



PETER HARRINGTON
LONDON

OUR NEXT BOOK FAIRS IN 2025

31 Jul – 2 Aug
MELBOURNE
Melbourne Rare Book Fair
Wilson Hall, University of Melbourne

26–28 Sep
NEW YORK
Empire State Rare Book And Print Fair
Grand Central Terminal

4–5 Oct
LOS ANGELES
Rare Books LA
Union Station

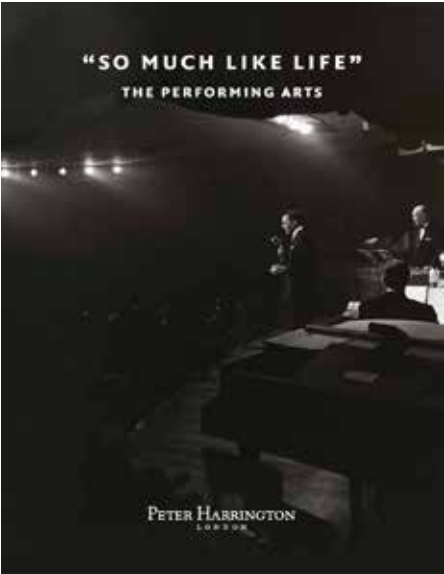
18–19 Oct
SEATTLE
Seattle Antiquarian Book Fair
Seattle Center

7–9 Nov
BOSTON
Boston International Antiquarian Book Fair
Hynes Convention Center

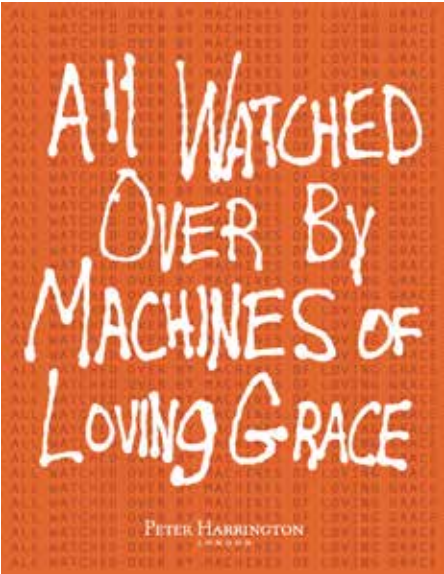
14–16 Nov
TORONTO
Toronto Antiquarian Book Fair
OCAD U Waterfront

5–7 Dec
HONG KONG
Firsts: Hong Kong
Hong Kong Maritime Museum

OUR RECENT CATALOGUES



Front cover image from Sonia Delaunay's trial design for *Robes poèmes* (item 41); image opposite from *Old Possum's Book of Practical Cats* (item 56). Design: Nigel Bents, Connor Donnelly, & Abbie Ingleby. Photography: Ruth Segarra. Back cover photograph of Alessia Colombo, cataloguer, by Sophia Vrahimi.



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PETER HARRINGTON
LONDON

SUMMER 2025



CATALOGUE 216

ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET

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MAYFAIR
43 DOVER STREET, LONDON
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1
AI, Weiwei. Ai Weiwei [Yellow]. London: Royal Academy of Arts, 2015

Signed limited edition, a unique copy from an edition of 110, with the dust jacket signed in pencil lower right by Ai Weiwei.

The dust jackets for this limited edition of the catalogue of Ai Weiwei's 2015 exhibition at the Royal Academy were individually painted by the artist in one of ten colours: black, white, yellow, red, green, blue, purple, turquoise, lilac, and grey. Using a fully loaded brush, Ai has allowed the paint to run and dribble down the paper under its own weight, producing works with an affinity to his Coloured Vases, which he creates by dipping antique Chinese ceramics into the same type of brightly coloured paint and allowing it to flow down each vessel.

Quarto. Illustrated throughout. Dust jacket with industrial yellow paint that has been allowed to drip under its own weight onto the 170 gsm Munken Polar paper. Sheet size 30 × 100 cm. Presented float-mounted in a black wooden frame. 45.5 × 73.7 cm. Original grey cloth, spine lettered in black, front cover lettered in blind. All housed in publisher's grey cloth box. All in excellent condition.

£7,500 [17779]

2
ALBERS, Josef. Interaction of Color. New Haven: Yale University Press, 1963

ALBERS'S SEMINAL WORK ON COLOUR THEORY

First edition, one of 2,000 copies of Albers's seminal work on colour. *Interaction of Colour* is both a pedagogical tool and a statement of Albers's methodology, as given in his introduction: "In visual

perception a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually. To this end, the beginning is not a study of color systems".

Albers developed his method of studying colour based on the understanding that we can only begin to understand colour if we observe it contextually. In place of colour systems, Albers developed an "experimental way of studying colour and teaching colour", inaugurated in his colour course at Black Mountain College. His course presented a series

of exercises to his students, challenging them to get colours to do certain things. The course was an ongoing enquiry into the nature of colour, and the book itself credits the input of his students: the portfolio of reproductions are largely after those created by his students, and the dedications acknowledges their help in having "visualised and discovered new problems, new solutions, and new presentations". The course reached its fullest development at Yale, where this book, the crowning achievement of 30 years of work, was published.

The title page has the ownership signature of Elinor Evans, one of the students who contributed a sample study produced in this publication.

2 vols, folio. With 80 folders containing original silkscreen prints and lithographs, die-cuts and collages, loose as issued. Portfolio: 80 folders and 48-page commentary in cloth chemise, spine lettered in grey. Text: original brown cloth, spine lettered in grey. All contained in a brown cloth slipcase, spine lettered in grey. Some folders lightly spotted, otherwise in near fine condition. ¶ Danilowitz p. 23, p. 206.

£12,500 [181785]



3
AULD, Winifred Alice Emily. Five albums recording travels to China, Japan, India, Europe, and the United States. 1924 & 1927–28

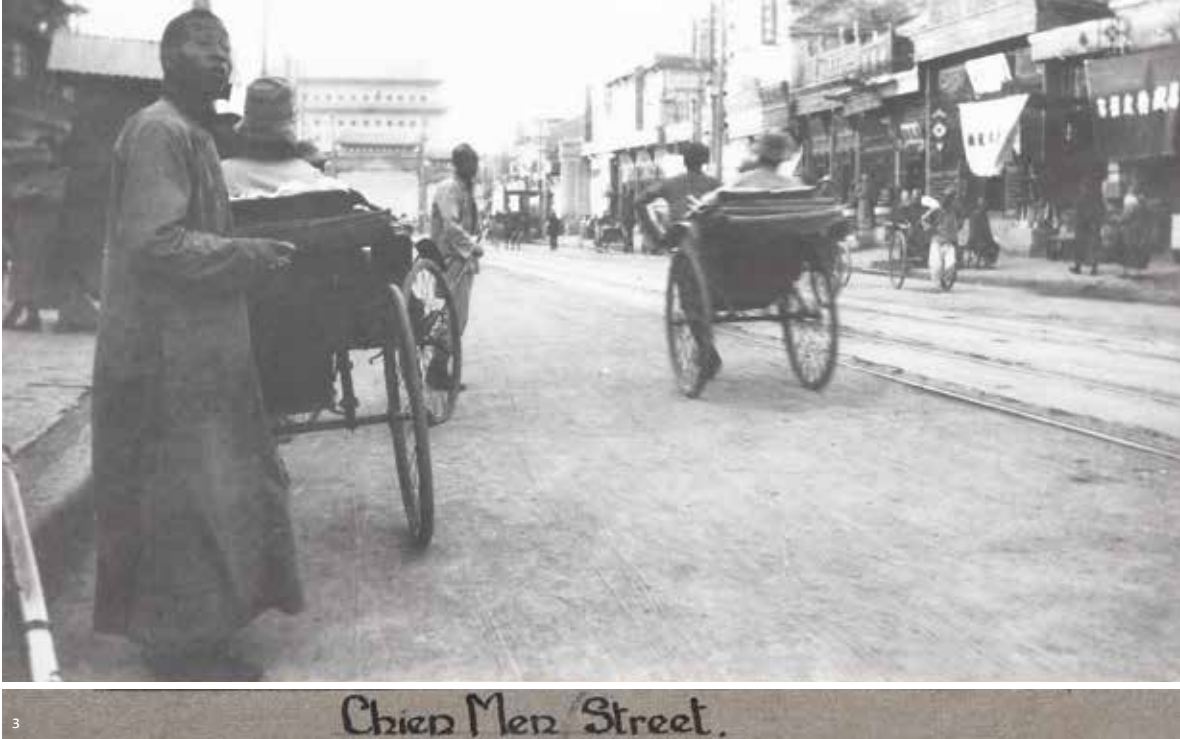
THE PHOTOGRAPHIC WANDERINGS OF A SELF-PROCLAIMED “SAUCY KIPPER”

A bubbly visual record, compiled by an outgoing woman of means and enthusiastic photographer, including almost 500 photographs concerning her adventures in China, Japan, India, and South-East Asia.

Winifred Auld (1906–1978) was the daughter of a former Scottish rugby international and decorated war hero who became a successful Glasgow financier. Before relocating to India with her military husband, she worked as the personal assistant to Margaret Thomas, Viscountess Rhondda (1883–1958), a committed suffragette who marched alongside the Pankhursts and was “arguably Britain’s leading feminist” (ODNB) between the wars.



True and Self with our Surf Boards.
Ready for the Fray!



Chien Men Street.

The albums show Auld to be an adventurous, sociable personality. She travels in China with various friends, family, and, in Shanghai, a dog called Jack. Auld preserves the many sights and sounds she encounters – Easter and dragon processions, the playful antics of the son of a Chinese nurse employed by one of her friends, and a boatman hunting for cormorants. Many thoughtfully composed photographs show the Forbidden City, recently transformed from imperial residence to tourist attraction, and the view from the back of her rickshaw as she rides north along Qianmen Street. The Temple of Heaven is deserted, affording opportunities for crisp, unhurried views of the architecture, and she cannot leave Beijing without seeing Yonghegong, the Temple of Confucius, and the famous vista across the lake at the Summer Palace. In one group photo, she sits camera in hand, identified by her own caption as the “saucy kipper” (slang for a playful fool).

Honolulu and the United States are her final destinations, and the album (126 images) records trips to Pasadena, San Juan Capistrano, Hollywood, Napa County, the Grand Canyon, and Quebec, completing this engrossing visual record.

5 vols, landscape quarto (243 × 305 mm). Commercial postbinders of dark green morocco-grain cloth, lettered by

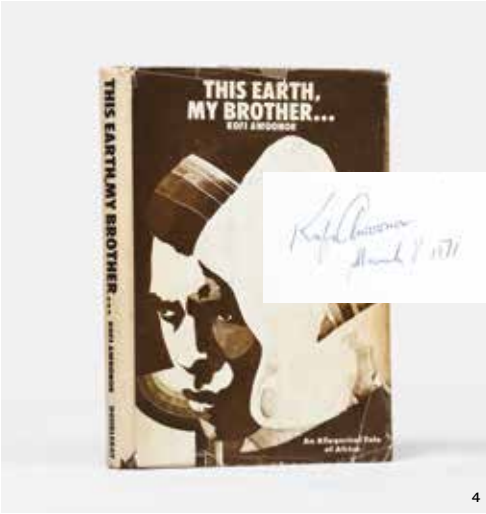
hand in white on spines and front covers; grey card leaves, approximately 820 laid-down photographs (55 × 80 mm to 95 × 150 mm but mainly smaller snapshot size) and c.138 laid-down commercial photographs or postcards, manuscript captions and borders. Photographs generally well-preserved, some fading, light wear to bindings, a little more so to the heavier Italy album: a very good photographic archive.

£10,000 [118275]

4
AWOONOR, Kofi. *This Earth, My Brother.* Garden City, New York: Doubleday & Company, Inc., 1971

First edition, presentation copy, inscribed by the author on the front free endpaper, “To Jack and Susan, You made it easy here, most of the time, softening the imagined agonies of exile and expatriation. I dream one day, soon, we’ll meet under my coconut trees to drink palm wine and sing . . . just sing. Kofi Awoonor, March 8 1971”.

Inscribed copies of this title are rare, and this is an excellent association. The recipients were John Thompson, professor of English at Stony Brook University, and his wife Susan Otis Thompson, a book historian and the author of *American Book Design* and *William Morris*. John Thompson was instrumental



in the campaign to have Awoonor released from prison in Ghana in 1975.

Octavo. Original green cloth, spine lettered in black, fore edge untrimmed. With dust jacket. Spine cocked, ends and corners lightly bumped, foot of p. 149 creased, not affecting text; edges of jacket creased and chipped, spine panel toned, front fold split at foot, a few closed tears, two longer at head of rear panel, a few marks, unclipped: a very good copy in good jacket. ¶ George Vescey, “Ghanian Poet ‘Comes Home’”, *New York Times*, 13 Jan. 1978.

£975 [165621]

5
AWOONOR, Kofi. *Night of My Blood.* New York: Doubleday & Company, 1971

First edition, inscribed by the author on the front free endpaper, “For Michael [S. Harper], brother and fellow singer of our animal songs, Kofi”. Both poets were inspired by music: *Night of My Blood* “uses the medium of traditional Ewe song to lament the neglect of [Awoonor’s] ancestral shrines and gods” (jacket), while Harper’s poetry integrated jazz and blues. The collection is introduced by Es’kia Mphahlele, the father of African humanism and one of the most important writers of 20th-century African literature.

Octavo. Original reddish brown cloth, spine lettered in black. With dust jacket. Upper outer corner of front board lightly bumped; jacket unclipped, spine ends a little worn,



spine faded, panels lightly soiled: a fine copy in very good jacket. ¶ Rita Dove, “Poet’s Choice”, *Washington Post*, 23 Sept. 2000.

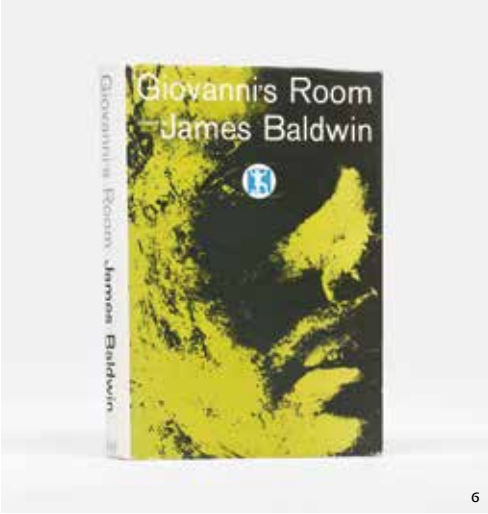
£750 [179177]

6
BALDWIN, James. *Giovanni’s Room.* New York: *The Dial Press*, 1956

First edition of the author’s second novel, one of the most important and influential texts of 20th-century gay fiction. Following the success of *Go Tell It on the Mountain* (1953), Baldwin won a Guggenheim grant to work on his next novel. His American publisher Knopf turned down the manuscript for its homosexual themes, which they feared would alienate his existing audience. The work was picked up instead by the Dial Press, the house with which Baldwin would publish regularly.

Octavo. Original black quarter cloth, spine lettered in silver, green marbled paper boards. With dust jacket. Bookplate of Charles J. Muto (1929–2024). Spine bumped at foot; extremities of jacket lightly creased, a couple of tiny nicks, faint marks to head of rear panel, else bright and unclipped: a near-fine copy in near-fine jacket.

£3,750 [181542]



7
BANKSY. *Wall and Piece.* London: Century, 2005

First edition, in the rare dust jacket (most copies were issued without one). *Wall and Piece* collects together photographs of Banksy’s street art, with his own commentary.

Quarto. Photographs and illustrations throughout. Original illustrated boards, lettering to spine and front cover in black. With dust jacket. Fine in fine, unclipped dust jacket.

£2,500 [177275]





8
BARRIE, J. M. Peter Pan or the Boy Who Would Not Grow Up. London: Hodder and Stoughton Limited, 1928

THE FIRST PLAY EDITION, IN THE PUBLISHER'S DELUXE BINDING

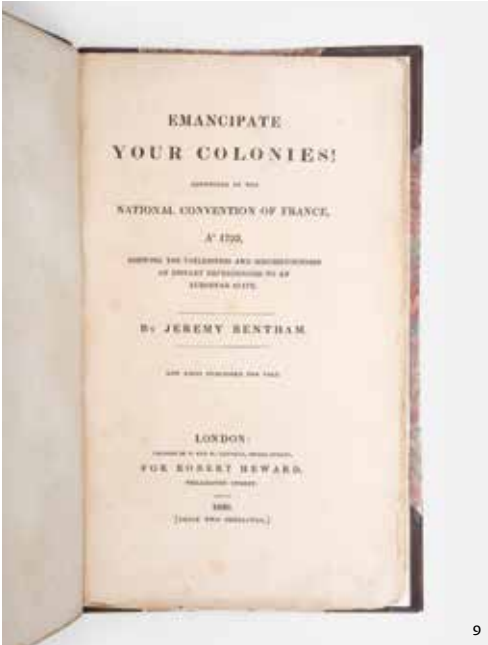
First edition, deluxe issue, of the play text, including a 29-page dedication “To the Five”, in which the author relates how he created Peter Pan. The original production opened on 27 December 1904 to immense success, breaking all previous theatrical records.

Octavo. Title page printed in red and black within double-ruled frame. Original blue sheep, spine lettered and ruled in gilt with elaborate chandelier motif in compartments of smooth spine, author's monogram gilt-stamped on front cover, covers ruled in blind, marbled endpapers, top edge gilt, blue silk bookmark. Minimal scratches to bright binding, light marks to edges, else clean. A near-fine copy.

£1,000 [178520]

9
BENTHAM, Jeremy. Emancipate Your Colonies! Addressed to the National Convention of France. London: Printed by C. and W. Reynell, for Robert Heward, 1830

ONE OF BENTHAM'S “STRONGEST ANTI-COLONIAL STATEMENTS”



First edition, later issue, combining sheets printed in 1793 with a title page and a postscript dated 1829. This work is among Bentham's few works on French politics to be written in the later stages of the French Revolution.

Bentham bombarded the revolutionaries with advice and proposals, took in many political refugees, and was made an honorary citizen in October 1792. *Emancipate Your Colonies!* was written shortly after this, in December 1792 or January 1793. Following the deaths of many moderates and the increasing violence among those remaining, Bentham was convinced that no further attempts at internal reform should be made until matters settled down. The work instead addresses French holdings in America and the West Indies, expounding Bentham's deep conviction that such colonies are of little or no use to their mother country. For Philip Schofield, it stands as “one of Bentham's strongest anti-colonial statements” (p. 241).

In the two-page postscript, Bentham modifies his position, stating of Australia that “it is in his eyes preponderantly possible that, long before this century is at an end, the settlements in that vast and distant country will, all of them, have emancipated themselves” (p. 2).



Octavo (222 × 133 mm), pp. [2], 48, 2. Recent half calf, spine lettered, ruled, and decorated in gilt, marbled paper sides, top edge gilt. With late 19th-century library stamp of the Association of the Bar of the City of New York to title page verso. Light chipping to content margins, short closed tear to upper margin of title page, neatly repaired: a very good copy. ¶ Chuó E2.2; ESTC T103431 (1793); Everett, p. 541; Goldsmiths' 26210; Muirhead, p. 17. Philip Schofield, “Jeremy Bentham on South Australia, colonial government, and representative democracy”, in Tim Causer, Margot Finn & Philip Schofield, eds, *Jeremy Bentham and Australia*, 2023.

£1,750 [127219]

10
BERRIGAN, Ted. The Sonnets. [New York:] Lorenz & Ellen Gude, 1964

First edition of Berrigan's first book of poetry, inscribed on the verso of the last leaf, “Israel G. Young, December 1964, from Ed Sanders”.

Young was the owner of the Folklore Center in Greenwich Village, “the beating heart of the mid-century folk music revival” (*New York Times* obituary), where he nurtured the fledgling careers of many folk greats, including Joni Mitchell and Bob Dylan. Berrigan was a frequent fixture at the Folklore Center and gave poetry readings at Young's invitation. His close friend and collaborator, the counterculture icon Ed Sanders, gave this copy to Young.

Ron Padgett, Berrigan's long-time collaborator, typed the stencils for *The Sonnets*, and Joe Brainard, to whom the book is dedicated, created the illustration

for the front cover. While this copy lacks the terminal blank and rear cover present in some copies, Israel's inscription on the final page suggests copies were issued in this way. Around 400 copies were issued, of which 300 were numbered; this copy is unnumbered.

Quarto, pp. 66. Original wrappers, monochrome front cover design by Joe Brainard, wire-stitched as issued. Slightly toned, edges of front cover lightly rubbed, extremities a little nicked with a few chips, rear leaf lightly creased and just loose from staples. A very good copy, rare in collectible condition. ¶ Fischer, p. 24. Bob Dylan, *Chronicles: Volume One*, 2004.

£1,250 [147965]

11
BLAKE, Quentin (illus.); DAHL, Roald. Original artwork: “The Twits”. 2012

“MR TWIT WAS A FOUL AND SMELLY OLD MAN . . . MRS TWIT WAS NO BETTER THAN HER HUSBAND . . . ”

Blake has drawn Mr Twit clutching a mug of beer, Mrs Twit with her walking-stick, and three birds stuck to the branches of a tree with Hugtight Sticky Glue. This drawing was created during the recording of two programmes, broadcast by the French radio station “France Culture” on 23 October and 25 October 2012.

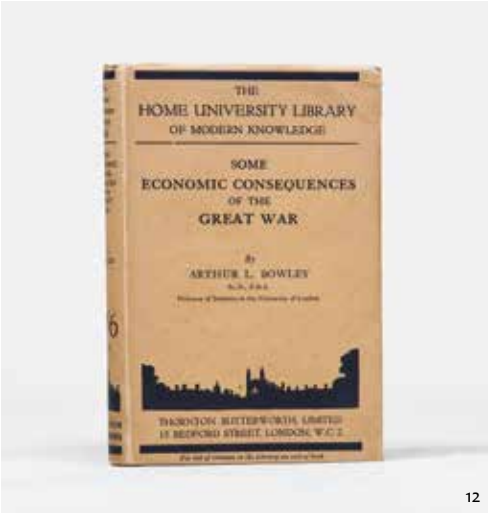
Part of France-Culture's “Les Ateliers de la Creation” series, the couple of hour-long programmes examined Quentin Blake's past and more recent work. The artist was in conversation with the France-Culture journalist Catherine Guilyardi.

An early review of *The Twits* noted the creative synergy of Dahl and Blake: “The Twits is a disgusting book. But that is not a criticism. Roald Dahl has deliberately set out to create, in Mr and Mrs Twit, the most repellent couple in children's fiction . . . This repulsiveness . . . is reinforced by Quentin Blake's numerous and admirably revolting drawings” (Cross, p. 1330).

Ink and watercolour drawing (230 × 208 mm) on single sheet of laid paper (375 × 274 mm), “Canson Mi-Teintes” watermark, signed “Quentin Blake” lower left. Mounted, framed, and glazed (framed size 442 × 382 mm). Minor ink mark to top left: fine condition. ¶ Gillian Cross, “Foul But Funny”, *Times Literary Supplement*, 21 Nov. 1980.

£15,000 [181264]





12

12
BOWLEY, Arthur Lyon. Some Economic Consequences of the Great War. London: Thornton Butterworth Limited, 1930

First edition, rare in the jacket. Bowley was professor of statistics at the University of London.



13

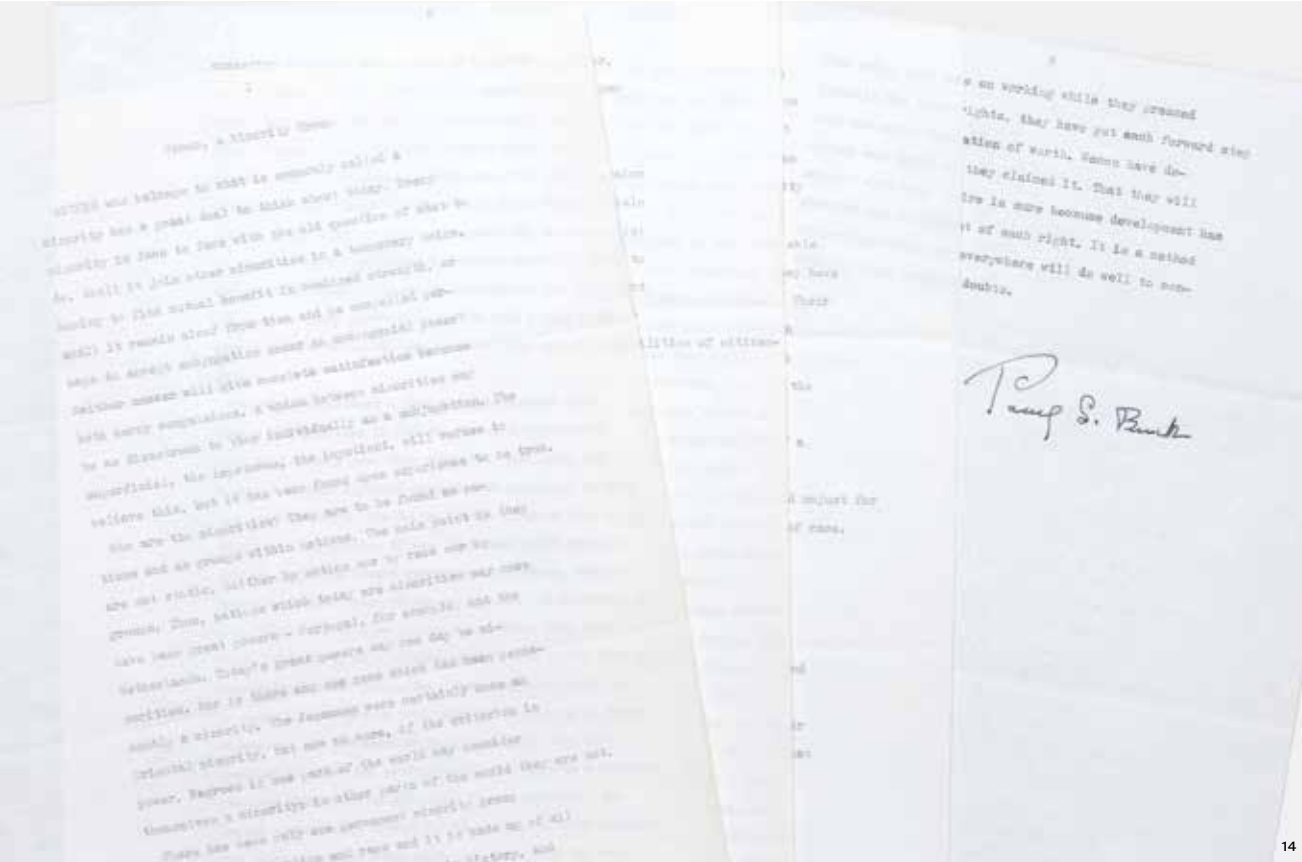


13

His book, published in the Home University Library series, charts the impact of the First World War on population, currency, debt, taxation, and unemployment across Europe.

Octavo. Original pale blue cloth, spine and front cover lettered in dark blue. With dust jacket. Spine a little sunned, unclipped jacket very slightly rubbed, chipped, and creased at extremities: a near-fine copy in very good jacket.

£700 [162947]



14

13
BRODOVITCH, Alexey. Ballet. Text by Edwin Denby. New York: J. J. Augustin, 1945

First edition. Between 1935 and 1937, Brodovitch photographed several of the leading Russian ballet companies, including the Ballets Russes de Monte Carlo, while they were in New York on their world tours. The contents are divided into 11 segments, one for each ballet performance. On the contents page, Brodovitch introduces each chapter in a typographic style evocative of the dance it describes.

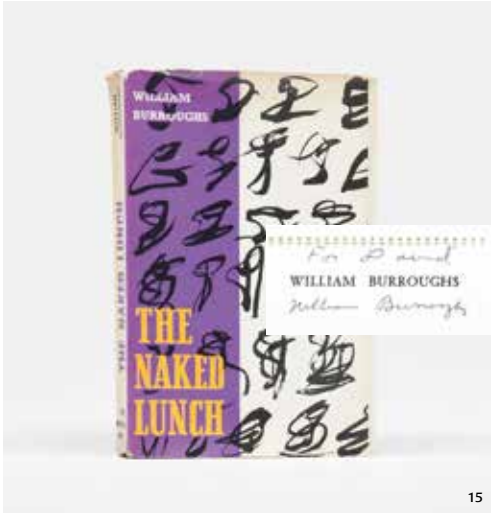
Quarto. With 104 full-page black and white photographs. Original light brown boards. With dust jacket. Dust jacket toned and splitting to spine, rubbed to corners: a very good copy in the rare jacket. ¶ Parr & Badger, vol. I, p.240; Roth 101, p. 110.

£5,000 [177277]

14
BUCK, Pearl S. Women, a Minority Group. [c.1940]

A signed typescript of the author's powerful article on gender inequality. It was published in the July 1940 issue of the National Urban League's periodical Opportunity, which advocated for racial equality and social justice for African Americans. Buck wished to "call attention to women as a minority group among other minority groups" (p. 3). Buck was a vocal supporter of the Equal Rights Amendment and a member of the Women's International League for Peace and Freedom. She was sensitive to the intersectionality of different minorities and was outspoken about their need to work together.

There are several small yet significant variations between this typescript and the published version. The description of women as a "minority group" in



15

the typescript is printed as "oppressed group" in the article, and the past tense in the typescript of "women maintained a long struggle . . . They struggled, and until only recently without apparent success" is changed to "at this moment women are having still to struggle . . . They are having to struggle, and without apparent success." The published article also includes an extra paragraph about wage inequality.

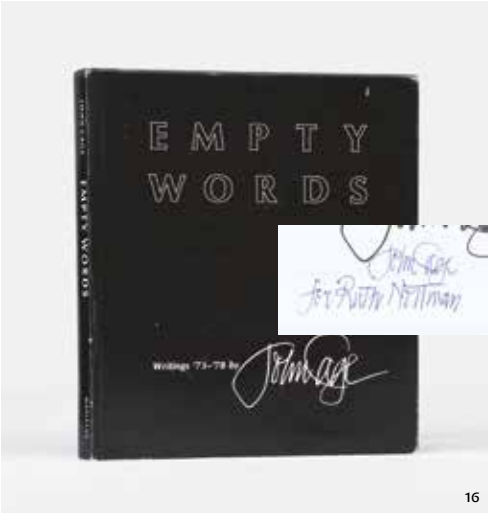
Clean top-copy typescript. Four sheets of plain white paper (282 × 220 mm). Typed one side only, filling three and a half pages, signed by Buck in black ink at end. Creased horizontally from folding, in fine condition. ¶ Robert Shaffer, "Feminist Fiction in a 'Non-Feminist' Age: Pearl S. Buck on Asian and American Women, 1930–1963", Journal of Transnational American Studies, vol. 7, no. 1, 2016.

