth-century hack eked out a few pounds for writing a bogus tour made up of materials stolen from authentic travel and geography books. The penniless stutterm in Humphrey Clinker is one such author, who could narrate ‘his travels through Europe and part of Asia, without ever budging beyond the liberties of the King’s Bench, except in term-time, with a tipstaff for his companion” (Batten, *Pleasurable Instruction: Form and Convention in Eighteenth-Century Travel Literature*, p. 60).

From the library of Charles William Vane, third marquess of Londonderry, with his elaborate armorial bookplates to the front pastedowns. In his early career the marquess served on the staff in campaigns across the Netherlands and Germany.

Cox, I p.901; Cross, D18 (“much convincing detail”); ESTC T93610; Nerhood 98 (“British businessman in Russia in the summer of 1770 attempts a serious and objective survey of economic resources”).

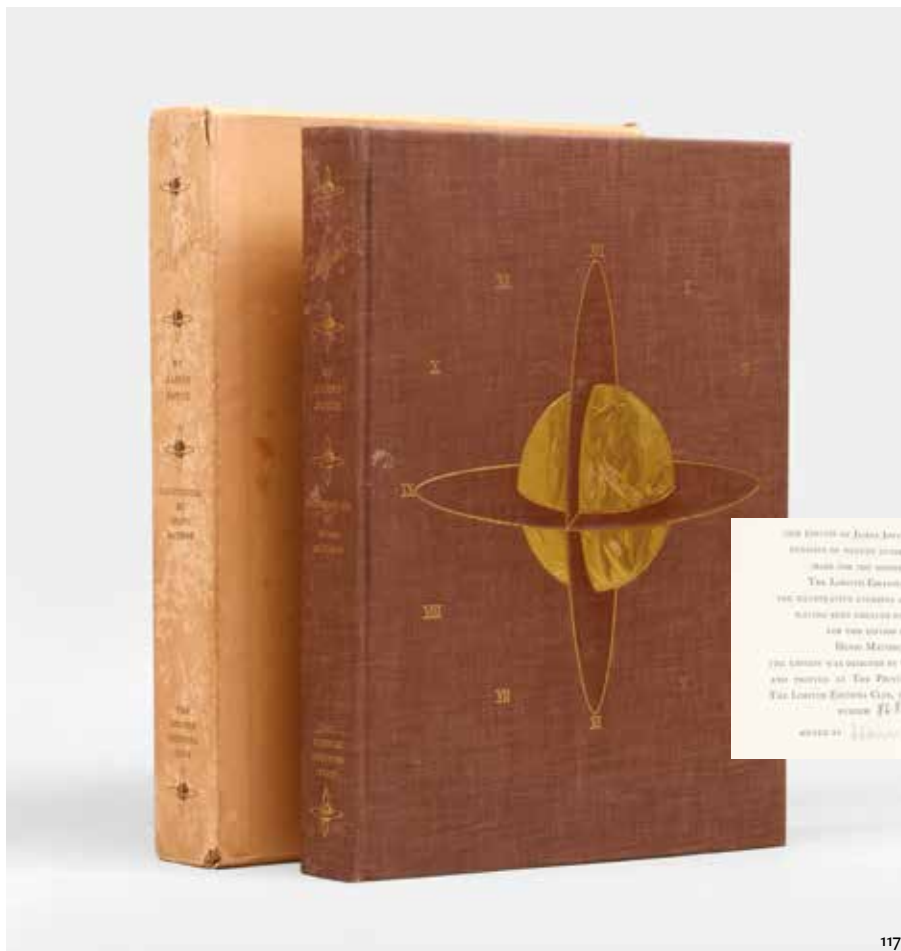
£950

[139634]

117
(MATISSE, Henri.) JOYCE, James. *Ulysses*.
 New York: *The Limited Editions Club*, 1935

Quarto. Original brown cloth, title and decoration to spine, front cover with design by Le Roy Appleton incorporating Matisse’s illustration to the Nausicaa episode in gilt bas-relief circled by Roman numerals representing the 24 hours of Bloomsday, brown speckled top edge, others untrimmed. Housed in the publisher’s card slipcase. With 6 soft-ground etchings by Matisse and 20 reproductions of preliminary drawings on yellow and blue paper; printed in double columns; sidenotes and pagination printed in bisque. Very light rubbing to spine and front joint, small patch of gilt lost to centrepiece on front cover, very minor brown mark at foot of title and following page, contents thereafter clean; overall a near-fine copy. Slipcase a little cockled and rubbed, light wear at extremities, but all still holding.

First illustrated edition, number 868 of 1,500 copies signed by the artist. Matisse’s etchings illustrate the



117

Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes. The text, with an explanatory introduction by Stuart Gilbert, is based on the second impression of the Odyssey Press edition (1933), which is “generally considered to be the most accurate and authoritative text” (Slocum & Cahoon, p. 30).

In her study of Matisse and his relationship to literature, Kathryn Brown places the Limited Editions Club *Ulysses* “at the intersection of four important relationships: artist and writer; visual art and literary criticism; innovation and tradition; France and the United States”.

Slocum & Cahoon A22. Kathryn Brown, *Matisse's Poets: Critical Performance in the Artist's Book*, 2017.

£5,750

[138549]

118

MAUND, Benjamin. *The Botanic Garden*. London: Baldwin and Cradock [or] Simpkin and Marshall, 1825–33

4 volumes, square octavo (200 × 155 mm). Contemporary olive green straight-grain morocco to vols. 1 & 2, crushed morocco to vols. 3 & 4, gilt letters and decorative tooling to spines, gilt inner dentelles, marbled endpapers, gilt edges. Engraved title pages within decorative borders, 96 engraved plates of flowers and plants by S. Watts after Edward Dalton Smith. With the bookplate of Major Walter Overbeck Wade, (1835–1892) who served in the 91st Argyllshire Reg't of Foot in Greece in 1854 and the 5th Administrative Battalion, Lancashire Rifle Volunteers in 1874. Spines lightly faded, occasional stains and spotting to contents, a few marks to boards, plates bright and presenting well. A very good set.



118

An appealing run of one of the best-known botanical periodicals of the 19th century; the entire series extended to 13 volumes, published up until 1851.

Benjamin Maund (c.1790–1864) “sought to share his lifelong passion [for flowers] by producing an interesting and useful publication affordable to everyone. Each monthly issue contained a plate with four engraved and hand-coloured figures of hardy ornamental flowering plants and eight pages of text” (ODNB).

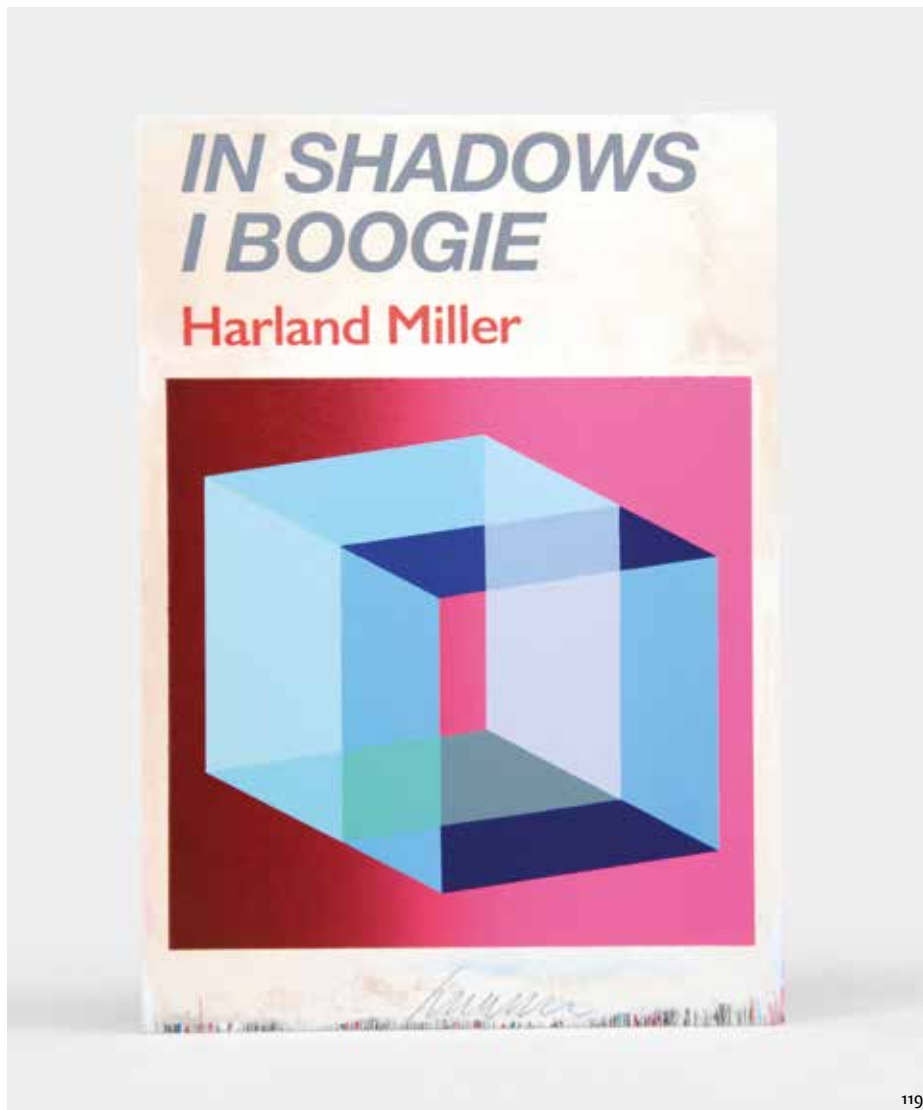
Nissen 2222.

£1,500

[138567]



118



With a signed print

119

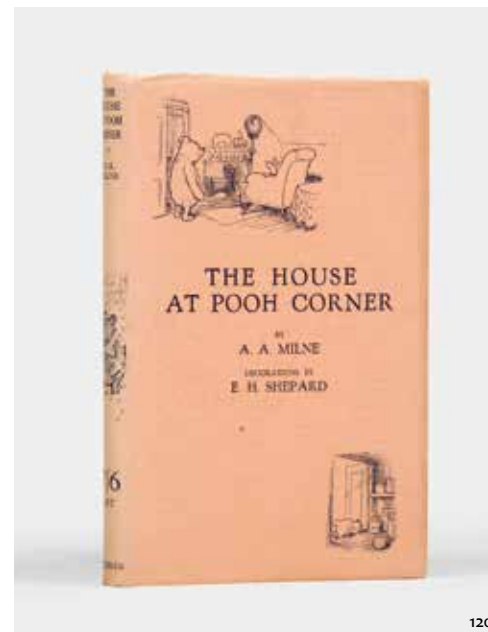
MILLER, Harland. *In Shadows I Boogie.* (Pink.) London: Phaidon, 2019

Quarto. Original illustrated boards, titles to spine in grey and red. With the original signed print. 190 illustrations throughout with a loose original colour etching and letterpress relief print titled *In Shadows I Boogie* (Sheet size: 31.7 × 22.3 cm.) All in excellent condition.

First edition, one of 100 copies only signed in felt tip by Miller; the original print signed in pencil lower left by Miller, numbered on the verso. This is the most comprehensive monograph to date on the British artist and writer best known for his paintings based on the covers of early Penguin paperbacks.

£7,500

[139858]



The first appearance of Tigger

120

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

Octavo. Original pink cloth, spine lettered in gilt, vignette in gilt to front cover within single gilt rule border, illustrated endpapers, top edge gilt. With the dust jacket. Frontispiece and illustrations in the text by E. H. Shepard, of which 7 are full-page. Spine ends and extremities slightly bumped, partial toning to endpapers; a near-fine copy in the near-fine jacket, bright with slightest of nicks to spine ends, single small brown spot to cover, faint mark to rear of jacket.

First edition of Milne's final Pooh book, published on 11 October 1928. "The *Times Literary Supplement* congratulated Milne on avoiding 'the temptation to repeat his successful formula mechanically', though it was 'sad to see the stories end'" (Thwaite, p. 336). Thwaite, A. A. Milne: *His Life*, 1990.

£2,000

[138615]

121

MOLNAR, Eugene F. *The Slave of Ea.* Philadelphia: Dorrance & Company, Inc., 1934

Octavo. Original red cloth, titles gilt to spine and front. With the illustrated jacket signed "Kornyansky".



122

An excellent copy with only very minor occasional nicks to edges and faint toning to spine panel.

First edition, in exceptional condition, of this scarce fantasy novel imagining an antediluvian civilisation of Mesopotamia, lost to history.

Bleiler Checklist p.202.

£500

[139384]

Henry Moore's first illustrated book

122

(MOORE, Henry.) GOETHE, Johann Wolfgang von; André Gide (trans.)

Prométhée. Paris: Henri Jonquières, P. A. Nicaise, 1950–51

Folio. Original wrappers with illustration by Moore, loose sheets as issued, untrimmed. With glassine jacket and housed in the publisher's buff paper solander box, titles and cover design by Moore printed in red. With 16 colour lithographs by Moore, comprising 8 full-page illustrations, 3 initials, 3 *culs-de-lampe*, the title, and design to front wrapper; letterpress titling and initial letters printed in grey or bisque. Trivial peripheral wear at spine ends, box very lightly rubbed with faint mark to spine, else a near-fine copy.

First edition of Henry Moore's first illustrated book, number 60 of 183 copies only. "During a visit to Paris in 1949 Moore met French typographer and publisher Henri Jonquières, who suggested an illustrated book based on Goethe's *Prometheus*, an adaptation of *Prometheus Bound* by Aeschylus. Moore made a total of eight lithographs for *Prométhée*, along with the cover, title page and letters to start each act. His sketchbooks contain numerous notes to remind him to work his ideas into sculptures in the future. As well as these direct connections there are also

121



123

general similarities between the finished lithographs and his sculptural work" (Spicer).

The result was a beautifully produced edition, with the letterpress printed at the l'Imprimerie Nationale de France, and the lithographs under the supervision of Mourlot frères, whose celebrated studio was employed by artists such as Vlaminck, Utrillo, Braque, Bonnard, Rouault, Miró and Picasso. Cramer 18–32. Graham Spicer's review of the exhibition "Moore and Mythology Uncovered" at the Henry Moore Foundation (2007), culture24.org, retrieved 18 March 2020.

£3,000

[139173]

The workings of a sculptor

123

MOORE, Henry. *Sketchbook 1926*.

London: Ganyemed Original Editions Ltd in association with Fischer Fine Art Ltd, 1976

2 works, octavo. Sketchbook: original red boards with red cloth spine. Catalogue: original grey wrappers, title to front wrapper in black. Housed together in an original paper-covered clamshell box. Illustrations throughout with drawings by Moore. All in excellent condition.

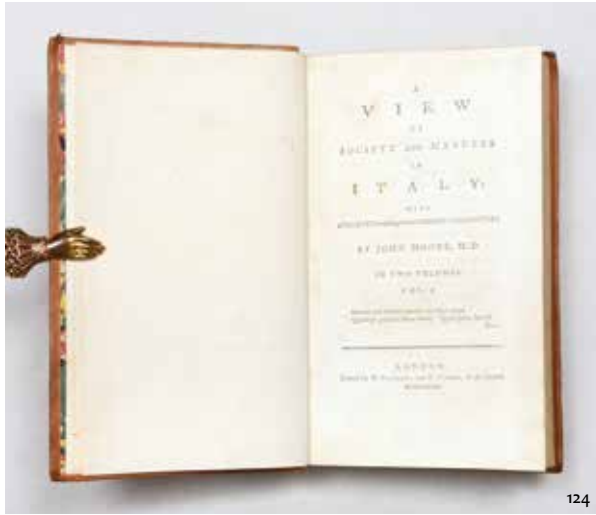
First edition, number 132 of 300 copies signed by Moore on the limitation label affixed to the rear pastedown of the *Sketchbook*.

£500

[139727]



121



124

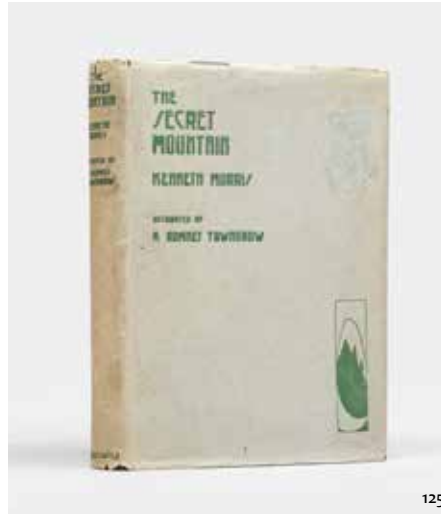
124

MOORE, John. *A View of Society and Manners in Italy: with Anecdotes relating to some Eminent Characters.* London: W. Strahan and T. Cadell, 1781

2 volumes, octavo (211 × 120 mm). Contemporary full calf, pin-point sprinkle, flat spines, red morocco labels, green roundel numbering-pieces, compartments formed by a triglyph and hexafoil roll containing panels centred on pleasing open lozenges of paraphs and pearls complemented by scrolled ribbon corner pieces, milled edge-roll, moderate green and pale grey shell marbled endpapers. Lightly rubbed, a few minor scuffs, corners bumped, pale browning the occasional spot, a very good set.

First edition, arranged in a series of letters based on Moore's travels as tutor to the eighth duke of Hamilton on his traditional grand tour. Moore includes the history and present state of Rome and Venice. "There is an amusing account of the visit the duke and he paid to the pope. At Florence they often saw Prince Charles Edward Stuart and his still attractive spouse" (ODNB).

From the library of Charles William Vane, third marquess of Londonderry (1778–1854), with his elaborate armorial bookplate. Londonderry served through the Peninsular War to variable effect, Wellington describing him as a "sad brouillon and mischief-maker", while Foy referred to his cavalry attack at the Douro as "une charge incroyable". His diplomatic career was not much more successful; he confessed in later life to having received a "smatter"



125

of employment largely due to the influence of his half-brother Lord Castlereagh. Londonderry's mix of bravery and foolhardiness is best summed up by his performance in the two duels he took part in: "In each case Londonderry received his adversary's fire, and then discharged his own pistol in the air".

£850

[139632]

125

MORRIS, Kenneth. *The Secret Mountain and Other Tales.* London: Faber & Gwyer, 1926

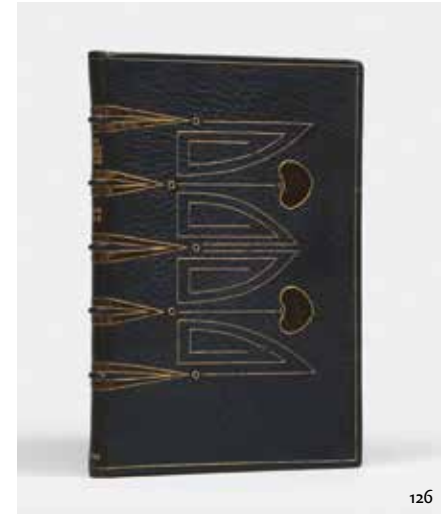
Small quarto. Original black cloth, spine lettered in gilt. With the dust jacket. With 8 colour plates by K. Romney Towndraw. Tiny chip at foot of spine, light foxing to initial and final few leaves. A very good copy in like jacket, some chipping at extremities, spine panel a little creased and soiled, light residue to the front panel.

First edition of the author's second book, the only collection of his short stories published in his lifetime, attractively illustrated with striking "symbolic designs" by Towndraw. Ursula le Guin named the Welsh novelist Morris (1879–1937) one of the three great prose stylists of modern fantasy, his writings showing the influences of his theosophical beliefs and the writings of Lord Dunsany. His "stories are still among the most lyrical and evocative of all the Celtic revivalists" (Matthews, p. 173).

John Matthews, *From the Isles of Dream: Visionary Stories and Poems of the Celtic Renaissance*, 1993.

£500

[138975]



126

A beautifully bound and printed work

126

MORRIS, William. *Some Hints on Pattern-Designing.* London: Printed at the Chiswick Press for Longmans & Co., 1899

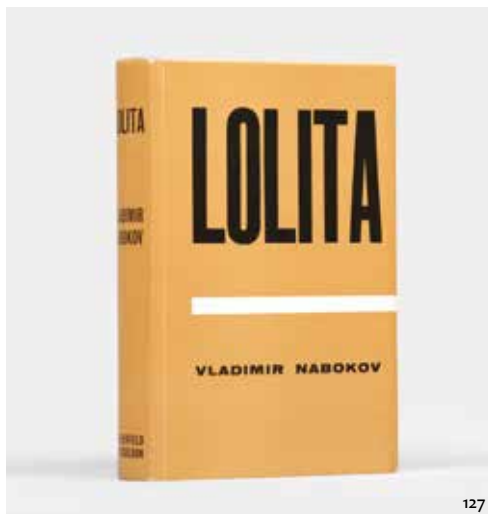
Octavo (208 × 137 mm). Contemporary dark blue morocco, spine lettered in gilt in compartments, 5 triangular brown calf straps onlaid across spine, each surrounding raised band, geometric pattern tooled in gilt to covers with brown calf onlaid details, single rule frame in gilt across both covers and spine, board edges and turn-ins ruled in gilt, edges gilt. Text printed with the Golden Type designed for the Kelmscott Press. Spine a little toned, minor rubbing to ends, slight loss to calf onlay at joints, faint offsetting to endpapers, contents notably clean and bright; a near-fine copy, finished to a high standard.

