

SPRING



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LONDON

WE WILL BE EXHIBITING AT THE FOLLOWING FAIRS

14–19 March

TEFAF Maastricht

MECC Maastricht

11–20 April

Abu Dhabi International Book Fair

ADNEC Centre Abu Dhabi

30 April – 3 May

New York International Antiquarian Book Fair

Park Avenue Armory

14–17 May

Firsts London

Saatchi Gallery

24–30 June

Treasure House Fair

Royal Hospital Chelsea

Front cover features the rear cover of Eric Carle's *The Very Hungry Caterpillar* (item 22). Illustration opposite from *Beijing Rongbaozhai xin ji shijian pu* (item 134). Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of Lily Bayntun-Coward by Sophia Vrahimi.

PETER HARRINGTON
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SPRING



CATALOGUE 224

MAYFAIR

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CHELSEA

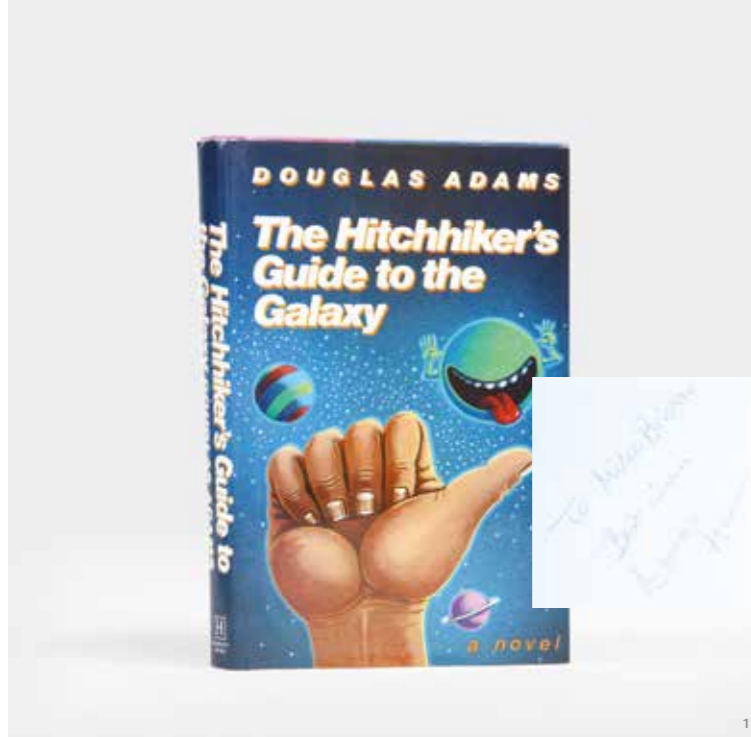
100 FULHAM ROAD, LONDON

www.peterharrington.co.uk

NEW YORK

35 EAST 67TH STREET, NEW YORK

US +1 (212) 293 8341



1
ADAMS, Douglas. *The Hitchhiker's Guide to the Galaxy.* New York: Harmony Books, 1980

“TIME IS AN ILLUSION. LUNCHTIME DOUBLY SO”

First US edition, inscribed by the author on the half-title “To Mike Bristow, Best wishes, Douglas Adams”. Originally published in London the previous year, the book became the most popular comedic science fiction novel of the century.

Octavo. Original purple quarter cloth, spine lettered in blue, blue boards, publisher's device to front cover in blind, blue endpapers. With dust jacket. With library stamp of polar scientist Gary A. Maykut (1938–2023) on rear pastedown. Head of spine just bumped, lettering faded, overall a little rubbed, mark to rear board; jacket unclipped, head of spine a little creased: a very good copy in near-fine jacket.

£3,000 186602

2
AESOP – GOODEN, Stephen (illus.). *Aesop's Fables.* Translated by Sir Roger L'Estrange Kt. London: George G. Harrap and Co. Ltd, 1936

Signed limited edition, number 449 of 525 copies signed by the illustrator. In the 1920s Gooden became



the leading exponent of original line engraving. In addition to the plates, each of the 201 fables begins with an illustrated initial.

Quarto. Engraved title page with loose tissue guard, 11 engraved plates, decorative initials, all by Stephen Gooden. Original vellum, spine lettered and decorated in gilt, covers panelled in gilt, front board with central gilt vignette, marbled endpapers, top edge gilt, others untrimmed. Housed in publisher's slipcase, paper spine label. Light spotting and rubbing to vellum, light offsetting from engravings as usual: a near-fine copy in very good slipcase with some wear and foxing.

£1,350 186415

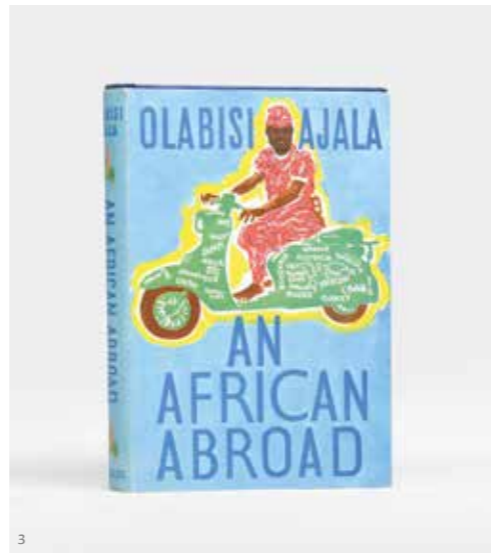
3
AJALA, Olabisi. *An African Abroad.* London: Jarrolds, 1963

AJALA THE TRAVELLER

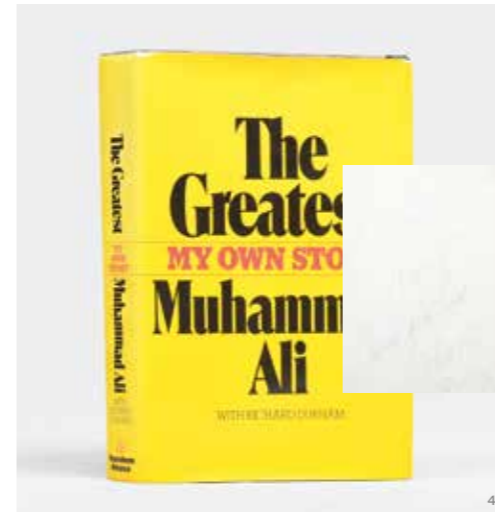
First edition of the author's only published book. Ajala used his trip around the world, beginning in London in 1957, as the basis for this, his autobiographical travelogue.

He resolved to try and see as many world leaders and celebrities as possible, travelling to 87 countries on his Vespa scooter, meeting with,

amongst others, Kruschev, the Shah of Iran, Golda Meir, Nasser, and Nehru. Ajala's exploits have made him the pre-eminent Nigerian traveller, and his name is common Nigerian slang for those given over to wanderlust.



3



Octavo. With 12 half-tone plates. Original blue cloth, spine lettered in gilt. With dust jacket. Foot of spine bumped, spotting to edges and endleaves; mild soiling to jacket, ends and corners lightly rubbed, unclipped: a very good copy in like jacket.

£1,750 186971

4
ALI, Muhammad. *The Greatest. My Own Story.* New York: Random House, 1975

INSCRIBED IN THE YEAR AFTER THE THRILLA IN MANILA

First edition, inscribed by the boxer on the front free endpaper, “Muhammad Ali, 1976, to Frank B. Richard, Peace, M.A.”. In the period when Ali was unable to fight due to his conscientious objection to the Vietnam War draft, he began this autobiography to tell his side of his story. The book only increased Ali's popularity.

He wrote it at the encouragement of his manager Herbert Muhammad, whom he called his “closest friend and counselor” (p. 6). This copy also contains a fragment of the original parcel in which Herbert Muhammad Enterprises sent the book to Richard, bearing the date 23 December.

Octavo. Original black quarter cloth, spine lettered in gilt and red, black boards, front cover lettered in red, cream endpapers. With dust jacket. Boards a little sunned and bumped in places, corners worn, splash mark to pp. 305–10, a couple of marks to edges; jacket unclipped, a little creasing

and rubbing to extremities, small tape repair to head of front panel: a very good copy in like jacket.

£1,750 188352

5
AMERICAN HISTORICAL SOCIETY. *American Families.* New York: The American Historical Society, inc., [1924]

A SUPERB SURVEY OF AMERICAN PEDIGREE

Edition De Luxe, number 31 of 50 copies, very handsomely bound, a lavish publication charting the major American families and their lineages, featuring their crests and portraits.

Large quarto (348 × 266 mm). Illustrated throughout with colour plates of family crests and steel-engraved portraits of prominent members. Original black morocco, spine lettered in gilt and gilt in compartments, covers with family crests incorporating morocco onlays and richly gilt, within red and gilt frame, gilt turn-ins, red morocco doublures, silk endpapers, gilt edges. Slight rubbing and a few very minor marks to morocco, contents leaves creased: an excellent copy.

£2,500 185180

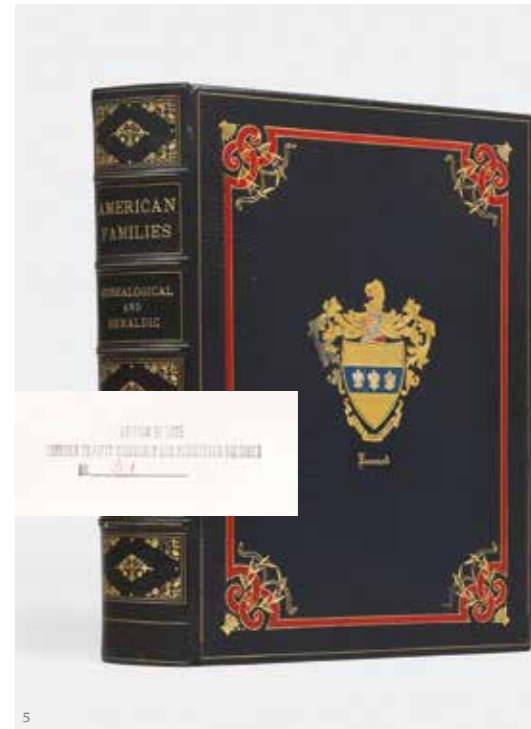
6
AMUNDSEN, Roald. *Sydpolen* (“The South Pole”). Kristiania [Oslo]: Jacob Dybwads Forlag, 1912

FIRST TO THE SOUTH POLE

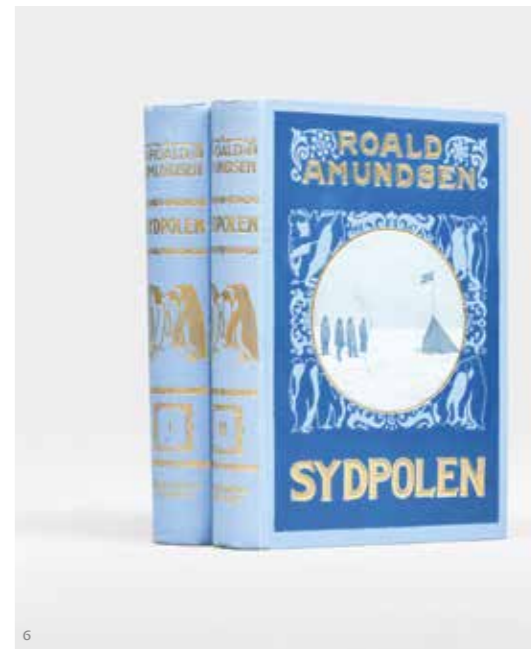
First edition in book form of Amundsen's “legendary dash to the Pole, in which he gained priority over Robert Falcon Scott's British Expedition by a month” (*Books on Ice*). On his return, *Sydpolen* was written quickly and issued in 40 parts between May and September 1912, soon followed by this “splendidly baroque cloth bound version” (*Taurus*).

2 vols, octavo. With 40 half-tone photographic plates, 11 maps and plans (2 double-page and 3 folding). Original light blue cloth, spines lettered in gilt with gilt penguin vignette, front covers lettered in gilt and pictorially stamped in dark blue with photographic onlay to centre within gilt roundel, blue endpapers, edges sprinkled blue. Ownership inscriptions and stamp in blue to front pastedowns. Spine rolled to vol. 1, small mark and abrasion to one roundel, covers bright, starting at p. 8 of vol. 2, short closed tears to a few maps near gutter. A very good copy. ¶ *Books on Ice* 7.1 for the first edition in English; Howgego III A13; Rosove 8.A2c; *Taurus* 70.

£1,500 186326



5



6



7
ARCHERY. The Archer's Manual: or The Art of Shooting with the Long Bow, as practised by the United Bowmen of Philadelphia. Philadelphia: R. H. Hobson, 1830

"ARCHERY . . . THE BEST PROBABLY OF THE GYMNASTIC EXERCISES"

First and sole edition of this rare guide, attractively preserved in original state. The United Bowmen was the first archery club in the United States, and this manual, largely based on Thomas Waring's *A Treatise of Archery* (London, 1814), was the first such text produced in the United States. Just 15 copies traced institutionally, all in America.

The club was founded in 1828 by the artist and natural historian Titian Ramsay Peale (1799–1885) after his return from Stephen Harriman Long's Rocky Mountain expedition. Seeking outdoor exercise and

inspired by Native American archery practices, Peale organized the society with a small group of gentlemen, including Thomas Sully, who supplied the frontispiece illustration. Membership was limited to 25.

The manual offers a history of archery, a discussion of the equipment required and its maintenance, technique, shooting drill, and a guide to archer's etiquette, mostly drawn from Waring but with occasional references to Ascham's *Toxophilus*.

By the time of Davidson's account, Peale, the last original member, had died and membership had dwindled so the last "remains . . . have been gathered together and are deposited, as a final resting place, in the hall of the Historical Society of Pennsylvania, and *Sic transit gloria Sagittariorum Conjunctorum*".

Duodecimo. pp. xii, 66. With an engraved frontispiece by C. G. Childs and T. Kelly from a drawing by Thomas Sully, one further engraved plate, and a tipped-in sheet of publisher's advertisements to rear. Original dark green linen-backed green boards. Housed in custom chemise and slipcase.

Bookplate of investment banker and philanthropist John M. Schiff's Northwood library to the front pastedown. Schiff (1904–1987) was a noted breeder of race horses and a prominent promoter of the Scout Movement. A little rubbed and stained, spine a touch sunned; endpapers browned and slightly marked from the removal of a bookplate and card ticket-pocket, text block toned and with sporadic foxing; very good. ♣ Henderson, *Early American Sport*, 1977, p. 41 (title page illustrated at p. 20). Robert B. Davidson, *History of the United Bowmen of Philadelphia*, 1888.

£1,500 187726

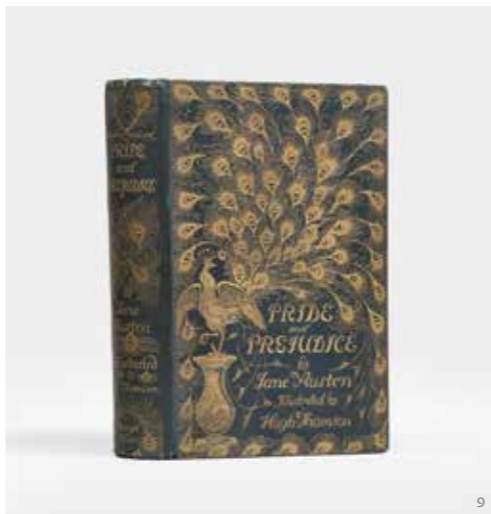
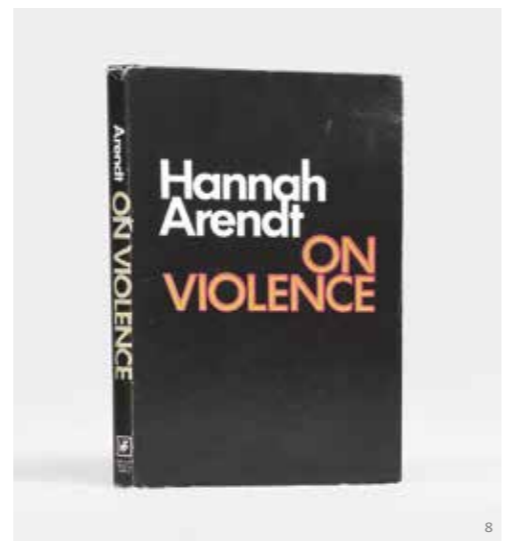
8
ARENDT, Hannah. *On Violence*. New York: Harcourt Brace & World, Inc., 1970

First edition of this seminal essay examining the nature, causes and significance of violence in the 20th century. Arendt draws on the work of Georges Sorel, Vilfredo Pareto, and Frantz Fanon to argue that "power and violence are opposites; where the one rules absolutely the other is absent" (p. 56).

It was first published in the *New York Review of Books* as "Reflections on Violence" in 1969.

Octavo. Original black cloth, spine lettered in gilt, red endpapers, top edge red. With dust jacket. Late 20th century stamp of Kurt J. Jensen on front free endpaper. Corners bumped; jacket price-clipped, rubbing to edges, handful of nicks; very good in like jacket.

£550 187787



9
AUSTEN, Jane. *Pride and Prejudice*. London: George Allen, 1894

First fully illustrated edition, known as the "peacock edition" for its exquisite cover design. One of the most celebrated examples of late-Victorian pictorial cloth, this was also the first edition to have illustrations accompanying the text. The 1813 first edition was unillustrated, and Bentley's 1833 edition and subsequent printings had only a frontispiece.

The trade edition was issued in two formats. This copy is in the slightly smaller case with all edges gilt, rather than the larger case with the top edge gilt.

Octavo. Frontispiece with tissue guard, prolific illustrations in text, including scenes, initials, and head- and tailpieces, all by Hugh Thomson. Original green cloth, spine and front cover lettered and elaborately blocked with peacock design in gilt, green coated endpapers, edges gilt. Christmas 1895 gift inscription on half-title. Gilt bright, slight frays to spine ends, spot of wear to corners, gentle split to front inner hinge. A very good copy. ♣ Gilson E78.

£3,750 189059

10
AUSTEN, Jane; THOMSON, Hugh (illus.). Original artwork for *Sense and Sensibility*: "So shy before company". 1895

First reproduced on page 26 of the 1896 edition of *Sense and Sensibility*, the first fully illustrated edition of the



timeless classic, issued in "Macmillan's Illustrated Standard Novels". This edition was the first to feature illustrations accompanying the text, as Bentley's 1833 collected edition and subsequent printings featured only a frontispiece and vignette title page.

Hugh Thomson was one of the most notable book illustrators of the late 19th and early 20th centuries, and his illustrations for Jane Austen's novels remain widely regarded as classics in the field. Thomson's "light touch and feeling for period manners provide a charming and accessible gloss to the author's work"

(ODNB). This illustration shows Mrs Dashwood, Elinor and Marianne meeting Sir John and Lady Middleton and their bashful eldest child.

Original pen and ink and watercolour over pencil (22.5 × 17.5 cm) on card. Signed and dated ("H Thomson 95") lower left. Water stain smudging signature and consistent toning commensurate with age.

£3,500 189512



11
BARNES, Djuna. Ladies Almanack showing their Signs and their tides . . . Paris: printed for the author, and sold by Edward W. Titus, 1928

QUEER LITERARY JOURNEYS THROUGH EXPATRIATE PARIS, SCARCE INSCRIBED

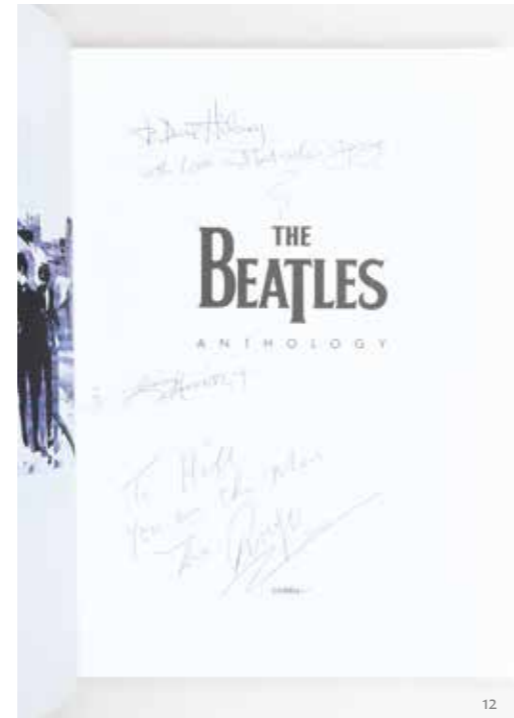
First edition, number 42 of 1,050 copies, presentation copy, inscribed by the author on the first blank, “To Chester Page with the author’s regards, Djuna Barnes, N.Y. 1929”, and hand-corrected on page 58. Barnes was close friends with Page (b. 1929) in the last years of her life, and he was one of the few people who visited her during her reclusive decades in Greenwich Village. Their correspondence is held at the University of Maryland.

A satirical novel playing on the traditional almanack format, *Ladies Almanack* centres on the lesbian social circle at Natalie Clifford Barney’s salon in Paris. Barney is caricatured in the front cover illustration and many of the book’s characters are veiled portraits of her acolytes Radclyffe Hall, Mina Loy, Elisabeth de Gramont, Romaine Brookes,

Dolly Wilde, Lady Troubridge, Janet Flanner, and Solita Solano. Barnes characterizes herself as Dame Evangeline Musset, who spends the novel rescuing women in distress, dispensing wisdom, and is in the end posthumously canonized.

Though the book was privately printed and distributed, the Parisian bookseller Edward Titus “persuaded Barnes to put his name on the title page of *Ladies Almanack*, as if he were the publisher, in exchange for selling the book in his shop”. However, he asked for “a large cut of the royalties in addition to the retail mark-up which infuriated Barnes and reinforced her disillusionment with the book trade” (Herring, pp. 152–3). Barnes subsequently had Titus’s name inked out from the unsold copies, as here. The total edition comprised 1,000 Alfa copies, 40 hand-coloured copies on Rives paper, and 10 signed copies on vergé de Vidalon paper. The printed prospectus is loosely inserted.

Small quarto. With 22 woodcut-style illustrations by Barnes in text. Original flexible vellum wrappers with hand-coloured woodcut-style illustration to front and rear. Housed in a custom red cloth folding box. Wrappers lightly rubbed, short splits and spots of wear to spine ends, pale



stain to rear wrapper, occasional spot to contents. A very good copy. ♣ Phillip Herring, *Djuna: The Life and Work of Djuna Barnes*, 1995.

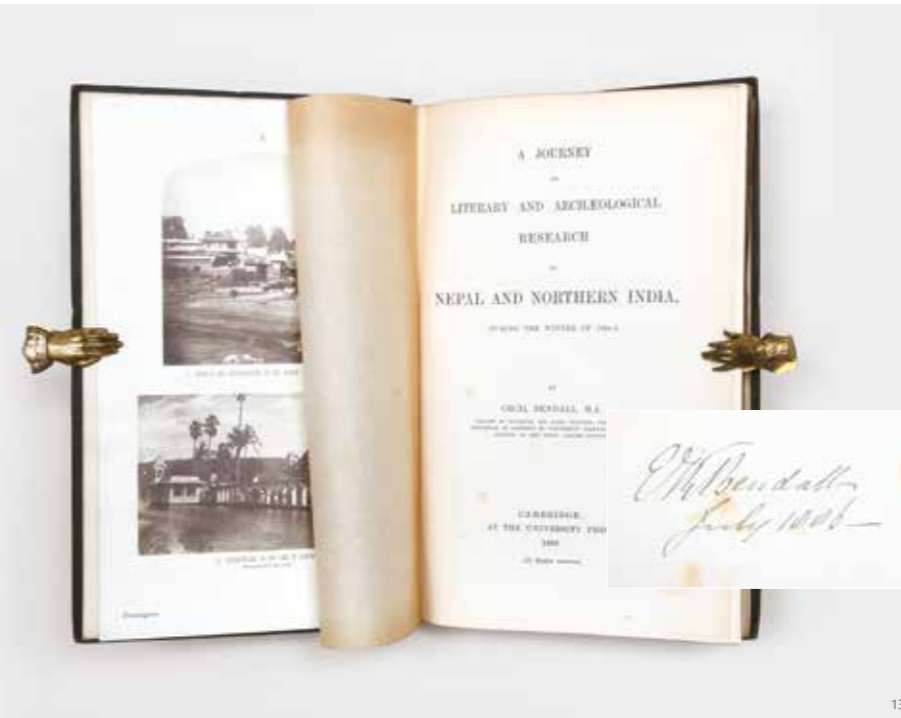
£4,750 187528

12
THE BEATLES – Paul McCartney, Ringo Starr, George Harrison, & Yoko Ono. The Beatles Anthology. London: Cassell & Co., 2000

INSCRIBED BY GEORGE HARRISON AND RINGO STARR TO RINGO’S MANAGER

First edition, inscribed on the title page by Harrison and Starr to Hilary Gerrard, Ringo Starr’s business manager from the 1970s and a director of Apple Corps. Harrison’s inscription reads, “Dear Hilary, With love and best wishes George”, and he has signed his name with an om and a cross. Starr’s inscription reads, “To Hill You are the Man Love Ringo 2000.”

Drawing on an extraordinary compilation of sources, this book charts the fascinating rise of the Beatles, arguably the most successful pop group ever formed. McCartney, Harrison and Starr agreed to tell



their story especially for this publication, working closely with Yoko Ono to ensure that Lennon’s legacy was equally fairly represented.

Quarto. Richly illustrated throughout with black and white and colour photographic plates. Original black cloth, lettering to spine and front cover in silver. With dust jacket. Jacket unclipped and lightly edge-worn: a fine copy in near-fine jacket.

£6,500 187682

13
BENDALL, Cecil. A Journey of Literary and Archaeological Research in Nepal and Northern India. Cambridge: at the University Press, 1886

“AN EXPERT IN INDIAN PALAEOGRAPHY AND EPIGRAPHY”

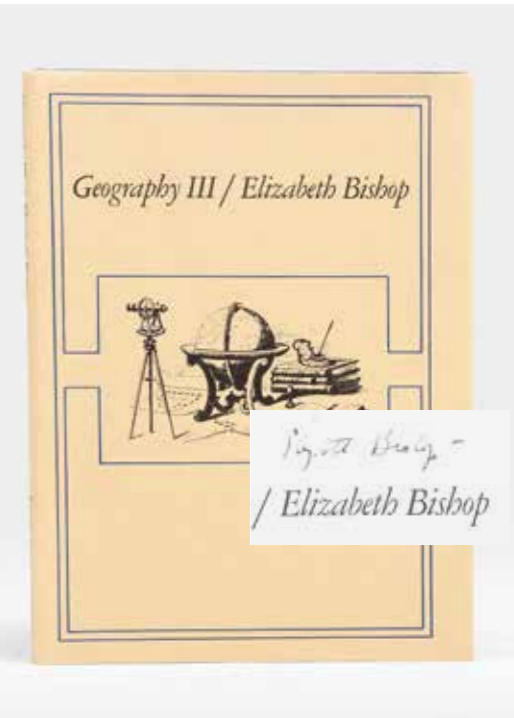
First edition, association copy, signed by a member of the author’s family on the half-title. A talented Sanskritist, Bendall journeyed to Asia to collect manuscripts for Cambridge University Library;

“he obtained some 500 Sanskrit manuscripts and discovered nine historical inscriptions, one of great importance for the early chronology of Nepal” (ODNB).

Bendall (1856–1906) began working for the British Museum in the early 1880s and secured the chair in Sanskrit at University College, London in 1885, holding the position until 1903, when he succeeded Edward Cowell at Cambridge. “He was a sound textual critic, an expert in Indian palaeography and epigraphy, and a vigorous and clear teacher. His special interest was the Sanskrit literature of Mahayana Buddhism, and his magnum opus was his edition of the Śikshāsamuccaya (1897–1902), an important compendium of Mahayana doctrine” (ODNB).

The most likely candidate for the signatory is Bendall’s mother, Elizabeth Kay Bendall (née Holmes, 1819–1897).

Octavo. With collotype frontispiece (tissue-guarded) and 13 plates, 2 lithographs, 2 folding tables; 32 pp. publisher’s advertisements, dated June 1886, at end. Transcriptions in text. Original dark brown cloth, spine lettered in gilt, front cover panelled in black, rear cover panelled in blind, black coated endpapers, top edge untrimmed. Patch of paper residue on rear covers, indentations on covers and edges, wear



to extremities, tables marked and creased at fore edge where sometime incorrectly refolded: very good.

£2,000 184192

14
BISHOP, Elizabeth. Geography III. New York: Farrar, Straus and Giroux, 1976

“THE ART OF LOSING ISN’T HARD TO MASTER”

First edition, signed by the author on the title page. Her final work, which includes the poem “One Art”, was the winner of the Book Critics’ Circle Award for 1977. “This volume of nine beautifully crafted poems returns to themes of North & South but with greater intimacy and immediacy” (ANB).

Octavo. Illustrated title page. Original brown cloth, spine lettered in gilt, tan endpapers. With dust jacket. Neat contemporary gift inscription on verso of half-title. Extremities of cloth lightly rubbed, a few spots and marks; jacket unclipped: a very good copy in fine jacket.

£2,500 186575



15
BLAKE, Quentin (illus.); MORPURGO, Michael. Original artwork for *Didn't We Have a Lovely Time!:* "We Come Back to School and the Whole Place is Buzzing with Excitement". 2016

THE EXCITED RETELLING OF GREAT STORIES

An alternative version of the illustration published within Morpurgo's picture book on page 8, showing an excited group of children talking in a classroom. The story concerns a class of children from an

inner-city school who spend a week living as farmers at Nethercott Farm in Devon.

Morpurgo's text reads, "Every year after our week in Devon, we come back to school and the whole place is buzzing with excitement. Everyone wants to hear about it. In the playground and in the staff room, all the stories of our time down on the farm . . . are told again and again. Some are true, some are not so true, maybe a bit exaggerated, but they all make great stories".

For many decades Quentin Blake has created different versions of the same illustration prior to publication. The one finally reproduced in a book is

retained in the artist's archive, and the alternative versions have generally been sold. These alternatives offer an insight into Blake's drafting process. The present illustration, for example, includes a bright sunlit window and more wall decoration than in the published version.

Ink and watercolour drawing (84 × 160 mm) on single sheet of wove paper (198 × 280 mm), signed "Quentin Blake" lower left. Mounted, framed and glazed (framed size 250 × 330 mm). Light rippling to paper, some finger marks: fine and unfaded.

£8,500 185947



16
BOHR, Niels (his copy) – LORENTZ, Hendrik Antoon. *Das Relativitätsprinzip drei vorlesungen gehalten in teylers stiftung zu Haarlem.* Leipzig: B. G. Teubner, 1914

LINKING THREE NOBEL PRIZE-WINNING PHYSICISTS

First edition, Niels Bohr's copy, with his blue ink stamp on the title page.

The *Relativitätsprinzip* is one of a series of articles published by Hendrik Lorentz (1853–1928) in support of Einsteinian relativity. Einstein saw Lorentz as his mentor: Lorentz's transformations laid the way for the theory of relativity, and the Dutch physicist was among the few scientists to support the theory from the outset.

Lorentz himself "prepared the ground for the fruitful reception of the new ideas based on the quantum theory" (*The Nobel Prize*), not least of which was Bohr's application of energy quanta to atomic and molecular structures. Bohr and Lorentz later attended the 1927 Solvay Conference, along with Einstein, where the two younger physicists engaged in a famed debate over the exact nature of quantum mechanics.

Octavo (253 × 166 mm). With original printed card wrapper tipped to stub at front. Recent brown half morocco, marbled

sides, brown endpapers. Light rubbing, minor browning and foxing to contents, small patch of restoration at head of front wrapper recto, tissue repair to verso: a very good copy. ♪ "Hendrik A. Lorentz", *The Nobel Prize*.

£1,750 184389

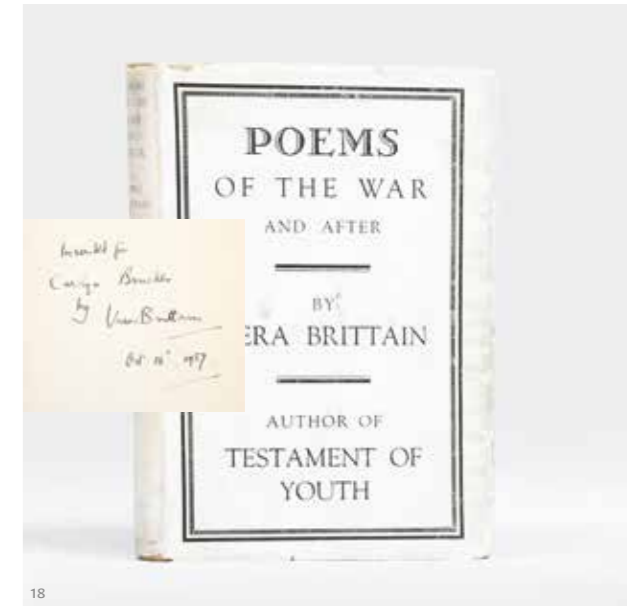
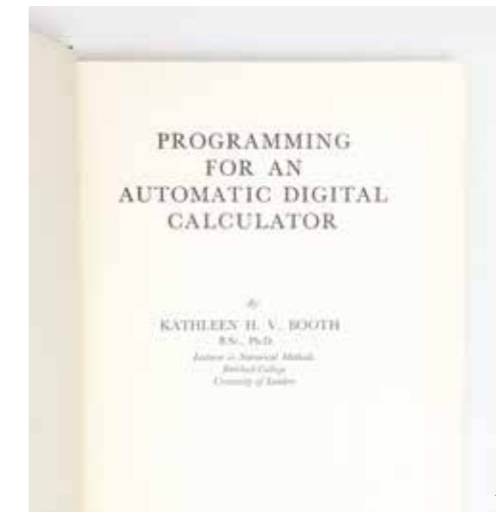
17
BOOTH, Kathleen Hylda Valerie. *Programming for an Automatic Digital Calculator.* London: Butterworths Scientific Publications, 1958

First edition of this early computing manual by one of the programmers of the first assembly language. Focusing on programming techniques for the All Purpose Electronic Computer (APEXC), it contributed to the burgeoning field of automatic programming, a precursor to machine learning and AI.

Booth (1922–2022) was a member of the Birkbeck computing group – one of the first in Britain – known for creating the Automatic Relay Computer, the Simple Electronic Computer, and the APEXC. She worked closely with her husband, the computer scientist Andrew Donald Booth, and was an associate of John von Neumann.

Octavo. Original green cloth, spine lettered in gilt. Ownership initials in pencil on front free endpaper; publisher's stamp on rear pastedown. Spine ends and corners bumped, faint scratching to rear cover, front pastedown a little marked: a very good copy.

£575 187824



18
BRITTAİN, Vera. *Poems of the War and After.* New York: Macmillan, 1934

First US edition, presentation copy, inscribed by the author on the front free endpaper, "For Carolyn Brucher, by Vera Brittain. Oct. 16th, 1937".

The collection was Brittain's second of poetry. In her foreword, she states that the volume is "published chiefly for those readers of *Testament of Youth* who have asked me where they can obtain my long-defunct little volume of *Verses of a V.A.D.* [1918], which went out of print soon after publication . . . I have here included such poems from that small collection as seemed worth rescuing for the sake of their association with incidents related elsewhere, together with a few spasmodic efforts of more recent years" (p. 5).

Octavo. Original cream cloth, spine and front cover lettered in black, fore edge and bottom edge untrimmed. With dust jacket. Cloth foxed; jacket price-clipped, generally a little soiled, extremities rubbed, shallow loss to spine ends extending a little to head of front panel, occasional shallow chips and nicks to edges: a very good copy in like jacket.

£750 188055



19

19
BURTON, Richard Francis. Manuscript notes on Richard Henry Major's *The Life of Prince Henry of Portugal*, surnamed the Navigator (1868), including an integral sketch map of lakes Victoria and Albert. London: [c.1869]

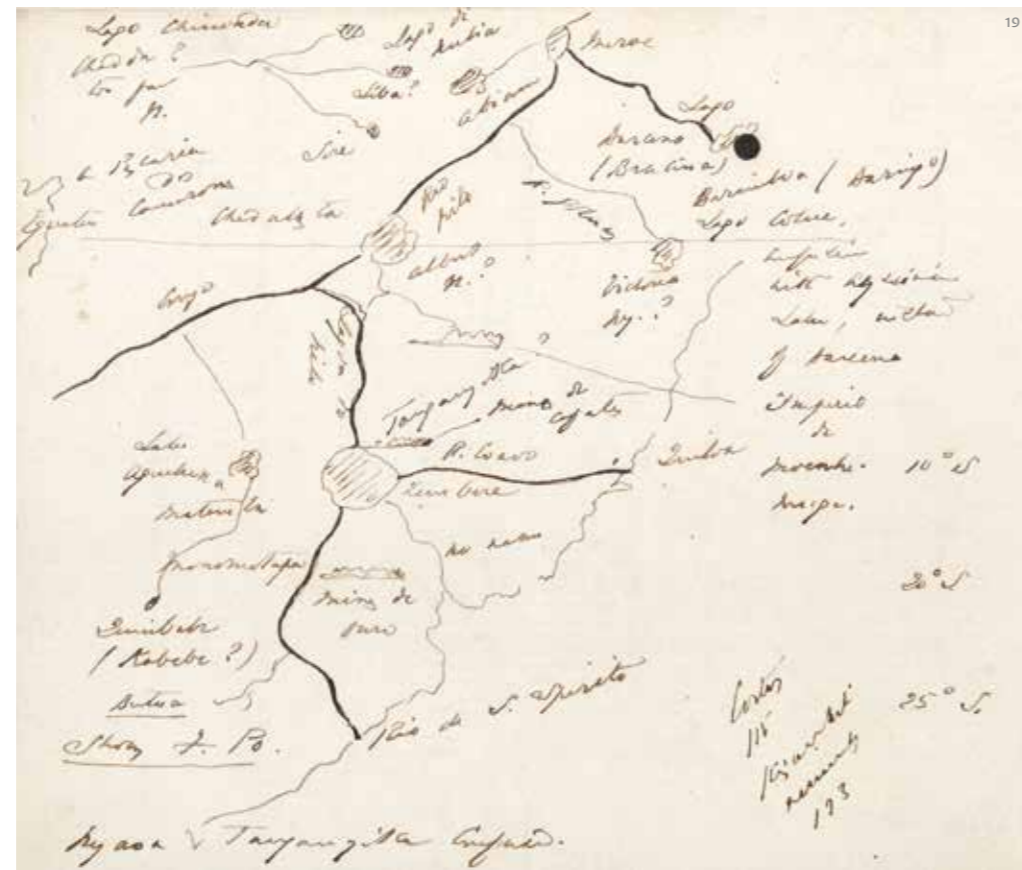
BURTON ENGAGES WITH THE BRITISH IMPERIAL PROJECT

Working notes in Burton's typically minute hand, made while studying an important biography of Henry the Navigator, including a detailed sketch map in which Burton identifies lakes Albert, Victoria, and Tanganyika.

Burton had a particular interest in Portuguese exploration. His first book, *Goa and the Blue Mountains* (1851), reflected firsthand experience of that declining Portuguese colony, his analysis of their experience focusing on lessons which could be learned by the British in India. Major's book includes "new facts" on "Portuguese knowledge (subsequently lost) of the Nile Lakes". Burton's *Lake Regions of Central Africa* (1860) was an account of his expedition with John Hanning Speke and their location, in February 1858, of Lake Tanganyika (Speke located Lake Victoria while Burton recuperated at an Arab slaving station).

Of particular interest is Burton's sketch map. It is based on that reproduced opposite page 334 of Major's book, a chart of 1578–87 that accompanied the report on the kingdom of Congo by the Portuguese merchant Duarte Lopez (first edited by Filippo Pigafetta and published in Rome in 1591). Burton adds detail, notably the presumed locations of Victoria Nyanza and Albert Nyanza. Major notes that the "positive existence" of lakes Victoria, Albert, and Tanganyika "has only been made known to us in recent years by our noble explorers, Burton and Speke" (p. 334).

Burton mentions Henry the Navigator in the preface of *To the Gold Coast for Gold* (1888), as being among the "leading men" in the exploration of West Africa. In this manuscript he notes that Prince Henry "declared that his object was to 'acquire wealth, knowledge of the world and, if possible, fame'". He also records references to Santiago, Cape Verde (namely, that it was discovered not by Antonio de Nolle but by the Portuguese Diogo Gomes), Sierra Leone, the Cape of Good Hope, Venezuela, China, and Ceylon, mentioning hippopotamus (described by Cadamosto as Horse Fish), the Pillars of Hercules, and other explorers, including Christopher Columbus (who had endured "twelve years hardship and fatigue") and Martin Behaim, the cartographer.



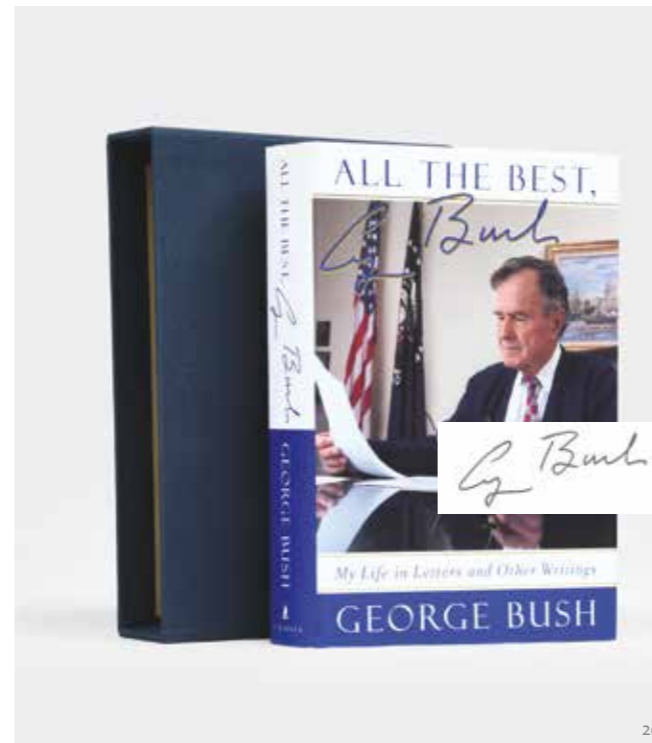
19

Dating these notes precisely is not straightforward: Burton was in South America in 1868, the year of the book's publication, and in April was dangerously ill. He arrived back in England on 1 June 1869 and obtained some additional months sick leave before taking up his post as consul in Damascus. He may have studied Major's book at this time.

The geographer Richard Henry Major (1818–1891) had a long and distinguished career at the British Museum. He was "the leading figure of his day in Britain in the history of cartography and discoveries . . . [and] a pioneer in his field" (ODNB). He edited eight volumes of travellers' accounts for the Hakluyt society. Major would have known Burton through the Royal Geographical Society, of which both were fellows, and through the Hakluyt Society: Burton supplied annotations to *The Captivity of Hans Stade*, published by the society in 1874.

2 bifolia of blind-embossed stationery of the Athenaeum Club (177 × 113 mm), written across 7 pp. in ink. Light vertical median crease, neat old paper repairs at folds. In excellent condition.

£25,000 148856



20

20
BUSH, George. *All the Best, George Bush. My Life in Letters and Other Writings.* New York: Scribner / A Lisa Drew Book, 1999

TO AN ERSTWHILE OPPONENT, NOW ALLY

First edition, presentation copy, inscribed by the 41st President on a presentation bookplate, "Dianne Feinstein, All the best and thanks for all you do for the fight against cancer. George Bush".

Feinstein was a senator for California from 1992 until her death in 2023. Though a Democrat and political opponent, she and Bush worked together on the board of National Dialogue on Cancer, which co-ordinated public and private initiatives against the disease.

Bush's collection opens with letters written at 18 while serving in the Second World War and continues through his career in the oil business, his two terms in Congress, his roles as UN ambassador, CIA director, vice-president, president, and thereafter.

Octavo. Original blue quarter cloth, spine lettered in gilt. With dust jacket. In custom blue cloth slipcase. A fine copy in fine jacket.

£1,500 187352



21

21
CAGE, John, & Lois Long. *Mud Book: How to Make Pies and Cakes.* New York and London: Callaway Editions/David Grob Editions, [1983]

AN ICONIC COLLABORATION

First and limited edition, number 126 of 500 copies, plus 54 artist's proofs, signed by Long and Lois on the title page. The work was produced by renowned printers Hiroshi Kawanishi, Takeshi Shimada and Kenjiro Nonaka of Simca Print Artists, Inc.

Up to 69 screens were employed for each page's screenprint, lending a remarkable depth of colour to the deceptively simple illustrations.

Square duodecimo. Full-page silkscreen illustrations throughout. Publisher's illustrated wrappers with hand-pulled silkscreen prints pasted on accordion-style bound wove paper. Glassine sheets inserted between the majority of prints. A fine copy.

£1,500 187656



22

CAMOENS, Luis de. *The Lusiad, or Portugals Historical Poem: written In the Portingall Language; and Now newly put into English by Richard Fanshaw Esq.* London: Humphrey Moseley, 1655

VASCO DA GAMA'S VICTORIES IN EPIC VERSE

First edition in English of the *Lusiadas* (1572), the epic poem describing Portugal's rise from obscurity to greatness and the first translation of any Portuguese literary work into English. This is a pleasing copy, with the folding engraved portraits, which are often found trimmed and sometimes mounted, in fresh state.

Camoens based his Virgilian epic around Vasco da Gama's discovery of the sea route from Europe to India via the Cape of Good Hope in 1497–98, coloured by his own experiences during the 14 years he spent in the East (1553–67), including wintering on Hormuz Island, where, Burton argues in *Camoens: His Life and his Lusíadas*, he was exposed to Persian literature. Boies Penrose calls the *Lusiadas* "one of the noblest epics" and "the national poem par excellence and the supreme epic of Portugal's conquests in the East".

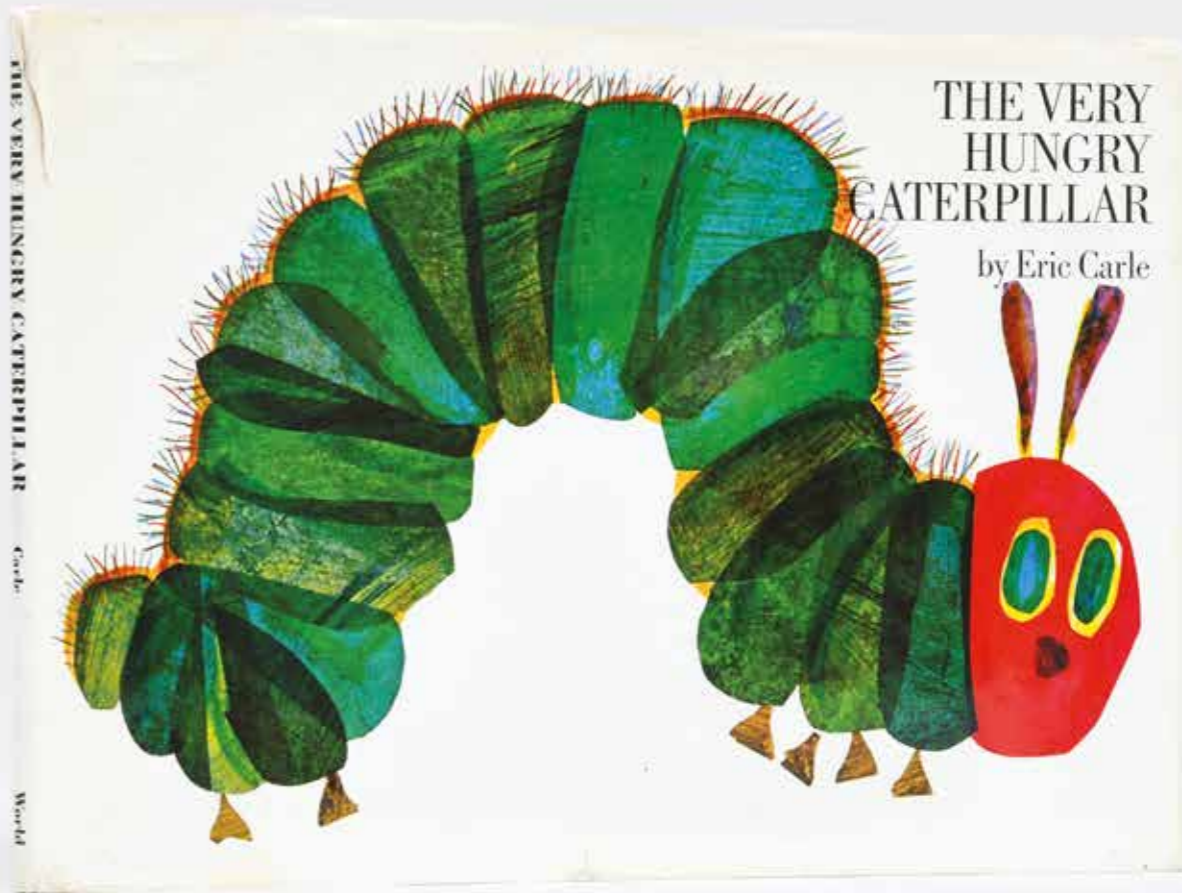
The English translator, Sir Richard Fanshawe, part of the grouping often called the Cavalier poets, was an accomplished linguist, who spent a good deal of time on the Iberian peninsula. As Walker demonstrates, Sir Richard made his translation in England, relying on an intermediary version in Castilian, the massive scholarly edition of Manuel de Faria e Sousa of 1639. From 1662 to 1666 Fanshawe was ambassador to Portugal, probably because his translation had already earned him a good reputation there, and from 1664 to 1666 he was also ambassador to Spain.

Folio (276 × 169 mm), pp. [22], 224; 3 engraved portraits, that of Camoens as frontispiece, those of Vasco da Gama and of Prince Henry of Portugal folded in at lower and fore edge respectively, as issued. Contemporary blind-ruled sheep, rebaked to style with red morocco label, red sprinkled edges. Ownership inscription of John Burnham, bought at London, 29 April 1663, on front free endpaper. Small area of stripping to front board recoloured, light restoration to board edges; a crisp and well-margined copy, very good. ¶ ESTC R18836; Grolier English 349; Pforzheimer 362; Wing C-397. Boies Penrose, *Travel and Discovery in the Renaissance 1420–1620*, 1952; Roger M. Walker, "Sir Richard Fanshawe's *Lusíad* and Manuel de Faria e Sousa's *Lusiadas Comentadas*: New Documentary Evidence," *Portuguese Studies*, vol. 10, 1994.

£11,250

187612

22



23

CARLE, Eric. *The Very Hungry Caterpillar.* New York: The World Publishing Company, 1969

A GREAT RARITY OF CHILDREN'S COLLECTING

First edition, in a rare unclipped example of the first issue jacket, with the front flap priced \$4.25 and \$3.97. The publishers price-clipped the jackets prior to issue, and examples with both prices still present have become a high spot of children's literature collecting.

Even Eric Carle's own copy featured the usual clipping, as exhibited at Grolier's "One Hundred Books Famous in Children's Literature" (2014–15). Aside from being unclipped, this jacket has the usual points of first issue: "The World Publishing Company / New York and Cleveland" at the foot of both flaps and A3450 on the rear panel.