£1,250 [130634]

15
BURROUGHS, William. The Naked Lunch. Paris: The Olympia Press, 1959

First edition, first issue, inscribed by the author on the title page, "For David, William Burroughs". Inscribed copies of this defining text of Beat literature are rare. The first issue is priced "Francs: 1,500" on the rear wrapper, as here. Later issues were stamped with "New Price NF 18" and rules striking through the original price.

Small octavo. Title page with ornamental green border. Original green wrappers lettered in black, spine and front cover with decorative borders in black and white. With dust



16

jacket. Front free endpaper with ink resale price and two ownership inscriptions, one blocked out, the other of an Anthony Pollode. Light rubbing to edges, a couple of small marks to prelims, contents bright; jacket spine toned and slightly chipped at ends, unclipped: a very good copy in like jacket. ¶ Maynard & Miles A2a.

£4,250 [179229]

16
CAGE, John. Empty Words. Middletown, Connecticut: Wesleyan University Press, 1979

First edition thus, inscribed by the author on the title page, "John Cage, for Ruth Nortman". The titular work exemplifies Cage's "demilitarization" of language by rearranging Henry David Thoreau's journals and sequentially omitting sentences, phrases, words, and syllables to "leave us nothing but a virtual lullaby of letters and sounds" (John Cage Trust).

Quarto. Illustrations within text. Original black cloth, spine lettered in white, grey endpapers. With dust jacket. Spine ends, corners, and rear board edges rubbed, else cloth and contents clean; jacket extremities rubbed, a handful of faint marks to panels, tiny nick to top edge of rear panel, unclipped: a near-fine copy in very good jacket. ¶ "Empty Words", John Cage Trust.

£725 [170163]

17
CAMÖENS, Luis de. The Lusiad; or the Discovery of India. Oxford: Printed by Jackson and Lister; for J. Bew [& 7 others in London], 1778

OWNED BY AN EAST INDIA COMPANY GOVERNOR

Second edition of William Mickle's translation and the first to print his attack on Adam Smith. This finely bound copy belonged to the diplomat George Macartney (1737–1806), who governed Madras between 1781 and 1785, with his baronial bookplate on the front pastedown.

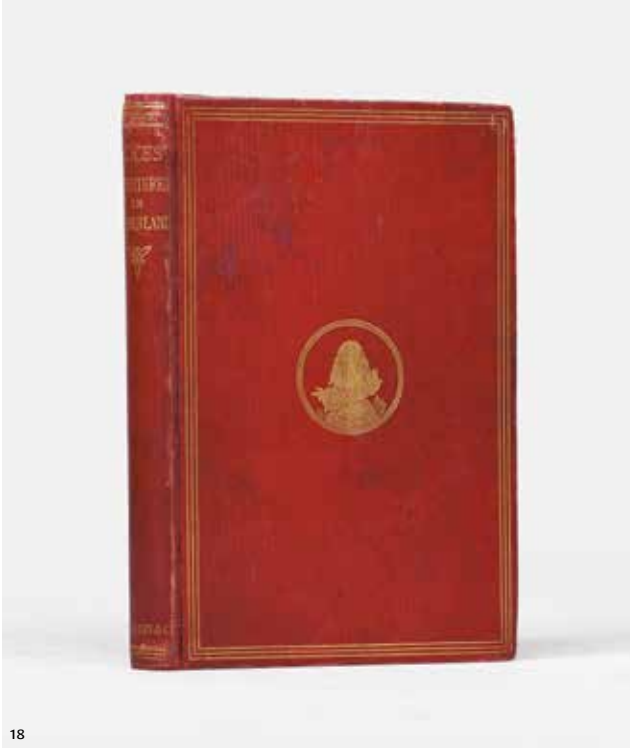
Despite his inexperience with India, Macartney persuaded the East India Company to send him to Fort Saint George as their first non-company servant. During his tenure, he successfully took the Dutch settlements of Negapatam and Trincomali and in 1792 led the first British mission to China.

Quarto (269 × 210 mm), pp. [ii], ccxxxvi, 496. Engraved frontispiece and folding map of Asia. Contemporary red straight-grain morocco, flat spine lettered in gilt, gilt-rolled compartments with elaborate floral central tool, Greek key roll to boards enclosing floral frame, gilt roll to inner dentelles, Placard pattern marbled endpapers, edges gilt, green bookmarker. Binding unobtrusively marked, minor shelf-wear to bottom edge, faint foxing to contents. A handsomely bound copy. ♣ ESTC T145625; Goldsmiths' 11720.

£5,000 [177801]



17



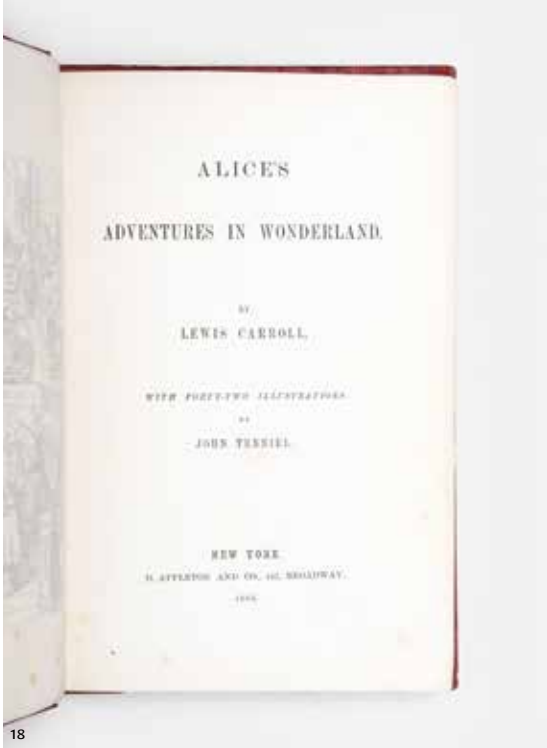
18

18
CARROLL, Lewis. Alice's Adventures in Wonderland. New York: A. Appleton and Co., 1866

First edition, second issue: the first practicably obtainable issue of the original printing, comprising sheets of the suppressed 1865 printing of Alice with a cancel title page. The issue combined the first printing sheets with new tipped-in title leaves also printed at the Clarendon Press, Oxford.

The story of the first printing of Alice's Adventures in Wonderland is a fine bibliographical tale. Although Dodgson had visited the publishers on 15 July 1865 to inscribe several copies, he was unaware of issues with the printing. He was contacted on 19 July by Tenniel who was "dissatisfied with the printing of the pictures". Williams, Madan, Green & Crutch note "it may be added that Tenniel must have been hypersensitive about his drawings".

Dodgson tried to recall copies, and a new printing was ordered. This became the second, but



18

first published, edition. Faced with what to do with the original printing, Dodgson agreed to sell these to the New York firm of A. Appleton. After consulting Tenniel, Dodgson authorized the sale to America on 10 April 1866 and was invoiced for the printing of the American title pages on 26 May.

This copy includes a near-contemporary inscription ("Emily Lowe from her friend, G. M. Diven, Christmas 1867"), together with the author's To All Child-Readers of 'Alice', published in 1871, a printed letter of good wishes for Christmas and the New Year.

Octavo. Frontispiece and 41 illustrations within the text by John Tenniel. Original red cloth, spine lettered in gilt, pictorial roundels and triple-line borders to covers in gilt, dark green endpapers, all edges gilt. Housed in a red quarter morocco solander box by the Chelsea Bindery. Contemporary pencil inscription to half-title. Rebacked preserving original spine, extremities a little bumped and rubbed, some light consistent soiling, occasional finger soiling, hinges strengthened: a very good copy. ♣ Williams, Madan, Green, & Crutch 44 & 82.

£17,500 [169413]



19

19
CARROLL, Lewis – PARKS, Phil (illus.). Original artwork for Alice's Adventures in Wonderland: "A Mad Tea Party". 1995

The magazine Firsts: Collecting Modern First Editions commissioned Parks to provide a new illustration of the "Mad Tea-Party" featuring Alice, the March Hare, the Dormouse, and the Hatter from the

seventh chapter of Alice's Adventures in Wonderland, to accompany Benjamin Harder's article, "Illustrating Alice". Phil Parks is a contemporary illustrator of horror novels and is known for illustrating work by Dean Koontz, the American fantasy author. Original published artwork for Lewis Carroll's novel is not common.

Harder wrote that "the mass of Alice illustrators forms an unsteady but discernible pyramid. There

are a few at the top who have created great works of art; a step down there are a handful of wizards who have managed interesting twists on the originals; and below them are the many who have turned out respectable, if uninspired, editions".

Original ink and graphite drawing (455 × 340 mm) with decorative border (508 × 392 mm) on thin card (610 × 482 mm), ink and graphite, unsigned, mounted, framed and glazed (glazed size 742 × 625 mm). Fine condition. ♣ Benjamin Harder, "Illustrating Alice", Firsts, Dec. 1995.

£975 [167995]

20
CARSON, Rachel. Silent Spring. Boston: Houghton Mifflin Company, 1962

First edition of Carson's indictment of the pesticide industry, of enormous consequence to the grassroots environmental movement, the deep ecology movement, and the rise of ecofeminism.

Octavo. Title vignette, line-drawn chapter headings. Original green cloth, spine and front cover lettered in gilt, green vertical wavy-patterned endpapers, top edge yellow. With dust jacket. Modern ownership inscription to front pastedown. Extremities lightly rubbed, corners bumped, occasional annotations in ink to contents, else clean and bright; jacket unclipped, extremities creased and nicked, 2 short closed tears to top edge of rear panel: a very good copy in like jacket.

£750 [177460]



20



21
CHAGALL, Marc – MOURLOT, Fernand.
Chagall Lithographe II. Monte Carlo: André Sauret, 1963

WITH TWO SIGNED LITHOGRAPHS

First edition, deluxe issue, number 122 of 150 copies on Grand Vélin d'Arches paper signed by the artist and editor, containing one black and white lithograph, *Peintre et Modèle*, and one colour, *Écuyère au bouquet*, each signed and numbered by the artist, sheet sizes 32.4 × 24.7 cm. This is the second of the six-volume series by Fernand Mourlot. The trade edition was first published in the same year.

Quarto. With 12 full-page original lithographs throughout the text by Chagall, richly illustrated throughout with reproductions of Chagall's work. Original lithographic wrappers over white boards. With original glassine dust jacket. Housed in the original dark red cloth chemise and slipcase. Light wear to one corner of box, otherwise internally fine. ♣ Mourlot 403–4; Sorlier 404; Cramer books 56.

£10,000 [181705]

22
CHESSE – GRECO, Gioachino. The Royall Game of Chesse-Play. London: printed for Henry Herringman, 1656

AMONG THE EARLIEST ENGLISH CHESS MANUALS

First edition in any language of *Trattato del nobilissimo giuoco degli scacchi* by Gioachino Greco, reckoned as the greatest chess player of the 17th century. Greco circulated his manuscripts of games and gambits among wealthy patrons from around 1620, and these manuscripts “became one of the most important productions in the literature of chess” (Murray, p. 830).

Produced from the manuscripts by the English writer Francis Beale, the book presents 94 illuminating chess gambits, prefaced with an explanation of the game, its rules, and speculations on its history. Regional variations in certain rules are noted, as too are different terms for pieces and moves. The manual includes the first known use of the verb “castle” and records entire games rather than analyses single positions. “A complete game appeals to a larger public than does analysis, however accurate, and it is to this novel feature of Greco’s work that its instant and lasting popularity was due” (Murray, pp. 830 & 832).

Gioachino Greco (c.1600–1634) dominated the era that fell between Ruy López and Philidor, earned his living through chess, and was among the game’s first professional players. The title page mistakenly names him as “Biochimo”. The editor “appears, first, to have misread the Italian of Greco’s Christian name; and then, secondly, (like a good Cavalier), to have had Shakspeare’s *Cymbeline* running in his head. In this way, Gioachino Greco Calabrese (with a lopping off of what served at least for a surname), came to take the odd shape of plain Biochimo” (Chess Monthly, p. 135).

The Commonwealth-era book is daringly illustrated with a portrait frontispiece of Charles I, noted in the title as a famous admirer of the “royal game”, and it includes verse by the cavalier poet Richard Lovelace. This copy is in the state with Lovelace’s poem bearing a title and credit to him. Another state exists, without priority, which shows a headpiece instead of the title and a catchword in lieu of credit to Lovelace.

Small octavo (137 × 82 mm), pp. [xvi], 120, [2]. Bound without the two dedicatory leaves, two later blanks bound in after p. 16. Original portrait frontispiece of Charles I cut and pasted onto initial blank. Chess board diagram on p. 14. Errata leaf present at end. Contemporary calf with blind-panelled sides, neatly rebacked and recornered, red spine label and pastedowns renewed, all to style. Eighteenth-

century ownership inscription of one W. Kendrick on front free endpaper; occasional readings corrected in an early hand from the errata; a couple of later pencil annotations. Partial shaving of title page border and a few running titles, contents mildly toned, a couple of small faint damp stains to first gathering, presenting well, and a very good copy overall. ♣ ESTC R23418; Leon II(A)(1). Chess Monthly, May 1861; H. J. R. Murray, *A History of Chess*, 1913.

£5,000 [178103]

23

CHESSE – KENNY, Charles. The Manual of Chess: Containing the Elementary Principles of the Game; Illustrated with Numerous Diagrams, Recent Games, and Original Problems. London: David Bogue, 1847

“INITIATION INTO THE FASCINATING MYSTERIES OF OUR BEAUTIFUL SCIENCE”

First edition of this scarce pocket-sized handbook. Intended for beginners, Charles Kenny’s sole chess publication outlines the history of the game, its pieces and rules, terminology, openings, endgames, problems, and examples from real games. It was published as part of the *Manuals of Utility* series, edited by John Timbs. An American edition appeared later the same year.

The work was favourably reviewed in the *Chess Player’s Chronicle*, edited by the world-leading player Howard Staunton. “The general rules, the examples, illustrative of the different methods of attack and defence, and of the mode of effecting checkmate with various pieces, have been selected with judgement, and may be studied with profit by all who are desirous of initiation into the fascinating mysteries of our beautiful science . . . When we add that all this information is attainable for one shilling, it requires but little sagacity to foretell that Mr Kenny’s Guide must become the stepping stone for young players to the more costly and elaborate publications of the English and German schools” (p. 12).

Octavo (123 × 76 mm). Lacking final 2 leaves, which list chess clubs and periodicals. Frontispiece, chess figures and diagrams in text. Contemporary half calf, red spine label renewed, smooth spine ruled in gilt, marbled sides, sides and corners ruled in blind, endpapers renewed. Pencilled close reading to a couple of leaves. Neatly restored at extremities, faint damp stains to contents. A very good copy. ♣ The Chess Player’s Chronicle, no. 2, New Series, 9 Jan. 1847.

£1,500 [178102]





24
CHURCHILL, Winston S. *The World Crisis*. London: Thornton Butterworth, 1923–31

PRESENTED TO A NEWSPAPER EDITOR

First editions, the first volume a pre-publication presentation copy to the newspaper editor Robert Donald, with an autograph letter signed from the author mounted to the front free endpaper, “My dear Donald, I send you herewith a copy of my new book, with my best wishes. Yours sincerely, Winston S. Churchill April 7, 1923”.

Donald (1860–1933) was editor of the *Daily Chronicle* from 1902 to 1918 and of *The People and The Referee* from 1922 to 1924. He was chairman of the Empire Press Union from 1915 to 1926. He had been a close ally of Lloyd George and later of Ramsay Macdonald. In the 1920s he was closely concerned with public affairs and published three books on the problems of reconstruction in post-war Europe: *A Danger Spot in Europe* (1925), *The Tragedy of Trianon* (1928), and *The Polish Corridor and the Consequences* (1930).

The first volume of Churchill’s mammoth history of the First World War was published on 10 April 1923. Churchill presumably sent the volume to Donald for review in his papers. *The People* carried a review on

15 April, “Whatever may be thought of Mr. Winston Churchill’s career as a statesman, no one will deny that he is a brilliant writer. His new book on the *World Crisis*, which includes the first year of the war, is a real epic, written in the grand manner”.

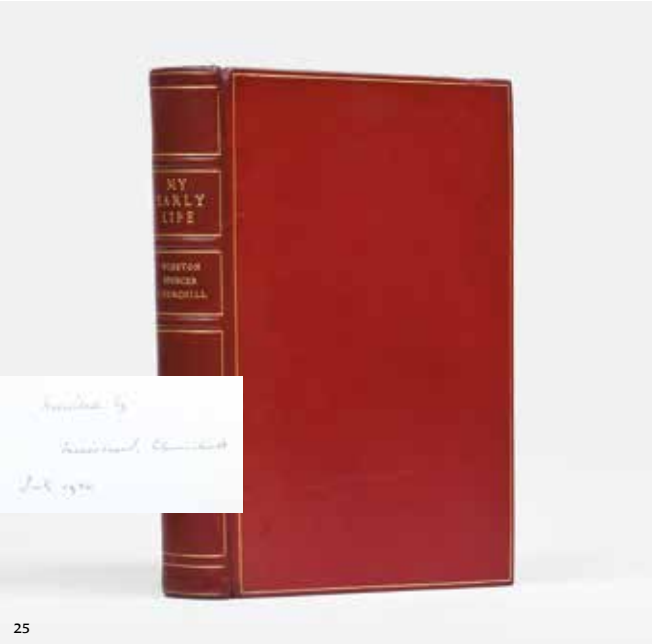
6 vols, octavo. Original blue cloth, spines lettered in gilt, front covers lettered in blind. A few later volumes with contemporary or later ownership inscriptions or bookplate (not of the recipient). Light bumping and nicks to extremities, some spotting to edges and contents. A very good set. ♣ Cohen A69.2(I).b (second state, no priority of issue); A69.2(II).a; A69.2(III–1 & 2).a; A69.2(IV).b (second state, no priority of issue); A69.2(V).a.

£10,000 [169202]

25
CHURCHILL, Winston S. *My Early Life*. London: Thornton Butterworth Ltd, 1934

INSCRIBED AND ATTRACTIVELY BOUND

First Keystone edition, inscribed by the author on the front free endpaper, “Inscribed by Winston S. Churchill July. 1936”, noted in a different hand on the title page, “For Lady Moyra Cavendish”, and likely specially bound for presentation.

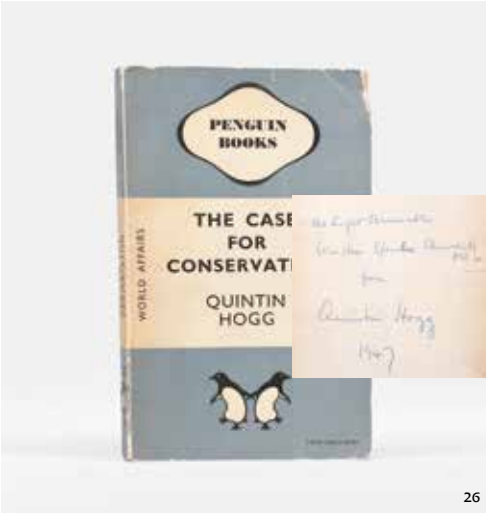


Cavendish (1876–1942) married Richard Cavendish, 10th Duke of Devonshire, in 1895. She took up residence at the family’s Holker Hall, where she is noted for redesigning the gardens, and took a prominent role in local institutions. The pair knew Churchill for decades, and correspondence from Moyra from 1903 to 1935 is preserved in the Churchill Archives. The duke served in Churchill’s wartime government as a parliamentary under-secretary of state for India and Burma (1940–1942) and for the Colonies (1942–1945).

My Early Life was first published in 1930. It was Churchill’s only volume of sustained autobiography, covering his formative years from his birth in 1874 until his election as MP for Oldham in 1900. This edition reprinted the title in Thornton Butterworth’s Keystone series.

Octavo (213 × 133 mm). Photographic frontispiece and 15 plates, of which 12 from photographs, folding map, 8 maps and 2 plans to the text. Contemporary red calf by Bumpus, spine lettered in gilt, compartments and covers ruled in gilt, gilt turn-ins, gilt edges. Spine a little darkened and rubbed, contents a little toned. A very good copy. ♣ Cohen A91.3a.

£7,500 [175782]



26
CHURCHILL, Winston S. – HOGG, Quintin. *The Case for Conservatism*. West Drayton, Middlesex: Penguin Books, 1947

SETTING THE STAGE FOR POST-WAR CONSERVATISM, INSCRIBED TO WINSTON CHURCHILL

First edition, presentation copy to Winston Churchill, inscribed by the author on the half-title, “To the Right Honourable Winston Spencer Churchill from Quintin Hogg 1947”; Churchill’s posthumous bookplate, and that of his son Randolph, are on the following pages.

The Conservative MP for Oxford, Quintin Hogg (1907–2001) was then a rising star in the Conservative Party. He had been one of the 33 Conservative MPs who voted against Neville Chamberlain in a vote of confidence on 8 May 1940, resulting in Churchill becoming prime minister. In April 1945, Churchill appointed Hogg parliamentary under-secretary for air in his coalition administration. Hogg did not enter Churchill’s post-war ministries but had a dominant role in the Conservative Party throughout the 1960s and 1970s (by which point he had the title Lord Hailsham). “*The Case for Conservatism* was a serious and substantial attempt to expound a progressive Conservative ideology, and remained influential for a quarter of a century” (ODNB). The publishers only issued the book in paperback.



Octavo. Original wrappers. Wrappers worn with some loss, two short closed tears to half-title (not affecting inscription), generally toned: a sound copy.

£1,500 [182300]

27
CHURCHILL, Winston S. – KOJO, Viljo. Four wartime anti-Churchill cartoons. [Finland:] 1942

FINNISH CARICATURES OF CHURCHILL BLUNDERING, EVADING, AND CONSPIRING

Original designs, each signed and dated 1942 by the artist, for cartoons published in the Finnish armed forces journal *Rintamamiehen toimitus*.

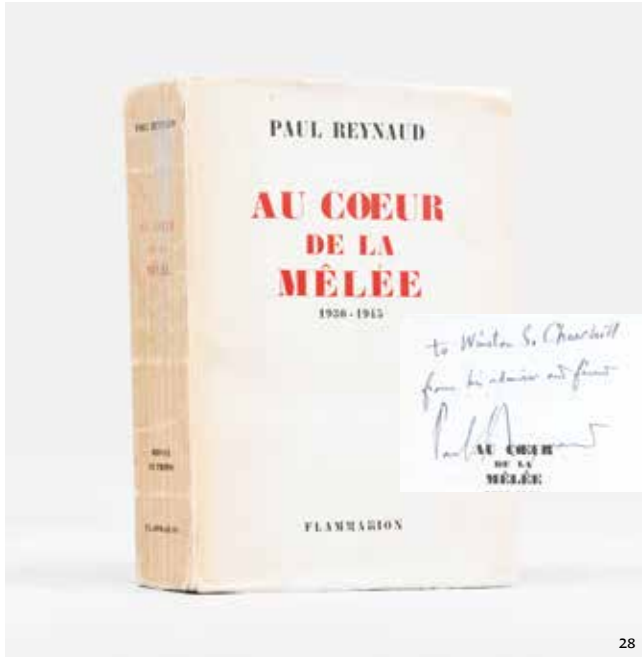
The relationship between Finland and Great Britain fluctuated during the Second World War. Britain was a prominent supporter of Finland against the Soviet Union in the Winter War, 1939–40. In 1941, Finland joined the Germans in the invasion



of the Soviet Union, and Britain declared war that December. In 1944, Finland made peace with Britain and the Soviet Union and switched sides to fight the Germans. Viljo Kojo (1891–1966) was among the leading Finnish illustrators in the first half of the century. He executed these cartoons in the first year of war between Finland and Britain, when Axis victory still looked very possible.

Pen and ink with occasional wash, various sizes (c.200 × 220 mm), pencilled instructions to editor, 2 stamped with journal title; each window-mounted. A little toned, else in very good condition.

£2,000 [141364]

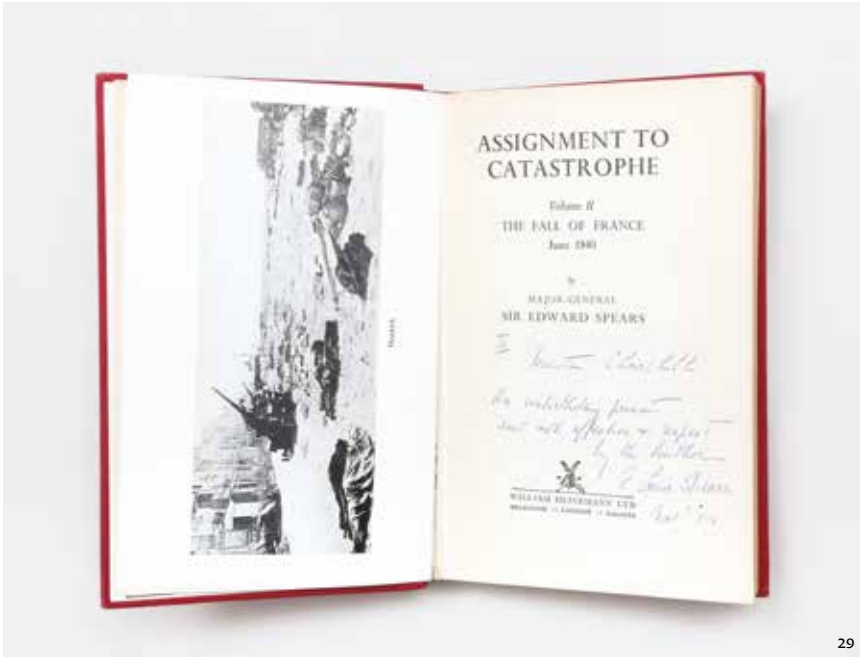


28
CHURCHILL, Winston S. – REYNAUD, Paul. Au cœur de la mêlée, 1930–1945. Paris: Flammarion, [1951]

FROM THE FRENCH WARTIME PRIME MINISTER TO HIS BRITISH COUNTERPART

First edition, presentation copy to Winston Churchill, inscribed by the author on the title page, “To Winston S. Churchill from his admirer and friend Paul Reynaud”. This is a superb association: Reynaud served as prime minister of France from March to June 1940, during which he and Churchill tried to avert France’s military collapse and defeat.

In the latter 1930s, Reynaud opposed appeasement and the Munich agreement and was in close contact with Churchill. He became prime minister in March 1940, as the French armies were in retreat, and desperately sought to continue the war and avert surrender. Churchill made multiple dangerous flights to Paris to support Reynaud and plead against the defeatists, even making the proposal of a formal Anglo-French union. Against overwhelming pressure, Reynaud resigned in June, was arrested by Petain’s regime, handed over to the Germans in 1942, and imprisoned until 1945. This



29
CHURCHILL, Winston S. – SPEARS, Edward Louis. Assignment to Catastrophe. Volume II: The Fall of France, June 1940. London: William Heinemann Ltd, 1954

THE DEDICATION COPY, INSCRIBED TO CHURCHILL

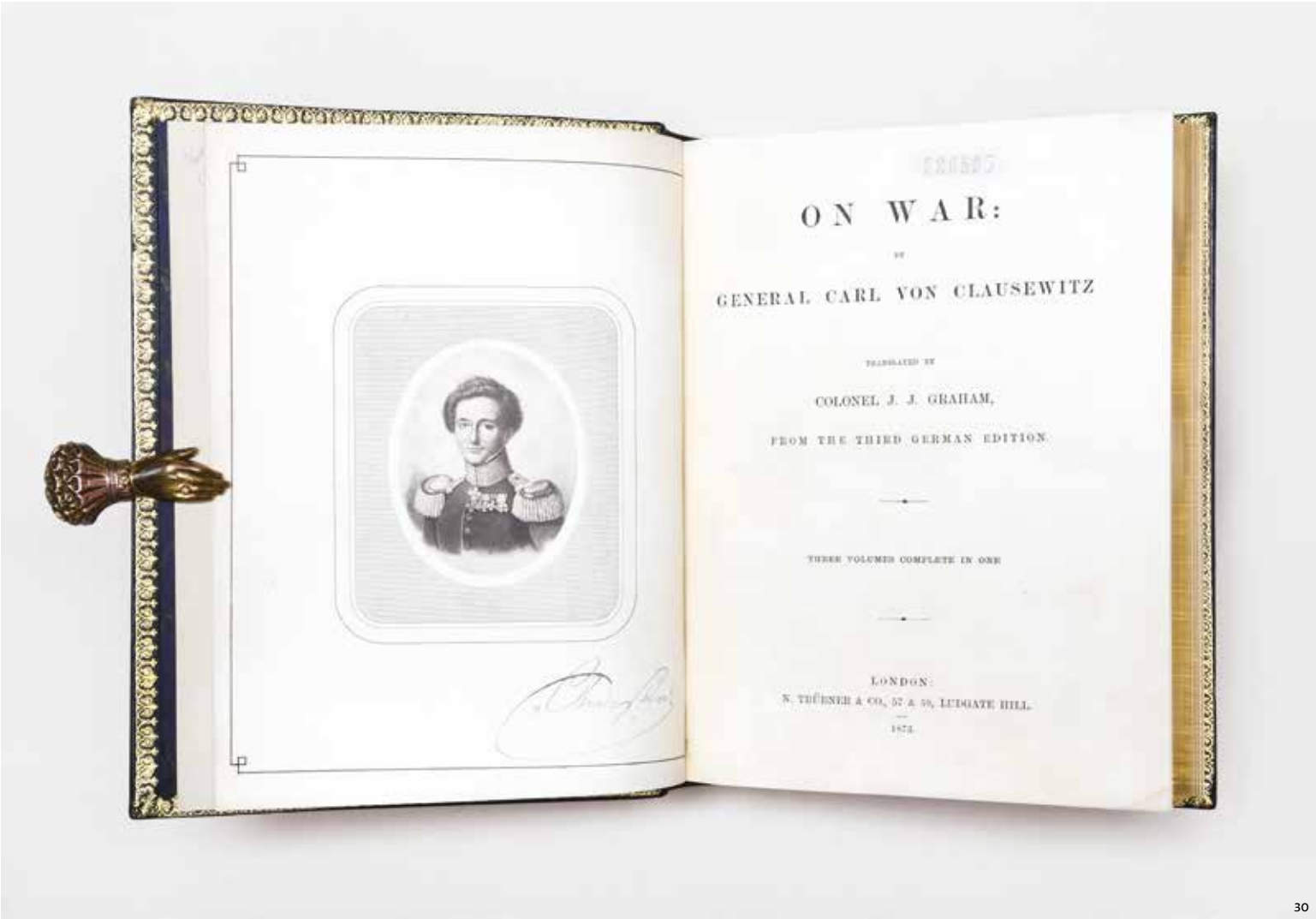
First edition, the dedication copy, inscribed by the author on the title page “To Winston Churchill an unbirthday [sic] present sent with affection & respect by the author E. Louis Spears Nov. 54”, to whom the book was dedicated with Churchill’s permission.