First edition, this copy in an attractive "Glasgow Style" art nouveau binding likely executed by Mary E. Sim, the rear turn-in stamped "M.S. 1905". The "Glasgow Style" was influenced by the arts and crafts movement and the tenets set out by Morris in this work. The movement emphasized functionalism and simplicity, highlighting natural materials and organic forms. Sim worked in the Glasgow area and her designs were published in *The Studio* and *the Art Journal*.

Morris's essay was first delivered at the Working Men's College on 10 December 1881. See also Kelmscott Press, items 93–95.

£1,750

[139750]



127

127

NABOKOV, Vladimir. *Lolita*.

London: Weidenfeld and Nicolson, 1959

Octavo. Original black cloth, spine lettered in silver, top edge pink. With the dust jacket designed by Eric Ayers. An exceptionally sharp copy, some foxing to page edges, very minor rubbing to corners of jacket only, and a single neat crease down front joint fold.

First UK edition. Nabokov's notorious novel (his third in English) was originally published in Paris in 1955.

£450

[139745]

128

NAKAFUJI, Takehiko. *Street Rambler*.

Tokyo: Gallery Niépce, 2015

Quarto. Original black cloth, titles to front cover and spine in black. Full page black and white photographic illustrations throughout by Nakafuji. Fine condition.

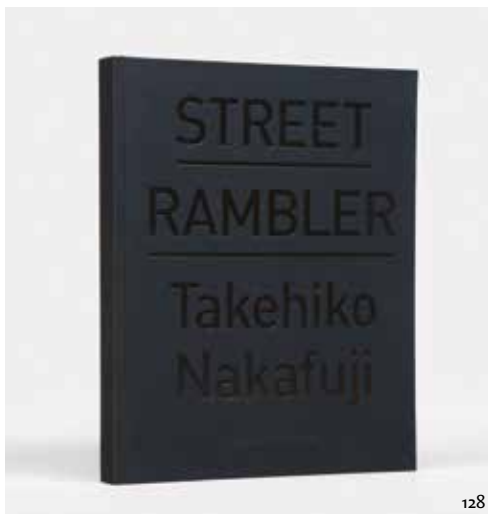
First edition, signed limited issue, number 37 of 45 copies only signed by the author in silver pen on the front free endpaper, from the entire edition of 1,000 copies.

£300

[139771]



128



128

129

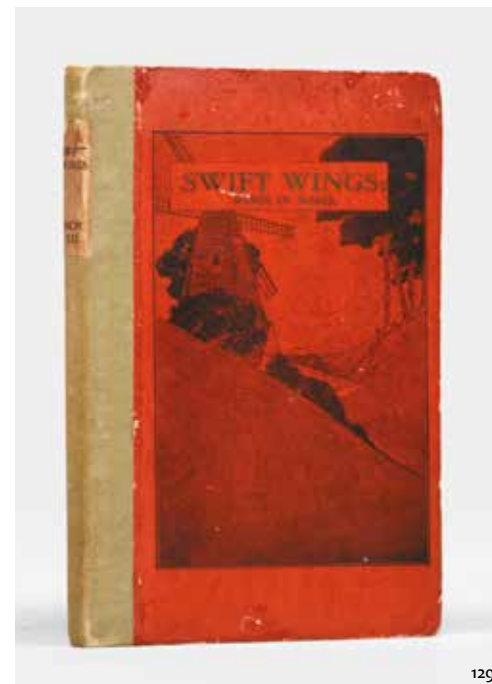
[NEUBURG, Victor Benjamin.] *Swift Wings*.

Songs in Sussex. Steyning: The Vine Press, 1921

Octavo. Original grey cloth-backed red boards, titles in black to paper label to spine, bucolic illustration designed by Beatrice Linda Stanbrough in black and titles in gilt to front board, fore and bottom edges untrimmed. Spare paper label tipped-in at rear endpapers. Vignette title page, colophon and errata printed in red and black, and decorative initials. Spine browned, slight damp marks and a couple of small abrasions to boards, a little rippling and ink mark to rear board, wear to extremities, offsetting to endpapers, small mark to pp. 56–59; else contents notably fresh; a very good copy of this fragile production.

First edition, number 197 of 550 copies on antique laid paper, a notably fresh example of the second book of pagan-inspired poetry published by Victor Benjamin Neuburg at his Vine Press. The poems here were selected from a collection of his works to be titled *Starcraft*, forecast to be published in autumn 1921, although never issued.

Neuburg (1883–1940) was an English poet, publisher, and general man-of-letters. He edited "The Poet's Corner" for the *Sunday Referee* from 1933 onwards. In this role he awarded prizes for new writing, including to a young Dylan Thomas, whose first book, *18 Poems*, was subsequently sponsored by the publisher of the *Sunday Referee*. At the Vine Press, which published poetry and prose inspired by theosophy, folklore and the occult, he likewise gained a reputation for the selfless and generous help he gave to young writers. Upon hearing of Neuburg's



129

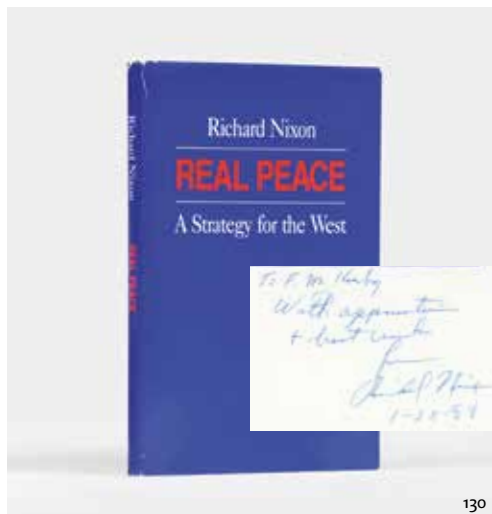
death in May 1940 Dylan Thomas wrote that "Vicky encouraged me as no one else has done" (Fuller). In his youth Neuburg shared a close and occasionally sexual association with Aleister Crowley; he was at Crowley's first "Sex Magick" ritual held in the desert near Algiers in 1909. Although the two went their separate ways after 1914, Crowley was complimentary of Neuburg's poetry, writing in *The Spirit of Solitude* (1929) that Neuburg "produced some of the finest poetry of which the English language can boast".

There were two issues of the present edition, with no priority noted: the first with red illustrated boards as here, the second with white boards. Forty copies were printed on large paper. This copy has a poetical gift inscription on the front free endpaper by the author's son, the scholar Victor Edward Neuburg (1924–1996): "For Mrs. F. / This Book, At which she may occasionally look / And indeed / Might even read / Is inscribed with affection & friendship / Which shall have no endship. / Crouch End, N.8. 12-IX: '57 / The Author's name / You will probably guess / Is Neuburg Père / who founded the Vine Press".

Jean Overton Fuller, *The Magical Dilemma of Victor Neuburg*, 2005.

£375

[139457]



130

130
NIXON, Richard. *Real Peace. A Strategy for the West.* New York: [privately printed,] 1983

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Limitation slip mounted to front free endpaper as issued. Very light spotting to edges, else a near-fine copy, in good jacket, short closed tear at head of front and rear flap folds, light rubbing at extremities.

Limited edition, printed for private distribution, here presented by Nixon to the heir of the Woolworth fortune, Fred Morgan Kirby II, inscribed on the front free endpaper: "To F. M. Kirby with appreciation & best wishes from Richard Nixon, 1-20-88". Kirby (1919-2011) was a supporter of conservative causes.

£475 [138308]

131
(NONESUCH PRESS.) MILTON, John. *Poems in English: Miscellaneous Poems, Paradise Regain'd & Samson Agonistes.* [Together with:] *Paradise Lost with Illustrations by William Blake.* London: The Nonesuch Press, 1926

2 volumes bound as one, octavo. Original full vellum, titles to spine in gilt, fore and bottom edges untrimmed. Decorative title pages printed in orange and black, and 53 plates after William Blake. Boards slightly bowed as often, a couple of pale marks to vellum, faint toning to margins, slight creasing to fore edge of last few leaves; a near-fine copy.

First Nonesuch Press edition, number 14 of 90 deluxe issue copies on Oxford India Paper bound in one



131

volume in full vellum. This attractively printed edition is illustrated with reproductions of William Blake's remarkable interpretations of Milton's works. Though Blake's illustrations had been published before with individual poems by Milton, the Nonesuch edition is the first with such a comprehensive pairing of text and image. A further 1,450 copies were issued on Van Gelder rag paper, bound in 2 volumes in half vellum. Ransom, Nonesuch 26b.

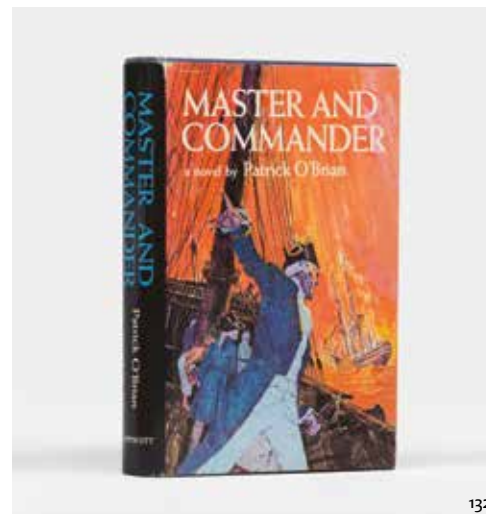
£1,500 [139550]

132
O'BRIAN, Patrick. *Master and Commander.* Philadelphia & New York: J. B. Lippincott Company, 1974

Octavo. Original blue cloth boards, titles to spine gilt, cream endpapers, fore edge untrimmed. With the pictorial dust jacket. With map designed by Jean Paul Tremblay. A very good copy, spine cocked, spine ends and edges lightly faded, mild rubbing to tips; in the slightly faded dust jacket, a little rubbed at folds, not price-clipped.

True first edition of the first Aubrey-Maturin novel, published the year before the UK first.

£750 [138541]



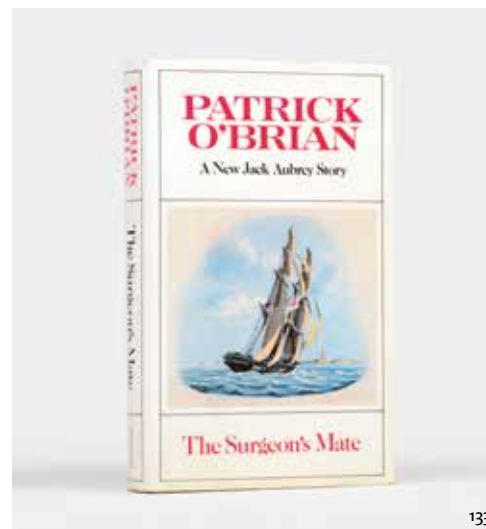
132

133
O'BRIAN, Patrick. *The Surgeon's Mate.* London: Collins, 1980

Octavo. Original dark red boards, spine lettered in gilt, cream endpapers. With the pictorial dust jacket. A fine copy, in the near-fine jacket, spine lightly faded and rubbed at ends, not price-clipped.

First edition of the seventh book in the Aubrey-Maturin series of nautical adventures.

£1,000 [138544]



133



134

OPIE, Julian. *Twenty Six Portraits.*

London: Alan Cristea Gallery, 2006

Folio. Original Peyer Buntleinen boards, pages printed on 216 gsm Monadnock Caress paper. Housed in a dark blue silk slipcase. Illustrated with 26 full page images; plates 1–16 are lithographs on 216 gsm Monadnock

Caress paper, plates 17–21 are tipped in Lambda prints on Fujicolour digital archival paper, plates 22–26 are tipped in screenprints on 145 gsm Zerkall mould made paper. All in fine condition.

First edition, number 152 of 250 copies signed and numbered by the artist.

£7,500

[139541]



135

135

OPIE, Julian. *Amelia.*

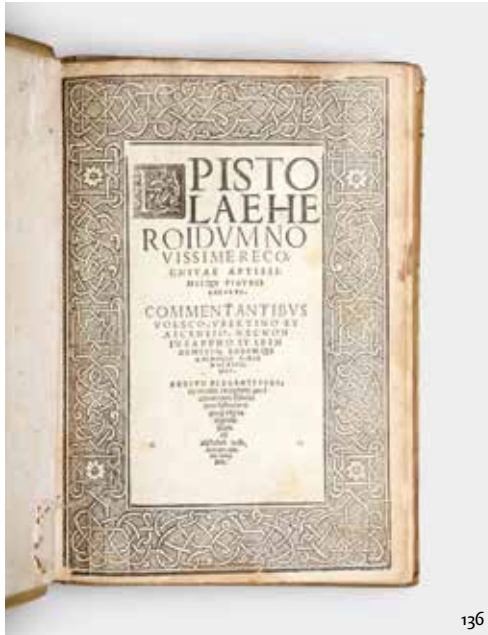
Victoria: National Gallery of Victoria, 2018

Quarto. Original black boards with a lenticular to the front cover, titles to spine in white. With the wraparound band. Illustrated throughout; with an original lenticular print to the rear pocket titled "Amelia" (27 × 15 cm.) All in excellent condition. Lenticular presented in a hand made black gesso frame with museum acrylic glazing.

First edition, one of 50 copies signed by Opie with the original loose lenticular; a limited edition catalogue produced to coincide with the exhibition at the National Gallery of Victoria.

£6,000

[139077]



136

Handsome printing with woodcut illustrations

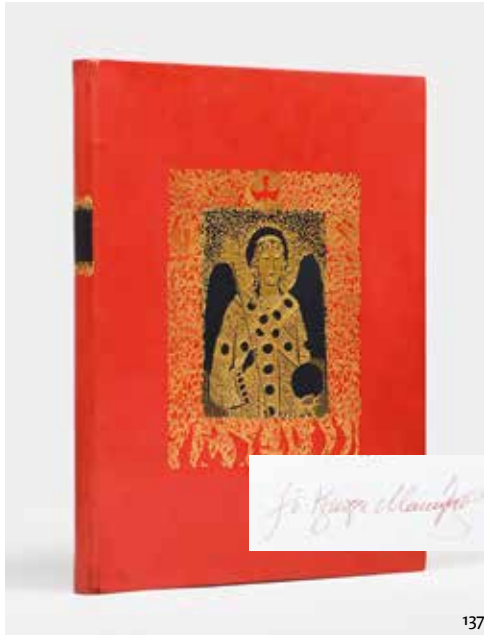
136

OVIDIUS NASO, Publius. *Epistolae heroidum novissime recognitae aptissimisque figuris excoltae. Tusculani Benacum: printed by Alessandro Paganino, 1533*

Large duodecimo (199 × 138 mm). 18th-century vellum over thick boards, spine with double blind rules, lettered in manuscript. Title printed within wide woodcut border, 22 woodcut illustrations in the text, *criblé* initials. The final leaf M6, the table, is here bound immediately after the title. Vellum cut away from board at upper outer corner of front cover, the binding otherwise sound and firm; trimmed fairly closely at head, some minor blemishes, more noticeable in the early gatherings, the woodcuts with faint traces of early chalk colouring now mostly erased; overall a very good copy.

First edition thus, one of several separate editions of Ovid from the press of Alessandro Paganino in the early 16th century. In this edition, the commentaries of Antonio Volsco, Ubertino da Crescentino, Domizio Calderino, and Josse Badius fully surround the text, the two being distinguished by different sizes of Paganino's beautiful and distinctive italic type.

The *Heroides* or *Heroic Epistles* include the imaginary love letters in elegiac verse from legendary women



137

to their absent husbands or lovers, Penelope to Ulysses, Dido to Aeneas, Ariadne to Theseus, and so on, perfect models for the dramatic monologues of the 16th-century drama. Shakespeare uses two lines from Penelope's grieving as Lucentio's Latin lesson to Bianca in *The Taming of the Shrew*, clearly expecting them to be easily recognisable.

Paganino had published an earlier edition of the *Heroides* in 1515 while still in Venice, but with fewer commentaries. The *Heroides* were first published as part of Ovid's collected works in Venice in 1474. The first illustrated edition was a translation into Italian in around 1474. It was followed by some three dozen other illustrated editions before this.

£1,750

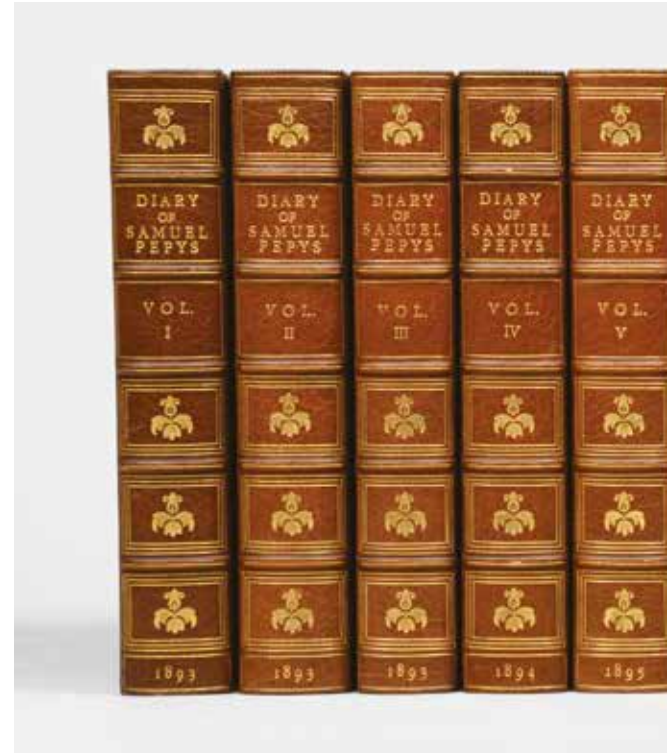
[139439]

137

PAPAGEORGIUO, Athanasius. *Icons of Cyprus. London: The Arcadia Press, 1971*

Quarto. Bound by Zaehnsdorf for the publishers in full red morocco, design in black and gilt on the front cover by Philip Smith, all edges gilt, pink paint splash endpapers. Housed in a grey clamshell box. Illustrated throughout with 89 colour images of icons and a map. Fine in fine box.

Deluxe issue, number 149 from an edition of 265 specially bound copies, and signed by Archbishop



Makarios on the title page. The book brings together seven centuries of icon paintings from the Byzantine and Ottoman Empire.

£500

[139776]

A handsome set

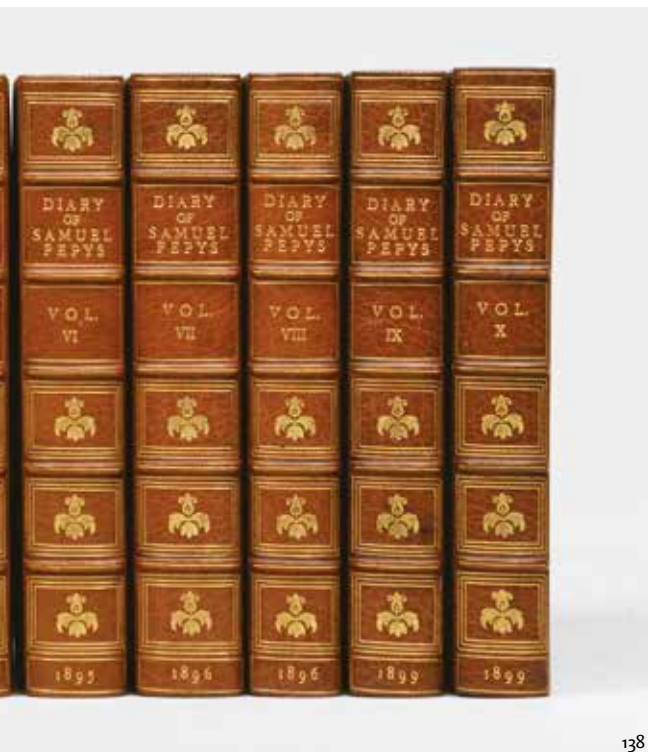
138

PEPYS, Samuel. *The Diary.*

London: George Bell & Sons, 1893–99

10 volumes, octavo (231 × 163 mm). Contemporary green morocco, spines lettered in gilt with gilt floral motifs to compartments, gilt portrait of Pepys to front covers with his anchor device to rear covers, gilt turn-ins, red endpapers, top edges gilt, others untrimmed. Engraved frontispiece to each volume and further illustrations throughout; title pages printed in red & black. Heraldic bookplate of J. B. Body to front free endpaper versos. Spines very lightly sunned, a few instances of very minor rubbing, else a near-fine set.