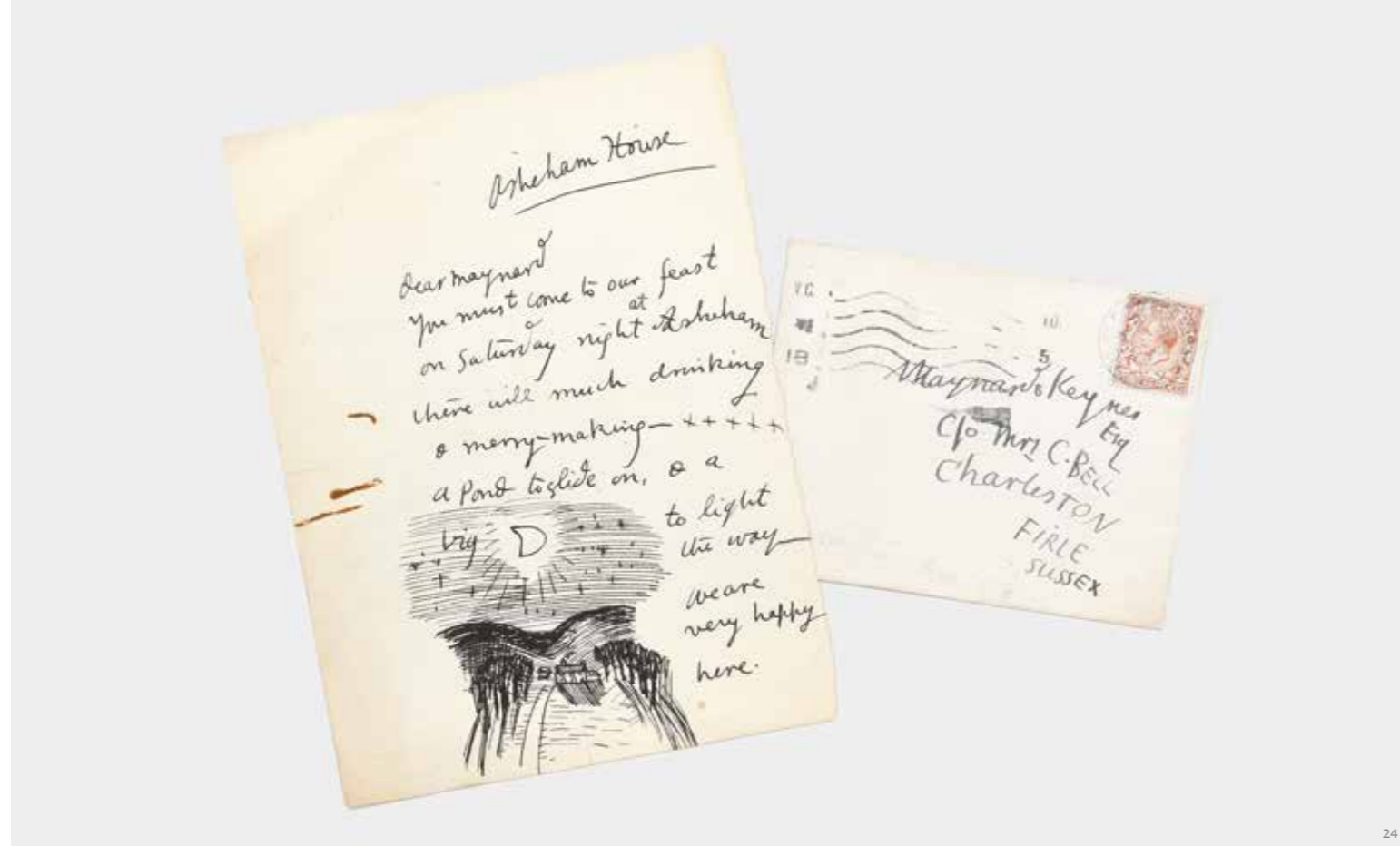
Selling over 50 million copies worldwide in over 70 languages, Carle's ingeniously produced story of metamorphosis has become one of the best-selling and best-loved children's books of all time, regularly featuring in polls and charts of favourite books.

Oblong octavo. Colour illustrations throughout by the author. A few leaves issued in varying widths and with die-cut holes "eaten" by the caterpillar. Original glazed pictorial boards, spine and front cover lettered in black, pictorial endpapers. With dust jacket. Title page with illustrated template bookplate filled in with gift inscription dated 1972. Minor rubbing to lower edges, faint offsetting from illustrations; jacket unclipped, colours bright, a little creased, a couple of nicks and closed tears, one at head of front spine fold measuring 4 cm, small marks to verso: a near-fine copy in very good jacket. ¶ Grolier Children's 100, 99.

£22,500

179224

23



24

24
CARRINGTON, Dora. Unpublished autograph letter signed, to John Maynard Keynes. [Beddingham:] 1917

“YOU MUST COME TO OUR FEAST ON SATURDAY NIGHT”

An unpublished invitation to a party at Asheham House, beautifully illustrated with a sketch of the location. Carrington promises “much drinking & merrymaking, a pond to slide on, & a big [moon] to light the way”. Asheham was the country residence of Virginia and Leonard Woolf, who lent the house to Carrington, Barbara Hiles, and Saxon Sydney-Turner in early 1917.

Carrington’s exuberance suffuses her letter. She playfully replaces the word “moon” with part of her illustration of Asheham and informs Keynes that “We are very happy here”. He accepted her invitation

for the party, which ultimately took place on Friday 2 February 1917. The other guests were Vanessa Bell, Duncan Grant, and David Garnett, and the “Feast” consisted of “Soups, Beef sausages and Leeks, Plum Pudding, Lemon Jellies, and Punches afterwards!!!” (Carrington, p. 56). Keynes stayed overnight, and the following day he, Carrington, and Hiles walked to Charleston, stopping en route for the promised slide on the presumably frozen pond.

Carrington first met the Woolfs in 1916 through Lytton Strachey. One early trip to Asheham was not a success: Carrington, Hiles, and Garnett broke into the closed country house in October 1916 when stranded without accommodation, to the Woolfs’ initial dismay. However, the younger trio were soon forgiven, and mere months later the Woolfs encouraged Carrington, Hiles and Sydney-Turner to stay at Asheham unaccompanied for several days.

The visit of 27 January 1917 found the Downs bitterly cold, yet Carrington was immediately

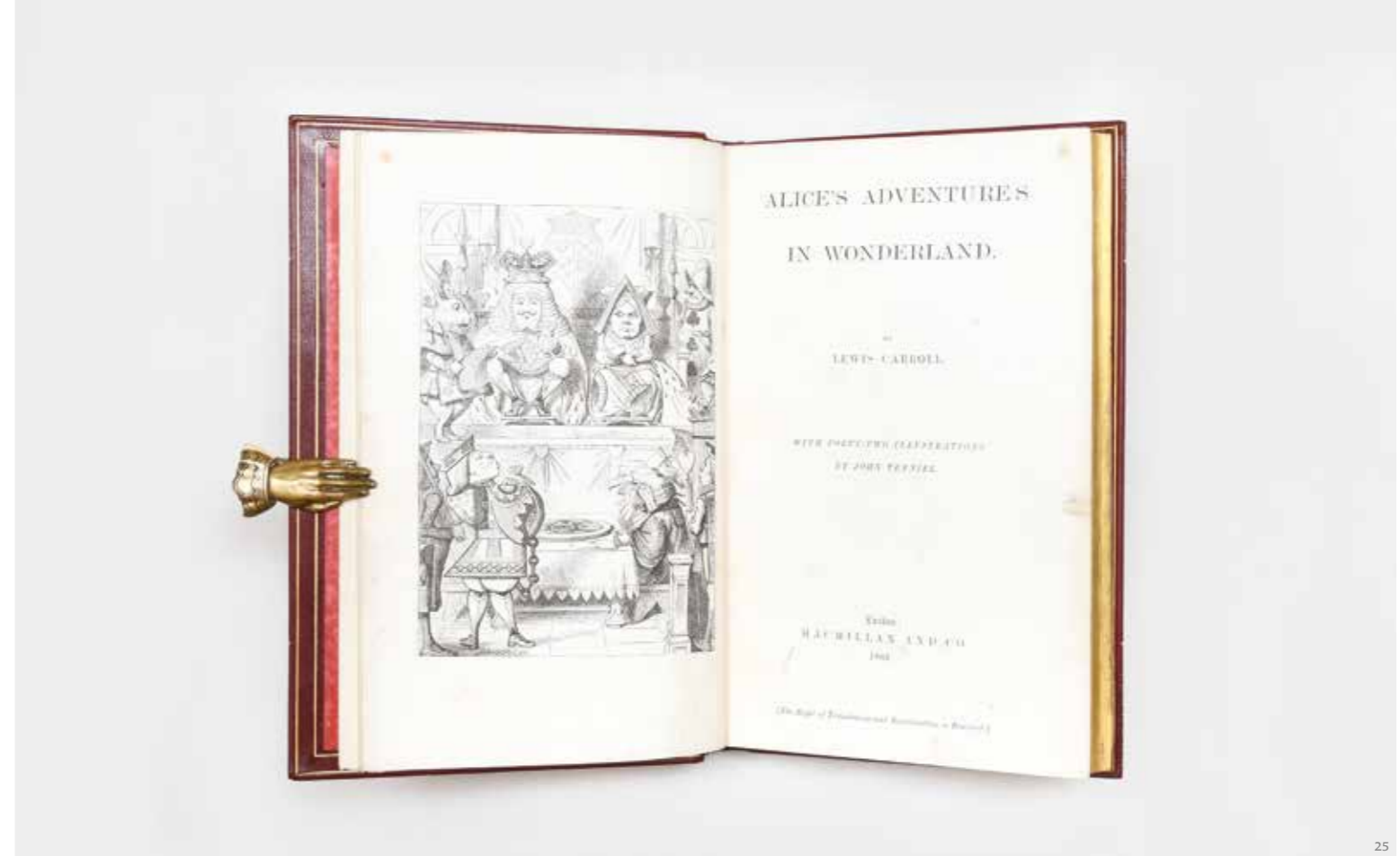
enchanted. In a letter to Lytton Strachey sent on 29 January, Carrington wrote of the “exquisitely beautiful” Downs, “with patches of sunlight and olive green shadows running about over them”, concluding that “Every delight seems to have congregated here to rejoice us, sun in the day season and a moon by night” (Carrington, p. 55).

The majority of Carrington’s letters are held at the Harry Ransom Center at the University of Texas at Austin, and are therefore rare in commerce.

Single sheet manuscript letter (173 × 129 mm), written in black ink on both sides, with envelope. Lightly toned, creased along former folds, three small rust stains and two short closed tears to left margin, faint marks to envelope: a well-preserved letter. ♣ Dora de Houghton Carrington, David Garnett, ed., *Carrington: Letters and Extracts from her Diaries*, 1971.

£9,750

182075



25

25
CARROLL, Lewis. *Alice's Adventures in Wonderland.* London: Macmillan and Co., 1866

“WHO IN THE WORLD AM I? AH, THAT'S THE GREAT PUZZLE”

First published edition of this timeless work. The edition comprised 4,000 copies issued in November 1865 with a post-dated title page. Dodgson suppressed the original edition of 2,000 copies due to poor printing quality, and those sheets, printed in June 1865, were sold to Appleton’s for publication in America one year later with a cancel title page.

The volume has the inverted “S” on the last line of the contents page and page 30 correctly numbered.

Octavo (185 × 115 mm). Frontispiece, line drawings in the text, by John Tenniel. Late 20th-century red morocco, spine lettered and framed in gilt, twin gilt rule to covers and

turn-ins, corners of board edges decorated in gilt, marbled endpapers, edges gilt. Contemporary gift inscription on half-title. Occasional finger-soiling and light foxing, some repaired marginal tears, upper outer corner of pp. 163/4 renewed. A very good copy. ♣ Grolier Children’s 100, 35; Lovett A22.1; Magill I, pp. 7–16; *Printing and the Mind of Man* 354; Williams, Madan, Green, & Crutch 46.

£12,500

186801



25



26

26

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

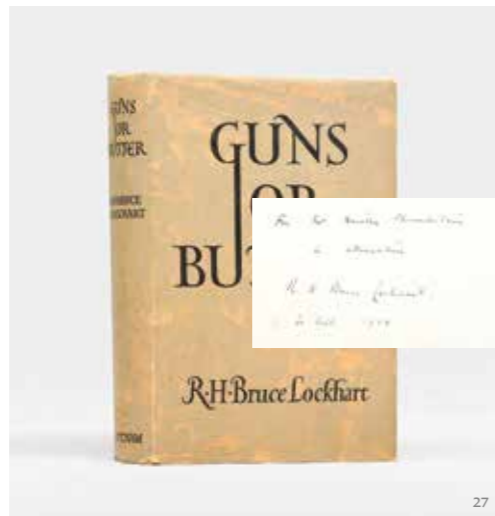
First edition in English, with two original Chagall lithographs bound in as issued. The series was met with worldwide praise and recognized as a fine specimen of modern religious art.

The windows were first exhibited in Paris in June 1961 and later at the Museum of Modern Art in New York, before they found a permanent home at the Hadassah-Hebrew University Medical Centre in Jerusalem in February 1962. *The Jerusalem Windows*, published the same year as the French edition, *Vitraux pour Jerusalem*, remains the definitive work on the windows and is renowned for the richness of its illustrations.

Tall quarto. With 2 original lithographs and 36 colour preparatory lithographic designs (some in 20 colours), all printed by Mourlot Frères; photographs and illustrations. Original red cloth, spine and front cover lettered in gilt, pictorial endpapers. With dust jacket. Jacket unclipped, edges lightly rubbed with a couple of nicks: a fine copy in near-fine jacket.

£1,000

186346



27

27

CHAMBERLAIN, Neville – LOCKHART, R. H. Bruce. *Guns or Butter: War Countries and Peace Countries of Europe Revisited.* London: Putnam, 1938

AN EVOCATIVE PRESENTATION ON A MOMENTOUS DAY

First edition, inscribed by the author to Prime Minister Neville Chamberlain on the day of the Munich Agreement: "For Mr. Neville Chamberlain in admiration R. H. Bruce Lockhart, 30 Sept. 1938".

Lockhart, a British diplomat and intelligence operative, reflected on the day in his 1947 book, *Comes the Reckoning*: "Like others I felt ashamed, but for the moment I yielded to the general relief which flooded the whole country and submerged all other emotions . . . Munich was a peace of which everyone was glad and nobody proud. But the joy came before the shame" (p. 12). He defended Chamberlain as "the strongest personality in the Cabinet" and "guided throughout by principles of moral rectitude" (p. 71).

Guns or Butter offers an account of Europe based on his visits over the previous two years. He analyzes the forces that are pushing it towards war but also asserts that general European public opinion is in favour of peace.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Very slight rubbing at extremities and spotting to edges; unclipped jacket with minor spotting and tiny

chips at extremities, slightly sunned: a near-fine copy in near-fine jacket.

£1,750

187780

28

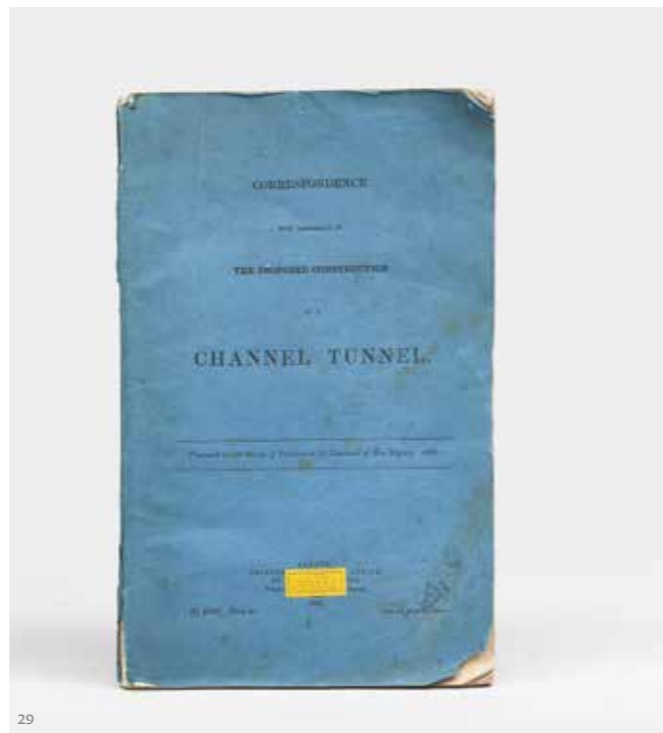
CHANDLER, Raymond. *The Big Sleep.* New York: Alfred A. Knopf, 1939

First edition of the author's debut novel, and the first book appearance of detective Philip Marlowe. The work was adapted by director Howard Hawks into the classic 1946 film noir, starring Humphrey Bogart and Lauren Bacall, with a screenplay by William Faulkner.

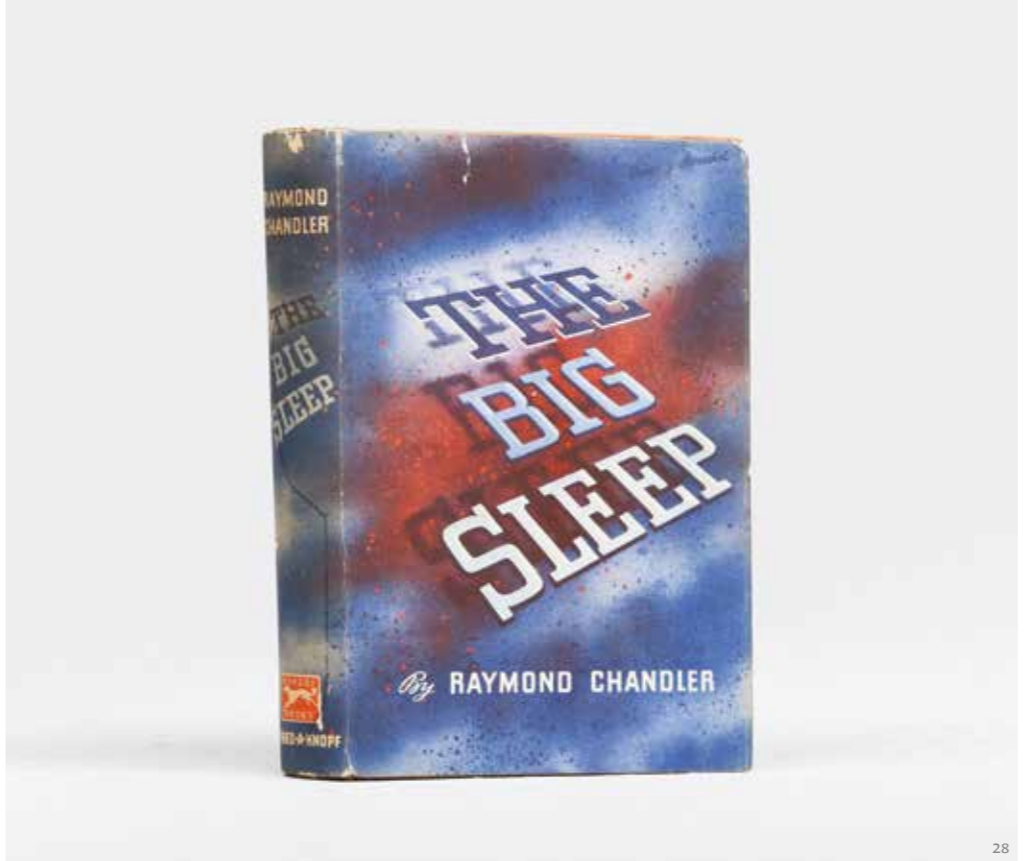
Octavo. Original orange cloth, spine and front cover lettered and decorated in blue, publisher's device to rear cover in blue, top edge blue. With dust jacket. Spine ends and upper corners slightly bumped, a few scuffs to top edge, adhesive tape marks to free endpapers, spot to final two leaves; jacket unclipped, pencil mark to spine, toned, a few short closed tears and spots of rubbing, tape repair to verso of front panel: a very good copy in like jacket. ♣ Brucoli A1.1.a; *The Dark Page* 62; a Haycraft-Queen Cornerstone.

£12,500

187353



29



28

29

CHANNEL TUNNEL. *Correspondence with Reference to the Proposed Construction of a Channel Tunnel.* London: Printed at the War Office by Harrison and Sons, 1882

First edition of the evidence submitted to the parliamentary select committee inquiring into the viability of continuing the construction of the Channel Tunnel, given its potential military risk.

A channel tunnel was first proposed in 1802, and various other proposals were submitted to the British and French governments in the subsequent decades. In 1881, tunnelling began on both sides, but in 1883, after reviewing the evidence, the select committee concluded it posed too great an invasion risk and the project was abandoned.

Folio. Original blue wrappers printed in black. Oversticker for P. S. King of Westminster over front wrapper imprint. Wear to wrappers and splits to spine: a good copy.

£875

184944

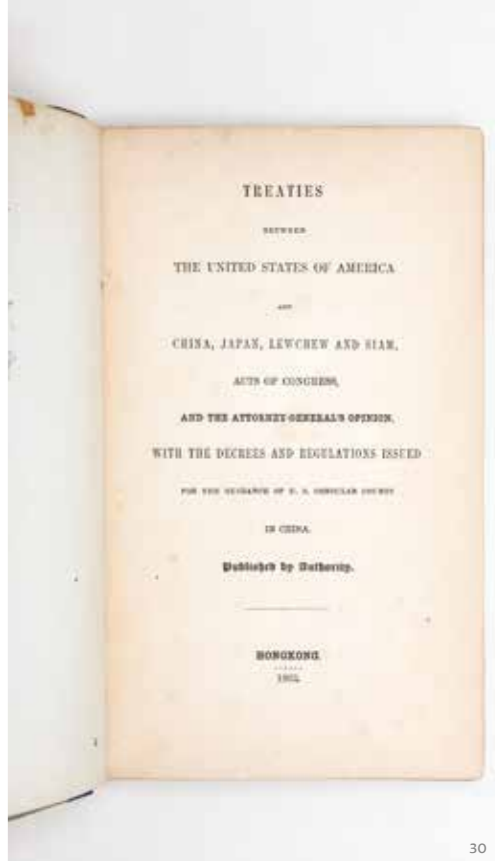
30

CHINA-US RELATIONS. *Treaties between the United States of America and China, Japan, Lewchew and Siam, Acts of Congress, and the Attorney-General's Opinion . . .* Hong Kong: Published by authority, 1862

THE COPY OF FDR'S OPIOID-DEALING GRANDFATHER

First edition, otherwise untraced in commerce, with the bookplate of Warren Delano, FDR's grandfather and a mainstay of the illegal opium trade. Delano (1809–1898) made his fortune as an agent of Russell & Co. in Hong Kong and retired to a lavish residence, adorned with Chinese curios and furniture, in upstate New York.

Delano arrived in China at the age of 24, two years before Russell & Co. branched out from the legal tea trade to the more lucrative trafficking of narcotics. Caught in Canton during the First Opium War, he pursued "a dangerous game of alternately



30

sympathizing with the British and with the Chinese authorities" (Cox, p. 140) but survived the conflict to reap the trading benefits extracted by the US government in the 1844 Treaty of Wanghia.

Predominantly concerning China, this publication was issued for American citizens in China on the orders of Anson Burlingame, the American minister, and prepared by Samuel Wells Williams, secretary of the legation. For the avoidance of legal ambiguities, several are provided in both English and Chinese.

Octavo (220 × 135 mm). Contents with some Chinese parallel text. Original blue printed boards, recently rebacked with blue cloth, green surface-paper endpapers, inner hinges strengthened with linen. A few old pencil markings internally. Boards worn, repairs to endpapers and bookplate, contents toned, couple of pages browned at gutter: just about very good. ♣ Thomas H. Cox, "Money, Credit, and Strong Friends': Warren Delano II and the Importance of Social Networking in the Old China Trade", in Paul A. Van Dyke & Susan E. Schopp, eds, *The Private Side of the Canton Trade, 1700–1840: Beyond the Companies*, 2018.

£6,500

185800



31
CHINESE RAILWAYS – RAPIER, Richard C.
 Remunerative Railways for New Countries; with Some Account of the First Railway in China. London: E. & F. N. Spon, 1878

HISTORY MADE ON THE STEEL RAILS

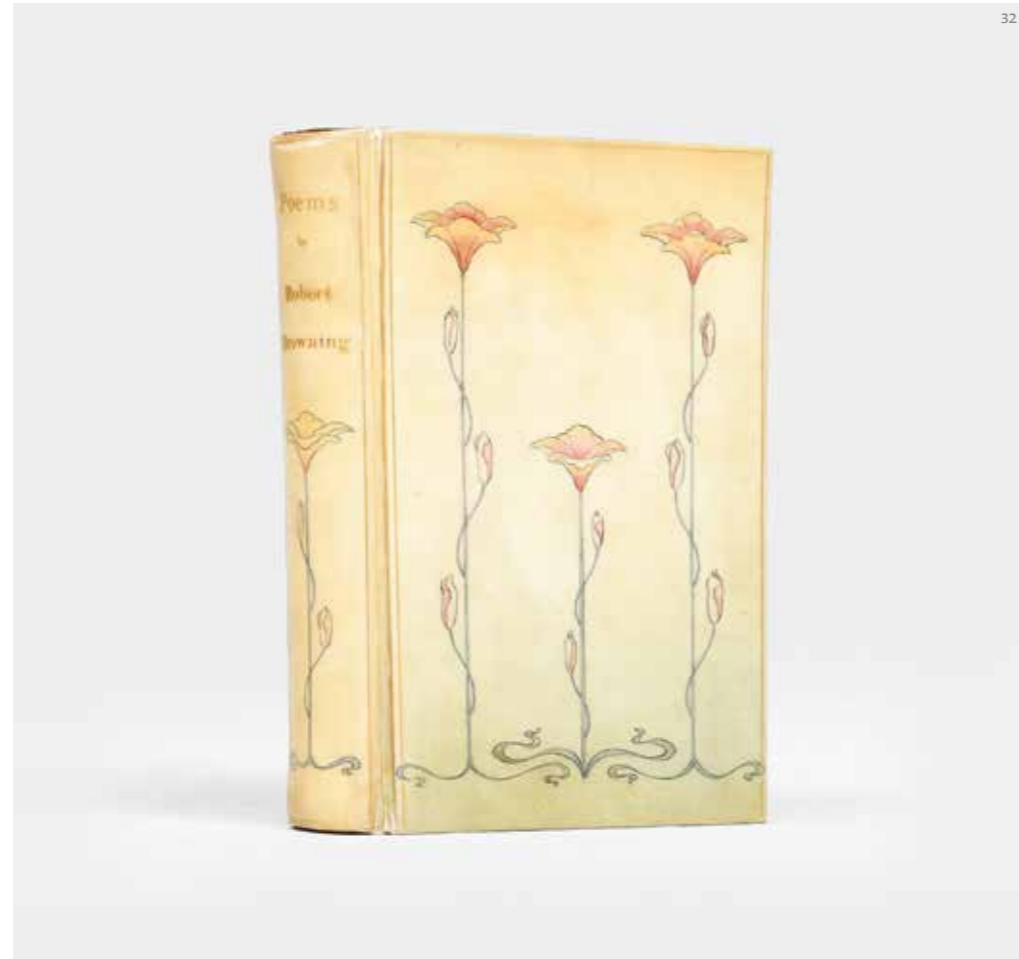
First edition, presentation copy, inscribed by the author at the head of the title page, “Monsieur Eloi Beral, with the Author’s Compliments.” This desirable work includes a 22-page discussion of the construction and opening of the Shanghai–Woosung railway and eight photographs showing construction in progress, the engine (*Pioneer*), the crowd for *Pioneer*’s first journey, Woosung station, and the engine and carriage sheds at Shanghai.

In the early 1870s, Richard Rapier (1836–1897), of the engineering company Ransomes & Rapier, began exploring the possibility of introducing railways into China. Co-operating with Jardine, Matheson, he arranged for a team of six British engineers, led by Gabriel James Morrison, to Shanghai to oversee construction of a line nine miles in length and stretching from Shanghai’s American Concession to the mouth of the Huangpu river. An engineering feat, it required 15 bridges and 20 culverts to traverse creeks and watercourses.

The first journey, along three-quarters of a mile of completed track, was made on 14 February 1876 by *Pioneer*, a 1,300-kilogram saddletank specially designed for use in China by Ransomes & Rapier. Over the next few months, the remaining line was put in place to link the two terminals, and page 103 reproduces China’s first ever railway timetable advertising services to run after 3 July 1876. New engines and carriages were shipped to Shanghai to extend the service, but it stopped abruptly in autumn 1877 as Chinese official support waned. The short-term success of the historic Shanghai–Woosung line set the stage for an explosion in railway construction later in the 19th century.

The recipient (1838–1908) was a French engineer and politician. His library label is on the first blank.

Large octavo. With 8 Woodburytypes, laid down on captioned leaves as issued, showing the opening of the Shanghai–Woosung railway; 9 folding tables, woodcuts and tables in text. Original red cloth over bevelled boards, recently rebacked with red cloth, spine lettered in gilt to style, front cover lettered in gilt and with gilt vignette and



in testifying that the Roll Cocoa of Messrs Graham and Hedley of Liverpool, is perfectly pure, and so well prepared as to afford with hot water or milk, a bland, aromatic, salubrious, and highly nutritious article of diet.

black double-rule frame, similar frame on rear cover in blind, yellow coated endpapers, edges gilt. Boards with some toning and silverfishing, light foxing internally, original photographs well preserved: a very good copy.

£2,500 188275

32
CHIVERS BINDING – BROWNING, Robert.
 Poems. Introduction by Richard Garnett. London: George Bell & Sons, 1897

First edition illustrated by Byam Shaw in an unusually restrained example of Chivers’s celebrated “vellucent” style of binding.

Cedric Chivers (1853–1929), one of the most successful bookbinders of his time, developed a new technique for binding books in the 1890s. His elaborate cover designs were painted on paper and then covered by vellum, which had been treated to become translucent. Chivers patented his method in 1898 and used it to create some of the most beautiful books of the fin de siècle. The binder’s blind stamp on this copy lists Chivers’s address at Gay Street in Bath, meaning that the volume was bound before the move, around the turn of the century, to the larger premises at Portway.

Octavo (202 × 134 mm). Frontispiece and illustrations throughout, many full-page, illustrated title page printed in red and black. Contemporary translucent vellum over hand-painted paper, flat spine lettered in gilt, gilt fillet to spine and boards framing floral pink art nouveau design, floral gilt dentelles, patterned endpapers, top edge gilt, fore and bottom edges uncut. Headcap mildly bumped, spine a tad discoloured, binding otherwise fine, edges and outer leaves foxed. A very good copy.

£2,750 187226

33
CHOCOLATE – URE, Andrew. Manuscript certificate confirming the purity of a leading cocoa brand, together with a privately published sketch of Ure’s life. London: 1849; Printed for Private Distribution, London, 1874

“A BLAND, AROMATIC, SALUBRIOUS AND HIGHLY NUTRITIOUS ARTICLE OF DIET”

A document in which Dr Andrew Ure (1778–1857), the Royal Navy’s consultant chemist on the manufacture of hot chocolate rations, testifies to the high quality of a leading firm’s new cocoa product. A fellow of the Royal Society, Ure was among the leading chemists of his day and an authority in matters of military and civilian health. The posthumously printed sketch of his life is held by nine institutions only in the UK.

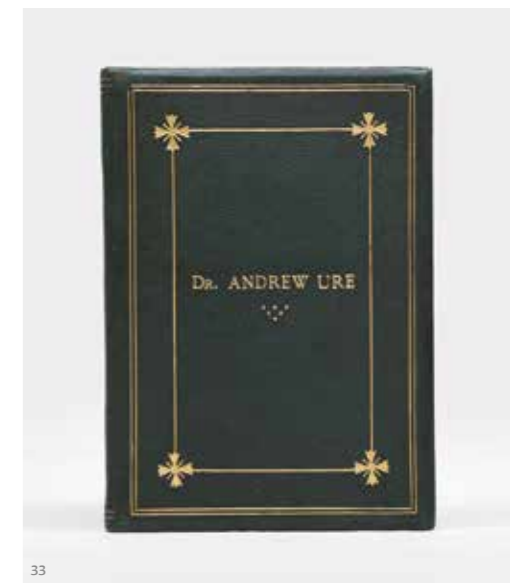
In the Victorian era, cocoa and chocolate were extolled for their health benefits. “All the while, manufacturers were fraught with anxiety over maintaining the quality of their products” (Wilson & Hurst, p. 98). Ure’s lengthy note confirms that “the Roll Cocoa of Messrs Graham and Hedley of Liverpool, is perfectly pure, and as well prepared as to afford with hot water or milk, a bland, aromatic, salubrious and highly nutritious article of diet.” He highlights his experience “employed by the Lords Commissioners of the Admiralty to analyze and improve the Cocoa and Chocolate of which 400 tons are annually manufactured for the Navy at the Deptford Victualling Yard” and that he has had “much experience since in the examination of the same substances, now greatly adulterated in London and elsewhere.” Over the page, he records receipt of his fee for performing his chemical examination. The money paid, Graham & Hedley used Ure’s endorsement in its advertisements.

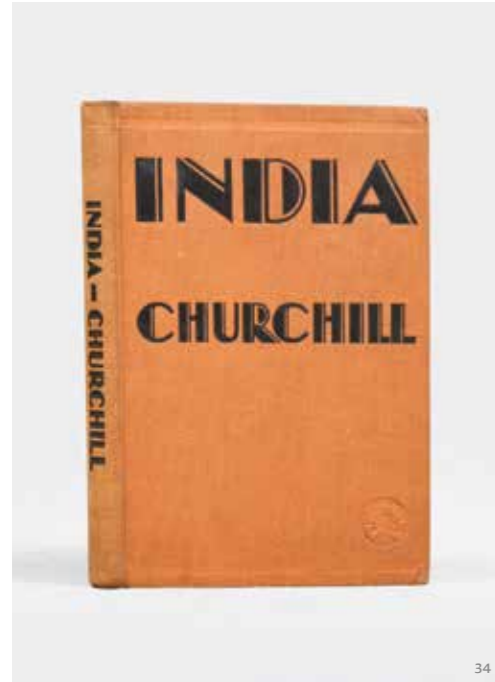
Ure’s work for the Admiralty in 1842 brought with it a lasting reputation and many further commissions

for independent chemical analysis. Following his death, *The Times* carried a sketch of Ure’s life, and this was privately published in book form in 1874. Copies were bound in a variety of colours of sheep, the present example in green.

2 items: bifolium of ruled paper (175 × 188 mm), written on first and third page; duodecimo, pp. 26. With 2 laid-down albumen photographs, most pages with gilt printed frames. Original green sheep, boards panelled in gilt, front cover lettered in gilt, board edges and turn-ins tooled in gilt, cream coated endpapers, edges gilt. Certificate sometimes folded and mounted, traces of paper visible on on final leaf, else very good; sketch a little bowed, light wear to binding, foxing and couple of tidemarks internally, portrait photograph faded: very good. ♣ Philip K. Wilson & W. Jeffrey Hurst, *Chocolate as Medicine: A Quest Over the Centuries*, 2015.

£1,000 181877





34

34
CHURCHILL, Winston S. *India. Speeches and an Introduction.* London: Thornton Butterworth, Ltd, 1931

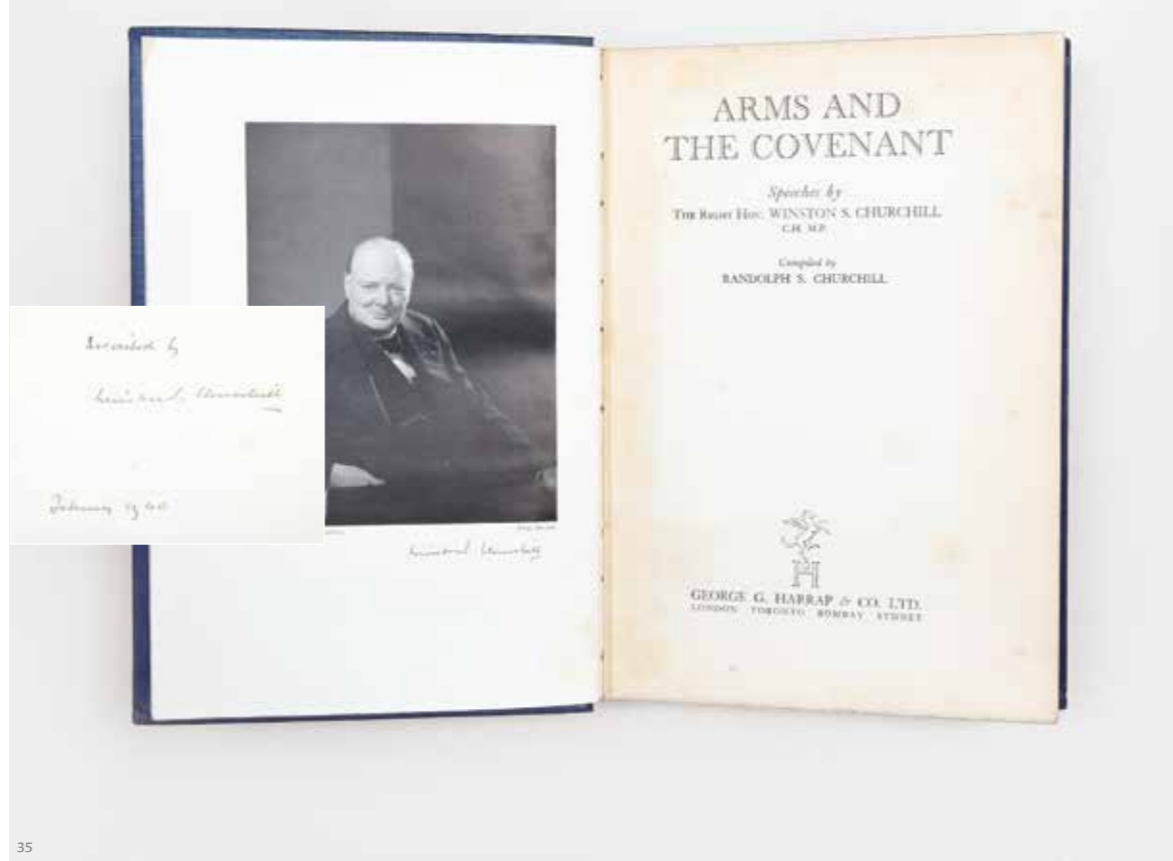
CHURCHILL FIGHTS FOR THE RAJ

First edition, cloth issue. The book collects Churchill's speeches opposing British moves towards Indian self-governance, a cause that furthered his ostracism from high office in the 1930s and remains among the most controversial of his career. It was issued in wrappers and cloth: "softbound copies on the market today outnumber hardbound copies by at least twenty to one" (Langworth, p. 151).

Provenance: the collection of Steve Forbes, chairman of *Forbes Magazine*, and presidential candidate in the 1996 and 2000 US elections.

Octavo. Original orange cloth, spine and front cover lettered in black (spine lettered vertically, also found lettered horizontally without priority of issue), publisher's device in blind to lower outer corner of both covers. A little sunning and soiling to cloth, slight toning and sporadic foxing to contents: a very good copy. ♣ Cohen A92.1.b; Woods A38. Richard M. Langworth, *A Connoisseur's Guide to the Books of Sir Winston Churchill*, 1998.

£3,750 188427



35

35
CHURCHILL, Winston S. *Arms and the Covenant.* London: George G. Harrap & Co., 1938

INSCRIBED DURING HIS FIRST WARTIME POSITION

First edition, inscribed by the author on the front free endpaper, "Inscribed by Winston S. Churchill February 1940". Mounted to the front pastedown is a presentation letter on Churchill's Admiralty House letterhead, sending the book to Sydney E. Allen of the Portsmouth Education Committee "With the Personal Private Secretary's compliments".

Churchill served as First Lord of the Admiralty, the civilian head of the British Navy, from 3 September 1939 until his appointment as Prime Minister in May 1940. Portsmouth was Britain's foremost naval city.

Arms and the Covenant collects speeches from Churchill's "wilderness years", warning of a re-armed

Germany, the threats posed by Hitler and Mussolini, and the inevitable failure of appeasement. Though largely unpopular and unheeded at the time, his warnings proved remarkably prescient. The collection was later published in America as *While England Slept*.

Provenance: the collection of Steve Forbes (see previous item).

Octavo. Photographic half-tone frontispiece portrait of author. Original blue cloth, spine lettered in gilt, top edge blue. Encased in a brown paper jacket, recycled from shipping packaging with a label on the interior addressed to Mr Swann of Parc Venton, Cornwall, dated 21 November 1940. Minor spotting to edges and extremities, else generally a near-fine copy, preserved under the jacket which is somewhat worn and soiled. ♣ Cohen A107.1.

£12,500 188185



36

36
CHURCHILL, Winston S. *The War Speeches.* London: Cassell & Company Ltd, 1941–46

THE LION'S ROAR

First editions, lavishly bound by Sangorski & Sutcliffe, of the full set of Churchill's wartime speeches, published in stages while the war was still ongoing, together with his post-war *Secret Session Speeches*.

7 vols, octavo (209 × 132 mm). Turn-of-the-century red morocco by Sangorski & Sutcliffe, spines lettered in gilt, compartments, covers, and turn-ins decorated in gilt with black morocco onlays, green crown cornerpieces to covers and turn-ins, light blue endpapers, gilt edges. Housed in black morocco-entry red cloth slipcase. Some light spotting, else a fine set. ♣ Cohen A142.1.a (first state); 172.1.b (second state), 183.1.a, 194.1.a, A214.1a; 223.1.a (first state); 227.2.a.

£5,750 184917

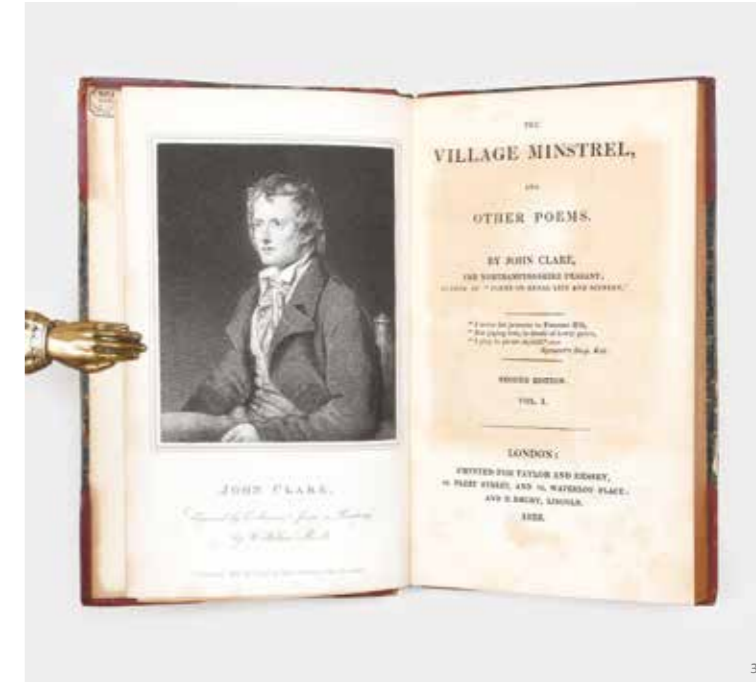
37
CLARE, John. *The Village Minstrel, and other poems.* By the Northamptonshire peasant. London: Taylor and Hessey, and E. Drury, 1823

INSCRIBED TO HIS PORTRAIT-PAINTER

Presentation copy of the second edition, inscribed by the poet on the half-title of the first volume, "To his Friend Willm Hilton Esq. with the Authors kindest remembrances, March 26, 1828". Hilton painted Clare's most famous portrait, posing him in a brown coat and yellow-gold silk neckerchief. Now in the National Portrait Gallery, the ethereal portrait is the most reproduced likeness of Clare and formed the basis for the frontispiece to the present work.

Clare and Hilton (1786–1839) were introduced by the poet's publisher John Taylor in 1820. Clare sat for Hilton that year. "Hilton's painting is the iconic image of Clare in his prime. There is a visionary gleam in the poet's piercing blue eyes. His light-brown hair is unkempt, his cheeks flushed, lips parted as if about to breathe out some exquisite line of verse. He looks hot and uncomfortable in wing-collar, carefully folded neckerchief and tightly buttoned yellow waistcoat" (Bate, p. 168). The two men remained friends until Clare's asylum years: in 1837, in his last letter to Taylor, Clare wrote that "I should like to see Hilton and Cary".

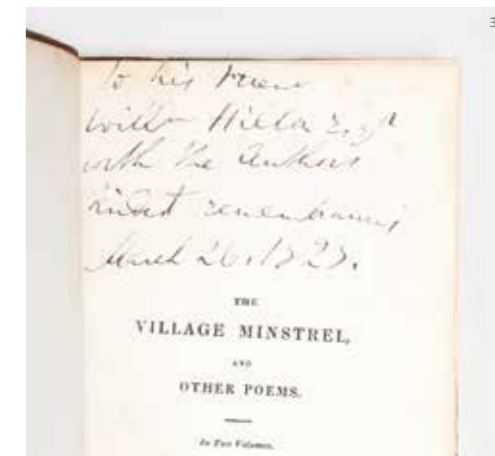
Elected to the Royal Academy in 1819, Hilton is also noted for grand manner history paintings and his 1822 portrait of John Keats.



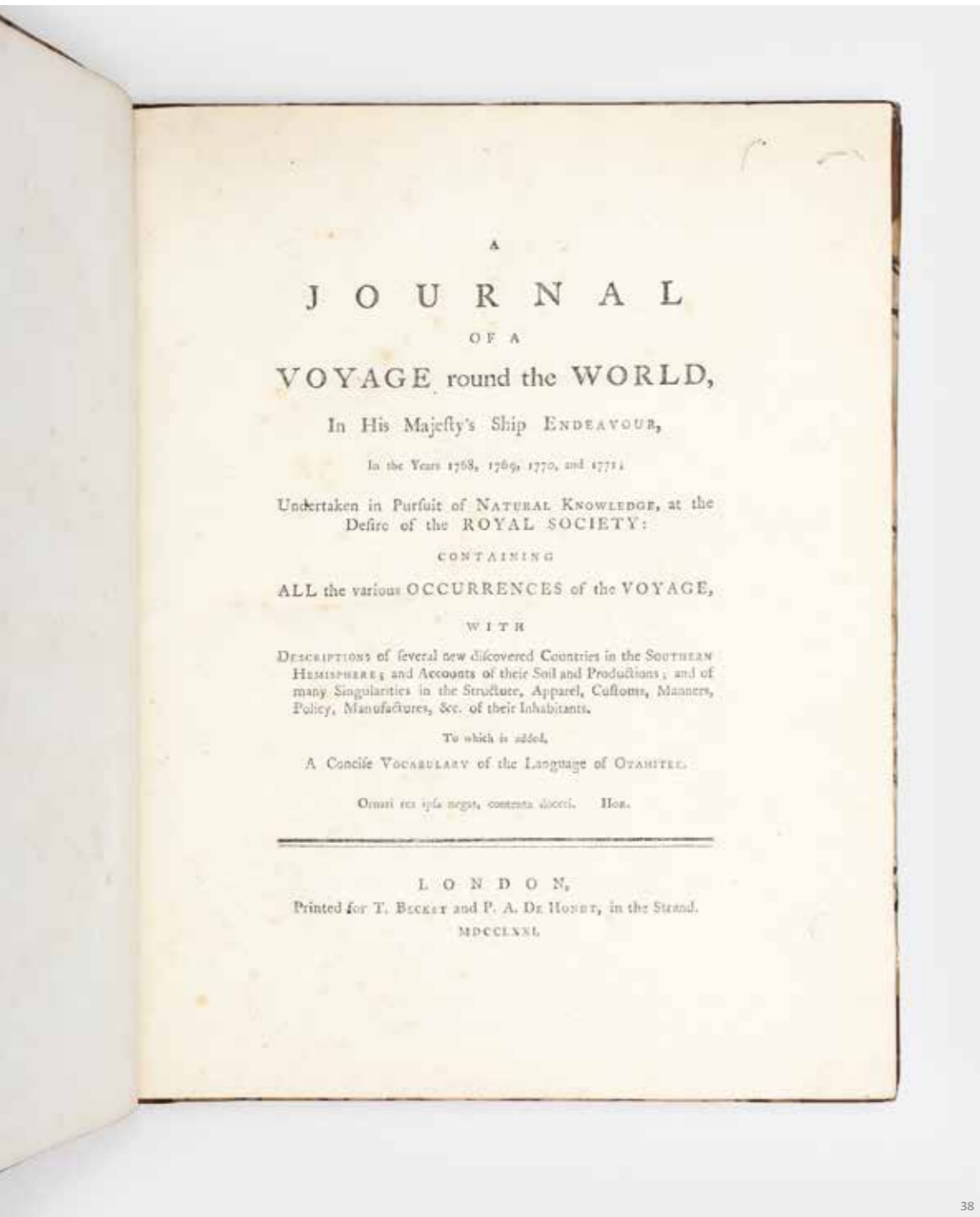
37

2 vols, duodecimo. Engraved frontispieces. Mid-19th-century red half roan, spines ruled in gilt and blind, marbled sides, edges speckled red, binder's ticket of "Kelly, Binder, 15 Gower Place". Leather worn, joints cracked but cords firm, outer leaves foxed else clean internally, Clare's inscription very slightly shaved at head. A very good copy. ♣ Jonathan Bate, *John Clare: A Biography*, 2003.

£7,500 187151



37



38

COOK, James – MAGRA, James. A Journal of a Voyage round the World, in His Majesty's Ship Endeavour. London: Printed for T. Becket and P. A. de Hondt, 1771

THE FIRST PUBLISHED ACCOUNT OF COOK'S FIRST CIRCUMNAVIGATION

First edition, first issue, published two months after the return of the *Endeavour* and preceding Hawkesworth by two years. The first issue has the dedication leaf addressing the Lords of the Admiralty, as well as Joseph Banks and Daniel Solander. Unwilling to be associated with an unauthorized account, the latter two quickly insisted on the leaf's suppression.

Written by Cook's mutinous midshipman, "this was the first in a series of so-called 'surreptitious accounts' of Cook's various voyages to appear in print: the Admiralty found it practically impossible to enforce their ruling that no unofficial publications should pre-empt the official and lengthier accounts of the voyages, naturally much slower in the press" (Parks). This account was formally attributed to a host of figures including Banks, Hawkesworth, and even Cook himself. Arnold Wood, in his *Discovery of Australia* (1922), was the first to suggest that the author was the American midshipman James Magra (later Matra) – subsequently a leading proponent of establishing a convict colony at Botany Bay – and this attribution, supported by the editor of Cook's journals, James Beaglehole, is now widely accepted.

Magra neglects to mention his unsavoury conduct on the voyage. "In May 1770 . . . suspecting that [Magra] was implicated in the drunken cropping of his clerk's ears, Cook suspended the midshipman from duty, noting that he was 'one of those gentlemen, frequently found on board Kings Ships, that can very well be spared, or to speake more planer good for nothing'" (ADB). Magra was also likely the ringleader of an attempted mutiny at Tahiti, which only failed because of a wave of venereal disease.

Quarto (269 × 211 mm), pp. iv, 130, [3], [1] (blank). Nineteenth-century half calf, green spine label, spine ruled in gilt, marbled sides, edges sprinkled red. Binding worn, abrasions where bookplate removed from front pastedown, worming in upper margin but text unaffected, couple of closed tears: very good. J Beddie 694; ESTC T29208; Hill 1066; Holmes 3; Parks 6; Sabin 16242; Spence 229; Streeter 2405.

£17,500

169427

39

COLD WAR. Osnovnoe vooruzhenie vooruzhennykh sil NATO ("The basic weapons arsenal of the NATO armed forces"). [East Germany?: c.1982]

AN UNUSUAL INSIGHT INTO THE COLD WAR ERA

An unrecorded samizdat publication. This well-illustrated manual details the arsenals of US and NATO forces in the early eighties. Colour-coded sections cover "intercontinental strategic nuclear weapons" and "eurostrategic nuclear weapons," with four folding maps showing nuclear strike ranges, Airborne Early Warning routes, and US rapid response troop dispositions.

Originally produced for the training of Soviet army officers, this version has no restrictive classification specified, and no imprint or publication date. The printed code on the colophon suggests the year 1982, and the use of the Latin alphabet suggests the book may have been "pirated" in East Germany.

The text was produced at a crucial juncture in US-Soviet relations: in the late 1970s, the Soviet Union increasingly produced intermediate range missiles, leading to the Nato Double-Track Decision and early



40

negotiations to limit the production of intermediate and long-range nuclear forces. This internal guidebook suggests the heightened degree of anxiety amidst the Soviet military leadership during the period.

Small octavo. 88 full-page illustrations in the text, 4 folding coloured maps at the rear. Original blue sand-grain cloth-covered card boards, front cover lettered in gilt. Very good.

£1,250

124566

40

CORNWELL, Bernard. Sharpe's Company. London: Collins, 1982

DOUBLE-SIGNED COPY WITH ORIGINAL ARTWORK

First edition, signed by the author and jacket illustrator Anthony Kerins on the title page, and with an original ink sketch initialled by Kerins on the half-title. *Sharpe's Company* was the third instalment in the bestselling historical series that has remained popular for over four decades and inspired the 16 film-length television episodes on ITV (1993–2008).

Octavo. Original green boards, spine lettered in gilt. With dust jacket. Spine foot bumped, spots to top edge; jacket spine sunned, foxing to flaps, nick to foot of rear flap fold, unclipped: a very good copy in like jacket.