The Fall of France was published on 29 November, the day before Churchill’s 80th birthday. Churchill reviewed the typescript prior to publication and wrote to Spears on 10 August 1954: “I think it is a very fine piece of work, fully up to the level of your other famous war chronicles. I am of course much obliged to you for all the far too flattering things you say about me . . . Those were not such bad days to live through after all, and I shall always be grateful to you for the help you gave me” (Churchill Archives, CHAQ 2/2/31/98–99). However, Churchill turned down Spears’s request for him to write a preface to the book, believing it would be regarded as controversial by the French (CHUR 2/199).

Churchill’s posthumous bookplate, and that of his son Randolph, are mounted to the front free endpaper verso.

Octavo. Original red cloth, spine lettered in gilt. Cloth sunned and soiled, a little shaken, split at head of half-title in gutter: a good, well-read copy. ♣ Zoller B299.

£3,000 [182314]



30
CLAUSEWITZ, Carl von. On War: Translated by Colonel J. J. Graham, from the Third German Edition. London: N. Trübner & Co., 1873

“WAR IS A MERE CONTINUATION OF POLICY BY OTHER MEANS”

First complete edition in English of the author’s magnum opus, “the most profound exposition of the

philosophy of war” (PMM). Scarce commercially, this copy is complete with the portrait frontispiece, which is often wanting. Auction records show seven copies only, four including the portrait. It first appeared in German as part of his ten-volume posthumous works (1832–7), edited and published by Clausewitz’s widow Marie von Brühl.

3 vols in 1 as issued, square octavo (207 × 157 mm). With the portrait frontispiece; text in double column, occasional diagrams. Recent dark blue crushed morocco, spine with five raised bands, gilt-lettered and dated direct, gilt decorative

turn-ins, marbled endpapers, gilt edges. Old library shelf number at head of title page, partially erased, occasional marginal pencillings and underlinings. A very good copy, handsomely bound. ♣ Printing and the Mind of Man 297 (for the first edition in German).

£9,500 [169425]

31

31

COLTRANE, John, & “Cannonball” Adderley. A large window card for the legendary Seattle gigs. *Seattle, WA: The Penthouse, 1965*

“A BUNCH OF NOISE” OR “MUSIC UNQUESTIONABLY AT THE RITUAL LEVEL”

An uncommon and visually striking memento of a profound evolutionary shift in the career of the one of the great originators of jazz.

Late in September 1965, Coltrane was booked for a week-long residency at The Penthouse with his classic quartet, featuring the pianist McCoy Tyner, Jimmy Garrison on bass, and the drummer Elvin Jones. Seemingly as a casual afterthought, he added two friends whom he had met up with in San Francisco: Sun Ra protégé Pharaoh Sanders on tenor and the multi-reeds and bass experimentalist Donald Rafael Garrett. This marked a controversial transition in his work: a move into the realm of free-blowing and spiritual striving that defined his later career. The session was recorded, only being released some six years later as an Impulse! double set, which allows an informed – and divisive – debate on the music to continue.

We have been unable to trace another example of this poster, which in hindsight, with its Fiestaware pallet and kooky 1960s lettering, seems wildly at odds with the musical transformation it unwittingly announced. Nonetheless, and almost despite itself, it strongly evokes the moment.

Poster (572 × 380 mm), colour printed in purple and pale orange on medium cardstock. A little toned verso, but overall very good. ¶ Richard Cook & Brian Morton, *The Penguin Guide to Jazz Recordings*, eighth edition, 2006.

£6,500 [139115]

32

CURIE, Marie. Radioactivité. Paris: Hermann & Cie, 1935

**A POSTHUMOUS EDUCATIONAL HANDBOOK BY
THE LEADING VOICE IN HER FIELD**

First one-volume edition of Curie's final work, published the year after her death. Drawn from Curie's lectures at the Sorbonne, *Radioactivité* was intended to be "a teaching book and not an academic treatise" (p. 1, our translation). It was edited from Curie's manuscripts by her daughter and son-in-law,

33, 34

Irène and Frédéric Joliot-Curie, who themselves won the Nobel Prize in Chemistry the same year.

Hermann & Cie also published the first edition in two volumes, maintaining the continuous pagination. No priority has been established.

2 parts in 1 volume as issued, large octavo. Continuously paginated. With 2 half-tone portrait frontispieces of Marie and Pierre Curie, 26 plates, tissue guard, diagrams throughout. Original mottled light brown printed card wrappers, edges uncut and unopened. Extremities and spine creased resulting in a couple of nicks and short closed tears, including at tail of front joint, spine toned, chips to corners of front cover, gathering 6 loose but holding, cords visible in a handful of places, contents clean: a very good copy. ¶ Grolier, Extraordinary Women 38.

£I,000 [163139]

33

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

First edition, inscribed by the author on the front free endpaper, "To Amy, love Roald Dahl, 1979". Danny "is perhaps Dahl's most straightforward and lyrical children's book" (Sturrock, p. 467).

Octavo. With illustrations by Jill Bennett. Original orange boards, spine lettered in gilt, top edge orange. With dust jacket. Production flaw to fore edges of pp. 62-3; jacket unclipped, extremities a little creased, spine toned, surface loss to foot of front fold: a near-fine copy in very

good jacket. ¶ Donald Sturrock, *Storyteller: The Life of Roald Dahl*, 2010.

£3,250 [178755]

34

DAHL, Roald. *The Twits*. London: Jonathan Cape, 1980

First edition, inscribed by the author in the year following publication on the half-title verso, "To Edna with love Roald Dahl, 14 June 1981".

Octavo. Line drawings by Quentin Blake. Original red boards, spine lettered in gilt. With dust jacket. Light foxing to top edge; unclipped jacket a little creased, spine sunned, panels bright: a near-fine copy in very good jacket. ♪ Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 2010.

£4,500 [179584]

32



35
DARWIN, Charles. Geological Observations on the Volcanic Islands, visited during the voyage of H.M.S. Beagle. London: Smith, Elder and Co., 1844

ONE OF THREE MAJOR GEOLOGICAL WORKS FROM THE BEAGLE VOYAGE

First edition, uncommon in the original cloth, of the second work in Darwin's intended trilogy of geological researches, comprising detailed descriptions and illustrations of the Cape Verde

archipelago, Ascension Island, the Galápagos, and parts of Australia, New Zealand, and South Africa.

Darwin, who initially conceived the *Geology of the Voyage of the Beagle* as a single work, eventually expanded and split it into three separate books, published by Smith, Elder over a period of five years: *Coral Reefs* in May 1842, the present title in November 1844, and *South America* in late 1846. They were eventually reissued together in a single volume in 1851, made up from unsold sheets and bound with a new title page.

Provenance: Robert Hyde Greg (1795–1875), industrialist and antiquary, with his armorial bookplate and the ink annotation “Quarry Bank” (the



name of Greg's textile factory at Styal, Cheshire) on the front free endpaper; Hugh Selbourne (1906–1973), distinguished book collector; his sale, Bonhams London, 25 March 2015, lot 265.

Octavo, pp. viii, 175, [1]. Folding lithographic map of Ascension Island by J. Walker after Lieutenant Robert Campbell, 14 woodcuts in text. With 24 pp. publisher's advertisements dated January 1844 at rear. Original dark purple fine diaper-grain cloth, spine lettered and priced at foot in gilt, decoratively ruled and blocked in blind, pale yellow coated endpapers. Spine sunned, short splits to cloth at head and tail of front joint, contents sporadically foxed, primarily the map and preliminary leaves, otherwise clean: a very good copy. ♣ Freeman 272; Norman 587.

£22,500 [178031]

36
DARWIN, Charles. The Expression of the Emotions in Man and Animals. London: John Murray, 1872

COMPLETING DARWIN'S EVOLUTIONARY WRITINGS

First edition, first issue, with “that” spelled correctly on the first line of page 208 (misspelled in the second issue). The *Expression of the Emotions* “appeared in November, and was awaited with such interest that over 5,000 copies were sold on the day of publication” (Huxley, p. 96).

The plates are among the earliest commercially reproduced photographs in a scientific book. They



are lettered with Roman numerals in this copy; another state is known in Arabic numerals, without priority of issue.

Octavo. With 7 heliotype plates (3 folding), woodcut illustrations within text, many full-page. With 4 pp. publisher's advertisements dated November 1872 at rear. Original dark green cloth, spine lettered in gilt, covers panelled in blind, black endpapers. W. H. Smith & Son blind stamp on front free endpaper verso, gift inscription in ink on recto dated 1880. Spine ends and corners bumped, spine a little cockled and small closed tear to cloth of same discreetly restored, small knock to outer edge of front cover, inner hinges repaired, free endpapers creased, contents generally clean, short closed tear at upper edge of leaf Q5 neatly repaired: a very good copy. ♣ Freeman 1141; Garrison–Morton 4975; Norman 600. Leonard Huxley, *Charles Darwin*, 1921.

£2,250 [162450]

37
DARWIN, Charles. The Effects of Cross and Self Fertilisation in the Vegetable Kingdom. London: John Murray, 1876

First edition. Darwin's research on fertilization in plants was an offshoot of his work on evolution and natural selection. To demonstrate that genetic variation gave organisms an advantage in the struggle for survival, he created weaker plants than those that had been cross-fertilized. Despite its technical nature, the book proved popular; published on



10 November, all 1,500 copies had sold by the end of the year.

Octavo. With 3-line errata slip facing p. viii. Diagram and 109 letterpress tables in text. Original green cloth, spine lettered and decorated in gilt, covers panelled in blind, brown coated endpapers. Expertly recased and restored at spine ends and corners, with a little remaining wear to latter, cloth notably bright and clean, light foxing to endleaves, pencil annotation to p. 341 demonstrating close reading of text, 15 mm closed tear to outer margin of leaf 2G7: a very good copy. ♣ Freeman 1249.

£1,750 [170104]

38
DARWIN, Charles. Framed portrait photograph. London: Samson Low, Marston, Searle, and Rivington, 1878

CAPTURING THE EVOLUTION OF DARWIN

This photograph is taken from Lock & Whitfield's *Men of Mark* series – a portrait gallery of prominent Victorian individuals – and refashioned for open display.

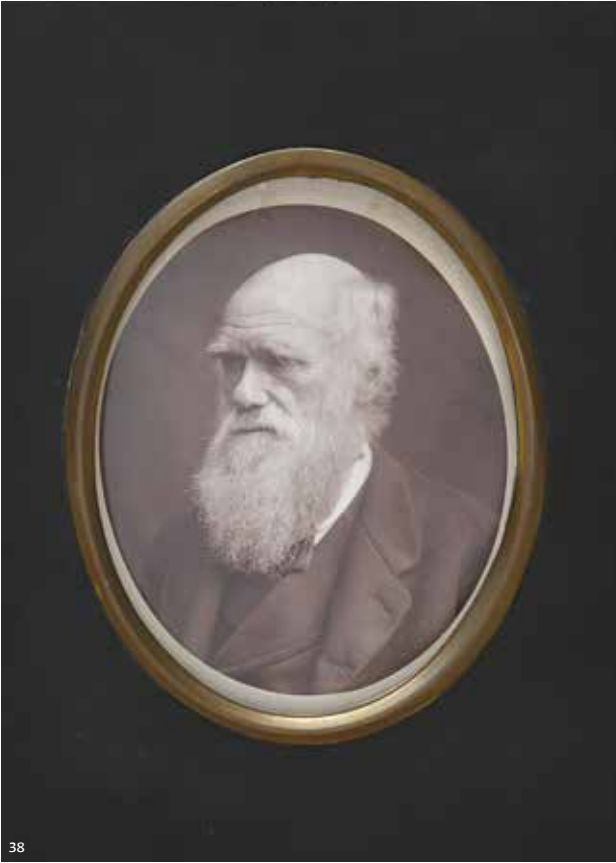
By 1878, the 69-year-old scientist's fame was secure. Despite his increasing retirement at Down House, many continued to seek him out, including Gladstone in 1877. Darwin was unnerved by the circulation of his photographs. As his son Francis recalled, “He did not realise that people would know him from his photograph, and I remember him at the Crystal Palace aquarium saying in uneasy voice that

somebody had been looking at him & he supposed he must have been recognized” (Van Whye).

Men of Mark was issued in monthly parts, comprising three portrait plates and biographical notices for 1s 6d. Darwin appeared in part 36 in December 1878. This image was later used as the frontispiece to the third edition in French of the *Descent of Man*.

Photographic portrait (114 × 92 mm) after a Woodburytype original by Lock & Whitfield, mounted within contemporary wood frame with glazing and metal oval border (210 × 132 mm). Minimal finger-soiling, slight scuffing to frame: in very good condition. ♣ Van Whye, *The Complete Photographs of Darwin*, 1878a.1.

£1,250 [178890]





39

39
DEBUSSY, Claude. *Prélude à “L’Après-midi d’un faune”*. Paris: Eugène Fromont, [1895]

“A SCORE OF MATCHLESS RICHNESS, DENSITY, AND BEAUTY”

First edition, presentation copy, inscribed by the composer to a close friend and correspondent on the title page: “à Paul Robert, ton ami, Claude Debussy”. The *Prélude* remains one of Debussy’s most enchanting and influential works, a masterpiece of impressionist composition in fin-de-siècle Paris.

The painter and absinthe enthusiast Paul Robert (1856–1925) was a close friend of Debussy’s for much of the 1880s and 1890s. When rumours circulated that the composer had stolen from his wife, Robert was among those to whom Debussy felt obliged to justify himself. Robert further links both the composer and the inspiration of the *Prélude*. He was part of the group of symbolist artists Debussy met with frequently – a group which also included Stéphane Mallarmé (1842–1898), the author of the poem on which the *Prélude* was based.

Debussy first read Mallarmé’s poem in 1887, beginning his own orchestral tone poem in 1892. The

work was premiered in 1894, while this transcription followed the year after. The composer far exceeds his inspiration: for Lederer, Debussy transforms the poem “into a score of matchless richness, density, and beauty” (p. 26).

This transcription for two pianos was made by the composer himself. Debussy’s first encounter with music was on the piano. He studied the instrument at the Conservatoire de Paris and won acclaim for his performance of Chopin’s second piano concerto. Of Chopin, he wrote that “with the piano alone he discovered everything”. The volume includes two separate copies of the score.

Quarto. Title page printed in black and red. Original brown wrappers, front cover lettered in black, leaves unbound as issued. Housed in custom brown quarter calf chemise and matching slipcase by Goy & Vilaine. Light creasing, minor finger soiling to contents, small neat paper repair to upper outer corner of title page: a very good copy indeed. ♣ Lesure, p. 86. Victor Lederer, *Debussy: The Quiet Revolutionary*, 2007.

£7,500 [145222]

40
DEIGHTON, Len. *Blitzkrieg*. London: Jonathan Cape, 1979

First edition, inscribed by the author on the title page “With all my best wishes Len Deighton”. Deighton’s fame as a spy novelist guaranteed a large market for his historical writings. *Blitzkrieg* following his study of the Battle of Britain, published two years earlier.

Octavo. With 32 plates, diagrams and colour maps in text. Original black boards, spine lettered in gilt, printed endpapers, top edge red. With dust jacket. Couple of bumps to board edges; jacket unclipped, toning, couple of spots on front cover: a near-fine copy in like jacket.

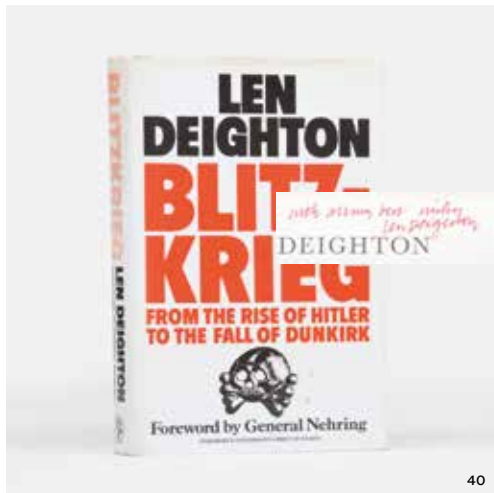
£575 [179552]

41
DELAUNAY, Sonia. *Trial design for Robes poèmes* book cover. Paris: c.1969

ORIGINAL BOOK COVER DESIGN

A cover design for Delaunay’s book, which contained 27 pochoir plates after Delaunay bound to an accordian style. This illustration came with a collection of other designs for *Robes poèmes* (1969) from the estate of Jacques Damase (1930–2014), the art critic and publisher who provided the book’s introduction.

One of the most prominent and innovative artists of the Paris avant-garde in the early 1900s, “Delaunay transported modernist aesthetics onto the body



40

through a very modern medium: fashion . . . She saw clothes as ways of articulating bodies in space. With dresses that had a straight neckline, little complicated seaming, and no waistline, she gave enormous importance to color, which, in her opinion, determined the rhythms of the geometrically patterned textiles that she designed . . . Taking her inspiration from popular culture as well as from her native Ukrainian folklore, she was encouraged in her undertakings by Marc Chagall, who, from a similar ethnic and cultural background, was working in Paris in those years and had become a close

friend of Delaunay’s husband, Robert” (Giorcelli & Rabinowitz, pp. 38–9).

In 1964, she became the first living female artist to have a retrospective exhibition at the Louvre, and in 1975 she was named an officer of the French Legion of Honour.

Gouache in red, blue, and black with colour annotations in pen on textured board. Sheet size: 24 × 21.5 cm. Framed size: 33.5 × 30.3 cm. Excellent condition. Presented float-mounted in a silver frame with conservation acrylic glazing.

£4,000 [179315]



41



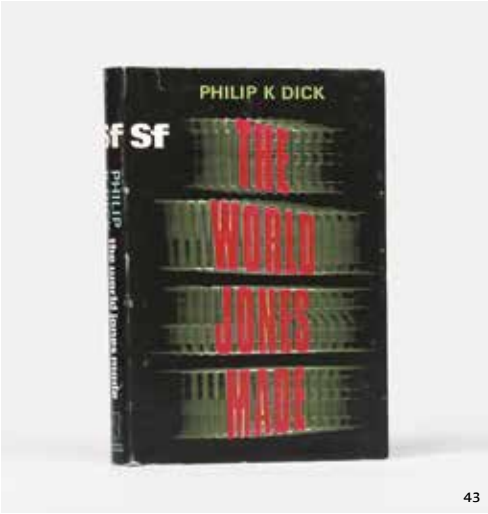
42

42
DENNYS, Nicholas Belfield. *The Folk-Lore of China, and Its Affinities with that of the Aryan and Semitic Races*. London: Trübner and Co.; “China Mail” Office, Hong Kong, 1876

First edition, including discussion of elves, fairies, and brownies, fables, proverbial lore, and serpents, dragons, and monsters. Dennys, a member of the Folklore Society, was the first sinologist to classify Chinese fairytale traditions, and his monograph remained a standard reference for the next century.

Octavo (250 × 163 mm). With 2 full-page illustrations and Chinese characters in text. Contemporary black half calf, spine ruled in gilt and with red label, marbled sides and endpapers, sides tooled in blind, binder’s ticket of Yuen Sing (Hong Kong) on front pastedown. Binding sturdy, foxing to first and last few leaves, light toning internally: very good. ♣ Cordier 1872; Löwendahl 1834.

£1,250 [177248]



43

43
DICK, Philip K. The World Jones Made.
London: Sidgwick & Jackson, 1968

First hardback edition. Dick's dystopian novel is set in 2002 CE, after the world has been devastated by nuclear war. It follows Floyd Jones, whose precognitive abilities do not "lead to freedom but rather to a macabre fatalism" (Dick). This title was first published dos-à-dos with Margaret St Clair's *Agent of the Unknown* by Ace Books in 1956.

Octavo. Original dark red boards, spine lettered and ruled in gilt. With dust jacket. Spine ends bumped, trivial foxing to edges; unclipped jacket a little rubbed and nicked, short closed tear at head of front panel, rear panel faintly marked: a near-fine copy in like jacket. ♣ "The World Jones Made", Philip Dick.

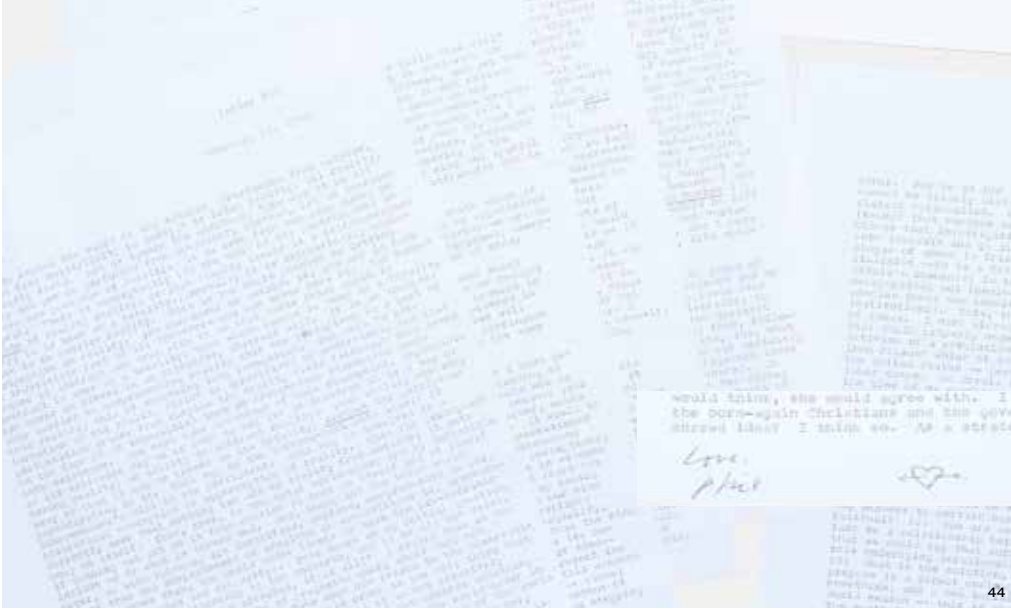
£2,000 [166159]

44
DICK, Philip K. Typed letter signed, to Patricia Warrick. 23 February 1981

"THE LIVING REALITY OF THE UNIVERSE SPOKE AND DEFINED ITSELF"

A lengthy letter to the science fiction writer Professor Patricia Warrick, in which Dick battles with the nature of reality and vents about his contretemps with Ursula K. Le Guin.

Dick launches immediately into an exposition on the difficulty of knowing reality when one is



44

Warrick, 1925 N. McDonald, Appleton, WISC 54911" and return address handwritten by Dick, "Philip K. Dick, 408 E. Civic Centre Or, C-1 Box Z64, Santa Ana, Unit a2701", "letter two" handwritten by Dick on verso. Light horizontal creases from folding, in very good condition.

£4,500 [170887]



45



45

45
DICK, Philip K. The Collected Stories. Los Angeles, CA, & Columbia, PA: Underwood/Miller, 1987

First edition, signed limited issue, number 70 of 100 copies with the author's clipped signature mounted to the limitation leaf of Volume 1, this example from a cancelled cheque. This posthumous collection of Dick's works includes a preface by the author adapted from a letter written in the year before his death in 1982. The regular trade issue comprised 400 copies, unsigned.

Loosely inserted into the first volume, as issued, is the "Brief Synopsis for Alternate World Novel: The Acts of Paul" pamphlet, which publishes Dick's intriguing plan for an unwritten novel set in a world in which Paul of Tarsus was never converted on the road to Damascus, leaving Christianity to die out and Manichaeism to become the established religion.

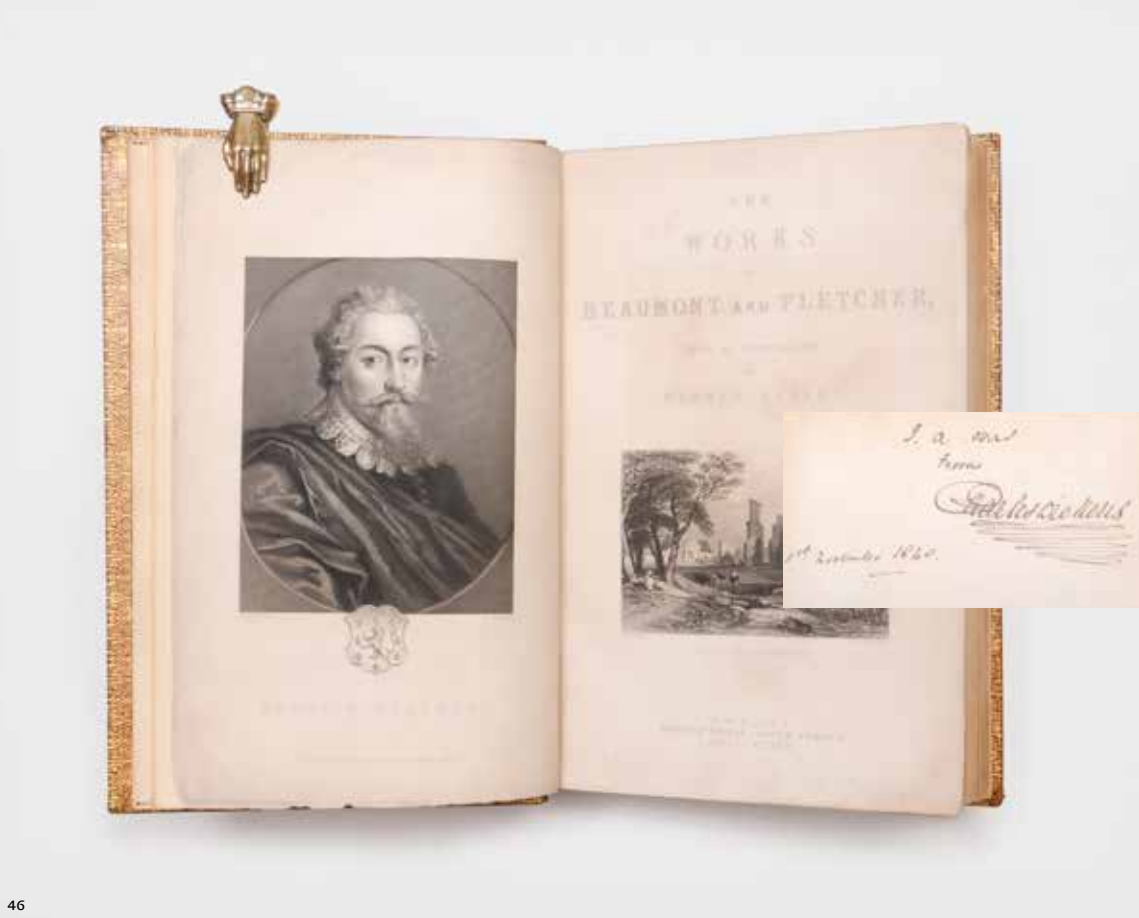
5 vols, octavo. Original red leatherette, spines lettered in gilt, front covers lettered in black, red marbled endpapers. Housed in the publisher's black cloth slipcase. Minor rubbing to edges; closed split to head of slipcase entry: a fine set.

£4,000 [179484]

46
DICKENS, Charles (presentation). The Works of Beaumont and Fletcher. London: Edward Moxon, 1840

Inscribed by Dickens to a protégé in the publication year on the volume I half-title, "J. A. Overs from Charles Dickens, 1st November 1840". John Overs, a carpenter, made Dickens's lion couchant bookplate in the same year. Dickens nurtured Overs's literary interests and later wrote the preface to his sole book, *Evenings of a Working Man* (1844).

Dickens wrote in his preface to Overs's book, "it has been a pleasure to me to put a few books in his way" (p. ix). Overs (1808–1844) first wrote to Dickens in January 1839, hoping to be published in Bentley's *Miscellany*, though Dickens resigned his editorial role there soon after. Dickens initially warned Overs against neglecting his employment to pursue a literary career. However, he was satisfied when Overs explained he wrote only in his leisure time, both to further his education and to provide more for his wife and children. Dickens spent the next few years reading and revising Overs's writings, often in



46

person during their spare Sunday hours together. As Overs's health declined, Dickens found him lighter employment at the Drury Lane theatre. Dickens later supported Overs's family following his death from tuberculosis at the age of 34.

The scholar Sheila M. Smith suggested that Overs might have influenced Dickens's *The Chimes* (1844). "A working man of this kind, goaded to such feelings, would have aroused Dickens's sympathy at a period when the novelist was experiencing his most violent indignation about his country's poor. It is arguable that Overs's plight at least contributed to this violence. At the time that Dickens began *The Chimes* he must have had Overs very much in mind . . . Dickens's concern for Overs might very well have influenced his decision to make a working man a central character in *The Chimes*" (pp. 211–12).

This copy was later given from Overs's widow, Amelia Overs (née Horton, 1808–1885), to their daughter Amelia Elizabeth Jane Overs (1834–1902),

familially known as Emily. The gift inscription on the title pages reads, "Emily Vine, the gift of her mother, 1857". Emily married William Andrew Vine (1833–1899) in 1854.

2 vols, octavo (237 × 150 mm). Steel-engraved frontispieces and title page vignettes. Early 20th-century polished calf by Riviere for Henry Sotheran, red and brown spine labels, compartments decorated gilt and lettered in final compartments noting the Dickens provenance, gilt French fillet with circular corners on covers, gilt milled roll on board edges, gilt floral roll to turn-ins, marbled endpapers, top edges gilt. Book label of noted Dickens collector William E. Self (his sale, Sotheby's, 2 April 2008). Bindings bright, one spine label partially restored, wear to lower corners, front inner hinge of vol. II partially split, repaired tear to vol. II pp. 657/8, occasional soiling, mostly clean. A very nice set. ♣ Sheila M. Smith, "John Overs to Charles Dickens: A Working-Man's Letter and Its Implications", *Victorian Studies*, vol. 18, no. 2, Dec. 1974.

£17,500 [179396]



DOVE, Rita. The Yellow House on the Corner. Pittsburgh: Carnegie-Mellon University Press, 1980

First edition, wrappers issue, inscribed by the author on the half-title, “for Michael S., with love, respect, comradery [sic]. Rita, 16 November 84”, and signed on the title page. Michael S. Harper’s poetry was renowned for its musical influences; Dove asserted



that “no other poet has embodied the riffs and modalities of jazz and blues more exquisitely” (Washington Post).

Her first full volume of poetry, *The Yellow House on the Corner* established Dove’s (b. 1952) vivid and lyrical style and launched her ongoing ruminations on family, personal struggle, and the Black American experience. This edition was also issued in cloth, without known priority.

Octavo. Original white wrappers, spine and covers lettered in black, photograph of author printed on front cover. Spine lightly faded: a near-fine copy. ¶ Rita Dove, “Poet’s Choice”, *Washington Post*, 23 Sept. 2000.