Number 184 of 250 large paper sets of the first Wheatley edition, "the fullest edition of the diary before the Latham one [1970–83]" (ODNB), here



138

in a particularly handsome binding. The detailed private diary kept by Pepys from 1660 until 1669, first published in the early 19th century, is one of the most important primary sources for the English Restoration period. It provides a combination of personal revelation and eyewitness accounts of great events, such as the Great Plague of London, the Second Dutch War, and the Great Fire of London.

£2,750

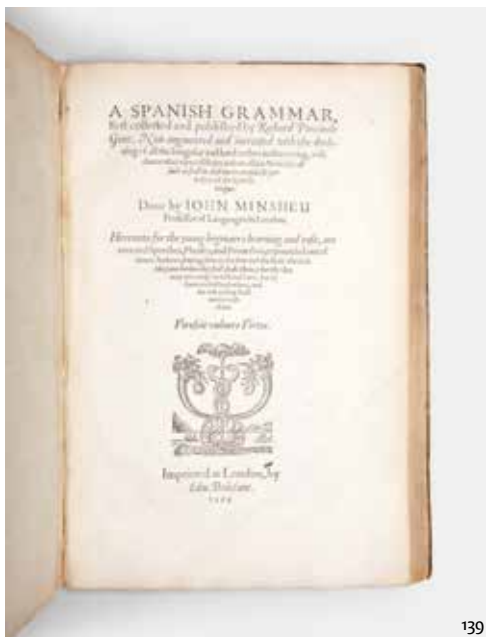
[139249]

Elizabethan Spanish lessons

139

PERCEVAL, Richard; & John Minsheu.
A Dictionarie in Spanish and English ...
Hereunto ... is annexed an ample English
dictionarie ... by the same John Minsheu.
London: by Edm. Bollifant, 1599

2 works issued together, single volume, folio (282 × 188 mm). Contemporary limp vellum, spine lettered in manuscripts, ties removed. Issued with *A Spanish Grammar*, 1599, which has separate dated title page and pagination;



139

register is continuous. Vellum restored at foot of spine and front cover, front free endpaper backed, small paper repairs at outer corners of title, wormhole, mostly single, at centre throughout, touching letters, paper flaws at foot of 1st Kk3 (no loss), in *A Spanish Grammar* corner torn from f2 not affecting text, and paper flow at foot of m1 touching signature letter on recto only, these flaws minor, not detracting significantly from an excellent copy in contemporary limp vellum.

First edition thus, based on two textbooks of Spanish by Richard Perceval (or Percyvall), entitled *Bibliotheca Hispanica* (1591), the lexicon of which John Minsheu (1559/60–1627) considerably augmented.

Minsheu “refers to hostility towards his work in certain quarters, but ensured the grant of a licence to print by applying successfully to the archbishop of Canterbury. The printers set to work, so hurriedly that Minsheu, who had retired to the country ‘upon necessitie’ (*Dictionarie*), was given no opportunity to read the proofs; consequently he promised his readers to publish a corrected and augmented version” (ODNB).

Minsheu had settled in London as a language teacher and his Spanish dictionaries, of which there were eventually three, were primarily designed to make foreign-language learning easier for English speakers. Doubt has been cast on his scholarship in the light of his frequent plagiarisms,

though this was common practice among 16th- and 17th-century lexicographers and he clearly acknowledges his debt to Perceval here.

STC 19620 & 19622.

£1,500

[138829]

140

PHIN, John. *Open Air Grape Culture: A Practical Treatise on the Garden and Vineyard Culture of the Vine, and the Manufacture of Domestic Wine.*
New York: C. M. Saxton, 1862

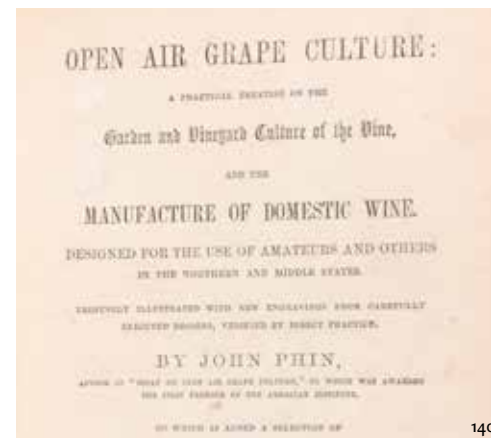
Octavo. Original embossed green cloth, spine lettered gilt. 105 engraved figures in the text, tables, 8-page publisher’s catalogue at the end. Spine very slightly frayed at foot, corners lightly worn. Paper stock a little aged; a very good copy.

First edition of this American guide to the cultivation of wine grapes, with advice on soil and soil preparation, planting, management, and propagation. There is a descriptive list of native grapes, a tabular view of the size, colour, shape, and so on, of all varieties of American grapes, and a chapter on the manufacture of wine which includes extracts from letters from Thomas Jefferson. Appendices provide examples of American vineyard practice, and a description of the Thomery System of grape culture. Also included is a bibliography of grape culture.

Cagle & Stafford 606; Gabler G32440; Sabin 62566 only lists an 1867 printing of this work.

£525

[139737]



140



141

PICASSO, Pablo. [Artist and Model.]

Paris: Éditions de la Revue Verve, 1955

Lithograph in colours on Arches watermarked wove paper, all edges untrimmed. Image size: 23.7 × 18 cm. Sheet size: 37 × 26.5 cm. Light toning to extreme left edge otherwise in excellent condition. Presented in a museum-quality mount.

Edition of 75, signed in pencil by the artist lower left, numbered lower right, with the Verve blind stamp lower left. One of 15 prints published as a portfolio of loose plates for Verve No. 29–30, titled *Suite de 15 dessins de Picasso*, printed by Mourlot, Paris.

£8,500

[139813]

142

PICASSO, Pablo. [King on Horse with Sitting Nude.] Paris: Éditions de la Revue Verve, 1955

Lithograph in colours on Arches wove paper, all edges untrimmed. Image size: 24.8 × 31.8 cm.



141



142

Sheet size: 27.8 × 36.8 cm. Excellent condition.
Presented in a museum-quality mount.

Edition of 75, signed in pencil by the artist lower left,
numbered lower right, with the Verve blind stamp
lower left. (See previous item.)

£9,500

[139833]

143

PICASSO, Pablo. [Nude with Ringmaster.]

Paris: Éditions de la Revue Verve, 1955

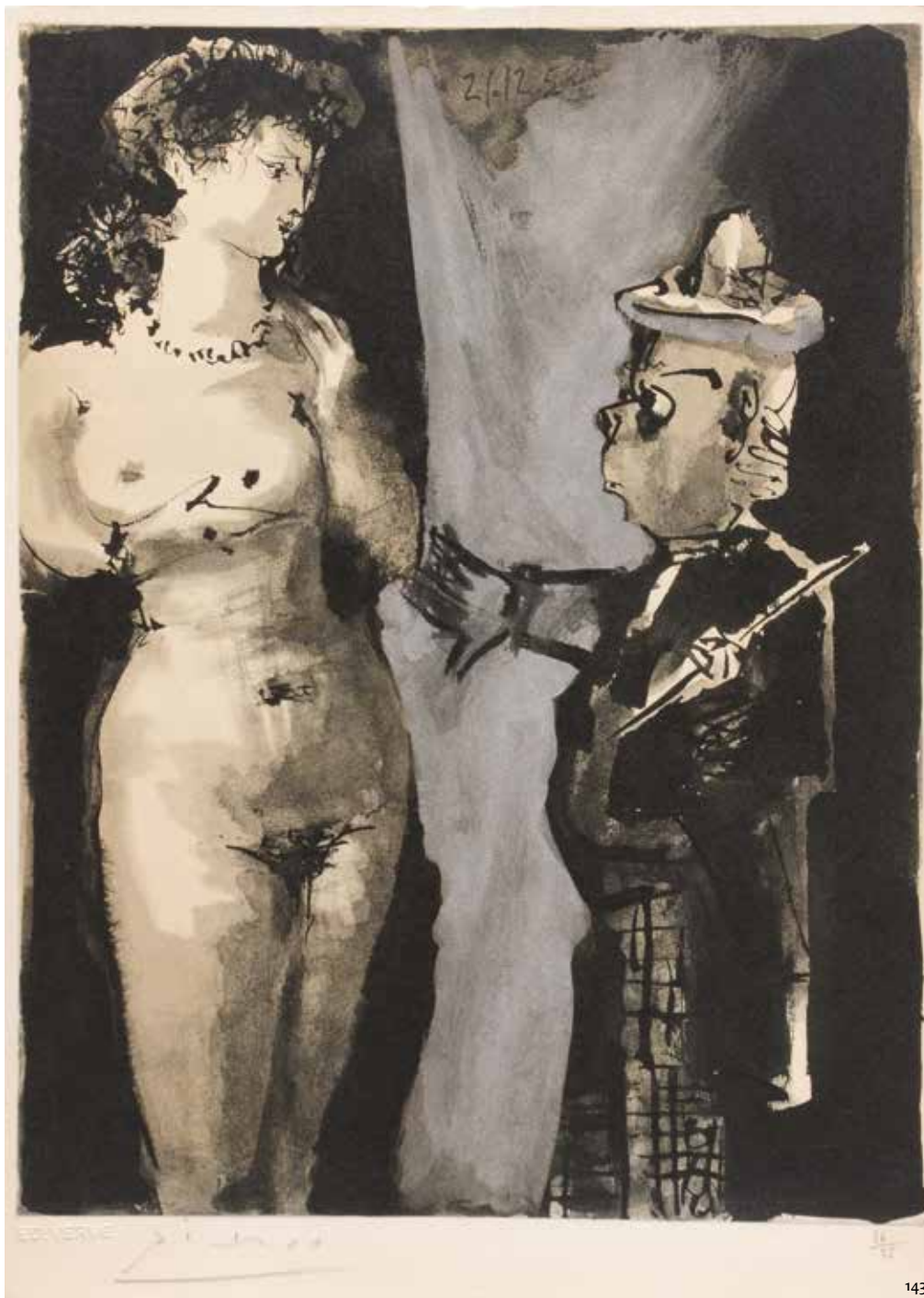
Lithograph in colours on Arches wove paper,
all edges untrimmed. Image size: 34.5 × 26 cm.

Sheet size: 37.7 × 27.7 cm. Excellent condition.
Presented in a museum-quality mount.

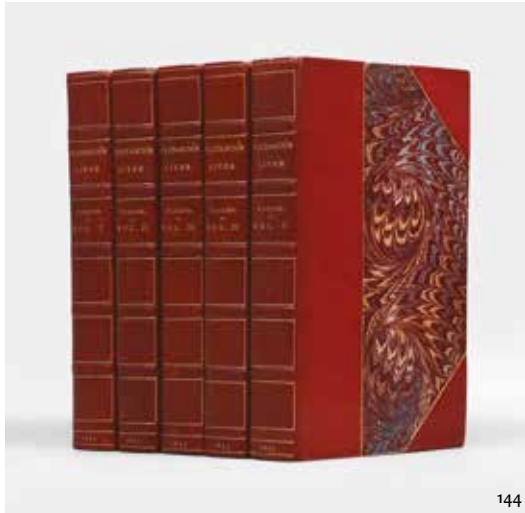
Edition of 75, signed in pencil by the artist lower left,
numbered lower right, with the Verve blind stamp
lower left. (See previous two items.)

£8,500

[139820]



143



144

A handsomely bound set

144

(PLUTARCH.) CLOUGH, A. H. (ed.)
Plutarch's Lives. The Translation called
Dryden's, Corrected from the Greek and
Revised. London: John C. Nimmo, 1893

5 volumes, large octavo (230 × 148 mm). Contemporary red half morocco, marbled boards, titles to spines in gilt, marbled endpapers, top edges gilt, others untrimmed. Title pages printed in red and black. A touch of rubbing, occasional faint scattered foxing, else a very good, fresh set.

An attractive library set of Plutarch's biographical works recounting the lives of notable Greek and Roman figures including Julius Caesar and Alexander the Great. Clough had begun his revision of Dryden's translation of Plutarch in America, sailing there in October 1852 with W. M. Thackeray, and spending nine months in a vain search for a permanent job.

£1,250

[139091]

145

(POETRY.) The Vision of Hades, or the
region inhabited by the departed spirits
of the blessed ... To which is now added
The vision of Noös. London: Printed for G. B.
Whitaker, 1825

Duodecimo (162 × 96 mm). Contemporary green diced calf, spine gilt in compartments, label now lost with lettering



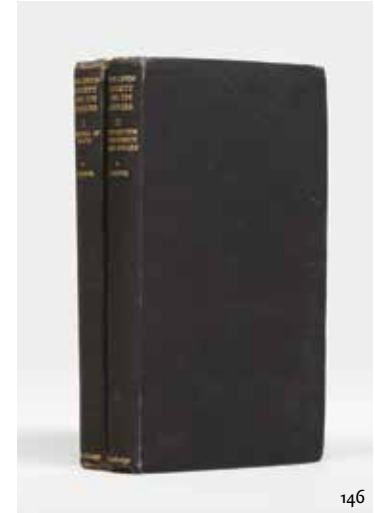
145

impression visible, edges speckled brown. Minor wear at spine ends and tips with joints and extremities discreetly recoloured, front free endpaper loosening a little with short closed tear at fore edge, light toning at top edge of pages else contents clean. A very good copy.

First complete edition, publishing the *Vision of Noös* for the first time, with the second appearance of *The Vision of Hades*, first published in 1820; evidently the anonymous author's own copy, with various pencilled stylistic emendations in *The Vision of Noös*, revising the text for a future edition that was not forthcoming. Ten pages have some form of notations, including minor ticks and crosses, but also including clear textual alterations: "bedizened" changed to "decorated" (p. 181), "then said" to "and replied" (p. 182), the omission of "my guide replied" (p. 184), "glum-looking fellow" to "dark visaged being", and so on.

Both *Visions* take the form of a man in slumber taken by a supernatural being to another state, in *The Vision of Hades* to the Christian heaven, and in *Noös* to an imagined realm of the mind. The author's preface notes that the verses are aimed at younger readers for moral instruction, despite the taste of the age being against such compositions; they justify the book on the grounds that such fancies were also written by Thomas More and Francis Bacon. For *The Vision of Hades*, more than a hundred pages of explanatory notes root the narrative in theological literature.

WorldCat locates six copies worldwide (the universities of Edinburgh, Manchester, Missouri State, Oxford, and Yale, and in the Library of



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Congress); the 1820 edition of the *Vision of Hades* is located at Oxford and the British Library only.

£625

[138867]

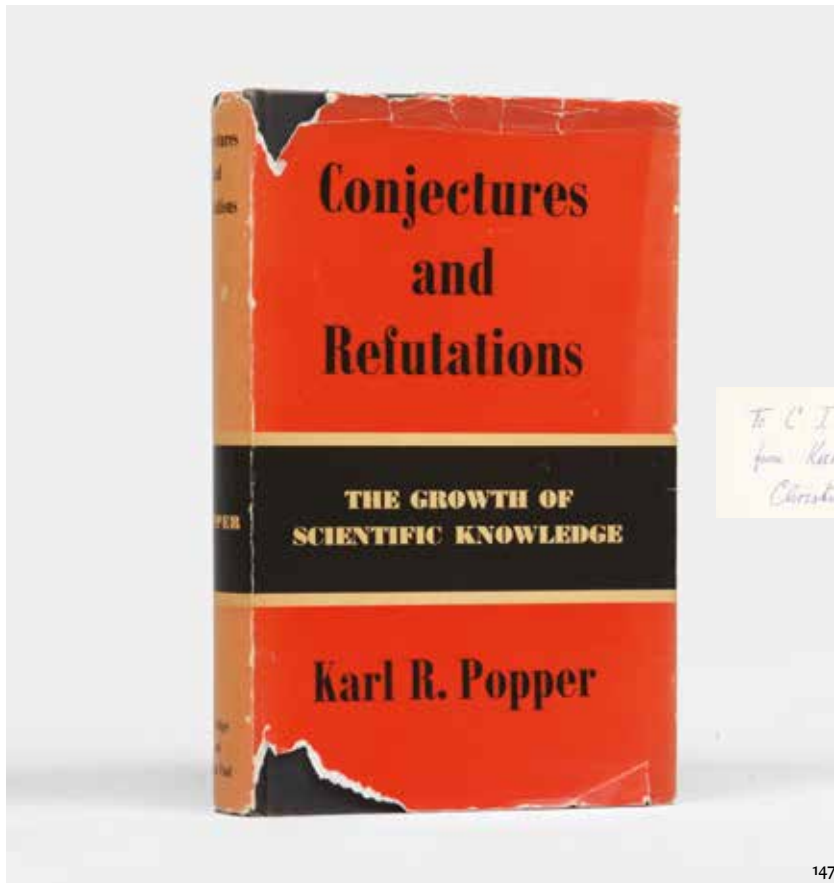
The author's influential first book

146

POPPER, Karl. The Open Society
and Its Enemies. London: George Routledge &
Sons, Ltd, 1945

2 volumes, octavo. Original black cloth, spines lettered in gilt. Early ownership signature of B. Parkes to the front pastedown and title pages, note to front free endpapers "Wingerworth, November, 1945", a few minor pencilled marginal lines in vol. II. Rubbed, covers a little bowed and bumped at extremities, contents slightly toned as usual, minor creasing to some top page corners, vol. I with botanic specimen inserted at pp. 120–1 and offset toning to pp. 182–3, minor small running stain at fore edge pp. 137–62. A very good copy.

First edition of the author's influential first book. "The Open Society was, deservedly, a great success; and so was its author. It appeared in November 1945, and Popper arrived the following January [from New Zealand] to find himself a rising star in the British philosophical firmament ... Bertrand Russell wrote an enthusiastic recommendation on [Popper's] behalf to his own American publisher, and spoke warmly of Popper's demolition of Plato when he delivered his well-known lecture 'Philosophy and politics' in October 1946 ... The 'open society' had



147

obvious affinities with what John Stuart Mill had argued for in *On Liberty*: a society in which argument was the norm, where moral, political, scientific, and religious doctrines were constantly questioned and revised. What was unusual about *The Open Society and its Enemies* was not only its sustained assault on the enemies of the open society but its concentration on the way in which their philosophical errors became politically dangerous. Volume 1 depicted Plato as both a proto-communist and a proto-fascist, and emphasized the ways in which his theory of knowledge with its emphasis on the intuitive grasp of essences licensed intellectual authoritarianism, and therefore political authoritarianism. Volume 2 ... savaged Hegel and Marx for claiming to have arrived at the definitive truth about the future of humanity and the political implications of that truth" (ODNB).

£2,000

[139145]

Inscribed copy

147

POPPER, Karl R.
Conjectures and Refutations.

London: Routledge and Kegan Paul, 1963

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket. Light sunning around extremities, covers a little bowed, slight paperclip offset to front free endpaper, very minor creasing to periphery of title and following leaf. A very good copy, in the good jacket, chipped, spine panel sunned, price-clipped (probably for presentation by Popper).

First edition, presentation copy, inscribed on the front free endpaper, "To C. I. Cooling, from Karl R. Popper Christmas 1964". Cyring Cooling (1923–2018) was a consultant surgeon for many years at the Royal Marsden Hospital in Chelsea, and almost certainly treated Popper there. Cooling passed the book to



148

his son, a student of the philosophy of science at Cambridge University in the early 1970s, who in turn sold the book following Cooling's death in 2018 to raise money for his own grandchildren.

Dedicated to Friedrich von Hayek, this is one of Popper's most wide-ranging and popular books, gathering his articles and lectures to chart the growth of scientific understanding and its influence on history.

£4,250

[139153]

Addressing "the profound human issues in history and in our time"

148

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

Octavo. Original tan cloth, titles to spine and front board in red. Some fading from red spine titles, barely any rubbing to the cloth, general light spotting within, a very good copy indeed. Small bookseller's ticket of the Peabody Bookshop, Baltimore, to front pastedown.

First edition, number 87 of 200 copies on Canson-Montgolfier soleil velin paper, from a total edition of 212. This publication marks the first appearance of the poems that would make up Pound's *Cantos*.

"An epic of great vision and complexity, Pound's *Cantos* address the profound human issues in history and in our time ... *A Drafts of XXX Cantos*, which introduces the work, anticipates the full *Cantos'* essential themes and provides the surest entry into Pound's encyclopaedic masterpiece" (A. Walton Litz's Preface to the 1990 *New Directions* edition of *XXX Cantos*).