£1,500

188226

41

COSWAY-STYLE BINDING – SHAKESPEARE, William. Venus and Adonis; Lucrece; The Passionate Pilgrim; Pericles; Sonnets. Oxford: at the Clarendon Press, 1905

Signed limited edition of *Venus and Adonis*, number 634 of 1,000 copies signed by the editor Sidney Lee. This facsimile of the first edition of 1593 is finely bound together with facsimiles of the first editions of *Lucrece* (1594), *The Passionate Pilgrim* (1599), and the *Sonnets* (1609).

Such bindings are named in honour of the famous Regency miniaturist Richard Cosway. They were initially executed in the first decade of the 20th century by Rivière & Son for Henry Sotheran, with the miniatures by Caroline Billin Currie. The Bayntun bindery, which acquired Rivière in 1939, continued to bind books in this style until the late 20th century.

5 works bound in 1, quarto (245 × 193 mm). Later 20th-century blue crushed morocco by Bayntun-Rivière, spine lettered in gilt, gilt rose motif to compartments and framing boards, enclosing central inset hand-coloured miniature of Shakespeare under glass surrounded by gilt frame, wide turn-ins with gilt rules, roll, and corner piece, cream silk doublures and flyleaves, fore edge gilt. Housed in a blue cloth slipcase. A fine copy.

£5,750

187640

42

COUFFIGNAL, Louis. Sur l'analyse mécanique [two copies]. Paris: Gauthier-Villars, 1938

AN EARLY INFLUENCE ON CYBERNETICS

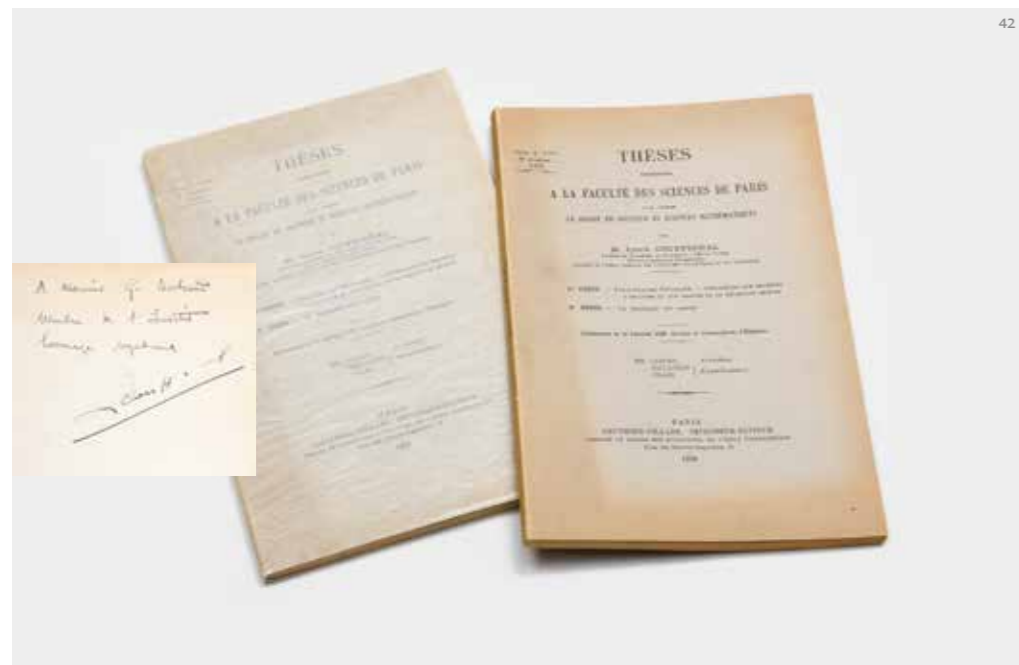
First editions, inscribed by the author on the front free endpapers to the pharmacologist Gabriel Bertrand and the mathematician Émile Borel respectively, "A Monsieur . . . Membre de l'Institut, hommage respectueux, Louis Couffignal". Both copies are from the Erwin Tomash Library; that inscribed to Borel has Tomash's ownership label on the front wrapper verso.

In this paper, Couffignal (1902–1966) anticipated the cybernetic conception of machines as information-processing systems and began to build a conceptual bridge between the computation and mechanization of reasoning. "This was the first time that the topic of calculating machines had been accepted for a thesis at the University of Paris . . . The bulk of the work consists of a description of mechanical calculating machines and a discussion of the binary number system. Couffignal proposes both mechanical and relay implementations of the binary functions" (Tomash & Williams).

2 copies, octavo. Original printed wrappers, one with glassine jacket. Housed in custom buckram solander box. Wrappers toned, joints of copy with glassine starting: in near-fine condition. ♣ *Origins of Cyberspace* 282; Tomash & Williams C186.

£1,500

189098



42



43

43 COWARD, Noël. Look After Lulu. London: Heinemann, 1959

THE DEDICATION COPY

First edition, the dedication copy, inscribed by Coward to Vivien Leigh on the front free endpaper, "Kindly see Dedication and oblige", and further inscribed by him below the printed dedication ("For Vivien with my love as always"), "So there!"

Loosely inserted is a Christmas card from Coward to Leigh, inscribed in red, "Darling Dear love Dear

Noely", bearing the "winged" image of Coward taken by Horst Tappe at Les Avants, Switzerland, in 1963 and carrying the witty seasonal greeting "Heureux Noël".

Coward's play, based on Feydeau's farce, premiered in 1959 on Broadway and opened in July of that year in London at the Royal Court, with Vivien Leigh in the lead role, before transferring to the West End (New Theatre, now the Noël Coward Theatre). This copy dates to a difficult period in Leigh's life when Laurence Olivier



44



45

nicked and creased with some minor loss: a near-fine copy in very good jacket. ♣ Barry Day, ed., *The Letters of Noël Coward*, 2007.

£3,000

186483

44 DALÍ, Salvador. Lancelot Healing Sir Urre. Paris: Simon Wajntraub, Peter Moore, Ariane Lancel and Jacques Carpentier, 1977

One of 12 plates from the Twelve Apostles portfolio, also known as the Knights of the Round Table portfolio, printed by Atelier Lithographique in Paris.

Edition of 350. Original lithograph in 3 colours with gold embossing on Arches watermarked paper, right and lower edges untrimmed. Signed in pencil lower right by Dalí, numbered lower left. Plate size: 49.5 × 45.7 cm. Sheet size: 65 × 47.8 cm. Framed size: 78.3 × 66.5 cm. Presented in a handmade gold leaf frame with conservation acrylic glazing. Excellent condition. ♣ *Field* 72–14G; Michler & Lopsinger 1513.

£2,500

186952

45 DANFLOU, Alfred. Les Grands Crus Bordelais. Monographies et Photographies des Chateaux et Vignobles. Bordeaux: Goudin & Lavertujon, [1867]

THE EARLIEST PHOTOGRAPHIC SURVEY OF BORDEAUX'S GRAND CRU CHÂTEAUX

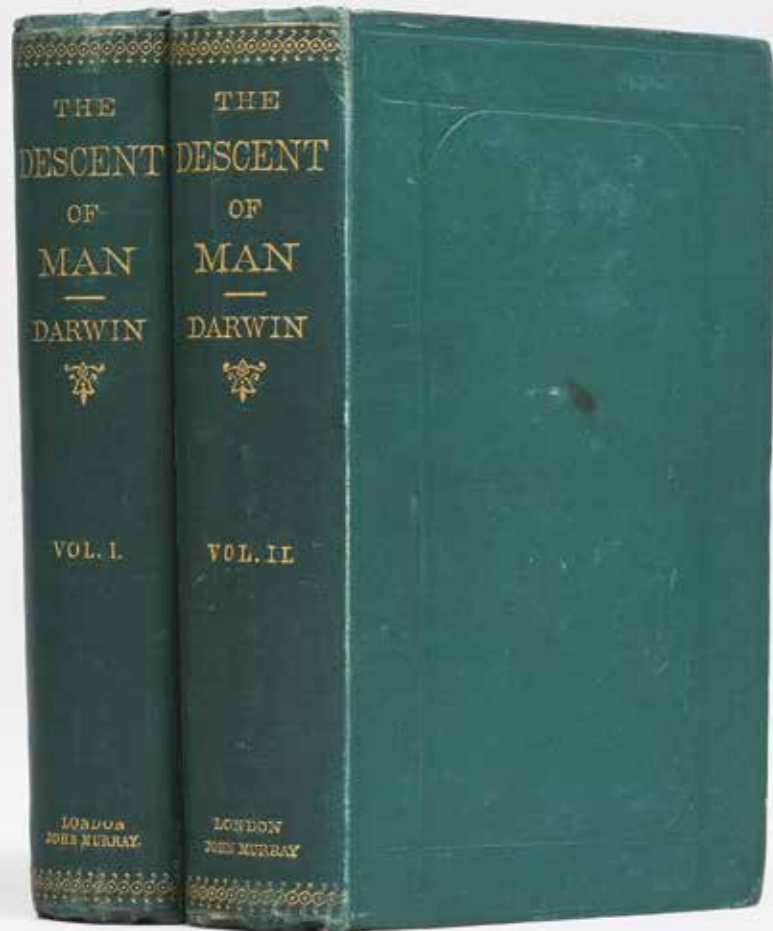
Second and preferred edition of Volume I, first edition of Volume II, each one of 500 copies. The first edition of the first volume, which is unrecorded in gastronomic bibliographies, was published in 1866 with only 19 photographic plates. This was expanded to 29 in the present edition. This pioneering record of the region remains a classic of viticultural literature.

From the 1830s, local artists produced wine albums that focused less on vineyards than on the country houses scattered across the landscape. This emphasis on rural estates persisted and later expanded, notably in Danfrou's album. As these publications multiplied, they familiarized both professionals and wine enthusiasts with the appearance and layout of Bordeaux estates.

2 vols, folio (347 × 265 mm). With 55 albumen photographs mounted within red decorative frames, with tissue guards, title pages printed in red and black. Contemporary dark green quarter morocco, spines lettered in gilt, gilt central tools to compartments, pebble-grain cloth sides pannelled in blind, white cloth endpapers, edges gilt, green bookmarkers. Bindings only mildly rubbed, contents foxed. A very good copy. ♣ *Bitting* 114; *Vicaire* 248. Not in Simon.

£7,500

186705



46

DARWIN, Charles. *The Descent of Man, and Selection in Relation to Sex.* London: John Murray, 1871

THE THEORY OF EVOLUTION APPLIED TO HUMANITY

First edition, first issue, containing the earliest instance of the word “evolution” in Darwin’s work. It occurs on page 2 of Volume I, preceding the term’s appearance in the sixth edition of the *Origin of Species* the following year. In the *Descent*, Darwin finally applied the *Origin*’s theory of evolution to the development of humanity.

Prior to the *Descent*, Darwin carefully neglected to draw out the implications of his theory when applied to human beings and hoped that one of his supporters, such as Lyell or Huxley, might tackle the thorny question of human evolution. When none did, he set to work writing. Darwin laid out a clear family tree for humans, tracing their affinity with primates, and expounded his views on the evolutionary origins of morality and religion. By doing so, the *Descent* “brought the full force of evolutionary proposals directly into the heart of ordinary Victorian life” (ODNB) and “caused a furore second only to that raised by the *Origin*” (Norman).

The first issue can be distinguished from the second by a number of textual differences. The first issue of Volume I is identified through the appearance of “transmitted” as the first word of page 297; Volume II has the printer’s note on the half-title leaf verso, the errata on the title leaf verso, and a tipped-in “Postscript” (pp. [ix–x]) referring to errors which were entirely reset for the second issue. The second issue begins page 297 with “When” and lists works by the same author on the title leaf verso of Volume II. Norman states that there were 2,500 copies of the first issue and 2,000 copies of the second issue printed.

2 vols, octavo. Woodcut illustrations throughout the text. 16 pp. publisher’s advertisements dated January 1871 at rear of each vol. Original green cloth, spines lettered and decorated in gilt, covers panelled in blind, dark green coated endpapers. Housed in a custom green cloth slipcase. Rubbing and a few small marks to cloth, repairs to foot of spines and to inner hinges, wear to corners, pencil annotation to margin of vol. I p. 91, lower edge of vol. I Z2 chipped and nicked: a very good copy. ♪ Freeman 937; Garrison-Morton 170; Norman 599.

£9,750

186095

46

47

DEFOE, Daniel. *The Villainy of Stock-Jobbers Detected, And the Causes of the Late Run upon the Bank and Bankers Discovered and Considered.* London: [no publisher stated,] 1701

“THE WAR THEY MANAGE IS CARRIED ON WITH WORSE WEAPONS THAN SWORDS AND MUSQUETS”

First edition of one of Defoe’s early economic works, including his reflections on the reformation of the East India Company in 1697. Opposition to stock-jobbing informed much of Defoe’s later writing, and his economic thought even influenced literary works like *Moll Flanders*. The text is scarce in commerce: we can trace just two others in auction records.

Stock-jobbing – the professional trading of capital shares on an exchange – developed swiftly after the explosion of joint-stock companies following the Glorious Revolution of 1688. The first stock prices were published in 1692, and the London Stock Exchange was founded in 1698.

During the same decade, the newly founded Bank of England suffered a run that virtually exhausted its coinage supply. While modern historians attribute the run to the withdrawal of old, clipped currency, Defoe emphasizes the sinister activities of stock jobbers during the crisis: “Till the ready Money began to appear again, the Brokers and Jobbers made a Prey of all Mankind in the matter of bills; and in spite of the endeavours of the Bank or the Exchequer, they bought and sold their Notes at the shameful Discount of 10, to 16 and 20l. per cent” (p. 2).

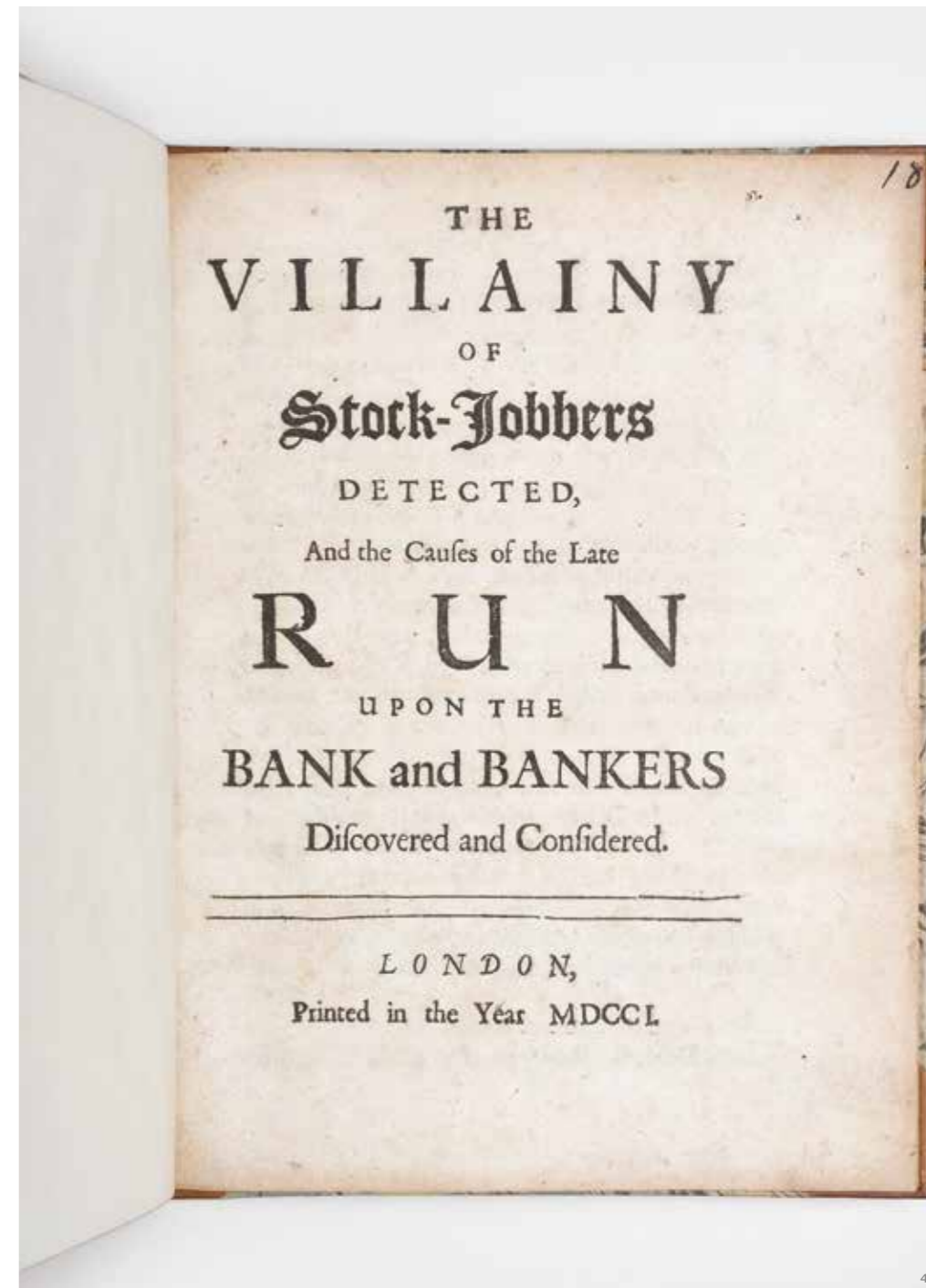
In a socio-economic analysis of *Moll Flanders*, Lois A. Chaber argues that the novel’s cast of mercenary, deceptive characters illustrates Defoe’s contention that “bourgeois are rogues. Defoe would have probably regarded as a truism the Marxist equation of capitalism and crime . . . One structural device unifying diverse episodes in *Moll Flanders* is the incremental identification of the putatively ‘legitimate’ world and the criminal one it so self-righteously punishes” (pp. 213–14).

Quarto (199 × 145 mm), pp. [ii], 26. Recent sprinkled quarter calf, spine ruled in gilt and with red morocco label, marbled boards. Housed in a brown cloth flat-back box by the Chelsea Bindery. Light foxing and browning, short closed tear to upper margin of sig. Fr (touching pagination): a very good copy. ♪ ESTC T68183; Furbank & Owens 23; Goldsmiths’ 379; Kress 2288; Moore 33; Saffa 1297. Lois A. Chaber, “Matriarchal Mirror: Women and Capital in *Moll Flanders*”, PMLA, vol. 97, no. 2, Mar. 1982.

£12,500

179242

47





48

48

DIANA, Princess of Wales. *Dresses from the Collection of Diana, Princess of Wales.* New York: Christie's, 1997

SIGNED BY THE ROYAL FASHION ICON

Signed limited edition, number 85 of 250 copies signed by Princess Diana a few months before her death. This luxury auction catalogue was produced by Christie's to showcase the 80 dresses which were to be sold on 25 June 1997. The sale over \$3.6 million for the AIDS Crisis Trust and the Royal Marsden Hospital Cancer Fund.

Each successful bidder received a copy of the signed catalogue. Christie's also sold copies for \$2,000, noting it was the most expensive auction catalogue they had produced. This copy was purchased by a Christie's employee. A smaller paperback catalogue was also issued – a copy is included here, with the prices realized marked in pencil, along with the catalogue order form and press release.

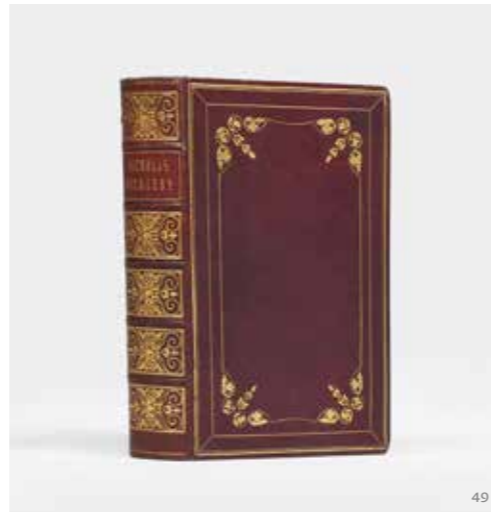
Quarto. Illustrated throughout with colour photographs. Original purple leatherette, silk bookmarker. Housed in the original card mailing case (with tape marks). A fine copy.

£9,500

187347



48



49

49

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

First edition, bound from the parts in an attractive contemporary binding, and including an extra suite of plates by Kenny Meadows, from his publication *Heads from Nicholas Nickleby* from *Drawings by Miss La Creevy* (1839). The complete suite shows 24 characters "selected at the period when their very actions define their true character" (cited in Kitton, p. 234).

The novel was serialized from April 1838 to October 1839 and published in book form on 23 October.

This copy has the first state frontispiece and initial four plates, all with the imprint, and the earlier readings "visiter" for "sister" (p. 123, line 17) and "latter" for "letter" (p. 160, line 6 up).

Octavo (212 × 122 mm). Engraved portrait of Dickens after D. Maclise, 39 plates by Phiz. Extra-illustrated with 24 plates of engraved character portraits by Kenny Meadows. Bound with half-title and with front wrapper from the original part XII. Contemporary dark red morocco, spine lettered in gilt, compartments densely tooled in gilt, covers bordered with gilt frame enclosing floral corners, floral gilt roll to turn-ins, edges gilt. Engraved book label of Stephen Williamson. Hint of sunning to spine, bright overall, minor rubbing and wear, splits to inner hinges, occasional mark to contents, browning from tissue guards to plates, small marginal chip to p. 597. A very nice copy. ♪ Eckel, pp. 64–6; Hatton & Cleaver, pp. 131–60; Kitton, pp. 233–4; Smith I 5. Peter Ackroyd, *Dickens*, 1990.

£2,250

187854



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50

DICKENS, Charles. *The Nonesuch Dickens.* London: The Nonesuch Press, 1937–39

A TRIUMPH OF THE NONESUCH PRESS

First Nonesuch edition, number 740 of 877 sets with an original plate, this a very desirable set with the variously coloured cloth bindings, some of which are liable to fade, in uniformly fresh condition.

The peculiar limitation is due to the inclusion, enclosed in the 24th volume of each set, of one of the original plates used by Chapman and Hall, Dickens's original publishers, in their first printings of each title. Since they held in their archive 877 such plates – the majority steel but with a number of wood blocks – the limitation was set at this number.

The present set includes the steel plate entitled "Under the Microscope" by Phiz, which originally appeared in *Little Dorrit* (and is facing p. 20 in the present edition). Also included is a proof pull and a letter of authentication from Chapman and Hall signed by Deputy Chairman Arthur Waugh.

Even aside from the inclusion of this Dickensian relic, the edition has always been highly sought after by collectors, the largest project of the Nonesuch Press and one of their great triumphs, esteemed for the quality of its printing, illustrations, and paper. As

noted in the prospectus, "it will never be possible for a more complete and perfect edition to be put upon the market".

25 vols, large octavo. Illustrated throughout after the original plates; with original wood-engraved plate. Original buckram

in various colours, black morocco label to spines, top edges gilt on the rough, others untrimmed. Including *Nonesuch Dickensiana*. A fine set.

£13,750

179232



50



51

51
DIDION, Joan. *The White Album.* New York: Simon and Schuster, 1979

First edition of the author's second collection of essays.

Octavo. Original blue quarter cloth, spine lettered in white, red board sides, red endpapers. With dust jacket. Spine ends gently bumped; a little creasing to edges of unclipped jacket: a near-fine copy in like jacket.

£575 187743

52
DISRAELI, Benjamin, Earl of Beaconsfield. *The Works.* London and New York: Walter Dunne, 1904

AN ELABORATE SET OF DIFFERENT BUT COMPLEMENTARY BINDINGS

The Crown Edition, number 85 of 999 sets, in the original bindings displaying an unusual variety of design for a library set.

Disraeli “was to attempt an ambitious variety of literary forms before he settled on the novel . . . a combination of fascination and amused contempt for high society, both social and political, a clever vein of irony, shrewd observation of personal and political manoeuvre, an apparently genuine sympathy for poverty and oppression, and a brisk readability

characterized his novels” (*The Concise Oxford Companion to English Literature*).

20 vols, octavo. Frontispieces to each volume, 42 engravings, coloured series half-title in each volume, coloured limitation pages to first volume. Original variously-coloured morocco, spines lettered and blocked in gilt, elaborate gilt panelling to covers incorporating colour onlays, marbled endpapers, top edges gilt, others untrimmed. Vol. I inner hinges, vol. XII front inner hinge, and vol. XIX foot of front joint cracked but holding, light peripheral wear, mottled endpapers, contents clean. A very good set.

£3,500 186433

53
DONALDSON, Julia; SCHEFFLER, Axel (illus.). *The Gruffalo.* London: Macmillan Children's Books, 2007

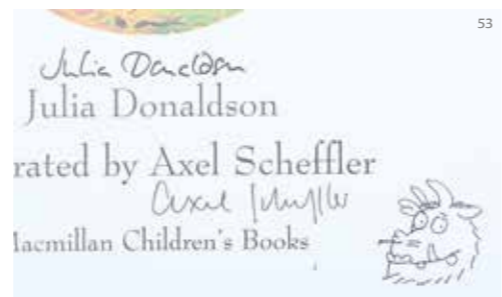
DOUBLE-SIGNED COPY OF THE DELUXE EDITION

First gift edition, signed by both the author and the illustrator on the title page and including an ink

drawing, by Scheffler, of the gruffalo. The story won the Smarties Book Prize following its publication in 1999.

Quarto. Colour illustrations throughout by Axel Scheffler. Original green cloth, spine lettered in gilt, arboreal gilt frame on front cover enclosing mounted colour plate of the Gruffalo, gilt vignette of the mouse on rear cover, illustrated endpapers. Housed in the original pictorial card slipcase. Fine condition.

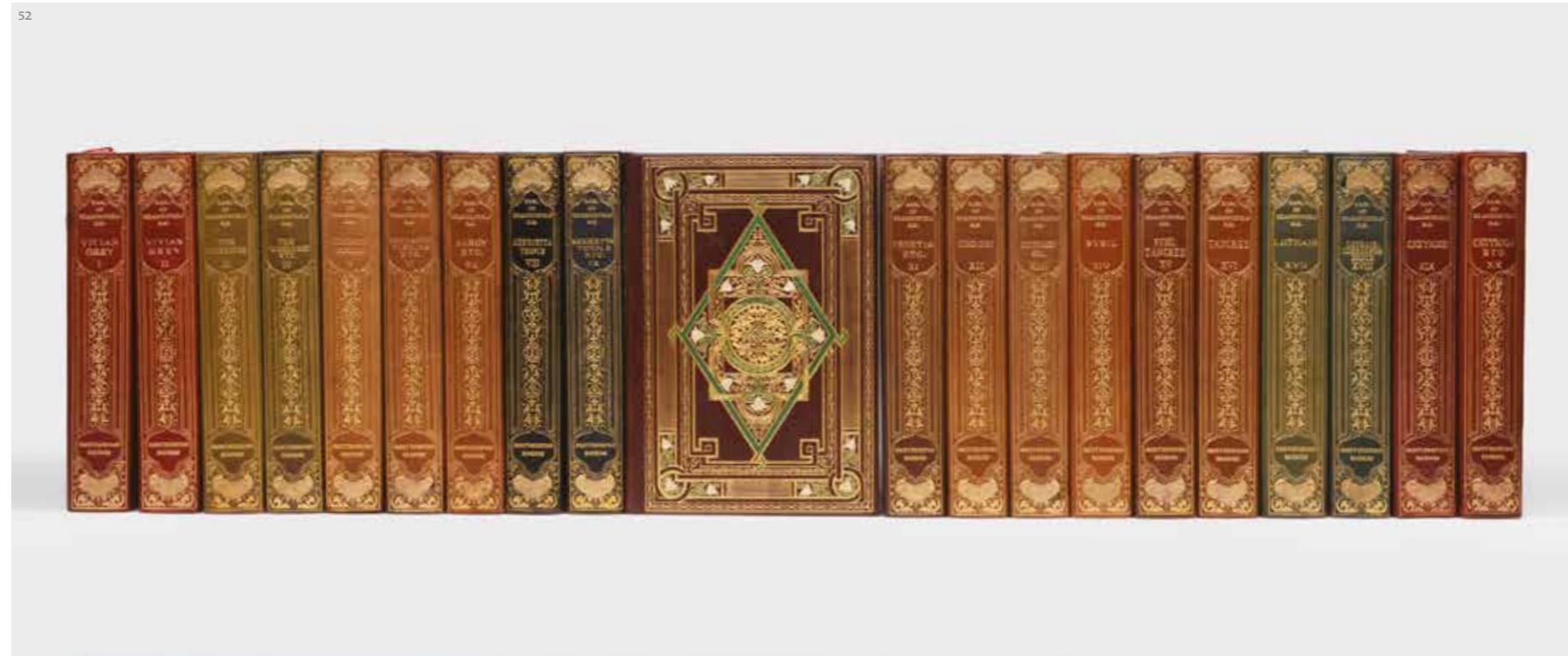
£1,600 186418



53



53



52



54

54
DOTY, Elihu. *Anglo-Chinese Manual with Romanized Colloquial in the Amoy Dialect.* Canton: S. Wells Williams, 1853

A MERCHANT REFERENCE, FROM A MERCHANT LIBRARY

First edition of this reference for foreign traders and officials, this copy used in house at the British firm Tait and Co., which was established in Amoy (Xiamen) in 1846 and exported tea and other commodities.

Divided into thematic sections, the manual gives words and phrases in English, Chinese, and the romanized colloquial. In its preparation, Doty (1809–1864) – an American missionary who arrived in Amoy 1844 – drew heavily on vocabulary lists prepared by a colleague, William Pohlman (1812–1849).

Tait and Co. (Chinese: De Ji) was founded by James “Santiago” Tait shortly after the opening of

Amoy as a treaty port. The firm expanded into Taiwan, another important tea-growing region, in the 1860s. The title page and other leaves have the black ink seal of the firm’s “tea master”, and there are several contemporary manuscript additions internally. From 1846, Tait also served as the Spanish vice-consul in Amoy and dominated the trade in Chinese labourers that was at the heart of the Southeast Asian economy.

Octavo (203 × 135 mm). Decorative additional title page; Chinese characters in text. Recent green half morocco, spine gilt, marbled sides, edges yellow. Text block with light staining and pinhole of worming in upper margin (not touching text), first blank with neat paper repair at fore edge: very good. ♪ Cordier 1686; Löwendahl 1139.

£5,500 189155

DOYLE, Arthur Conan. *The Sign of Four.* London: Spencer Blackett, 1890

“THE WHOLE THING IS MOST IMPROBABLE”

First edition in book form, in the first issue binding. The second Sherlock Holmes novel came to fruition after the American editor of Lippincott’s *Monthly Magazine*’s sought to commission a story from Doyle and Wilde to expand his paper’s reach internationally. Doyle contributed *The Sign of Four*, and Wilde *The Picture of Dorian Gray*.

The front free endpaper has a lively pencilled review by T. Walter Hall, dated December 1890: “This book was very well received in the London Papers but though well written it is not a first-rate detective story; the whole thing is most improbable & imaginative & leaves the reader no chance of looking ahead & solving the problem for himself”. Hall (1862–1953) was a Sheffield local historian and the first chairman of the Hunter Archaeological Society. His book label is on the front pastedown.

The first issue binding has the spine imprint “Spencer Blackett’s Standard Library”. The year after publication, Griffith Farran & Co. purchased the sheets and bound them with their own imprint. This copy has the textual points called for by Green and Gibson: “w shed” for “wished” (p. 56) and “13” for “138” (contents page). The story first appeared in Lippincott’s in February 1890, being published in book form later that year.

Octavo. Engraved frontispiece by Charles Kerr. Publisher’s 32-page catalogue dated October 1890 at end. Original red cloth, spine and front cover lettered in gilt, black decorative borders with floral cornerpiece at outer corners, black endpapers, top and fore edges untrimmed. Pencilled ownership inscription of one John Guest, dated 1930, on front pastedown. Spine worn with occasional small loss, a few marks to cloth and contents, splits to inner hinges, a little shaken: a very good copy. ♣ Green & Gibson A7a.

£12,500

188168

EINSTEIN, Albert. *Die Grundlage der allgemeinen Relativitätstheorie.* Leipzig: Johann Ambrosius Barth, 1916

THE FOUNDATION OF GENERAL RELATIVITY

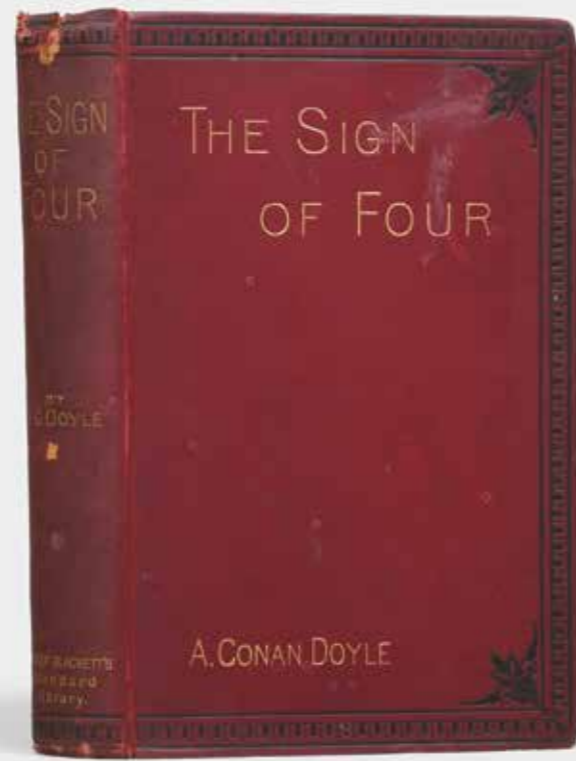
First separate edition, first issue, of the work presenting the finalized version of general relativity. The *Grundlage*

was also published in the *Annalen der Physik* in 1916, but Weil clarifies that the separate publication is now accepted as the earliest published edition of the paper.

Einstein had almost finalized the general theory of relativity in 1913. However, an error led him to contend that his equations could not be covariant – that they could not be applied without a system of spacetime co-ordinates devised by humans, and therefore contextually specific. His first attempt at an overall presentation of the theory, as delivered in 1914, was based on this assumption. By 1915, his subsequent reflections had driven him to reapply covariance, and in November he published several papers outlining covariant field equations of general relativity.

The present work adapts the comprehensive perspective of the 1914 paper with the revised mathematics of the 1915 equations to present “the

55



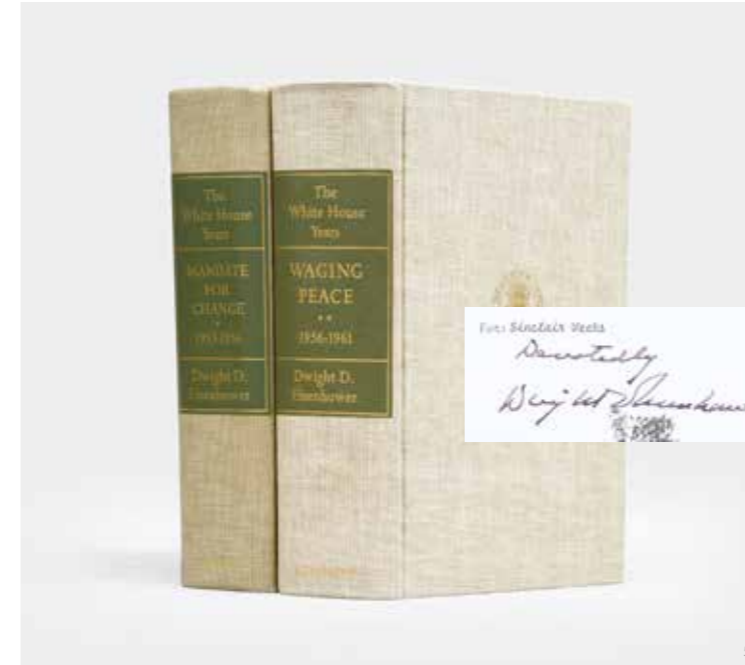
55

56



56

PETER HARRINGTON



57

first systematic exposition of general relativity” (Janssen, p. 1).

This copy includes all the necessary first issue points: the imprint “Druck von Metzger & Wittig in Leipzig. 314” on the title page verso; Ziehen’s *Die Psychologie* as the last title listed in the publisher’s advertisement on the rear wrapper; and the imprint “Metzger & Wittig, Leipzig” on the rear wrapper.

Octavo. Device to title page, formulae in the text. Original tan vertically ribbed wrappers, printed in black. Light creasing and foxing to otherwise bright wrappers, title page remargined at head, not affecting text, contents crisp and fresh: a near-fine copy. ♣ Norman 696; *Printing and the Mind of Man* 408; Weil 80a. Michael Janssen, “Einstein’s First Systematic Exposition of General Relativity”, 2004.

£5,000

188045

EISENHOWER, Dwight D. *The White House Years: Mandate for Change 1953–1956 [and] Waging Peace 1956–1961.* Garden City, New York: Doubleday & Company, Inc., 1963 & 1965

PRESENTED TO HIS PRO-FREE TRADE COMMERCE SECRETARY

First editions, presentation copies from the 34th President to his Secretary of Commerce, inscribed in the first volume: “For Sinclair Weeks, with the warm regard of his friend Dwight D. Eisenhower 1963”; and in the second on a presentation bookplate: “Devotedly, Dwight D. Eisenhower”.

Sinclair Weeks (1893–1972) emerged as one of the leading figures in the Republican Party over the 1940s, serving as chair of the National Committee and as party treasurer. He was one of the first major Republicans to back Eisenhower for the presidency and helped turn the primaries in his favour. He raised \$6 million for the presidential campaign. Eisenhower appointed him Secretary of Commerce in 1953, a post he held until 1958.

This is one of the small number of copies from the limited issue of Eisenhower’s memoirs, in the deluxe bindings but without the signed limitation page, which were reserved for presentation by Eisenhower.

2 works, octavo. Original grey cloth, spines lettered in gilt on green ground, presidential seal in gilt to front covers, map endpapers. Without the slipcases. A fine copy.

£3,750

187489



58

ELIOT, T. S. *Ash Wednesday.* New York: The Foundation Press Inc.; Faber & Faber Ltd, London, 1930

First edition, signed limited issue, number 67 of 600 copies signed and numbered by the author, here complete with the glassine jacket and slipcase. The limitation comprised 200 copies for Britain and 400 for America, published simultaneously on 24 April. The British trade issue appeared five days later, and the American trade issue five months later, each in a run of 2,000 copies.

Octavo. Original blue cloth, spine lettered in gilt, spine and front cover lettered with gilt, gilt quatrefoil on front cover, top edge gilt, fore and bottom edges untrimmed. With original glassine dust jacket with paper flaps. Housed in the publisher’s brown card slipcase. Pencil annotation to slipcase. Minor fading to head of rear cover; glassine jacket slightly chipped; slipcase rubbed, spine partially cracked, 4.5 cm closed split to panel, remaining sound: altogether, a very good copy. ♣ Gallup A15a.

£3,000

186701

SPRING 2026



59

59
ELIOT, T. S. (contrib.); Ezra Pound (ed.).
Catholic Anthology. London: Elkin
 Mathews, 1915

**THE FIRST BOOK TO PRINT THE VERSE
 OF T. S. ELIOT**

First edition, one of 500 copies, which Pound edited for the primary purpose of “getting sixteen pages of Eliot into print at once” (cited in Norman, p. 181). Besides from a 1910 Harvard graduation pamphlet that printed an ode by Eliot, this poetical anthology marks the first appearance in book form of any of Eliot’s verse and includes “The Love Song of J. Alfred Prufrock”.

The work also contains Eliot’s “Portrait of a Lady”, “The Boston Even Transcript”, “Hysteria” (first printed here), and “Miss Helen Slingsby” (i.e. “Aunt Helen”), all of which were reprinted in Eliot’s first book of poems, *Prufrock and Other Observations* (1917). Pound spoke of his “satisfaction of getting Eliot’s poems into print between covers” (cited in Moody, p. 320) for the first time through the *Catholic Anthology*. Pound also edited it as a challenge to *Some Imagist Poets* (1915) and its editors H.D. and Richard Aldington. Pound’s own

contributions comprise “Contemporaria” and “Poem (Abbreviated from the Conversation with Mr. T.E.H.)”.

The front free endpaper has an ink gift inscription, “Winsome Milner from C.B. 1928”. This is likely the New Zealand poet Charles Brasch (1909–1973) gifting the book to Milner, his Waitaki headmaster’s daughter, with whom he was at the time infatuated.

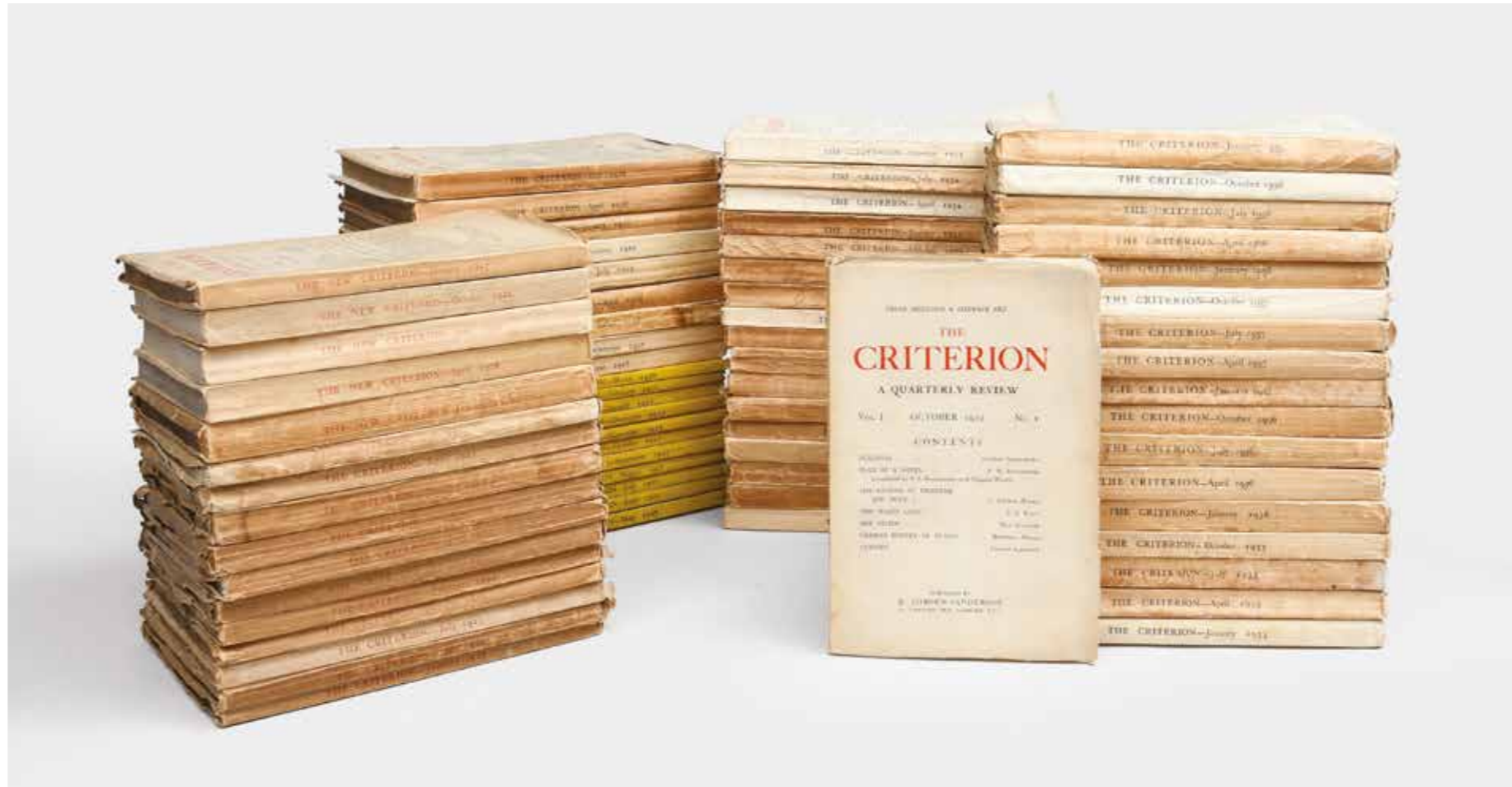
Octavo. Original buff boards, spine and front cover lettered in black, Vorticist design by Dorothy Shakespear in black on covers, fore and bottom edges uncut. Housed in custom black cloth folding box. Some uneven toning to spine and front, light superficial rubbing to ends and corners, some minor foxing to early and late leaves, otherwise sound and clean: a very good copy. ♣ Gallup Br. Anthony David Moody, *Ezra Pound: Poet*, 2007; Charles Norman, *Ezra Pound*, 1960.

£4,750 186354

60
ELIOT, T. S., and others. *The Criterion* (later *The New Criterion*; *The Monthly Criterion*).
 London: R. Cobden-Sanderson; Faber and Gwyer;
 Faber and Faber, 1922–39

A RARE COMPLETE RUN OF THE CRITERION

First editions of *The Criterion*, including the first volume with the first appearance in print of Eliot’s



60

“The Waste Land”. The collection also contains early versions of Eliot’s “The Hollow Men” and “Ash Wednesday” and the first appearance of Woolf’s essay “On Being Ill”.

Founded with the financial backing of Lady Rothermere, *The Criterion* was the leading British literary periodical of the 1920s and 1930s, publishing many modernist luminaries, among them Virginia Woolf, Ezra Pound, W. H. Auden, D. H. Lawrence, W. B. Yeats, Gerard Manley Hopkins, Dylan Thomas, James Joyce, and Luigi Pirandello. Eliot’s wide literary perspective situated the magazine at the centre of not only the British but also the wider European intellectual scene, and over the years *The Criterion*

included early British appearances of Marcel Proust, Paul Valéry, and Jean Cocteau. It also contains at least 119 contributions by Eliot himself, many unattributed. It was taken over by Faber in January 1926, when it was retitled *The New Criterion* and later *The Monthly Criterion*. Publication ceased at the beginning of the war.

71 issues, octavo. Subscription form loosely inserted. Original buff and yellow card wrappers printed in black and red. Indices retained in 14 vols, some tipped in at front or rear; 4 vols lacking index. Bookseller’s ticket to front pastedown of vol. 1, no. 1. Wrappers somewhat browned, nicked and chipped with occasional splash marks, a few wrappers starting or reattached to book block, some minor loss to spines, red ink production flaw to one issue, brown tape to rear cover of vol. 2 no. 5, abrasion and glue residue to

rear wrapper of vol. 3 no. 11, a few ink and pencil annotations to a couple of issues, particularly to vol. 8 no. 31. A very good set of this vulnerable and rare publication.

£25,000 184009

61
**ESSEX HOUSE PRESS: TENNYSON, Alfred,
 Lord.** *Maud.* London: Essex House Press, 1905

“COME INTO THE GARDEN, MAUD . . .”

First Essex House Press edition, number 56 of 125 copies, each printed on vellum and hand-coloured, with a frontispiece by Reginald Savage and Laurence



61

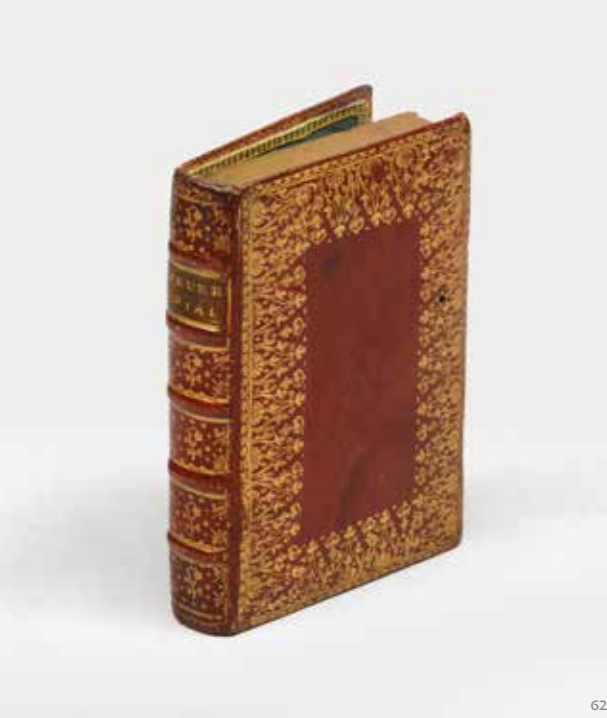
Housman in collaboration, cut by Clarence Housman. Tennyson’s poem was first published in *Maud, and Other Poems* in 1855, his first collection after becoming poet laureate in 1850.

The initial letters were illuminated by Anastasia Power, a student of Douglas Cockerell who ran the Essex House bindery from 1902 to 1905. “An accomplished artist and calligrapher”, she practised illumination with Fred Partridge alongside her role as binder and provided the illumination for much of the Press’s output (Dowd, p. 61).

The Essex House Press “came from the heart of the arts and crafts movement” (Franklin, p. 64). It was founded by Charles Robert Ashbee and Laurence Hodson following the closure of William Morris’s Kelmscott Press in 1897; after Morris’s death, Ashbee bought his Albion printing presses, and employed one of the Kelmscott compositors, Thomas Binning.

Octavo. Hand-coloured wood-engraved frontispiece, hand-coloured initials throughout, interleaved with loosely inserted tissue guards. Text printed in Caslon type. Original vellum, spine lettered in gilt, rose and “Soul is Form” blind-stamped on front cover. Gift inscription to front pastedown. Faint soiling and foxing to covers, occasional light spray of spots to margins, a very good copy. ♣ Franklin, p. 244; Ransom, *Essex House Press* 58. Anthony Dowd, “The Binder and the Private Press in Twentieth Century Britain”, *Bookbinder: Journal of the Society of Bookbinders and Book Restorers*, 1993.

£1,750 186813



62

62 FASHION. A lady's pocket-sized etui case. France: 18th century

“PUFFS, POWDERS, PATCHES, BIBLES, BILLET-DOUX”

A beautifully crafted vanity kit bound to mimic a French Book of Hours. Its elaborately gilt-tooled red morocco casing disguises an ingenious interior of fashionable accoutrements (bodkin, brush, looking glass) and miniature essentials (writing tools), all key elements of the ritualized toilette.

Books of Hours – personal prayer books kept by laypersons for private devotion – were frequently the remit of women, whether gifted to, commissioned by, or made for them. The books' content encouraged quiet introspection while their lavish illumination, decoration, and bindings became an external expression of wealth and status.

This palm-sized “Heures Royal”, as the spine label reads, encourages reflection of a more literal kind. Instead of religious meditations, its contents include a set of six vanity tools, a removable mirror, a writing tablet, and a retractable pencil, all carefully positioned within a compartmentalized silk- and ribbon-lined interior.



62

“A wealthy woman never left home without her travelling case, or nécessaire, which held her perfumes and toilettries” (Martin, p. 18). French vanity boxes ranged from the larger nécessaire de voyage and nécessaire de toilette to “nécessaires de poche, which housed one or two important bottles and brushes for emergency application, deep in the many pockets of their voluminous gowns” (Martin). Even tinier were “much smaller vanity cases called etuis, intended to fit into a pocket . . . another must-have item. These were also used as containers for other items such as sewing kits and writing tools” (Stewart). Most of the finest manufacturers and retailers of nécessaires were located near to the Palais Royal in Paris. Cases were available in a wide variety of costly materials and designs often incorporated precious stones. Book-form examples like this are much more unusual.

Alexander Pope satirized the toilette in *The Rape of the Lock* (1712), mocking the frivolous combination of “Puffs, Powders, Patches, Bibles, Billet-doux” – a clash of religious and cosmetic devotion neatly encapsulated in this etui case.

Book-form box, sextodecimo (112 × 72 mm). Original red morocco, green spine label lettered “Heures Royal”, raised bands, compartments, covers, and inner dentelles heavily gilt-tooled with floriate, scrollwork, and star motifs, edges gilt, 2 metal catches. Interior lined with green moiré

silk and trimmed with yellow ribbon. Interior sections include recesses (one holding 12 blank paper slips tied with pink ribbon), a hinged panel supporting an ivory aide-memoire leaf on recto and a pull-out mirror on verso, and compartments for 6 miniature engraved vanity tools: 2 retractable styluses (likely formerly holding a pencil or tooth pick), pair of scissors, bodkin (with ear spoon at end), scraper, and brush. Externally bright and well preserved, small chip at upper outer corner of front cover, tiny pinholes at edges near catches; internally sound, lining a little frayed, implements tarnished, mirror desilvered and corroded. A remarkable survival. ♣ This item has been registered with the UK government's ivory declaration service. Morag Martin, *Selling Beauty: Cosmetics, Commerce, and French Society*, 2009; Susan Stewart, *Common and Uncommon Scents: A Social History of Perfume*, 2022.