£1,250 [178628]

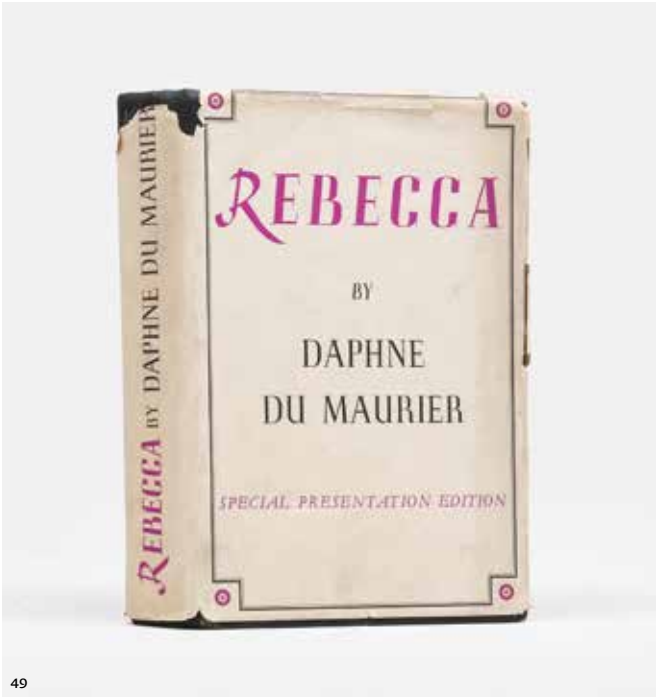
48
DRAPER, John W. Petition of the Medical Faculty of the University of the City of New-York, to the Honorable the Senate and Assembly of the State of New-York, for the Legalization of Anatomy. New York: Published by the Faculty, 1853

PRESENTATION COPY FROM “ONE OF THE MOST GIFTED EXPERIMENTERS OF THE LAST CENTURY”

First edition, presentation copy, inscribed by the author at the head of the front wrapper, “Peter Cooper Esq., with Dr Draper’s respects”. The two men were co-founders of the American Photographical Society in 1859, and Draper was the guest speaker at the ribbon-cutting of Cooper’s philanthropic school, the Cooper Union for the Advancement of Science and Art.

The faculty of the University of the City of New York was a driving force behind the legalization of anatomy, to provide much-needed cadavers for research and to quash the black market for illegally excavated bodies. The legislation, known as the “Bone Bill”, was narrowly passed in 1854.

John W. Draper (1811–1882) taught chemistry, physiology, and natural philosophy at the university from 1838 to his death, serving as faculty president from 1850 to 1873. “One of the most gifted experimenters of the last century” (Trombino, p. 565) and a civic leader, Draper also pioneered scientific photography. He served as the first president of the American Photographical Society and took the first known picture of the moon.



Accompanying this pamphlet is the printed text of a report on efforts to make a monument to Edward Jenner.

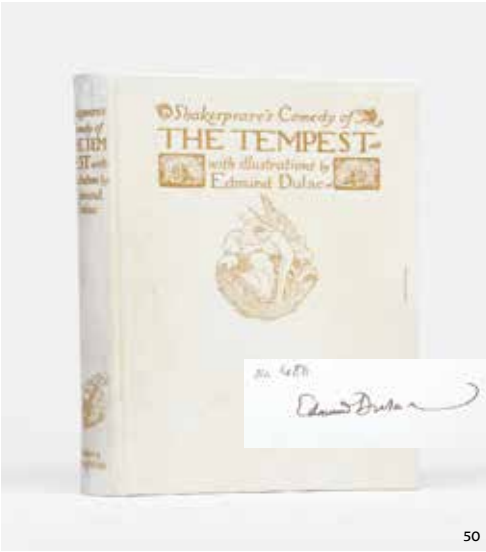
Octavo, 26 pp. Original grey wrappers, front cover printed in black, gatherings sewn and glued into wrappers as issued. Spine worn and expertly strengthened, wrappers toned and scuffed, black ink marks on rear cover: a very good copy. ¶ Don Trombino, “Dr John William Draper”, *Journal of the British Astronomical Association*, vol. 90, no. 6, 1980.

£2,750 [154247]

49
DU MAURIER, Daphne. Rebecca. London: Victor Gollancz, 1938

First edition, limited issue, one of 200 copies designated a “special presentation edition” on the title page and dust jacket. It was issued in November 1938, following the trade issue of October. The author’s hugely popular second novel was written during Du Maurier’s sojourn in Egypt as an army wife.

Victor Gollancz wrote to Du Maurier explaining that copies of the limited issue were being sent as “a kind of ‘appetizer’ to the principal Rajahs of the



Book Trade. Receiving a special copy always flatters them a great deal, and this is the first time we have ever produced a special edition” (quoted in Simons & Fullbrook, p. 54).

Octavo. Original black cloth, spine and front cover lettered in gilt. With dust jacket. Spine cocked, gilt dulled, rubbing to edges, a couple of faint marks to cloth; jacket chipped, loss to head of spine, covers soiled, closed tears to edges, unclipped: a very good copy in good jacket. ¶ J. Simons & K. Fullbrook, *Writing, a Woman’s Business: Women, Writing and the Marketplace*, 1998.

£6,750 [179462]

50
DULAC, Edmund (illus.); SHAKESPEARE, William. The Tempest. London: Hodder & Stoughton, [1908]

THE SIGNED LIMITED EDITION OF ONE OF “THE MOST BEAUTIFUL GIFT-BOOKS OF MODERN TIMES”

Signed limited edition, number 480 of 500 copies signed by the artist. “Dulac can be considered a perfect illustrator for Shakespeare because of his tendency always to mix in with serious pictures some humorous ones, just as Shakespeare inserted scenes of comic relief between his serious ones” (Hughey).

The *Tempest* was Dulac’s second significant gift book. Alongside his *Arabian Nights* (1907) and

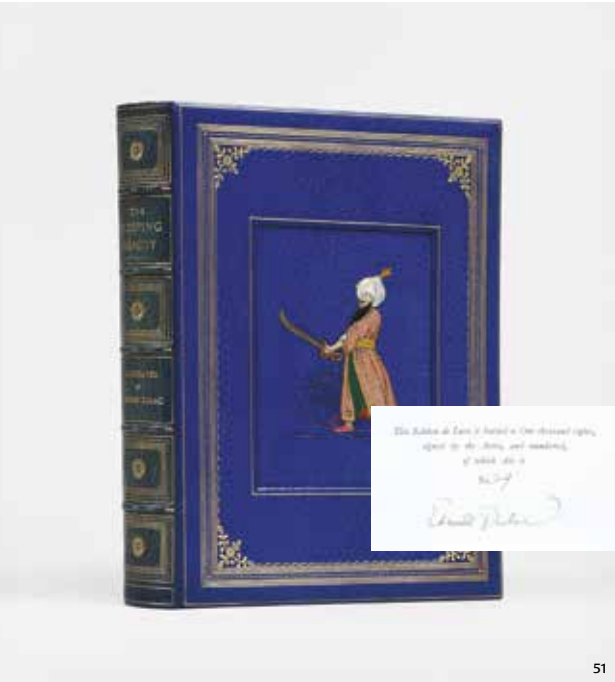


Rubáiyát (1909) they “confirmed Dulac to be a direct challenger in the illustrated gift book market to the work of Arthur Rackham” (ODNB).

Quarto. Colour frontispiece and 39 colour plates mounted on green paper with captioned tissue guards, black and white illustrations in the text, all by Edmund Dulac. Original vellum, spine and front cover lettered and illustrated in gilt,

green endpapers, top edge gilt. Front cover very slightly bowed, some minor light soiling to vellum, loss of silk ties, some foxing: a very good copy. ¶ Hughey 19.

£1,250 [167365]



51
**DULAC, Edmund (illus.); QUILLER-
COUCH, Arthur.** The Sleeping Beauty and
Other Fairy Tales. London: Hodder & Stoughton,
[1910]

A BAYNTUN KELLIEGRAM BINDING

First edition, deluxe limited issue, number 29 of 1,000
copies signed by the artist. This copy is sumptuously
bound by the Bayntun-Rivière bindery with an onlay
replica of Dulac's Blue Beard illustration in the so-
called “Kelliegram” style popularized by the firm
Kelly & Sons.

Regarded by Gordon Ray as Dulac's best work,
the deluxe issue of *The Sleeping Beauty* sold out on
publication. The artist “found inspiration for his fairy
tale characters' dress and surroundings in the French
18th century . . . when the literature he illustrates was
at the acme of its vogue” (Hughey).

Quarto (304 × 244 mm). Colour frontispiece mounted
within decorative border, 29 similar plates, head- and
tailpieces. Finely bound in blue crushed morocco c.1960 by
Bayntun-Rivière, spine with raised bands lettered in gilt,
compartments decorated in gilt with 5 fillets and central
floral tool, multiple gilt fillets and foliate cornerpieces
to boards, front board with a recessed panel enclosing
a figure rendered in relief with modelled multicolour
morocco onlays, turn-ins with multiple gilt fillets and floral
tool repeated from spine at each corner, blue moiré silk
endpapers, edges gilt, blue bookmarker. Housed in a custom
blue cloth slipcase. Bookplate of Captain Richard Campbell
OBE (1933–2023) to verso of front free endpaper. Together
with a loosely inserted invoice from Bayntun dated 1964
in the hand of proprietor Hylton Bayntun-Coward. Spine
sunned, small mark to rear board, outer leaves foxed, else
clean. A near-fine copy. ♣ Hughey 23.

£5,000 [176156]

52
ELIOT, George. Two autograph letters
signed “Marian E. Lewes”, to Frederic
Leighton. 1862

**“APPROXIMATIVE TRUTH IS THE ONLY
TRUTH ATTAINABLE”**

Two detailed letters from Eliot to her illustrator,
Frederic Leighton, demonstrating her extensive
research into Italian history for her novel *Romola*, her
anxiety over its factual minutiae, and her satisfaction
with Leighton's interpretation of her work.

Romola was first published in *Cornhill Magazine*
from July 1862 to August 1863, and each of the 14
parts included two illustrations by Leighton. The
story takes place in 15th-century Florence, and
Eliot was anxious to be as accurate as possible in
her depiction of historical characters and events.
She visited Florence with her partner George Lewes
on multiple occasions from 1860, where she spent
days in libraries researching the fine points of
Renaissance Italy, “grubbing through collections of
Tuscan proverbs to cull archaic colloquial phrases
and to discover precisely what kind of cloth ‘the sajo,
or tunic’ was made of, how ‘the purse, or scarcella’
was worn” (Haight, p. 353).

Leighton, who had lived in Florence as a
child and knew Italy well, was chosen to draw the
illustrations at £20 each. On meeting Eliot, Leighton
wrote to his father, describing her with an artist's
eye. She had “a very striking countenance. Her face is
large, her eyes deep set, her nose aquiline, her mouth
large, the under jaw projecting, rather like Charles
Quint; her voice and manner are grave, simple, and
gentle . . . Her I shall like much” (quoted in Haight,
p. 356). Eliot, in turn, was pleased with Leighton and
delighted by his designs. “He is an invaluable man
to have”, she wrote elsewhere, “because he knows
Florence by heart” (Haight, p. 360).

The first letter, given a possible date of 10 June
1862 in pencil by a later hand, is concerned with the
dress of Florentine women. Leighton was shortly to
visit Florence, and Eliot entreats him to research:
“If you are going to see Ghirlandajo's frescoes . . . I
wish you would especially notice if the women in his
groups have not that plain piece of opaque drapery
over the head which haunts my memory. We were
only allowed to see those frescoes once, because
of repairs going on”. She compares the dress of the
“peasant” and the “city woman”, wrestles with the
difference between a *gamurra* and *gamurrina*, and
expresses “anxiety” at her potential inaccuracies:
“Approximative truth is the only truth attainable, but
at least one must strive for that, and not wade off into
arbitrary falsehood”.

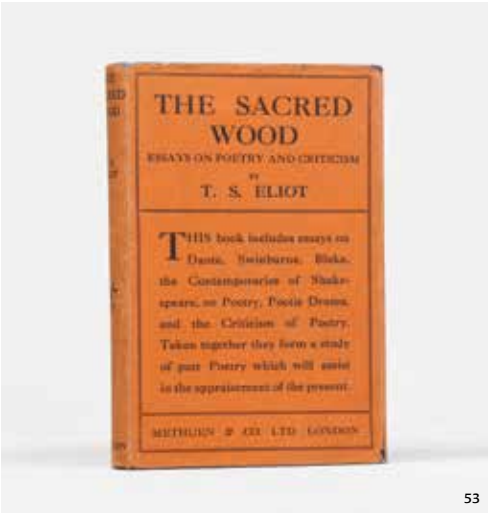
In the second, dated 10 September 1862, Eliot
discusses the difficulties of finding good models for
Piero di Cosimo and Niccolo Caparra and reflects on
Leighton changing his model for *Romola*, noting
that “If you feel any doubt about the new *Romola*,
I think it will be better for you to keep the original
representation . . . which some accomplished people
told me they thought very charming. It will be
much better to continue what is intrinsically pretty



than to fail in an effort after something indistinctly
seen”. She expresses further apprehension about
the accuracy of her work, noting “I have a tremulous
sense of my liability to error in such things” and
expressing gratitude for Leighton's honest opinions:
“I am really comforted by the thought that you will
mention doubts to me when they occur to you. My
misery is the certainty that I must be often in error”.

These letters were published in Emilie
Barrington's *The Life, Letters, and Work of Frederic
Leighton*, 1906.

Together 9 pages (180 × 115 mm), final leaves window-
mounted (264 × 190 mm). First letter: 6 pages, comprised
of a bifolio and a single sheet, handwritten in black ink on
5 pages, printed header “16 Blandford Square, N.W.” struck
through, “Beach Hotel, Little Hampton, Sussex, Sep. 10. 62”
added by hand. Second letter: bifolio, handwritten in black



ink on 4 pages, printed header “16 Blandford Square, N.W.”,
dated “Tuesday”, pencil annotation by later hand to verso of
final leaf dating “?10 June 1862”. Horizontal creases where
previously folded for mailing, pinholes to corners, mounted a
little tightly, faint toning to edges: well preserved. ♣ Gordon
Sherman Haight, *George Eliot: A Biography*, 1968.

£15,000 [152510]

53
ELIOT, T. S. *The Sacred Wood. Essays on
Poetry and Criticism.* London: Methuen, 1920

First edition of the first of Eliot's important literary
studies. This collection of 20 essays contains one of
Eliot's most important prose works, “Tradition and
the Individual Talent”, first published in *The Egoist*.

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

Octavo. Original blue cloth, lettering to spine in gilt and
front board in blind, bottom edge untrimmed. With dust
jacket. Slight lean to spine, rubbing to extremities, faint
offsetting to endpapers; remarkably bright unclipped jacket,
spine toned, nicks to edges, discreetly repaired split inside
rear joint up from the foot: a near-fine copy in very good
jacket. ♣ Gallup A5a.

£750 [155289]



54

54

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

First edition, signed limited issue, number 19 of 600 copies signed and numbered by the author. Of these, 200 were offered for sale in Britain and the rest exported to the US. The British trade issue appeared five days later on 29 April in a run of 2,000, and the same number of copies were printed for the US trade issue in September.

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 glassine dust jacket and brown card slipcase. Cloth bright, gutter cracked but firm at pp. 24–25; a little loss to spine of glassine, tear at foot; wear to extremities of slipcase: a near-fine copy, scarce with the original glassine jacket and slipcase. ♣ Gallup C135.

£3,000

[178108]

55

ELIOT, T. S., and others. “The Waste Land”. In: The Dial, Vol. LXXIII, Number 5 (November 1922). Greenwich, Connecticut: The Dial Publishing Company, November 1922



55

The first US appearance of “The Waste Land”, first published in The Criterion in October of the same year. This issue of The Dial provides a snapshot of the Modernist literary movement. Alongside “The Waste Land”, it includes W. B. Yeats’ “The Player Queen”, which he had struggled to finish since 1907; Ezra Pound, whose Paris Letter is also present, “acted as midwife” (Bazargan, p. 221) to both poems. The issue also features illustrations by Picasso and Duncan Grant, a poem by Mina Loy, and a book review by Bertrand Russell.

Octavo. Frontispiece, 8 plates, 32 pp. of advertisements. Original orange wrappers lettered in black, contents wire-stitched. Housed in custom orange paper chemise and beige buckram solander box. Spine repaired at head, chipped at foot, toned, short splits to head of joints, wrappers lightly toned, edges nicked, frontispiece lightly offset, a couple of marks to contents: a very good copy. ♣ Gallup C135. Susan Bazargan, “Postmodernist Yeats: Figura and Simulacrum in “The Player Queen”, Irish University Review, vol. 30, no. 2, 2000.

£2,250

[177182]

56

ELIOT, T. S. Old Possum’s Book of Practical Cats. London: Faber and Faber Limited, 1939

INSCRIBED TO FABER’S SAGACIOUS SALES DIRECTOR

First edition, inscribed by the poet on the title page, “Inscribed for W. J. Crawley by Old Possum.”

Crawley was the sales manager at Faber and Faber. He was appointed in 1933 and quickly befriended Eliot, a fellow director of the company. In his letters, Eliot wrote that Crawley was “a very sapient person” and “most efficient as sales manager before he became director” (22 October 1942; 29 November 1962). Eliot playfully lampooned his Faber colleague in an unpublished typescript, “Parodies of Readers’ Reports Ascribed to the Members of the Firm of Faber and Faber Ltd”, which he prepared in advance of the publication of Practical Cats. He imagined Crawley as the shrewd “Mrs Crawley”, who reports that “everybody agrees that the market for Cats is pretty dead. But if we could get the author to do a book on Herrings, I believe it could interest the trade in Hull, Grimsby and Lossiemouth” (Ricks & McCue, vol. II, p. 46).

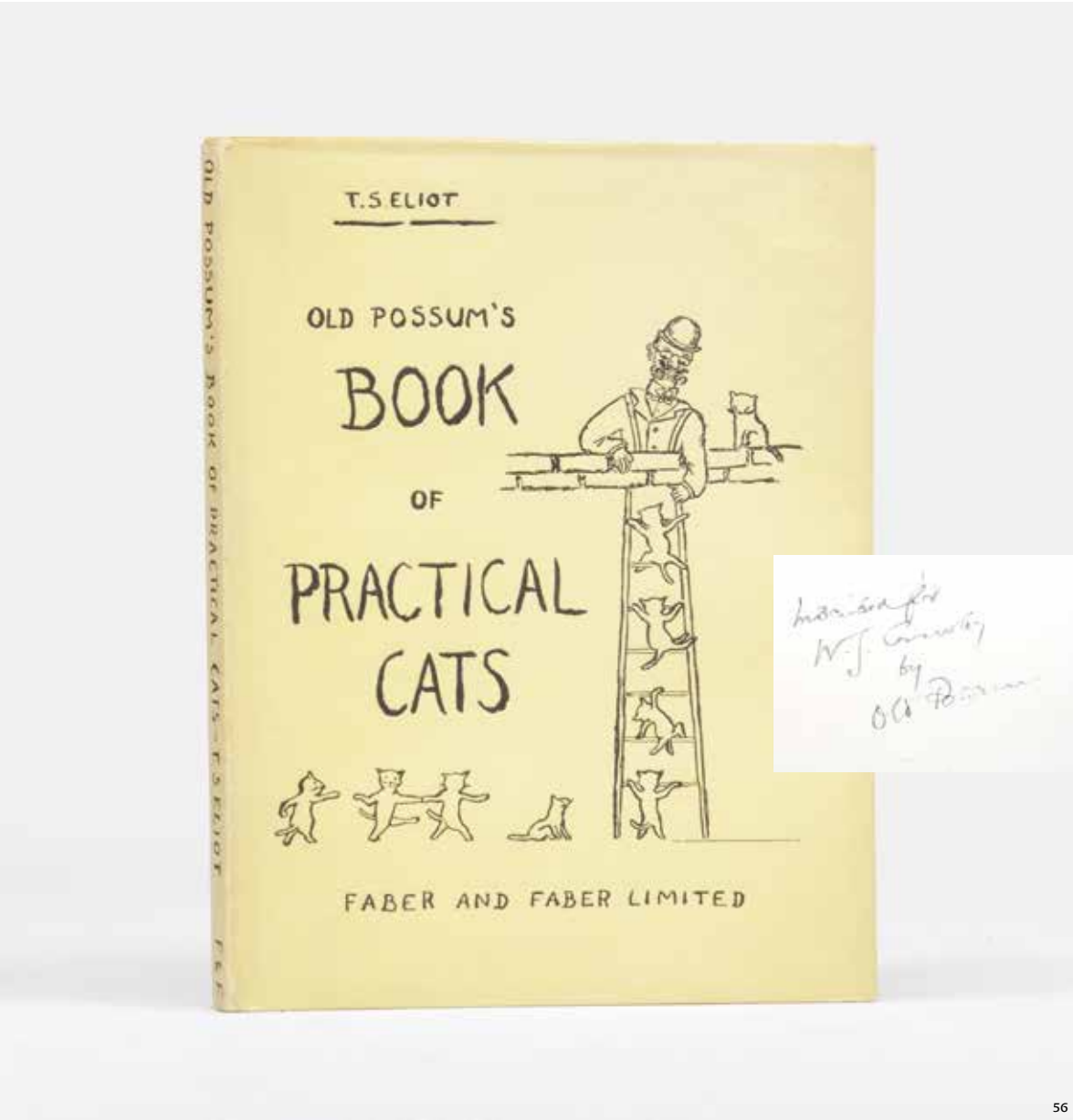
The two men remained close colleagues until Crawley’s retirement in June 1961, on which occasion Faber presented Crawley, a devoted amateur gardener, with a lawnmower and Eliot composed a short verse: “He who in ceaseless labours took delight, / And scarcely ate or slept, by day or night: / Let this obedient engine as it mows / Teach him with Grace to enjoy well-earned repose.” Another Faber man, Charles Monteith, remembered Crawley as “almost incredibly hardworking, often maddeningly obstinate, nearly always loveable” (quoted in Ricks & McCue, vol. II, p. 202).

Eliot wrote his whimsical cat poems throughout the 1930s, sending them in letters to his godchildren under the pen name “Old Possum”, Ezra Pound’s affectionate nickname for his gentle-natured friend. Andrew Lloyd Webber later adapted the collection into the musical Cats, which opened in the West End in May 1981.

Octavo. Original yellow cloth, spine lettered in red, fore and bottom edges untrimmed. With dust jacket, designed by author. Housed in a custom light brown quarter morocco folding box by the Chelsea Bindery. Boards slightly bowed, faint foxing to extremities of cloth and outer leaves, contents otherwise fresh and partly unopened; jacket unclipped, spine and folds slightly rubbed and faded: a near-fine copy in near-fine jacket. ♣ Gallup A34a. Christopher Ricks & Jim McCue, The Poems of T. S. Eliot, 2015.

£25,000

[179952]



56

57

ELLINGTON, Duke. Signed 10-inch vinyl disc of East Saint Louis Toodle-oo. Camden, NJ: Victor, 1943

“A NEW STYLISTIC DIRECTION FOR THE ELLINGTON BAND”

Signed by Ellington in white ink on Side A and similarly by clarinetist Barney Bigard on Side B –



57

the disc being a pairing of two of Duke’s finest early recordings, “East Saint Louis Toodle-oo” and “The Mooche”, both fox-trots that combine an unlikely amalgam of jauntiness and simmering eroticism.

“Toodle-oo” (recorded 19 December 1927), features an unforgettable growling trumpet solo by Bubber Miley, described by Cook and Morton as “the man who made Ellington ‘forget all about the sweet music’”. This was an important composition in the Ellington band book, jazz historian Ted Gioia remarking of the original 1926 version that it “gave the sense of a new stylistic direction for the Ellington band”. “The Mooche” (recorded 30 October 1928) has a brief but outstanding low-register solo by Bigard, soulful and sinuous. This disc was issued as part of the stylishly-packaged 1943 4-disc set, A Duke Ellington Panorama, in the Victor Smart Set series, put out during the strike by the American Federation of Musicians, which put a ban on recording.

10-inch 78 rpm vinyl disc (Victor P 138). New plain paper sleeve; runouts read 20–1531. A and B A few light abrasions, largely to the B Side, yet overall very good. ♣ Richard Cook & Brian Morton, The Penguin Guide to Jazz Recordings, 2008; Discogs website; Ted Gioia, The History of Jazz, 2011.

£2,000

[148677]



58

58
EUCLID – BYRNE, Oliver. The First Six Books of The Elements of Euclid In Which Coloured Diagrams and Symbols are Used Instead of Letters for the Greater Ease of Learners. London: William Pickering, 1847

THE MONDRIAN OF MATHEMATICS

First edition, in the publisher’s boards, of “one of the oddest and most beautiful books of the whole century” (McLean). The use of colour is its most iconic feature, with equal angles, lines, or polygonal regions assigned one of the three primary colours. Byrne (1810–1880) was a self-educated Irish mathematician and engineer who “considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of

referring to, say, ‘angle ABC’, Byrne’s text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem’s main diagram” (Friedman). His style prefigures the modernist experiments of the Bauhaus and De Stijl movements. Exhibited at the Great Exhibition in London 1851, the book was praised for the beauty and artistry of the printing. However, the selling price of 25 shillings was almost five times the typical price for a Euclidean textbook of the time, placing it out of reach of educators who might make use of this new way of teaching geometry. The technical difficulty of keeping the coloured shapes in register greatly increased production costs, and it was therefore never a viable book for cheap mass-production, preventing Byrne’s method from becoming widespread or effecting any major change in the teaching of geometry. Even so, its beauty and innovation ensure it remains among



59

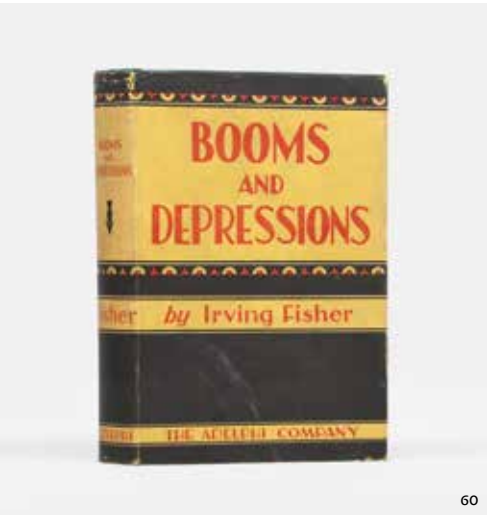
the most desirable of illustrated books from the Victorian period.

Quarto. Geometric title page vignette and diagrams printed in red, yellow, and blue, engraved headpieces, ornamental initials by C. Whittingham of Chiswick, text printed in Caslon old-face type. Original drab boards, dark green cloth backstrip, printed paper label on front cover, partly unopened. Binding worn and bumped, spine ends a little chipped, 3 cm split to cloth along front joint, rear joint cracked but holding firm, contents heavily foxed as often, short marginal closed tear to 2B2: a good copy. ¶ Friedman, *Color Printing in England* 43; Keynes, *Pickering*, pp. 37 & 65; McLean, *Victorian Book Design*, p. 70.

£17,500 [179227]

59
FISCHER, Emil Sigmund. Guide to Peking and its Environs. Tianjin: The Tientsin Press, 1909

First edition of this uncommon tourist guide to Beijing at the twilight of the imperial era. While the second edition (1924) is well represented in commerce, the first is much scarcer. Guide to Peking and its Environs was published just before a pivotal moment in East Asian tourism, when Thomas Cook opened its Shanghai office in 1910. Cook’s arrival signalled a shift toward “package” tourism – visitors following prearranged itineraries while looked after by the company’s agents on the ground. By contrast to Cook’s pared-down guides, Fischer includes everything the independent traveller



60

might need, such as in-text Chinese characters to help travellers ask locals for directions. The three maps offer a level of detail much richer than other comparable publications.

Small octavo. Half-tone frontispiece and 27 plates, 3 folding maps and plans. Original red illustrated wrappers, rebacked to style with red card, front cover lettered in gilt, rear cover lettered in black. Rubbing and creasing, maps at rear tipped back in on new tissue stubs, one map with old adhesive tape repair on verso: a very good copy.

£1,000 [178130]

60
FISHER, Irving. Booms and Depressions. Some First Principles. New York: Adelphi Company, 1932

First edition, scarce in the jacket, of the work which presents Fisher’s debt-deflation model of booms and busts. The model informed Hyman Minsky’s work on financial instability and later influenced the macroeconomists of the 1990s.

Octavo. Diagrams, tables, and charts in the text. Original green cloth, spine lettered in yellow. With dust jacket. Housed in custom green quarter morocco clamshell box. Light bumping and cockling, cloth bright, minor foxing to contents; slight rubbing, toning, and finger soiling to unclipped jacket, short closed tear to head of front panel fold: a near-fine copy in very good jacket indeed. ¶ Fisher M–1742.