£2,250

[139520]



149

149
PRINCE, & Rande St. Nicholas. Prince
 Opus 21 Nights. St Helier: Opus Media Group
 Limited, 2009
 Landscape folio. Original purple full leather boards with
 a gold metal symbol adhered to the front cover. Together



149

with a first generation iPod Touch. Housed in a purple silk
 slipcase with titles to the cover in gold. With the original
 packing box. Illustrated throughout with full page and
 gatefold (one being 2 metres) photographic images by
 Rande St. Nicholas. All in excellent condition with the
 iPod being unused.

First edition, one of 950 copies, of this photographic
 essay which follows Prince's 21 nights at London's
 O2 Arena in 2007. The iPod contains a 40-minute
 film made by Prince and a soundtrack of 15 live and
 after-show songs at the Indigo.

£2,000 [139492]

150
[PÜCKLER-MUSKAU, Hermann von.] Tour
 in England, Ireland, and France, in the years
 1828 & 1829. London: Effingham Wilson, 1832
 4 volumes, octavo (186 × 110 mm). Contemporary half
 vellum, flat spines divided by paired gilt fillets, gilt foliate

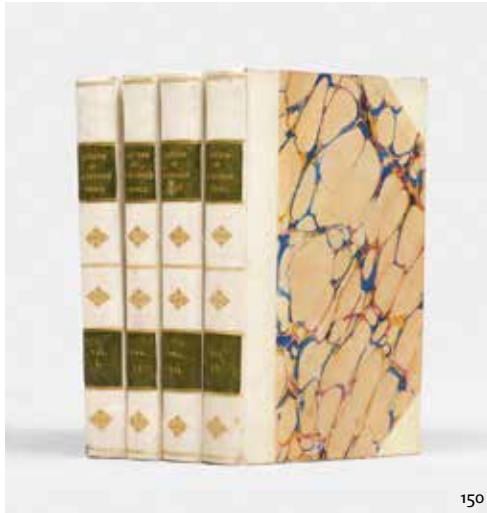
lozenge in third, fourth and sixth compartments, green
 morocco twin labels, Antique Spot pattern marbled paper
 sides, red speckled edges. Fine lithography frontispiece
 of the author by Weld Taylor after Franz Kruger, printed
 by Charles Hullmandel on india paper and mounted, with
 tissue guard. Slight bump to foot of spine of vol. I, bindings
 just slightly sprung. A lovely set, clean and bright.

First edition in English of "one of the most
 remarkable and comprehensive portraits of Britain
 in this period" (Nicholas Penny, *London Review of
 Books*), an engaging, witty and lively travelogue by
 the German nobleman and influential landscape
 gardener Hermann von Pückler-Muskau (1785–1871),
 presented here in a most attractive period binding.

Tour in England, Ireland, and France was originally
 published at Stuttgart in 1831 as *Briefe eines
 Verstorbenen* (*Letters of a Dead Man*). The English
 translation is by Sarah Austin, who conducted an
 impassioned four-year correspondence with the
 "light-hearted, bold, unscrupulous, hedonistic, and
 boastfully erotic" German prince (ODNB).

Pückler-Muskau's tour centred on his search
 for an eligible heiress; its publication "received
 plaudits from all quarters" (Glenn Hooper, ed.,
The Tourist's Gaze: Travellers to Ireland 1800–2000, 2001,
 p. 37). In his review of a new translation by Linda B.
 Parshall (Harvard University Press, 2016), Nicholas
 Penny wrote that "Pückler's descriptions of wild
 scenery are astonishing, as are his intrepidity and
 stamina when traversing such terrain; his accounts
 of magnificent parks, flower gardens and long-
 vanished garden buildings are especially valuable
 because they were made at a moment when concern
 for privacy and security were, increasingly, an
 impediment to curiosity. But the letters are of equal
 interest for historians who wish to understand the
 social rituals of that period, providing, for example,
 accounts of country house dinner conversation
 conducted against the background music of
 torrential male urine; of an audience, attired in
 deepest mourning for the deceased Duke of York,
 screeching with laughter at a pantomime; and of
 an awkward moment at court when, as George IV
 attempts to confer a knighthood, the sword sticks in
 its scabbard. We also gain insight into the aesthetic
 values and modes of interpretation characteristic
 of a cosmopolitan man of taste at that date".

£850 [139875]

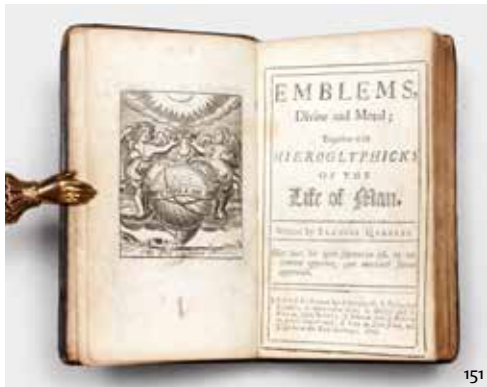


150

151

QUARLES, Francis. *Emblems, Divine and Moral; Together with Hieroglyphicks of the Life of Man.* London: printed for A. Bettesworth, J. Batley, and T. Combes, [& 6 others in London], 1723

Large duodecimo (162 × 94 mm). Contemporary speckled calf, unlettered, compartments and covers ruled in gilt. With integral copper engravings throughout, after designs by William Marshall, Boetius à Bolswert, and others. Contemporary ownership signature of William H. Davis to front free endpaper, repeated to p. 9. Very minor wear to tips, short splits at head of joints, occasional minor worming not affecting text or engravings, scattered light soiling, very faint staining at edge of final few leaves. A very good copy.



151



152

An attractive early 18th-century edition of the most popular and frequently reprinted English emblem book since its original publication in 1634, here also incorporating his second book, *Hieroglyphikes*, originally published in 1638, “the most notable English version of the theme of the ages of man” (ODNB). Though derided by Alexander Pope, who mocked Quarles’s *Emblems* in the *Dunciad*, the book was a bestseller well into the 19th century, with an estimated 60 editions or reissues.

ESTC T94281.

£500

[138863]

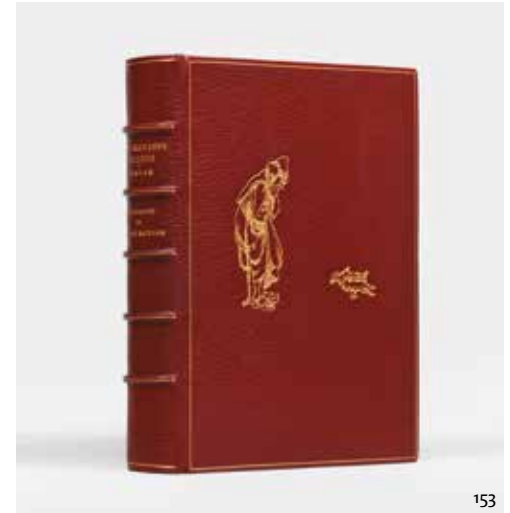
Limited edition handsomely bound

152

(RACKHAM, Arthur.) CARROLL, Lewis. *Alice’s Adventures in Wonderland.* London: William Heinemann, and Doubleday Page & Co., New York, [1907]

Quarto (274 × 225 mm). Finely bound by Birdsall in green morocco, titles and decoration to spine gilt, raised bands, triple rule to boards gilt, inner dentelles gilt, marbled endpapers, top edge gilt, others untrimmed. With original spine and cloth covers bound in at back. With 13 tipped-in colour plates as issued, captioned tissues, numerous black and white illustrations throughout. Some minor spotting to a few leaves, expert restoration to joints, scratch to front board repaired, overall a very good copy.

Deluxe limited edition, one of 1,130 numbered copies. Published when the book came out of copyright in



153

1907, this deluxe edition was issued unsigned, as Rackham was out of the country at the time.

For the first time, Rackham’s plates were distributed throughout the text, rather than gathered together at the end as they had been in *Rip Van Winkle* (1905) and *Peter Pan* in Kensington Gardens (1906).

£1,800

[138673]

Attractive red morocco binding by Zaehnsdorf

153

(RACKHAM, Arthur.) [BARHAM, Richard Harris.] *The Ingoldsby Legends.* London: William Heinemann, 1929

Quarto (256 × 203 mm). Finely bound by Zaehnsdorf in full red morocco, titles to spine in gilt, five raised bands tooled in gilt, single-line gilt rule to covers, vignette to front board in gilt, scrolling foliate turn-ins gilt, red silk endpapers, top edge gilt. Colour frontispiece and 23 colour plates mounted on green paper with captioned tissue guards, black and white illustrations in the text, by Rackham. A near-fine copy, with just a few very light blemishes to rear cover.

The Rackham-illustrated edition of the *Ingoldsby Legends* was published in 1898, but was later revised and redrawn in 1907 so that “greater prominence could be given to the illustrations by better and larger reproductions, including a greater number of illustrations in colour” (Rackham’s Prefatory Note).

Latimore & Haskell, pp. 30–31; Riall, p. 83.

£1,250

[139450]



154

*Signed by the President,
in the handsome original oak box*

154

REAGAN, Ronald. *Speaking My Mind.*
New York: Simon and Schuster, 1989

Octavo. Original blue morocco, spine lettered in gilt, front cover stamped in gilt with the Presidential Seal above the White House with Reagan's facsimile signature in gilt underneath, marbled endpapers, gilt edges, blue silk book marker with white star ornamentation. Housed in the



154



155

original oak box, lid with gilt medallion of the Presidential Seal, metal handles on sides, interior lined in blue velvet, pull-out drawer holding 6 cassette tapes of Reagan's speeches. Cassette tape-cases renewed, a couple of trivial rubbing marks to box. In excellent condition.

Signed limited edition, number 162 of 5,000 copies signed by Ronald Reagan, collecting the speeches of the 40th President from his days as an actor to his farewell address upon leaving office, presented as issued in a striking oak box emblazoned with the Presidential Seal.

£3,250

[138317]

155

RENAULT, Mary. *The Charioteer.*
London: Longmans, Green And Co., 1953

Octavo. Original blue cloth, spine lettered in silver. With the dust jacket. A fine copy in very good jacket, tiny chips at extremities with discreet tape repair on verso.

First edition of this landmark in gay literature, significant for its positive portrayal of homosexuality, a portrayal which ensured Renault's American publisher refused to publish the novel for six years.

£375

[138970]



Humphry Repton's first book

156

REPTON, Humphry. *Sketches and Hints on Landscape Gardening.* London: Printed by W. Bulmer and Co., and sold by J. and J. Boydell, and by G. Nicol, [1795]

Landscape quarto (262 × 355 mm). Early 19th-century Bohemian half sheep sometime neatly rebacked with the original spine laid down, smooth spine divided by paired gilt fillets enclosing a lozenge-and-circle roll, 12-pointed centre tools (resembling the Macedonian Star), orange label, brown paper sides marbled in emulation of tree calf, patterned endpapers printed in blue and dull yellow, blue linen inner hinges. 16 aquatint plates, 10 hand-coloured (4 double-page), 6 plain, all but 2 plates with single or double overslips, wood-engraved tailpiece. Text watermarked J. Whatman, undated; plates watermarked J. Taylor, 1794. Ownership stamp to binder's blank at rear of Max H. Behr, American golfer and designer of courses in southern California. A little wear to extremities of binding, light craquelure to periphery of sides, paper flaw to lower fore-corner of plate opposite p. 46, occasional light offsetting from letterpress to plates. A very good copy, clean and well-margined.

First edition of Repton's first book and the work in which he laid out "his claim to the position



156



156



156

of a national authority” on landscape gardening (Rogger, p. 12). Handsomely printed by the finest London printer of the age, William Bulmer, the delightful aquatints employ overslips to show the transformation of the landscape under Repton’s guiding hand.

Publication was delayed initially as the plates had to be re-engraved to a higher standard and then to allow Repton time to reply to attacks on his work by the art collector Richard Payne Knight and the rural improver Sir Uvedale Price. *Sketches and Hints* lists 57 of the estates on which Repton worked, and the plates derive from his famous “red books” in which he exhibited his plans for various patrons. “Despite Repton’s own pessimism about his career and reputation, his influence on English landscape gardening has proved more powerful than that of any of his predecessors, rivals, or successors. The flexibility of his style, applicable to small gardens and large parks, incorporating a variety of architectural and horticultural features, and accommodating informal, domestic social arrangements, has ensured an enduring appeal” (ODNB).

This copy has a provenance that attests to the Europe-wide influence of Repton’s work, bearing anonymous continental arms and monogram surmounted by a coronet to head and tail of spine; the binder’s blanks at front and back carry the watermarks of the Bohemian papermaker Jan Antonin Heller (active 1808–41), based at Ledec nad Sázavou, Czech Republic. ODNB notes that “Repton’s reputation spread ... through influential travellers such as Prince Pückler-Muskau, who observed his works on the ground; his son John Adey was commissioned by Pückler-Muskau during a working trip to Germany and the Netherlands in 1821–22”.

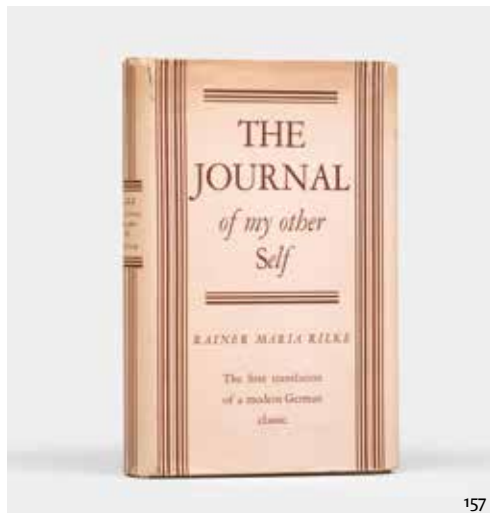
Abbey, Scenery, 388; Tooley 400. André Rogger, *Landscapes of Taste: The Art of Humphry Repton’s Red Books*, 2007.

£19,500

[138558]



156



157

157

RILKE, Rainer Maria. *The Journal of My Other Self.* New York: W. W. Norton and Company, 1930

Octavo. Original grey cloth, spine lettered in gilt. With the dust jacket. Lightly sunned, else a near-fine copy in the very good dust jacket, slight chipping, creasing, and short closed tears at extremities.

First edition in English of Rilke's only novel, first published in German in 1910, more commonly known by the later English title *The Notebooks of Malte Laurids Brigge*.

£300

[138993]

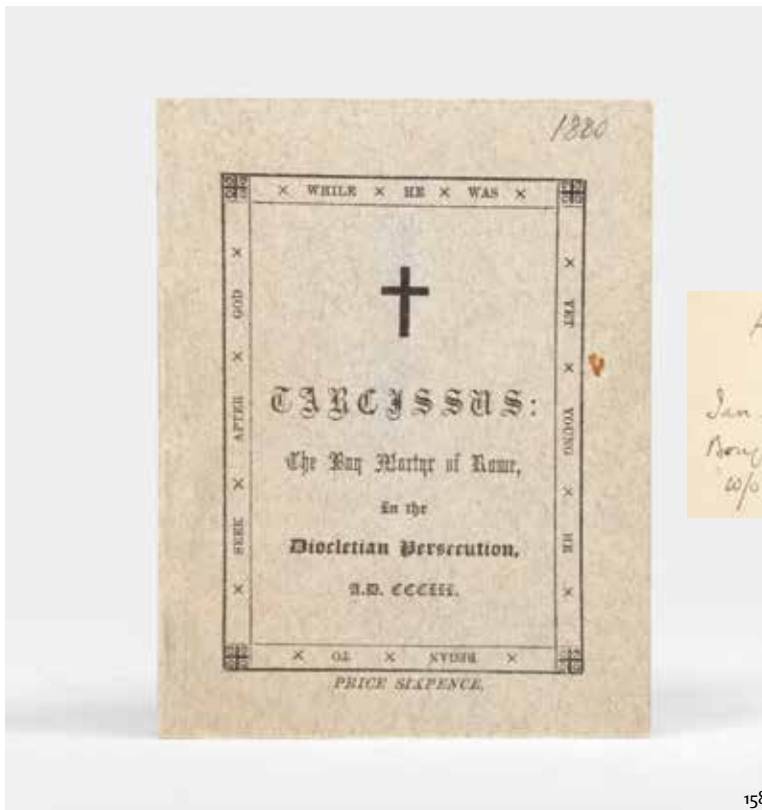
His rare first book, with excellent provenance

158

[ROLFE, Frederick William, Baron Corvo.] *Tarcissus: The Boy Martyr of Rome, In the Diocletian Persecution, A.D. CCCIII.* [Saffron Walden: Arthur Boardman,] 1880

Sextodecimo. Original grey card wrappers printed in black. Housed in a blue cloth chemise with gilt titles to spine. Small mark to front wrapper not affecting text, otherwise a fine bright copy.

First edition of the author's first book, a prize rarity in the Corvo corpus, this copy with a richly appropriate provenance: from the libraries of Christopher Millard, A. T. Bartholomew, and Robert



158

Scoble. Only two other copies of this title have appeared at auction in over 35 years, one the Bradley Martin copy in 1990.

The copy is inscribed inside the front wrapper "A. T. Bartholomew, Jan. 1926, Bought of C. Millard w/o". Like Rolfe, Christopher Sclater Millard (1872–1927) studied at Oxford and converted to Catholicism. Writing as Stuart Mason, he was an early biographer and bibliographer of Oscar Wilde, before turning to dealing rare books and manuscripts. It was Millard who first mentioned Rolfe's *Hadrian the Seventh* to A. J. A. Symons, precipitating the eventual writing of *The Quest for Corvo* (1934).

Augustus Theodore Bartholomew (1882–1933) was Cambridge University librarian from 1900 until his death. He was a friend of several of the Uranian poets and planned a biography of Rolfe. In 1926 Symons's publication of a piece focusing on scandalous aspects of Rolfe's life seems to have caused Bartholomew to abandon his project;

Symons made use of Bartholomew's scrapbook (now at the Harry Ransom Center) for his *Quest for Corvo*. The copy latterly belonged to Robert Scoble, author of *The Corvo Cult: The History of an Obsession* (2014); his pencilled ownership inscription is inside the front cover of the chemise.

Woolf A1.

£8,500

[139376]

Inscribed by Keith Richards

159

(THE ROLLING STONES.) COOPER, Michael. *The Early Stones. Legendary Photographs of a Band in the Making 1963–1973.* New York: Hyperion, 1992

Quarto. Original black boards with red cloth spine, titles to spine in gilt. With the dust jacket. Illustrated throughout with photographic reproductions by Cooper. Fine in fine dust jacket.



159

First edition, inscribed on the half-title by Richards "To Ronni & Jeff, Keep Rocking (& Rolling). Keith Richards '95."

£1,000

[139434]

160

(THE ROLLING STONES.) The Rolling Stones. Cologne: Taschen, 2014

Folio. Original illustrated boards. Housed in a purple clamshell box with the Rolling Stones lips logo to the front cover. With the original packing box. More than 500 pages of photographs (including 3 foldouts) 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. All in excellent condition.

One of 1,150 of the Collector's Edition, numbers 451-1,600, this copy signed by all the current band members of the Rolling Stones: Mick Jagger, Keith Richards, Charlie Watts, and Ron Wood.

£5,000

[138884]



160



160

Signed by Rushdie

161

RUSHDIE, Salman. The Satanic Verses. London: Viking, 1988

Octavo. Original dark blue quarter morocco, spine lettered in gilt, blue cloth sides ruled in gilt, marbled endpapers. A fine copy.

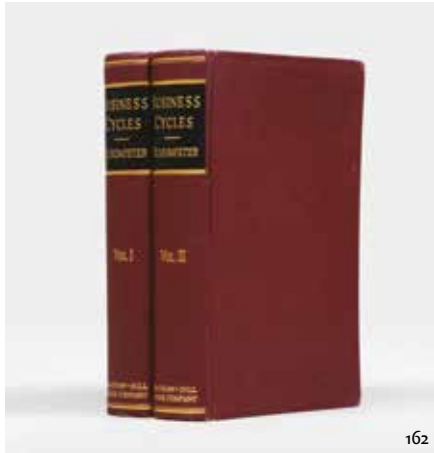
First edition, signed limited issue, number 84 of 100 copies signed by the author and bound in quarter morocco (a further 12 signed copies were in full morocco). Rushdie's fourth novel and a major work in the magical realist canon, *The Satanic Verses* ignited furious controversy, leading to the book being banned and protested against across the world, with the author placed under police protection for several years.

£1,250

[138780]



161



162

A particularly bright copy

162

SCHUMPETER, Joseph Alois. *Business Cycles*. New York and London: McGraw-Hill Book Company, Inc., 1939

2 volumes, octavo. Original red cloth, spines ruled and lettered gilt, blindstamp border to covers. With 60 charts in the text. Ownership stamp to front free endpapers. The cloth bright and fresh, very lightly bumped and rubbed at extremities with light bowing to covers; contents with light dampstaining at edges encroaching into pages at times, with resultant cockling. Internally good, and externally in very desirable condition.