£9,500 133200

63 FERGUSON, Adam. *An Essay on the History of Civil Society.* Edinburgh: for A. Millar & T. Cadell, London; and A. Kincaid & J. Bell, Edinburgh, 1767

SYNTHETIZING THE ENLIGHTENMENT

First edition of this key text of the Scottish Enlightenment, a pioneering precursor of modern sociology.

The *Essay* explores how nations had developed towards the state of commerce, refinement, and liberty associated with 18th-century Britain. It consequently examines the development of human society, from barbarism to civilized refinement, and the consequences of that development – both beneficial and detrimental.

Widely seen as synthesizing the thought of his times, Ferguson followed Montesquieu in emphasizing the great variety of factors informing the historical rise and fall of polities in Europe and beyond. He had much to say on the issues of contemporary society, including the thorny question of balancing wealth and virtue. His answer was to challenge the tendency of wealthy commercial men to withdraw from politics, and thus from virtuous activities, by inculcating a greater civic consciousness among such individuals.

Among his contemporaries, Ferguson's *Essay* made a particularly significant impact on the efforts to develop a discipline of social sciences at the University of Göttingen: “They were impressed by his comparative attitude to societies ancient and modern,

and by his attack on Rousseau's concept of the state of nature. Ferguson's approach inspired a comparative ethnography that went beyond the traditional dichotomy between ‘primitive’ and ‘civilized’, and tried to map the varieties of social mores without grading them on a strict ladder of historical progress” (ODNB).

Quarto (263 × 201 mm), pp. viii, 430. Contemporary sprinkled calf, spine ruled in gilt and with red morocco label, edges sprinkled red. Light bumping and wear, minor infrequent foxing to otherwise crisp and fresh contents: a very good copy indeed. ♣ ESTC T76205; Goldsmiths' 10264; Higgs 3973; Kress 6432.

£7,000 187228

64 FISCHER, Bobby. Signed score sheet from his 1970 Tournament of Peace match versus Dragoljub Minić. Rovinj, Yugoslavia: 14 April 1970

A RELIC FROM A TOURNAMENT MATCH

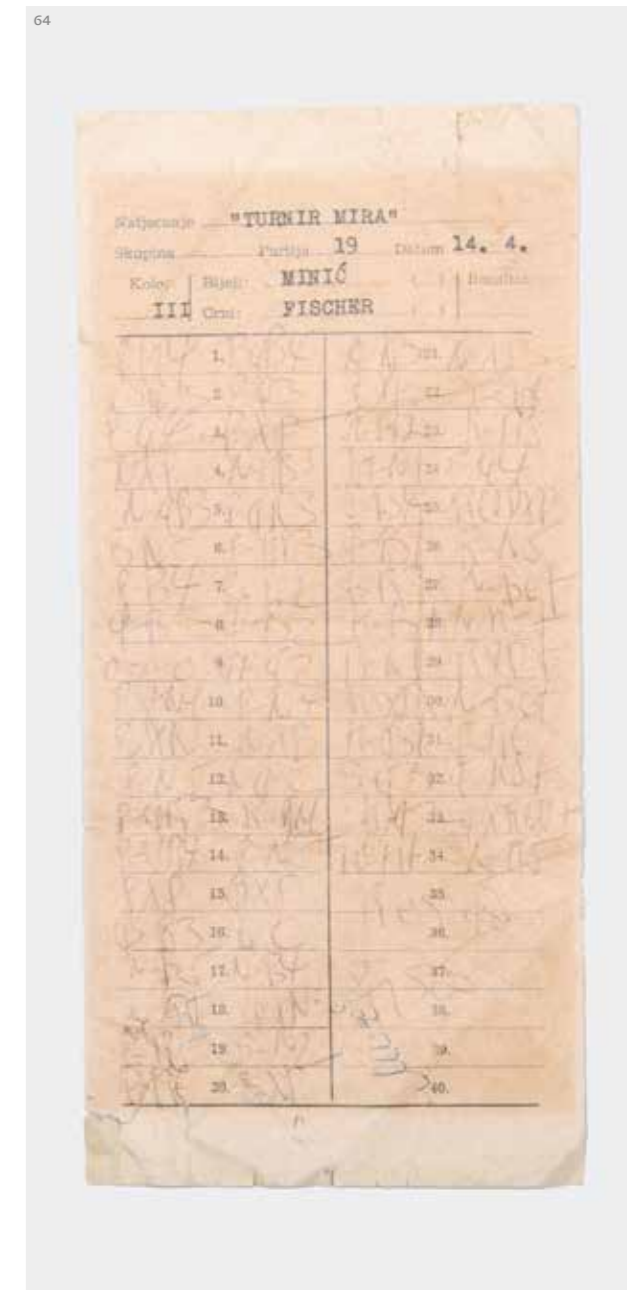
Fischer's score sheet for a winning game against Dragoljub Minić, a Yugoslavian champion. The moves are pencilled in Fischer's hand and signed at the end “Resigned, Fischer”, indicating Minić's resignation. Minić signs his name below in blue ink. The match was round three of the 1970 Tournament of Peace, which Fischer dominated with a final score of 13/17 (10W, 1L, 6D).

After Minić opened with e4, Fischer responded with the Sicilian and forced his opponent's resignation after 34 moves. It was Fischer's debut at the Tournament of Peace, which was in its second iteration. It ran from 12 April to 8 May 1970, beginning days after the legendary blitz tournament Fischer won at Herceg Novi. Exhausted from blitz but eager to compete in a classical tournament, Fischer carefully inspected the venue and agreed to play after 40 of his 41 conditions were met. The Tournament of Peace “belied its title and was one of the most trenchant chess contests of 1970.” Fischer's performance saw him hailed “as now being second only to Spassky, perhaps even the greatest player in the world at that time” (Brady, pp. 165–6). He defeated Spassky two years later to become World Chess Champion.

Printed score sheet (209 × 97 mm), match information typed at head in Croatian, moves completed in pencil by Fischer on recto only. Mounted, framed, and glazed (framed size 312 × 335 mm) together with a photograph of Fischer at a chess board. Score sheet creased from handling, with a

couple of small tears. In well-preserved condition. ♣ Hays 581. Frank Brady, Bobby Fischer: *Profile of A Prodigy*, 1989.

£7,500 179340



64

65

FISHER, Carrie. *Postcards from the Edge.* New York: Simon and Schuster, 1987

First edition, signed by the author on the title page: "Love to Eric, Carrie Fisher". The actress-turned-author's first novel was based partly on her own experiences of life in Hollywood and was an immediate best-seller. It was adapted for film in 1990, directed by Mike Nichols and starring Meryl Streep.

Octavo. Original pink quarter cloth, spine lettered in gilt, Spine ends and front top board corner gently bumped, two dents to top front board edge, small splash-mark to lower edge; jacket unclipped, spine just sunned, a little creasing to head: a near-fine copy in like jacket.

£1,750 186598

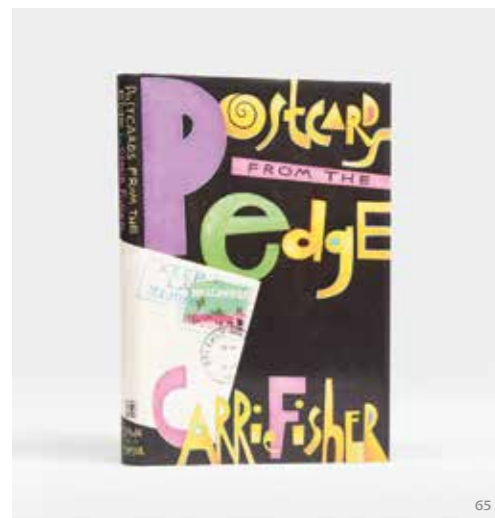
66

FISHER, Irving. *The Rate of Interest.* New York: The Macmillan Company, 1907

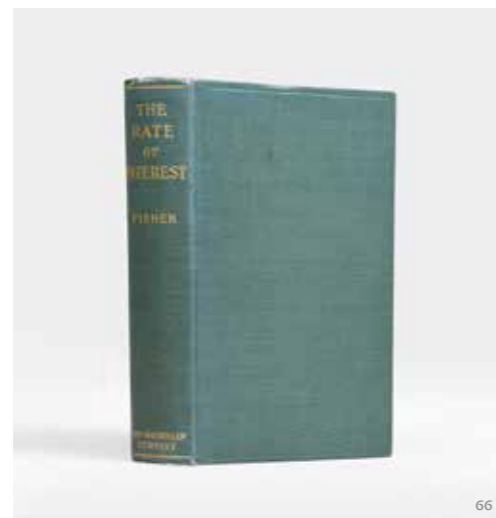
THE FISHER EQUATION

First edition of the work that developed the Fisher Equation to explain the relationship between nominal and real interest rates under inflation. The Rate of Interest ranges far beyond the brief suggested by that title: Schumpeter proposed the alternative "Another Theory of the Capitalist Process" (p. 872).

Fisher later reworked and republished the work as his *Theory of Interest* (1930).



65



66

Octavo. Tables and graphs in the text. Original green cloth, spine ruled and lettered in gilt, covers panelled in blind. Contemporary ownership signature, stamp, and textual pencil annotations of Yamato Ichihashi (1878–1963), an early East Asian academic in the United States. Light bumping, rubbing and foxing, cloth and gilt bright: a very good copy indeed. ♣ Batson, p. 79; Mattioli 1287; Sraffa 1763.

£3,500 186036

67

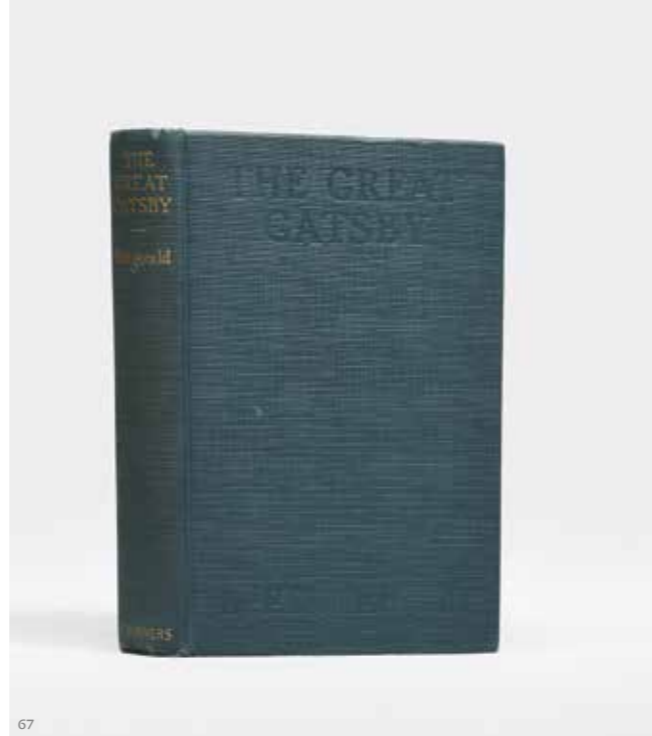
FITZGERALD, F. Scott. *The Great Gatsby.* New York: Charles Scribner's Sons, 1925

First edition, first state, of the author's masterpiece, widely regarded as one of the all-time great American novels as well as one of the defining cultural artefacts of the Jazz Age.

The first state points are: "chatter" on page 60, line 16; "northern" on page 119, line 22; "it's" on page 165, line 16; "away" on page 165, line 29; "sick in tired" on page 205, lines 9–10; and "Union Street station" on page 211, lines 7–8.

Octavo. Original dark green linen-grain cloth, spine lettered in gilt, front cover lettered in blind, fore and bottom edges untrimmed. Lean to spine, ends bumped, faint ring-mark to front cover, spot of wear to one corner, small mark to final page and facing free endpaper, contents clean overall. A very good copy. ♣ Bruccoli A11.I.a.

£6,500 187957



67

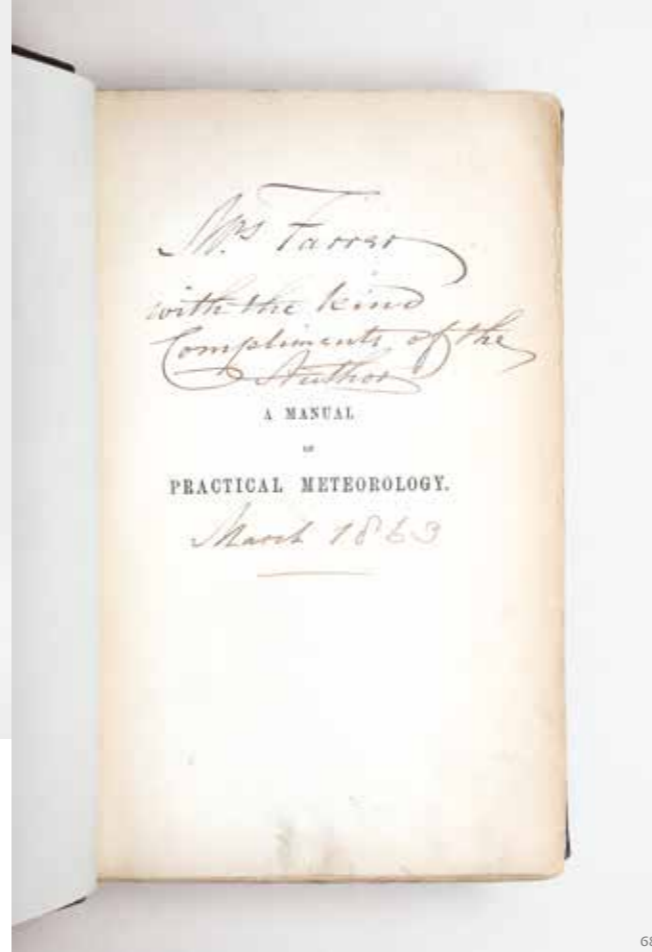
68

FITZROY, Robert. *The Weather Book: A Manual of Practical Meteorology.* London: Longman, Green, Longman, Roberts, & Green, 1863

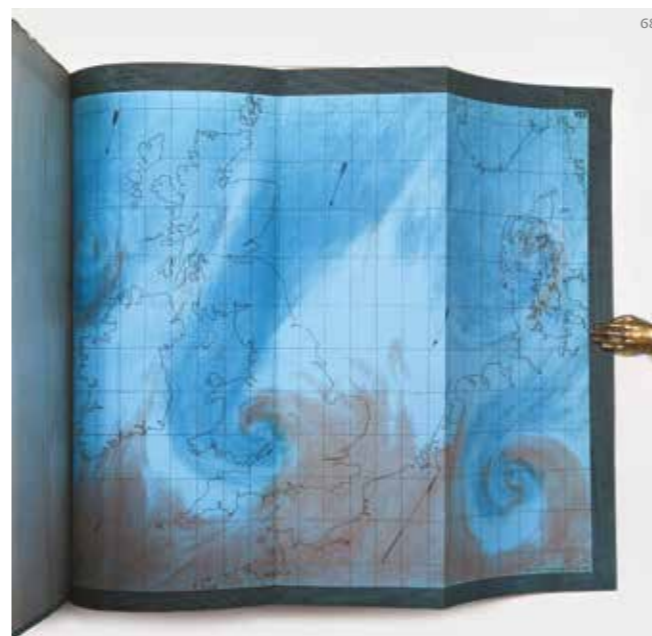
BY THE PIONEER OF WEATHER FORECASTING

Second edition, revised and enlarged, presentation copy, inscribed from the author on the half-title, "Mrs Farrer with the kind compliments of the author March 1863". FitzRoy, the founder of the Met Office, was the first meteorologist to issue regular weather forecasts, a term he helped to popularize. First published earlier the same year, *The Weather Book*, with its fine set of plates, is the culmination of his work in weather prediction, and includes some of the earliest weather charts produced.

The recipient is likely Frances Farrer (1825–1870, née Erskine), daughter of the historian and orientalist William Erskine and wife of Thomas Henry Farrer, a senior government official at the Board of Trade who handled marine business; FitzRoy was appointed to run the newly created meteorological department of the Board of Trade in 1854.



68



68

The Met Office archives preserve a large amount of correspondence between FitzRoy, Farrer, and Milner Gibson (president of the Board of Trade) from the early 1860s, while they worked closely together to shape the new department.

FitzRoy – formerly captain of HMS *Beagle* during Darwin's voyage – made major contributions to hydrography and meteorology. At the Meteorological Office he organized the systematic collection of ships' weather logs, compiled wind and current charts for navigators, promoted the use of barometers at ports ("FitzRoy's Rules"), and introduced telegraphed reports and "synoptic charts." In 1861 he began issuing storm warnings to the Admiralty, Lloyd's, and major ports, later publishing them in newspapers, in an effort to save lives at sea.

Octavo. With 16 lithographic plates, nearly all folding, some tinted or in colour; 40 pp. publisher's advertisements dated December 1862. Original blue ribbed cloth, rebaked preserving original gilt-lettered spine, blind-stamped panelling to boards, edges uncut. Contemporary ownership signature to title page, a couple of pencil marks to contents pages. Boards a little scuffed and rubbed, recased and relined, contents evenly toned with occasional finger-soiling and a few nicks to half-title, plates fresh. A very good copy.

£3,750 147849

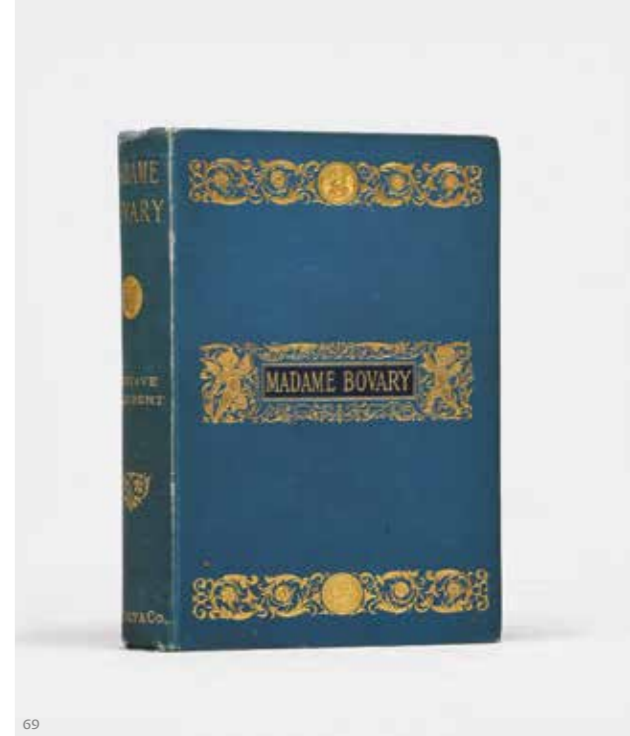
69

FLAUBERT, Gustave. *Madame Bovary. Provincial Manners.* Translation from the French Édition définitive by Eleanor Marx-Aveling. London: Vizetelly & Co., 1886

A LOVELY COPY IN THE ORIGINAL CLOTH

First edition in English to be printed in Britain, in the attractively decorated cloth. "Eleanor Marx's translation of *Madame Bovary* has endured like no other . . . it became the basis of many succeeding editions" (Apter, p. 563).

First published in the magazine *La Revue de Paris* in 1856, *Madame Bovary* was immediately sued for "outrage aux bonnes moeurs" ("affront to public decency"). Flaubert appeared before the court on 7 February 1857 but was found not guilty, and publication resumed. The ensuing publicity also ensured that upon publication the book became a best-seller. The first English translation was published in America in 1881, translated by Mary Neal Sherwood under the pseudonym John Stirling.

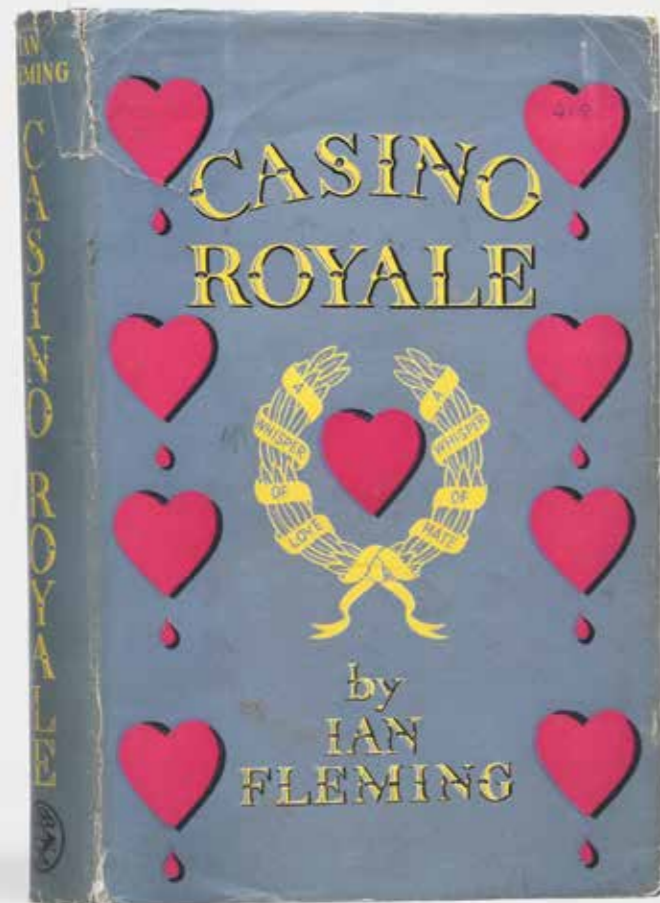


69

The cloth was issued with variant decorations and, while no priority has yet been proven, it appears this binding is in a second issue.

Octavo. With tissue-guarded frontispiece and 5 plates from etchings by Daniel Mordant after Albert Fourié; advertisement leaf at front, bound without rear adverts. Original blue-green diagonal-ribbed cloth, spine lettered and decorated in gilt, title in gilt on blue ground and gilt floral decoration to front cover, rear cover ruled in blind with publisher's device blind-stamped at centre, black coated endpapers. Bookplate of Edward Sprague Marsh (1857–1939), lawyer active in Brandon, Vermont, and rare book collector and editor, engraved by William Fowler Hopson; 20th-century bookplate to front free endpaper of one William West, based on title page of Robert Ross's *Aubrey Beardsley* (1909); pencil inscription "ex libris BJB – JB Buckingham Sr" to verso of last leaf. Spine toned and leaning, creasing to spine ends, a touch of wear to extremities, a few light marks to covers, inner hinges split, book block remaining firm, contents mildly toned, light ink stain to two leaves, otherwise fresh and clean throughout. A very good copy. ♣ Emily Apter, *Against World Literature: On the Politics of Untranslatability*, 2014.

£4,750 157125



70
FLEMING, Ian. *Casino Royale*. London: Jonathan Cape, 1953

FROM THE COLLECTION OF THE BOND LYRICIST LESLIE BRICUSSE

First edition, first impression, in the first issue dust jacket. Fleming's first novel and the creation of James Bond had an initial print run of 4,760 copies, of which 4,728 were bound up. "Many of these went to public libraries and we believe that less than half of the first printing was sold to the public" (Biondi & Pickard).

Provenance: though unmarked as such, this copy is from the collection of Leslie Bricusse (1931–2021), the lyricist for the Bond songs "Goldfinger" and "You Only Live Twice". He was a composer, lyricist, and playwright. His musicals include *Stop the World – I Want to Get Off*, *Doctor Dolittle*, *Scrooge*, and *Willy Wonka & the Chocolate Factory*. He won two Academy Awards and one Grammy Award, and was awarded the Order of the British Empire.

Octavo. Original black boards, spine lettered in red, heart device on front cover in red, lower edge untrimmed. With dust jacket (first issue, with no *Sunday Times* review on front



71

flap). Number "418" added in pen to front panel. Foot of spine very slightly bumped, splash mark to top edge, some minor foxing to edges; unclipped jacket a little soiled, some tears at spine and joints with adhesive tape repairs on reverse: a near-fine copy in a very good jacket. ♣ Biondi & Pickard 40; Gilbert A11 (1.1).

£45,000 185841

71
FLEMING, Ian. *The Spy Who Loved Me*. London: Jonathan Cape, 1962

First edition, first impression, of the only Bond book written in the first person, presented as the testimony of a 23-year-old Canadian woman with whom Bond has an ill-fated affair. To further this pretence, "Vivienne Michel" is spuriously credited on the title page as the co-author. It was adapted into the 1977 film starring Roger Moore.

Octavo. Double-page illustration at pp. 6–7. Original dark grey boards, spine lettered in silver, dagger design stamped on front cover in silver and blind, red endpapers. With dust jacket. Top edge slightly marked; jacket unclipped, a little toned and marked: a near-fine copy in very good jacket. ♣ Gilbert A10a (1.1).

£900 186846



72

72
FLEMING, Ian. *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963

SIGNED BY JOHN BARRY FOR LESLIE BRICUSSE

First edition, first impression, signed by John Barry, the Bond films' score composer, on the half-title. This instalment features the first meeting between James Bond and his nemesis Ernst Stavro Blofeld,



73

73
FULLER, R. Buckminster. *Nine Chains to the Moon*. Philadelphia: J. B. Lippincott Company, 1938

the leader of the criminal organization SPECTRE. The story was adapted into the 1969 film starring George Lazenby.

This copy was inscribed for the composer and lyricist Leslie Bricusse and has his additional annotations identifying the inscriptions or signatures (see item 69).

Octavo. Original black boards, spine lettered in silver, white ski track design on front cover. With dust jacket. Tiny spots to top and fore edge; light soiling to unclipped jacket, extremities slightly worn, toning to reverse: a near-fine copy in very good jacket. ♣ Gilbert A11a (1.2).

£2,500 185854

73
FULLER, R. Buckminster. *Nine Chains to the Moon*. Philadelphia: J. B. Lippincott Company, 1938

INSCRIBED BY THE DYMAXION INVENTOR

First edition, presentation copy, inscribed on the front pastedown, "To Miss Florence A. Sedgwick, very sincerely, R. Buckminster Fuller, Xmas 1938". This book outlines Fuller's technological strategy for maximising the social applications of energy resources and was endorsed to the publishers by Albert Einstein.

The architect and inventor Richard Buckminster Fuller (1895–1983) was expelled from Harvard, yet went on to earn 47 honorary doctorates and the Presidential Medal of Freedom, the highest civilian honour in the US. *Nine Chains* drew heavily on Einstein's theoretical work, amazing the scientist, who commented to Fuller, "I cannot conceive of anything I have ever done having the slightest practical application" (*Everything I Know*, Section 2, part 1). The recipient is likely Fuller's cousin.

Octavo. With 2 folding charts, diagrams to the text. Original metallic bronze cloth, spine and front cover lettered in black, endpapers illustrated with Fuller's "Dymaxion world map", fore edge untrimmed. With dust jacket. Spine ends and corners bumped and gently rubbed, contents clean; unclipped jacket worn and chipped at extremities, some loss to upper edge, panels a little rubbed, a few marks to reverse: a very good copy in like jacket. ♣ Buckminster Fuller Institute, *Everything I Know*, and *Biography*.

£1,375 186727

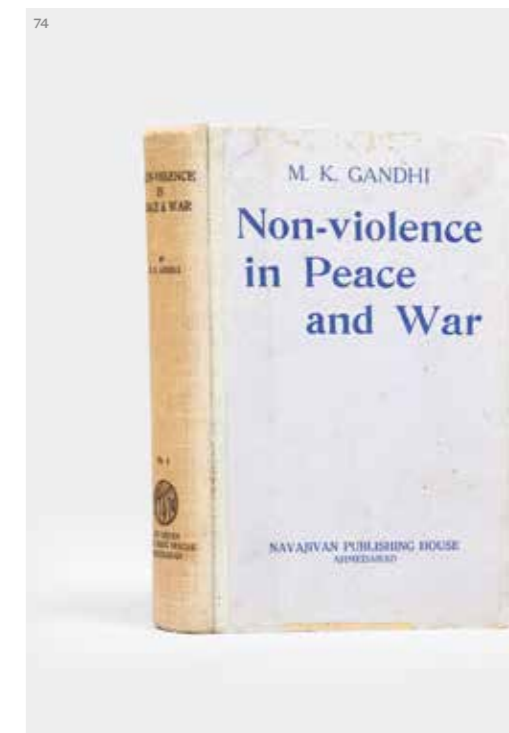
74
GANDHI, Mahatma. *Non-Violence in Peace and War*. Ahmedabad: Navajivan Publishing House, 1942

THE CORE OF HIS PHILOSOPHY

First edition, collecting Gandhi's writings in defence of non-violent resistance, published in the year of his Quit India movement. A second volume was published in 1949 but this first instalment was for seven years accepted as a standalone work on one of Gandhi's key themes.

Octavo. Original brown quarter cloth, spine and front cover lettered in dark blue, grey paper-covered sides. With the contemporary ownership inscription "SHREE. Raman. S. Shah. Bombay" and the injunction "Read and act accordingly" in blue ink to the front free endpaper. Spine a little toned, some wear around cover edges, a few marks of soiling and spotting to edges and occasionally within. A very good copy of a work often found dilapidated.

£2,500 187930



74
GANDHI, Mahatma. *Non-Violence in Peace and War*. Ahmedabad: Navajivan Publishing House, 1942



75
GEORGIAN BOARD GAME. A Historical Pastime, of a New Game of The History of England from the Conquest to the Accession of George the Third. London: Published by J. Harris, [slipcase dated 1803, instructional booklet dated 1813]

EVIDENTLY THE CAUSE OF MANY FAMILY ARGUMENTS

A Georgian children's game, preserving the original slipcase and the printed rulebook. The instructions have been aggressively edited by a contemporary owner with their own "house rules", clear evidence the game was much played, enjoyed, and argued over.

The game takes the form of a segmented wheel illustrating key events from English history – from the Battle of Hastings, through the Domesday Book, Gunpowder Plot, and the War with America – culminating in George III as the central figure. Players used dice and tokens to race to the centre.

The rulebook has been customized with ink and pencil amendments. For example, failure to "repeat any circumstance" from the works of Isaac Newton at

stop 145 no longer incurs a fine but instead requires retreating to Shakespeare; similarly, landing on the outbreak of war with America on the penultimate spot now commands a return to George I.

John Harris (1756–1846), alongside the publisher John Wallis, was one of the principal producers of games during George III's reign. This period saw the proliferation of such publications, which were often geared towards geographical or historical instruction and made the monarch a focal point. The game was issued over many years – the slipcase is dated 1803, and the instructional booklet is dated 1813.

Copper engraving with original hand colouring, divided into 12 panels mounted on linen (545 × 535 mm), folded and inserted into original card slipcase, engraved title label; together with instructional booklet, "Rules and Directions for Playing the Historical Pastime". Game a little worn, spotted, and thumbed from heavy use but remains in generally very good condition; the slipcase rubbed and a little worn else very good; instructional booklet has been much more vigorously used – dog-eared, torn with some loss, and mended with modern tape – but remains intact in its original sewn wrappers.

£1,750 185891

76
GIBBON, Edward. The History of the Decline and Fall of the Roman Empire; [together with] — The Life of Edward Gibbon. London: John Murray, 1839 & 1846

A HANDSOME SET BY THE "BEST BRITISH NINETEENTH-CENTURY EDITOR OF GIBBON"

Second Milman edition, finely and uniformly bound with the first edition of Milman's *Life of Edward Gibbon*. Before publishing his own histories of early Christianity during the Roman Empire, Henry Hart Milman (1791–1868) issued this "scholarlike as well as Christianized" edition of Gibbon in 1838 (ODNB). It remained the preeminent version until the end of the century.

7 vols, octavo (215 × 135 mm). Portrait frontispiece to *The Life*, 11 folding maps (6 hand-coloured), 2 single-page maps. Contemporary tan calf (*The Life* slightly darker), red and green morocco labels, compartments elaborately gilt, double gilt fillet with corner rosettes enclosing blind roll to boards, inner dentelles in blind, dahlia pattern marbled endpapers and edges, blue bookmarkers. Spines bright, boards and corners lightly rubbed. A near-fine set.

£1,750 186077



77
GLÜCK, Louise. *Descending Figure.* New York: The Ecco Press, 1980

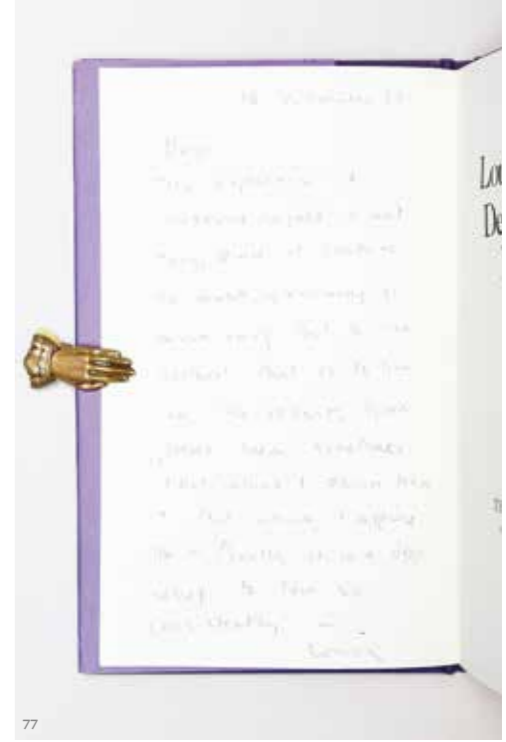
"IT IS A DEEP RELIEF TO LOVE SO CONSISTENTLY"

First edition, inscribed by Glück to her fellow poet and close friend Hugh Seidman: "Hugh – the experience of profound regard is not easy, since it contains so much yearning. So much envy . . . Your poems seem sometimes that which I derive from + that which I aspire to — finally. It is a deep relief to love so consistently. Louise".

Glück's admiration for Seidman's poetry was intense and long lasting. She published an essay celebrating his work, *On Hugh Seidman*, in her 1994 *Proof & Theories: Essays on Poetry*. In it, she said of his 1970 volume *Collecting Evidence* that "I know few collections so lacking in complacency, so adamant in their refusal to charm or console, so fiercely intelligent" (p. 48).

Octavo. With the publisher's advertising slip, printed in purple. Original purple cloth, spine lettered in silver. With dust jacket designed by Loretta Li. Upper edge a little faded; jacket unclipped, spine a little creased, edges a little rubbed with 3 tiny closed tears: a near-fine copy in very good jacket.

£1,750 187177



78
GOVERNMENT DESPATCH BOX. Ministerial despatch box owned by the Liberal politician John William Gulland. [c.1906]

WIELDED BY "A RATHER FANATICAL RADICAL OF THE OLD SCHOOL"

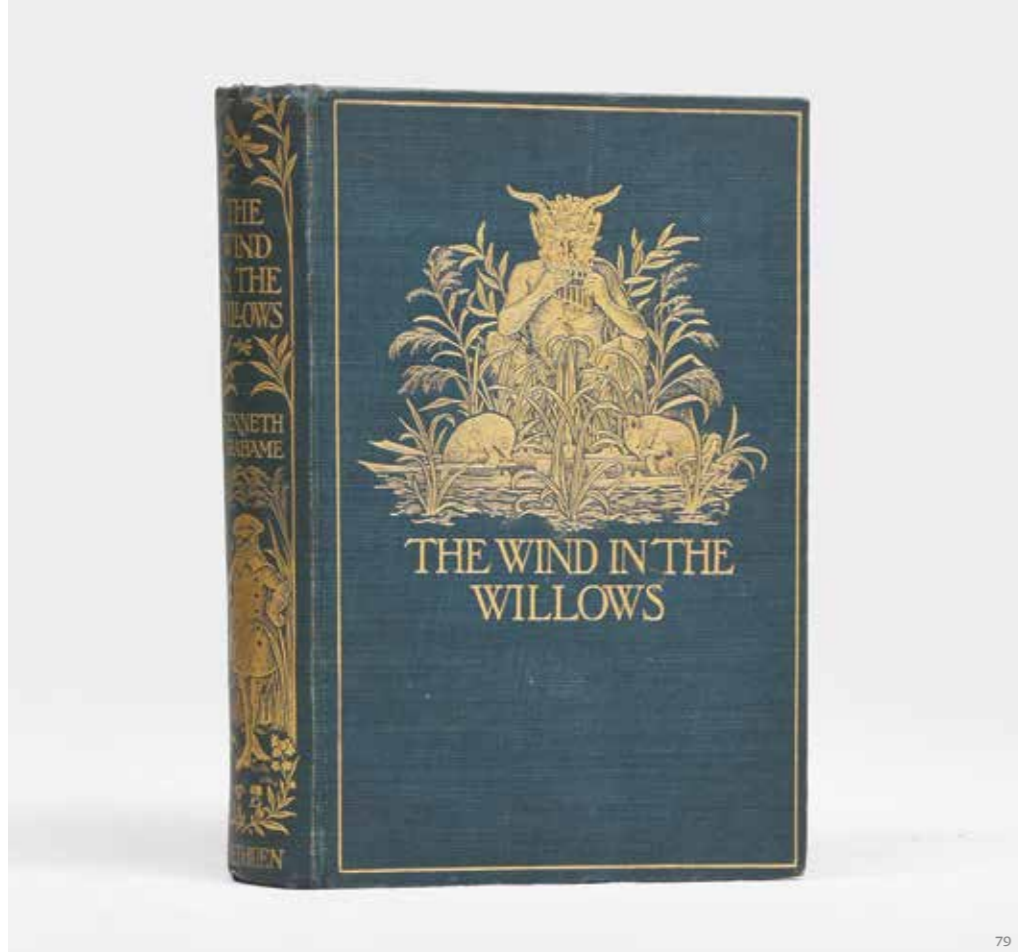
A governmental despatch box, an iconic symbol of British politics and democracy. British government despatch boxes have been in use since the 1840s by ministers and the crown. The box has the cypher of Edward VII, king from 1901 to 1910.

Gulland (1864–1920) was Liberal MP for Dumfries Burghs from 1906 to 1918. He served as Secretary to the Scottish Liberal Committee in the House of Commons from 1906 to 1909, and Junior Lord of the Treasury and Scottish Whip from 1909 to 1915. He was Chief Government Whip from 1915 to 1919.

Despatch box, 40 × 28 × 14 cm, Edward VII cypher and "J.W.G." in gilt on upper lid, metal handle, key present, maker's stamp of Wickwar & Co. to interior. A couple of spots of bumping and wear, sticker residue to one side. In very good condition.

£1,250 186278





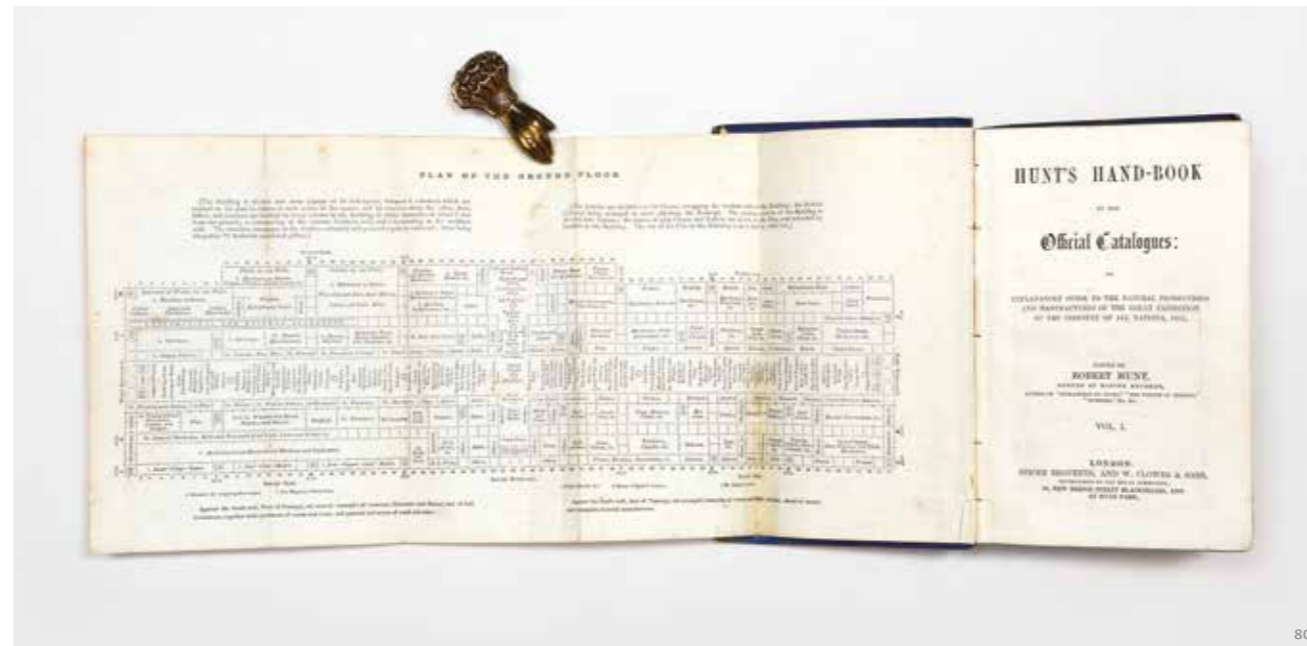
79
GRAHAME, Kenneth. *The Wind in the Willows.* London: Methuen & Co. Ltd, 1908

“AND STILL, AS HE LOOKED, HE LIVED;
 AND STILL, AS HE LIVED, HE WONDERED”

First edition, a beautifully preserved example of this timeless children’s classic.

Octavo. Frontispiece by Graham Robertson, with tissue guard. Original green cloth, spine and front cover lettered and elaborately decorated in gilt, top edge gilt, others untrimmed. Christmas 1908 ownership inscription on front free endpaper. Cloth sharp, notwithstanding bumped spine ends, short split to rear inner hinge, occasional foxing. A near-fine copy. ♣ Grolier Children’s 100, 61.

£10,000 187911



In 1858 Hunt and the Royal Cornwall Polytechnic Society founded the Miners Association.

2 vols, octavo. Folding frontispiece floorplan in vol. I, advertisement leaf bound before frontispiece in vol. I. Original blue cloth, spines lettered in gilt and ruled in blind, covers decoratively panelled in blind, front covers with vignette of Crystal Palace in gilt, pale yellow coated endpapers, edges speckled brown, binder’s ticket of Westleys & Co. on rear pastedown. Soiling and abrasions to cloth, spine ends and tips bumped, a couple of gatherings proud, gutter starting in several places in vol. I. A good copy. ♣ “The Great Exhibition of 1851 in Hyde Park”, Royal Parks.

£2,750 151696

81
GREGG, Richard B. *The Power of Non-Violence.* Philadelphia: J. B. Lippincott Company, 1934

First edition of the first American treatise on non-violence, a key influence on Martin Luther King Jr, who ranked Gregg’s work alongside that of Gandhi and Thoreau.

Richard Gregg (1885–1974) turned from a comfortable legal career to study non-violence under Gandhi at the Sabarmati Ashram. *The Power*

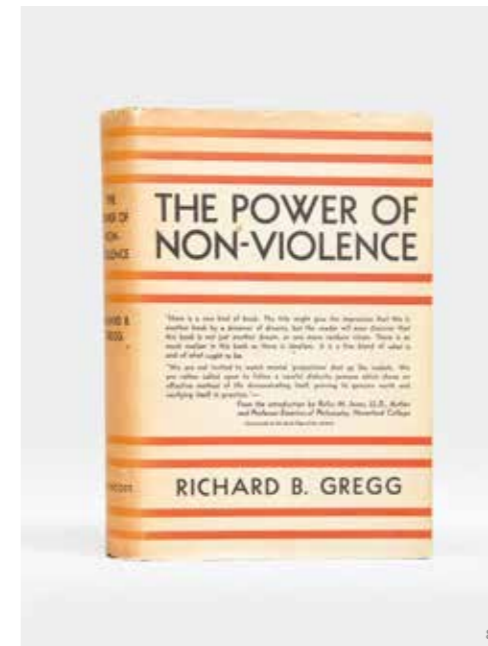
of Non-Violence is his adaptation of Gandhi’s philosophy to a wider American audience.

King was given a copy of *The Power of Non-Violence* during the Montgomery Bus Boycott. He credited the work with persuading him that complete non-violence was an effective protesting strategy and wrote that “I don’t know when I have read anything . . . that has given the idea of non-violence a more realistic and depthful interpretation” (*Papers*, pp. 244–245).

Octavo. Original tan cloth, spine and front cover ruled and lettered in red ground, top edge red. With dust jacket. Near-contemporary ticket of the Religious Bookshop, Concord, New Hampshire. With 1939 ink signature of Rev. Harry Franklin Parker (1904–1997) of Chichester, New Hampshire, to front free endpaper. Light bumping and rubbing, contents crisp; minor rubbing, toning, and chipping to unclipped jacket: a near-fine copy in very good jacket indeed. ♣ Clayborne Carson, ed., *The Papers of Martin Luther King Jr.*, Volume III: *Birth of a New Age*, 1997.

£2,275 187426

82
GRUEL, Léon (binder). *Paroissien romain d’après les imprimés français du XV^{me} siècle.* Paris: Gruel-Engelmann, 1858



“ARTS OF MANY KINDS AND MANY AGES HAVE BEEN APPLIED IN FAULTLESS WORKMANSHIP”

First edition of this superlative example of Gruel-Engelmann’s work. Featuring their pioneering chromolithography, with elaborately framed pages, and finely bound in-house, this luxury production displays the firm’s “irreproachable execution” in various aspects of book ornamentation (Prideaux, p. 122).

In 1851, a marriage between the Gruel and Engelmann families united the former’s bindery with the latter’s printing concern, which held a patent for their chromolithographic process. The new business turned to finely produced service books evoking those of the Middle Ages. These devotional volumes were often splendidly bound to mark significant milestones celebrated in church. The wrought-metal clasps seen here incorporate the monogram “M.E.”, presumably the initials of the Marie Elizabeth who has signed the first blank with the words “Paris avril 1860”, perhaps commemorating her first Communion.

Octavo (150 × 112 mm). With 9 gilt chromolithographic plates, wood-engraved borders, illustrated title page. Contemporary pigskin, spine with raised bands, binding blind-stamped with diagonal rolls creating a diamond pattern punctuated with tudor-roses at the interstices and enclosing gilt fleur-



de-lys, twin elaborate metal clasps extending over much of the boards and incorporating the monogram “M.E.”, metal cornerpieces, gilt inner dentelles, red moiré silk endpapers, edges red and stamped with gilt fleur-de-lys. Housed in the original brown morocco box, padded and lined with light blue velvet and cream silk. Contemporary inscriptions to first blank. Some faint foxing, else a fine copy in a worn box with two short splits. ♣ Sarah Prideaux, *Bookbinders and Their Craft*, 1903.

£3,000 181569





83

83
HAGGARD, H. Rider. King Solomon's Mines. London: Cassell & Company, 1885

THE FOUNDATIONAL WORK OF "LOST WORLD" SCIENCE FICTION

First edition of the author's best-known book, attractively bound and in the scarce first state, with the requisite textual misprints and advertisements dated "5G.8.85" and "5B.8.85".

King Solomon's Mines was published in September 1885 and was an instant success. Inspired by Robert Louis Stevenson's *Treasure Island* (1883), Haggard's adventure novel directly influenced Rudyard Kipling's "The Man Who Would Be King" (1888), Arthur Conan Doyle's *The Lost World* (1912), and James Hilton's *Lost Horizon* (1933), as well as novels by Edgar Rice Burroughs, H. P. Lovecraft, Jules Verne, and H. G. Wells.

Octavo. Colour fold-out map frontispiece, publisher's 16-page catalogue at end. Mid-20th-century red calf by Frost & Co., Bath, red and green spine labels, compartments decorated in gilt, twin gilt fillet ruling covers, gilt roll to board edges, floral gilt roll to turn-ins, marbled endpapers, top edge gilt, original cloth spine and covers bound in at end. Ownership inscription of Brent Gratton-Maxfield in blue ink on front free endpaper verso. Hint of sunning to spine, gilt bright, small scuff to front cover, joints and corners lightly rubbed, short splits to front inner hinge, foxing to contents, long repaired closed tear across folding frontispiece, marginal paper restoration to pp. 271/2. A very good copy.

£3,000 184041

84
HARRISON, Walter. A New and Universal History, Description and Survey of the Cities of London and Westminster. London: printed for J. Cooke, 1775

GEORGIAN LONDON

First edition of this profusely illustrated survey of the city, including a historical account back to its founding under the Romans.

Folio (264 x 234 mm), pp. 720, [2]. Engraved frontispiece, 99 plates, 2 folding maps. Recent half calf to style preserving earlier red morocco label, marbled sides. Slightly foxed, final leaves a little ragged at extremities, occasional repaired tears. A good copy. **J** ESTC T113989; London Illustrated 57.

£2,000 185984

85
HEMINGWAY, Ernest. For Whom the Bell Tolls. New York: Charles Scribner's Sons, 1940

INSCRIBED FOR HIS PHOTOGRAPHER'S PARENTS

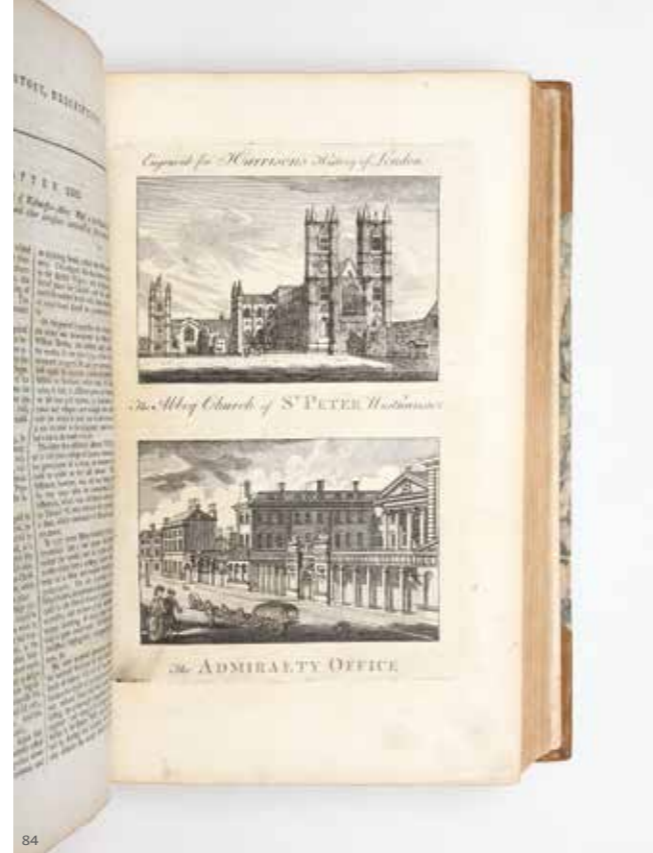
First edition, inscribed by the author on the front free endpaper to the parents of his friend and photographer, Lloyd Arnold: "For Bill and Mom Arnold from Lloyd's best friend, Ernest Hemingway".

Decades later, Arnold presented the book to a friend, inscribing the same page, "For Papa's 'shelf' in your house, Vince, with the good wishes of all mentioned on this page, Lloyd (Pappy) Arnold, Aug '61". Arnold has mounted one of his original photographs of Hemingway on the front pastedown and signed at the foot.

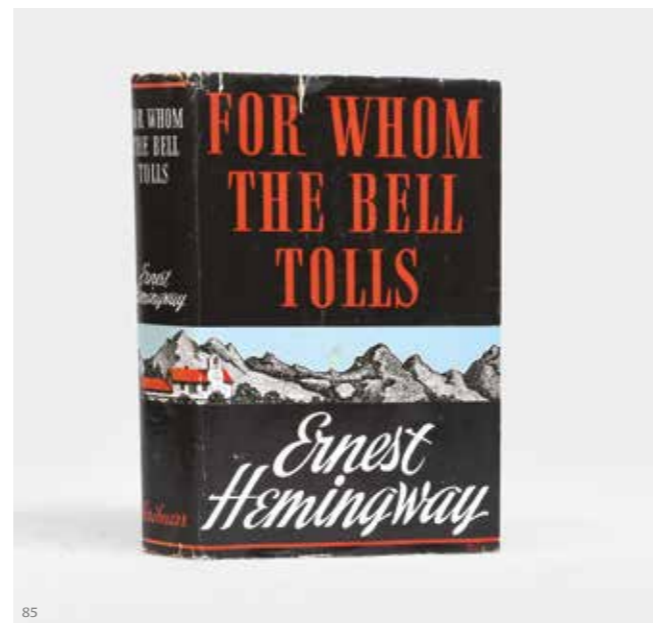
Hemingway met Arnold in the summer of 1939, when he visited Sun Valley, Idaho for the first time; Arnold was then the resort's photographer. They quickly became close: Arnold read drafts of the first 24 chapters of *For Whom the Bell Tolls* as Hemingway finished typing them, and he took the photograph of Hemingway at his typewriter that appears on the rear panel of the jacket. Arnold published his photographs of Hemingway, together with a memoir of their 20-year friendship, in *High on the Wild with Hemingway: A Pictorial Recollection* (1968).