£3,000 [179449]



61

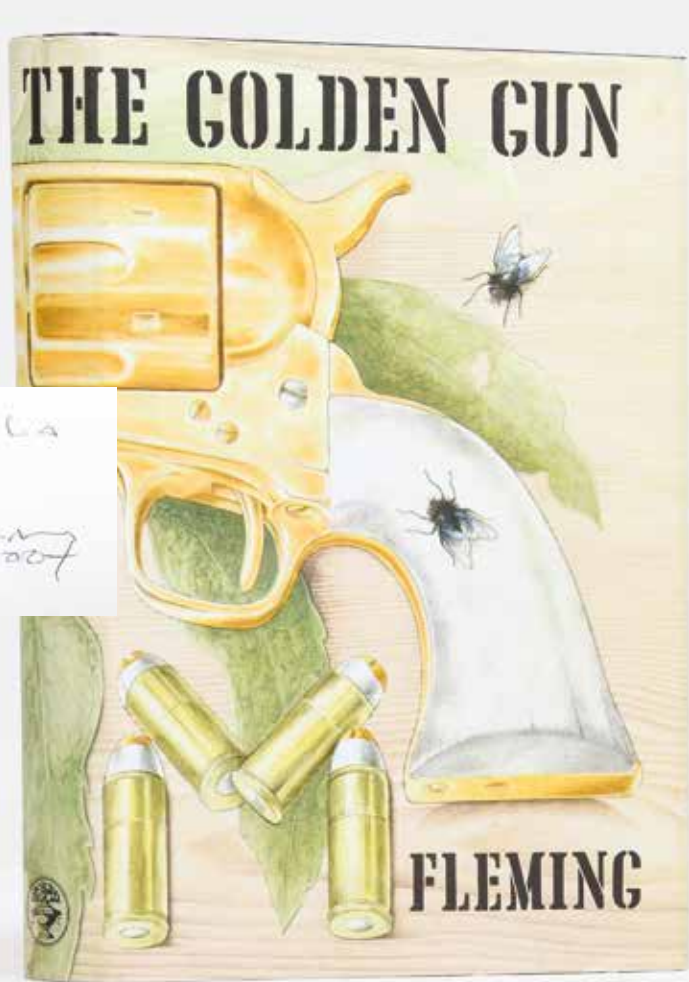
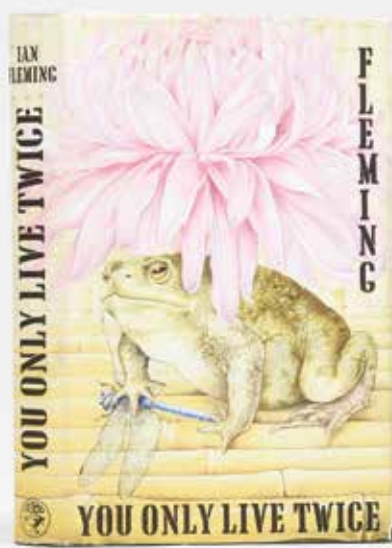
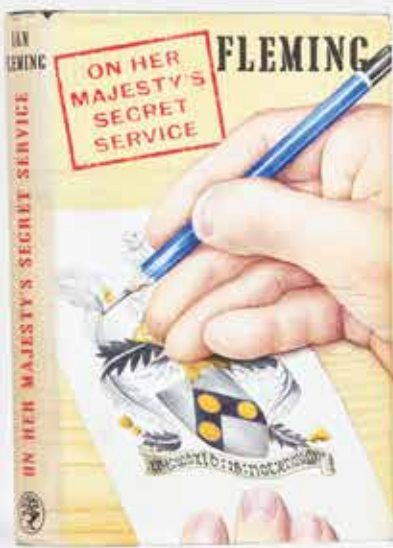
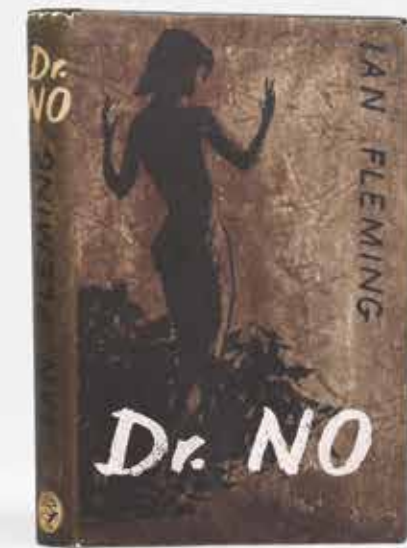
61
FITZGERALD, Zelda. Save Me the Waltz. New York: Charles Scribner’s Sons, 1932

First edition of the author’s first published novel, written in the spring of 1932 at the Phipps Psychiatric Clinic in Baltimore, where Fitzgerald stayed after suffering her second nervous breakdown. It offers an account of her marriage to F. Scott Fitzgerald and makes use of some of the same raw material used in *Tender is the Night* (1934).

The dust jacket was designed by Cleo Damianakes (1885–1979), known as “Cleon” or “Cleonike”, who also illustrated the jackets for F. Scott Fitzgerald’s short story collection *All the Sad Young Men* and Ernest Hemingway’s novels *The Sun Also Rises* and *A Farewell to Arms*.

Octavo. Original green cloth, spine and front cover lettered in purple. With dust jacket. Housed in a custom red cloth chemise and slipcase. Foot of spine a little bumped, some light toning to extremities, light browning and foxing to endpapers and edges; extremities of price-clipped jacket a little worn, minor chips and tears, some consistent light soiling: a very good copy in like jacket.

£3,750 [178570]



62
FLEMING, Ian. Dr No. London: Jonathan Cape, 1958

THE BASIS FOR THE FIRST BOND FILM

First edition of the first Bond novel to attract national controversy. “When he wrote *Casino Royale* (1953) for what was thought to be a minority audience almost all the critics politely applauded . . . But nothing disturbs like success”. The publication of *Dr No* saw the series suddenly accused of “sex, snobbery and sadism” by critics who took “five years to notice the [Bond] phenomena” (Pearson, p. 325).

The sixth Bond novel was also the first adapted for cinema. Starring Sean Connery in 1962, the film established the iconic theme music and opening gun barrel sequence used throughout the film franchise.

Octavo. Original black boards, spine lettered in silver, “Honeychile” silhouette on front cover in brown (second state, no priority). With dust jacket. Ownership inscription to front pastedown and front flap of jacket dated 1958. Foxing to edges and a couple of margins, small mark on one page, otherwise internally clean; jacket unclipped, spine and rear panel somewhat marked and toned, minor chips to extremities; a very good copy in like jacket. ♣ Gilbert A6a (1.3). John Pearson, *The Life of Ian Fleming*, 1966.

£1,750 [182522]

63
FLEMING, Ian. Thunderball. London: Jonathan Cape, 1961

THE FIRST IN THE BLOFELD TRILOGY

First edition, introducing the criminal organization SPECTRE and its leader, Ernst Stavro Blofeld. The novel grew from an unfilmed Bond screenplay Fleming made in collaboration with Kevin McClory, Jack Whittingham, Ivar Bryce, and Ernest Cuneo. On hearing Fleming had turned the script into a novel, McClory and Whittingham attempted but failed to delay its publication through the courts.

The book was later adapted into the film of 1965, starring Sean Connery.

Octavo. Original dark brown boards, spine lettered in gilt (Gilbert’s binding A), skeletal hand motif to front cover in blind. With dust jacket. Bump to head of front cover, light foxing to edges and endpapers; price-clipped jacket remaining bright: a very good copy in near-fine jacket. ♣ Gilbert A9a (1.1).

£1,000 [176086]

64
FLEMING, Ian. On Her Majesty’s Secret Service. London: Jonathan Cape, 1963

THE WORLD IS NOT ENOUGH

First edition featuring the first meeting between James Bond and his nemesis Ernst Stavro Blofeld, the leader of the criminal organization SPECTRE. The villain had been introduced in *Thunderball* (1961), pulling the strings in the background but not yet facing off against the secret agent himself. The story was adapted into the 1969 film starring George Lazenby.

Octavo. Original dark grey boards (Gilbert’s binding A), spine lettered in silver, white ski track design on front cover. With dust jacket. Jacket unclipped, spine nicked at head and lightly toned, very gentle vertical crease to front panel, bright overall: a fine copy in very good jacket. ♣ Gilbert A11a (1.1).

£1,500 [178274]

65
FLEMING, Ian. You Only Live Twice. London: Jonathan Cape, 1964

IN THE UNTRIMMED TRIAL DUST JACKET

First edition. This copy is in a dust jacket with extra-wide flaps, produced for a trial run to check the layout and spacing of the jacket text before printing began in earnest. Such examples are rare and do not feature Jonathan Cape’s usual decorative clip to the flap corners. *You Only Live Twice* was the last James Bond book published in Fleming’s lifetime.

Octavo. Original black boards (Gilbert’s binding A), spine lettered in silver, Japanese lettering on front cover in gilt, patterned endpapers. With dust jacket. Johannesburg bookseller’s ticket on front pastedown. Slight lean to spine; jacket bright, head and foot of front flap fold nicked, price and corners unclipped: a very good copy in near-fine jacket. ♣ Gilbert A12a (1.1).

£975 [178294]

66
FLEMING, Ian. The Man with the Golden Gun. London: Jonathan Cape, 1965

SIGNED BY ROGER MOORE

First edition, signed on the half-title, “Best wishes, Roger Moore, 007”. This was Fleming’s final full-length Bond novel, published eight months after his death. Moore starred in the film adaptation in 1974.

Best wishes
Roger Moore
007

The first issue has green and white endpapers, and the final words of the half-title verso read “Adventures 1 and 2” (later changed to white endpapers, and “1, 2 and 3”). This copy is in the second state binding as usual, without the gun design blocked in gilt on the front cover, which proved too expensive and was dropped after the first 940 copies had been sent abroad.

Octavo. Original black boards (Gilbert’s binding A), spine lettered in gilt, green and white endpapers. With dust jacket. Housed in a black solander box. Minor mark to fore edge; jacket unclipped, top edge very slightly rubbed, one corner nicked, tiny marks to rear panel: a fine copy in near-fine jacket. ♣ Gilbert A13a(1.2).

£4,500 [182312]



67

67
FLOWERS – UMECHUKEN, Kazon.
Manuscript guide to arranging plants and flowers. Japan: 8th month, 1699

**SECRET TEACHINGS FROM THE OLDEST
IKEBANA SCHOOL**

A rare manuscript, titled Kusaki yariyo (“A Guide to Arranging Plants”). According to the preface, it holds the knowledge of Ikenobo Senko (either the 1st or 2nd). These masters popularized the rikka (standing-flowers) style of ikebana, which uses various plants and branches in harmony to reflect nature. It contains thirteen exemplar arrangements followed by three bad examples, and has close-ups of individual leaves.

Ikenobo is the oldest school of flower arrangement in Japan, founded in the 15th century at Rokkaku-do in Kyoto. Its 31st and 32nd masters, Ikenobo Senko I (1536?–1621) and II (1575?–1658), were the first two

masters of the Edo period. Illustrations of their work have been classified as national treasures.

Umechuken Kazon wrote one other manuscript in 1697: Rikka gokuhi kuden sho (“Extracts from the Secret Teachings of the Rikka Style”).

Oblong folio (143 × 206 mm), pp. 17. With original colour illustrations throughout; text in Japanese. Later brown patterned paper wrappers, original brown paper front wrapper bound in, renewed black thread fukuro-toji binding. Housed in modern brown cloth folding case. Wrappers scuffed, thread split at spine ends but holding, worm holing to spine (a little internally, not affecting illustrations), part of colophon sometime repaired, some creasing: a very good example.

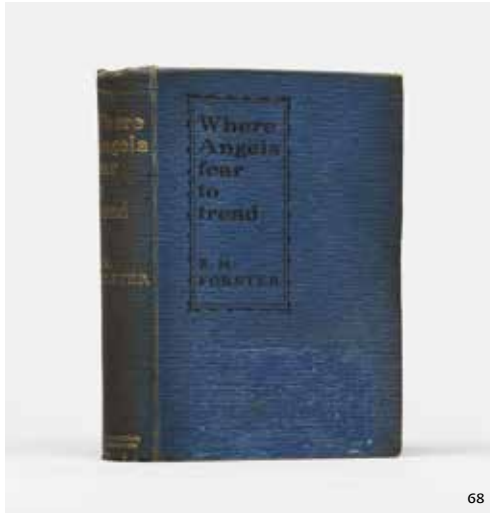
£3,250 [180501]

68
FORSTER, E. M. Where Angels Fear to Tread. Edinburgh: William Blackwood and Sons, 1905

First edition, first issue, of the author’s debut novel. Contemporary reviews were effusive in their praise of the originality and astonishing maturity of the 26-year-old budding author. Writing in the *Daily News*, Charles Masterman praised Forster’s “qualities of style and thought which awaken a sense of satisfaction and delight; a taste in the selection of words; a keen insight into the humour (and not merely the humours) of life; and a challenge to its accepted courses” (Masterman, p. 4).

Octavo. With 32 pp. pf publisher’s advertisements at rear. Original blue cloth, spine lettered in gilt, front cover lettered in black within decorative frame, dark red coated endpapers. Ink ownership signature to front free endpaper verso. Spine cocked and toned, wear to extremities, covers a little marked, inner hinges cracked but holding firm, cords occasionally visible, contents slightly foxed: a very good copy. ♪ Kirkpatrick Ara. Charles F. G. Masterman, review in the *Daily News*, 8 Nov. 1905.

£1,750 [178709]



68

69
FRASER, George MacDonald. Flashman. London: Herbert Jenkins, 1969

First edition. The Flashman series ran to 12 books and features the eponymous anti-hero, created by Thomas Hughes in *Tom Brown’s School Days* (1857), in which he was portrayed as the notorious bully of Rugby School.

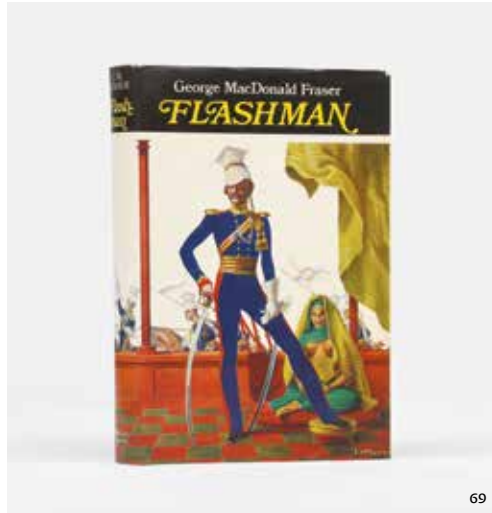
Octavo. Original red boards, spine lettered in silver, map endpapers. With dust jacket. Minor bumps to spine ends; jacket unclipped, minor nicks to fold ends: a fine copy in like jacket.

£750 [178744]

70
FRIEDMAN, Milton. A Theory of the Consumption Function. Princeton: Princeton University Press, 1957

First edition of a foundational work in economics, “what most academic economists would regard as Friedman’s greatest work” (*New Palgrave*), in which he rejects Keynesian interventionism and resolves several paradoxes regarding the relationship between the wealth and the spending habits of consumers.

Though unmarked as such, the book comes from the library of Friedman’s colleague, the economist Roman L. Weil (1940–2023). Weil was professor of accounting at the University of Chicago Booth School of Business from 1965 until 2008, working



69

alongside Friedman, who dominated the Chicago economics department in his tenure as professor from 1946 to 1977.

Octavo. Original blue cloth, spine lettered and decorated in gilt. With dust jacket. Ownership stamp to top edge, and signature dated 23 June 1962 to front free endpaper, of John Clair Thompson (1933–2016, management professor at the University of Connecticut 1967–96). Aside from these ownership marks, a fine copy in fine jacket.

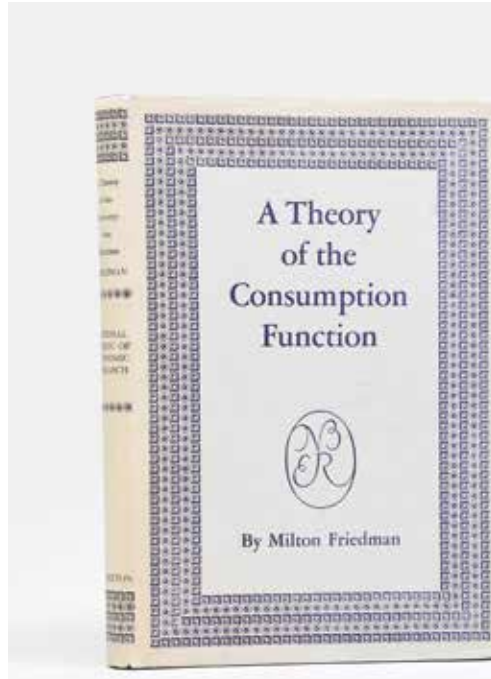
£2,500 [178421]

71
FULLER, J. F. C. Yoga: A Study of the Mystical Philosophy of the Brahmins and Buddhists. Philadelphia: David McKay Company, 1925

**“YOGA IS A MEANS OF DELIVERANCE FROM
WORLDLY ILLUSIONS”**

First US edition of Fuller’s “very learned little book on Yoga, which he defined as leading to mastery over the Unknowable” (Trythall, p. 107). His interest in the subject stemmed from a military posting in India in 1903. It was first published in Britain earlier the same year.

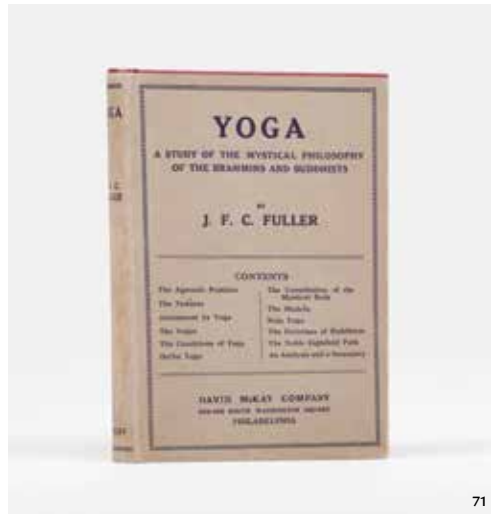
Octavo. Monochrome frontispiece, 4 plates. Original red cloth, spine lettered in black, front cover framed in black. With dust jacket. A touch of wear to bottom board edge of rear cover, else cloth and contents bright and clean; jacket unclipped, spine gently toned: a fine copy in like



70

jacket. ♪ Anthony John Trythall, ‘Boney Fuller’: *The Intellectual General*, 1878–1966, 1977.

£575 [156442]



71



72

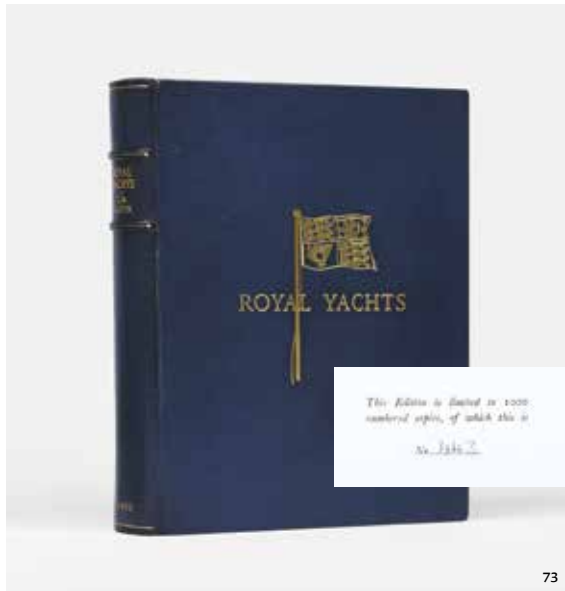
72
GALE, James Scarth (trans.). Korean Folk Tales: Imps, Ghosts and Fairies. London: J. M. Dent & Sons, Ltd; E. P. Dutton & Co., New York, 1913

SNAKES, SPIRITS, AND SHADES

First edition, surprisingly uncommon in commerce. This collection of 53 fables and moral tales was the first of its kind to translate from Korean historical records.

The first Canadian to set foot on Korean soil, James Gale (1863–1937) was a talented linguist, who translated the Bible into Korean and brought to these tales a literary and poetic sensitivity. His selection includes “The Home of the Fairies”, telling of a stranger’s encounter with an ethereal paradise, and “The Snake’s Revenge”, in which a child, killed by his father, returns as a great snake. In “The Awful Little Goblin”, a party in the house of a nobleman is visited by a mysterious spirit in the form of a boy, and attendees are subsequently afflicted by illness and calamity. Some of the stories are adapted from a manuscript that came into the author’s possession in 1912.

Octavo. Title printed in red and black and with vignette, 2 pp. publisher’s advertisements at end. Original greenish-



73

grey cloth, spine lettered in gilt, vignette of azure dragon in red on front board, top edge gilt, bottom edge untrimmed, fore edge trimmed. Oakland bookseller’s ticket on rear pastedown; old pencil inscription on front free endpaper. Spine sunned, light stain at foot, boards with some finger soiling: very good. ¶ James H. Grayson, “Proposal for ‘Urban Legends: Are They Modern? Some Korean Examples from the 15th and 17th Centuries’”.

£2,500 [179492]

73
GAVIN, C. M. Royal Yachts. London: Rich and Cowan, 1932

First edition, number 443 of 1,000 copies only. This handsome work is a comprehensive account of British royal yachts from the Restoration down to 1932, with data on their design, construction, armaments, and name origins.

Charles Murray Gavin, paymaster commander at the Admiralty, published his book during the last years of the reign of George V, a keen yachtsman. “He inherited Britannia from his father; he initially used her as a pleasure boat, but in 1913 re-rigged her as a racing cruiser and raced her regularly. Between 1893 and 1934 she sailed in 569 races, winning 231 and taking prizes in 124 more . . . In 1935 George V was asked if he would like a replacement as a jubilee gift from yachtsmen. He declined this offer and

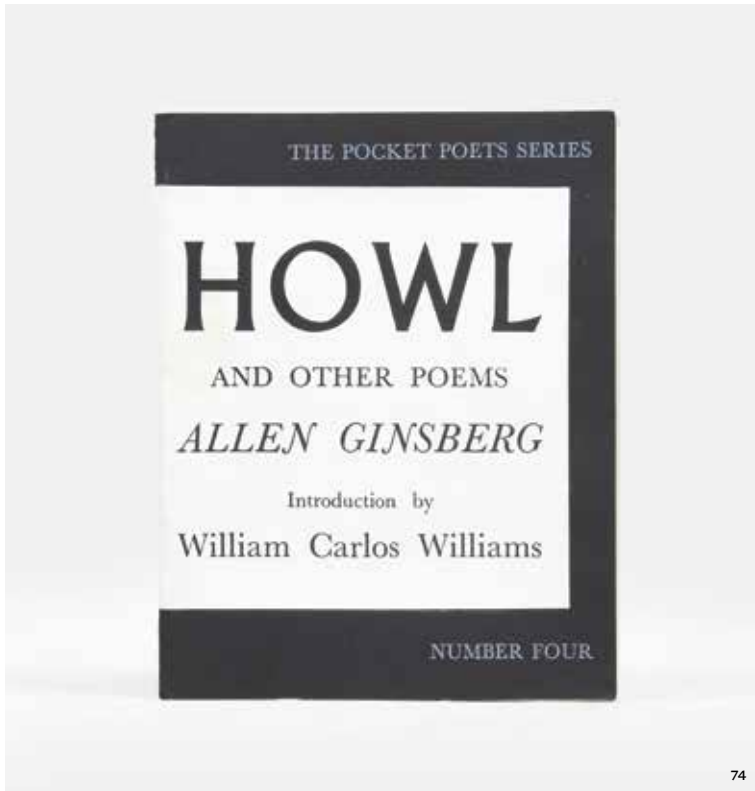
requested that Britannia be scuttled after his death. In July 1936 she was sunk off the Isle of Wight” (ODNB). The last royal yacht, another Britannia, was decommissioned in 1997.

Large quarto (283 × 227). Colour frontispiece and 15 colour plates, all mounted with printed frames and captions, with tissue guards; 94 half-tone or black and white illustrations. Finely bound by the Chelsea Bindery in dark blue morocco, spine lettered in gilt, two raised bands, naval flag to front board gilt, twin rule to turn-ins gilt, purple endpapers, top edge gilt, others untrimmed. A fine copy.

£2,000 [135662]



73



74

74
GINSBERG, Allen. Howl and Other Poems. San Francisco: The City Lights Pocket Bookshop, 1956

“I SAW THE BEST MINDS OF MY GENERATION DESTROYED BY MADNESS”

First published edition of this landmark collection, one of the principal works of the Beat Generation. Printed in an estimated run of 1,500 copies, it was Ginsberg’s first commercially available book, preceded only by the mimeographed printing of the title poem, comprised of 25 copies, and Siesta in Xbalba, comprised of 52 copies, both self-published and freely distributed to friends.

This copy has the requisite points of first printing: “Lucien Carr” in the dedication and the third line from the bottom on the rear cover beginning “Harlem.”, with a period rather than a comma.

Duodecimo. Original wire-stitched black wrappers, white hand-pasted wraparound paper label printed in black. Housed in a custom red quarter morocco folding box. Wraparound label faintly toned, ghost of a previously removed sticker inside front cover, contents clean. A near-fine copy. ¶ Morgan A3.a1.1.

£3,750 [180403]

75
GINSBERG, Allen. Howl for Carl Solomon. San Francisco: Grabhorn-Hoyem, 1971

THE FIRST FINE-PRESS HOWL

First deluxe edition, limited to 275 copies signed by the author, printed on large handmade paper using Goudy Modern type, and bound in the vibrantly colour-illustrated linen depicting a cityscape by Robert La Vigne. This hugely influential poem, one of the great works of Beat Generation literature, is here finely printed for the first time.



75

Of the 275 copies printed, “several copies were misbound and about 20 sets of sheets were not bound due to a lack of adequate covers” (Morgan). It includes a new note by Ginsberg on the poetic continuation The Names, which had never before appeared alongside Howl until this edition. The Names was first written in 1957 and published in the Paris Review in 1966.

Howl was first published by City Lights in 1956 in a much-reproduced wrappers format.

Quarto. Large initial opening each section. Original grey linen richly illustrated in colour after a cityscape design by Robert La Vigne, grey endpapers, fore and bottom edges uncut. A fine copy. ¶ Morgan A21.a1.

£2,500 [170216]

76
GOGH, Vincent van – JASEN, Leo; Hans Luijten; Nienke Bakker (eds). The Letters. The Complete Illustrated and Annotated Edition. London: Thames & Hudson in association with the Van Gogh Museum and the Huygens Institute, 2009

First edition, the most recent and comprehensive edition, with over 900 letters, each accompanied by an illustration of the work to which van Gogh refers and those of his contemporaries. The sketches in the letters are all reproduced in full size.

6 vols, quarto. Illustrated throughout. Original illustrated boards, lettering to spines in black and white. With dust jackets and CD. All housed in publisher's illustrated slipcase. Jackets unclipped; a fine set in fine jackets and slipcase.

£1,250 [178016]

77
GOLDEN COCKEREL PRESS: CHAUCER, Geoffrey; GILL, Eric (illus.). Troilus and Criseyde. Edited by Arundell del Re. Waltham St Lawrence: Golden Cockerel Press, 1927

A CROWN JEWEL OF THE PRESS

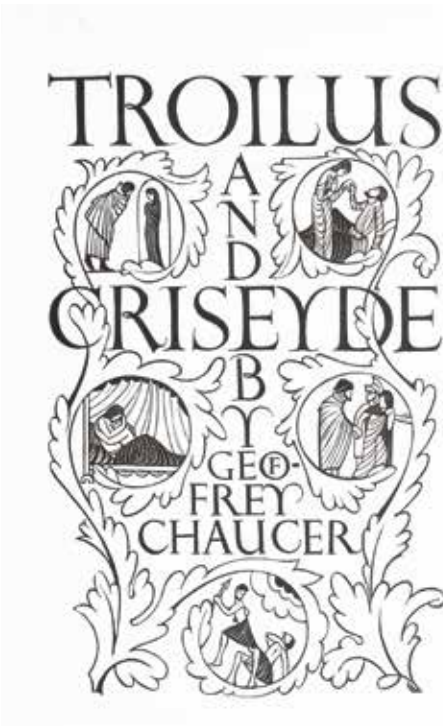
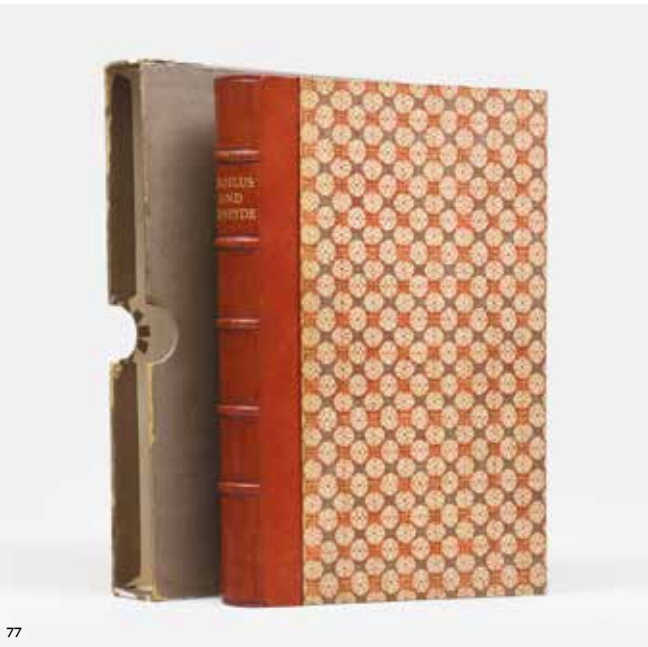
First Golden Cockerel Press edition, number 129 of 219 copies printed on Kelmscott handmade paper, retaining the seldom-seen original slipcase. Loosely



inserted is the equally elusive publisher's prospectus for autumn 1926, describing this edition as "a larger and more elaborate volume than has hitherto been attempted."

Troilus and Criseyde was one of the first books that Eric Gill illustrated for the Golden Cockerel Press, having joined as chief engraver in 1924. Together with The Song of Songs (1925), Canterbury Tales (1925), and The Four Gospels (1931), it is one of "the classic examples of specialist book production of that period . . . For a while the Golden Cockerel was Eric Gill" (MacCarthy, p. 187).

Gill's artworks "captured the whimsical interplay between words and images displayed in medieval illuminated manuscripts . . . In Troilus and Cryseide, Gill mixed full-page illustrations with a combination of black and white lines and a rich assortment of shapes that presented a sense of motion. He created serpentine flora with simple figures to cushion the distinctive text. These border decorations reflect the narrative stanzas in an unassuming manner" (Berona, p. v). The edition also included six copies on vellum.



Small folio. Woodcut title page, 5 full-page woodcut illustrations, ornamental borders throughout by Eric Gill. Text printed in black, red, and blue in Caslon O. F. type. Original quarter niger by Sangorski & Sutcliffe, spine with raised bands, second compartment lettered in gilt, floral patterned paper-covered sides, top edge gilt, others untrimmed. Housed in publisher's card slipcase. Publisher's prospectus loosely inserted. Hint of wear to corners, otherwise a fine copy in the slipcase, a little worn and with short split to one edge. ¶ Chanticleer 50; Gill 279. For the prospectus, see Cock-A-Hoop P50. David A. Berona, Eric Gill's Masterpieces of Wood Engraving: Over 250 Illustrations, 213; Fiona MacCarthy, Eric Gill, 1989.

£15,000 [180559]

78
GRAY, Alasdair. Poor Things. Episodes from the Early Life of Archibald McCandless M.D. Scottish Public Health Officer. London: Bloomsbury Publishing, 1992

First edition. Presented as the work of Doctor Archibald McCandless and "edited" by Gray, the book is illustrated by the author throughout, though

these illustrations are purposefully misattributed to the Scottish etcher and illustrator William Strang. The jacket flaps feature tongue-in-cheek alternative blurbs and fictitious reviews from Private Nose and The Times Literary Implement. The novel won the Whitbread Award and the Guardian Fiction Prize and was adapted into a film in 2023.

Octavo. Illustrated throughout by the author. Original black cloth, spine and covers lettered and elaborately blocked with thistle patterns in silver, purple endpapers, yellow silk bookmark. With dust jacket. A fine copy in fine, unclipped dust jacket.