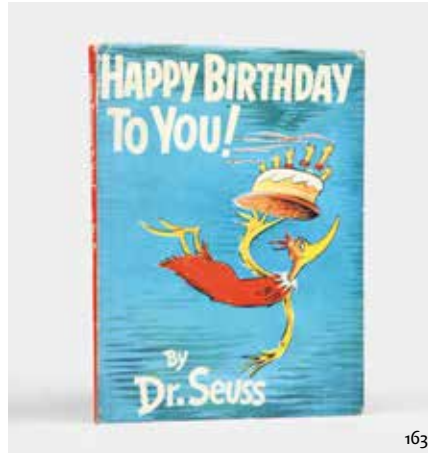
First edition of one of Schumpeter's most significant contributions to economic theory, a seminal text of business cycle literature.

Once again Schumpeter placed the entrepreneur at the centre of events, perhaps explaining 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).

Swedberg S.010.

£4,500

[138560]



163

163

SEUSS, Dr. *Happy Birthday to You*. New York: Random House, 1959

Quarto. Original pictorial paper-covered boards, pictorial endpapers. With the dust jacket. Illustrated throughout by Dr. Seuss. Contemporary ownership inscription to front free endpaper. A very good copy, a little wear to extremities with one corner bumped, internally clean; in the dust jacket, a little creased at extremities with very minor tape repair to verso at spine, but overall an unusually well-preserved copy.

First edition, first printing, of the first Dr. Seuss book to be printed entirely in colour. With the relevant issue points: printing error on page 34 (beginning: "Today is my birthday") of six white spots which was corrected in later editions and "295/295" printed on the front flap of the jacket.

Younger & Hirsch 28.

£500

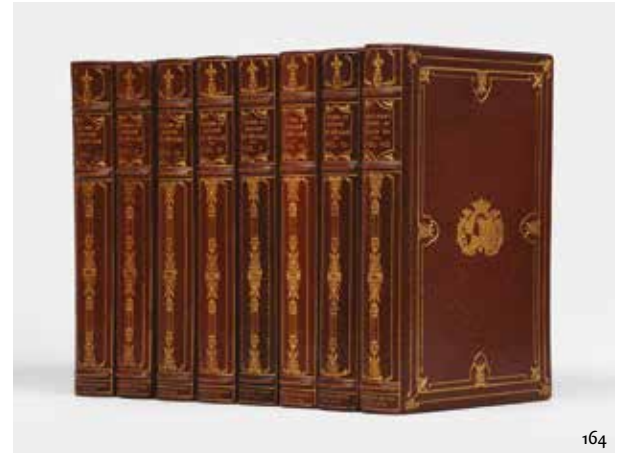
[139441]

With a document signed by Louis XIV

164

SÉVIGNÉ, Marie de Rabutin-Chantal, Marquise de. *The Letters of Madame de Sévigné*. Philadelphia: J. P. Horn & Company, 1927

7 text volumes (238 × 158 mm), together with a uniform book-form slipcase and chemise enclosing a vellum manuscript. All volumes finely bound by Whitman Bennett of New York, in contemporary reddish-purple morocco, titles and decorations in gilt to spines, central armorial medallions in gilt to front covers, elaborate frames in gilt to covers, gilt decorations to turn-ins, purple and gilt



164

pastepaper endpapers, top edges gilt, others untrimmed. Illustrated with frontispieces, portraits, views, and facsimile letters. Vellum document with short tear along foot, somewhat age brittle. Spines lightly sunned, small chip at head of spine of vol. II, occasional light rubbing to corners and joints. An excellent set.

The Carnavalet Edition, number 20 of 1,550 copies, here together with a document signed by Louis XIV. A fitting pairing: the letters of the French aristocrat Marie de Rabutin-Chantal, marquise de Sévigné (1626–1696), are a significant contemporary source for the life of France in the reign of Louis XIV.

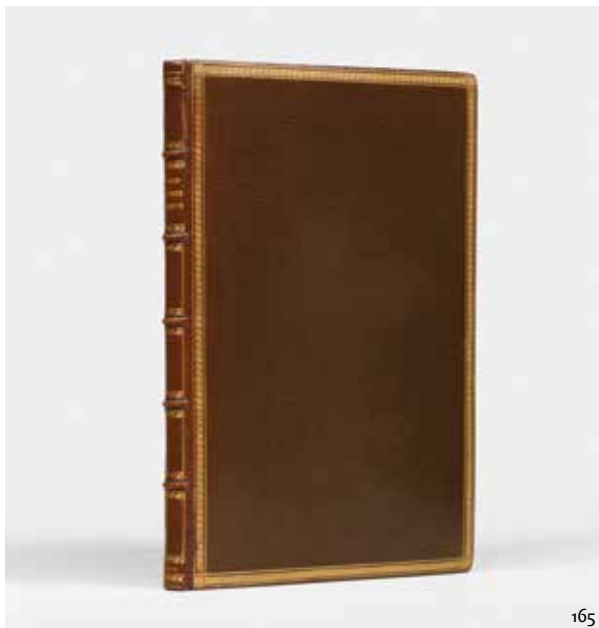
Whitman Bennett bound several sets in the same style, either through agreement with the publishers or as an offering to subscribers, but we can trace no other set with a similar document. The document, dated 2 May 1698 and signed by Louis XIV at Versailles, honours Charles de Cartigny for 21 years of service to the king.

£2,500

[139107]



164



165



165

Skilful binding by an influential German binder

165

SHAKESPEARE, William. Sonnets.

Leipzig: Ernst Rowohlt, 1910

Large octavo (260 × 176 mm). Near-contemporary green morocco by Carl Sonntag jun., spine lettered in gilt in compartments, each tooled in gilt, Greek key roll frame in gilt to covers, turn-ins ruled in gilt, yellow cloth book marker. Printed on vellum. Prior cataloguing pasted to rear pastedown. Joints and board edges rubbed, natural pale discolouration to first couple of leaves, else a near-fine copy.

First Rowohlt edition, one of five copies printed on vellum, this copy finely bound by the influential German binder Carl Sonntag jun. (1883–1930), who was instrumental in the emergence and development of the German book art movement prior to the First World War.

In the early 1900s Sonntag trained as a binder in both France and Great Britain, including a spell at the leading workshop of Sangorski & Sutcliffe. In Britain he encountered, and later rebelled against, an overly ornamented binding style that he felt treated bound books solely as prestige objects exclusive to a wealthy upper class. In his own work he preferred readily accessible tools and materials and eschewed unnecessary ornamentation, favouring simple designs executed at a high level, as here.

This edition of Shakespeare's sonnets, set in the attractive Mittel Tiemann-Antiqua font, is the sixth in Rowohlt's "Drugulin-Druck" series, and was also released in a standard trade issue.

£6,750

[139564]

Signed by a pioneer of American modern dance

166

(SHEPARD, Ernest H., illus.) LUCAS, E. V. Playtime & Company. A Book for Children. London: Methuen, 1925

Quarto. Original blue cloth-backed grey boards, printed paper label to front board, edges untrimmed. With the dust jacket. Contemporary bookseller's ticket to front pastedown. Spine ends rubbed with a little wear to corners and edges, offsetting to pastedowns, contents clean; a very good copy in the lightly toned jacket, a few trivial chips, a little loss at head of spine, a few small closed tears and one large closed tear to rear cover.

Signed limited edition, number 43 of 100 copies printed on handmade paper and signed by both the author and illustrator. This collection of verses for children was written by the humourist, biographer, and essayist Edward Verrall Lucas (1868–1938), who had collaborated on several children's books and published many anthologies and collections of light

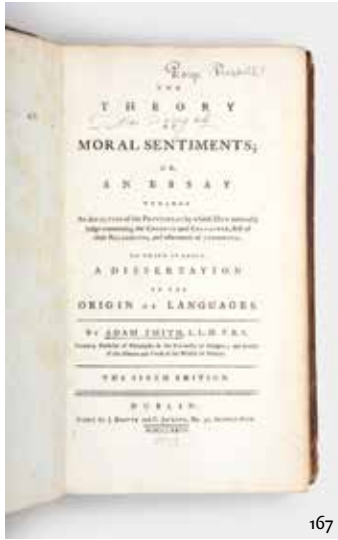
essays. In 1904 Lucas joined Punch, where he met A. A. Milne; it was Lucas who, in 1923, first suggested that Shepard should illustrate Milne's verses. By 1924 Lucas had become chairman of Methuen, where he oversaw the publication of Milne's four Winnie-the-Pooh books.

£450

[139529]



166



167

167

SMITH, Adam.**The Theory of Moral Sentiments.**

Dublin: J. Beatty and C. Jackson, 1777

Octavo (211 × 128 mm). Contemporary sprinkled calf, spine with raised bands, red morocco label lettered gilt, rebacked, red sprinkled edges. Contemporary and later ownership inscriptions to title, with another to the front free endpaper. Neatly rebacked and corners restored, small patch to front board; a very good copy.

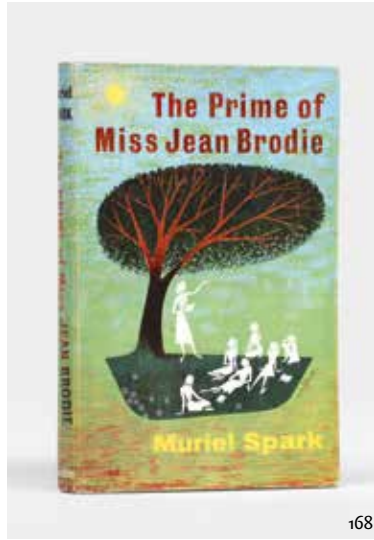
First and only Dublin edition of Smith's first book, the first to be published outside of London, referred to by Beatty and Jackson as the "sixth edition".

"Theory of Moral Sentiments was not reprinted in Dublin until the spring of 1777. Although four editions had appeared in Britain by that time, the Dublin publishers, John Beatty and Christopher Jackson, called theirs the 'sixth' edition. Like the existing British editions, it was a one-volume octavo. ... Slightly tighter printing reduced the size of the volume by a few pages compared to the British editions, no doubt for the sake of a lower price" (Tribe, p. 25).

This edition is scarce in commerce, with only three copies besides this seen at auction in the past 25 years. The National Library of Scotland list their copy as one of their most important acquisitions since 2000.

Goldsmiths' 11652; Tribe 13; Vanderblue, p. 40.

£1,750



168

168

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

Octavo. Original green cloth, titles to spine in gilt. With the pictorial dust jacket. Corners a touch rubbed, the binding otherwise sharp and firm, internally bright and fresh. A near-fine copy in like jacket, not price-clipped, a hint of wear to extremities but the spine colour fresh.

First edition in book form. The story was originally published in the *New Yorker* on 14 October 1961 in a slightly abridged version. It was published in the same year in book form to wide critical and popular acclaim.

£450

[138886]

169

STEADMAN, Ralph. **Savage Journey to the Heart of the American Dream.** Lexington: Petro III Graphics, 2006

3 colour screen-print on white Rising Stonehenge deckle edge paper. Sheet size: 56 × 76 cm. Excellent condition. Presented in a black wooden frame.

Edition of 250, signed in pencil lower right by Ralph Steadman, numbered lower left. Steadman illustrated Hunter S. Thompson's novel *Fear and Loathing in Las Vegas*. This image comes from the front cover, although in reverse.

£2,500

[139020]



169

170

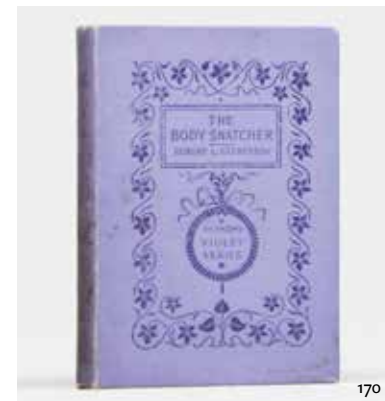
STEVENSON, Robert Louis. **The Body-Snatcher.** New York: The Merriam Company, 1895

Small octavo. Original light purple cloth, titles to spine and front in dark purple. With frontispiece and 3 illustrations. Ownership stamp to front pastedown. Spine darkened with some loss to legibility, light rubbing to ends and corners, a few marks to cloth, front hinge cracked but holds firm, otherwise internally sound and clean, very good condition.

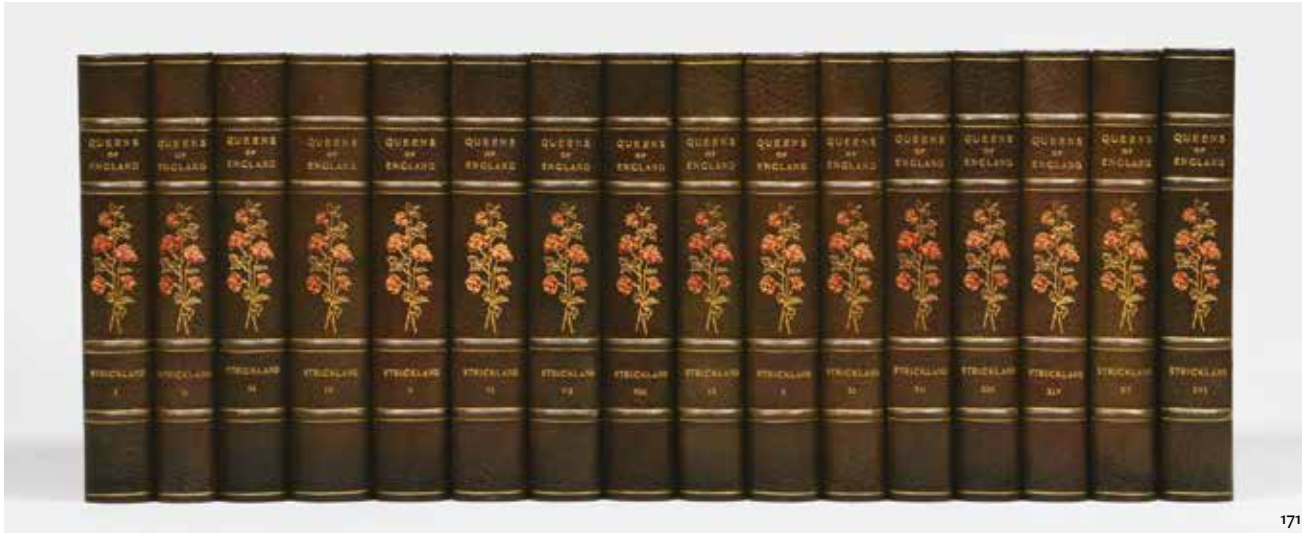
First separate edition of Stevenson's gruesome tale, published here as part of Merriam's Violet Series. It first appeared in the *Pall Mall Christmas "Extra"*, December 1884.

£750

[139699]



170



A superb edition of a landmark in biography

171

STRICKLAND, Agnes [& Elizabeth].

Lives of the Queens of England from the Norman Conquest. Philadelphia: George Barrie & Son, 1902–03

16 volumes, octavo (210 × 135 mm). Contemporary green crushed morocco, titles to spines in gilt, rose bouquet tooled in gilt to spines with red morocco inlaid petals, monogram of Mrs C. K. G. Billings in gilt to front covers, single rule frame in gilt to covers, board edges and turn-ins rolled in gilt, floral patterned endpapers, edges gilt. Title pages printed in red and black. Frontispieces, 147 plates with captioned tissue guards, and 2 folding facsimile manuscript plates. Library shelf label to front pastedowns. A small publisher's slip with an extract from *Modern Bookbinding Practically Considered* entitled "How to open a new book" is loosely inserted in a couple of volumes. Spines uniformly sun toned, negligible rubbing to bottom edges, occasional slight residue from turn-ins to pastedowns of last few volumes, very occasional foxing; a handsome near-fine set.

The Victoria edition, one of 1,000 richly illustrated subscriber's copies printed on japon, this handsome set for Blanche Elizabeth MacLeish Billings, wife of the eccentric American industrialist C. K. G. Billings. Originally published between 1840 and 1848, *Lives of the Queens of England* is the Strickland sisters' best-known work, and a landmark in the development of the biographical genre.

£3,250

[139088]

With signed photograph

172

(STRUTH, Thomas.)

Thomas Struth 1977 2002. [Munich:] Schirmer/Mosel, 2004

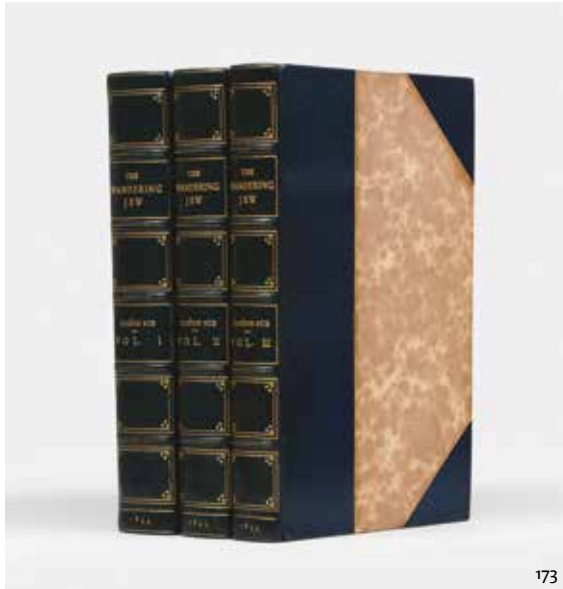
Quarto. Original grey cloth book, portfolio with two CDs, and box housing original print; all within the publisher's slipcase. A fine copy.

Limited collector's edition, number 121 of 300 copies with an original photograph signed by Struth. The collection brings together the photographer's Yosemite and museum photos, including two CDs of recordings by Evan Parker and Frank Bungarten.

£1,250

[139177]





173

173

SUE, Eugène. The Wandering Jew.

London: Chapman and Hall Limited, 1844–45

Octavo, 3 volumes (216 × 138 mm). Handsomely bound c.1900 by Bayntun of Bath for C. E. Lauriat & Co of Boston in blue half morocco, spines gilt in compartments with raised bands and titles direct, marbled sides with gilt rule, marbled endpapers, top edges gilt, others untrimmed. Engraved illustrations throughout. An excellent set, the spines lightly sunned, some trivial scuffs, sound and clean within.

First English-language edition, and a very attractive set, of Sue's *Le Juif errant* (1844), an internationally popular gothic novel which makes use of the legend of the Wandering Jew – in Christian legend, a figure doomed to live until the end of days because he taunted Jesus on the way to the Crucifixion.

£650 [139788]

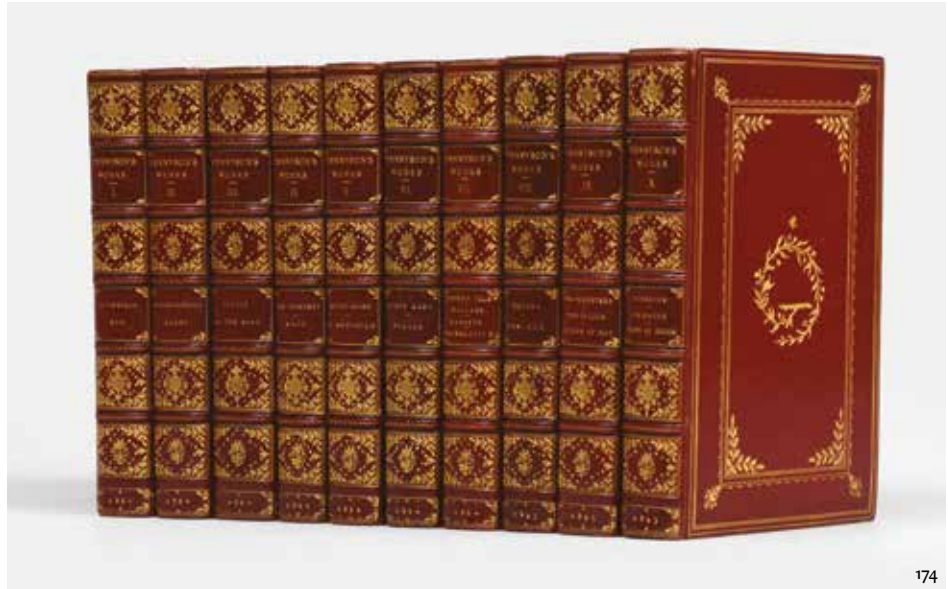
In a stunning Zaehnsdorf exhibition binding

174

TENNYSON, Alfred, Lord. The Works.