Loosely inserted is a typed letter signed by Arnold to his friend Vince regarding Hemingway's composition of the novel, in particular Chapter 27.

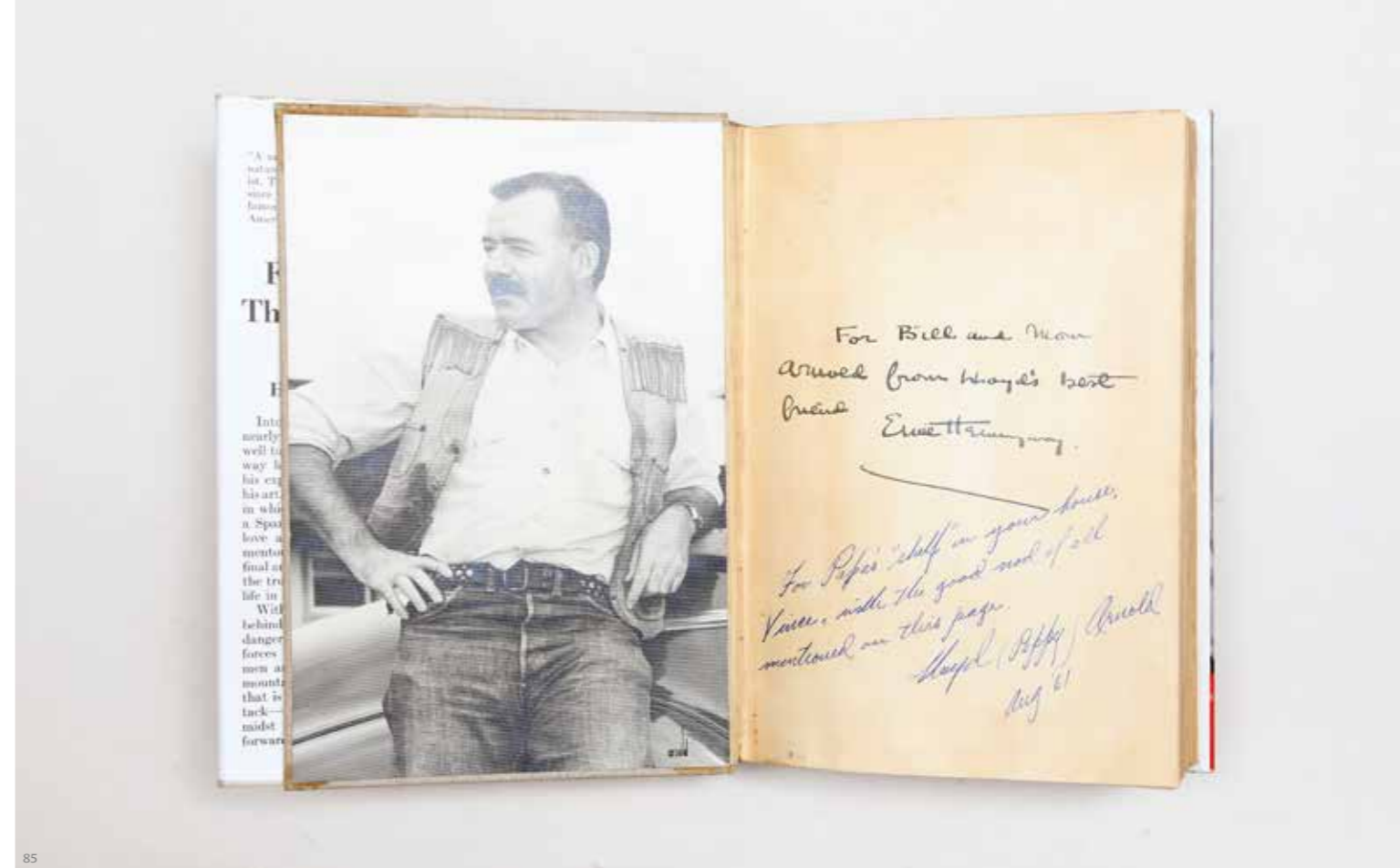
This copy is a first printing, with Scribner's "A" on the copyright page, in the first issue jacket, without Arnold's photography credit on the rear panel.



84



85



85

Octavo. Original buff cloth, spine lettered in black on red ground, front cover with facsimile signature in black, top edge brown, fore edge untrimmed. With supplied dust jacket. Housed in a custom black morocco folding box. Spine rubbed, a few marks to endpapers; jacket unclipped, rubbed, nicks and a couple of closed tears repaired with tape to verso: a very good copy in very good jacket. **J** Grissom A.17.a.

£25,000 187657

86
HEMINGWAY, Ernest. The Old Man and the Sea. New York: Charles Scribner's Sons, 1952

First edition, in a bright example of the first issue dust jacket. Hemingway wrote to the jacket designer Adriana Ivancich, "if I could only have been there to celebrate with you when you had finished [it]. I think we have what triumphs we have at much too great a distance from each other".

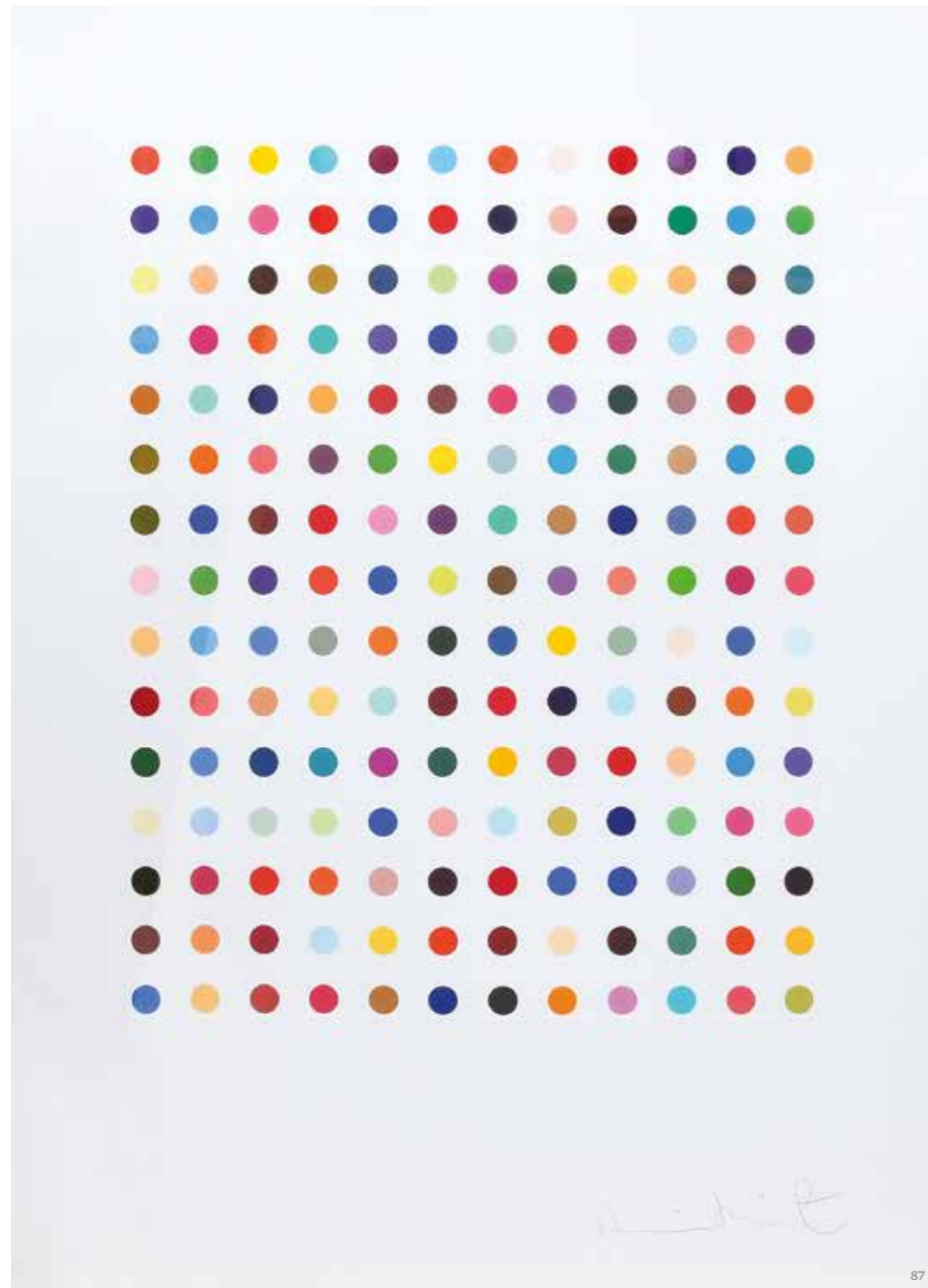
Hemingway's final work of fiction won the 1953 Pulitzer Prize and was cited for his receipt of the 1954 Nobel Prize in Literature. The first issue dust jacket omits mention of these awards and has flaps printed in brown.

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's signature stamped to front cover in blind. With dust jacket by Adriana Ivancich. Some faint marks to cloth, slight rubbing to ends and corners, ink ownership inscription to front free endpaper, silver titles still bright; unclipped jacket bright, minor rubbing to ends and corners, trivial closed tear at foot of rear panel, unclipped: a very good copy in near-fine jacket. **J** Grissom A24.1.a; Hanneman 24a.

£5,000 179582



86



87
HIRST, Damien. Ethidium Bromide Aqueous Solution. London: Paragon Press, 2005

One of an edition of 65. This is one of Hirst's series of spot prints named after a chemical compound.

Aquatint in colours on Hahnemühle etching paper. Signed in pencil lower right by Hirst, numbered to the verso. Sheet size: 118.7 × 99.7 cm. Framed size: 131 × 112 cm. Excellent condition. Presented float mounted in a white painted wooden frame by Darbyshire

£25,000 186498

88
HIRST, Damien. The Souls I–IV. London: Other Criteria & Paul Stolper, 2011

WITH A SIGNED PRINT

First edition, number 7 of 100 copies with a limited-edition print signed by Hirst bound in. "The Souls" ran as a solo exhibition at the Paul Stolper Gallery from 7 October to 13 November 2010. Hirst took four butterfly designs and reproduced each in eighty different colourways, reproduced here.

The lavish illustrations offer an excellent example of how the deluxe art book can serve as a

high spot of contemporary book design and fine printing. Butterflies have been a recurring theme in Hirst's artwork, including in his Kaleidoscope and monochrome paintings. Hirst explained his use of butterflies as a means of locating "universal triggers: everyone's frightened of glass, everyone's frightened of sharks, everyone loves butterflies".

Octavo. Colour illustrations throughout with Hirst's butterfly artwork and metallic foil colour swatches. Original beige cloth, spine and covers lettered in black, butterfly decoration to front cover, gold endpapers. In fine condition, with original shrinkwrap

£6,250 186128

89
HODGSON, William Hope. The Night Land. London: Eveleigh Nash, 1912

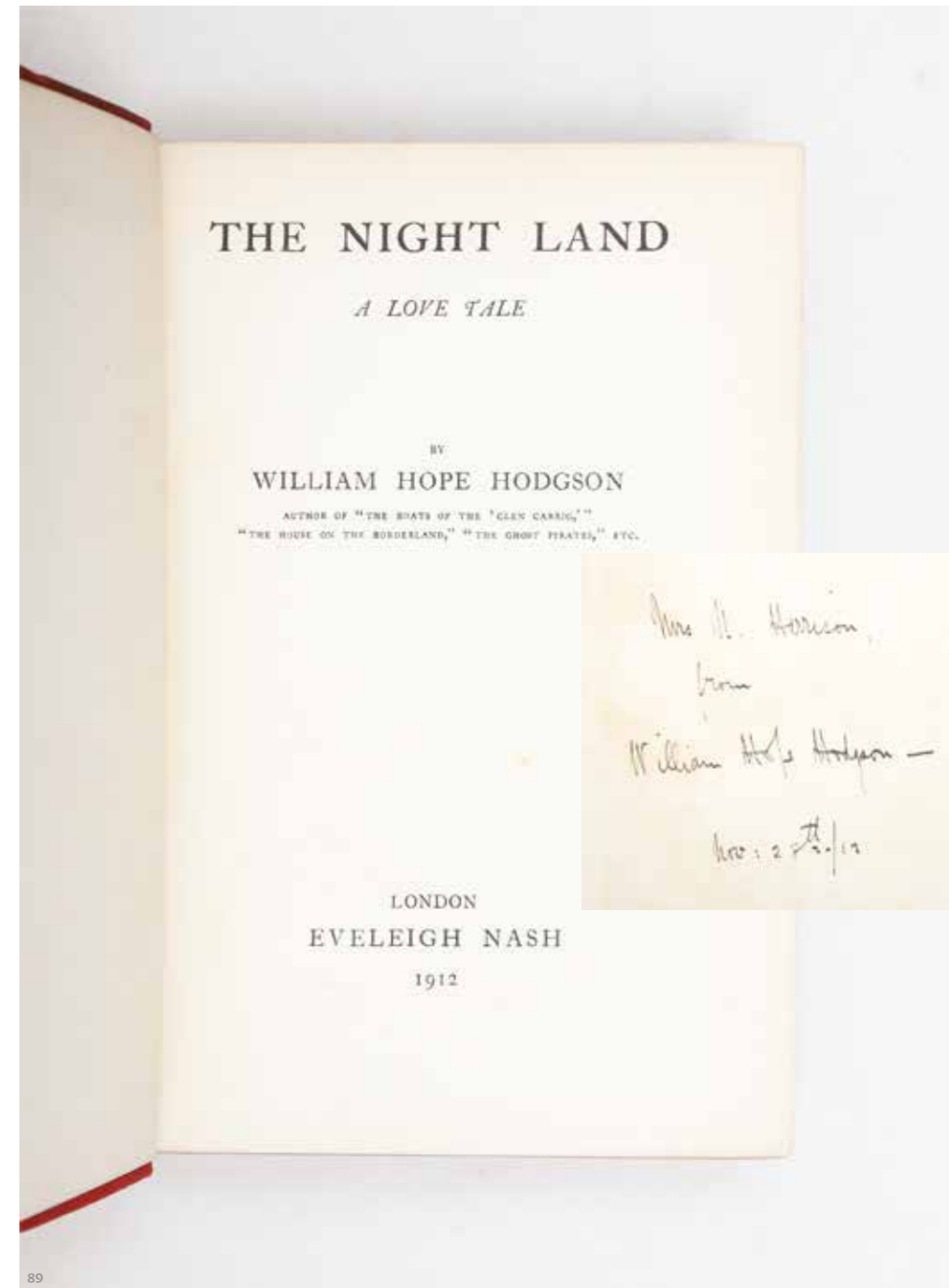
First edition, presentation copy, inscribed by the author on the front free endpaper, "Mrs N. Harrison, from William Hope Hodgson, Nov: 28th / 12".

Though Hodgson's novels were "long neglected and unappreciated" in his lifetime (Bleiler), they were influential among several important writers of weird fiction: H. P. Lovecraft praised his "serious treatment of unreality", and *The Night Land* in particular as "one of the most potent pieces of macabre imagination ever written" ("Supernatural Horror in Literature"). Clark Ashton Smith likewise writes that "there are few works so sheerly remarkable, so purely creative, as *The Night Land* . . . It impresses the reader as being the ultimate saga of a perishing cosmos, the last epic of a world beleaguered by eternal night and by the unvisageable spawn of darkness. Only a great poet could have conceived and written this story; and it is perhaps not illegitimate to wonder how much of actual prophecy may have been mingled with the poesy."

In his bibliography of supernatural fiction, Bleiler calls Hodgson "one of the most formative influences in modern tales of supernatural horror . . . He had the capability of isolating and evoking deep layers of horror . . . [and] created a consistent elaborate mythology of horror which has often been borrowed and imitated."

Octavo. Original red cloth, spine and front cover lettered in gilt, covers decorated in blind. Spine faded, cloth marked and rubbed, bumped at extremities, contents lightly toned, a very good copy. ¶ Bleiler, *Supernatural Fiction* 817; Currey, p. 243.

£9,500 187929



HOKUSAI. Chugi suikoden ehon (“A Picture-Book of the Loyal Heroes of the ‘Water Margin’”). Edo: Manbando, 1829

AN OPEN CHALLENGE TO KUNIYOSHI’S WARRIOR PRINTS

First edition, with sharp illustrations indicative of an early printing. Song Jiang, Li Zhishen, Lin Chong, Li Kui, and the other famous warriors became lionized for their comradeship, loyalty, and willingness to stand up to oppression. This copy has the seal of Hayashi Tadamas, one of the foremost actors in introducing Japanese art to the West in the 19th century.

The Water Margin (ch. Shuihu zhuàn, jp. Suikoden) by Shi Nai’an was one of the first novels written in vernacular Mandarin and one of the four classics of Chinese literature. It was also extremely popular in early modern Japan. Famous authors and artists like Kyokutei Bakin, Utagawa Kuniyoshi, and Santo Kyoden created many prints, illustrated books, and vernacular retellings that drove its popularity throughout Edo society. Hokusai was no different, creating these expressive illustrations in the same period as his most famous work, *The Great Wave*.

Hokusai writes in his preface: “Warrior portraits by Chinese artists are often too weak in their stature, while those by Japanese artists tend to be too strong . . . while creating this work of 108 warriors from the *Water Margin*, I focused on compromising between these two modes”. This was a clear attack on Utagawa Kuniyoshi, who had started releasing prints of the same characters only two years earlier. He had become famous for his *Water Margin* series and revitalized the market for warrior prints, although clearly Hokusai did not believe they deserved their popularity.

Hayashi Tadamas (1853–1906) moved to Paris in 1878 to open an art dealership, becoming one of the forces behind the rise of Japonisme. He was known to correspond with the likes of Edmond de Goncourt, Alphonse Portier, and the collector Raymond Koechlin. He also contributed to the May 1886 edition of *Paris Illustré*, titled “Le Japon”, the cover art of which inspired Van Gogh for his painting *The Courtesan* (1887). His activities went beyond his dealing: he was appointed curator of the Japanese Pavilion at the Columbus Centennial Exhibition in Chicago in 1893 and was awarded the rank of Commandeur in the



90

Ordre national de la Légion d’honneur in 1900. His red stamp is on the first page.

This copy is with the first state of the title page. The colophon is also made up almost exclusively of warrior books.

Octavo. Woodblock illustrations throughout. Original green paper wrappers, renewed white thread *fukuro-toji* binding, spine ends capped in light brown cloth, paper label on front wrapper lettered in black. Housed in custom blue folding case. Black ink stamps of one Kikkoya Masajiro of Azabu Imai Teramachi on many pages and his ink inscription, dated 1827, on the final page, remains of old bookseller labels to verso of wrappers, manuscript title on front wrapper. A little staining, creasing, and rubbing, spine end caps worn, patches of browning and ink on first page, printing sharp: a near-fine copy

£6,750

185883



90



91

HOOKER, Sir William Jackson, & John Charles Lyons. A Century of Orchidaceous Plants selected from Curtis’s Botanical Magazine. London: Reeve, Benham, and Reeve, 1849

THE EARL OF DERBY’S COPY

First edition, from the Knowsley library of Edward Smith Stanley, 13th Earl of Derby (1775–1851). A politician and a naturalist, Stanley became one of the figureheads of the science of zoological classification, and was president of the Linnean Society of London from 1828 to 1834, as well as being president of the Zoological Society of London for twenty years.

Stanley not only encouraged the reading of accounts of new species by chairing meetings of the two societies, but contributed many scientific papers himself to the proceedings of the Zoological Society and donated many specimens to its collections. His own collection in the Knowsley Museum is estimated to have included 20,000 mammals, birds, and lower vertebrates. This copy contains his armorial bookplate, and the shelf mark of the Back Library at Knowsley noted on the front free endpaper verso. It is also annotated at the head of the half-title “from Boone April 15th 1849”, a reference to the London booksellers and publishers T. & W. Boone.

The illustrator Walter Hood Fitch (1817–1892) was described by Sir Joseph Hooker, the son of the author, as an “incomparable botanical artist” (Blunt, p. 224). “Fitch remains the most outstanding botanical artist of his day in Europe. He was the first draughtsman



91

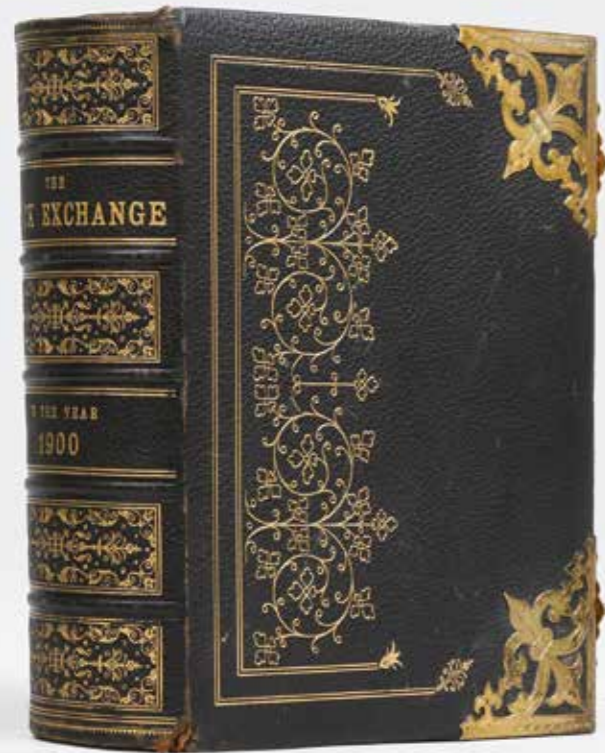
to produce really satisfactory drawings from dried herbarium specimens, and for this alone botanists in England would remain forever in his debt. He was always his own lithographer, and became a skilled exponent of the art” (Blunt, p. 226).

Folio (300 × 233 mm). With 100 hand-coloured lithograph plates, tissue guards. Contemporary red pebble-grain morocco, rebaked with original spine laid down, raised bands, compartments lettered and richly decorated in gilt, double

ruled gilt and blind border to sides, gilt roll on board edges and turn-ins, marbled endpapers, gilt edges, blue silk bookmarker. Binding lightly scuffed, touch of wear to corners, contents clean and bright, plates vibrant: a very good copy. J Great Flower Books, p. 60; Nissen 918; Pritzel 4230 (all erroneously dating this edition to 1846); not in Plesch. Wilfrid Blunt, *The Art of Botanical Illustration: an illustrated history*, 1950.

£6,500

186712



92

92
HOOPER, William Eden (compiler). *The Stock Exchange in the Year 1900.* London: Spottiswoode & Co., [1900]

WORSHIPPING THE MARKET

First edition, one of 300 extra-illustrated “Édition De Luxe” copies, in a sumptuous binding with 93 added plates showing famous exchange members.

Long before Joseph Stiglitz identified the widespread near-religious faith in the power of the market, this deluxe edition was directly advertised as being bound “in the best approved family-Bible style” (*The Pall Mall Gazette*, 18 April 1900).

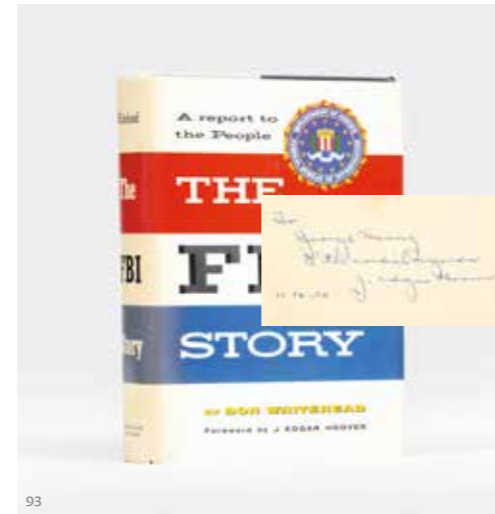
The splendid illustrations by Joseph Pennell and Dudley Hardy were commissioned for this work, which concludes with 131 portrait plates depicting

the trustees, managers, and members of the Stock Exchange’s general purposes committee.

Quarto. With 156 plates, including views of the Stock Exchange by Pennell and Hardy, many with facing captions and tissue guards. Tables, diagrams, and illustrations in the text. Original black morocco, spine lettered, ruled, and decorated in gilt, covers decorated in gilt and blind and with elaborate brass cornerpieces and clasps, marbled endpapers, top edge gilt, others uncut. Light wear, front joint starting at foot but holding firm, contents generally crisp: a very good copy.

£1,500 186873

93
HOOVER, J. Edgar (foreword) – WHITEHEAD, Don. *The FBI Story. A report to the people.* Foreword by J. Edgar Hoover. New York: Random House, 1956



93

First edition, inscribed by J. Edgar Hoover on the front free endpaper, “To George Meany, With cordial regards, J. Edgar Hoover. 11.16.56”.

Meany (1894–1980) founded the AFL-CIO, the largest trade union in the United States, and served as its president from 1955 to 1979. He was an ardent anti-Communist and supported Hoover’s FBI; an excerpt of his 1956 address to the FBI graduating class, criticizing Communism, is printed on page 328.

Hoover, in turn, supported Meany’s efforts to combat the Mafia in organized labour and to prevent Communists from gaining roles in the union movement.

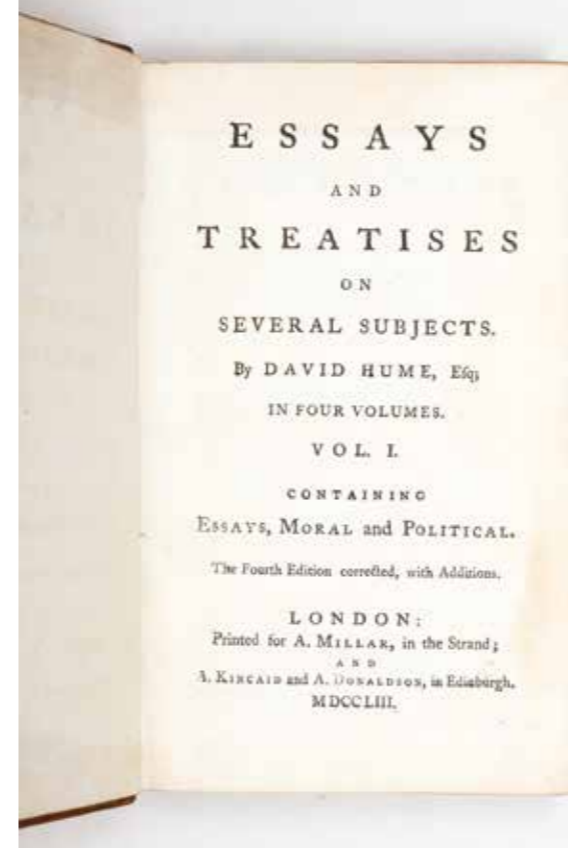
Octavo. Original white quarter cloth, spine lettered in gilt, grey paper-covered sides. With dust jacket. Slight tape marks to front endpapers, minor soiling to front cover and edges, slight staining at head towards rear; unclipped jacket a little sunned with tiny chips: a good copy in very good jacket

£750 187494

94
HUME, David. *Essays and Treatises on Several Subjects.* London: A. Millar; Edinburgh: A. Kincaid and A. Donaldson, 1753–56

IN AN UNSOPHISTICATED CONTEMPORARY CALF BINDING

An attractive set of Hume’s collection of philosophical writings, the works which brought him popular acclaim and commercial success. First published in



94

1753 without his authorization, they were thereafter continually revised by Hume for various editions over the next two decades, meaning sets such as this are bibliographically complex, and invariably composed of varying Todd issues.

“In 1753 Millar put together a cheap, four-volume duodecimo edition of *Essays and Treatises on Several Subjects*, in which the *Philosophical Essays* and the *Enquiry Concerning Morals* were placed between the *Essays, Moral and Political* and the *Political Discourses*. Though Hume did not immediately appreciate it, the effect of the edition was to enable his political essays to . . . draw attention to his philosophy in a format which for the first time was both accessible and calculated to encourage sales” (ODNB).

Essays and Treatises was produced by the “resetting of all separate volumes previously issued, the reissue of the earlier volumes with cancel titles and, where the cancels were not prepared in sufficient numbers, the further reissue of certain volumes with original titles still intact” (Todd, p. 195).

4 vols, duodecimo (159 × 97 mm). Contemporary pale calf, spines unlettered, numbered in gilt, spines divided with gilt rules between raised bands and boards edged with double-rule gilt fillets. Extremities lightly rubbed, spine ends with one or two minor chips, front board of vol. 2 a little wormed, occasional pencil side marking; a very good set. ♪ ESTC T167242; T4986; N8414; T83618. Todd, pp. 195–6. See Jessop p. 5, though he does not outline the issues.

£1,750 186851

95
HUNT, John. *The Ascent of Everest.* London: Hodder & Stoughton, 1953

EVEREST CONQUERED

First edition, signed by Hunt on the title page, with a loosely inserted autograph letter signed from Vice-Admiral Sir Guy Grantham, Vice Chief of the Naval Staff, presenting the copy as a Christmas gift to an unidentified recipient.

Hunt’s best-selling account of the first ascent of Everest was “composed in an astonishing thirty days” (ODNB). Grantham’s letter, dated 23 December 1953 and on Admiralty letterhead, thanks the recipient for “another happy year together, which has been to my great advantage. If you have this book already and would want to change it, I will arrange accordingly.”

Octavo. Colour frontispiece, 55 plates (7 colour), illustrations in text. Original blue cloth, spine lettered in gilt, top edge blue. With supplied dust jacket designed by William Heaton Cooper. Date of receipt (Christmas Day, 1953) written on front free endpaper. Spine ends and top edge sunned, a little bumping and rubbing to board edges, offsetting to free endpapers; jacket unclipped, creasing and chip, spine lightly toned: a very good copy in like jacket. ♪ Neate H135; Yakushi H269a.

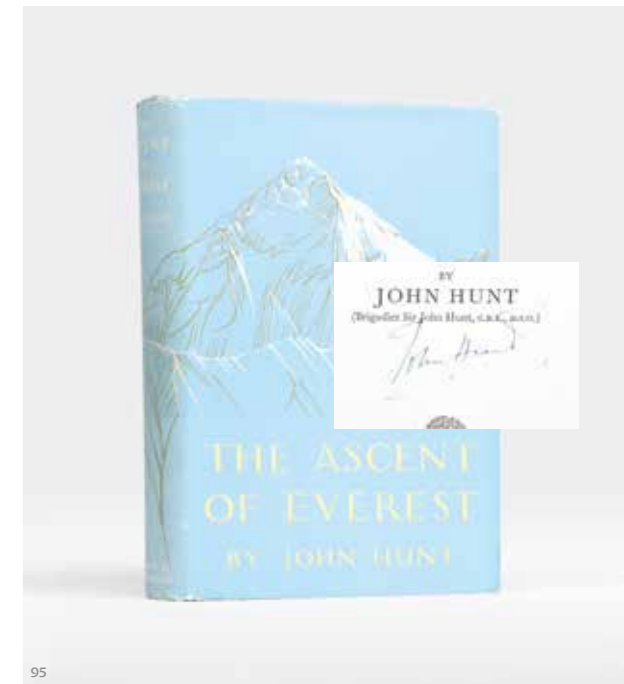
£1,000 186416

96
JANSSON, Tove. *Tales From Moominvalley.* London: Ernest Benn, 1963

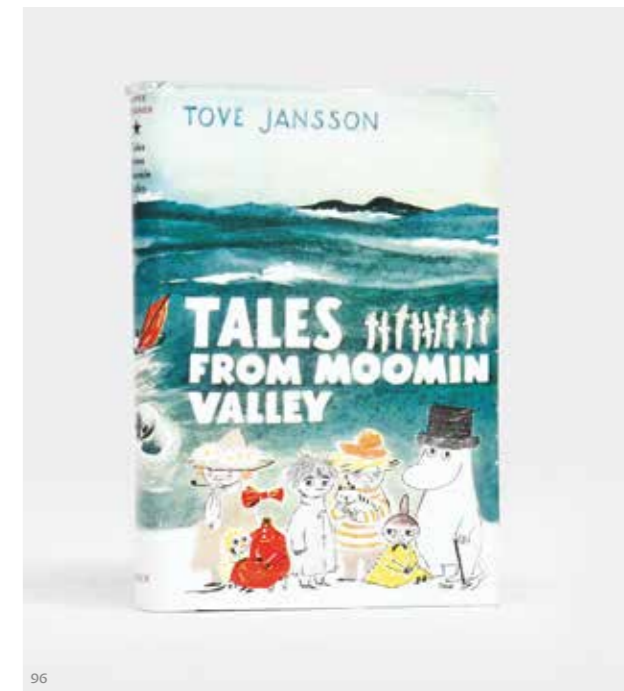
First edition in English, following the Swedish edition the previous year. Jansson’s seventh instalment in the Moomin series is a collection of short stories, unlike its predecessors, which are in novel form.

Octavo. Illustrated throughout. Original green boards, spine lettered in gilt. With dust jacket. Fore edge lightly foxed, faint sticker residue to front free endpaper; jacket unclipped, a few small chips and nicks to edges, 29 mm closed tear to rear panel, sticker residue to front flap: a near-fine copy in very good jacket.

£1,250 187140



95



96



97
JAPAN. Photograph album compiled by Paul Eugene Shearer, US Navy, while serving in Japan during the occupation. *Japan and United States: [c.1952–57]*

“FOR THE JAPANESE, AFRICAN AMERICANS WERE BOTH POWERFUL OCCUPIERS AND (FELLOW) SECOND CLASS CITIZENS”

A thought-provoking album that offers an insight into the Afro-Japanese cultural exchange during the Allied Occupation. Shearer was a Black US serviceman with Fleet Aircraft Service Squadron 120, stationed at Iwakuni, 40 km southwest of Hiroshima. His album includes images of the Japanese countryside and people, fellow personnel, his Japanese wife Hisako, and family back home in the States.

Shearer (1935–1999), born in Madison, Kentucky, grew up in Cincinnati, spending his later years in California (he is buried in Fort Rosecrans National Cemetery). His ownership inscription gives his rank as ADJ2 or Aviation Machinist's Mate (jet engine mechanic). From around 1954, his unit, FASron-120, supported the US fleet's airborne capabilities. A few shots show him in uniform driving that workhorse of the US military, the 2½ ton 6x6 truck, adapted as a tanker.

Some of the early shots show him with Hisako, and a fellow serviceman with his Japanese girlfriend. One image pictures the latter clutching a jazz album: George Shearing's *Latin Escapade* (1957), reflecting the fact that “postwar Japan embraced the music of its former enemy” (Van Nguyen).

“The postwar period includes some of the richest chapters in the story of Afro-Japanese cultural exchange. The culmination of the Pacific War and the onset of the Allied Occupation of Japan made for heady times in the encounters between African Americans and Japanese people . . . Postwar African Americans enlisted in droves in search of a better life on the other side of the Pacific . . . [and the Occupation] saw both the genuine empathy and the messy disillusionment that comes with the lived experience of cross-cultural exchange” (Bridges, pp. 16–17).

Landscape quarto (255 × 342 mm). With 75 gelatin silver photographs, landscape or portrait (80 × 115 to 255 × 200 mm), corner mounted on recto of 22 black thick paper leaves, some captioned in pen on the image, pencil numbers on verso, 7 signed by Shearer, tissue guards removed; comprising 34 shots of scenery and people, 18 of Shearer with friends, 10 of service life, 7 of his family in America, 5 others; and a 10 × 8 publicity shot by the Murray Korman studio of singer Clyde McPhatter (1932–1972). Original black lacquer music box album, orange and white thread binding, metal hinges, front board painted with Japanese scene in colour, rear board

with feet and winding key, silver speckled endpapers. Music box non-functional, scratched and chipped at extremities, especially spine and front board lower corner, photographs bright, a few slightly creased: a very good example. ♪ Will Bridges, *Playing in the Shadows: Fictions of Race and Blackness in Postwar Japanese Literature*, 2020; Dean Van Nguyen, “Society was volatile. That spirit was in our music’: how Japan created its own jazz”, *The Guardian*, 12 Jan. 2002.

£1,250

187135



97



98

98
JAPAN; CLOTHING. *Shozoku shokushikimoku* (“A Catalogue of Courtly Attire”). Tokyo: 1897

THE DRESS OF THE CLASSICAL JAPANESE NOBILITY

An attractive manuscript copy of this rare treatise on Heian-period ceremonial attire. Only one other copy is known, held by the National Archives of Japan. The copyist, Ishimoto Shuen, was an artist-historian whose research focused on ancient clothing. She was named as one of the most accomplished artists in Tokyo by a 1916 broadside.

Shozoku shokushikimoku (otherwise known as *Shozoku imon*, or in the case of the other known copy, *Kinpi shozoku imon*) introduces over 40 examples of different types of clothing worn throughout Japanese history, and manuscript captions explain their features. The clothing ranges from *kammuri* headwear to ceremonial leather belts (*sekитай*), swords, fans, and ritual *omigoromo* robes. Different examples of each are given depending on the season and the rank of the person who was permitted to wear certain colours and designs.



99

According to the colophon, the text was first found in the collection of Ise Sadatake (1718–1784), a samurai and notable historian of court etiquette. A copy was made in 1772, then another in 1856, and finally this example in 1897. Ishimoto Shuen was the protégé of the famous academic and Shinto scholar Kosugi Sugimura. The pair produced a number of books and hanging scrolls depicting Heian-period and earlier court dress, especially in the late 1890s. Ishimoto's ownership signatures and seal are on the first and final pages. The illustrations in this copy are in a slightly different layout to the other surviving example, although the colours are more vivid.

Quarto (264 × 190 mm), with 26 leaves of mica-infused paper. Manuscript text and watercolour illustrations throughout. Original blue paper wrappers, renewed white thread *fukuro-toji* binding. A little rubbed and creased, wrappers with scattered patches of discolouration, contents bright with very minor wormholing: a very good example

£2,500

186729

99
JAPAN; WORLD WAR II. Photograph album compiled by Corporal Adrian Paul Patrick while travelling through Japan. [*Japan: July–December 1947*]

An extensive album detailing an American soldier's travels around Japan after the war. He visited cities across the country with his fellow soldiers and Japanese friends, climbing Mt Fuji in July 1947. Many of the shots are of Tokyo just after the American occupation began, showing troops of the allied nations and important figures such as General MacArthur.

Patrick (1927–2004) joined the US Army at 18 and trained at Fort Lewis before serving in the 1st Cavalry Division. This was the first US division to enter Tokyo, on 8 September 1945, and one of their tanks is photographed in this album. He also briefly worked as a medic before returning to America.

Oblong quarto (270 × 365 mm). With 428 gelatin silver photographs (3 printed on yellow paper, 7 loosely inserted, lacking 3), landscape or portrait (approximately 84 × 117 mm), corner-mounted on recto and verso of 32 leaves (remainder blank), manuscript captions in blue ink, photographs inscribed, dated, and stamped on verso, half-tone photographic postcard with blue date stamp, 2 envelopes stamped and manuscript in Japanese and English. Original black lacquer, black paper spine tooled in gilt, front board decorated with a scene of Mt Fuji in gilt, red, and green, highlights in mother of pearl. Boards with minor chips and scratches, especially to lower corner of front board, rear joint just starting but stable, photographs bright, a little toning as expected, leaves slightly creased at corners: a very good example.

£975

186603



100

100
JAPANESE POETRY – SHIME, Chosai.
 Banka jinmeiroku (“A Record of 10,000 Poets”). Osaka: Kajima Chubee; Katsuta Zensuke, & Noda Jihee, Kyoto, 1813

POETRY NETWORKS SPANNING THE ISLANDS OF JAPAN

First edition of this illustrated directory, introducing over 600 early modern poets with their names, pseudonyms, and addresses, and examples of their verse. It was published at a time of great expansion for the art form and remains a valuable source of information on both major and minor literary figures of its time.

Shime Chosai (1757–1824) was a haikai poet and warehouse owner based in Osaka. He is best known for his large circle of artistic friends and acquaintances with whom he regularly corresponded in person and by letter. When it came to compiling this directory, Chosai’s social circle allowed him to include not just those living in the social capitals of Edo, Kyoto, and Osaka, but also those in places like Nagano, Tokushima, and Himeji. Many would likely have been forgotten if he had not recorded them in this work.

The poets profiled in these volumes include Kokan Shoroku (d. 1813), a close friend of the famous

poet Kobayashi Issa; Futoda Banri, who could trace his poetic lineage to Basho’s disciple Sugiyama Sanpu; and a number of women. Some are only represented by their portrait and their poem, such as the otherwise unidentified young woman Rieko (vol. 5, f. 45r), while others are complete with full records. For example, Shujo (vol. 1, f. 26v) is listed as living in Omi province (near Kyoto) with the real name Mimatsu, and being a particularly talented waka poet.

As noted by Ito Yoshitaka (in Japanese): “Banka jinmeiroku was published in a transitional phase between the ‘revival’ of haikai poetry in the Kansei period (late 1790s) and the ‘standardization’ of the art in the Tenpo period (1830s). During this period haikai poets began to communicate with each other widely by letter. Banka jinmeiroku reflects the popularity and demand for this interconnectivity” (p. 17).

5 vols, quarto. Woodblock illustrations throughout (one with highlights in red as issued); text in Japanese. Original cream paper wrappers, renewed green thread fukuro-toji binding, spine ends capped in blue cloth, printed paper labels, wrappers decorated with foliate pattern in silver. Ownership stamp in each vol. Wrappers creased and marked in places, title labels slightly rubbed, contents bright with occasional ink marks in margins: a very good copy. ♪ Ito Yoshitaka, “Banka jinmeiroku” kanko zengo: Tezen Arihide ate haijin shokan”, *Rissho Daigaku jinbun kagaku kenkyujo nenpo*, vol. 57, 2020.

£2,500 186249

101
JODOROWSKY, Alejandro; MOEBIUS (illus.). The Incal. The Black Incal; The Luminous Incal; What Lies Beneath; What is Above; The Fifth Essence; The Fifth Essence #2. Los Angeles: Humanoids Inc., 2012–13

A MASTERY OF GRAPHIC ART IN SCIENCE FICTION

Limited edition, each volume one of 999 copies, attractively produced in a large deluxe format. The Incal repurposed the abandoned adaption of Frank Herbert’s Dune, written by Alejandro Jodorowsky and designed by Moebius (Jean Giraud). The space opera is told over a six-part series of graphic novels and is considered a masterpiece of science fiction.

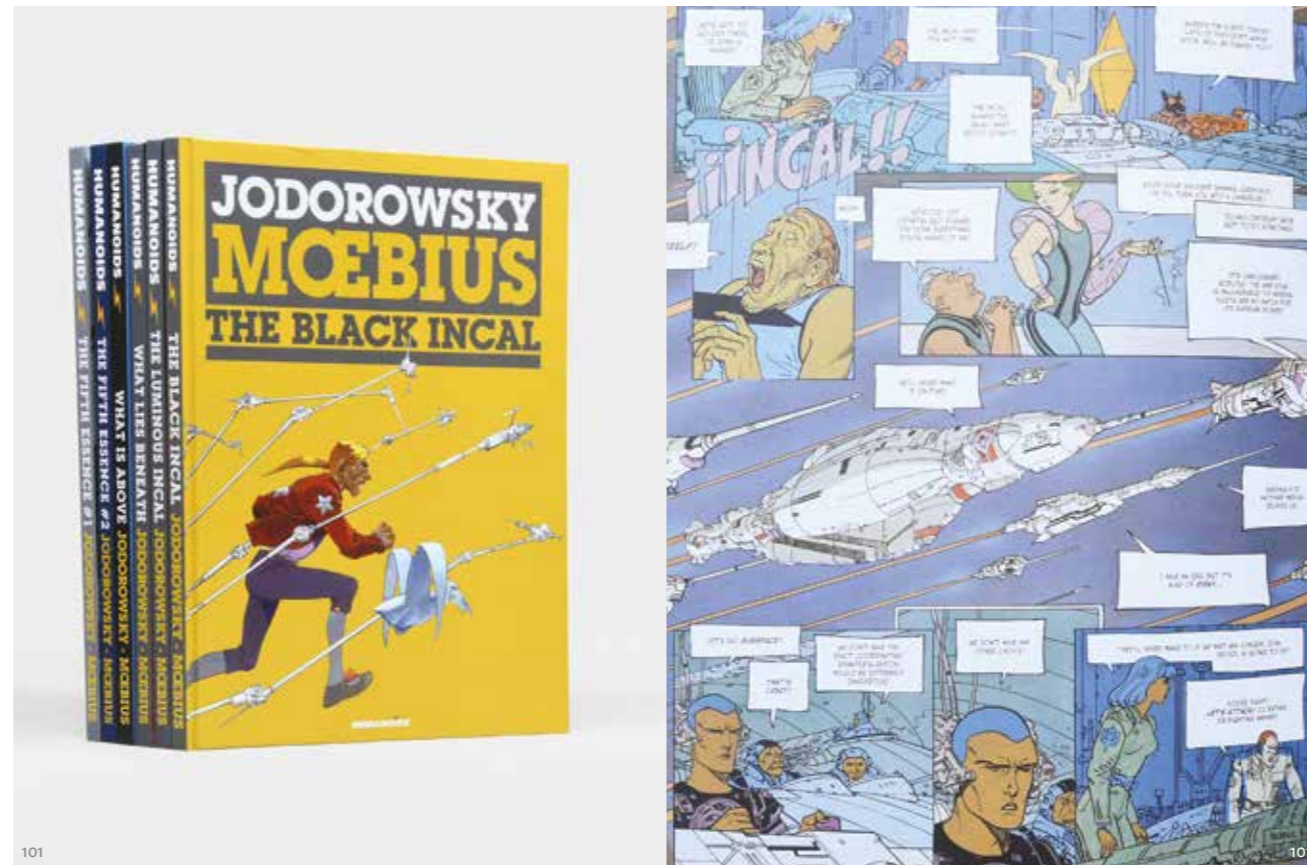
After Jodorowsky’s success with films like *El Topo* and *The Holy Mountain*, he turned his attention to

recreating Frank Herbert’s *Dune*. The colossal project was set to star Orson Welles, Salvador Dalí, and Mick Jagger, with Pink Floyd creating the soundtrack. Jodorowsky’s vision was predicted to change the landscape of cinema. However, with a 14-hour run-time, the proposed screenplay was impossibly long and the film was abandoned. *The Incal* is a glimpse into the artistic vision for what is now considered one of the greatest films never made.

The books were initially published across the 1980s by Humanoids.

6 vols, folio. Colour illustrations by Moebius throughout in the comic strip format. Original pictorial boards in various colours, grey endpapers, black silk bookmarks. A couple of bumps and minor scratches, otherwise a near-fine set.

£1,750 182162



101

102

102
KENNEDY, John F. Why England Slept. New York: Wilfred Funk, Inc., 1940

“A TIMELY APPEAL TO MILLIONS OF AMERICANS”

First edition of the future US president’s first book, which sharply criticized Britain’s appeasement policy, handsomely bound.

The book was based on his Harvard thesis and much shaped by his position as the son of Joseph P. Kennedy, the American ambassador to Britain. It exposed Britain’s lack of preparedness for the war, warned Americans of their similar complacency, and advocated an arms build-up in the face of Japanese and German aggression.

Kennedy’s close study of the proper response to expansive and militaristic powers shaped his own policies as a Cold War President. “What seems most important now about Kennedy’s thesis is the extent to which he emphasizes the need for unsentimental realism about world affairs. Making judgements about international dangers by ignoring them or wishing them away is as dangerous as unthinking

hostility to foreign rivals who may be useful temporary allies . . . international developments made his analysis a timely appeal to millions of Americans eager to consider a wide response to the European war” (Dallek, pp. 64–6).

The binder, Bennett Book Studios, closed permanently on 30 June 1960 (announced in *Antiquarian Bookman*, issue of 4–11 July 1960). This is intriguing, given the presidential seal on the covers – Kennedy began his presidential campaign in January 1960, and they evidently bound the book prior to their closing in June in full faith he would win the presidency, or else, happy to give a presidential candidate a presidential binding.

Octavo (200 × 135 mm). Red morocco by Bennett Book Studios of New York City, bound in 1960 (see note), spine lettered in gilt, gilt in compartments, presidential seal to front cover in gilt, marbled endpapers, gilt edges. Spine a little sunned and gilt a little tarnished, short closed tear to foot of dedication leaf: a very good copy. ♪ Robert Dallek, *John F. Kennedy: An Unfinished Life*, 2003.

£2,250 187220

103

KEYNES, John Maynard. A Revision of the Treaty. Being a Sequel to The Economic Consequences of the Peace. London: Macmillan and Co., Limited, 1922

ON THE PATH TO A SECOND WAR

First edition, in the rare jacket. The Revision is a supplement and sequel to Keynes's influential 1919 work *The Economic Consequences of the Peace*, developing the arguments that the Versailles reparations threatened European peace and prosperity and should be drastically reduced. "The violence of the controversy aroused by these two books is now difficult to appreciate" (PMM).

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Contemporary ownership signature to front free endpaper. Unclipped jacket with very slight chipping to extremities and toning to spine panel, else well-preserved: a fine copy in near-fine jacket. ♣ Fundaburk 9996; Mattioli 1840; Moggridge A 4.1.1; *New Palgrave* III, pp. 19–39.

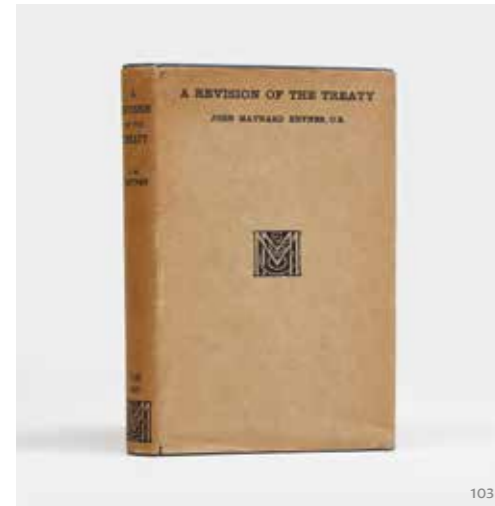
£2,500 184828

104

KING, Martin Luther Jr. *Where Do We Go From Here: Chaos or Community?* New York: Harper Row, 1967

TO THE PARENTS OF A YOUNG VOLUNTEER

First edition, inscribed by the author on the front free endpaper, "To Dr. & Mrs. Jesse Holland with



103



104

best wishes for Peace and Brotherhood Martin Luther King Jr.". Included is a photograph of King with his arm around their daughter, Jessica E. Holland – "a key member of Dr. Martin Luther King's staff at the Southern Christian Leadership Conference" (*Oral History Review*).

In 1968, Jessica paused her studies at Barnard College to volunteer with King and the Southern Christian Leadership Conference. Jessica likely arranged the inscription for her parents, who lived in Far Rockaway, Long Island, although the family recalls that they were also donors to the SCLC. After King's assassination, Jessica returned to Barnard and graduated in 1969. She later worked as a corporate oral historian, including for the New York Stock Exchange, McKinsey and Company, Philip Morris, and AT&T.

Where Do We Go from Here was published after the 1965 Voting Rights Act and other civil rights milestones, and reflected on the next steps for African Americans. The book sought to offer an alternative to the radicalism of the Black Power movement and instead advocate King's vision of peaceful and non-revolutionary change.

Octavo. Original black quarter cloth, spine lettered in gilt, yellow paper sides. With dust jacket. Together with photograph, in original frame with new window mount and conservation-standard acrylic, framed size 20.5 × 25.5 cm. Minimal sunning at extremities; unclipped jacket with slight rubbing and nicking at extremities: a near-fine copy in very good jacket. ♣ "Dedication: In Memory of Jessica E. Holland", in *The Oral History Review*, vol. 17, no. 1, Spring, 1989.