£750 [178921]

79
HALLIWELL, James Orchard (ed.). The Poetry of Witchcraft. Brixton Hill: printed for private circulation only, 1853

VICTORIAN INTEREST IN THE WITCH CRAZE

First edition thus, one of 80 copies only. Halliwell reproduces two 17th-century comedies featuring the Lancashire witches, executed in 1612: The Lancashire Witches by Thomas Shadwell (1682) and The Late Lancashire Witches by Thomas Heywood and Richard Broome (1634).

Halliwell (1820–1889) was devoted to "antiquarian research and publication, at once diverse and profuse" (ODNB) and co-founded the Percy and Shakespeare Societies. He is one of the

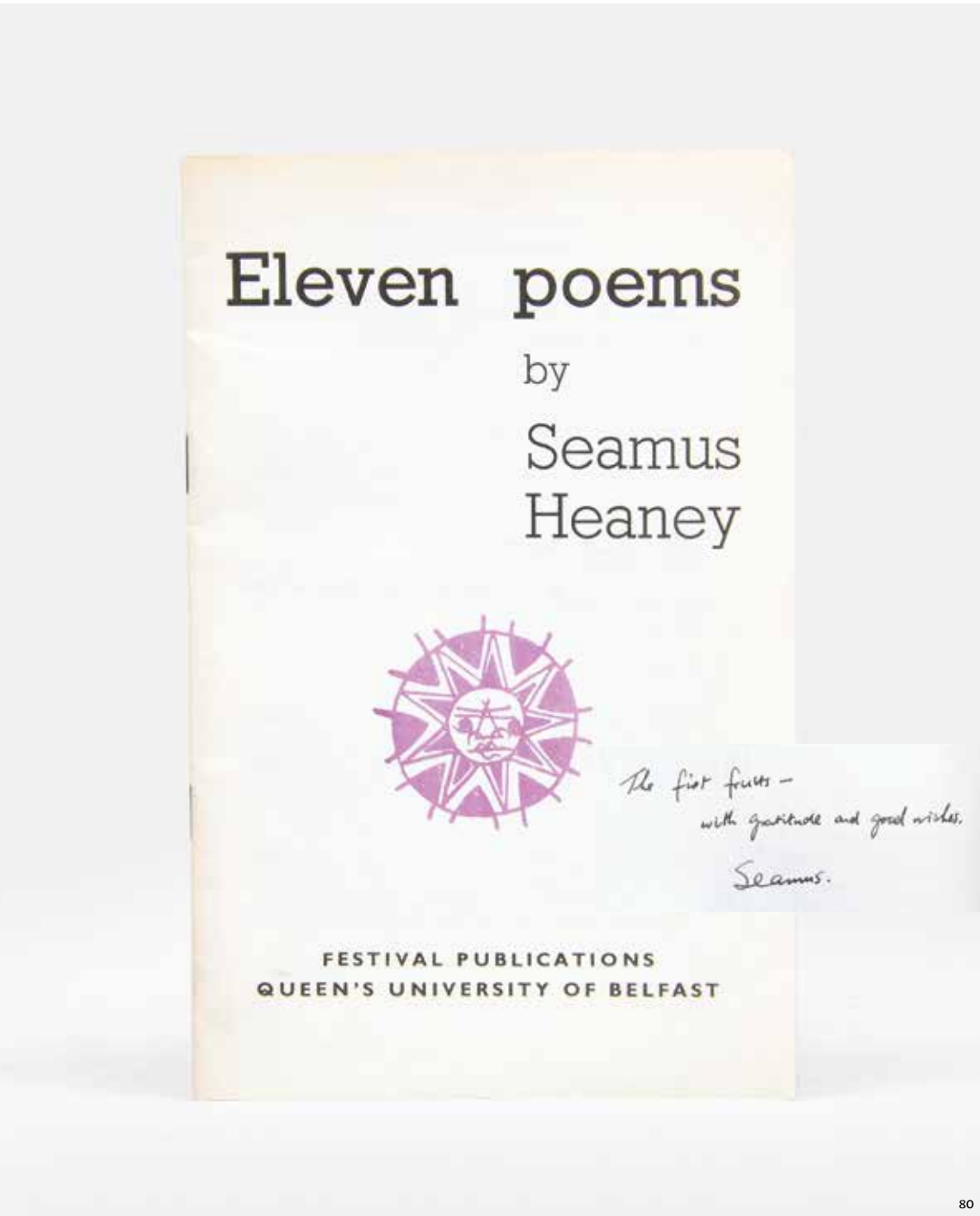


most significant figures in the codification of English nursery rhymes. As a collector of rare books, he is a controversial character, due to his practice of cutting up works, including First Folios, to paste into personal notebooks, now housed at the Shakespeare Birthplace Trust library.

Provenance: Sir Charles Clow Tennant (1823–1906), Scottish politician, his bookplate on the front pastedown; listed in the Catalogue of the Library Collected by Sir Charles Tennant (1896) alongside seven further Halliwell titles.

Quarto (283 × 217 mm). Contemporary tan calf by Francis Bedford, neatly rebacked with original spine laid down, spine elaborately tooled in gilt in compartments, raised bands ruled in gilt, red morocco title label, triple fillet frame on boards, edges and turn-ins tooled in gilt, marbled endpapers, top edge gilt. Spine darkened, a couple of scuffs to leather, contents clean. A very good copy. ¶ Justin Winsor, Halliwelliana: A Bibliography of the Publications of James Orchard Halliwell, 1881.

£2,250 [154876]



80

80
HEANEY, Seamus. Eleven Poems. Belfast: Festival Publications, [November 1965]

“I RHYME / TO SEE MYSELF, TO SET THE DARKNESS ECHOING”

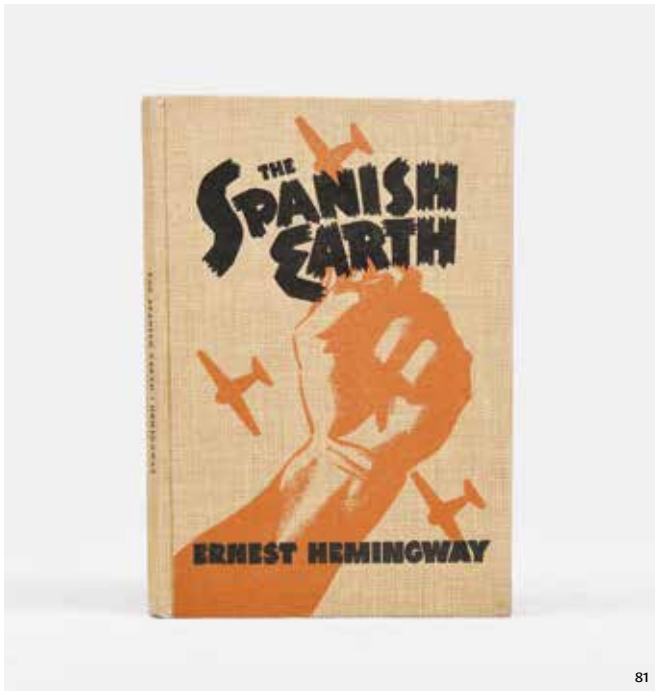
First edition of Heaney’s debut publication, presentation copy to the Irish theatre director Mary O’Malley, inscribed by the poet on the front wrapper verso, “The first fruits – with gratitude and good wishes. Seamus.” This is a first issue, with the nine-point sun symbol on the front wrapper.

An important figure in Irish theatre, O’Malley (1918–2006) co-founded the Lyric Theatre in Belfast. Heaney read “Peter Street at Bankside”, one of the poems in this collection, when the first stone was laid for the theatre’s foundation; when the venue was rebuilt in the early 2000s, the poem was carved into its new foundation. At the Lyric, O’Malley delighted in staging plays “banned by the Republic and refused by the Abbey; Chekov, Ibsen, Strinberg and Brecht” (Irish Times). She later won a council seat as an independent Labour candidate, established the literary magazine *Threshold* (to which Heaney contributed), and served on the literature committee of the Arts Council of Northern Ireland.

Eleven Poems prints several of Heaney’s popular early pieces, such as “Personal Helicon” and “Scaffolding”, and also includes a printed notice for his “first book of poems, ‘Death of a Naturalist’, due from Faber, Spring 1966.” Heaney presented this copy to O’Malley in the month of publication, and she sent a letter thanking him on 18 November, saying that she found “‘Mid-Term Break’ very moving indeed” (Emory, Seamus Heaney Papers).

Single quire, octavo. Original wire-stitched wrappers printed in black and purple. Housed in a green quarter morocco folding box by the Chelsea Bindery. Lightly toned and creased, a few small marks, a near-fine copy. ♪ Brandes & Durkan A1b. “Energetic Patron who Helped Create the Lyric”, *Irish Times*, 29 Apr. 2006.

£25,000 [180500]



81

81
HEMINGWAY, Ernest. The Spanish Earth. Cleveland: The J. B. Savage Company, 1938

THE BOOK OF THE AUTHOR’S ANTI-FASCIST FILM RELATING TO THE SPANISH CIVIL WAR

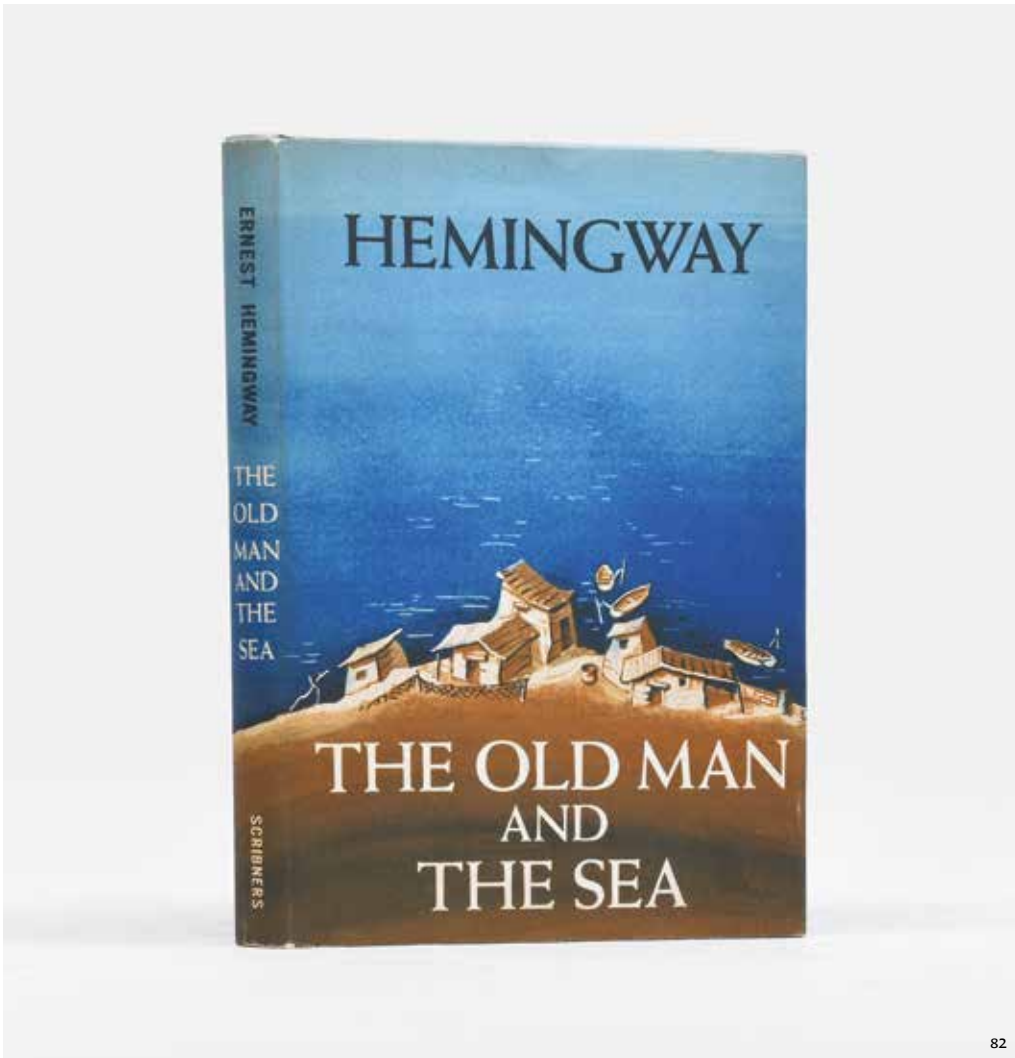
First edition, limited issue, number 67 of 1,000 copies; one of only 50 to 100 first state copies with illustrated endpapers. The second state had plain paper endpapers and Jasper Wood’s printed disclaimer on the rear pastedown.

Octavo. With 7 illustrations by Frederick K. Russell. Original tan cloth, spine and front cover lettered in black, illustration to front board in orange, illustrated endpapers. Foot of rear joint slightly rubbed; a near-fine copy. ♪ Grissom A15.1.a.

£2,500 [178571]

82
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 illustrating the Cuban fishing village Cojimar. Hemingway wrote to the jacket designer Adriana



82

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. The Nobel Prize in Literature 1954 was awarded to Hemingway “for his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style”. 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 blind-stamped on front cover. With dust jacket. Engraved bookplate, seemingly moved from first blank to front pastedown; pencilled ownership inscription of one Ward E. Guest on front free endpaper; printed list of Hemingway titles checked off in pencil. Hint of fading to spine; unclipped jacket with a little rubbing, notably bright overall: a near-fine copy in like jacket. ♪ Grissom A24.1.a; Hanneman 24a.

£5,750 [177808]

HIRASE, Yoichiro. Kai Chigusa (“One Thousand Kinds of Shells”). Kyoto: Unsodo, [c.1915]

SIGNED BY 31 NEW YORK CONCHOLOGISTS

The first three volumes of Hirase's exquisitely printed and rare Kai Chigusa volumes, presented by the conchological section of the Buffalo Society of Natural Sciences to Kirke and Aenid Mathes, two important patrons, and signed by 31 of its members. The couple provided the society's scientists with specimens and, most likely, considerable funding.

The society (now incorporated into the Buffalo Museum of Science) established its conchological section in 1897 under the leadership of Elizabeth Jane Letson (1874–1919), among the first female museum directors in the US. Letson's successor as president, Mary E. Walker, has inscribed the second page of Volume I: “To Mr and Mrs Mathes. The conchological section takes great pleasure in presenting these volumes to you as a slight token of its appreciation for your many kindnesses and courtesies.” Among the other signatories are Imogene Strickler Robertson, the society's future curator of conchology, and the scientist-collector Josephine Nicholls. Accompanying the volumes is a note, on Japanese paper, addressed to the Mathes and dated 26 April 1917.



83

Kirke B. Mathes (1872–1923) was a collector of and dealer in natural history specimens, a member of scholarly societies including the American Society of Mammologists, and a Buffalo-based manufacturer. As a young man, he realized the commercial potential of using shells to decorate domestic goods and established a thriving business in New York state. On his death, Aenid Mathes (née Multer, 1871–1952) oversaw the sale of his collection of bird, mammal, and insect specimens to the Buffalo Society. These were soon joined by Mary Walker's extensive collection of shells, gifted to the society on her death in 1925.

Hirase Yoichiro began assembling his famous collection of shells in 1898 and opened a museum in 1913. As an international authority, he supplied examples to collectors and museums in both Europe and America. His Kai Chigusa series was projected to be ten volumes, totalling 1,000 species, but financial constraints meant that only four were completed, the last appearing in 1922.

For each shell print, up to a dozen blocks were used, and each volume went through small periodic printings. By the date of this presentation, only 500 copies of the first volume and 300 each of volumes 2 and 3 were in circulation. In this set, volume 1 is a second or third printing, indistinguishable as both were issued with the same colophon, while the others are firsts.



84

3 vols, large octavo, accordion-style. With 300 colour woodblock illustrations of shells, English and Japanese table of contents in each vol., vol. II with preface in English. Original orange silk boards, title labels flecked with gold. Light sunning and rubbing to boards, a little offsetting and creasing internally, else fine.

£7,000 [180800]

84
HOCKNEY, David – SPENDER, Stephen (ed.). Hockney's Alphabet. London: Faber and Faber for the AIDS Crisis Trust, 1991

SIGNED BY HOCKNEY AND SPENDER



84

First edition, signed limited issue, signed by the artist and the editor and specially bound in yellow buckram. This work was a collaborative effort created to raise money for the AIDS Crisis Trust. Spender invited a selection of British and American writers to contribute with texts to accompany Hockney's specially drawn alphabet.

Folio. With 26 full-page colour drawings, one for each letter of the alphabet, by Hockney. Original yellow buckram, spine lettered in gilt on a dark blue ground, printed on Exhibition Fine Art Cartridge paper, cream endpapers. Housed in the original grey cloth slipcase. Minor scratch to slipcase; a fine book in near-fine slipcase.

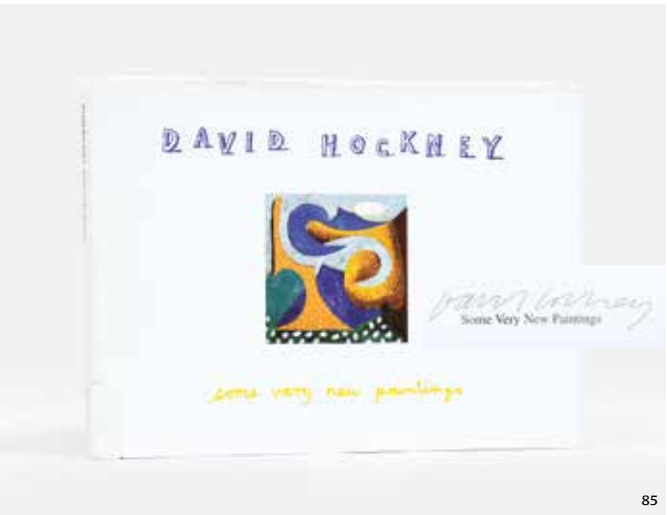
£3,500 [178013]

85
HOCKNEY, David, & William Hardie. Some Very New Paintings. Glasgow: William Hardie Ltd, 1993

First edition, one of 25 hardback copies signed by Hockney and Hardie, to accompany the Hockney exhibition at the William Hardie Gallery, Glasgow, in summer 1993.

Oblong quarto. Illustrated throughout with paintings by Hockney, 22 of which are full page. Original black cloth, lettering to spine gilt. With dust jacket. Spine bumped, dust jacket unclipped, lightly nicked to edges: a very good copy in like dust jacket.

£3,000 [177809]



85

86
HODGSON, William. The Shepherd's Guide, or a delineation of the wool and ear marks of the different stocks of sheep in Lancashire, Cumberland, and Westmorland. Ulverston: Printed by S. Soulby, 1849

First edition, describing the distinguishing features of the herds of several owners, so sheep can be identified if lost or stolen. A single woodcut is repeated throughout, each cut hand-coloured to show the cropped ears and paint marks by which the owners distinguish their herd. They are arranged by breed, and the owner and their location are stated.

“It will be considered the duty of every person who enters into this book, when he has seen a stray sheep, to take care of it; and should he not have a book of his own, that he make application to some person who has one, in order to peruse it, and endeavour to find out whether the owner of the stock to which the strayed sheep belongs be entered in it; if he finds him out, notice must be sent to him”.

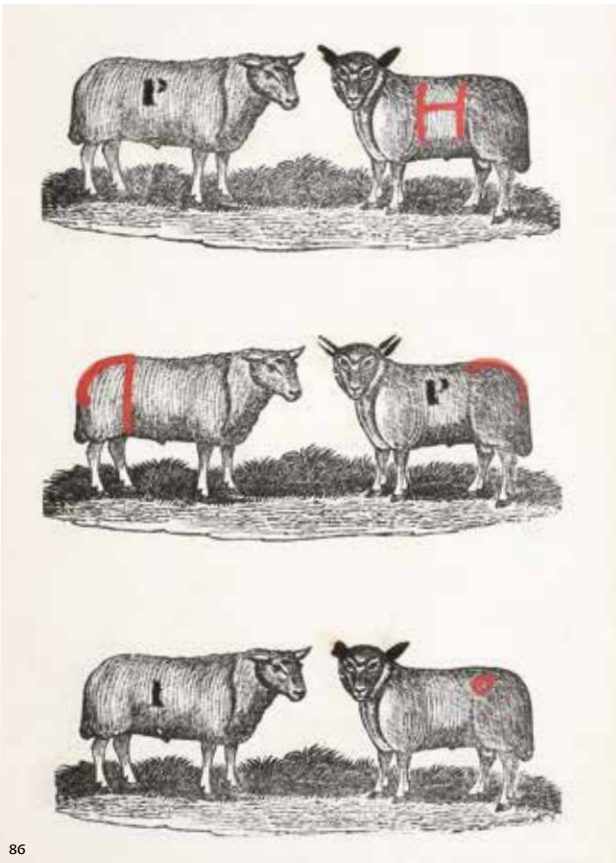
Such books date from about 1780 and continued to be produced into the 20th century. Because of their limited circulation, the number of surviving examples is very small.

Octavo (219 × 134 mm). Contemporary green sheep, spine lettered in gilt, marbled edges. Binding very slightly rubbed and soiled, contents a little browned with a few leaves standing slightly proud. A very good copy.

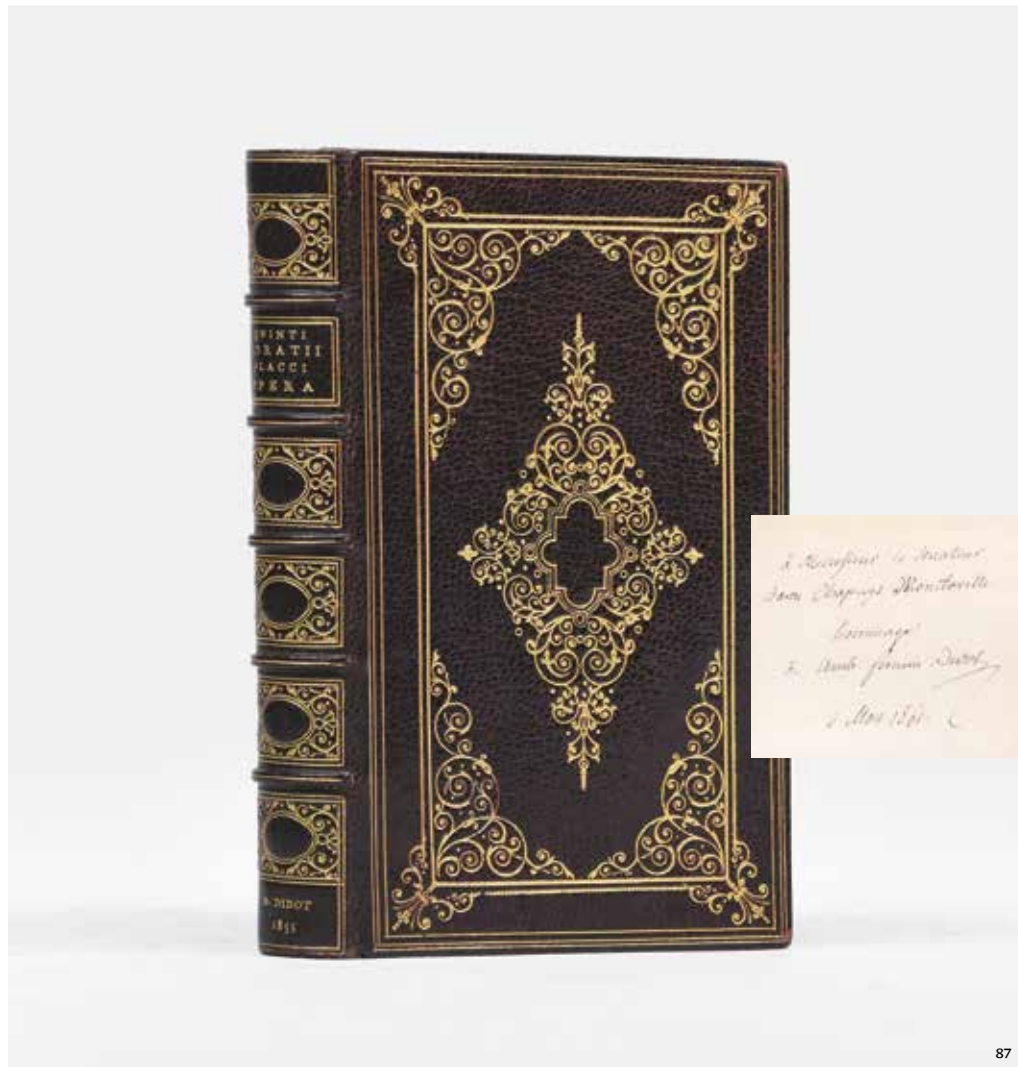
£1,750 [163094]



86



86



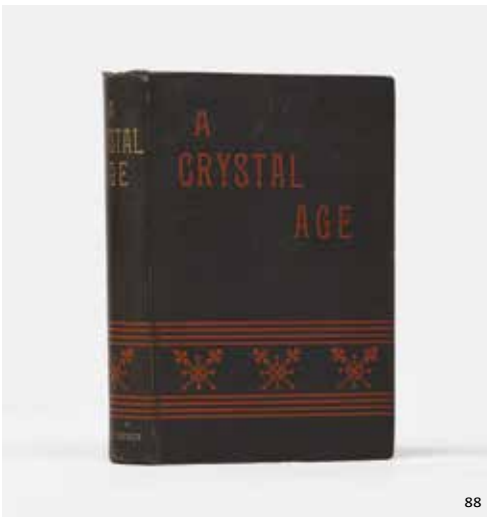
87
HORACE. Opera. Paris: Firmin Didot, 1855

First edition, deluxe issue, presentation copy, inscribed by the publisher to the French politician Alceste de Chapuys-Montlaville on an initial blank, "à Monsieur le sénateur Baron Chapuys Montlaville (1800-1868), hommage de Amb. Firmin Didot, 6 Mar 1861."

Born to a renowned family of French printers, Firmin Didot (1764–1836) was “the greatest

typographer" (Williams, p. 118) of the family, the director of the Imprimerie Impériale typefoundry, and the inventor of the term "stereotype". This edition of Horace has been described as a typographic milestone and praised for the clarity of its minuscule types, particularly the one employed in the address to the reader, cast by Laurent & De Berny. The lowercase letters of this type measure less than a millimetre in height.

Several versions are known, with variable numbers of illustrations. This copy matches the



descriptions for the deluxe issue given by both Brunet and Rosens, with the text bordered in red and 19 illustrations in total.

Small octavo (134 × 79 mm). With 17 mounted albumen prints (including 7 plates and 10 headpieces), 2 double-page engraved maps. Title page and plates within

elaborate engraved border, text framed in red throughout. Contemporary dark brown morocco, spine with raised bands, spine compartments, covers, board edges, and turn-ins elaborately gilt, red moiré doublures and free endpapers, edges marbled and gilt, red silk bookmarker. Inscription on verso of front free endpaper by a subsequent owner noting the purchase of this book in Chapuys-Montlaville's sale on 2 June 1868. Front inner hinge split but firm, occasional foxing and light toning to contents, some photographs slightly yellowed. A handsomely bound copy. ¶ Brunet III, 325; Rosens 5139. Robert Williams, *Pageant of Printing in Picture and Prose*, 1938.

£1,500 [177739]

88
HUDSON, W. H. *A Crystal Age*. London: T. Fisher Unwin, 1887

First edition of this early work of science fiction, which anticipated modern ecological mysticism. Published anonymously, Hudson's early work is a "fine quasi-utopian novel of the far future" (Clute & Nicholls).

The novel was written as a response to late-Victorian capitalism. Hudson was only listed as the author in 1906 with the publication of the second edition, to which he added a preface. In this he

stated that his romance was born out of “a sense of dissatisfaction with the existing order of things combined with a vague faith or hope of a better one to come”.

Octavo. With 32-page publisher's catalogue at rear dated 1886-7. Original black cloth, spine lettered in gilt, lettering on front cover and imprint on rear in red, red rules across covers and spine enclosing heraldic motifs, green floral patterned endpapers, edges untrimmed. Housed in a custom brown morocco-backed black cloth box. Spine ends and corners a little worn, short superficial split at foot of rear joint and inner hinges but firm, gauze visible at a couple of gutters, foxing to edges and sporadically to contents, otherwise bright and clean. A very good copy. ♪ Bleiler 1135; Clute & Nicholls, p. 593.

£1,250 [165185]

HUGO, Victor. *The Works*. Boston: Estes and Lauriat, 1892

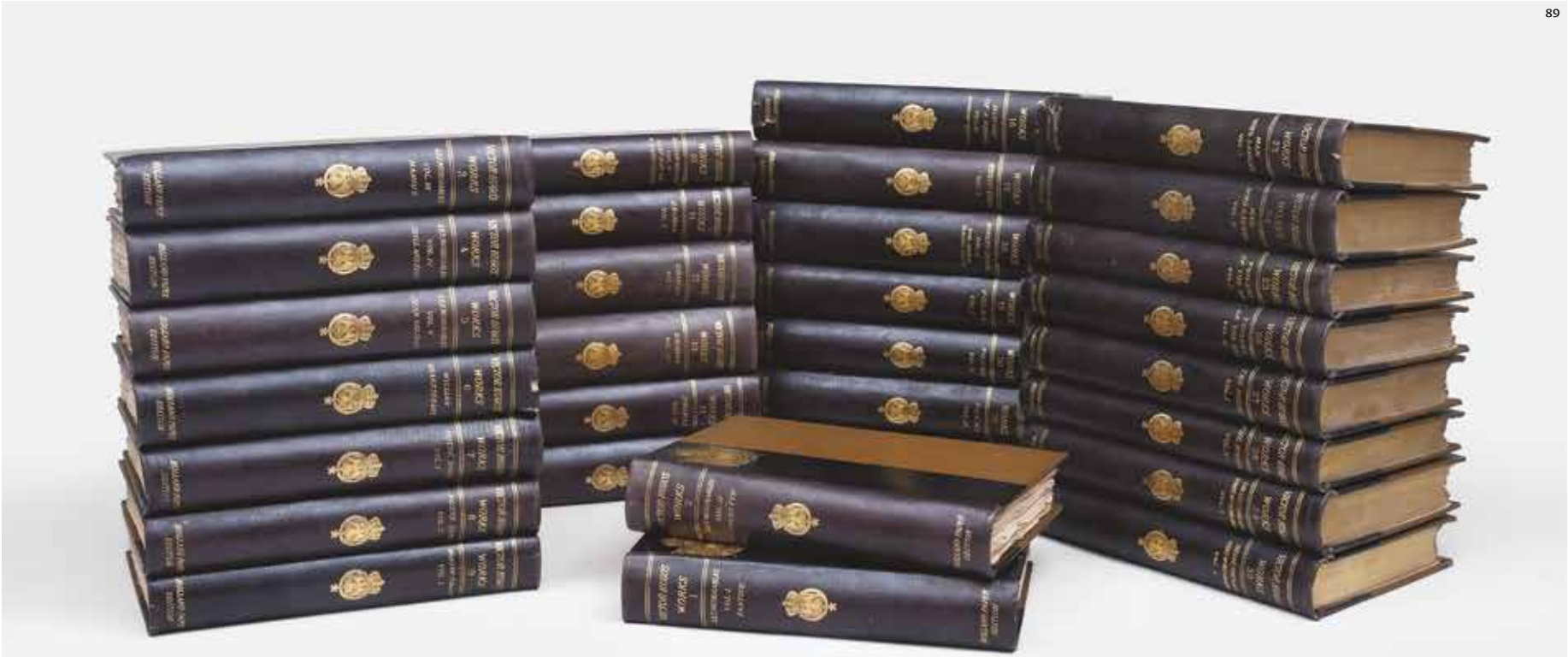
The Holland Paper Edition, number 463 of 500 sets, the first collected edition to include all the romances, travels, poems, and dramas. The volumes are "blessed with two hundred etchings and photogravures by French artists, most of the plates being reproduced

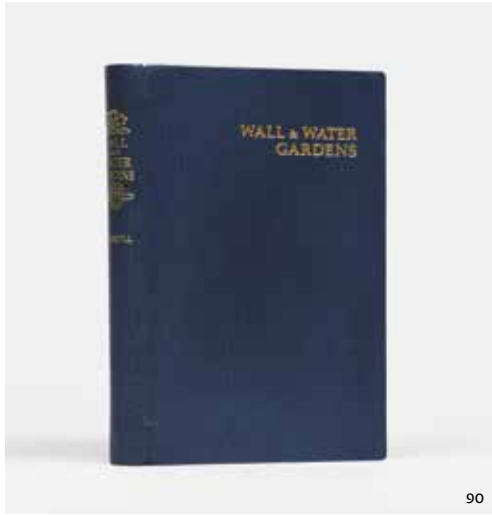
by Goupil and Company of Paris", the leading art dealership (Kilgour, p. 165).