London: Macmillan and Co., 1884 & 1893

10 volumes, octavo (180 × 123 mm). Contemporary red morocco by Zaehnsdorf, titles to spines in gilt, raised bands ruled in gilt to spines, compartments richly tooled in gilt, elaborate frames to covers in gilt surrounding central arboreal vignette, marbled endpapers, binder's blindstamp



174

to foot of rear free endpapers, floral tooled turn-ins, red silk book markers, top edges gilt, others untrimmed, largely unopened. Frontispiece portrait in volume 1. Minor rubbing to joints and tips, a little offsetting to endpapers, a couple of spots of foxing to first blanks, else contents clean and fresh; a fine set.

An attractive early set of Tennyson's works in a Zaehnsdorf exhibition binding. Collected editions of Tennyson's works began to appear in 1870.

£2,250 [139099]

Presentation to the book's designer

175

THATCHER, Margaret.

Let Our Children Grow Tall.

London: Centre for Policy Studies, 1977

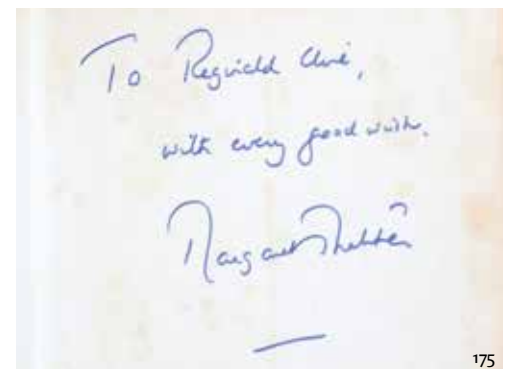
Octavo. Original blue cloth, spine and front cover lettered in gilt. With the dust jacket. Light white marking to cloth, endpapers somewhat foxed, a good copy in like jacket, a little creased and soiled with short closed tear at head of front flap fold.

First edition, presentation copy from the author to the book's designer, inscribed on the front free endpaper "To Reginald Cline, with every good wish. Margaret Thatcher".

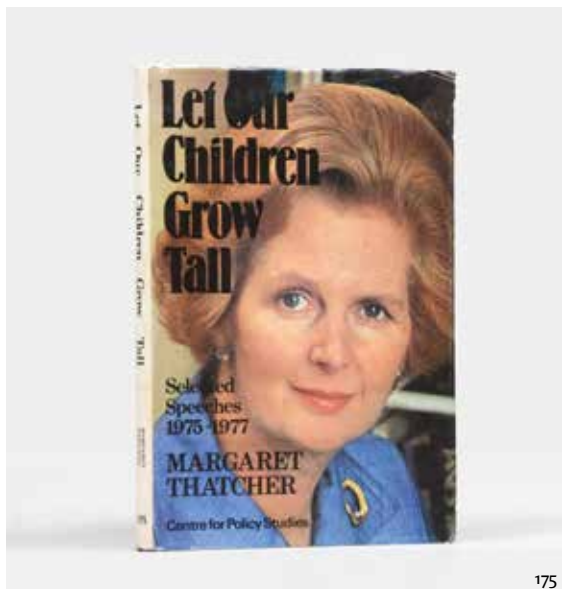
Thatcher's first book gathers her more notable speeches from her first two years as Leader of

the Opposition. The book was published by the Centre for Policy Studies, a right-wing think tank founded by Thatcher and Keith Joseph in 1974. The title is much scarcer than her later books, which were published with high print runs after her term as prime minister had ended. Thatcher did not undertake a lengthy signing tour for this book, unlike for her autobiographies, and signed copies are correspondingly scarcer.

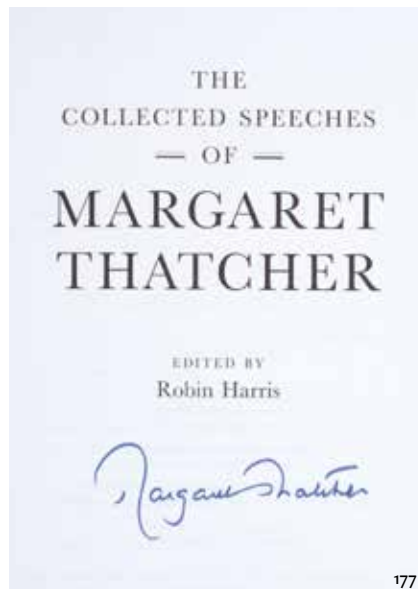
£1,500 [139705]



175



175



177



178

176

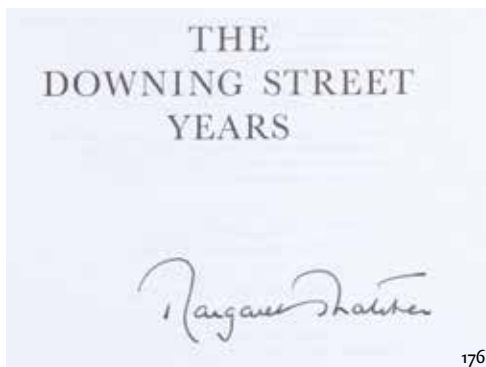
THATCHER, Margaret. *The Downing Street Years.* New York: Harper Collins, 1993

Octavo. Original grey quarter cloth, blue cloth boards, spine lettered in gilt on blue panel, blue endpapers, top edge blue, blue silk book marker. With the original blue cloth slipcase. Very minor fraying at box extremities. A fine copy, without the rubbing to the spine often seen.

First US signed limited edition, number 134 of 350 copies signed by the author on the title page: the first volume of Thatcher's autobiography, covering her years as prime minister.

£850

[138307]



176

The scarcest Thatcher signed limited edition

177

THATCHER, Margaret. *The Collected Speeches.* London: Harper Collins, 1997

Octavo. Original blue morocco, spine lettered in gilt, blue endpapers, gilt edges. With the original blue cloth slipcase. Book and slipcase both fine.

Signed limited edition, number 175 of 200 copies signed by the author on the title page. The collection, edited by Robin Harris, gathers Thatcher's notable speeches from 1968 to 1996. This edition is the scarcest of Thatcher's signed limited editions.

£2,500

[139299]

178

(THOMSON, Hugh, illus.) GOLDSMITH, Oliver. *The Vicar of Wakefield.*

London: Macmillan & Co, 1890

Octavo (188 × 130 mm). Fine signed Kelliegram binding of early 20th-century dark green morocco, spine gilt in compartments with raised bands and titles direct, spine and sides decorated with colour onlay roses and elaborately gilt-tooled foliate panelling, signature "Kelliegram" illustration after Thomson to centre of front board in colour onlay morocco, gilt rules and tooling to turn-ins, green silk endpapers, top edge gilt. With the spine and one side of the original cloth bound in at the rear. Housed in

a green morocco backed bookform slipcase and marbled chemise, likely contemporary with the binding. Numerous illustrations throughout by Hugh Thomson. The binding in fine, sparkling condition, the only minor flaws being a gentle crease to lower corner of the first few leaves, a discreetly repaired tear to the frontispiece not affecting image, and some minor spotting to fore edge.

First Thomson-illustrated edition, this copy in a gorgeous signed Kelliegram binding with its signature onlay illustration complemented by roseate decorations.

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

£3,000

[139561]



179

179
[THOMSON, William.] *A Tour in England and Scotland in 1785.* By an English Gentleman. London: G. G. J. and J. Robinson, 1788

Octavo (211 × 130 mm). Contemporary finely sprinkled calf, red morocco label, flat spine, compartments formed by a Greek key roll and containing a large floral spray tool with hexafoil and arabesque cornerpieces, geometric panel gilt to the boards, milled gilt edge-roll, moderate green and pink shell marbled endpapers. 5 plates, finely engraved by James Heath after Barret, Garret and Playfair. From the library of Charles William Vane, third marquess Londonderry (1778–1854), his elaborate armorial bookplate featuring hussar supporters and his military awards pendant to the front pastedown. Light shelfwear, some pale browning, else a very good copy in an extremely appealing binding.

First edition, a prettily bound journal-style tour of Britain, compared on publication to Pennant. Thomson “appears to be a candidate for the same praise; and he is not ... without good pretensions for obtaining it” (*Critical Review*, LXVI, p. 67).

£750 [139655]

Inscribed with love

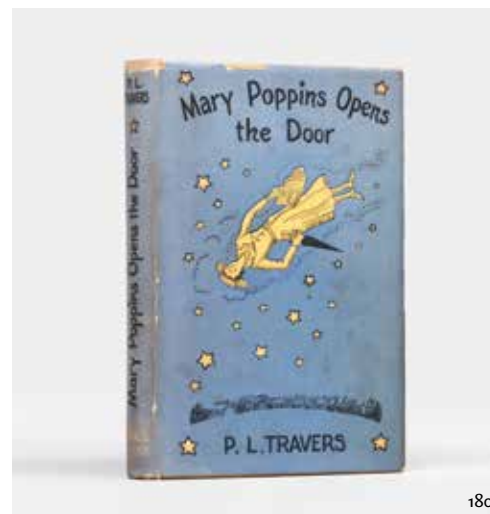
180
TRAVERS, P. L. *Mary Poppins Opens the Door.* New York: Reynal & Hitchcock, 1943

Octavo. Original light brown cloth, titles to spine and illustration to front in blue, illustrated endpapers. With the illustrated dust jacket. Black and white

illustrations by Shepard and Sims in the text. Some very faint mottling to cloth in places, an excellent copy in the jacket slightly chipped along top edge, a few faint marks, and a light dampstain around the foot of spine panel.



180



180

First edition, presentation copy, inscribed by the author in the year of publication to her friends James and Tania Stern, “Tania and Jimmy, with love – P. L. Travers, Christmas ’43”. This American edition precedes the British edition published by Peter Davies the following year.

James Stern (1904–1993) was a British writer noted for his short stories and for his wide circle of literary acquaintances. Malcolm Cowley remarked to him: “My God, you’ve known everybody, his wife, his boyfriend, and his natural issue!” He was a friend and lifelong correspondent to W. H. Auden, Christopher Isherwood, Djuna Barnes, Samuel Beckett, and Arthur Miller. He and his wife Tania published English translations of Kafka and Freud.

£2,750 [139407]

181
(TULIP MANIA.) *De drie t’Zamenspraeken Tuschen Waermondts en Gaergoedts, over de Op- en Ondergang van Flora: Als mede Floraes Zotte-Bollen, Troost-brief, en een Register der tegenwoordige meest geächte Hyacinten, met der zelve Pryszen.* Haarlem: Johannes Marshoorn, 1734

5 pamphlets bound in 1 volume (as issued), duodecimo (157 × 93 mm). Contemporary red alum tawed leather and marbled paper boards, morocco spine label, edges sprinkled red. Woodcut floral spray device on general title-page, printer’s tulip ornament on the five subsequent

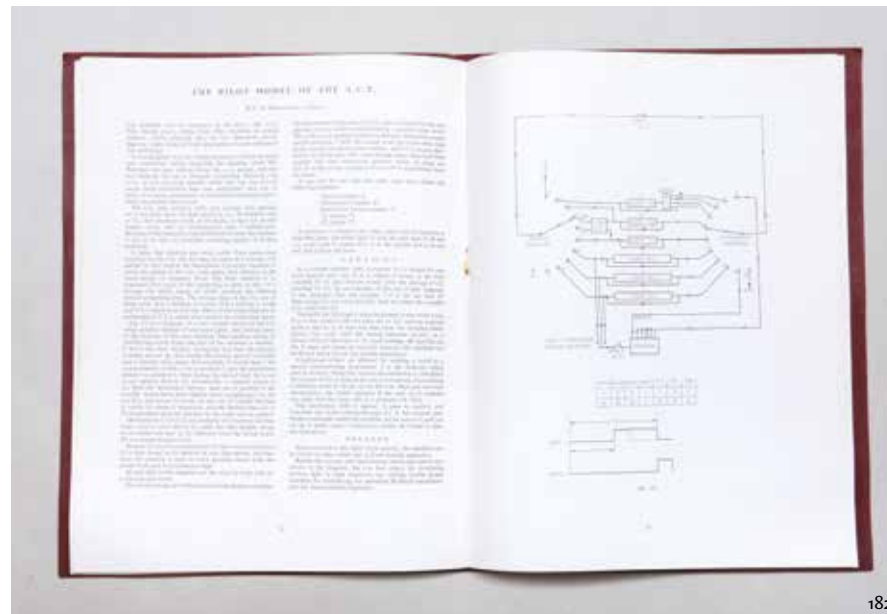


181

title-pages. Folding engraved plate of Floraes Gecks-kap in the fourth part. Slightly rubbed, headcap and label chipped, front joint tender but very firm, marbled paper sympathetically replaced at an early date, book label of Dutch banker Daniel François Scheurleer (1855–1927) to front pastedown, bookseller's cataloguing slip pasted to facing free endpaper, ink annotations and contents list to two binder's blanks at the front, title page browned, light stain to first few leaves; a very good copy.

Second collected edition of these cautionary texts regarding the tulip speculation in Holland in the 1630s. The collection begins with the rare three dialogues of Waermond and Gaergoed, first printed in 1637 by Adriaen Roman in Haarlem, "the most important contemporary source for the speculation" (Krelage, p. 13). Then follow the Sotte-Bollen, an anthology of satirical poems which had originally been published separately in 1637, and the Troost-brief (which was also first previously printed in 1637 in Haarlem, but by Hans Passchiers van Wesbusch). The texts were first collected in an edition of 1643, this being their second collected publication.

The *Samenspraecken* were written as an admonition to those involved in the tulip speculation and as a warning to future would-be speculators. They are "the best source for the tulip speculation from the time itself. Not only do they give the ... methods of how business was done, but they contain numerous details about the trade and the prices,



182

and observations on the tulips themselves" (E. H. Krelage, *Bloemenspeculatie in Nederland*, Amsterdam, 1942, p. 74).

WorldCat locates 12 copies, of which 8 are in the Netherlands.

£3,500 [139759]

The best account of the Ferranti Mark I computer

182

(TURING, Alan.) Manchester University Computer – Inaugural Conference – July 1951. Manchester: Printed by Tillotsons (Bolton) Ltd, 1951

Quarto (280 × 215 mm), 40pp. Original moderate reddish-brown textured card wrappers, cord-sewn with matching thread, title gilt to the front panel. Illustrations and diagrams to the text. Very slight rubbing to extremities, else a clean, bright copy with no library markings.

First edition of the brochure marking the official inauguration of the Ferranti Mark I computer. "The machine had been delivered to the University in February 1951 and by the time of the conference it was at the centre of a flourishing computer laboratory. The Ferranti Mark I was the first commercially manufactured computer in Britain (and arguably in the world). To commemorate the event Ferranti underwrote the cost of the slim but elegant conference proceedings ... The Mark I

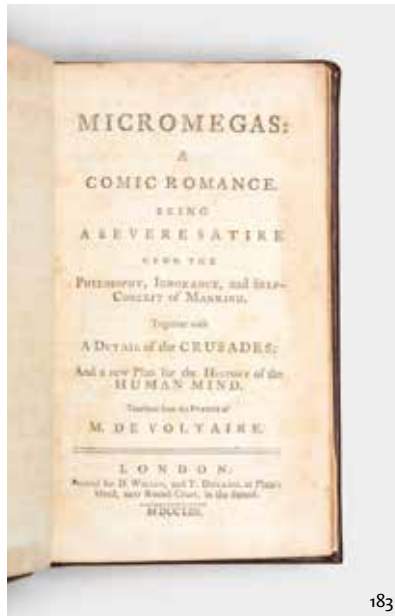
itself was described by F. C. Williams, and the corresponding paper in the proceedings, which is superbly illustrated, is the best single account of the Ferranti Mark I computer" (Williams & Campbell-Kelly, introduction to Babbage Institute reprint of this conference, 1989, p. xiii).

Turing contributes a paper on "Local programming methods and conventions", and to three other discussions: "Comparison of coding on S.E.A.C. AND E.D.S.A.C.", "The reliability of high-speed digital computing machines", and "General topics".

The list of conference delegates reads like a Who's Who of computing pioneers, including Max Newman, E. A. Newman, Cicely M. Popplewell, Maurice Wilkes, Mike Woodger, and Bertram Bowden, later Baron Bowden of Chesterfield.

Origins of Cyberspace 774. Uncommon, with just eight locations on WorldCat.

£5,500 [138710]



183

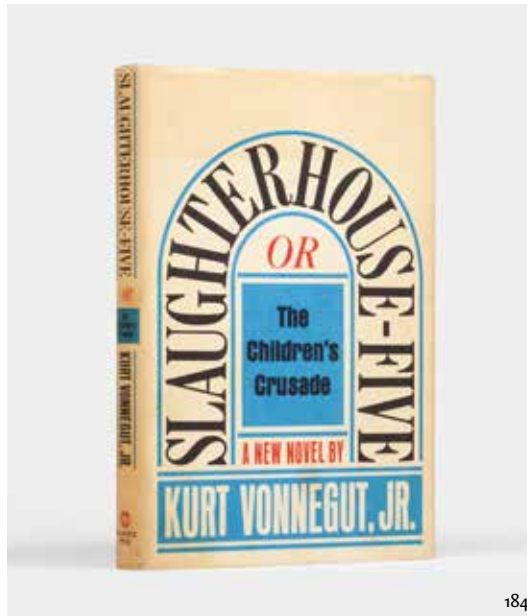
183

VOLTAIRE.**Micromegas: A Comic Romance.**

London: Printed for D. Wilson, and T. Durham, 1753

Duodecimo (165 × 99 mm). Recent calf, black morocco label. With the bookplate to the front pastedown (transposed from its earlier binding) of Charles William Hamilton Sotheby (1820–1887), High Sheriff of Northamptonshire, son of the commander of the Royal Naval Academy Charles Sotheby, and grandson of the poet and translator William Sotheby. Binding in fine condition; original endpapers preserved with offset toning and peripheral nicking, contents lightly toned with occasional faint foxing, tiny burnholes marginally impinging a few letters to pp. 7–8 and 149–50, minor peripheral paper faults to pp. 25–6 and 171–2 not affecting text, large chip to pp. 201–02 with loss to text. A good copy.

First edition in English of a significant work of proto-science fiction, detailing the visit of giants from Saturn and Sirius to earth, and their derision at mankind's wars, religions, and pretensions. The novella was first published in French the previous year, and is probably the first instance of aliens visiting Earth in fiction, which “inaugurated a tradition of superior aliens who come to lecture humans about the need to improve themselves” (Westfahl, *The Greenwood Encyclopaedia of Science Fiction and Fantasy*, vol. I, p. 17).



184

The translation was undertaken anonymously by Tobias Smollett, and later republished in Smollett's edition of Voltaire's works. It follows the 1752 London edition in French (most probably the source for his translation) in adding two pieces extracted from Voltaire's upcoming *Essai sur les mœurs et l'esprit des nations* (1756), fragments of which appeared in various publications from 1746 to 1756. These two unrelated pieces, the first on the Crusades and the latter a history of the human mind, were likely included to increase the size of the book (*Micromegas* itself is only 40 pages long) and to justify the cost of printing.

Anatomy of Wonder (1976) 1–50; Bleiler, *Science-Fiction* 2271; ESTC T137640; Howgego V, V15a. Brack, Chilton, & Keithley, *Miscellaneous Writings of Tobias Smollett*, pp. 83ff.

£2,250

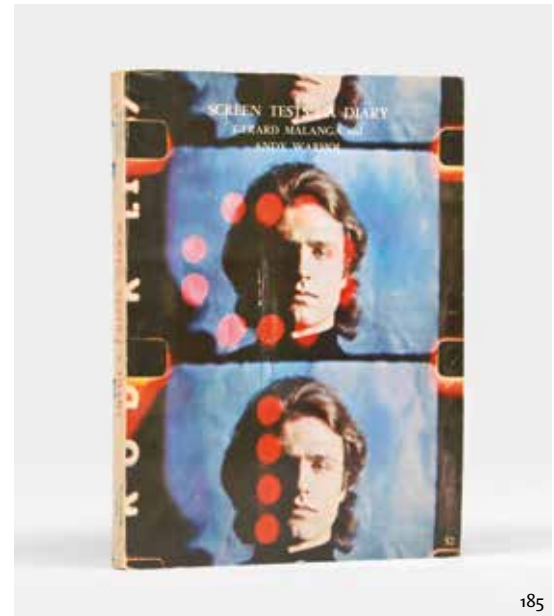
[139036]

Vonnegut's science-fiction masterpiece

184

VONNEGUT, Kurt, Jr. *Slaughterhouse-Five or, The Children's Crusade. A Duty-Dance with Death.* New York: A Seymour Lawrence Book, Delacorte Press, 1969

Octavo. Original blue cloth, spine lettered in gilt, red and black, facsimile signature to the front cover in gilt, black endpapers. With the dust jacket designed by Paul Bacon.



185

A near-fine copy in the jacket, with the very lightest of toning to spine panel and peripheral creasing, yet still also in near-fine condition.