£17,500 187244

105

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

First edition, trade issue, of the first instalment in the author's self-proclaimed magnum opus, the *Dark Tower* series. The text was substantially revised by King in 2003. The story is a fix-up novel, woven together from five stories which first appeared in the *Magazine of Fantasy and Science Fiction* between 1978 to 1981.

Octavo. Illustrated frontispiece and title page, 5 colour plates, of which 1 double-page, line drawings in the text, all by Michael

Whelan. Original brown cloth, spine lettered in gilt, pictorial endpapers. With dust jacket. Foot of spine just bumped; jacket unclipped, spine lightly sunned, a little rubbing at spine ends and corners, a few nicks: a near-fine copy in like jacket.

£2,750 187980

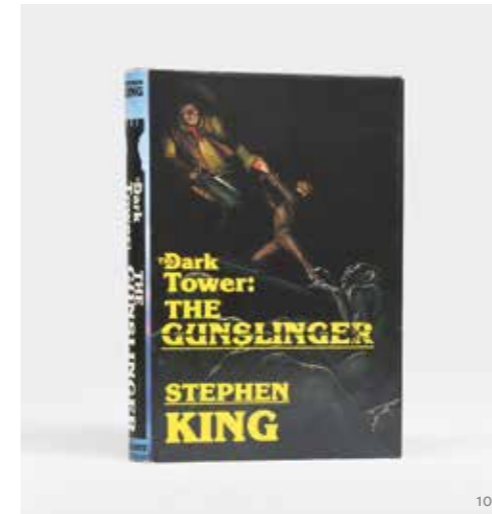
106

KINGDON-WARD, Francis. *On the Road to Tibet.* Reprinted from a Series of Articles in the "Shanghai Mercury." Shanghai: The Shanghai Mercury Limited, 1910

"THE LAST OF THE GREAT PLANT HUNTERS"

First edition of the great explorer-naturalist's first book, the copy of William Purdom, one of his closest rival plant-hunters. Both men began their adventures in China in 1909, Kingdon-Ward undertaking numerous expeditions over the next four decades and Purdom later serving as a forestry advisor to the Chinese government. This rarity was later in the celebrated travel library of Franklin Brooke-Hitching and has his pencilled initials at the head of the first page.

In 1909–10, Kingdon-Ward (1885–1958) joined the zoological Bedford expedition, which was tasked with gathering mammal specimens for the British Museum. Under the leadership of Malcolm Playfair Anderson, the expedition set out from Wuhan on 5 October 1909 and journeyed as far as the Tibetan kingdom of Jone. The expedition marked the beginning of Kingdon-Ward's stellar career, which saw



105

him travel across Asia, often in uncharted regions, and which earned him the Founder's Gold Medal of the Royal Geographical Society (1930) and numerous botanical honours. *On the Road to Tibet* describes the course of the 1909–10 expedition in 14 articles.

This copy is inscribed on the first blank, "William Purdom, from Colonel J. H. Abbott-Anderson, Peking." Purdom (1880–1921) was born into a gardening family and joined the Veitch nursery at the age of 18. After a period spent at Kew Gardens, he led the 1909–12 Veitch-Arnold Arboretum plant-hunting expedition to China. In 1909, shortly after his arrival in China, he travelled with John Henry Abbot-Anderson (1859–1947), the commander of the Peking Legation Guard, to the Great Wall near Badaling and Zhangjiakou. For Purdom, the trip gave him essential experience in the field.

We have traced only this copy in recent commerce.

Octavo (210 × 135 mm). Handsomely bound in mid-century blue half morocco, red spine label, compartments tooled in gilt, marbled sides, gilt rules, marbled endpapers, edges sprinkled red, original front wrapper bound in. Occasional contemporary pencil annotations and sidelining, perhaps in Purdom's hand, in text. Light creasing and dust-soiling internally, couple of small chips to front wrapper: very good. ♣ Marshall 2926; Troelstra, pp. 238–245. Charles Lyte, Frank Kingdon-Ward: *The Last of the Great Plant Hunters*, 1989.

£6,250 186784

107

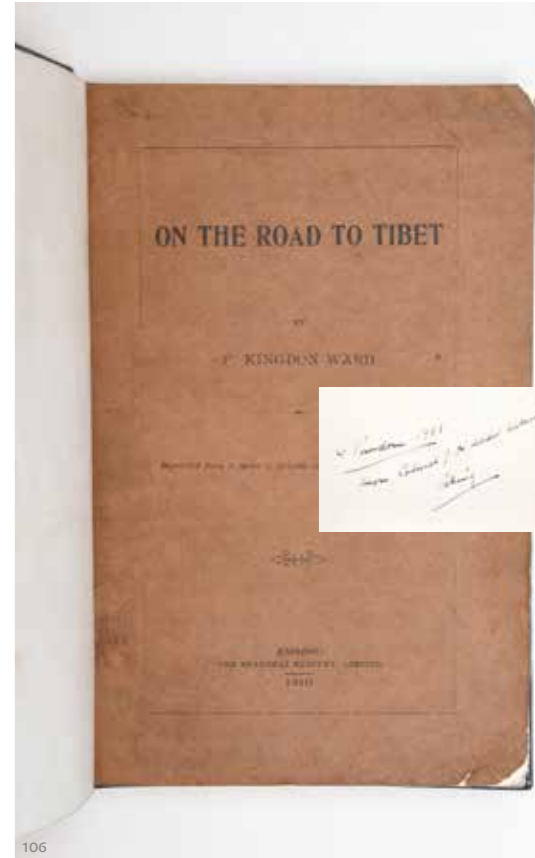
KIPLING, Rudyard. *The Jungle Book.* London: Macmillan and Co., 1894

First edition in book form. Kipling's best-known work was based on folk tales learned during his childhood in India. *The Jungle Book* was serialized between 1893 and 1894 and became yet more popular upon its publication as a book. It was reprinted twice in 1894 and twice again the following year, prompting calls for a second instalment.

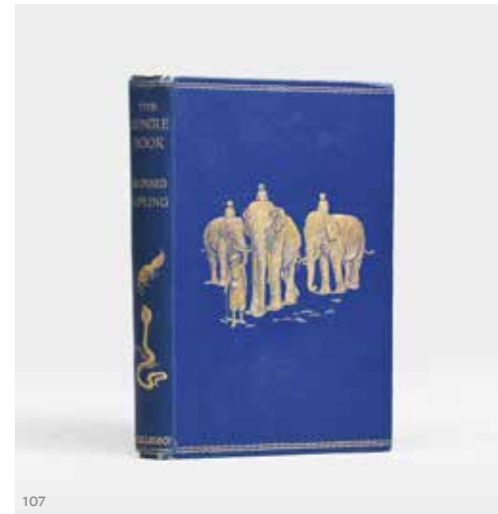
Kipling won the Nobel Prize in Literature in 1907. He was the first English-language writer and the youngest ever author to receive the prize.

Octavo. Tissue-guarded frontispiece, in-text illustrations by William Henry Drake, Paul Frenzeny, and the author's father John Lockwood Kipling. Original blue cloth, spine lettered and tooled in gilt, pictorial design to front cover in gilt, green coated endpapers, edges gilt. Bookplate of artist Ali Goubitz (1904–1975) to first blank. Gilt bright, spine cocked and a little worn at ends, rubbing to corners, occasional foxing, closed tear to p. 162/3, just touching lettering. A very good copy. ♣ Grolier Children's 100, 52; Martindell 54; Richards A76.

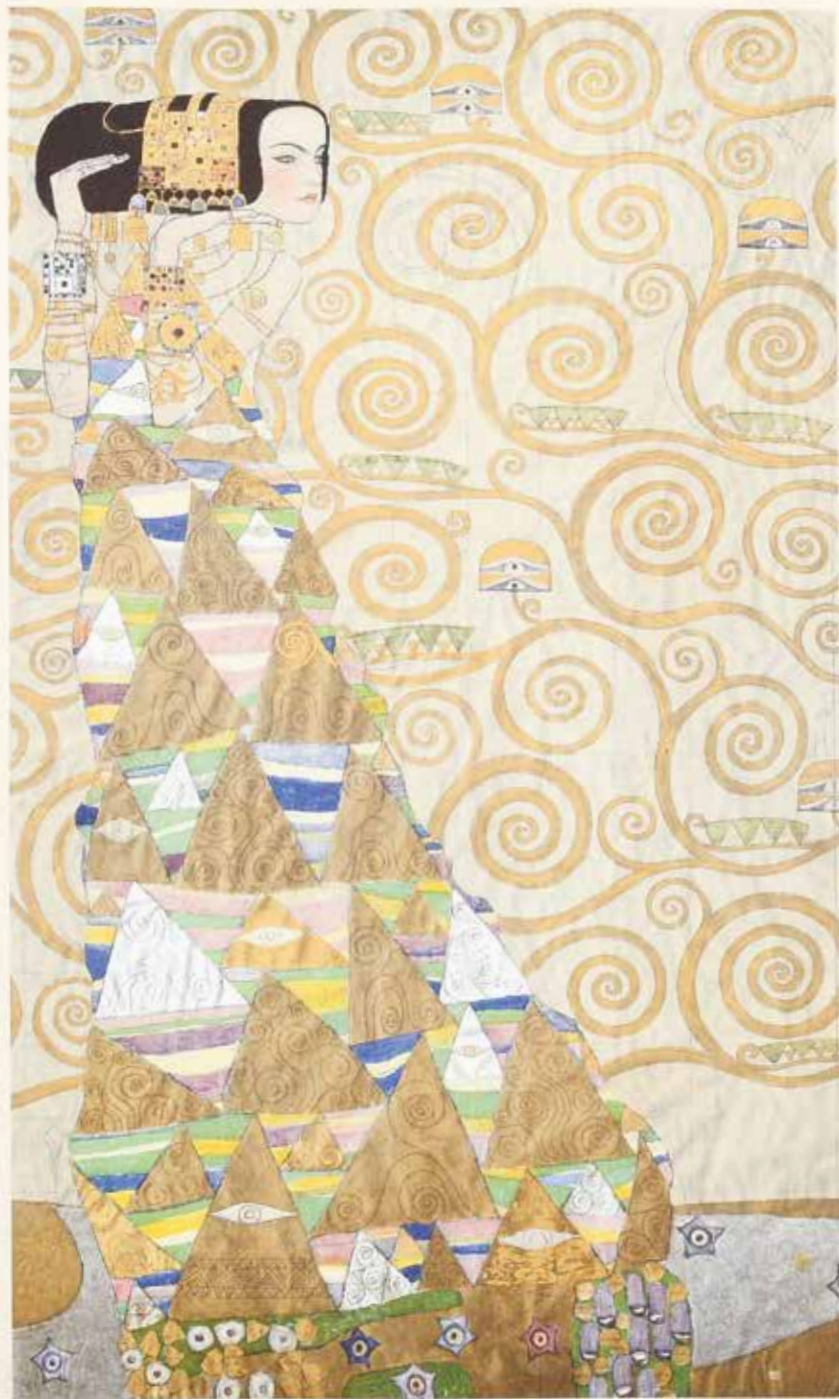
£2,750 188110



106



107



108

108
KLIMT, Gustav. Erwartung. Vienna:
 Osterreichischen Staatsdruckerei, 1931

One of 30 prints from the *Eine Nachlese/Dernière gerbe/An Aftermath* portfolio. It was the first reproduction of Klimt's original painting.

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

The colotype produces fine tonal gradations, sharp detail, and a continuous-tone effect unmatched by most other photomechanical processes. However, the surface of the gelatin-coated plate is extremely delicate and can break down under friction or over-inking. Plates wear out quickly, giving a short print-run, and maintaining consistent humidity during printing is crucial – even small fluctuations can ruin the plate. As a result, colotype printing is slow, exacting, and vulnerable to failure, but when successful it yields some of the finest printed images ever produced.

Edition of 500. Colotype in colours with metallic gold and silver on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 31.4 × 18.7 cm. Sheet size: 48 × 45.5 cm. Framed size: 59 × 56.3 cm. Presented in a handmade gold leaf frame with conservation acrylic glazing. Excellent condition.

£7,000 187361

109
LANG, Andrew (ed.). The Fairy Books.
 London: Longmans, Green & Co., 1889–1910

“A LANDMARK IN THE PRESENTATION OF TRADITIONAL TALES”

First editions of all Lang's beautifully produced Fairy Books, uncommon complete and in collectible condition.

Unprecedented in the international scope of its sources, the series included many collaborators, such as the translator Leonora Lang (née Alleyne, 1851–1933). Its success also owes much to the illustrator Henry Justice Ford (1860–1941), who “provided a benchmark in fantasy illustration” (Grolier). Ford “concentrated on legends and folklore as subjects to illustrate and mixed carefully observed objects from the real world with fantasy creatures from an imaginary world



109

in a very convincing way . . . A whole generation of Edwardians grew up on Ford's illustrations to Andrew Lang's Fairy tales” (Houfe, p. 140).

12 works, octavo. Prolific plates and in-text illustrations by Henry Justice Ford, Lancelot Speed, and George Percy Jacomb Hood. Original cloth in various colours, spines and front covers lettered and decorated in gilt, many vols with coloured endpapers, edges gilt. A few marks of ownership. Couple of spines faded, bright overall, wear to ends and corners, rubbing to edges, occasional vols with foxing and splits to inner hinges. A very good set. ♣ Grolier, *Children's* 100, 51. Simon Houfe, *Dictionary of 19th Century Book Illustrators*, 1998.

£12,500 185377



109

110

LANGETHAL, L. E. (ed.). Deutsches Obstcabinet. Jena: Friedrich Mauke, 1853

New edition of Johann Georg's Dittrich's systematic handbook of apple varieties, edited under the supervision of L. E. Langethal. Each fascicule has 20 pages of explanatory text, 10 colour plates illustrating the various varieties, uncoloured illustrations of their seeds and blossoms and of the halved fruit, and a list of contents. Fascicule 8 is a double number.

15 fascicules bound in one vol., quarto (235 x 190 mm). With 160 colour printed lithograph plates. Contemporary half roan, spine with blind rules, green paper label to head compartment, marbled boards, red edges, original green paper wrapper printed in black to the first fascicule bound in. Extremities lightly rubbed, spine label abraded, with no lettering visible, boards with a little surface wear; a very good copy.

£2,750

162346



112

LE GUIN, Ursula K. The Earthsea Trilogy. London: Gollancz, 1971-73

First UK editions, each volume signed by the author on the title page.

Le Guin first explored the world of Earthsea in her 1964 short story "The World of Unbinding", and the three main novels were first published in the US in 1968, 1971, and 1972. Two other Earthsea novels, Tehanu and The Other Wind, followed in 1990 and 2001, but it is the original three that established Le Guin as one of America's foremost fantasy authors.

3 works, octavo. Original boards. With dust jackets illustrated by David Smece. Bump to head of Tomb of Atun, spine ends and board edges occasionally a touch sunned, contents clean; jackets unclipped, spines lightly sunned or toned, all extending a little onto panels: near-fine copies in very good jackets.

£5,750

187604

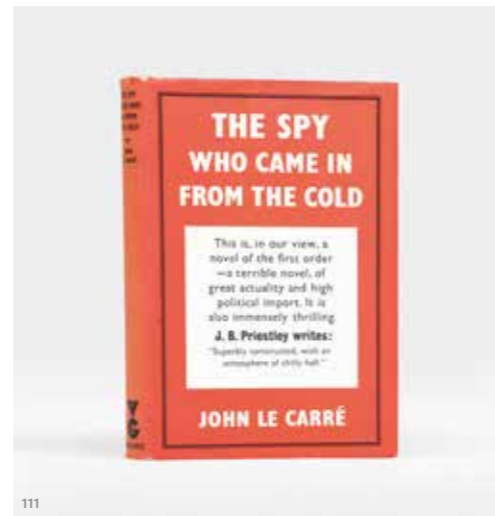


113

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

THE FIRST OF TWO PREPUBLICATION ISSUES

Advance reading copy, first issue, the cover text addressing booksellers and announcing the publication date as "in July". For copies from the second issue, the publisher mounted a sheet over the front wrapper



111

111

LE CARRÉ, John. The Spy Who Came in from the Cold. London: Victor Gollancz Ltd, 1963

"INTELLIGENCE WORK HAS ONE MORAL LAW - IT IS JUSTIFIED BY RESULTS"

First edition. The definitive Cold War thriller secured le Carré's reputation and, through its use of realism, brought "a new vitality and literary style to the spy novel . . . The Cold War is presented in a grey, menacing light, [and] espionage is depicted as a sordid occupation" (McCormick & Fletcher, p. 64).

The instant best-seller earned le Carré half a million pounds and won the Crime Writers Association Gold Dagger Award (1963), the Somerset Maugham Award (1964), and an Edgar from the Mystery Writers of America (1965). The film adaptation of 1965, starring Richard Burton and Claire Bloom, was equally successful and received four BAFTA Awards.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Spine slightly cocked, ends and upper board edges toned; jacket unclipped, spine faded, occasional nicks to head, scattered spots of soiling to rear panel: a very good copy in like jacket. ♣ Donald McCormick & Katy Fletcher, Spy Fiction: A Connoisseur's Guide, 1990.

£2,500

187660



110

which addressed readers directly and specified the publication date as 11 July.

The first issue front wrapper declares, "This first novel has hit the jackpot! It is the choice of the Literary Guild for August and Reader's Digest Condensed Books. It will, we think, furnish a jackpot of best-seller sales for you during the summer. The novel will be published in July at \$3.95 but we are rushing this paper-bound copy to you so that you may share with us the rare fun and lift in the discovery of a new, fresh talent". It also prints a review by Truman Capote: "Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humour. A touching book".

The novel proved an immediate best-seller and won the 1961 Pulitzer Prize for fiction.

Octavo. Original white wrappers, front cover lettered in black. Housed in custom brown cloth folding box. Spine slightly skewed and creased, toning and a couple faint marks to wrappers, contents bright: an excellent copy in near-fine condition.

£17,500

187684

This first novel has hit the jackpot!

It is the choice of the Literary Guild for August AND Reader's Digest Condensed Books.

It will, we think, furnish a jackpot of bestseller sales for you during the summer.

TO KILL A MOCKINGBIRD
By Harper Lee

The novel will be published in July at \$3.95 but we are rushing this paper-bound copy to you so that you may share with us the rare fun and lift in the discovery of a new, fresh talent.

Truman Capote writes:

"Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable."

Please set aside an evening or two real soon to read TO KILL A MOCKINGBIRD. Of course, I'd be very happy to have your reaction.

Sincerely,

J. B. LIPPINCOTT COMPANY

Hubert A. Johnson
Sales Manager

113



114

114
LIU, Cixin. *The Three-Body Problem; The Dark Forest; Death's End.* Translated by Liu Ken and Joel Martinsen. *New York: Tor, 2014–15–16*

“THE RED UNION HAD BEEN ATTACKING THE HEADQUARTERS OF THE APRIL TWENTY-EIGHTH BRIGADE FOR TWO DAYS”

First editions in English of the *Remembrance of Earth's Past* trilogy, the first instalment of which was the first work in translation to win the Hugo Award. Liu Cixin has sold more copies than all other modern Chinese authors of science fiction combined. He expanded his reach to anglophone audiences through this translation and the Netflix adaptation of 2024.

The trilogy “is a deeply inventive exercise in world-building, in which a secret Mao-era project to search for extraterrestrial intelligence makes disastrous first contact with a totalitarian government orbiting Alpha Centauri” (SFE). The first instalment was serialized in *Kehuan shijie* (*Science Fiction World*) in 2006 prior to publication in book form in 2008.

Octavo. Decorative title and chapter pages. Original blue, brown, and black boards. With dust jackets. A few bumps to edges; jackets unclipped, couple of creases and very faint splash marks to verso, else bright: near-fine in like jackets.

£1,250 187080

115
LIVINGSTONE, David. “Dr. Livingstone’s Lecture.” [Published as a supplement to the *Bath & Cheltenham Gazette*, 21 September 1864]. Bath: Printed and published by the Proprietor, George Harvey Wood, Proprietor of the *Gazette*, 1864

“THE REVEREND AND EMINENT TRAVELLER WAS GREATLY APPLAUDED”

Livingstone’s first public remarks concerning the Second Zambezi Expedition, given on Monday 19 September 1864 to a packed meeting of the British Association for the Advancement of Science at Bath’s Theatre Royal. Attended by over 2,000 people, the lecture was the first in a series of speaking engagements – the public fascination with Livingstone’s travels showed no signs of abating.

Following the end of the expedition, Livingstone arrived back in London on 23 July 1864. After several weeks of society engagements with the Palmerstons and others, he travelled to Bath with his daughter Agnes. Although preparations for his lecture were difficult – “Worked at my Bath speech. A cold shiver comes over me when I think of it. Ugh!” (quoted in Blaikie, p. 343) – at the event itself he warmed to his subject. “He used it to report and denounce Portuguese slave trading in and around Mozambique. The speech caused enough of a stir to provoke an official response from Lisbon, accusing him of ‘exploring for no other purpose than to drive the Portuguese out of Africa’. This encouraged him to expand the lecture into a book, which by the time it was finished had become a full-length account of the Zambezi expedition, *Narrative of an Expedition to the Zambesi and Its Tributaries*” (Tomkins, p. 174).

Single sheet (650 × 270 mm), letterpress both sides, the lecture occupying almost one full side. Old folds, light wear to edges and damp-staining, small ink spill and split along one fold, text legible: very good. ♣ William Blaikie, *The Personal Life of David Livingstone*, 1881; Stephen Tomkins, *David Livingstone: The Unexplored Story*, 2013.

£1,250 128416



115

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

SIGNED BY MANDELA AND IN THE MOST ELABORATE FORMAT

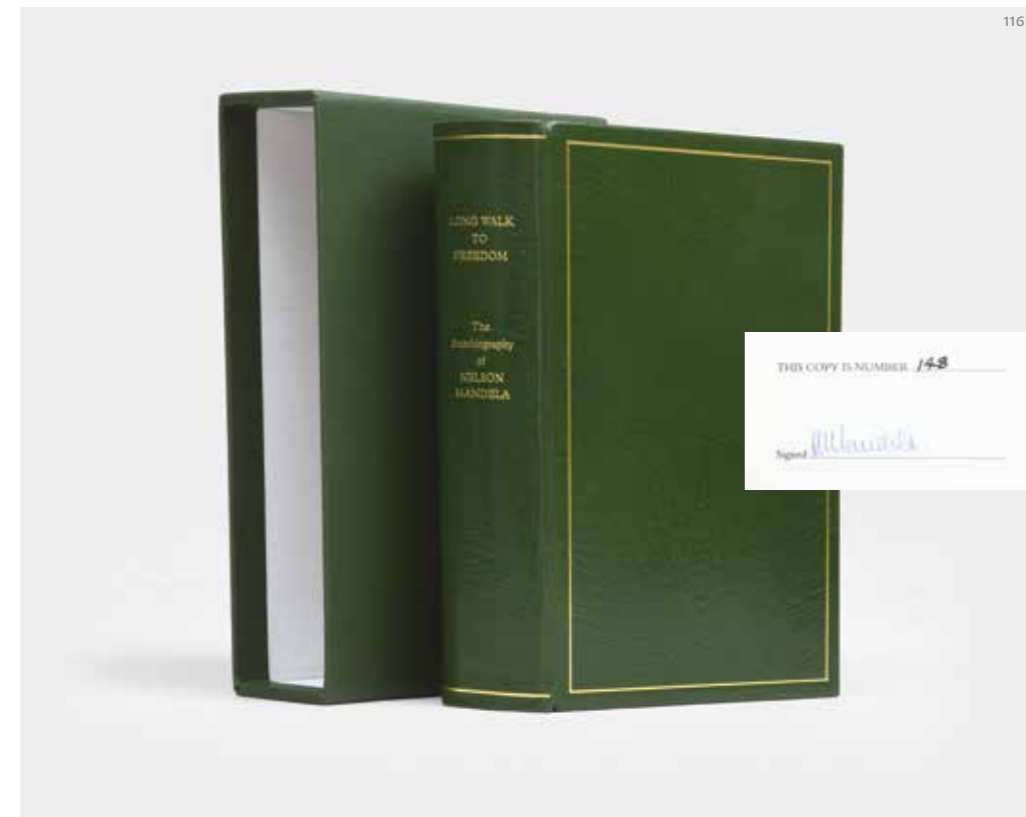
First UK edition, signed limited issue, number 148 of 250 copies in the extra deluxe binding of full morocco and signed by Mandela; a further 1,000 copies were issued signed in half morocco. This is the most luxurious format of Mandela’s internationally acclaimed autobiography.

Octavo. Original green morocco, spine lettered in gilt, gilt rule to covers, map endpapers, gilt edges. Housed in original green cloth slipcase, within the original plain card shipping container numbered “148”. A fine copy.

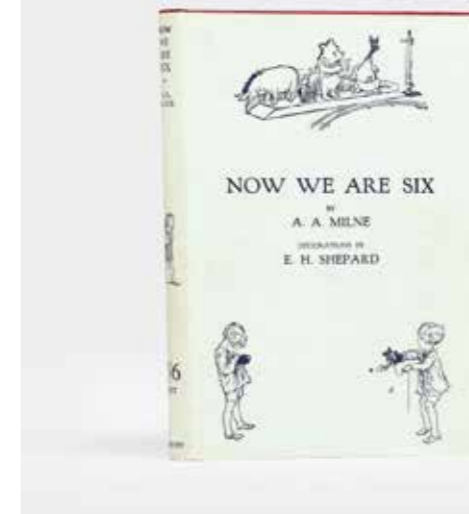
£7,500 187515

117
MILNE, A. A. *Now We Are Six.* London: Methuen & Co. Ltd, 1927

First edition of the third Winnie-the-Pooh book, in an unusually bright example of the jacket.



116



Octavo. Line drawings throughout by E. H. Shepard. Original red cloth, spine lettered in gilt, covers with gilt vignette of Christopher Robin on front and Pooh and Piglet on rear, pale pink illustrated endpapers, top edge gilt, others untrimmed. With dust jacket. Small bump to foot of spine, else a fine copy in like jacket, flaps unpriced as issued. ♣ Payne IIIa.

£2,500 186295



117, 118

118
MILNE, A. A. *Winnie-the-Pooh.* London: Methuen & Co. Ltd, 1926

THE FIRST STORYBOOK SET IN THE HUNDRED ACRE WOOD

First edition of the first collection of stories featuring the famous bear. It is the second book in the Winnie-the-Pooh series, following the poetry collection *When We Were Very Young* (1924).

Octavo. Line drawings by E. H. Shepard. Original green cloth, spine lettered in gilt, front cover with vignette of Pooh and Robin enclosed within gilt rule, yellow map endpapers, top edge gilt. With dust jacket. Spine foot bumped, minor cockling of cloth, gentle scratch to rear cover; jacket unclipped, mildly toned spine with splash marks at foot, panels bright, handful of nicks and shallow chips, crease to rear flap: very good in like jacket. ♣ Payne IIA.

£4,250 185381

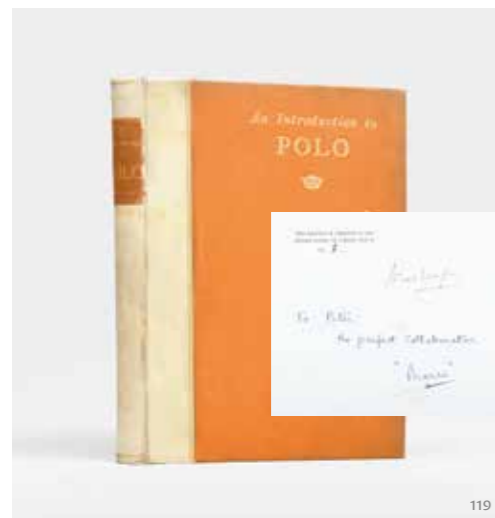
MOUNTBATTEN OF BURMA, Louis, Earl. *An Introduction to Polo.* By “Marco”. With a foreword by Lord Wodehouse. London: Country Life Limited, 1931

COPY NUMBER 1 OF “THE POLO-PLAYERS BIBLE”, PRESENTED TO THE UNCREDITED COLLABORATOR

First edition, signed limited issue, number 1 of 100 copies signed by Mountbatten using his pseudonym “Marco” and by Lord Wodehouse. This is a presentation copy, inscribed by Mountbatten, “To Peter, the perfect collaborator”.

Mountbatten and Peter Murphy (1897–1966) became friends as students at Cambridge University after the First World War and remained close throughout their lives. During the Second World War, Murphy served on Mountbatten’s staff when the latter was Supreme Commander, South East Asia Command. Murphy’s left-wing views prompted accusations from some military officers that he was a Communist spy – resulting in a 1952 security service investigation – and his homosexuality fuelled rumours that the two men may have had a romantic relationship. Murphy played a major role in drafting and editing Mountbatten’s books and speeches, for which he received little public credit.

Polo was Mountbatten’s passion. “Dissatisfied with the existing books on polo, he decided to write his own and recruited Peter Murphy to turn his



120

product into lucid English. Polo by ‘Marco’ has been the polo-players bible for many years” (Ziegler, p. 78).

Small quarto. Original quarter vellum, brown sheep label, orange cloth sides, marbled endpapers, top edge gilt, others untrimmed. Label a little chipped at extremities, slight soiling, contents a little spotted. A good copy. ♣ Philip Ziegler, *Mountbatten: The Official Biography*, 1985.

£2,500

187799

120

MÜLLER, Johann Helfrich von. *Beschreibung seiner neu erfundenen Rechenmaschine, nach ihrer Gestalt, ihrem Gebrauch und Nutzen.* Frankfurt and Mainz: Barrentrapp Sohn and Wenner, 1786

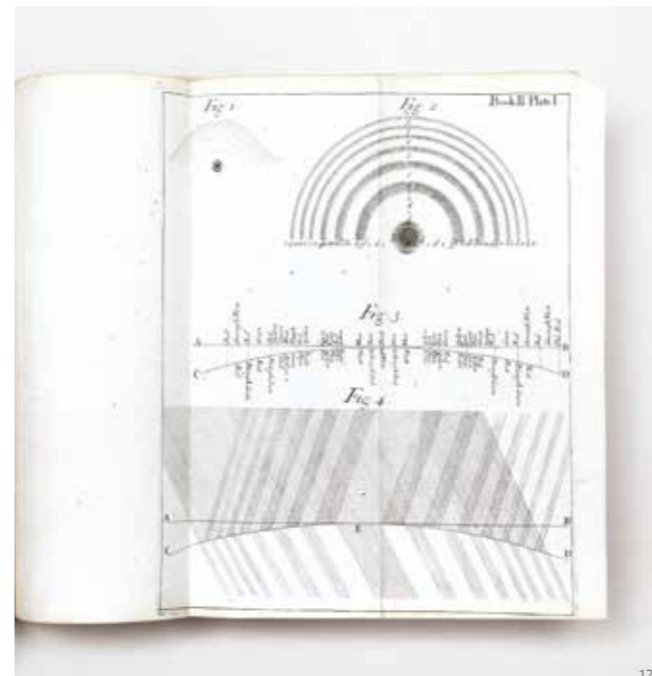
PRECEDING AND POSSIBLY INFLUENCING CHARLES BABBAE

First edition of the first published work to describe a difference engine, appearing some 35 years before Babbage independently developed the concept. Hook & Norman place the scarce *Beschreibung* in their *Origins of Cyberspace* timeline and describe it as “the first description of the idea for a difference engine” (p. 65).

In the final pages of the *Beschreibung*, Johann Helfrich von Müller (1746–1830), an engineer in the Hessian army, outlines the notion that a machine could mechanically produce sequences of calculations by the method of differences. Although the concept of mechanical calculation itself was not new, Müller was the first to suggest that the method of differences could be mechanized, that whole sequences of numerical tables could thus be produced, and that these results could be delivered automatically by the machine (in this case, via a mechanical printer). All three are fundamental aspects of modern computing, and all three were widely celebrated components of Babbage’s work in the 1820s.

Babbage himself owned an undated manuscript translation of Müller’s tract, and the historian Michael Lindgren has argued that he acquired this at an early (but not formative) stage of the work on his own difference engine. In particular, Lindgren points at considerable similarities between the two men’s designs for safety systems within the machine, but reiterates that Müller’s influence was in details rather than general theory.

The *Beschreibung* was edited by Müller’s friend Phillipp Engel Klipstein and comprises Müller’s instructions for operating one of his earlier calculating



121

devices, together with the appendix on the difference engine. The work was not widely circulated at the time, and no-one appears to have provided the financial assistance that Müller claimed he needed to actually build the difference engine. It is not known whether Müller ever did construct the engine, but he is known to have built an example of the other device described in the *Beschreibung*.

We trace only three copies on the market in the past 70 years.

Octavo (197 × 121 mm), pp. xii, 50. Folding engraved plate, wood-engraved headpiece, tables in the text. Contemporary paper wrappers. With 20th-century printed bookplate of the Pole Andrzej Awtuszeewskiego (1937–2024) to front wrapper verso. Light rubbing, foxing, and damp staining to wrappers and contents: a very good copy of a fragile work. ♣ Not in Hook & Norman; Tomash & Williams M145; VD18 12505889. Michael Lindgren, *Glory and Failure: The Difference Engines of Johannes Müller, Charles Babbage, and Georg and Eduard Scheultz*, 1987.

£17,500

187636

121

NEWTON, Isaac. *Opticks: or, a Treatise of the Reflections, Refractions, Inflections and Colours of Light.* London: printed for W. and J. Innys, 1718

HIS MOST IMPORTANT WORK ON LIGHT, WITH SIGNIFICANT REVISIONS

Second edition, second issue as usual, of this seminal study which “did for light what Newton’s *Principia* had done for gravitation, namely place it on a scientific basis” (Babson).

Newton arrived at most of his innovative ideas on colour by about 1668, and *Opticks* was largely complete by 1692. However, when he first expressed his theories in public, they provoked hostile criticism. As a result, Newton delayed publication until his most vocal critics – especially Robert Hooke – were dead. By the mid-1710s, *Opticks* was established in Britain as the model for blending theoretical speculation and quantitative experimentation.

The work’s greatest achievement is showing that colour is a mathematically definable property. Newton demonstrates that white light is a mixture of infinitely varied coloured rays and that each ray is definable by the angle through which it is refracted. The textual revisions for this edition demonstrate the development of Newton’s experimentation process.

The first edition was published in 1704, followed by the Latin translation of 1706. This edition was the first in octavo format. It had a print run of 750 copies and, within that, two issues. The scarce first issue is dated 1717 on the title page and includes William Bowyer’s name in the imprint; copies are recorded both with and without the cancel A2. The second issue (as here) has a cancel title dated 1718 and only the names of W. and J. Innys, Printers to the Royal Society, in the imprint; A2, the first two pages of the “Advertisement”, is set as the cancel.

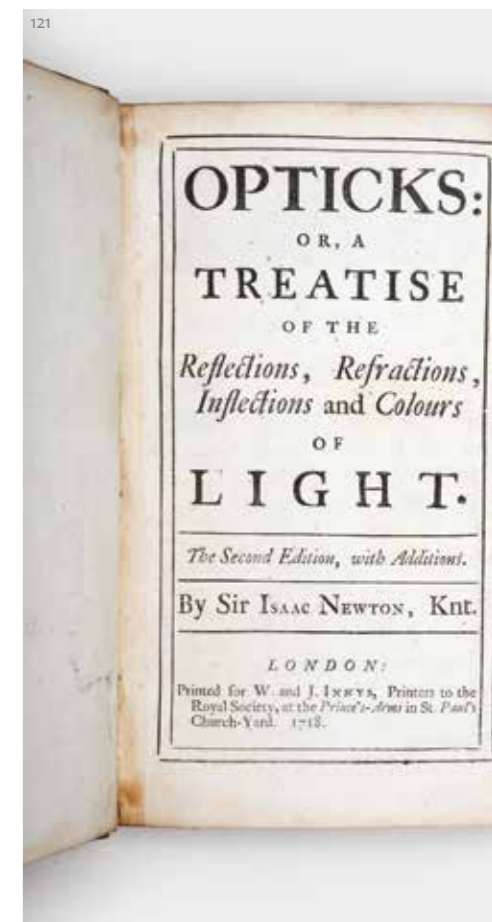
Octavo (194 × 123 mm), pp. [viii], 382, [2] (publisher’s advertisement). With 12 folding engraved plates, woodcut diagram on p. 330, tables in text, woodcut head- and tailpieces and initials. Contemporary panelled calf, spine with raised bands and early paper label, edges sprinkled red. Ownership label of chemist Karol J. Mysels (1914–1998) laid in; occasional tiny marginal notations, in contemporary ink to title page and p. 371 and in later pencil to pp. 323 and 328. Extremities restored, spine label chipped and browned, boards a little splayed, contents toned and generally clean: a very good copy in an attractive period binding. ♣ Babson 134; ESTC T18663; Gray 176.

£12,500

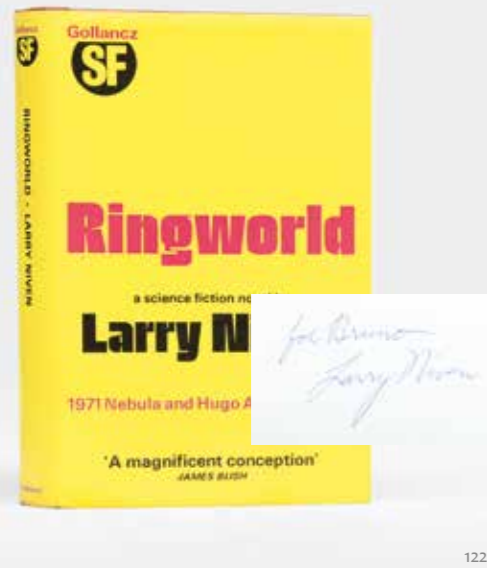
184239



121



121



122

122
NIVEN, Larry. Ringworld. London: Victor Gollancz, 1972

THE SCI-FI CLASSIC, INSCRIBED

First hardback edition, inscribed by the author on the title page, “for Bruno, Larry Niven”. Ringworld was first published in paperback by Ballantine Books in 1970. The first book in the Fleet of Worlds series, it won the Hugo, Nebula, and Locus awards.

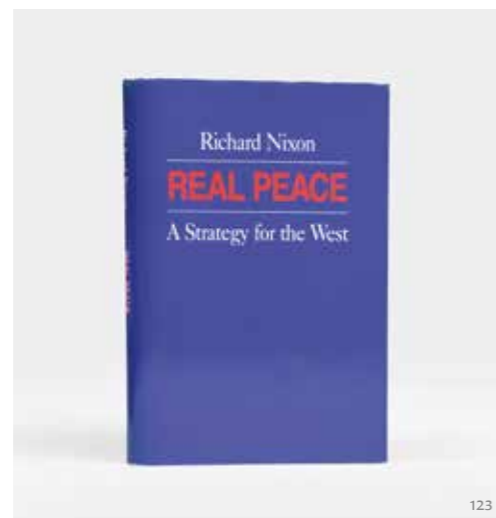
Octavo. Original dark red boards, spine lettered in gilt. With dust jacket. Book label Australian science fiction collector Bruno Kautzner (1942–2012) to front free endpaper. Jacket price-clipped, faintly rubbed, creased at extremities: a fine copy in very good jacket.

£6,750 187448

123
NIXON, Richard. Real Peace. A Strategy for the West. New York: [privately printed,] 1983

First edition, privately published for presentation by Nixon, inscribed by him on the front free endpaper, “To Strobe Talbott with warm regards – from Richard Nixon 12–15–83”.

Strobe Talbott (born 1946) was then Time Magazine’s principal correspondent on Soviet-American relations. He later served as Deputy Secretary of State from 1994 to 2001, and as president of Brookings Institution from



123

PETER HARRINGTON

2002 to 2017, an institution partly dedicated to securing international peace.

Nixon published the work privately in September 1983. Publisher’s Weekly reported that copies were distributed to 115 influential people (14 October 1983). A trade edition was issued in January 1984.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Unclipped jacket with light rubbing, nicking, and creasing at extremities: a fine copy in very good jacket.

£625 186053

124
NORGAY, Tenzing. After Everest: An Autobiography. London: George Allen & Unwin, 1977

SIGNED BY ONE OF THE FIRST MEN TO SUMMIT MOUNT EVEREST

First UK edition, inscribed by Norgay on the half-title: “To Greg – With best regards – from Tenzing Norgay 24/10/80”, and also signed by his wife, Daku. Loosely inserted is a Christmas card to the same recipient from Norgay and Daku, signed and inscribed by the latter.

Another edition of this autobiography was published in New Delhi in the same year.

Octavo. With 24 plates (8 colour), map in text; article on Norgay loosely inserted. Original green boards, spine lettered in silver. With pictorial dust jacket. Slight lean, old ink note partially removed from front free endpaper; jacket price-clipped, edges a little ruffled with minor loss to head

of spine: a very good copy in like jacket. ♣ Neate T18. Meena Khorana, The Indian Subcontinent in Literature, 1991.

£1,400 188116

125
OBAMA, Barack – COHEN, David Elliot, & Mark Greenberg. Obama: The Historic Front Pages. New York: Sterling Publishing, 2009

SIGNED DURING HIS SECOND PRESIDENTIAL CAMPAIGN

First edition, signed by Obama on the title page. The book reproduces newspapers from all 50 states and 28 countries, chronicling Obama’s campaign, election, and inauguration. This is the first example we have encountered signed. Loosely inserted is a note of provenance from the person who had the book signed, at Obama’s rally at Capital University in Columbus, Ohio, on 21 August 2012.

Quarto. Original blue boards, spine lettered in gilt. With dust jacket. A fine copy in fine jacket.

£2,000 187319

126
OPPENHEIMER, Robert J. In the Matter of J. Robert Oppenheimer: Transcript of Hearing Before Personnel Security Board. Washington: Government Printing Office, 1954



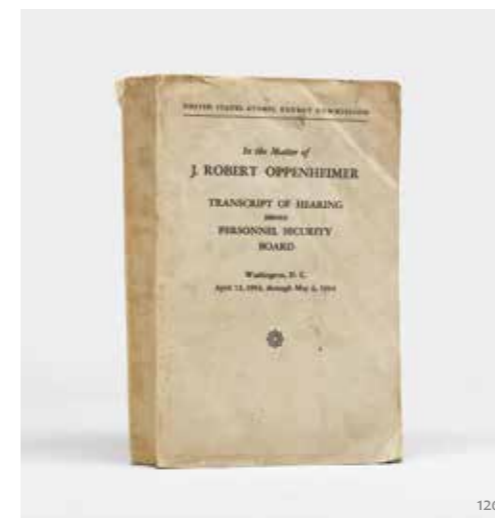
124



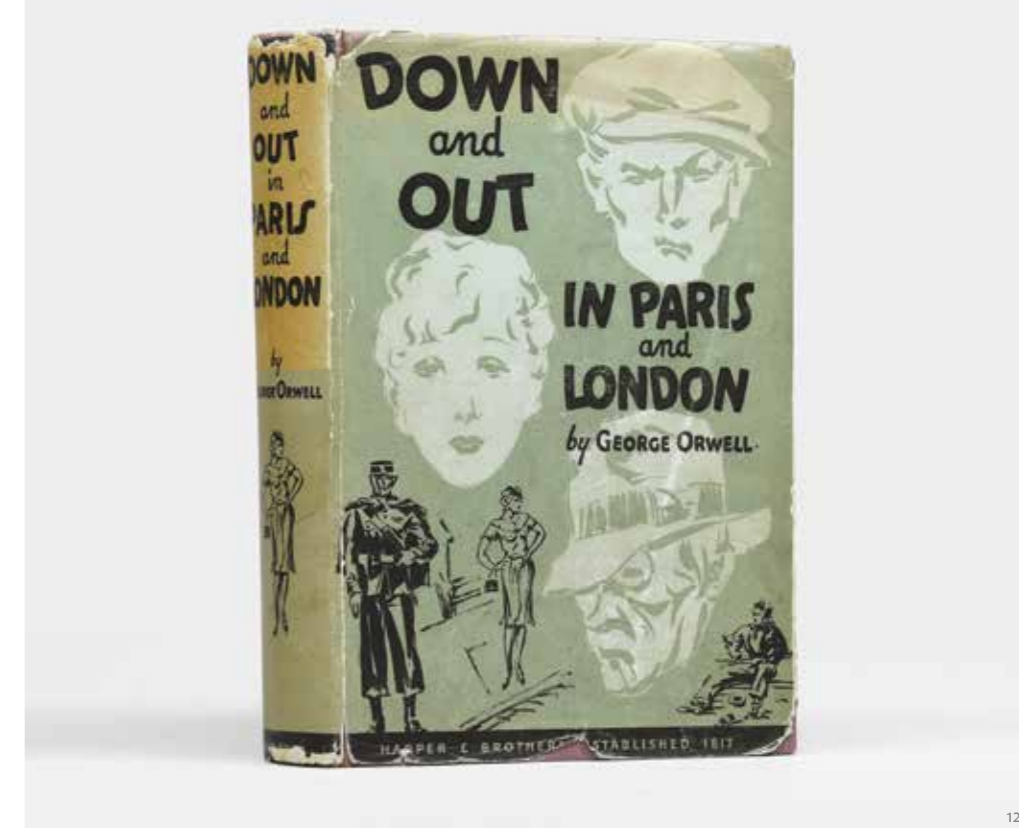
125

First edition of the transcript of the Oppenheimer hearing, the basis of the 2023 film Oppenheimer, which resulted in the loss of his security clearance amid the McCarthy-era red scare.

The decision was widely condemned. Lewis L. Strauss, the Atomic Energy Commission chair who had ousted Oppenheimer, ordered the transcript to be published – despite witnesses having been assured their testimony would remain private – believing it would disparage Oppenheimer. In this, Strauss was successful, as the most highly charged passages from the 992-page transcript were seized upon in the press.



126



127

“Before the transcript was published, Oppenheimer’s supporters seemed to have won the battle for public opinion . . . Release of the transcript turned the tide for the moment, as editorial opinion swung against Oppenheimer” (Pfau, pp. 176–7). The report was typeset and printed in just two days; it is a fragile publication often found rebound or in poor condition.

Octavo. Original brown wrappers, front cover lettered in black. Light wear, well-thumbed and soiled, still a good copy of a fragile book. ♣ Haakon Chevalier, Oppenheimer: The Story of a Friendship, 1966; Richard Pfau, No Sacrifice Too Great: The Life of Lewis L. Strauss, 1984.

£975 184945

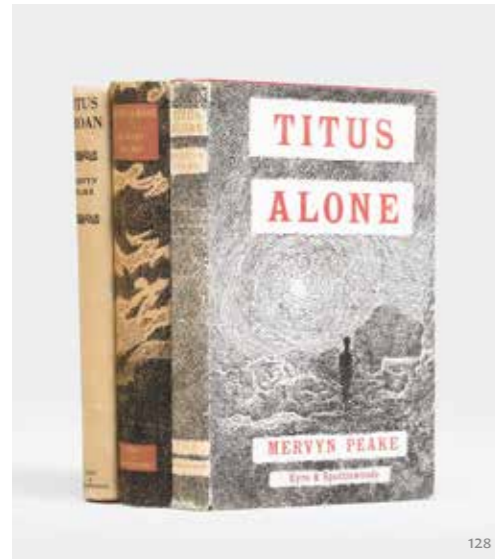
127
ORWELL, George. Down and Out in Paris and London. New York: Harper and Brothers, 1933

First US edition of the author’s first book, in the scarce dust jacket.

The American edition is more attractively produced than the British, which was published six months earlier in plain black cloth. Though the US edition received generally good reviews, it sold poorly and 383 copies of the original print run of 1,750 were remaindered. The title’s scarcity made it difficult to obtain in Orwell’s lifetime and he was unable to furnish Henry Miller with a copy, writing to him in 1936, “I haven’t one left and it is out of print, and I was going to send you a copy of the French translation . . . yes, it was published in America too but didn’t sell a great deal” (Life in Letters, p. 64).

Octavo. Original pale purple cloth, spine lettered in black, stripes blocked to spine and publisher’s device to front cover in dark purple, green illustrated endpapers. With dust jacket. Spine foot bumped, front cover with fading to head and a diagonal crease, abrasion to rear pastedown; jacket spine toned, rubbing and slight chipping to edges, losing a few letters, unclipped: a very good copy in like jacket. ♣ Fenwick Aird. Peter Davison, George Orwell: A Life in Letters, 2013.

£7,500 181405



128

128
PEAKE, Mervyn. Titus Groan; Gormenghast; Titus Alone. London: Eyre and Spottiswoode, 1946–50–57

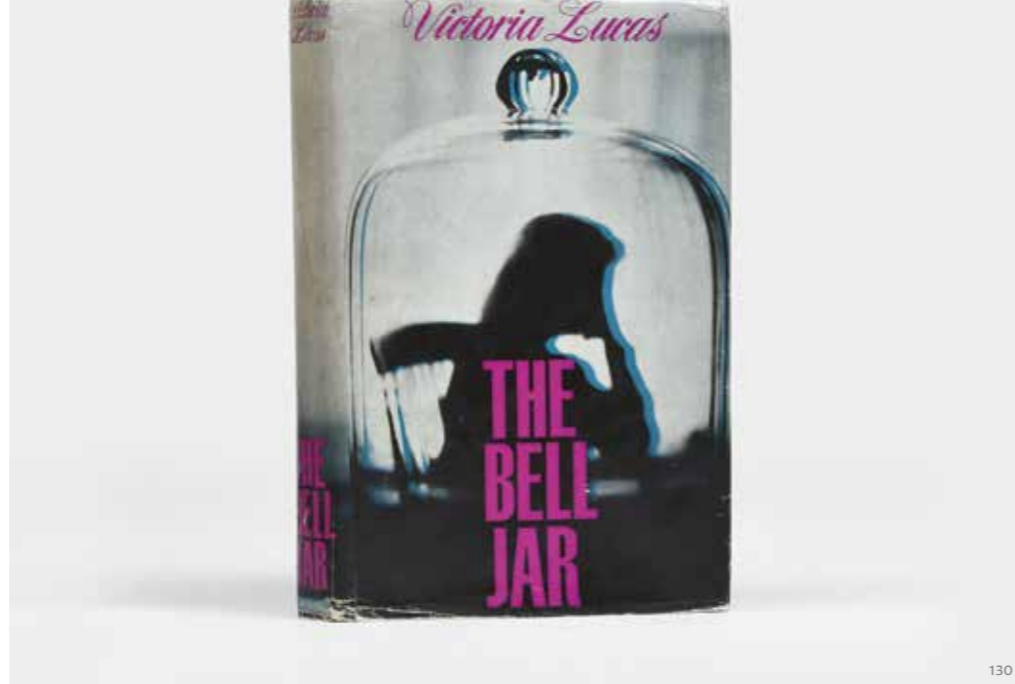
“THE FINEST IMAGINATIVE FEAT IN THE ENGLISH NOVEL SINCE ULYSSES”

First editions of this cornerstone series of post-war fantasy literature. Anthony Burgess hailed it as “a rich wine of fancy chilled by the intellect to just the right temperature. There is no really close relative to it in all our prose literature. It is uniquely brilliant, and we are right to call it a modern classic”.

The dust jacket for Titus Groan is from the first issue, without reviews.

3 works, octavo. Frontispiece in final work by the author. Original red cloth, spines lettered and ruled in gilt. With dust jackets by Peake. Contemporary bookseller’s notes to front free endpaper and rear pastedown of Titus Groan, paper repair to front panel of Titus Alone. Spine ends bumped, extremities a little rubbed, edges, endpapers and outer leaves generally a little foxed; jackets unclipped, a little toned especially to spines, occasional nicks and shallow chips to edges, puncture to front flap fold of Titus Groan: a very good set in like jackets. ♪ Anthony Burgess, introduction to the 1998 edition; R. G. G. Price, *Punch*, 22 Nov. 1950.

£2,000 186686



130

129
PEARCE, Donn. Cool Hand Luke. New York: Charles Scribner’s Sons, 1965

A RARE INSCRIBED COPY



129

First hardback edition, inscribed by the author on the title page, “To Brad Crandall – thanks for the lunch, Donn Pearce”. *Cool Hand Luke* inspired the 1967 film starring Paul Newman.

The recipient was the American broadcaster Bradley Crandall (1927–1991), best-known for his show on WNBC in New York, which ran from 1964 to 1971.