Diogène Maillart, Georges Rochegrosse, and Pierre-Georges Jeannot are among the artists whose work is included.

30 vols, octavo. Frontispieces, 172 plates, all with captioned tissue guards, vignette title pages printed in red and black. Original brown straight-grain quarter morocco, spines and front board lettered and decorated with l'aigle de drapeau in gilt, brown boards, top edge gilt, others untrimmed. Spine ends occasionally bumped, subsequent short splits affecting lettering in 2 cases, small loss to vol. 6 headcap, gilt bright, contents clean. A near-fine set. ¶ Raymond L. Kilgour, *Estes and Lauriat, A History, 1872-1898*, 1957.

£3,750 [170181]





90
JEKYLL, Gertrude. Wall and Water Gardens. London: Country Life & George Newnes Ltd, [1901]

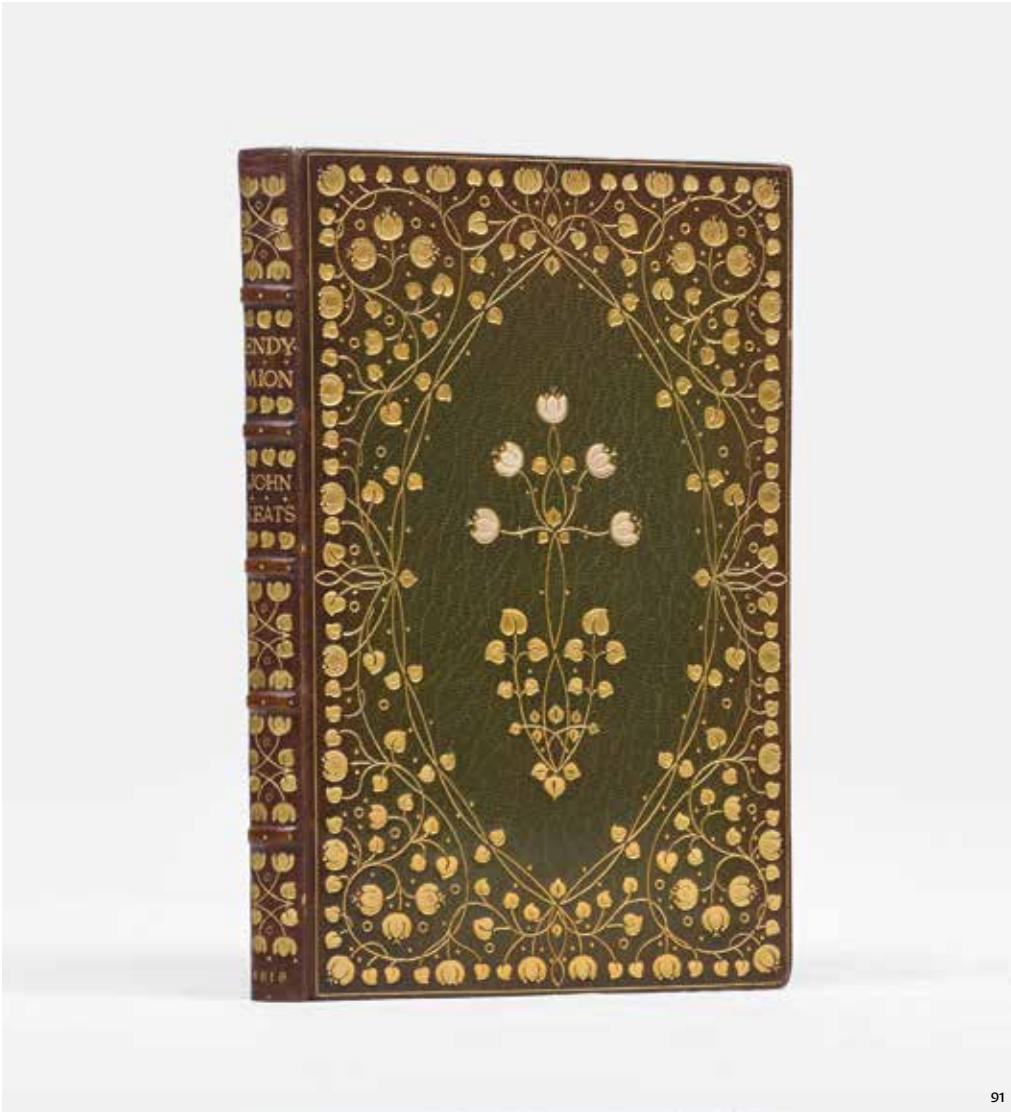
First edition of this copiously illustrated volume on the folk culture, including the architecture, furniture and household goods, clothing, agriculture, and cottage industries of western Surrey, where the author grew up.

Octavo (212 × 138 mm). With 121 illustrations after photographs taken by the author. Finely bound by the Chelsea Bindery in dark blue morocco, decorative title block to spine and front board gilt, twin rule to turn-ins gilt, purple endpapers, gilt edges. Some occasional mild foxing, an excellent copy in a fine binding.

£1,575 [163960]

91
KEATS, John. Endymion. A Poetic Romance. London: Printed for Taylor and Hessey, 1818

First edition, second issue, finely and uncharacteristically bound by Rivière. The crisply finished design emulates the tooling and lettering of Cobden-Sanderson, whose early work had become closely associated with Romantic poetry. The early 20th century saw various imitations of Doves bindings, but this signed production from a top bindery is evidently a proud homage to an iconic arts and crafts style.



Endymion was the second of only three lifetime publications by Keats, and remains best known for its opening line: “A thing of beauty is a joy for ever”. The second issue imprint reads “T. Miller, Printer, Noble Street, Cheapside” on the half-title verso.

Demy octavo (209 × 132 mm), pp. xii, 208. Bound with the half-title and without publisher’s advertisements. Finely bound by Rivière for Sotheran’s in early 20th-century green crushed morocco, spine lettered in gilt with raised bands, gilt foliate and tulip design to compartments and boards

£11,500 [180196]

framing central design with white morocco onlay tulips at centre of boards, turn-ins gilt-ruled with matching tooling. At corners, edges gilt. Housed in a custom green cloth chemise and slipcase. Spine sunned to brown, front joint tender but holding, short split at head of front joint, contents intermittently foxed, paper repair to p. 155. A handsomely bound copy. ¶ Ashley III:13; MacGillivray A2; Hayward 232; Tinker 1419.

£11,500 [180196]



92
KELMSCOTT PRESS: MORE, Sir Thomas. Utopia. Hammersmith: The Kelmscott Press, 1893

First Kelmscott Press edition, one of 300 copies printed on flower paper; there were also 8 on vellum. More’s Utopia was written in Latin and published in Louvain in 1516. This edition follows the text of the first English version, translated by Ralph Robinson and published in 1551; William Morris owned a copy of Robinson’s second edition of 1556. The press began working on this at Cockerell’s suggestion on 29 February 1892, and the book was printed during July and early August 1893.

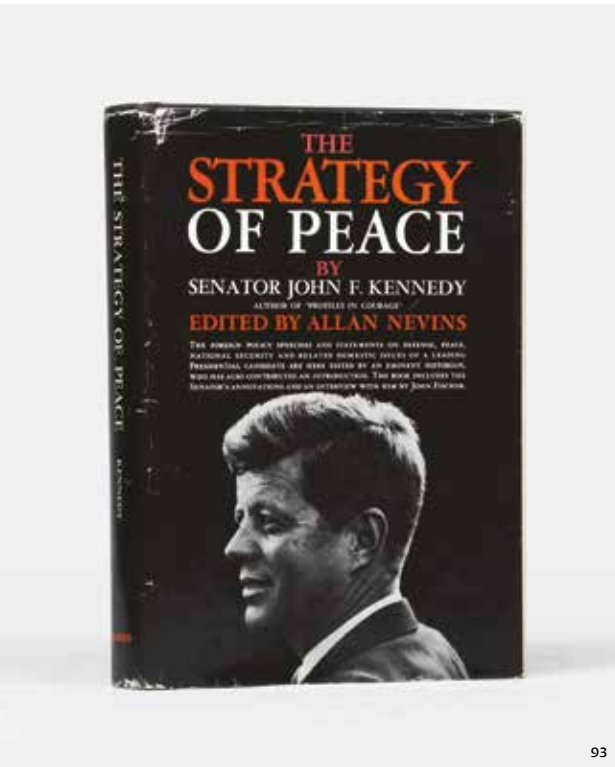
Peterson notes that, “of the 300 copies issued, 40 had been ordered in advance by an Eton master, with the intention of distributing them as prizes among the boys of the college, but when the work appeared with a compromisingly Socialistic introduction by Morris, the order, from motives of prudence, had to be cancelled. However the copies were all disposed of before a year was out, so Morris did not suffer any loss.”

Octavo. Two woodcut borders, three- to ten-line initials, all engraved by William Harcourt after designs by Morris. Contents printed in red and black in Chaucer type, transcription of title page on a6r in Troy type. Original limp vellum with yapp edges, smooth spine lettered in gilt in Troy type, edges untrimmed, several gatherings uncut, light blue silk ties. Small faint stain at foot of front cover, loss to one tie, contents crisp and clean. A very good copy. ¶ Peterson A16.

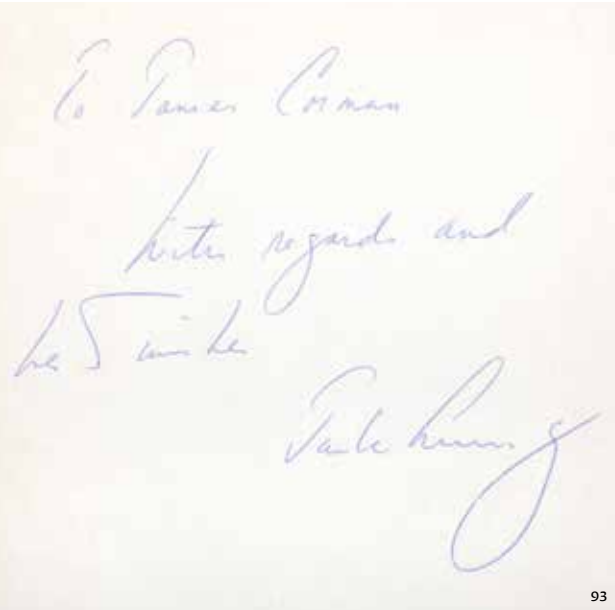
£10,000 [178210]



92



93



93

93
KENNEDY, John F. The Strategy of Peace.
New York: Harper & Brothers, 1960

PRESENTATION COPY TO A CALIFORNIAN CONGRESSMAN AND CIVIL RIGHTS CAMPAIGNER

First edition, presentation copy, inscribed by the author on the front free endpaper “To James Corman with regards and best wishes, Jack Kennedy”. The recipient (1920–2000) was a Los Angeles City councilman. As a California congressman, he later had a significant impact on the passage of the Civil Rights Act.

Corman served in the House of Representatives for California from 1961 to 1981. He “helped steer the 1964 Civil Rights Act to passage . . . He was one of ten members appointed by President Lyndon B. Johnson to the Kerner Commission, which investigated the causes of race riots in scores of cities in 1967 and concluded that the country was becoming ‘two societies, one black, one white – separate and unequal’. He gave crucial support to civil rights causes and furthered the 1964 legislation as a member of the Judiciary Committee” (New York Times obituary, 5 January 2001). In the 1970s he campaigned for welfare reform, reflecting his upbringing as a Kansas miner’s son who moved to California in the Depression. He was an important ally to Jimmy Carter but lost his seat when Carter was defeated and Reagan flipped California.

The *Strategy of Peace* collects the speeches of Kennedy, then the front-running Democratic candidate for the presidency. The speeches cover numerous domestic and international questions and are expanded by Kennedy himself for their publication. The historian Allan Nevins provides an introduction, and the book concludes with an interview with Kennedy by John Fischer.

Octavo. Original black cloth, spine lettered in red. With dust jacket. Housed in a black cloth chemise within quarter morocco slipcase. Light rubbing; unclipped jacket a little rubbed and worn at extremities: a near-fine copy in very good jacket.

£12,500 [165083]

94
KERR, Judith. The Tiger Who Came to Tea.
London: Collins, 1968

THE ONLY KNOWN PRESENTATION COPY, APPROPRIATELY INSCRIBED TO A SOPHIE

First edition, inscribed by the author on the front free endpaper, “For Sophie, with love from Judith Kerr”. This was the artist’s first book and is one of the best-selling children’s classics of all time. The story of Sophie, her mummy, and “a big, furry, stripy tiger” has sold over five million copies. Inscribed copies are exceptionally rare.

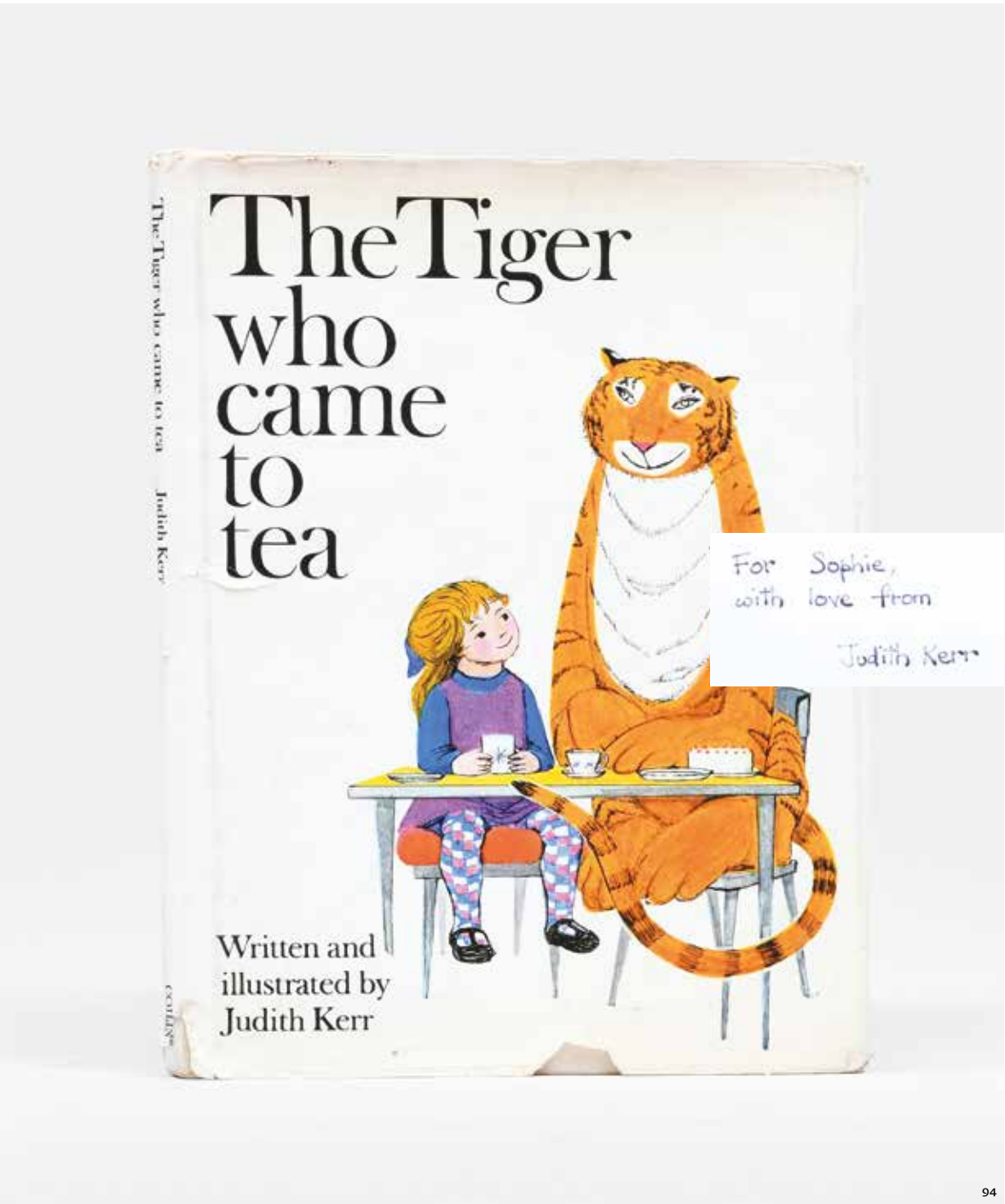
The recipient was Sophie Miles, the daughter of Christopher Miles (1939–2023), the film and TV director responsible for *The Virgin and the Gypsy* (1969) and *The Priest of Love* (1981). Miles frequently worked with Kerr’s husband, Nigel Kneale, who primarily worked for BBC Television and created *The Quatermass Experiment* in 1953. This book was inscribed on one occasion in the early 1970s when the Kneales visited the Miles family for tea. This is the first inscribed copy we have handled, and there are no records of any first edition presentation copy having been sold at auction.

Born in the Weimar Republic to a family of Jewish origins, Kerr (1923–2019) fled Berlin just before Hitler’s seizure of power in 1933, eventually settling in London. She worked as an artist and a television scriptwriter for the BBC before she found a publisher.

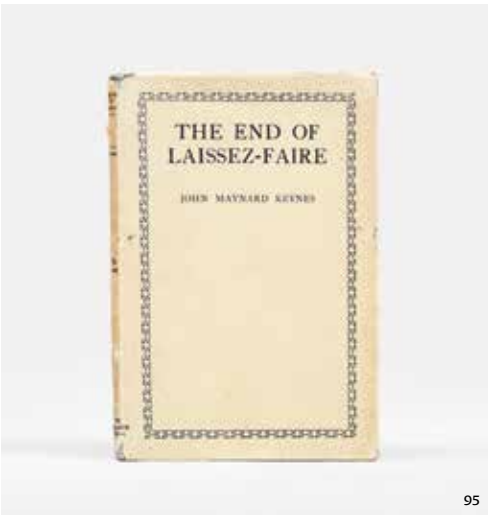
Despite the absence of direct references, *The Tiger Who Came to Tea* has been largely interpreted as being influenced by Kerr’s experience of the war as a refugee and particularly as “an important marker of the post-war moment . . . *The Tiger Who Came to Tea* is ‘about’ the effective experience of emerging from war and austerity, while it also describes the shift from this post-war era into the 1960s and this decade’s further cultural and social change, particularly in relation to gender relations and the family” (Bramall, pp. 204–5).

Quarto. Colour illustrations throughout by the author. Original illustrated boards, spine and front cover lettered in black, covers with illustrations in colour. With dust jacket. Some light soiling to boards, occasional internal marks; unclipped jacket worn at extremities, loss to foot of spine and front panel of jacket, numerous small tears, nicks and creases, laminate lifting on front flap: a very good copy in good jacket. ♣ Rebecca Bramall, “Memory, meaning and multidirectionality: ‘Remembering’ austerity Britain”, in “in Lucy Noakes & Juliette Pattinson, eds, *British Cultural Memory and the Second World War*, 2013.

£25,000 [180009]



94



95

95
KEYNES, John Maynard. The End of Laissez-Faire. London: Published by Leonard & Virginia Woolf at the Hogarth Press, 1926

KEYNES ON GOVERNMENT INTERVENTION

First edition, in the scarce jacket, of one of the few works where Keynes outlines a systematic analysis of the scope of government action.

The work is based on Keynes’s Sidney Ball lecture from 1924, as well as a rewritten version given at Berlin in 1926. It captures him as he put his faith firmly in a managed economy. Despite his conviction that “material progress between 1750 and 1850 came from individual initiative, and owed almost nothing to the direct influence of organized society as a whole” (p. 12), he ultimately “rejected the general principles of laissez-faire and recommended a formidable extension of the agenda of government” (Hartwell, pp. 12ff.).

Octavo. Original green quarter cloth, spine label printed in blue, blue paper-covered sides. With dust jacket. With 1926 pencil ownership signature to half-title and infrequent ink sidelining and corrections to contents. Light rubbing, bumping, and toning, minimal browning to contents, faint damp-staining to lower margins of pp. 8–9; slight rubbing, creasing, and toning to jacket, flaps without price as issued, minor loss and short closed tear to spine ends, tape repairs to front- and rear flap folds and spine ends, all verso: a very good copy indeed in like jacket. ♣ Moggridge C6; Woolmer 97. Ronald Max Hartwell, *A History of the Mont Pelerin Society*, 1995.

£2,500 [177827]



96



96

96

LALLEMAN, Pierre, & Michel-Jean Sedaine. Le pot-pourri de Loth, orné de figures et de musique. [Issued together with] La tentation de S. Antoine, ornée de figures et de musique. London: 1781

A BEAUTIFULLY ILLUSTRATED COLLECTION OF EROTIC SONGS

First editions of two licentious songbooks, bound together as usual, here featuring a red and green streaked design on the covers. Lalleman & Sedaine's lyrics combine devilries, fantasy, and eroticism and are brought to life by detailed and animated engravings.

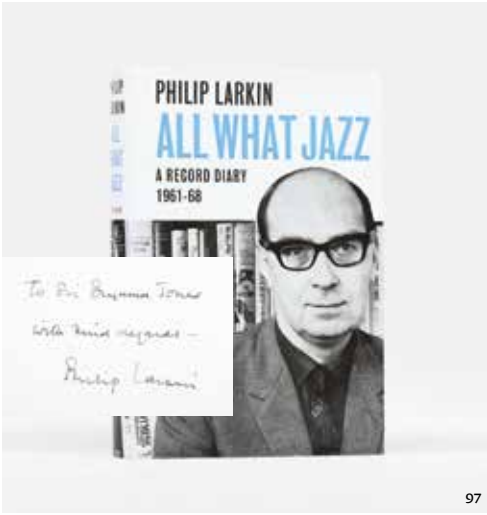
Lalleman & Sedaine's text was published during a "moment in French literary history when erotic freedom paired with intellectual liberty" (Ganofsky p. 231). As libertine writers, their contemporaries included the Marquis de Sade and Choderlos de Laclos.

Like many erotic texts of the time, *Le Pot Pourri de Loth* and *Le Tentations de Saint Antoine* are subversions of Christian tales. This appropriation of sacred stories may appear merely to be intended to shock and titillate. However, in a typically libertine manner, the authors had a secondary aim, to demonstrate "a certain audacity and independence with respect to what is traditionally and institutionally held as sacred", and thereby to "highlight that libertinism stems from intellectual emancipation" (Ganofsky, p. 231).

2 works bound in 1 (187 × 124 mm). With 18 engraved plates by Elluin, after Borel (not signed), 20 pp. of music. Contemporary French calf, mottled then streaked in red and green, smooth spine divided by gilt rolls with floral motifs, red morocco label, gilt triple fillet border to sides, gilt rolls to board edges and turn-ins, marbled endpapers, edges gilt, green silk bookmark. Small red ink stamp to front free endpaper verso. Head of spine repaired, short splits to head and foot of rear joint, front board gently bowed, couple of red marks to half-title. A very good copy. ♣ Barbier, *Dictionnaire des ouvrages anonymes* (2nd edition), vol. III, p. 60; Cohen 462–463; Gay, *Bibliographie des ouvrages relatifs à l'amour* (2nd edition), vol. VI, p. 317. Marine Ganofsky, "Sacred or profane pleasures? Erotic ceremonies in eighteenth-century French libertine fiction", *Religion in the Age of Enlightenment*, vol. 5, 2015.

£2,000

[142344]



97

97

LARKIN, Philip. All What Jazz. A Record Diary 1961–68. London: Faber and Faber, 1970

First edition, presentation copy, inscribed by the author on the front free endpaper, "To Sir Brynmor Jones, with kind regards, Philip Larkin". The recipient was the vice chancellor of the University of Hull who worked closely with Larkin during his tenure as the university librarian from 1955 until his death. The library was re-named after Sir Brynmor Jones in 1967.

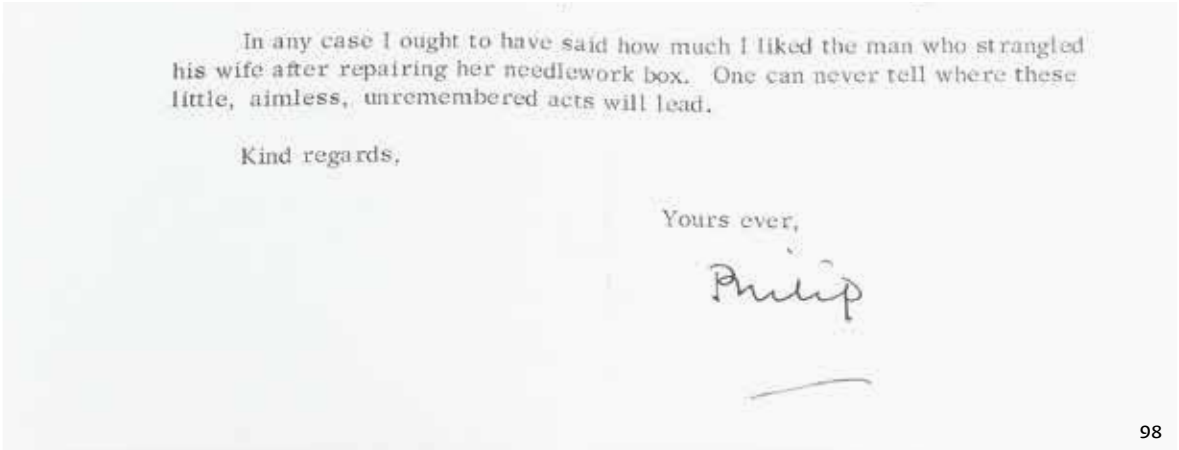
Remembering Larkin, Jones wrote to the poet's biographer, Andrew Motion, "I did find him very charming while at the same time thinking he was totally uncommunicative. He would never talk about himself. I think people who have written about him have made too much of his poems and not enough of him as a librarian. He used to come to me and say: 'Do you think you could raise another £20,000?' and I'd pretend to complain, and tell him I gave him a librarian's salary to write poems. We got on very well" (p. 302).

All What Jazz collects the jazz reviews Larkin wrote for the *Daily Telegraph* during the 1960s. Copies are scarce inscribed.

Octavo. Original brown cloth, spine lettered in gilt. With dust jacket. Light ghosting to spine, corner lightly bumped; light creases to top edge of unclipped jacket: a near-fine copy in like jacket. ♣ Bloomfield A8(a). Andrew Motion, *Philip Larkin: A Writer's Life*, 1993.

£3,750

[182173]



98

98

LARKIN, Philip. High Windows. London: Faber and Faber, 1974

HIS LAST MAJOR COLLECTION, WITH FOUR LETTERS AND POSTCARDS TO A FELLOW POET

First edition, association copy, from the collection of the poet Christopher Logue (1926–2011), with four unpublished letters and postcards from Larkin tipped in.

The correspondence dates from 1974, the year *High Windows* was published. In the first postcard, dated 3 February, Larkin thanks Logue for sending



98

him a recent publication and muses on ageing and mortality, in a passage reminiscent of his insomniac poem "Sad Steps" (collected here). "Feel very old today: do you ever sit & wonder where 50 years have gone? And that – AT THE MOST – you have only another 20? I do, especially between 5am & 7am."

The next letter begins an exchange regarding the Poetry Book Society's Christmas 1974 supplement, which Larkin was then editing. He asks Logue to contribute "an unpublished poem or poems" in a letter dated 23 July, after which Logue sent him a copy of "Duet for Mole and Worm". Larkin apologetically rejects the poem in his next letter, written on 29 October: "I didn't warm to it as much as I do to many of your writings, and so, regretfully, allowed you to join in my mind the small and select company from whom I was not to receive a contribution (Betjeman and Auden were already there)." Logue seems to have protested, and Larkin responds tersely with a postcard on 5 November: "It will have to go down as one of the nice things that didn't happen".

The two poets enjoyed a long friendship: an archive of their correspondence between 1960 and 1985 is held at the University of Hull. Larkin included three poems by Logue in his *Oxford Book of Twentieth-Century English Verse* (1973). Logue has annotated several poems in this copy in pencil and loosely inserted several newspaper clippings about Larkin. His ownership signature, dated 1974, is on the first blank. Peter Harrington acquired this copy direct from his estate.

Octavo. Original grey cloth, spine lettered in gilt. With dust jacket. Together with four items of correspondence: (i) autograph postcard signed (140 × 89 mm), written both

sides, dated 3 February 1974; (ii) typed letter signed on Poetry Book Society letterhead (296 × 210 mm), typed one side, dated 23 July 1974; (iii) typed letter signed on Larkin's letterhead (290 × 201 mm), typed one side, dated 29 October 1974; (iv) autograph postcard signed on Larkin's letterhead (140 × 85 mm), written both sides, dated 5 November 1974. Jacket lightly creased and toned, unclipped: a near-fine copy in very good jacket. ♣ Bloomfield A10a.

£4,500

[179327]

99

LE CARRÉ, John. The Naive and Sentimental Lover. London: Hodder & Stoughton, 1971

First edition, signed by the author on the title page. A non-spy novel, it follows a young man's love affair with the wife of a novelist.