First edition of Vonnegut's best-known novel. Though infused with science fiction elements, the plot centres on the Allied bombing of Dresden in 1945 which Vonnegut himself experienced.

£1,250

[139811]

Stills from Warhol's iconic screen tests

185

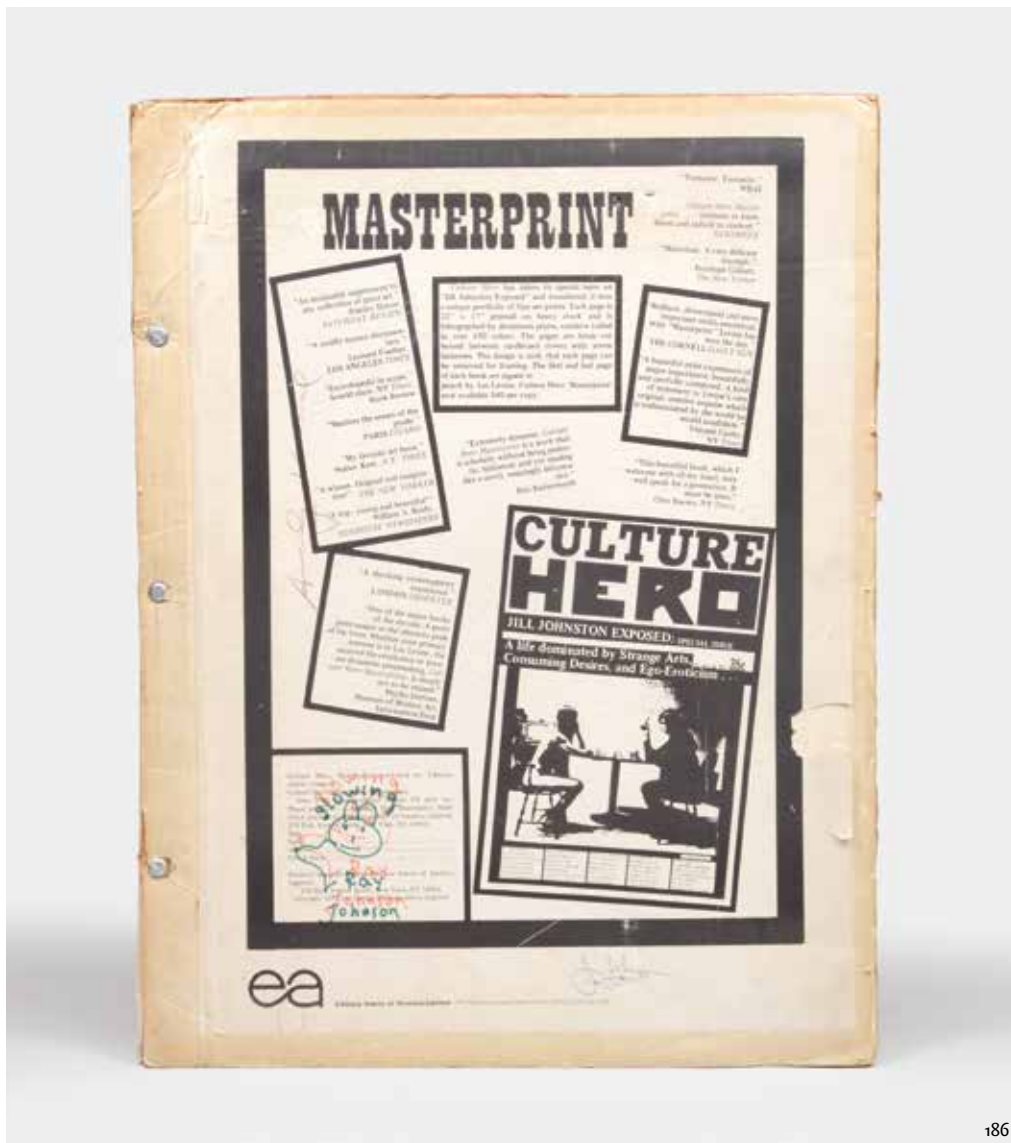
WARHOL, Andy, & Gerard Malanga. *Screen Tests / A Diary.* New York: Kulcher Press, 1967

Quarto. Perfect bound in illustrated wrappers, titles to front cover in white, titles to spine in red and blue. 54 full-page portraits taken with a cine camera printed on transparent paper. Edges lightly rubbed, an excellent copy of a truly fragile publication; this book is prone to pages becoming loose due to the nature of the binding.

First edition. *Screen Tests* was a series of short, silent, black-and-white film portraits by Warhol, made between 1964 and 1966. The subjects attempted to sit with little movement for around three minutes while being filmed, with the resulting movies projected in slow motion.

£2,500

[139583]



186

Signed by Johnson, Johns, and Warhol

186

(WARHOL, Andy; Ray Johnson; Jasper Johns.) LAVINE, Les. Culture Hero.

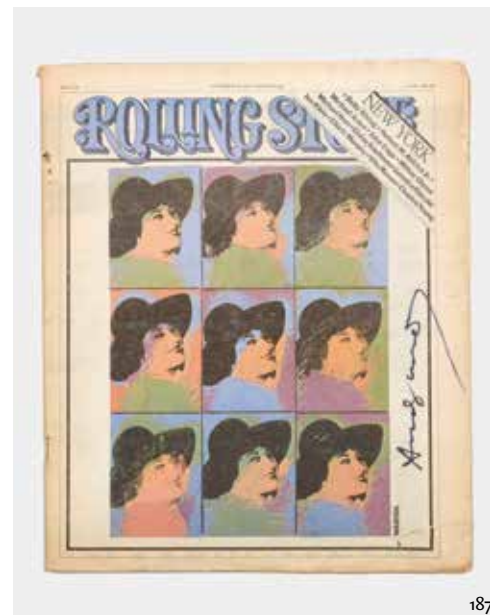
A Fanzine of Stars of the Super World.

Jill Johnston Exposed: Special Issue.

New York: Editions Alecto of America Limited, 1970

Folio. Original corrugated cardboard covers, titles and reviews printed in black on white paper laid down to front cover, 28 pages printed single sided with rainbow-rolled colours, with 3 screw fasteners to the spine. Each page is devoted to a single artist with 6 pages of adverts at the back. The cardboard covers a little worn to edges, small loss to printed border on front cover, internally very bright.

First edition, signed by Andy Warhol, Ray Johnson, and Jasper Johns, and the first and last pages signed



187

by Lavine. Warhol and Johnson have signed the pages devoted to them. The artists who signed this publication attended the launch party.

Jill Johnston (1929–2010), a cultural critic and feminist author who wrote *Lesbian Nation* in 1973, was for many years a writer for *The Village Voice*. She was also a leader of the lesbian separatist movement during the 1970s.

£6,000

[139809]

Pop art king champions feminist icon

187

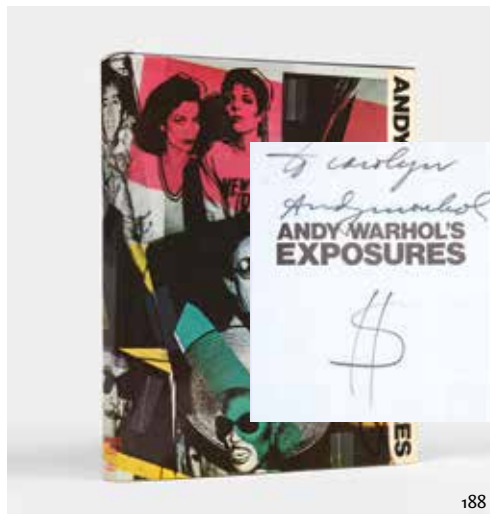
(WARHOL, Andy.) Rolling Stone magazine, October 6th 1977. New York: Rolling Stone, 1977

Quarto. Original stapled wrappers. Colour image of Bella Abzug to front cover by Andy Warhol. Newspaper stock slightly toned with a few closed tears to edges.

First edition, featuring his cover portrait of Bella Abzug signed in black marker pen by Warhol. In 1971 "Battling Bella" Abzug joined other leading feminists such as Gloria Steinem, Shirley Chisholm, and Betty Friedan in founding the National Women's Political Caucus. In 1977 she was unsuccessful in her bid to be elected Mayor of New York City.

£500

[139570]



188

188

WARHOL, Andy.

Andy Warhol's Exposures. New York: Andy Warhol Books; Grosset & Dunlap, 1979

Quarto. Original black cloth, spine lettered in silver, index endpapers. With the dust jacket and 12 page quarto prospectus. With more than 350 photographic illustrations throughout. Lower corner of fore edge lightly bumped, jacket near-fine. Prospectus lightly rubbed and spotted to front cover.

First edition, together with the original prospectus, the book signed by Warhol on the front panel of the dust jacket in marker pen and inscribed on the half title "to Carolyn, Andy Warhol" with a dollar sign.

£2,000

[139438]

With an original silkscreen

189

WARHOL, Andy. 1983–1984. *Exhibition Catalogue.* Tokyo: Gendai Hanga Center, 1984

Quarto. Original grey cloth boards, titles to spine and front board in silver. Illustrated throughout. Very mild rubbing to boards, else a fine copy, internally fresh and clean.

First edition, with an original silkscreen of the Kiku series bound in. In 1982 the Gendai Hanga Center asked Warhol to create a series of silkscreens based on the chrysanthemum (kiku in Japanese).

£1,750

[139295]



189

"For decades only *Uncle Tom's Cabin* surpassed it in sales and popularity"

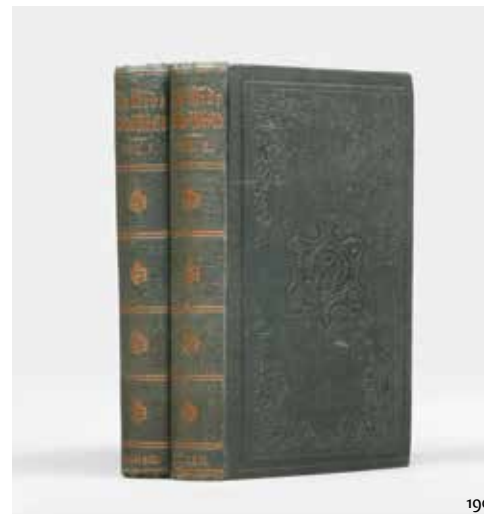
190

[WARNER, Susan Bogert.] **WETHERELL, Elizabeth, pseud.** *The Wide, Wide World.* New York: George P. Putnam, 1851

2 volumes, octavo. Original green morocco-grain cloth, titles and decorative motifs to spine in bronze, covers stamped in blind within double-rule frames, yellow coated endpapers (BAL binding b, no priority). Spines gently cocked and a little sunned, faint spotting to joints, touch of wear to tips, occasional foxing; a very good copy indeed.

First edition of Susan Bogert Warner's first novel, written under the pseudonym of Elizabeth Wetherell, in bright condition.

Warner (1819–1885) began writing *The Wide, Wide World* in 1848. It was to become one of the most popular American novels of its time, but initially she had difficulty finding a publisher. "Even when George P. Putnam accepted the novel for publication in 1850 (largely because his mother was enthusiastic about the manuscript), he initially printed only 750 copies; two years later, the novel was reprinted for



190

the fourteenth time, and for decades to come, only Harriet Beecher Stowe's *Uncle Tom's Cabin* surpassed Warner's first novel in sales and popularity" (ANB). Henry James wrote admiringly of it in the *Nation* in 1860, praising Warner's realistic depiction of rural life.

This copy is in the third state listed in BAL, without the printer's imprint on the copyright page, and the final signature of vol. II being [15]^4; the order of priority given as "probable". Blanck notes in *Peter Parley to Penrod* that, as in the present copy, "in first printed copies the folio at p. 157, vol. I, and the folio at p. 34, vol. II, are misplaced and appear at the inner portion of the page rather than at the fore-edge" (p. 4).

BAL 21253; Jacob Blanck, *Peter Parley to Penrod: A Bibliographical Description of the Best-Loved American Juvenile Books*, 1938.

£2,650

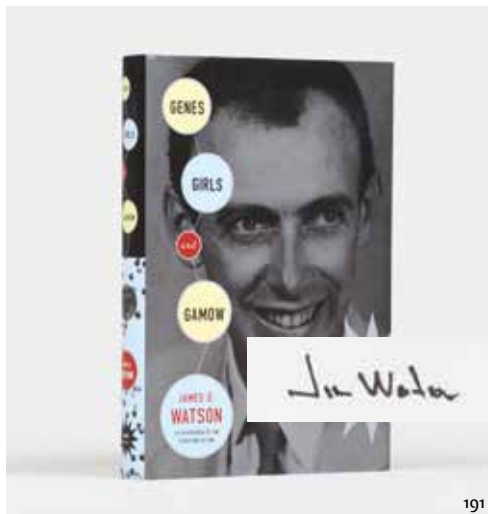
[139641]

191

WATSON, James D. *Genes, Girls, and Gamow: After the Double Helix.* New York: Alfred A. Knopf, 2002

Octavo. Original blue and buff boards, title to spine red. With the dust jacket. A fine copy, in near-fine jacket, very minor rubbing.

First US edition, first printing, signed by the author – "Jim Watson" – on the title page. This is Watson's report on the aftermath of his and Crick's revolutionary discovery of the structure of DNA,



191

following on from his classic memoir, *The Double Helix*. The UK edition preceded it the previous year.

£500

[138562]

192

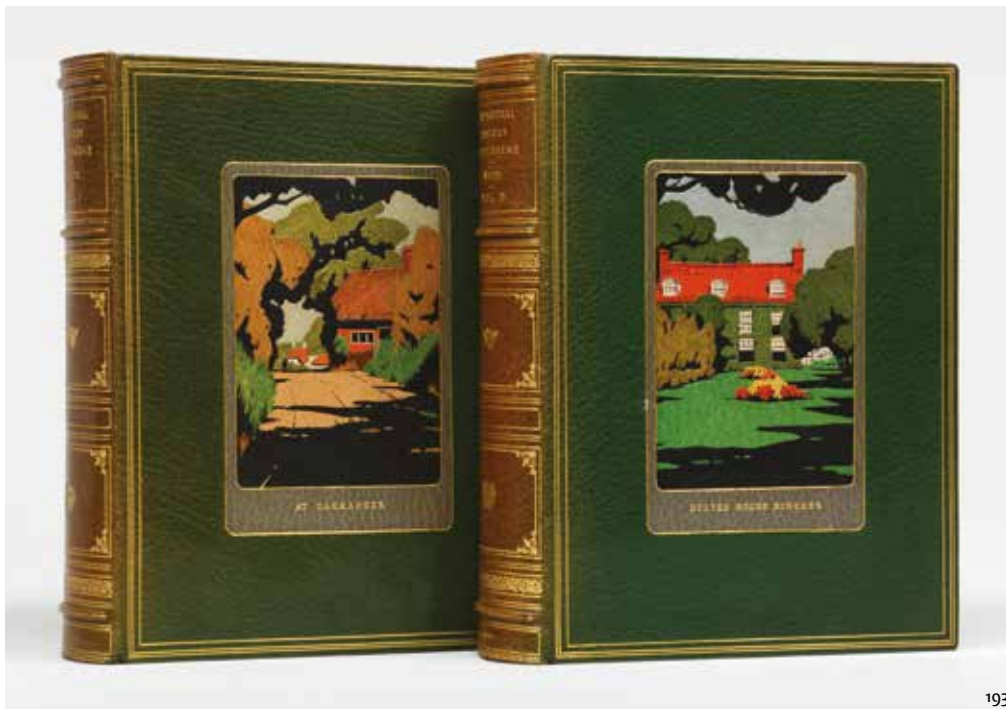
WEBER, Max. *Essays on Art.*

New York: printed by William Edwin Rudge [for Laurence J. Gomme,] June 1916

Large octavo. Original beige wrappers, titles and Weber design to front in black. Housed in a black morocco-backed



192



193

folding case. Two woodcut vignettes by Weber, each given a full page. Some natural creasing and small tears to yapp edges of wrappers, otherwise a fine copy.

First edition, presentation copy, inscribed on the title page, "To Mr. W. Bowdoin with compliments [sic] from Max Weber, Jan. 16. '17" – that is, William G. Bowdoin (1861–1947), art critic of the *New York Evening World*. This collection of essays and verse was only Weber's second book, following his *Cubist Poems* of 1914.

The publisher's review slip is tipped-in at the title page, with the title, author, and price filled out in Weber's hand, and his note, "Also on sale at Brentano's".

£975

[139746]

193

WHITE, Gilbert. *The Natural History and Antiquities of Selborne and a Garden Kalendar.* London: S. T. Freemantle, 1900

2 volumes, quarto (251 × 181 mm). Bound by Birdsall in early 20th-century green crushed full morocco, titles and compartments to spines in gilt, multicoloured morocco

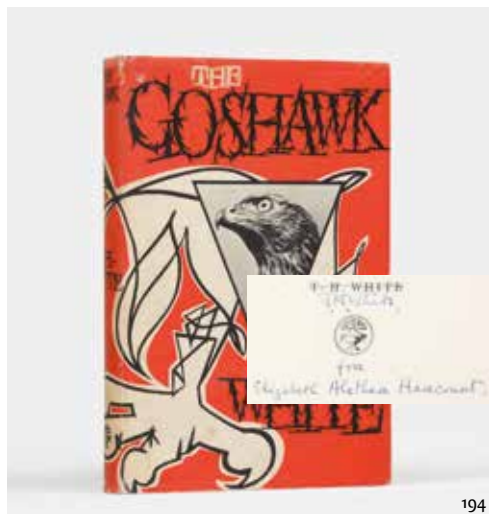
onlay to front covers, edges and turn-ins gilt, marbled endpapers, top edges gilt, original vellum spines and covers bound in at rear. Frontispieces and 97 full-page illustrations, smaller illustrations to text. Spines a little sunned, else in fine condition. A bright and crisp copy, handsomely bound.

Large paper edition, number 86 of 160 copies signed by the editor and artists, lavishly bound and illustrated.

Published in 1789, White's *Natural History of Selborne* is one of the great English books of the 18th century, raising "natural history into the region of literature" (*Ency. Brit.*). The work is arranged into three sequences of letters, those addressed to Pennant and to Barrington forming the natural history portion of the volume, the remainder forming an account of parish antiquities. "White's *Natural History of Selborne* is open to everyone, for everyone has observed much of what it describes. Writer and reader each share the inheritance of the natural world, and delight in what is given, so that Selborne becomes an expression of universal thanksgiving, treasured by all" (*ODNB*).

£3,750

[139565]



194

“Tim’s best book” – inscribed by White

194

WHITE, T. H. *The Goshawk*.

London: Jonathan Cape, 1951

Octavo. Original red cloth, titles to spine in silver, hawk talon in blind to front cover. With the dust jacket. A firm, square copy, a little rubbed to extremities with very small white blemishes to spine and edges, but very good in the jacket with the slightest of toning to spine, ends a little creased, but bright.

First edition, inscribed by the author “for Elizabeth Alethea Harcourt” on the title page. Elizabeth Alethea Harcourt was the daughter of the painter George Harcourt (1868–1947). White wrote this account of training a goshawk using traditional falconry techniques in 1936, but the manuscript was shelved until his agent David Garnett found it in the late 1940s. He persuaded the reluctant White to publish it, proclaiming it “Tim’s best book ... a masterpiece”. Inscribed first editions are particularly scarce.

£1,250

[139514]

195

WILDE, Oscar. *Salome*. San Francisco: Grabhorn Press, 1927

Quarto. Original blue quarter cloth, spine lettered in gilt, with ornately gilt and coloured patterned paper-covered sides. Housed in the original blue card slipcase. Frontispiece and marginal decorations from wood blocks designed and cut by Valenti Angelo. Very light darkening to



195

spine and scuffing at ends, else a near-fine copy in excellent slipcase, a little rubbed with minor faint staining.

First Grabhorn edition, number 193 of 200 copies signed by the illustrator Valenti Angelo on the frontispiece (the colophon calling for 195 copies).