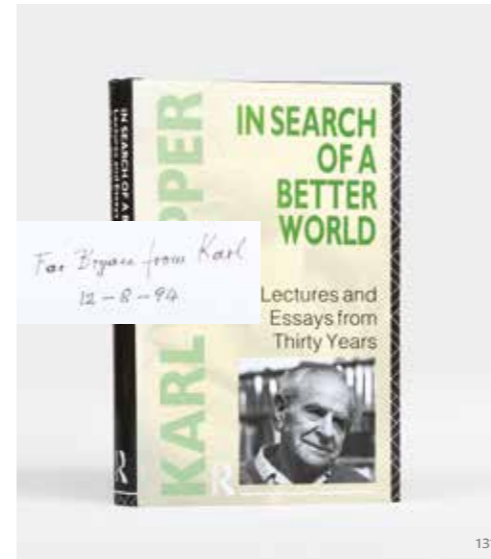
Octavo. Original blue cloth, spine lettered in yellowish-green. With dust jacket. Edges a little rubbed; jacket unclipped, extremities a little rubbed with a few short closed tears: a near-fine copy in very good jacket.

£2,750 187467

130
PLATH, Sylvia, as Victoria Lucas. The Bell Jar. London: William Heinemann, 1963

“I TOOK A DEEP BREATH AND LISTENED TO THE OLD BRAG OF MY HEART. I AM, I AM, I AM”

First edition, in excellent condition, of the author’s only novel. *The Bell Jar* was published on 14 January 1963, just five weeks before Plath’s death. The pseudonym of Victoria Lucas was used to avoid offending Plath’s mother, who appears in the work thinly disguised. It



131

was not until the third edition of 1966 that the work was issued under Plath’s name.

Octavo. Original black boards, spine lettered in gilt. With dust jacket by Thomas Simmonds. Housed in a custom blue board slipcase. Ticket of Exclusive Books, Johannesburg, on front pastedown. Spine ends bumped, central creases to spine, contents fresh; jacket bright, edges rubbed and creased, with occasional nick, unclipped: a near-fine copy in like jacket. ♪ Tabor A4.

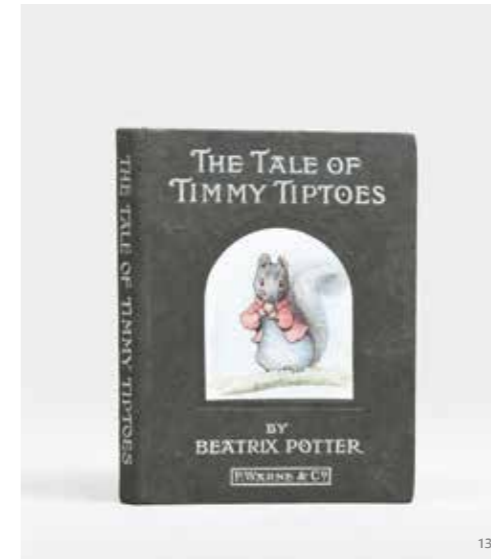
£16,500 184527

131
POPPER, Karl. In Search of a Better World: Lectures and Essays from Thirty Years. London and New York: Routledge, 1992

AMONG THE FINAL WORKS INSCRIBED BY POPPER

First edition, presentation copy, inscribed on the front free endpaper to Popper’s friend, the philosophical broadcaster Bryan Magee, “For Bryan from Karl, 12–8–94”. This copy is among the last books inscribed by Popper, who died five weeks later.

By the 1990s, Popper and Magee (1930–2019) had spent over two decades as friends and close intellectual allies. In 1973 Magee wrote a laudatory book-length study of Popper’s thought: his first such work and one of the earliest such studies of Popper. In 1998, reflecting on their long association, he wrote



132

that Popper was “the foremost philosopher of the age” (*Confessions*, p. 246).

In Search of a Better World collects 16 essays from across Popper’s career: two, *Against Big Words* and *Creative Self-Criticism in Science and in Art*, appear to be published here for the first time.

Octavo. Original black cloth, spine lettered, ruled, and with publisher’s device in silver, grey patterned endpapers. With dust jacket. Light bumping, contents crisp and fresh; slight creasing and toning to jacket, flaps without price as issued: a near-fine copy in like jacket. ♪ Bryan Magee, *Confessions of a Philosopher*, 1998.

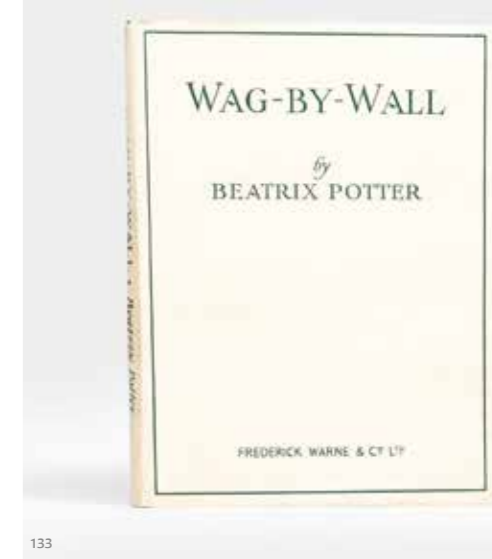
£3,750 188826

132
POTTER, Beatrix. The Tale of Timmy Tiptoes. London: Frederick Warne and Co., 1911

“ONCE UPON A TIME THERE WAS A LITTLE FAT COMFORTABLE GREY SQUIRREL”

First edition. “It is believed that *The Tale of Timmy Tiptoes* was written primarily for American children because they would be familiar with both chipmunks and bears. They would also be familiar with grey squirrels” (Linder, p. 208). The first two impressions, both dated 1911, are believed to be identical.

Sextodecimo. Colour frontispiece, 26 colour illustrations, black vignette on title page, all by the author. Original dark green boards, spine and front cover lettered in white, front



133

cover with pictorial label, illustrated endpapers. A couple of small marks to covers and contents, otherwise a near-fine copy. ♪ Linder, p. 429.

£1,000 186667

133
POTTER, Beatrix. Wag-by-Wall. London & New York: Frederick Warne & Co., Ltd, 1944

Limited edition, number 38 of 100 copies. Potter described it “as a pendant to *The Tailor of Gloucester* – the lonely old man and the lonely old woman” (Taylor, p. 168). Although the story was first conceived of in 1909, Potter did not finish it until 1929. In 1940, the editor of the *Horn Book Magazine*, Bertha Mahony Miller, asked Potter for a contribution, at which point the final version of the story was written. Miller was so pleased with it that she decided to hold it back until the magazine’s 20th anniversary issue in May 1944. It was published simultaneously in book form in the US by the Horn Book Inc.

Small quarto, pp. 24. Original green cloth, spine and front cover lettered in gilt. With dust jacket. Housed in a custom green morocco solander box. Jacket a little soiled and toned, a handful of small chips to extremities, unclipped: a fine copy in very good jacket. ♪ Linder, p. 432; not in Quinby. Judy Taylor, *Beatrix Potter: The Artist and Her World*, 1987.

£1,500 188139



134

134
QI, Baishi – CHINESE FINE ART. Beijing Rongbaozhai xin ji shijian pu (“Fine Letter Papers From the Beijing Rongbaozhai Studio”). Beijing: Rongbaozhai xinji, 1953

“THE CHINESE PICASSO”

First edition of this exquisite collection of “letter papers” curated by the Rongbaozhai fine arts studio, containing several dozen works by Qi Baishi, one of the “Four Great Masters of 20th-century Chinese painting” (Perkins, p. 404), as well as examples by other prominent artists from the late Qing and Republican periods.

Rongbaozhai’s collections of letter papers – the name given to illustrated sheets designed and executed by literati to enhance their written

correspondence – showcase the arresting work of leading practitioners of this art form. This, the second collection issued in the 1950s, exhibits Qi Baishi’s fascination with insects, flowers, and birds, variably rendered in broad strokes or fine lines. Also included are pieces by Zhang Daqian, “the last great traditionalist of literati painting and an internationally acclaimed modernist, the most avant-garde of his generation” (Shen & Stuart, p. 15), alongside those by Xu Yansun (1890–1961), Wang Xuetao (1903–1982), Wu Guangyu (1908–1970), Wu Daiqiu (1878–1949), Wang Shizi (1885–1950), Pu Xinyu (1896–1963), Li Hechou (1891–1974), Chen Banding (1876–1970), and Tang Dingzhi (1878–1948).

Founded in 1894 on the legacy of a studio dating back to 1672, Rongbaozhai treated books as works of art. Its publications employ decorative silk brocade cases, traditional Chinese bookbinding

techniques, and xuan paper, long prized by artists and calligraphers.

2 vols, quarto. With 121 colour prints. Original blue wrappers flecked with gold, gold xianzhuang stitching, spines capped with light blue silk, woodblock title labels flecked with gold. Housed in original decorative silk brocade folding case with woodblock gold-flecked title label, bone ties, printed label on internal lining. Covers lightly faded at edges, top and bottom edges dusty and toned, one title label reattached at foot, prints bright and fresh; case sunned, title label browned and with hairline split, paste-action browning to linings: a near-fine copy in very good case. ♣ Dorothy Perkins, *Encyclopedia of China: History and Culture*, 2013; Shen Fu & Jan Stuart, *Challenging the Past: the Paintings of Chang Dai-chien*, 1991; Michael Sullivan, *Modern Chinese Artists: A Biographical Dictionary*, 2006.

£3,500

184457



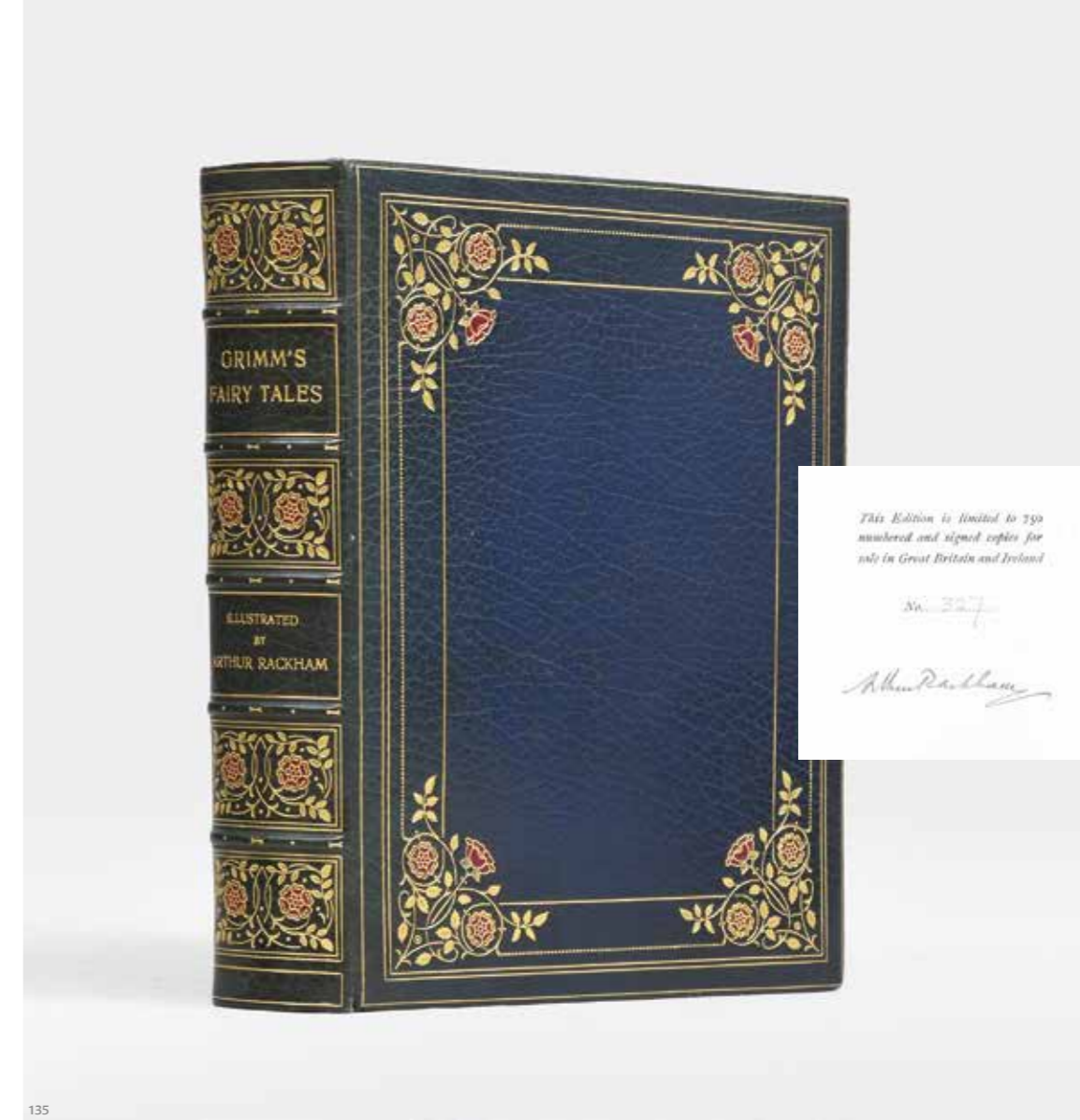
135

135
RACKHAM, Arthur (illus.); GRIMM, Jacob & Wilhelm. *The Fairy Tales*. Translated by Mrs Edgar Lucas. London: Constable and Company, 1909

BOUND WITH AN ONLAY DESIGN IN HOMAGE TO BRIAR ROSE

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

As noted by Rodney Engen, “Rackham greatly loved fairy tales and had collected his many favourites



135

over the years. The Brothers Grimm held a special place in his collections since they represented his love of all things German and contained the elements of the grotesque which fascinated him throughout his career”.

Quarto (274 × 219 mm). Colour frontispiece and 39 plates, all tipped in and with tissue guard captioned in red, black and white illustrations to text, illustrated title page printed in red and black. Finely bound by Bayntun-Rivière in later

20th-century dark blue crushed morocco, spine lettered gilt, compartments decorated and boards framed with gilt briar and red morocco onlay roses, gilt rose and briar detail to turn-ins, marbled endpapers, edges gilt. Gift inscription contemporaneous to binding to first blank. Binder’s blanks foxed, else fine. ♣ Riall, p. 97. Engen, Arthur Rackham, 2002.

£5,750

187099



136
RADIOHEAD – YORKE, Thom.
 Original handwritten lyrics for the song
 Karma Police. c. 1997

“I LOST MYSELF”

Lyrics in the hand of Thom Yorke, band member and singer/songwriter of Radiohead, inscribed, *For C we love you* and signed by the artist. Originally released on Radiohead’s third album *OK Computer* in May 1997, the song was then released as a single in August 1997. The recipient was Carol Baxter, former vice-president of international marketing for the record label EMI.

Manuscript in black ink on lined A4 note paper with punch holes to left margin. Sheet lightly creased from being folded into eight, otherwise in excellent condition.

£15,000 188233

137
RANSOME, Arthur. *Coot Club.*
 London: Jonathan Cape, 1934

ADVENTURE IN THE BROADS

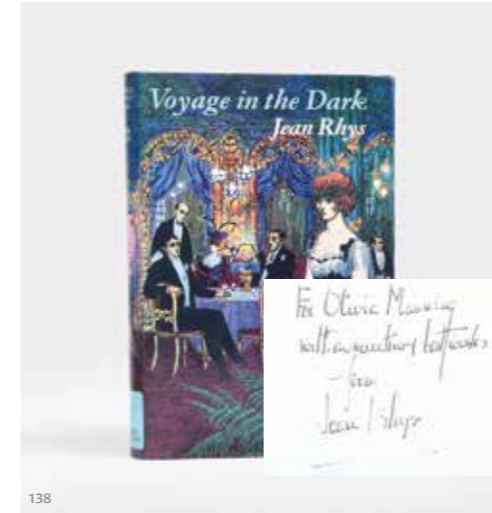
First edition, with the erratum slip. This is the fifth book in Arthur Ransome’s *Swallows and Amazons* series, set in a fictionalized version of the Lake District and the Norfolk Broads.

Octavo. Illustrated throughout by Arthur Ransome. Original green cloth, titles to spine in gilt, front cover lettered in blind, map endpapers, bottom edge untrimmed. With dust jacket. Contemporary ownership inscription to verso of front free endpaper. Spine ends lightly bumped, tissue guard creased; jacket unclipped, rubbed, spine toned, splash mark to front panel, edges lightly nicked with a few chips and short closed tears: a very good copy in like jacket.

£1,250 186451



137



138

138
RHYS, Jean. *Voyage in the Dark.* London:
 Andre Deutsch Limited, 1967

“I WAS THINKING ‘I’M NINETEEN AND I’VE GOT TO GO ON LIVING AND LIVING AND LIVING”

First Andre Deutsch edition, inscribed by the author on the front free endpaper to fellow writer Olivia Manning: “For Olivia Manning, with admiration and best wishes – from Jean Rhys, March 1971”.

The novel was first published in 1934 before Rhys slipped into obscurity and poverty. In 1949 the actress Selma Vaz Dias placed an advertisement in the papers enquiring for Rhys’s whereabouts and seeking her permission to adapt another of her novels, *Good Morning, Midnight* (1939), into a BBC programme. This contact, and further efforts by Vaz Dias and others in the publishing field, led to Rhys’s re-emergence into the literary community, the republication of her books, which had fallen out of print, and the eventual publication of her masterpiece, *Wide Sargasso Sea* (1966).

Octavo. Original maroon cloth, spine lettered in gilt. With dust jacket. Small bump to foot of spine, foxing to edges; jacket unclipped, light rubbing to edges; a near-fine copy in like jacket.

£2,500 187706

139
RICHARDSON, John. *Arctic Searching Expedition: A Journal of a Boat-Voyage Through Rupert’s Land and the Arctic Sea, in Search of the Discovery Ships Under Command of Sir John Franklin.* London: Longman, Brown, Green, and Longmans, 1851

“THESE ‘BARREN GROUNDS’ ARE VERY THINLY PEOPLED”

First edition of this important account of Richardson’s 1848–9 journey in search of Franklin. His account was also published in the United States in 1852 but without the plates and map present in this edition. Richardson’s “descriptions are particularly valuable for their treatment of his personal experiences with Indians and Eskimo” (Hill).

With no word from the Franklin expedition, the Admiralty commissioned Sir John Richardson (1787–1865) to lead a search expedition – a task that he readily accepted. On the trail of Franklin, Richardson’s party travelled down the Mackenzie River and proceeded east by boat following the Arctic shore to the mouth of the Coppermine River. While Richardson’s voyage failed to clear up the Franklin mystery, it nonetheless represented “a model of careful planning and good execution, with no loss of life, no injuries, no shortages of food, and no lack of shelter” (ODNB).

Following the publication of his account in 1851, Richardson devoted himself to the study of medicine and natural history, eventually authoring or co-authoring over 100 publications.

2 vols, octavo (215 × 134 mm). Colour frontispieces, 8 colour plates, folding map, wood engravings in text. Bound without adverts. Twentieth-century calf, rebacked to style, spines lettered in gilt, raised bands divided by gilt fillet, compartments with gilt device, wide elaborate gilt and blind frames to boards, milled board edges, gilt roll to turn-ins, marbled endpapers, edges sprinkled red and black. Marginal pen annotations to p. 89, vol. 1; contemporary bookplate of Ann Curtis. Extremities mildly rubbed with spots of wear, folding map with a couple of tears and paper repairs, marginal ink stains to a few pages of vol. 1. A very good copy. ♪ *Arctic Bibliography* 14489; Hill 1452; Sabin 71025.

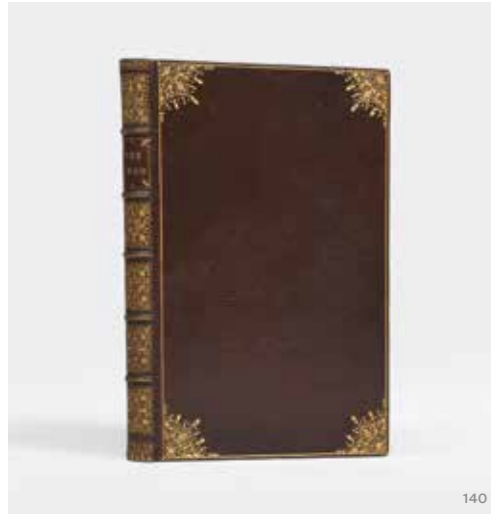
£2,000 184706



139



139



140

140
ROSSETTI, William Michael (ed.). *The Germ: Thoughts towards Nature In Poetry, Literature, and Art [continued as Art and Poetry: Being Thoughts towards Nature Conducted principally by Artists].* [London: Aylott & Jones, 1850]

A “PRECIOUS PUBLICATION”, WHICH “VANISHED FROM THE SIGHT OF MEN”

First edition, bound from the original parts. On the occasion of a Millais exhibition in 1886 *The Times* noted “The golden book of the Brotherhood was the little magazine called *The Germ*, of which only four numbers were published, and which is now one of the most treasured of modern bibliographical curiosities”. The present copy includes authorship attributions in pencil.

At the beginning of the Pre-Raphaelite movement, *The Germ* was established as a magazine by the movement’s founding members Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais, and William Michael Rossetti. The magazine’s mission was “to obtain the thoughts of Artists, upon Nature as evolved in Art”. Only four numbers were published (in January, February, March, and May, 1850) and the title changed from the third number. The publication was a financial failure but was later recognized as a significant influence and important publication in the Pre-Raphaelite movement. Each

issue included an engraving, poetry and historical or critical essays (on subjects, for example, such as early Italian artists, whom the group emulated).

In 1864 C. L. Dodgson (“Lewis Carroll”) tried to acquire a copy of the periodical. He wrote to Rossetti who replied stating that “I really have not the least idea where that precious publication would be obtained . . . An exhaustive inquiry among some of the trades . . . might I fancy have produced some results about the year 1850, but I fear in 1864 the golden opportunity is gone for ever . . .” (Cohen & Green). Dodgson was not to be dissuaded. He wrote again, requesting the name of the publisher as “that might help me in my search – though certainly it seems to have vanished from the sight of men” (Cohen & Green). Dodgson’s tenacity paid off, for a copy of this work is recorded as part of his library when sold in 1898.

He presumably acquired it from William Brown, the Edinburgh bookdealer (label on front pastedown), who was active around the turn of the 20th century. A preliminary blank includes a note by the bookdealer John Pearson of 46 Pall Mall, dated 1 July 1882. Pearson states “there never was a printed title to it”. A later hand also quotes *The Times* from

1886, and it is this hand which has provided some authorship attributions throughout.

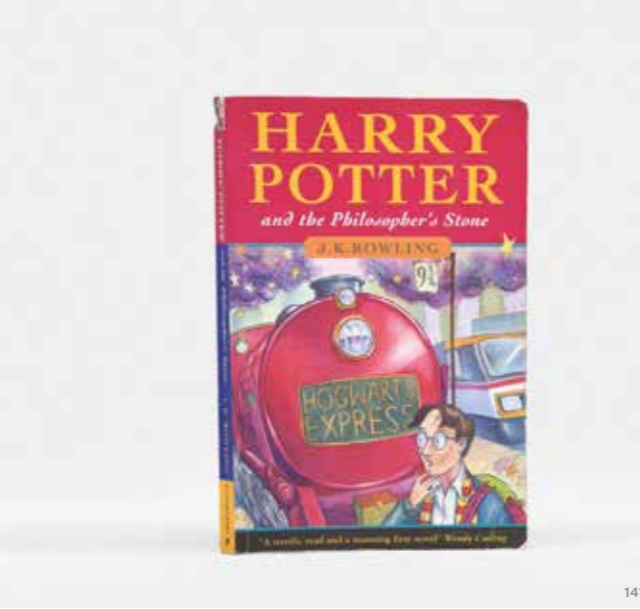
A preliminary blank includes a note by the bookdealer John Pearson of 46 Pall Mall, dated 1 July 1882. Pearson notes that the magazine was published without title pages. A later hand quotes *The Times* from 1886, and it is this hand which has provided some authorship attributions throughout.

4 numbers in 1 vol., octavo (211 × 130 mm). Each number with etching (double-page in number 3) printed on light card, by W. Hollman Hunt, James Collinson, Madox Brown, or Walter Deverell. Fragment from front wrapper of Number 2 bound in (including sonnet by W. M. Rossetti). Bound from original parts in brown crushed morocco by Riviere & Son, spine lettered and decorated in gilt, raised bands, covers with single ruled border and elaborate corner pieces in gilt, marbled endpapers, gilt edges. Book label of William Brown, the Edinburgh bookdealer; bookplate of Edward Tennant, 1st Baron Glenconner (1859–1920), the Liberal politician and Scottish businessman, both on front pastedown, a few minor surface scratches: a near-fine copy. ♣ David Carlson and Jeffrey Eger, *Dodgson at Auction 1893–1999*, item 180; Morton N. Cohen & Roger Lancelyn Green, *The Letters of Lewis Carroll*, vol. 1, 1979; *The Times*, 1 January 1886, pp. 7–8.

£12,500

187789

140



141

141
ROWLING, J. K. *Harry Potter and the Philosopher’s Stone.* London: Bloomsbury, 1997

First edition, first impression, paperback issue, of the first Harry Potter book. This copy includes the ownership signature of Thomas New to inside of front wrapper. He wrote one of the six fan letters reproduced in *Harry Potter and the Chamber of Secrets* (see Errington, p. 66). Both paperback and hardback issues of the first impression were published on 26 June 1997.

Thomas New, signing himself aged ten, noted that “Harry Potter and the Philosopher’s Stone is the best book I have ever read”. Rowling responded to the fan letter on 11 April 1998 and later inscribed a copy of *Chamber of Secrets* to Thomas, including an apology about “You-Know-Who having your name”. That copy and letter sold at auction in December 2002.

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

Octavo. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green and black. Housed in a red quarter morocco solander box by the Chelsea Bindery. Extremities a little rubbed, minor creases to front wrapper and spine, leaves a little toned as usual: a very good copy. ♣ Errington A1(aa); Grolier Children’s 100, 100.

£12,500

180527

142

ROYALTY. *Historical Portraits of the Kings and Queens.* London: E. Wallis, [1846?]

FUN WHILE LEARNING

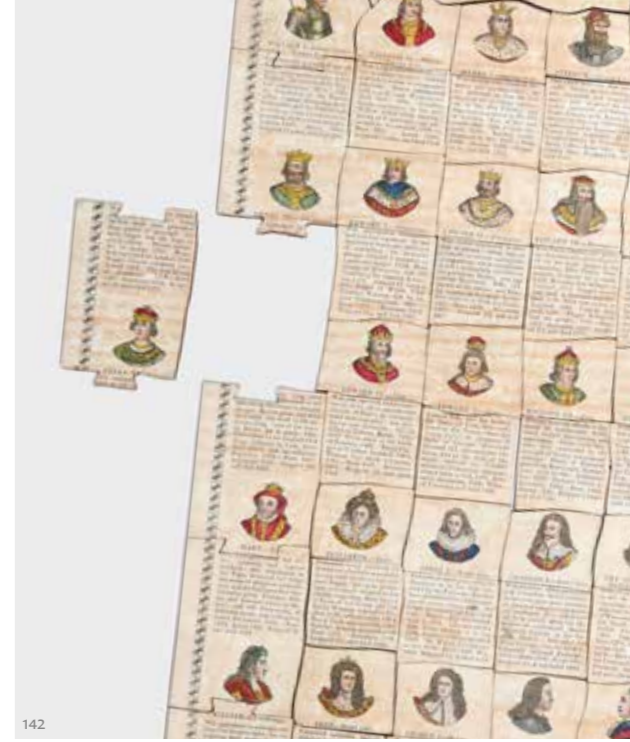
A charming jigsaw puzzle charting the English monarchs from William I to Victoria, complete with the hand-coloured cheat sheet showing the finished puzzle and the original box. The jigsaw aims to both entertain and instruct – underneath each portrait is a short history of the monarch.

On the base of the box is the inscription, “Margaret Waterhouse from her affectionate uncle Henry Crosfield. Harrogate 10. 5. 1846”, alongside an inscription on the inner lid, “Perfect – Xmas 1878”.

64 pieces, printed on paper laid onto wood, together with folding printed sheet, in original wooden box with sliding pictorial lid; all with original hand colouring. Chipping to a few pieces and all lightly browned, folded sheet with splits and chips along fold lines, box a little rubbed and soiled: in very good condition.

£1,500

187733



142

142



143

RUSSELL, Bertrand. German Social Democracy. Six Lectures. With an Appendix on Social Democracy and the Woman Question in Germany by Alys Russell. London: Longmans, Green, and Co., 1896

HIS LOVER'S COPY

First edition of Russell's first book, Ottoline Morrell's copy, with her ownership signature dated October 1906 on the front free endpaper and pencil underlining throughout. Loosely inserted is an autograph letter signed from Russell to Philip Morrell, Ottoline's widower, written the day after her death and offering condolences. It is dated 22 April 1938 and written on Russell's printed letterhead.

Although they met briefly as children, Morrell's (1873–1938) signature predates their first meeting as adults, in September 1908; their romantic relationship did not begin until March 1911. This relationship “transformed [Russell's] personality and his career . . . For a few years, [he] made his love for Ottoline the very centre of his life” (ODNB). They remained lifelong friends even after their romance ended, and Russell worked on several of his philosophical works, including *The Analysis of Mind*, at her country estate, Garsington. The vast impact of her life – and her sudden death – on the philosopher is apparent in the letter: “The news is a terrible blow & I feel stunned . . . A great part of my life, stretching back into childhood, is gone dead with her”.



This copy is in the first issue red cloth, Blackwell & Ruja's second binding variant (without advertisements), and is one of fewer than 1,000 copies.

Octavo. Original red cloth, spine lettered in gilt, covers stamped in blind. A few marks to cloth, spine faded, ends and corners rubbed and bumped, occasional foxing to contents; letter foxed: in very good condition. ♣ Blackwell & Ruja A2.1a.

£3,500 186298

144
SASSOON, Siegfried. Poems. Selected by Dennis Silk. Marlborough: The Marlborough College Press, 1958

THE EDITOR'S PERSONAL COPY OF THIS SIGNED LIMITED EDITION

First edition, number 47 of 150 copies signed with the author's monogram only. This copy belonged to the editor and bears his ownership inscription at the end of his preface: “D. R. W. Silk, Warden [of] Radley College, Abingdon”. Silk has also made a typographical correction on the contents page and provided Sassoon's dates of birth and death on the limitation page.

Silk (1931–2019) was introduced to Sassoon by Edmund Blunden during a game of cricket. After Blunden left the country in 1953, Sassoon increasingly relied on his remaining friends “and Dennis Silk strengthened the Cambridge connection . . . His

mother died young, the young Dennis found in Sassoon a substitute parent, and soon he was often at Heytesbury, to stay and to play cricket for the village” (Egremont, pp. 474–5). Silk became life president of the Siegfried Sassoon Fellowship in 2009.

Copies were bound in 50 each of red calf, blue calf, and blue cloth.

Small quarto. Printed in red and black. Original red calf, spine lettered in gilt, red calf endpapers, top edge gilt, others uncut. Spine sunned, leather lightly rubbed and marked, including black mark at foot, ghost of removed label on front pastedown, foxing to endpapers and edges. A very good copy. ♣ Max Egremont, *Siegfried Sassoon: A Biography*, 2005.

£1,250 187008

145
SCHUMPETER, Joseph Alois. Business Cycles. A Theoretical, Historical, and Statistical Analysis of the Capitalist Process. New York and London: McGraw-Hill Book Company, Inc., 1939

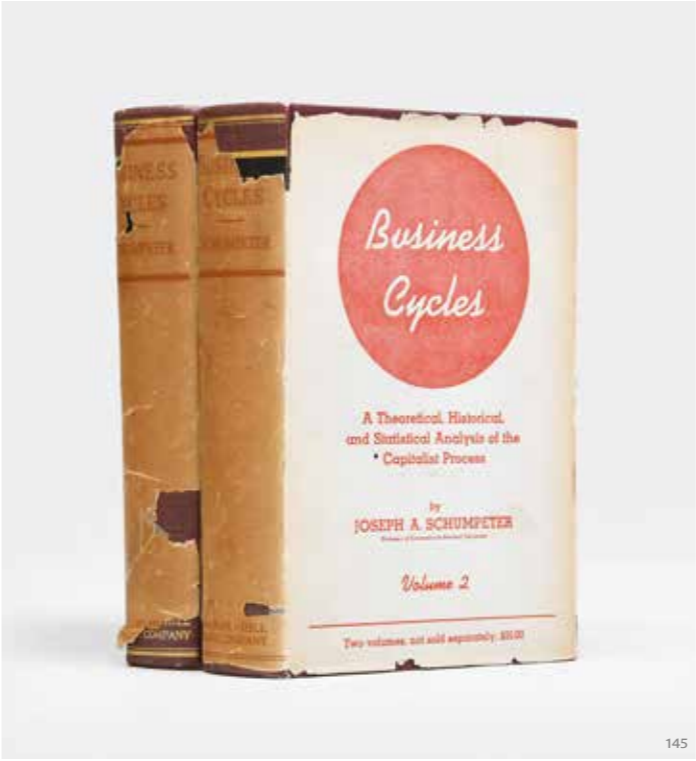
CREATIVE DESTRUCTION

First edition, in the rare jackets, of one of Schumpeter's most significant contributions to economic theory, among the seminal texts of business cycle literature.

Schumpeter rejected the Keynesian view that business cycles were the result of fluctuations in aggregate demand. Instead, “waves of innovation” coming from entrepreneurs cause fluctuations, increasing economic activity, which peaks and then declines as the economy is saturated. In the resultant recession phase, the economy adjusts to the innovations. New innovations then restart the process. These cycles are a beneficial and necessary part of the economic process, Schumpeter held, in contrast to the Keynesian aim of engineering stable economic growth. So too, Schumpeter continues his glorification both of the entrepreneur as the key agent of change, and of capitalism as a positive process of “creative destruction”.

2 vols, octavo. Original red cloth, spines ruled and lettered in gilt. With dust jackets. Contemporary gift inscription to front free endpapers, pencilled annotations to contents. A hint of rubbing at extremities; jackets worn with loss and tape repair, not price-clipped, some sunning but generally bright: near-fine copies in sound jackets. ♣ Books that Made Europe, p. 328; Swedberg S.010.

£8,500 186038



146
SENDAK, Maurice. Where the Wild Things Are. New York: Harper & Row, 1963

INSCRIBED COPY OF THIS CHILDREN'S CLASSIC

First edition, inscribed by the author on the first blank, “For Barbara Moody – All best wishes! Maurice Sendak”. Initially criticized for its dark elements, the work was soon acclaimed as a triumph of children's storytelling and book design. It was adapted for film in 2009.

There were multiple issues of the first edition. This copy is bound in full cloth, primarily used for libraries, and the publisher's gold library label is on the jacket spine. It has the required Library of Congress number 63–21253 on the title page, and the codes 40–80 and 1163 on the jacket's front flap, but the rear flap has been reset to mention its receipt of the Caldecott medal, and the front panel has a gold label for the medal.

Oblong quarto. Colour illustrations throughout by Sendak. Original colour pictorial cloth, front cover lettered in black.

With dust jacket. Marks to board edges, surface abrasion to front free endpaper; jacket lightly toned, rubbing to spine, with chip at foot, a few nicks and marks, front flap clipped at head, retaining \$3.97 price at foot: very good in like jacket. ♣ Grolier Children's 100, 97; Hanrahan A58.

£2,750 187206

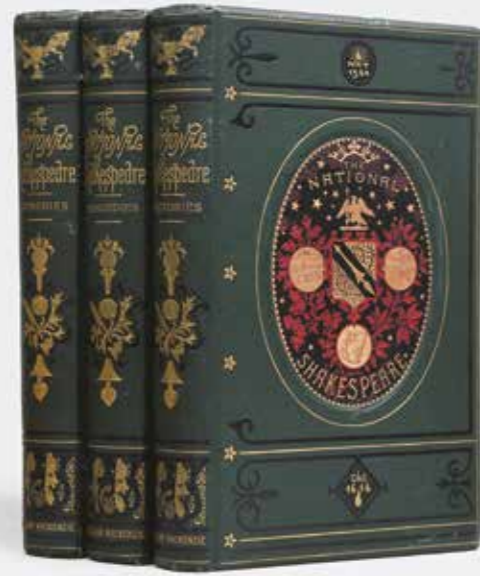
147
SEUSS, Dr. Maybe You Should Fly a Jet! Maybe You Should Be a Vet! Illustrated by Michael J. Smollin. New York: Random House, Inc., 1980

First edition, presenting children with a variety of occupations in Seuss's characteristic rhyming couplets.

Octavo. Illustrated in colour throughout. Original laminated pictorial boards and endpapers. Issued without dust jacket. A few spots of wear to extremities, small puncture to spine, a couple of marks to boards, contents clean and bright. A very good copy. ♣ Younger & Hirsch 52.

£575 186404





148

John Oliver Hobbes. Her first play, *Journeys End in Lovers' Meeting* (1894), took its title from a line from *Twelfth Night*.

3 vols, folio. Photogravure frontispieces, 21 plates. Original green morocco-grain cloth, spines and boards lettered and embossed in gilt and blind, central recessed roundels with red embossing, black coated endpapers, top edges gilt, fore and bottom edges uncut. Bindings mildly rubbed and bumped, joints cracked but holding, mark to rear boards of *Histories and Comedies*, contents foxed. A very good set.

£1,250 187505

149
SHAKESPEARE, William, and others.
 Beaux Arts Classics. Paris: Société des Beaux Arts, [c.1910]

A SUMPTUOUSLY PRODUCED BELLE ÉPOQUE COLLECTION FOR THE ANGLOPHONE MARKET

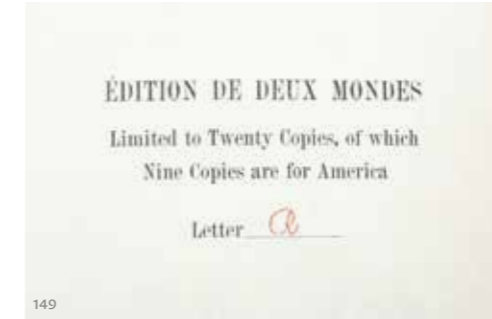
Édition de Deux Mondes, letter R from a total of 20 sets printed on Japan vellum paper. This collection of Shakespearean drama, Classical prose, and short

French fiction, all published in English, is abundantly illustrated and elaborately bound.

The loosely inserted catalogue notes that this set originally belonged to Ellen S. L'Amoreaux (née Hollbrook) – it is thus one of the nine sets sent to the States.

10 vols, quarto (263 × 197 mm). Abundantly illustrated with etchings, many full-page, in 3 states, those to text tinted, one hand-coloured, one India proof mounted on Holland paper, all with tissue guards, title pages printed in red and black. Original blue-green crushed morocco, spines lettered in gilt, elaborate design of gilt and purple, white, and orange morocco onlay lillies and fleur-de-lys, wide turn-ins with gilt foliate and lily design, brown-orange morocco doublures, front doublures with white calf medallions hand-painted with an illustration, white silk flyleaves, cloudy marbled endpapers, top edges gilt, fore and bottom edges uncut. Tissue-guards and fore edges foxed, else fine.

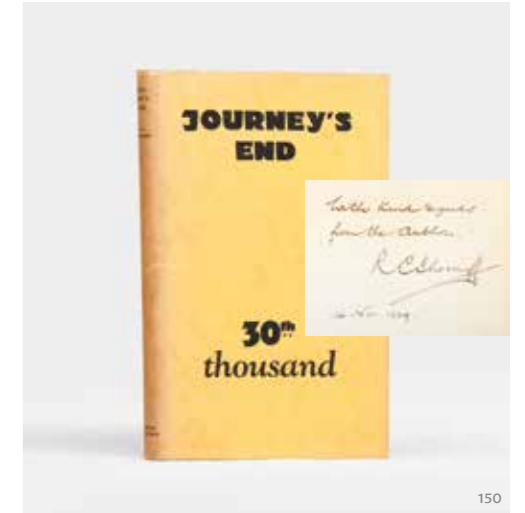
£17,500 187126



149



149



150

150
SHERRIFF, R. C. *Journey's End*. A Play in Three Acts. London: Victor Gollancz Ltd, 1929

Later impression, inscribed on the front free endpaper, "With kind regards from the author. R. C. Sherriff 14 Nov. 1929". An accompanying typed letter signed by Sherriff to Arthur Elsbury is dated the 19th and declares, "What confounded cheek it is for people to decide to produce a play, without first getting permission! I am glad you have acted as you have".

Elsbury worked for Samuel French, the play publisher, licensing house, and independent bookseller at the Royal Court Theatre. This 11th impression copy appeared in October 1929, following publication in January.

Octavo. Original black cloth, red paper label lettered in black to spine. With dust jacket. Light foxing to edges; jacket spine browned, a little soiled and rubbed, unclipped: a near-fine copy in very good jacket.

£750 188094

148
SHAKESPEARE, William.
 The National Shakespeare. A facsimile of the text of the first folio of 1623. London: William Mackenzie, [c.1888]

SHAKESPEAREAN DRAMA AS FAIRY-TALE

First edition thus, reproducing the text and orthography of the First Folio and splendidly illustrated with plates after Joseph Noël Paton (1821–1901), whose best work was Shakespearean in subject.

Paton's paintings *The Reconciliation of Oberon and Titania* and *The Quarrel of Oberon and Titania* are pre-eminent examples of the genre of Victorian fairy painting. His initial success, however, was in the realm of illustration; in 1845 he illustrated *The Tempest*.

The preface explains that *The National Shakespeare* was printed as a response to Ignatius Donnelly's contention that Francis Bacon was the true playwright and left ciphers in the text. "The text will be a scrupulously accurate reproduction" of that of the 1623 folio "to which so much interest is now attached".

This set belonged to Pearl Mary Teresa Craigie, whose inscribed bookplate is in *Tragedies*. Craigie (1867–1906), wrote novels and drama under the name

149



151

SHOPLIFTING. Five press photographs of a female detective investigating shoplifting. Philadelphia: The P. J. Press Bureau, [c.1910]

WOMEN ON PATROL

An intriguing demonstration of shoplifting techniques by an early female recruit in the American police forces. In one photograph, the “woman detective show[s] how the bag was carried by the woman she arrested” (caption). The other confiscated apparatus shown includes a fake forearm and a fur muff, which allow the wearer’s sleight of hand to take place unnoticed while “engaging the salesgirl in conversation”.

Kleptomania became a medical term following an outbreak of shoplifting in the late 19th century. “Not explicitly gender specific in the beginning, on both sides of the Atlantic the diagnosis was quickly associated almost exclusively with women” (Segrave, p. 25). A new group of shoplifters was emerging: “the middle class, and its locale was that new commercial institution, the department store” (Abelson, p. 123). Society saw such affluent thieves not as petty criminals but as citizens of good moral standing who needed medical treatment for their compulsions. In 1878, the *New York Times* interviewed department store



151

executives on the prevalence of women shoplifters; one sympathetic responder noted that “the people arrested here are all women, of course, but then we have hardly any male customers” (Segrave, p. 10).

Women were first actively recruited to US police forces in the early 20th century, and among their earliest duties was patrolling stores undercover. In her book *Women Police* (1925), Chloe Owings explains that such officers had the discretion to liaise with shop owners directly instead of bringing criminal charges. These photographs were likely produced to warn stores about the latest shoplifting methods. They offer an ephemeral view of Philadelphia’s police department, which in 1913 swore in Mary D. Diehl and L. M. Gillespie as the city’s first policewomen vested with full uniform and powers of arrest. However, female officers were not assigned to street patrol in Philadelphia until 1976.

Together, 5 silver gelatin photographs (185 × 141 mm to 201 × 152 mm), versos with original typed and mounted captions and with the photographer’s stamp of P. J. Press Bureau, 908 Walnut Street, Philadelphia. Light fading in places, not obscuring details, a couple of marginal tears, minimal rubbing and creasing. In very good condition. ♣ Elaine S. Abelson, “The Invention of Kleptomania”, *Signs*, vol. 15, no. 1, Autumn 1989; Chloe Owings, *Women Police: A Study of the Development and Status of the Women Police Movement*, 1925, p. 237; Kerry Segrave, *Shoplifting: A Social History*, 2001.

£750

162166

PETER HARRINGTON

152

SIBLY, Ebenezer. *A Key to Physic, and the Occult Sciences.* London: printed for the author, and sold by Champante and Whitrow, [1794]

THE MAGIC OF MEDICINE

First edition of this fusion of astrology and medicine. Sibly, a physician and Freemason who straddled the worlds of magic and science, here demonstrates the equivalencies between the natural and supernatural worlds. It was issued with an illustrated appendix to Culpeper’s *British Herbal* bound at the rear, which includes an early depiction of breadfruit.

Sibly (1751–c.1799) regarded the findings of the Scientific Revolution as entirely compatible with the work of alchemists and astrologers, suggesting that the experimental discoveries of figures such as Newton and Lavoisier were merely refinements of the ancient theories of Paracelsus and Geber. The occult influences on Sibly’s medical practice, such as his theory of the interconnection of a patient’s celestial

152



horoscope and their physical body, are evidenced through his nativity charts of patients with diseases such as scarlet and “putrid” fevers. He also includes a defence of animal magnetism, a similar unification of the occult and medicine.

The guide was extremely popular, going through several editions in the 19th century, which made Sibly a key figure in the revival of astrology and natural magic.

Quarto (270 × 213 mm), pp. [4], 395, [1], 76. Engraved frontispiece, 29 plates, charts, and tables. Contemporary tree calf, rebaked with original spine laid down, recent dark green and red morocco labels, compartments tooled in gilt and with globe and floral motifs, covers framed with Greek key roll in gilt, board edges with floral roll in gilt, recent marbled endpapers, edges speckled red. Contemporary bookplate of the Carpenter family, earls of Tyrconnell. Spine darkened in places, wear to extremities, scattered foxing to contents, occasional chips to margins, a handful of neat paper repairs: a very good copy. ♣ ESTC T155164.

£5,250

187765



153

153

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations.* London: printed for A. Strahan; and T. Cadell, 1786

A KEY WORK OF THE SCOTTISH ENLIGHTENMENT, IN A SPLENDID SCOTTISH BINDING

Fourth edition, in a fine contemporary binding by one of Scotland’s best-known binders of the period, William Scott of Edinburgh, using tools from the workshop of James Scott. “The first and greatest classic of modern economic thought” (PMM) was first published in 1776.

“The great majority of the tools used by James Scott are not found in use by any other binders of his time; some appear in the eighties on the handful of bindings assignable to William . . . William’s bindings are very similar to James’s, and are evidence of a long association with the making of James Scott’s bindings and with his practical and aesthetic ideas” (Loudon, pp. 277, 325). The present binding, which post-dates James, bears two tools to the spine which Loudon lists as clearly identifiable as James’s: the floral tool

to the first compartment (Bo. 37) and the nesting bird tools to the second, fourth, and fifth compartments (Zo. 9), both of which made their first appearance in bindings of 1777. Loudon also notes their appearance in a number of James’s other bindings (see JS. 33 and 34, for example, which show the nesting bird).

3 vols, octavo (208 × 125 mm). Contemporary tree calf by Scott of Edinburgh, red morocco spine labels, green morocco numbering pieces, smooth spines elaborately decorated in gilt, gilt roll border to boards. Housed in a dark brown flat-back cloth box by the Chelsea Bindery. Ownership signature on the title pages of Findlay Anderson, likely the judge and member of the Madras Civil Service (d. 1884), Anderson’s signatures are crossed through, with the 20th-century ownership signature, “L. Robson A.C.I.S.”; occasional pencil markings. Spine ends and corners worn, small loss to top compartment of vol. I, joints cracked but holding, some surface wear, upper outer corner of preliminary leaves of each volume with water stain, some spotting and the odd mark: a very good copy. ♣ Goldsmiths’ 13148; Kress B.1129; *Printing and the Mind of Man* 221; Tribe 30; Vanderblue, p. 3. J. H. Loudon, *James Scott and William Scott Bookbinders*, 1980.

£12,500

186533

SPRING 2026

154

SMITH, Adam. The Penny of Scotland.

Scotland: Boog junior des., P. Kempson fecit, 1797

A very good example of the one ounce Penny of Scotland commemorating Adam Smith. The portrait of Smith is after the Tassie medallion of 1787, which is described by John M. Gray as follows: ‘The head, which appears turned in pure profile to the right of the spectator, shows a particularly full forehead, a full nose, slightly aquiline in its curve; a long thin upper lip, and a lower lip that protudes a little; and a firm, well-shaped chin and jaw. The eyebrow is strongly curved, the upper eyelid heavy and drooping, the eyeball particularly prominent; and beneath the lower eyelid the skin is loose and wrinkled. A wig is worn, tied behind in a bag with ribbons, showing small curls in front, and two large curls at the side which cover and conceal the ear’ (quoted in Bonar, p. xxi).

The reverse of the penny, entitled ‘Wealth of Nations’, depicts the various elements of commerce; in the foreground of a harbour scene are a plough



and a spinning wheel, along with other symbols of agriculture and industry, in addition to which there are a wool-pack and a barrel standing on the quayside, with two three-masted ships sailing out of the harbour.

Penny token, cast in bronze, 35 mm in diameter, with portrait of Adam Smith after Tassie on the obverse and scene entitled ‘Wealth of Nations’, depicting various elements of commerce on the reverse. Housed in a red leatherette velvet-lined case. In very good condition. ♣ Dalton and Hamer Fifeshire no. 1. James Bonar, *A Catalogue of the library of Adam Smith*, 1932; William Robert Scott, *Adam Smith as Student and Professor*, 1937.

£7,500

179182

155

SMYTHE, Frank S. The Kangchenjunga Adventure. London: Victor Gollancz Ltd, 1930

SIGNED BY TWO PIONEERING MOUNTAINEERS

First edition, the copy of George Lowe, a member of the 1953 British Mount Everest Expedition, with his signature dated 1955 and later bookplate. This copy is additionally signed on the title page by George Band, a fellow member of the 1953 expedition and the first known person to summit Kangchenjunga.

Beyond the 1953 Everest expedition, George Lowe (1924–2013) was an accomplished climber and explorer in his own right. Not only did he prepare the route for Hillary, establishing Camp XI, but in later years he traversed Antarctica with the Commonwealth Trans-Antarctic Expedition, studied physiology in the Himalayas with the Silver Hut expedition, and directed the Oscar-nominated film *The Conquest of Everest*.

George Band (1929–2011) was another member of the 1953 expedition, the youngest in the team at age 23. After that success he attempted the first ascent of Rakaposhi, making it 5,000 feet from the peak. In 1956 he summited Kangchenjunga, the third highest mountain in the world, with Joe Brown. His later life was spent working for Shell across the world.

Octavo. With 47 half-tone photographic plates, maps in text. Original green cloth, spine lettered in gilt. Bookseller’s ticket of William George’s Sons Ltd on front pastedown, ticket on rear pastedown crudely removed, signature of Georgina Jenkinson dated October 1932 on front free endpaper. Binding a little marked, spine and board edges sunned, small split in front joint at head, minor foxing internally, especially to rear, plates a little yellowed: a very good copy.

£550

186759

PETER HARRINGTON



155

156

SOMERVILLE, Mary. Physical Geography.

London: John Murray, 1848

AN AWARD-WINNING EARLY STUDY OF TOPOGRAPHY

First edition of the first textbook of physical geography in English. Her third work and one of her most successful, it “offers perhaps the clearest view we get of Somerville in her role as organic intellectual and as possessor of both scientific and moral authority” (Neeley, p. 159).

Somerville was awarded the Victoria Gold Medal of the Royal Geographical Society for *Physical Geography*, which went through six editions in her lifetime. It was informed by the recent advancements of geologists, including Charles Lyell, Roderick Murchison, Richard Owen, Georges Cuvier, and Henry De La Beche, several of whom were Somerville’s friends. *Physical Geography* was also indebted to Alexander Humboldt, whose *Cosmos* (1845–1862) nearly led to Somerville abandoning the project. Instead, she credited him, describing herself as “‘following the noble example of Baron Humboldt, the patriarch of physical geography’ and taking ‘a more extended view of the subject than the earth and its animal and vegetable inhabitants’ . . . Because it included human and other living beings, *Physical Geography* took Somerville into new and interesting territory” (Neeley, p. 133).

2 vols, octavo. Portrait frontispiece. Bound without half-titles and tissue guard. Contemporary and unusual green diaper-



156

grain calf, spines with raised bands and compartments richly gilt, red and brown calf labels lettered in gilt, border of double fillet with repeated dotted arch and circular rosette in corners gilt to boards, floral roll-tool gilt to turn-ins, French curl marbled endpapers, marbled edges, twin brown bookmarkers. Moderately rubbed, vol. 1 front cover stripped in two places, light foxing to outer leaves, inner hinges minorly cracked towards head, foxing to outer leaves. A very good copy.