£750

[138967]

Inscribed by the original Broadway cast

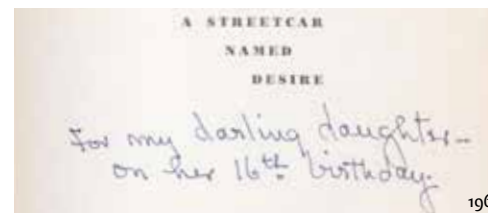
196

WILLIAMS, Tennessee. *A Street Car Named Desire*. New York: New Directions, 1947

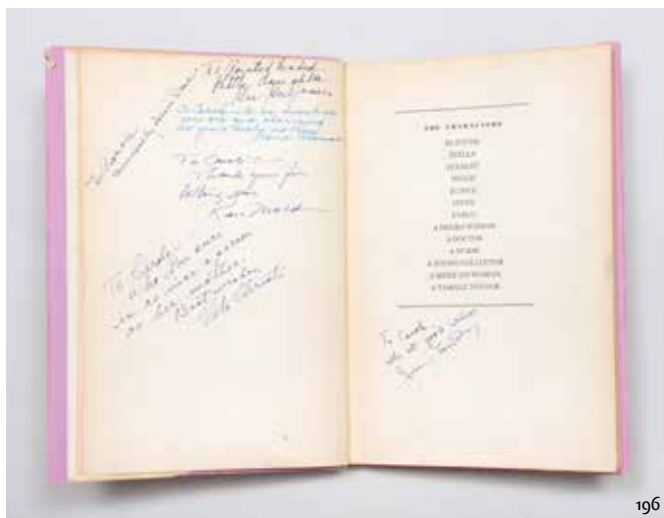
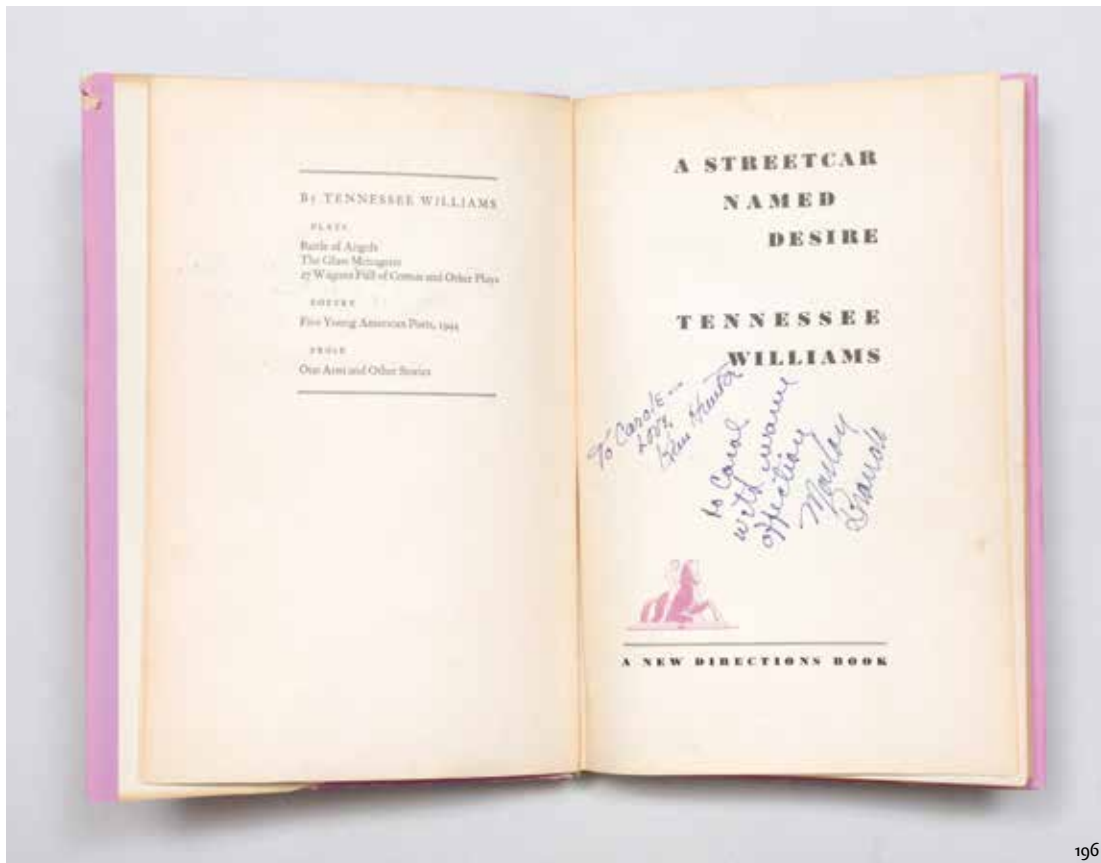
Octavo. Original purple boards, titles and pictorial decoration to spine and front cover in black and white. With the dust jacket. Housed in a custom purple cloth flat-backed box. Slight fading to spine, ends and tips a touch worn, couple of small punctures to spine, internally clean and fresh; a very good copy indeed in the jacket, unclipped, small

chip to foot of front panel, a few nicks and short closed tears, slight fading to the notoriously fugitive pink on the spine and head of front panel, elsewhere remaining strong and bright.

First edition, a remarkable copy, inscribed by almost the entire cast of the Broadway production, together with a loosely inserted slip signed by the author, contemporaneous with the production and publication of the first edition, for actor Peg Hillias, who played the role of Eunice Eunice (the owner of the apartment building who offered Stella and



196



Blanche shelter). Hillias presented this copy to her daughter, inscribing it on the half-title, "For my darling daughter on her 16th birthday".

Hillias reprised her role for the 1951 film version, starring Vivien Leigh and Marlon Brando – the latter inscribed this copy, "To Carol, with warm affection, Marlon Brando". The original Broadway cast comprised Jessica Tandy (Blanche DuBois), Karl Malden (Harold "Mitch" Mitchell), Marlon Brando (Stanley Kowalski), Kim Hunter (Stella Kowalski), Nick Dennis (Pablo Gonzales), Peg Hillias (Eunice Hubbell), Vito Christi (A Young Collector), Richard Garrick (Doctor), Ann Dere (Nurse), Gee Gee James (Negro Woman), Edna Thomas (Mexican Woman), Richard Carlyle (Tamale Vendor), Rudy Bond (Steve Hubbell), and Richard Garrick (Doctor). All but the last two inscribed this copy.

£15,000

[141444]



197



197

A fine example of the Beehive Medal

197

(WOMEN'S EDUCATION.) Silver English charity school "Learn of Us" medal.

[London:] 1885

Circular silver medal (diameter 56 mm) with double-ridged edge, small silver loop at top for suspension. Obverse engraved with "Learn of Us" in capitals, executed in a neat curlicue script, this motto arched above a finely detailed large central beehive with swarming bees, the maker's mark "JH", London 1884 hallmark, and sovereign head duty mark below. Reverse engraved, in a mixture of elegant scripts: "Reward for good conduct 1885. Presented by the Trustees of the School on the Foundation of Sir John Cass Knt. Sarah Noble. Aged 14 Years in the 18th Year of the Reign of Queen Victoria". Housed in a silk-lined cream presentation box with black edging. Of very fine quality and in immaculate condition, with no surface scratches.

The English merchant and philanthropist Sir John Cass (1661–1718) founded a co-educational school in St Botolph's Aldgate. His Foundation, established after his death in 1748, supports various Cass schools and institutes active across London to the present day. Grimshaw features a similar medal from his school presented to Mary Ann Malyon in 1832 (no. 98), with the same beehive design, though

engraved in a much more rudimentary style than the present example. She notes that "there are later, slightly larger medals from this school, also bearing representations of beehive and bees, with the same legend ... It is interesting that the style of the medals persisted for over 50 years".

On the beehive as a favourite device, Salley observes: "given the bee's diligent, hardworking, community behaviour, it's not surprising that the beehive was often used as the central device on school award medals. Beehives were certainly not the only symbols used, but they came close to being the perfect cultural object lesson for children in the late 18th through the 19th centuries, as primary education became more universal ... While the beehive itself was sometimes enough to get the idea across, more often the intended message is spelled out explicitly. For example, many of the English medals have legends like a simple 'Industry', 'Learn of Us', and/or 'Learn to Live'. Others have a more elaborate legend such as 'By Industry We Live, By Perseverance, Excel' or 'From Labour & Industry Great Blessings Flow'".

The records of maker's marks list two initialled "JH" set within conjoined circles, though their dates and locations do not exactly align with the present medal. The first is that of Job Frank Hall, who with Frederick Sibray co-founded the Sheffield firm

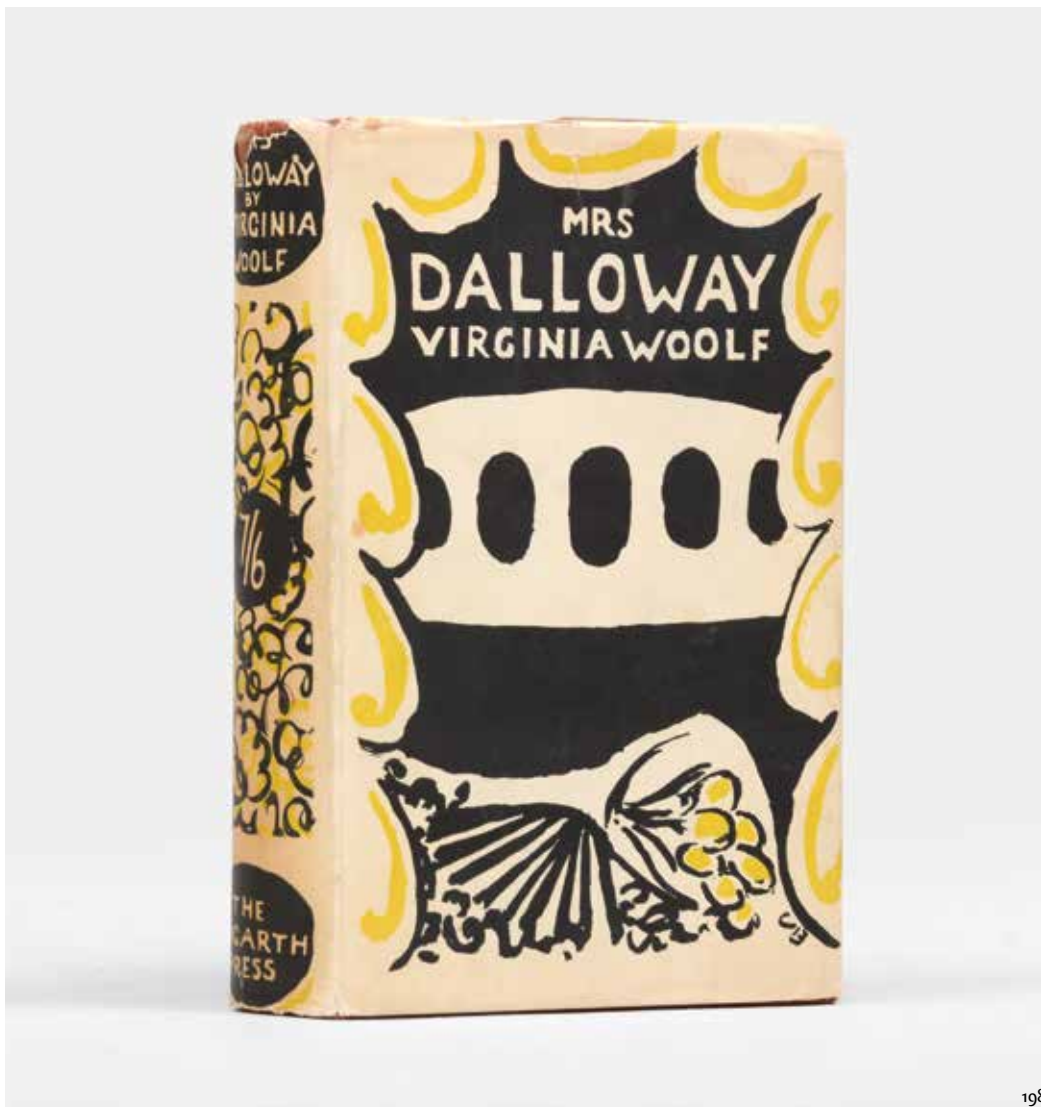
Sibray, Hall & Co. Their first mark – the initials "FS JH" set within a crest – was entered at the Sheffield Assay Office in 1878, and at the London office in 1880. From about 1890 they had a London showroom at 30 Ely Place, Holborn. In 1897 Hall entered a mark at the London office using his initials, punctuated, within two conjoined circles. The second "JH" is Joseph Hicks of Exeter, of whom less is known.

Unsurprisingly given their popularity, medals bearing a beehive design appear regularly at coin auctions, though almost never in such good condition. The Sixbid Numismatic Auctions database records just one other instance of a medal bearing the "Learn of Us" motto. Sold as part of the Barker collection (Baldwin's 2016, auction 37, lot 370), it is oval in shape and smaller in size than the present (measuring 39 × 30 mm), with a scrolled monogram ("WJ") rather than a Cass presentation inscription on the reverse. Further research adds a more comparable Cass medal sometime sold by Timothy Millet Ltd, dated 1865 with a near-identical presentation inscription to 13-year-old Emma Button.

M. E. Grimshaw, *Pre-Victorian Silver School Medals Awarded to Girls in Great Britain*, Cambridge, 1985; John Salley, "Learn of Us: The Beehive on Medals", excerpt published in *The E-Sylum: Numismatic Bibliomania Society*, vol. 18, no. 17, 26 April 2015, article 15.

£1,500

[138670]



198

Very scarce in the dust jacket

198

WOOLF, Virginia. Mrs. Dalloway.

London: The Hogarth Press, 1925

Octavo. Original dark red cloth, titles to spine in gilt. With the Vanessa Bell dust jacket. Housed in a custom grey cloth box, black label. Spine with light sunning and bumping at ends, otherwise a very good copy, in the very scarce jacket, chipped at head of spine panel with

some loss to title, lightly stained to rear panel, slight chipping and short closed tears at extremities. Still a very good, unrestored example.

First edition, desirable in the dust jacket. Only 2,000 copies of the first printing were produced. The dust jacket is rare in collectable condition.

“Woolf maintained that her generation had to break the mould of the novel in order to speak of the radically changed world around them [and] Mrs. Dalloway did break the mould ... It established

her as a powerful force in the British Modernist literary scene” (Miller, p. 153).

Kirkpatrick Aga; Woolmer 82. Miller, *Masterpieces of British Modernism*, 2006.

£27,500

[138396]



199

199

WOOLF, Virginia & Leonard. *Two Stories.*
Richmond: Hogarth Press, 1917

Octavo. Recent tan cloth boards, with the text portion of the original yellow paper front wrapper pasted down to the front. With 4 woodcuts by Dora Carrington. Binding fine, a chip to the left margin of the front wrapper portion, some toning and light spotting to first and last pages of the book within. Good condition withal.

Very scarce first edition, one of 150 copies. This was the first book published by the Woolfs, personally printed by them on the hand press. This is the copy of poet and artist Honor Camilla Doyle (1888–1962), with her ownership inscription dated July 1917 on the title page. Doyle published a volume of poetry in 1923 and was an active artist and craftsman with several exhibitions. A different hand has also captioned the title page “Illustrated by Dora Carrington”.

Kirkpatrick A2a; Woolmer 1.

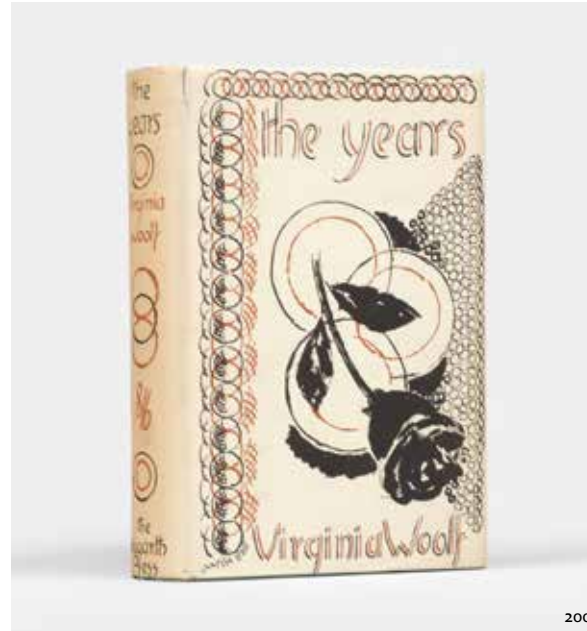
£7,500

[139236]

200

WOOLF, Virginia. *The Years.* London: Leonard and Virginia Woolf at The Hogarth Press, 1937

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket designed by Vanessa Bell. A hint of wear,



200

the binding otherwise firm and bright, internally crisp. A near-fine copy in the near-fine jacket, spine panel a touch darkened, small edge-splits to corners, not price-clipped, notably unfaded, unfoxed, and complete.

First edition, rare with the jacket in such good condition. This is Woolf’s penultimate novel, also the most popular during her lifetime. She began writing it 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*.

£2,000

[141987]

201

WRAXALL, Nathaniel William. *Memoirs of the Kings of France of the Race of Valois.*
London: Edward and Charles Dilly, 1777

2 volumes, octavo (208 × 130 mm). Contemporary polished calf, sprinkled red and green, red morocco labels, raised bands, gilt rules, numbered direct in the third compartment, milled edge-roll gilt. From the library of Charles William Vane, third marquess Londonderry (1778–1854), his elaborate armorial bookplates to the front pastedowns. Just a little rubbed, corners bumped, tan burn to the endpapers and first few leaves front and back, pale toning else, a very good set in entirely unrestored contemporary condition.

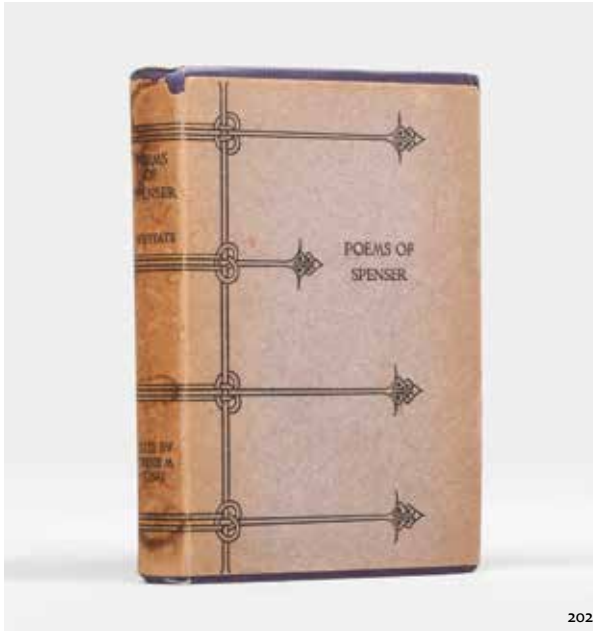
First edition. Wraxall (1751–1831), who is best remembered for his scandalous *Historical Memoirs of My Own Time* (1815), is here similarly drawn to the “liveliness” of anecdote. “From this principle it is, that Memoirs, though less noble and august than History, are yet generally more just to nature, and interest us in a livelier degree” (p. 4).

£650

[139651]



201



202



203

202

(YEATS, W. B., ed.) SPENSER, Edmund.
Poems. Edinburgh: T. C. & E. C. Jack, [1906]

Octavo. Original purple cloth, titles and designs gilt, top edge gilt. With the dust jacket. Frontispiece and vignette title page by A. S. Hartrick, 8 coloured illustrations by Jessie M. King. The book fine and bright under the jacket, with only minimal rubbing to ends and tips and mild offsetting to endpapers, the jacket dampstained at the spine, and with a small chip to the head, but otherwise in exceptional condition. An excellent copy overall.

First edition. This attractive production, now rarely found in the dust jacket, prints Yeats's lengthy essay on Spenser with his selections from the *Faerie Queen*, *Shepherds Calendar*, and others, accompanied by the exquisite illustrations of Jessie M. King.

Yeats's essay views Spenser as a poet who "had been made a poet by what he had almost learnt to call his sins. If he had not felt it necessary to justify his art to some serious friend ... he would have written all his life long, one thinks, of the loves of shepherdesses and shepherds, among whom there would have been perhaps the morals of the dovecot ... His processions of deadly sins, and his houses, where the very cornices are arbitrary images of virtue, are an unconscious hypocrisy, an undelighted obedience ... for all the while he is thinking of

nothing but lovers whose bodies are quivering with the memory or the hope of long embraces." This edition was printed as part of the Golden Poets series, edited by Oliphant Smeaton.

£300

[139674]

**The first publication of "Sailing to Byzantium"
and "Among School Children"**

203

YEATS, W. B. *October Blast: Poems.*
Dublin: *The Cuala Press*, 1927

Octavo, pp. 30. Original white linen-backed pale blue paper-covered boards, paper label to spine printed in black, front cover lettered in black, pale blue endpapers. Title page vignette by T. Sturge Moore. Very light chipping to label, still a particularly fine and fresh copy.

First edition, one of 350 copies printed by Elizabeth Yeats in June 1927. The collection contains the first publication of "Sailing to Byzantium" and "Among School Children", and also contains "The Tower" (first published in *The Criterion* in June 1927).

The Cuala Press was one half of the Cuala Industries, a co-operative business run by Lily and Elizabeth Yeats. Cuala Industries aimed to revive the craft of book printing in Ireland and "give work to

Irish girls" (McMurtrie, p. 472). The press's "clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson's Doves Press" (ODNB).

Wade 156. Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, Oxford University Press (1943).

£1,500

[142042]



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