£2,000

187396

157

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

First edition. The novel brought Spark international fame and took her from “humble Edinburgh childhood to the epitome of literary chic” (ODNB). In 2005, it was chosen by *Time* magazine as one of the 100 best English-language novels since 1923.

The Prime of Miss Jean Brodie was first published as the entire issue of the *New Yorker* on 14 October 1961, in a slightly abridged version. It was adapted into a West End hit starring Vanessa Redgrave and a 1969 film featuring an Oscar-winning performance from Maggie Smith.

Octavo. Original green cloth, spine lettered in gilt. With dust jacket by Victor Reinganum. Extremities a touch rubbed, edges and outer leaves faintly foxed; jacket unclipped, edges a little creased, rear flap faintly foxed with small splash mark: a very good copy in like jacket.

£600

186748



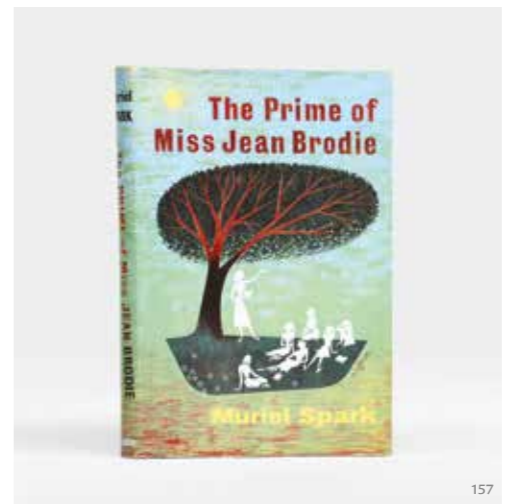
158

158

SPEECHLY, William. A Treatise on the Culture of the Vine, Exhibiting new and advantageous methods of Propagating, Cultivating, and Training that plant, so as to render it abundantly fruitful. York: Printed by G. Peacock for the author, 1790

A POPULAR VITICULTURAL TREATISE

First edition of this beautifully printed manual, from the collection of the prominent viticultural



157

bibliographer André-Louis Simon (1877–1970), in whose *Bibliotheca Gastronomica* it appears on page 50.

By 1790, William Speechly (1723–1819) was firmly established as the estate gardener of the Duke of Portland at Welbeck Abbey in Nottinghamshire. While there, he had contributed to Hunter’s renowned edition of Evelyn’s *Sylva* and published his own *Treatise on the Culture of the Pineapple* (1779).

In the present *Treatise*, Speechly describes 50 species of grapes and thoroughly examines hothouse culture, the construction and management of vineyards, pruning, irrigation, grafting, and insect and blight control.

The subscribers list reflects his high standing in his profession, including William Aiton (1731–1793), director of the Royal Botanic Garden at Kew, William Forsyth (1737–1804), superintendent of the royal gardens, and John Sibthorp (1758–1796), Sherardian Professor of Botany at Oxford.

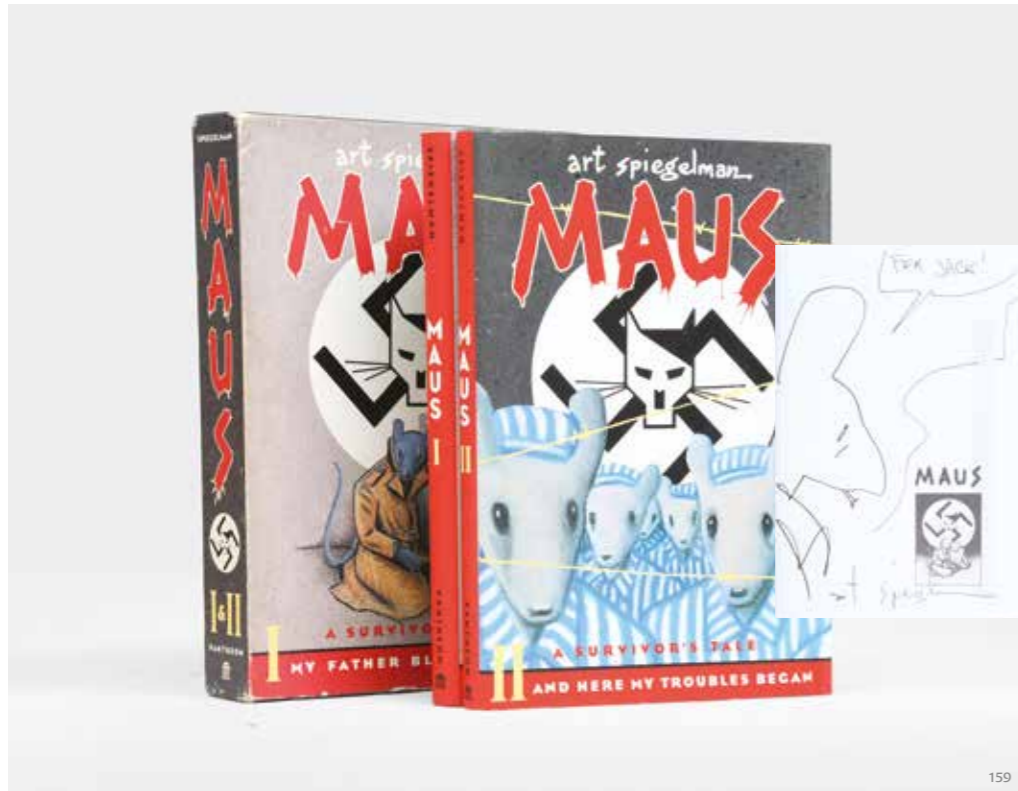
Simon’s elaborately engraved bookplate is on the front free endpaper.

Quarto (274 × 212 mm), pp. [xvi], [4], 224. With 5 engraved plates (3 folding, 2 with extra explanatory leaf). Nineteenth-century calf, spine ruled, lettered, and decorated in gilt, brown morocco label, covers and turn-ins panelled in gilt, marbled endpapers and edges, green silk bookmarker. With 19th-century bookplate of one John Taber. Light bumping and rubbing, minor foxing and offsetting from plates, contents otherwise crisp and fresh: a very good copy indeed. ♣ Bitting, pp. 445; ESTC T147498; Gabler G37890; Simon, *Bibliotheca Gastronomica*, p. 50.

£2,000

181494

SPRING 2026



159
SPIEGELMAN, Art. *Maus: A Survivor's Tale. Vols I & II.* New York: Pantheon Books, Random House, 1991

“THE FIRST MASTERPIECE IN COMIC BOOK HISTORY”

The first combined publication of both volumes of *Maus*, each inscribed by the author “For Jack! Art Spiegelman”, with an original ink sketch on the half-titles, dated 2002 in Volume II. In 1992 this chilling cat-and-mouse allegory became the first and (as yet) only graphic novel to win a Pulitzer Prize.

The whole of *Maus* was serialized in *Raw* between December 1980 and 1991. Volume I was first published in book form in 1986, followed by the publication of Volume II, *And Here My Troubles Began*, in 1991.

2 vols, octavo. Original boards with cloth backstrips in black and grey, lettered and decorated in white, illustrated endpapers. With dust jackets and original card slipcase. Minor bump at foot of spine of vol. I with concomitant crease

to jacket, faint mark to front cover; slight bumps to foot of spine and lower corners of vol. II, a few marks to faintly toned covers; slipcase toned and rubbed, just splitting at entry: a sharp and near-fine set in fine, unclipped jackets, slipcase well preserved.

£2,500 187470

160
THATCHER, Margaret. Typed letter signed, bemoaning strikers and poor public services. House of Commons: 3 April 1970

Thatcher writes to a constituent during her tenure as Shadow Secretary of State for Education and Science. In a postscript, hinting at a theme of her later political career, she writes: “I believe that one of the main problems is this govt’s refusal to take action about strikers. They prefer to inconvenience the public”.

Thatcher responds to Mrs I. Woodrow of Finchley, who had complained about the state of transport in the borough. She gently clarifies that she is no longer



Shadow Minister for Transport, a post she relinquished in October 1969. Nevertheless, she writes: “I am very much aware of the poor services offered by London Transport in our district because I use them frequently. I write to the Chairman of London Transport once or twice almost every week, especially since the strike of maintenance engineers. Sometimes we secure an improvement but then I am afraid things deteriorate again because they cannot obtain staff for one reason or another. I shall, of course, continue to badger the Chairman because it is only by that method that we can hope for some improvement”.

Thatcher goes on to outline the funding of travel fares, and then redirects her – “Since 1st January, 1970, the G.L.C. is responsible for the running of London Transport, so it might help to drop Councillor Jean Scott a line at County Hall. She can then add her voice to our complaints. Thank you very much for your kind wishes for the General Election campaign”. Thatcher writes beside the reference to Jean Scott: “I speak to her about it from time to time”.

Single sheet (298 × 209 mm), typed recto only, House of Commons letterhead in green, verso blank. A little toned. In very good condition.

£850 186085

161
THORN, William. A Memoir of Major-General Sir R. R. Gillespie, Knight Commander of the Most Honorable Order of the Bath, &c. London: Printed for T. Egerton at the Military Library, Whitehall, 1816



“THE BRAVEST MAN THAT EVER WORE A RED COAT”

First edition, the copy of Major-General Gillespie’s son, inscribed “Lieut. R. R. Gillespie, Roysl. Military College, Nov. 1821” at the head of the title page and subsequently presented by him to a friend. This animated chronicle of an astounding early 19th-century military career appears only twice in commercial records.

Born in Ireland, Gillespie (1766–1814) accepted promotion into the newly raised 20th (Jamaica) Light Dragoons in 1792, seeing action in San Domingo in support of the French and surviving a concerted attempt on his life by “a gang of eight desperadoes” (ODNB). Following the Peace of Amiens, he transferred to India and participated in the suppression of the mutiny at Vellore, having himself hoisted into the fort on a rope to join the melee. In 1809 he led the cavalry and horse artillery against the Sikhs under Ranjit Singh, and two years later he commanded the advance guard in the successful British invasion of Java and the deposing of the Sultan of Palembang on Sumatra.

Against a background of inevitable friction with Sir Stamford Raffles, he gave up his Java command and returned to India, where he took the

command at Meerut and, in 1814, died during the assault on the fortified stronghold at Kalunga. “As a commanding officer, Gillespie inspired his men with confidence . . . Sir John Fortescue describes him as ‘the bravest man that ever wore a red coat’” (ODNB). His chronicler, Major William Thorn (1780–1843), served in India during the Second Anglo-Maratha War, in the expedition against Mauritius in 1811, and in the invasion of Java.

The younger Robert Rollo Gillespie (c.1797–1843) followed his father into the army, serving as aide-de-camp to Mountstuart Elphinstone, Governor of Bombay, from 1824 and being promoted captain without purchase in 1838. The front pastedown is inscribed “Presented to Mr. Bogle by his ever affecte. friend Lieut. R. Rollo Gillespie 4th Lt. Dragoons. London, 27th Dec. 1821.”

Octavo. Stipple-engraved portrait frontispiece, engraved by Samuel Freeman after a painting by George Chinnery, folding engraved battle plan by John Russell. Original brown boards, sometime rebacked with light brown paper, later title label, edges untrimmed. Damp staining to boards and endleaves, plan with offsetting as usual, small closed tear at fore edge of frontispiece, engraving unaffected: very good.

£3,750 184996

162
TOLSTOY, Leo. *War and Peace.* London: Oxford University Press, 1930–32

A handsomely bound copy of the centenary edition of Tolstoy’s epic novel. This translation was considered the best in Tolstoy’s lifetime, endorsed by the author and completed by his personal friends, Louise and Aylmer Maude.

Aylmer was authorized to write Tolstoy’s biography, and reminisced in his own memoirs, “during the winters of 1895–96 and 1896–97 I went to see him almost every week. He sometimes visited my wife and myself, and taught our boys to make paper cockerels” (Maude). Tolstoy wrote, “Better translators, both for knowledge of the two languages and for penetration into the very meaning of the matter translated, could not be invented” (*Saturday Review*).

These volumes were part of a 21-volume set of Tolstoy’s works that were published between 1928 and 1937, the translators working closely with the author to ensure his intentions were preserved.

3 vols, octavo (182 × 122 mm). Engraved frontispiece to each vol., 3 illustrations of maps in vol. I, 2 folding maps in vol. II. Full contemporary red crushed morocco for Bumpus Ltd, spine lettered in gilt, raised bands ruled in blind, single gilt rule to board edges, double gilt fillet to turn-ins, gilt edges. A little offsetting to outer leaves. A fine set. ♣ Quoted by Aylmer Maude in a letter to the editor, *The Saturday Review*, 7 January 1905.

£1,250 186519



163

TORO, Guillermo del, & Daniel Kraus.
The Shape of Water. New York: Fiewel and Friends, 2018

First edition, signed by del Toro on the title page. The novelization of the Oscar-winning film was published three months after the film was released.

Octavo. Illustrated title and half-titles. Original black leather-grained boards and endpapers, spine and front cover lettered in silver. With dust jacket. Extremities gently bumped, nick to joint at head of spine and rear board; jacket unclipped, creased at spine ends: a very good copy in near-fine jacket.

£675 186683

164

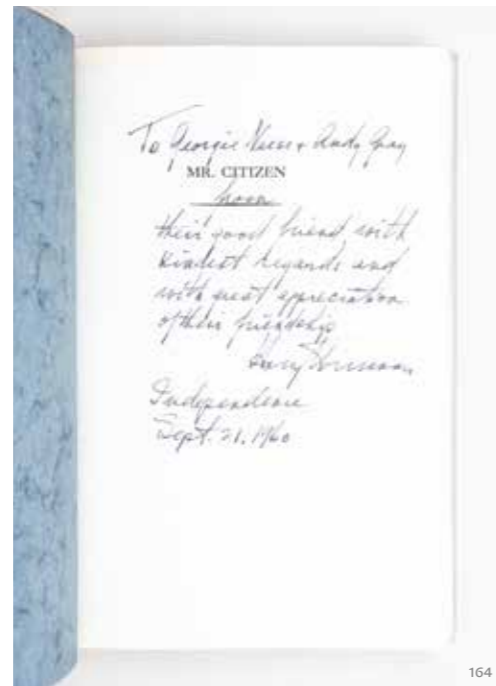
TRUMAN, Harry S. Mr. Citizen. New York: published by Bernard Geis Associates, distributed by Random House, 1960

PRESENTED TO THE FIRST FEMALE TREASURER OF THE UNITED STATES

First edition, presentation copy, inscribed by the 33rd President on the half-title, "To Georgia Neese & Andy Gray from their good friend, with kindest regards and with great appreciation of their friendship, Harry S. Truman, Independence, Sept. 21, 1960". This copy is from the "Author's edition", specially bound by the publisher for Truman's personal use.



163



164

A graduate in economics from Washburn College, Georgia Neese Clark (1898–1995) managed her family's bank in Kansas during the 1930s and rose through the Democratic Party, joining its National Committee in 1936. She was a major financial supporter of Truman's 1948 presidential campaign, and in June 1949 he appointed her Treasurer of the United States.

Truman's post-presidential memoir reflects on the issues facing America, reappraises his past decisions, and comments on world leaders, including Churchill. He also recalls close friends, family, and the challenges of transitioning from superpower leader to private citizen.

Octavo. With 16 half-tone photographic plates. Octavo. Original brown quarter sheep, spine and front cover lettered in gilt on black labels, patterned paper sides, marbled endpapers, top edge red. Housed in original slipcase with photographic only. Speck of abrasion to label on front cover, slipcase slightly rubbed. A near-fine copy.

£3,750 187495



165

165

TURGOT, Michel-Étienne; Louis Bretez; Claude Lucas. Plan de Paris. Paris: Turgot, 1739

A MAGNIFICENT BIRD'S-EYE VIEW OF ENLIGHTENMENT PARIS

First edition of this famous map, "a major record of the architecture and gardens of Paris of the period, of much documentary interest to historians and archaeologists today" (Millard). Like a number of copies encountered, this one is handsomely bound in period red morocco with the gilt arms of Paris on the covers.

Turgot (1690–1751), mayor of Paris and father of the Physiocrat Anne Robert Jacques Turgot, presided over the improvement of the city in the 1730s and became president of the Grand Conseil in 1741. In 1734, he commissioned Louis Bretez, professor of perspective at the Académie de Saint-Luc, and the printmaker Claude Lucas to design and engrave this map.

"The ambitious project received a highly conservative interpretation. In the face of new developments in geometry that were being applied to map-making, Bretez chose to continue the

conventional system of bird's-eye representation. The Plan de Paris is the last major example of this type of view-plan. It provides an unnatural 'forced' perspective in which all the buildings of Paris, including civic structures, churches, and even private houses with their courts and gardens, are represented in three-dimensional quarter view. In addition, the plan is oriented not to the north but to the east, so that the viewer can see the portals of the churches, which are turned toward the west. The resulting plan is the most regular of this system. Although it is not an accurate map, it does provide a knowledge of the state of Paris in 1734 that is both comprehensive and unique" (Millard).

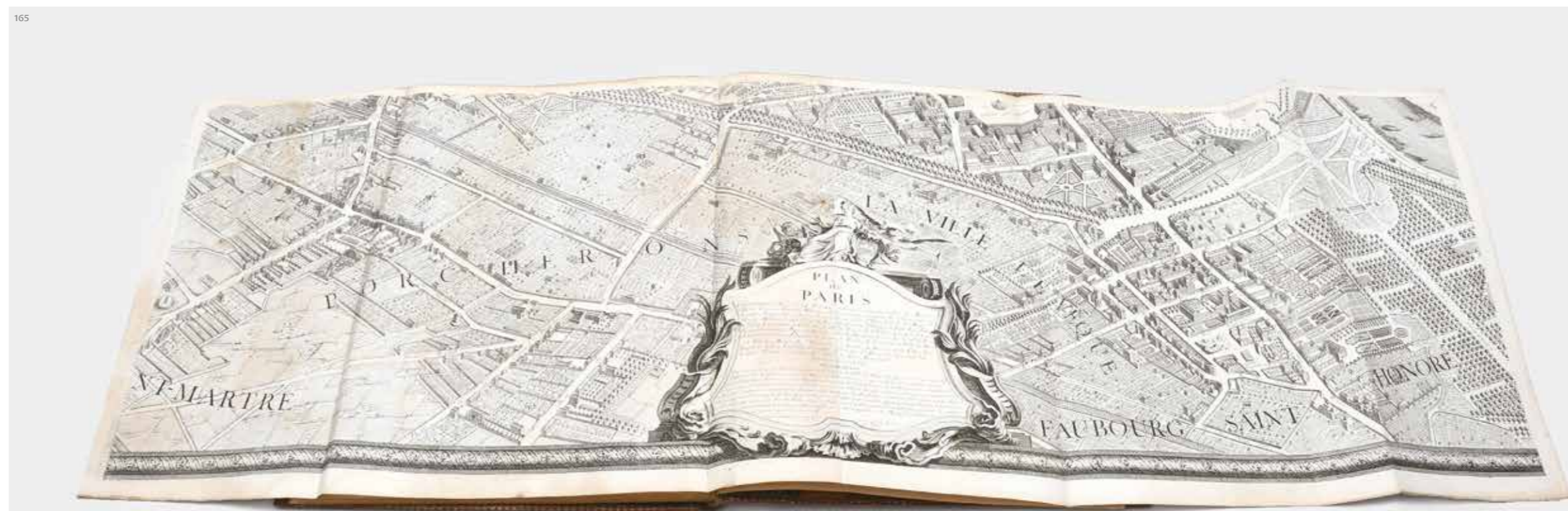
Folio (554 × 430 mm). Engraved folding key map and 20 detailed maps by Claude Lucas after Louis Bretez, on heavy laid paper, all double-page and mounted on stubs, maps 18 and 19 (incorporating title within a cartouche) joined and folding, all except the key map within an ornamental border. Contemporary red morocco, spine with nine raised bands, compartments with gilt paired fillet frames enclosing fleur-de-lys cornerpieces and central motif, olive green label, sides with border of fleur-de-lys and palmettes, fleur-de-lys cornerpieces, large coat of arms of Paris within a rococo cartouche, gilt edge roll and turn-ins, Placard pattern marbled endpapers, gilt edges. Joints refurbished, a couple



165

of wormholes to spine, a few old abrasions and marks to covers, internally some finger-soiling, toning and foxing but overall very good. ♪ Millard, French 39.

£25,000 186707



165



166

166

TURNER, James Aspinall. *Remarks on the Linnaean Orders of Insects, Forming a Short and Familiar Introduction to the Study of Entomology.* London: Longman, Rees, Orme, Brown, and Green, 1828

First edition of this introductory guide to entomology, a discipline that was “daily becoming more fashionable” (p. iii). Intended to acquaint the amateur hobbyist with the Linnean classification system, the work is beautifully augmented by illustrations of various insects on plants.

“During the first half of the nineteenth century, the new field of entomology was beginning to gain momentum . . . Early descriptions of regional insect faunas inspired generations of amateur entomologists to discover new species” (Elias, pp. 221–2). This flowering of interest was formalized with the founding of the Royal Entomological Society in 1833.

Turner (1797–1867) was a cotton manufacturer who served as the MP for Manchester from 1857 to 1865. He was a member of the Manchester Natural History Society and the Manchester Literary and Philosophical Society. The African gecko *Chondrodactylus turneri* is named after him.

Large octavo. With 7 chromolithographic plates (5 tissue-guarded), errata slip. Original printed boards, rebacked, edges uncut. Boards worn and soiled, closed tear to front free endpaper, foxing to contents, plates bright: a good copy. ♣ Scott A. Elias, “A Brief History of the Changing Occupations and Demographics of Coleopterists from the 18th Through the 20th Century”, *Journal of the History of Biology*, vol. 47, no. 2, 2014.

£750

189146

167

TWAIN, Mark. *The Adventures of Huckleberry Finn. Tom Sawyer’s Comrade.* Scene: The Mississippi Valley. Time: Forty to Fifty Years Ago. London: Chatto & Windus, 1884

THE CONTENTS ENTIRELY UNOPENED

True first edition, a fresh and unopened copy of this icon of American fiction. “All modern American

literature comes from one book by Mark Twain called *Huckleberry Finn*” (Hemingway, p. 22). Twain rushed to publish the work in Britain to secure his international copyright and the American edition appeared a few months afterwards.

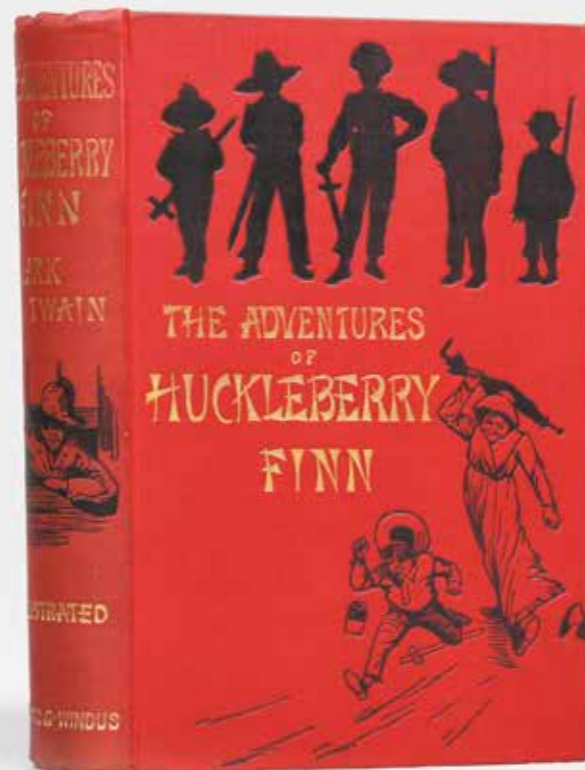
BAL notes that the sheets were bound in two manners without established priority. This copy is wire-stitched rather than sewn with thread.

Octavo. Frontispiece with tissue guard, illustrations throughout the text, by E. W. Kemble. Publisher’s 32-page catalogue dated October 1884 at end. Original red cloth, spine and front cover lettered in gilt, designs blocked in black on covers and spine, brown floral endpapers, top and fore edges untrimmed. Housed in custom red quarter morocco folding box by the Chelsea Bindery. Typed cataloguing slip of Philadelphia bookseller Charles Sessler (1854–1935) loosely inserted. A fine copy. ♣ BAL 3414; Johnson, p. 61. Ernest Hemingway, *Green Hills of Africa*, 1935.

£12,500

188155

167



168

168

WALPOLE, Horace. *The Castle of Otranto, a Gothic Story.* London: Thomas Lowndes, 1765

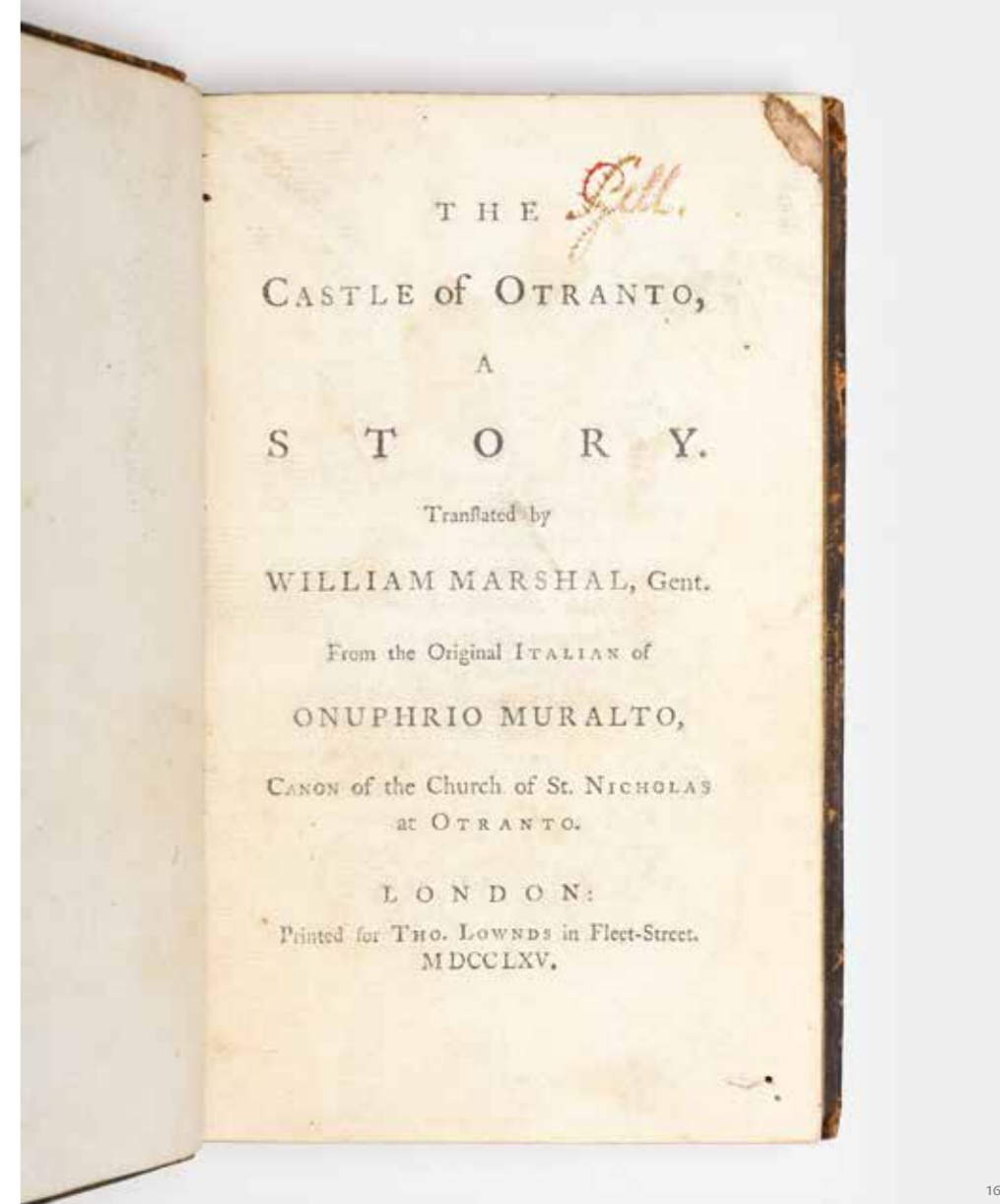
“IT MAKES US ALL AFRAID TO GO TO BED O’NIGHTS” – THOMAS GRAY

First edition of the first Gothic novel, presented here in a handsome 18th-century binding. Printed on Christmas Eve 1764 in a run of 500 copies on laid paper, the first edition is disguised as the translation, by one “William Marshal, Gent”, of an Italian work discovered in the library of an old Roman Catholic family in the north of England.

The novel was so sensationally popular that within six months of publication Walpole issued a second edition in which he revealed his authorship. Thomas Gray wrote to Walpole that his novel “engages our attention here, makes some of us cry a little, & all in general afraid to go to bed o’ nights” (Gray).

“Impressive theatrical effects included a gigantic heavenly helmet with magical powers, a bleeding statue, a sword that could only be borne by fifty men, an anchorite whose flesh had melted away to leave only an animated skeleton, and a portrait that strode out of its frame. The fascination with the fantastic was the same that created Strawberry Hill, but unrestrained by the requirements of bricks and mortar. It caught a tide of interest in exotic evocations of ancient and medieval cultures” (ODNB).

Provenance: Daniel Gell (1747–1825), of Hopton Hall, Derbyshire, with his ownership signatures



168

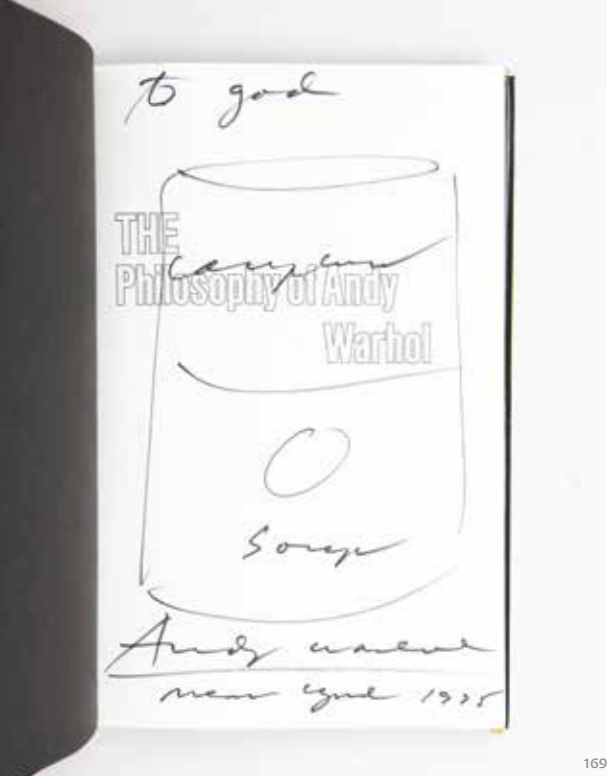
on the title page and first page of the “translator’s preface”, which he annotates, “a fine play on this subject by Jephson, ‘The Count of narbonne’, 1787”, a reference to Robert Jephson’s 1781 play inspired by Walpole’s novel.

Octavo (178 × 112 mm). Near-contemporary tree calf, red morocco label, compartments ruled in gilt, gilt rolls to boards and edges, marbled endpapers, top edge red. Head of spine restored, corners lightly worn, spot of worming

to lower outer margins, outer leaves faintly soiled with a little loss to inner margin of final leaf just touching text, a couple of small marginal spill-burns, two recent pencil annotations. A very good copy. ♣ Bleiler, *Supernatural Fiction* 1651; Hazen 17; Lowndes IV, 2820; *Printing and the Mind of Man* 211; Rothschild 2491. Thomas Gray to Horace Walpole, 30 December 1764, Thomas Gray Archive.

£25,000

186204



169

169

WARHOL, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York: Harcourt, Brace, Jovanovich, 1975

GOD'S COPY

First edition, with an apposite inscription on the half-title: "to God, Andy Warhol, New York 1975" and accompanied by a drawing of Campbell's Soup. *The Philosophy of Andy Warhol* is an aphoristic collection of quotes, essays, and musings organized into chapters such as "Fame", "Beauty", and "The Tingle".

The former owner (one Angelika Stahl) whose ownership inscription is found on the title page, attended Warhol's book signing in 1975. When her turn came, Warhol asked who he should sign the book to. Her mind went blank and she couldn't give him an answer, so Warhol signed it to God.

Octavo. Original orange quarter cloth, lettering to spine in white and black, yellow paper boards, artist's initials in black to lower corner of front cover, black endpapers. With dust jacket. Former ownership inscription to title page, scattered marginal markings to text. Extremities slightly bumped and occasionally worn, edges faintly foxed, a few pages creased;



171

PETER HARRINGTON

jacket unclipped, spine ends a little rubbed, tiny nicks to upper flap folds: a very good copy in near-fine jacket.

£4,500

187713

170

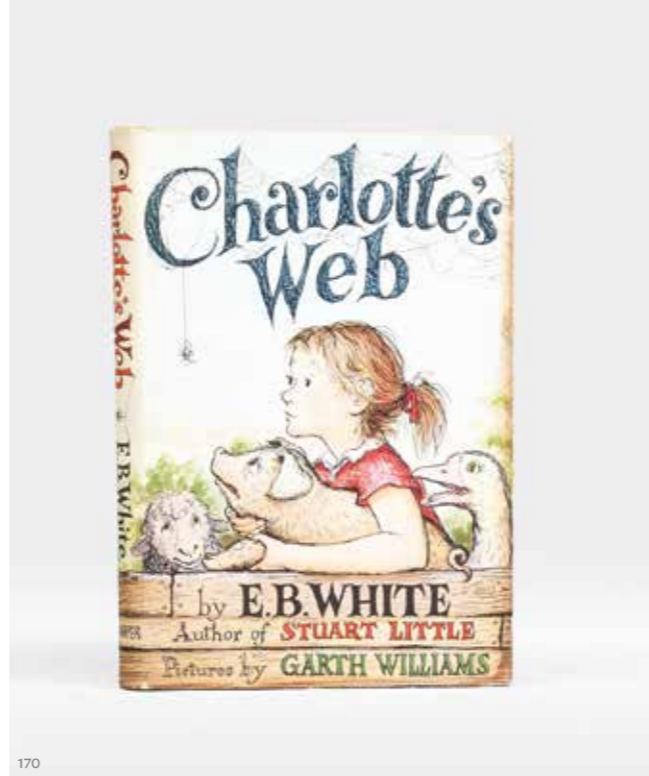
WHITE, E. B. *Charlotte's Web*. New York: Harper and Brothers, 1952

"A STORY OF THE MAGIC OF CHILDHOOD ON THE FARM"

First edition, with a loosely inserted note from the publisher requesting booksellers to stock copies in both adult and juvenile sections, following the campaigning success of *Stuart Little* (1945). *Charlotte's Web* is one of the best-selling American children's books of all time. It inspired both the 1973 animated film and the 2006 live-action film.

This copy has the points distinctive to the first edition: the "I-B" code on the copyright page, and the rear panel of the jacket quoting reviews of *Stuart Little* before concluding with the publisher's name on two lines.

Octavo. Line drawings by Garth Williams. Original light brown cloth, spine and front cover lettered in black and blue, blue and white spider web-patterned endpapers. With dust



170

jacket. Housed in custom brown cloth folding box. Spine foot bumped, light foxing and a couple marks to edges, internally clean; jacket unclipped, gentle foxing, toning and marks to spine and folds, closed tear to foot of front flap fold: a very good copy in like jacket. ♪ Grolier Children's 100, 92.

£3,000

187190

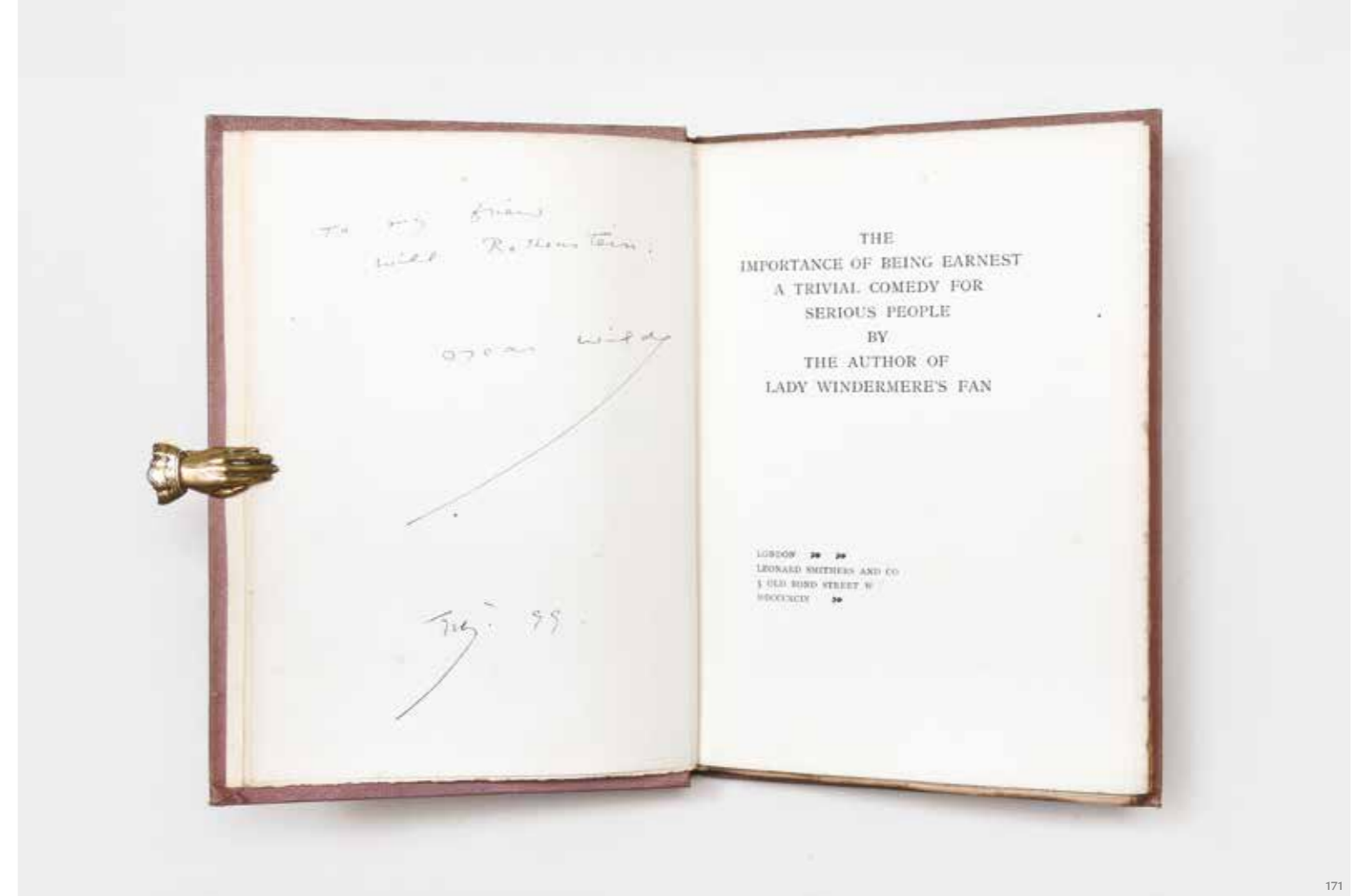
171

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

"I HAVE ALWAYS BEEN FOND OF YOU, AND YOUR ART IS ALWAYS DEAR TO ME"

First edition, presentation copy, inscribed by the author in the month of publication, "To my friend Will Rothenstein: Oscar Wilde. Feb. '99", and with Rothenstein's bookplate.

Wilde met William Rothenstein (1872–1945), a student at the Académie Julian, in Paris in 1891. The author became an instant admirer of the young artist's work, regarding him as "a sort of youthful prodigy" (Rothenstein, p. 86). He displayed several of Rothenstein's lithographs at his home, posed for him in a red waistcoat, and commissioned him to paint



171

a portrait of Alfred Douglas in 1893. Rothenstein remembered that, at the time, "Wilde was the lion of the season in Paris; he was invited everywhere" (Rothenstein, p. 92). He introduced Rothenstein to the city's literary scene, often taking him to his underworld night haunts, including the Café d'Harcourt and the Château Rouge.

The two remained friends after Wilde's arrest and imprisonment. During their long evenings together, they had animated conversations about art, literature, and gossip. Rothenstein was enchanted by Wilde's wit, and in his memoir *Men and Memories* (1930) praises him as "a unique talker and storyteller – I have never heard anyone else tell stories as he did . . . His description of people, his appreciation of prose and verse, were a never-failing delight. He

seemed to have known all men and women. Tell me about so and so, Oscar, you would ask; and there would come a stream of entertaining stories, and a vivid and genial personal portrait . . . Wilde talked as others painted or wrote; talking was his art. I have certainly never heard his equal" (Rothenstein, p. 87). Their friendship continued until Wilde's death in 1900. At Wilde's funeral, Robert Ross named Rothenstein as one of several people "who had shown kindness to him during or after his imprisonment" (Letters, p. 1222). Their correspondence was published by Rothenstein's son John in 1930.

The Importance of Being Earnest, Wilde's last and greatest play, opened to rapturous applause on Valentine's Day 1895, but was withdrawn after Wilde's arrest. The first edition, published in 1899, comprised

1,000 unsigned copies, 100 signed large paper copies, and 12 signed copies on japon for presentation.

Quarto. Original pink cloth, spine lettered in gilt, stylized leaf motifs by Charles Shannon in gilt to spine and covers, edges untrimmed. Housed in a custom red quarter morocco folding box. Spine faded and bumped at ends, cloth lightly rubbed but bright, occasional spot to contents. A very good copy. ♪ William Rothenstein, *Men and Memories*, 1931; Oscar Wilde, *The Complete Letters*, ed. by Merlin Holland and Rupert Hart-Davis, 2000.

£75,000

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172

172
WINDSOR, Edward, Duke of. *A King's Story. The Memoirs.* London: Cassell and Company, Ltd, 1951

SIGNED BY THE ABDICATED MONARCH

Signed limited edition, number 137 of 250 copies signed by the author, the former Edward VIII. Dedicated to Wallis Simpson, the memoir offers a highly personal account of Edward's life and the abdication crisis.

Apart from Queen Victoria's journals, *A King's Story* was the first book by a British monarch since 1688 and proved "a well-timed volume, and financially very successful" (ODNB). It later formed the basis of a 1965 documentary narrated by Orson Welles. The limited edition was printed on handmade paper, with binding shared between Sangorski & Sutcliffe, Zaehnsdorf, and John P. Gray.

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£2,500 187519

173
WITTGENSTEIN, Ludwig. *Philosophical Investigations.* Translated by G. E. M. Anscombe. Oxford: Basil Blackwell, 1953

THE RADICAL COUNTERPART TO THE TRACTATUS

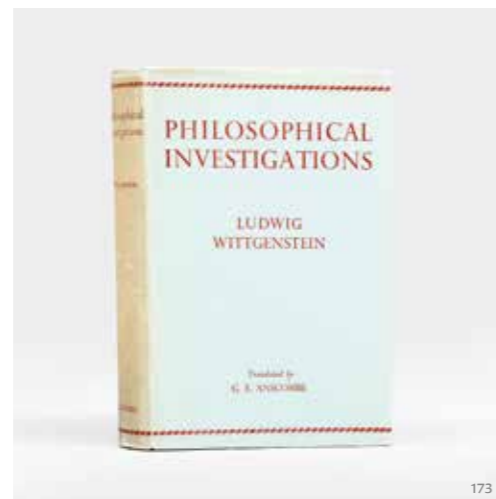
First edition of the philosopher's second masterpiece, published two years after his death. It strives to expose "fallacies in the traditional way of thinking about language, truth, thought, intentionality, and, perhaps mainly, philosophy. In this sense, it is conceived of as a therapeutic work, viewing philosophy itself as therapy" (Stanford Encyclopedia of Philosophy).

Anscombe (1918–2001) was Wittgenstein's former student and eventually took up his old chair of philosophy at Cambridge. Raymond Monk praised her "most skilful and sensitive translation. It is cause for rejoicing that she will translate the material for subsequent volumes of Wittgenstein's works" (cited in Fann, p. 213). Anscombe did indeed translate at least four of Wittgenstein's other philosophical works.

Octavo. Text in English and German. Illustrations in the text, two printed in orange and green. With loosely inserted errata slip. Original blue cloth, spine lettered in gilt. With dust jacket. Near-contemporary bookseller's ticket of Foyles. Minimal bumping, contents crisp and fresh; light sunning, creasing, and rubbing to unclipped jacket: a fine copy in very good jacket indeed. ♣ K. T. Fann, *Ludwig Wittgenstein: The Man and His Philosophy*, 2020.

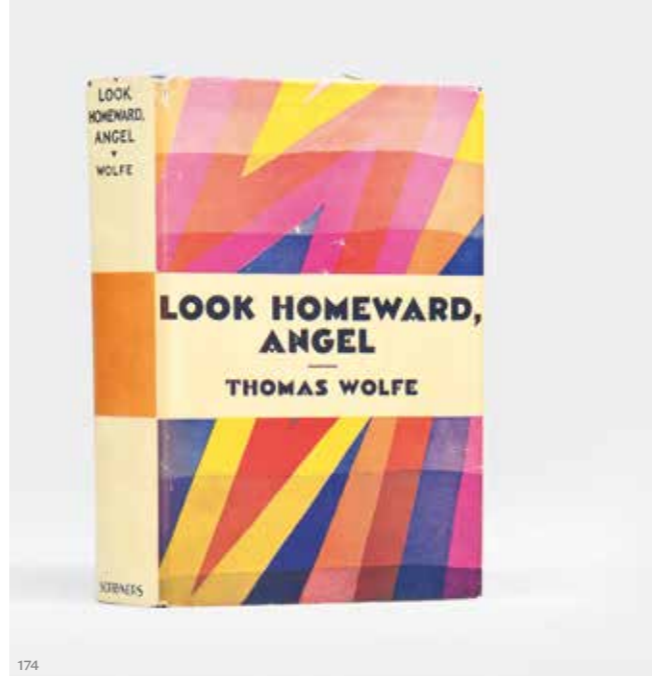
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174
WOLFE, Thomas. *Look Homeward, Angel. A Story of the Buried Life.* New York: Charles Scribner's Sons, 1929



173

PETER HARRINGTON



174

"O LOST, AND BY THE WIND GRIEVED, GHOST, COME BACK AGAIN"

First edition of the author's first novel, in the bright dust jacket. Wolfe based his lyrical, self-reflexive novel on his family and childhood in Asheville, North Carolina (thinly disguised as "Altamount"). His original manuscript, titled *O Lost*, was twice the length of the published version, which was cut down at Scribner's by Max Perkins, who edited Fitzgerald and Hemingway.

"Wolfe was gifted with the faculty of almost total recall, and his fiction is characterized by an intense consciousness of scene and place, together with what is often an extraordinary lyric power. In *Look Homeward, Angel* and *Of Time and the River*, Wolfe was able to imbue his life story and the figures of his parents with a lofty romantic quality that has epic and mythopoeic overtones" (Ency. Brit.).

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175

175
WOOLF, Virginia. *Orlando. A Biography.* New York: Crosby Gaige, 1928

"THE LONGEST LOVE LETTER IN HISTORY"

True first edition, number 286 of 800 copies signed by the author on the half-title verso, from a limited edition of 861 copies. It precedes by nine days the first trade edition, issued by the Hogarth Press on 11 October. Inspired by Vita Sackville-West, the novel was described by her son Nigel Nicolson as "the longest love letter in history".

Octavo. Frontispiece with tissue guard, 7 half-tone photographic illustrations, including 3 of Vita Sackville-West as Orlando. Original black cloth, spine lettered and decorated in gilt, publisher's device to front cover in gilt, cream endpapers, top edge gilt, others untrimmed. Spine

gently faded, as often, bump to lower edges, contents bright. A near-fine copy. ♣ Kirkpatrick A11a; see Woolmer 185.

£9,500 184629

176
WOOLF, Virginia. *A Room of One's Own.* New York & London: The Fountain Press & The Hogarth Press, 1929

"A WOMAN MUST HAVE MONEY AND A ROOM OF HER OWN IF SHE IS TO WRITE FICTION"

First edition, limited issue, number 18 of 492 copies signed by the author on the half-title. This copy is one of the first 100 reserved for sale by the Hogarth Press in Britain, which published the book on 24 October 1929, simultaneously with the trade edition. The

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176

rest were issued by Random House in the US three days earlier.

A Room of One's Own is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the Odtaa at Girton in October 1928.

Tall octavo. Original red cloth, spine lettered in gilt, edges untrimmed. Two small white paint marks and a little rubbing to cloth, spine sunned, extending a little onto sides, head gently bumped: a very good copy. ♣ Kirkpatrick A12a; Woolmer 215A.

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177

177
WORDSWORTH, William. *The Miscellaneous Poems.* London: Longman, Hurst, Rees, Orme, and Brown, 1820

DECORATED WITH THE POET'S LYRE

First edition of the first collection of Wordsworth's works, in an elaborate Regency binding. The publication, which the poet oversaw with "meticulous attention", also features the first appearance of several sonnets.

Of the major works, *Miscellaneous Poems* omits only *The Excursion* (1814). The preface to the *Lyrical Ballads* of 1800, dubbed the "manifesto" of the Romantic movement, is also included.

A pamphlet containing Wordsworth's *Lament of Mary Queen of Scots*, printed by Lee Priory Press, is bound at the end of Volume 2.

Four vols, octavo (169 × 105 mm). Engraved frontispieces with tissue guards, vol. 3 folding, all after Sir George Beaumont, errata leaf at the rear of vol. 4. Extra poem by Wordsworth bound at end of vol. 2. Contemporary red straight-grain morocco, spines with three raised bands, blind and gilt rolls, gilt lettering and lyre ornaments, boards with gilt frames and rosette cornerpieces, blind frames with lyre cornerpieces, and blind-stamped lyre centrepieces, board edges and turn-ins gilt, purple endpapers, edges gilt, green silk bookmarks. Spines sunned, extremities a little rubbed, bookmarks detached, a little soiling to end of vol. 2. An attractive set. ♣ Patton 12.

£2,000

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178

178
YEATS, W. B. *The Tower.* London: Macmillan and Co., Limited, 1928

"HOW CAN WE KNOW THE DANCER FROM THE DANCE?"

First edition of one of the poet's most important collections, containing many of his finest and most enduring poems, including "Sailing to Byzantium", "Leda and the Swan", and "Among School Children."

Yeats commissioned his friend and fellow poet Thomas Sturge Moore to design the cover. He had hailed Moore as "one of the most exquisite poets writing in England" (quoted in) and was delighted with his design, which represents Yeats's own Ballylee Castle and its reflection in a pool of water.

Octavo. With 2 pp. publisher's advertisements at rear. Original green cloth, spine and front cover lettered and decorated in gilt, edges uncut. With dust jacket. Gilt bright, spots of foxing to top edge, contents unopened; jacket unclipped, minimally toned and marked, extremities lightly creased: a fine copy in near-fine jacket. ♣ Wade 158 (2,000 copies). George Bornstein, *Material Modernism: The Politics of the Page*, 2001.

£5,500

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179

179
YEATS, W. B. *The Poems.* London: Macmillan and Co. Ltd, 1949

"A POEM COMES RIGHT WITH A CLICK LIKE A CLOSING BOX"

First edition thus, number 196 of 375 copies signed by the poet, comprising his complete poems and a variorum of his textual changes.

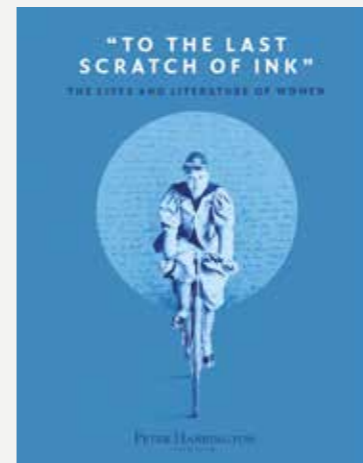
Throughout the 1930s, Yeats worked scrupulously to collect, revise, arrange, and edit his poetic corpus for a deluxe edition, to be published by Macmillan. This project was ended by his death and the outbreak of the Second World War in 1939. Yeats's widow, Georgie, oversaw the work's publication, using Yeats's proofs and the limitation leaves signed by the poet before his death. This edition is now regarded as definitive.

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