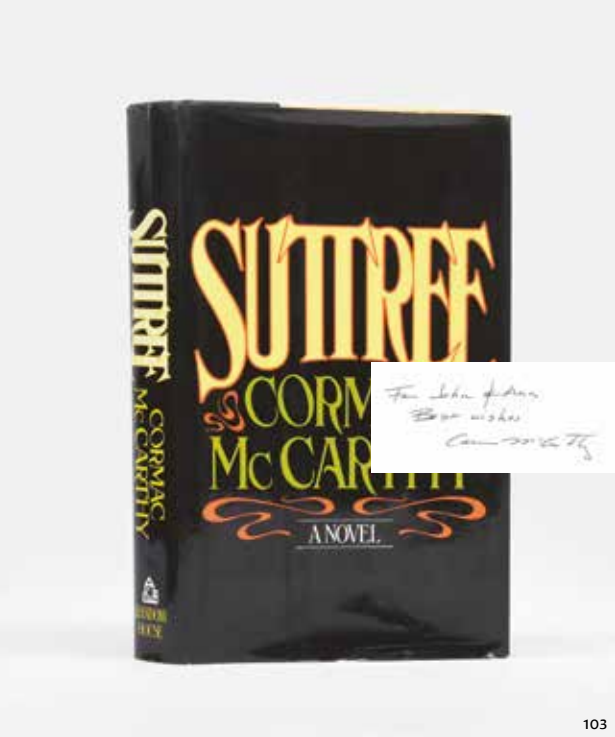
Octavo. Original black boards, spine lettered in gilt, facsimile of author's signature stamped on front cover in gilt, grey endpapers, top edge pink. With dust jacket. Couple of minor bumps to book block edges; jacket unclipped, trivial rubbing at spine ends and corners. A fine copy in near-fine jacket. ♣ John L. Cobbs, *Understanding John Le Carré*, 1998.

£1,250

[178171]



99



103

103
McCARTHY, Cormac. Suttree. New York: Random House, 1979

First edition, inscribed by the author on the half-title, "For John & Ann, Best wishes, Cormac McCarthy". The recipients were the American journalist John



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Egerton (1935–2013), who wrote extensively on Southern culture, and his wife Ann Bleidt.

Based on the author's experience growing up in Tennessee, the novel took McCarthy 20 years to write. It was well-received on publication, the Times Literary Supplement comparing McCarthy to William Faulkner and Flannery O'Connor, and the New York Times reviewing the novel as "a book with rude, startling power . . . like a good, long scream in the ear". McCarthy won the MacArthur Fellowship shortly after publication.

Octavo. Original black quarter cloth, spine lettered in gilt, yellow paper-covered boards, author's initials to front cover in gilt. With dust jacket. Lightly rubbed, slight crease to spine; jacket price-clipped, spine slightly faded, small faint scratches to front panel, nicks and creases to extremities: a very good copy in very good jacket.

£9,750 [178917]

104
MACCLURE, Victor, pseud. of Thom MacWalter. How To Be Happy in London. London: Arrowsmith, 1926

First edition, in the scarce jacket. MacClure's city guide takes the reader through the various eateries, "nocturnal diversions", and "odd bits" of 1920s London. "A London Calendar" is included in the last pages of the edition with recommended annual events.

Victor MacClure was a pseudonym for Thom MacWalter (1887–1963), who also wrote a crime novel, Conspiracy Island, under his other pen name, Peter Craig. MacWalter was nicknamed the "Versatile Glaswegian" after his multifaceted career as a mariner, architect, actor, scene painter, and editor (Daily Record).

Octavo. Frontispiece after illustration by author, fold-out map of London published by Geographia (1923), in-text illustrations also after author. Original blue cloth, spine lettered and ruled in yellow. With dust jacket. Contemporary ownership inscription to title page in Polish, "Kieruzel z Katowic, Londyn, 3. IX. 1929. 3/6" ("Kieruzel from Katowic, London"). Gentle lean to spine, cloth bright, dust soiling to top edge, offsetting to endpapers; jacket chipped, loss to head of spine and front panel fold, just affecting lettering, neat paper repair to front panel, overall bright and well-conserved, unclipped: a very good copy in a good jacket. ♣ Daily Record, 26 Oct. 1926.

£675 [166682]

105
MANDELA, Nelson. Long Walk to Freedom. The Autobiography. London: Little, Brown and Company, 1994

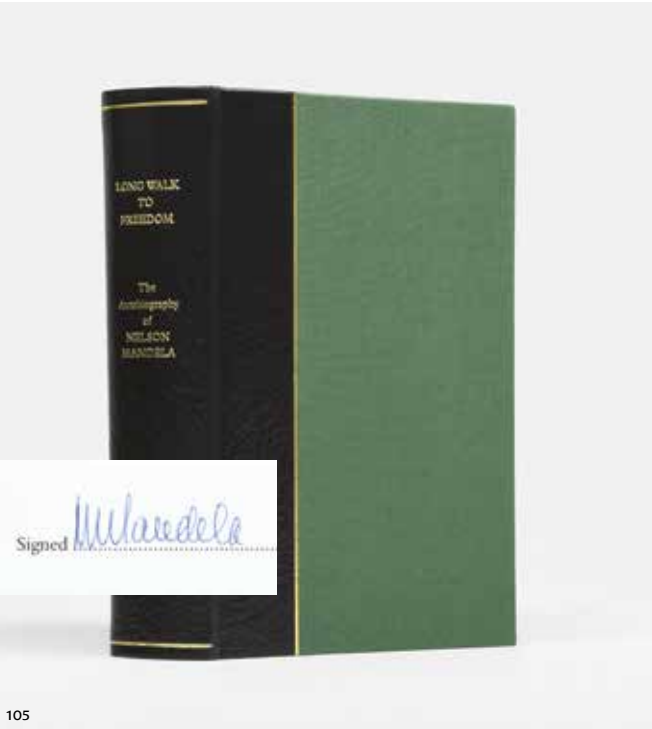
First UK edition, signed limited issue, number 552 of 1,000 copies signed by the author. Mandela's autobiography met with international acclaim upon its publication; US and South African editions were published the same year.

Octavo. With numerous photographic illustrations. Original black quarter bonded leather, green cloth sides, spine lettered in gilt, map of South Africa to endpapers. Very light rubbing to edges, else a fine copy.

£3,750 [177004]

106
MARCH, Joseph Moncure. The Set-Up. New York: Covici Friede, 1928

Signed limited edition, number 91 of 275 copies signed by the author, illustrated by Alexander King, and bound in quarter cloth. March's story of an



105



106

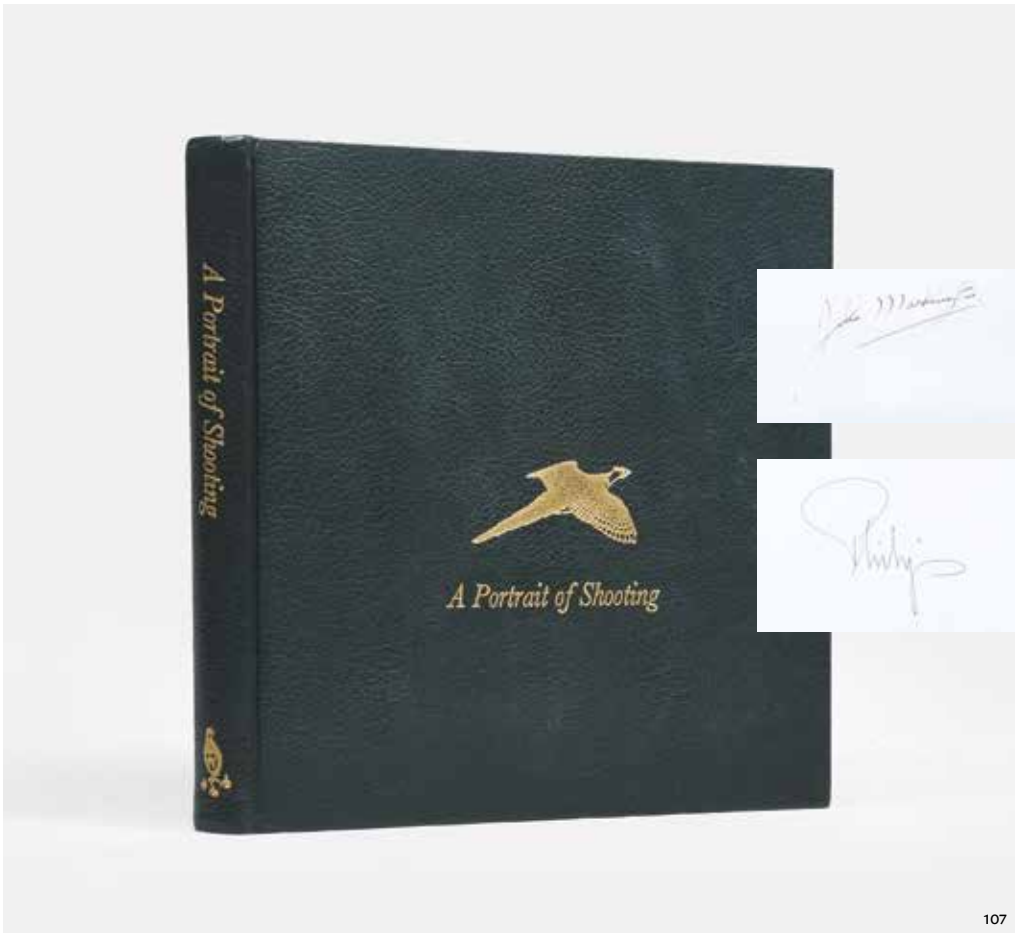
African-American prize fighter, perhaps inspired by the real-life example of Jack Johnson, is an acute portrayal of race relations during the Roaring Twenties. A trade edition was also published in 1928.

The 1949 film noir adaptation, directed by Robert Wise and starring Robert Ryan and Audrey Totter, controversially changed the protagonist to a white man and moved away from the poem's tragic ending. "The sense of bleak poetry, however . . . remains intact" (Field).

Octavo. Frontispiece and 3 plates, all by Alexander King. Original decorative boards, brown cloth backstrip, spine label lettered in red, yellow endpapers, edges untrimmed. A little staining on spine, boards bright, plates fresh, a few gatherings unopened, closed tears to title page and next leaf, losses at head of p. 156 (just touching text) and final blank: a very good copy. ♣ Amanda J. Field, Sucker Punch: Boxing Films of the 1930s, 40s and 50s, 2023.

£850 [162503]

107
MARCHINGTON, John (ed.). A Portrait of Shooting. Warwickshire: Anthony Atha Publishers and The Game Conservancy, 1979



107

SIGNED BY HRH PRINCE PHILIP AND MANY OTHERS

Signed limited edition, number 22 of 150 copies signed by the editor and HRH Prince Philip. It was additionally signed for a charity auction by the Duke of Wellington, the publisher, all 20 underwriters, and Rodger McPhail, the only living artist whose work is featured within.

The volume is an anthology of writings on game shooting from the 16th century to the modern day. In 1979 the Game Conservancy (now the Game & Wildlife Conservation Trust) was approached to underwrite this volume's publishing costs. In response, 20 members of its council agreed to contribute their money in return for a copy of the

leather-bound edition and the charity sharing the profits. This copy was owned by the director Richard van Oss and, according to his loosely inserted letter, was signed by every living contributor for a charity auction held at Sotheby's on 24 March 1982.

Quarto. Full-page colour illustrations after paintings by George Stubbs, Henry Alken, Roger McPhail, and others, vignettes in text after old woodcuts, engravings, and drawings. With loosely inserted publisher's prospectus made out to J. C. Sandford. Original dark green morocco-grain faux leather, spine and front cover gilt-lettered direct, front cover stamped with pheasant vignette in gilt, turn-ins tooled in gilt, dark green endpapers, edges gilt. Housed in original dark green cloth slipcase. A few pale splash stains to fore edge; slipcase a little rubbed: a near-fine copy.

£2,000 [179642]



108
MARLEY, Bob – SIMON, Kate. Rebel Music. Bob Marley and Roots Reggae. Introduction by Patti Smith. Guildford: Genesis Publications Limited, 2024

Second edition, number 327 of 500 copies signed by Simon and Patti Smith, with a photographic giclee print of Marley signed by Simon (sheet size: 25.4 × 20.3 cm). Contributors include Junior Marvin, Family Man Barrett, Neville Garrick, Chris Blackwell, Lenny Kravitz, Keith Richards, and Eric Clapton, among others.

This study was first published in 2004, in an edition limited to 2,000 copies, of which 350 which were signed by Simon and Eric Clapton.

Quarto. With over 400 photographs by Kate Simon. Original black hemp cloth, lettering to front cover in red, yellow and green, onlaid photograph. Housed in publisher's black slipcase with label to front in red, yellow, green, and white. With original cardboard packing box. All in fine condition.

£600 [179506]

109
MARSHALL, Alfred. Principles of Economics. Vol. I [all published]. London: Macmillan and Co., 1890

AN EXEMPLARY COPY OF A BOOK PRONE TO WEAR

First edition of the first full exposition of Marshall's theoretical position, the work described by Keynes as inaugurating the modern age of British economics. Running to 750 pages with a hefty book block, Principles is rare in the original cloth. This copy is in exceptional condition.

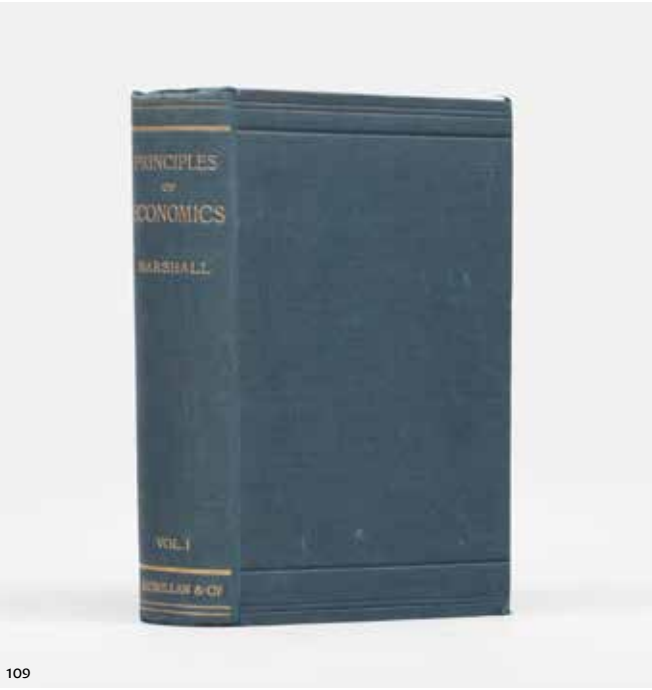
The Principles refines and develops the various strands of economic science since Adam Smith. By so doing, Marshall inaugurates the transition from classical to neo-classical economics. Schumpeter writes that “Marshall's great work is the classical achievement of the period, that is, the work that embodies more perfectly than any other, the classical situation that emerged around 1900” (p. 834).

Many of the principles outlined here are now standard in the discipline, including the laws of supply and demand with price as their intersection. His basic economic unit of the “rational economic man”, the consumer as a rational actor calculating their utility for each transaction, is enduring – as is his use of tables and diagrams to explain pure economic theory.

Though aspects of Marshall's principles have been rejected and modified, his fundamental vision of the principles of economics has not. His recognition of the need to consider the social well-being of both individuals and society as a whole laid the groundwork for the discipline of welfare economics as established by his student, Arthur Cecil Pigou.

Though Marshall maintained for 20 years that this would be followed by a companion volume, none was published.

Octavo. Original green cloth, spine lettered and ruled in gilt, covers ruled in blind, green endpapers. Housed in a green half morocco box by the Chelsea Bindery. Pencilled



ownership signature of F. R. Cowell, dated 1948, to half-title. A spot of wear to corners, else a fine copy.

£12,500 [178405]

110
MILL, John Stuart. Autograph working draft, with deletions and revisions, of a review article on political economy. [Avignon:] 1872

AMONG MILL'S LAST STATEMENTS ON POLITICAL ECONOMY

The copy text, signed by Mill on the final leaf, for the final article to be published in his lifetime. This manuscript is among the last that Mill ever wrote for publication, and the latest such item known to survive. Any example of Mill's manuscripts is rare in commerce: no similar copies have appeared at auction in over ten years.

Mill divided his final years between London and Avignon, where he died on 7 May 1873. This manuscript was probably written from November to December 1872 (Mill treats it as finished in a letter dated 9 December) and was published on 1 March

1873 in the Fortnightly Review. We trace only one other publication to appear later in Mill's lifetime, when a speech that he made at the Land Tenure Reform Association was printed in the Daily Telegraph and Daily News on 19 March. This is, however, primarily a statement of political principles, and there is no evidence that Mill intended it for wider publication. He wrote one further paper, “The Right of Property in Land”, in April, which was posthumously printed on 19 July in the Examiner. A note in the Collected Works (Volume XXV) states that the manuscript for this final paper is now lost.

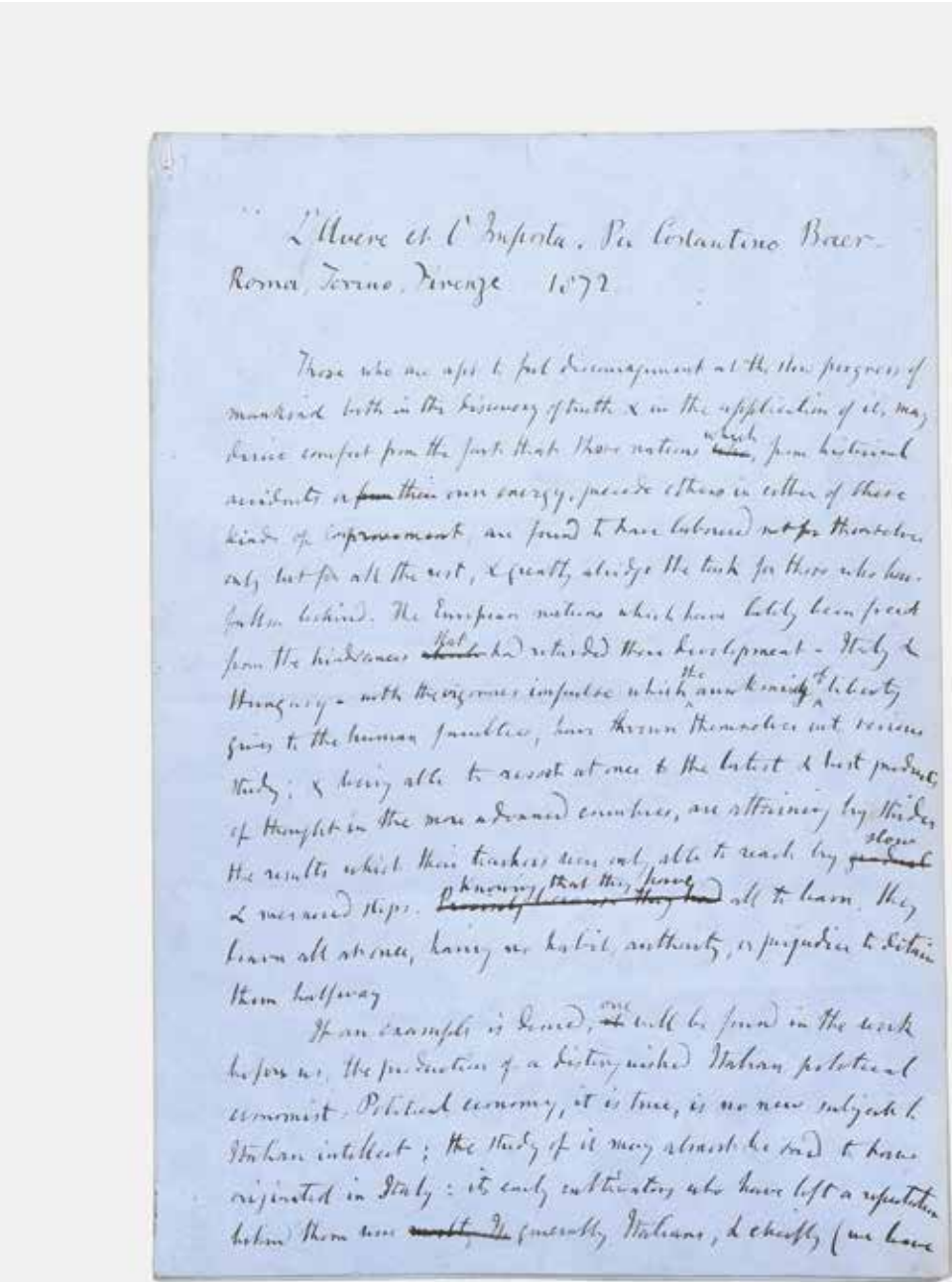
The final months of Mill's life were primarily spent travelling, socializing, and botanizing. His main intellectual concerns in this period were focussed on property. Constantino Baer, an Italian economist, attracted his attention with the *Avere et l'Imposta* (1870), which proposes a tax on property as a substitute for income tax. In a letter to Baer, Mill notes that he received his copy early in 1872, but that he had not got round to reading it before early summer.

This article is structured around a review of the *Avere*, which develops into a discussion of Mill's theory of taxation. In particular, he objects to Baer's conflation of capital and income, emphasising that “a person's means of paying taxes, or of bearing any other burden of a pecuniary nature, do not consist of his capital and his income, but of his capital or his income”. Despite his overall rejection of Baer's argument, he nonetheless notes that “no tax is in itself absolutely just; the justice or injustice of taxes can only be comparative: if just in the conception, they are never completely so in the application: & it is quite possible that nations may some day be obliged to resort to a moderate tax on all property, as the least unjust mode of raising a part of their revenue”.

This manuscript was sent to John Morley (1838–1923), a Liberal politician and the editor of the Fortnightly Review. The address panel bears Morley's Guildford address and the heading “Manuscript pour imprimeur”.

Six sheets (253 × 202 mm) tied at top left corner, pale blue paper, written in ink on rectos only, final verso with address panel and 30-centimes pale brown postage stamp. Light creasing and browning: a very good example indeed.

£22,500 [158592]



111

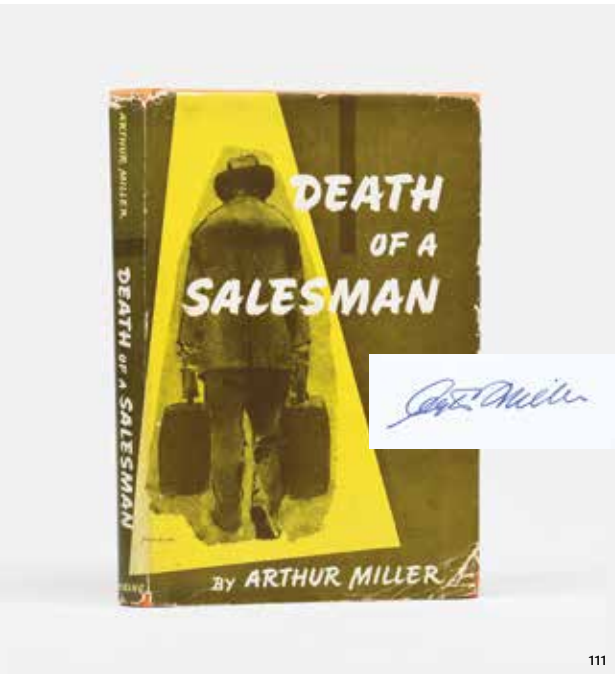
MILLER, Arthur. Death of a Salesman. New York: The Viking Press, 1949

First edition, in the first issue jacket, one of an unknown number of copies issued signed by the author on a tipped-in leaf. Miller's classic play won multiple Tony Awards, the Pulitzer Prize, and the New York Drama Circle Critics' Award.

The play was published in March, shortly after the Broadway premiere at the Morosco Theatre on 10 February 1949. The original production closed on 18 November 1950 and the play was adapted for the screen in 1951.

The first issue jacket can be distinguished by its price of \$2.50, the photo of Miller on the rear flap having the Esther Handler credit, the overlap of the initial "S" on the front panel with the illustrated man's elbow, and no mention of the New York Drama Critics Circle Award for 1949.

Octavo. Original orange cloth, spine lettered in black, pictorial design on front cover in black, illustrated endpapers, top edge brown. With dust jacket after Joseph Hirsch. Spine cocked and gently faded, minor scuffs to front endpapers, contents clean; jacket rubbed and faintly soiled, surface abrasion to rear panel, edges creased and nicked,



111



112

shallow chips to spine ends, 3 cm closed tear to foot of front flap fold, unclipped: a very good copy in like jacket. ♣ George H. Jensen, Arthur Miller: a Bibliographical Checklist, 1976, A.IV1a.

£1,500 [179498]

112

MILNE, A. A. When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner. London: Methuen & Co. Ltd, 1925–28

A complete set of the deluxe issues, retaining the publisher's boxes and rarely found in such well-preserved condition, comprising the second deluxe issue of When We Were Very Young, and the first deluxe issues of the other titles. The first deluxe issues formed part of the first edition and were issued simultaneously with the trade issues.

When We Were Very Young was first published in 1924. The publisher introduced this deluxe format the following year as part of the seventh impression, and the second deluxe issue appeared soon after in the tenth impression. The format has been popular among Winnie-the-Pooh collectors since their original issue.

4 works, octavo. Line drawings by E. H. Shepard. Original deluxe red sheep (green for Pooh Corner), spines lettered and decorated in gilt, illustration and rules to front covers in gilt, pictorial endpapers, edges gilt, red and green silk bookmarks (detached and loosely inserted in Winnie-the-Pooh). Winnie-the-Pooh and Pooh Corner with original glassine dust jackets. Each housed in the publisher's card box with paper title label on top and side of lid. Very Young with publisher's loosely inserted flyer for H. V. Morton's The Heart of London (1925) and bookseller's ticket of William Pile on front pastedown; bookseller's ticket of Jennings & Son on front pastedown of Winnie-the-Pooh; 1945 gift inscription in green ink on half-title of Pooh Corner, the same with stamp of G. R. Sanderson on box title label. Bindings bright, foxing to endpapers of When We Were Very Young, otherwise clean; the two glassine jackets creased and with a couple of small tears; the boxes soiled and rubbed, wear to edges, a couple of corners split, with neat glue repair to Pooh Corner: overall, a near-fine set. ♣ John R. Payne, "Four Children's Books by A. A. Milne", Studies in Bibliography, vol. 23, 1970.

£7,500 [179205]



113

113

MONTGOMERY, L. M. Anne of Green Gables. Boston: L. C. Page & Company, 1908

First edition of the author's first novel, correctly dated April 1908 on the copyright page for the first printing. It was an immediate bestseller, and new printings appeared nearly every month for the next two years. "Mark Twain wrote to congratulate Montgomery on the accidental adoptee, Anne Shirley – 'the dearest and most moving child since the immortal Alice'" (Grolier).

Copies have been noted in various colours of cloth, without priority.

Octavo. Frontispiece, with tissue guard, and 7 plates. Publisher's 8-page adverts at end. Original pinkish-brown cloth, spine and front cover lettered in gilt, pictorial label and blind rules on front cover, fore and bottom edges untrimmed. Contemporary laundry discount voucher loosely inserted. Loan label of William Boeringer Straube (1873–1958) to front pastedown, offsetting, label sometime removed from front free endpaper, with surface wear. Faint spots to spine, minor wear to ends and corners, joints and label rubbed, tiny chip to upper left corner of label, front inner hinge partially split, remaining sound, trivial short split to rear inner hinge, marks to a couple of earlier leaves, closed marginal tear to pp. 51/2. A very good copy. ♣ Grolier Children's 100, 58; Peter Parley to Penrod, p. 124.

£12,500 [176171]

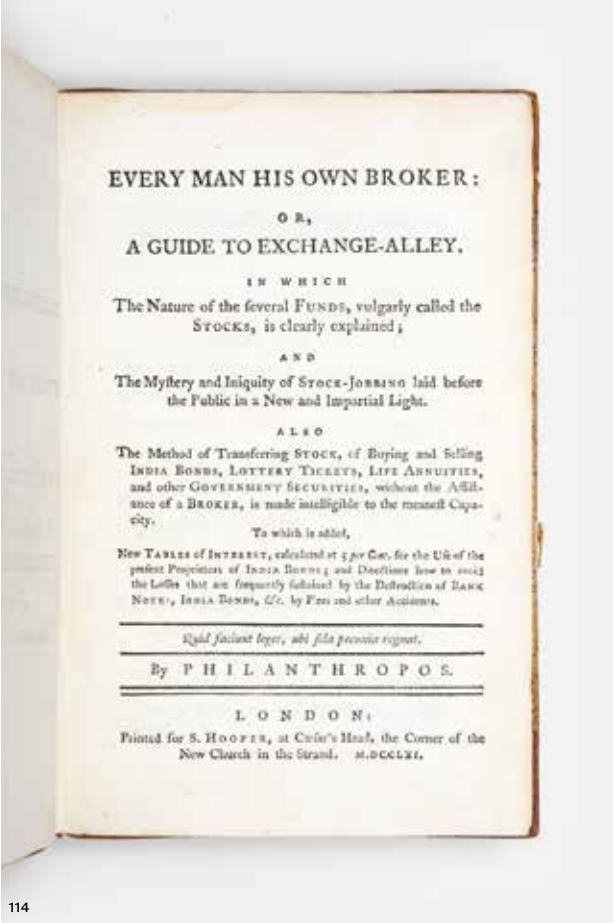
114

MORTIMER, Thomas. Every Man his Own Broker: or, A Guide to Exchange Alley. London: printed for S. Hooper, 1761

First edition of what is generally considered the first guide to the stock exchange, based on the author's own experience of losing "a genteel fortune" in 1756. Thomas Mortimer (1730–1810) was one of the earliest experts on the operation of the stock exchange established in the coffee-house of London's Change Alley.

A contemporary note to the half-title erroneously attributes authorship to W. Mortimer but correctly identifies him as the author of The Elements of Commerce, Politics, and Finances of 1772. Mortimer was the first to write of "bear" and "bull" markets and provides their definitions on pages 48 and 51. Published four times in 1761, the book ran to 14 editions in the following 40 years.

Provenance: Alexander Baron, born in 1738 to Margaret, née Seton, sister of George Seton (b. 1696),



114

a successful merchant in Stockholm. Baron joined his uncle in Sweden, and being adopted by him in 1785, took the name of Seton and became a naturalized Swede, acquiring the stately house and fine estate of Ekolsund at Husby-Sjutolfts.

Duodecimo (159 × 105 mm), pp. [viii], iii–xxiv, 162. Bound with half-title. Contemporary Swedish sprinkled half calf, yellow paper spine label lettered in gilt, sprinkled boards and edges. Gift inscription dated 1787 ("George Dundas of Dundas To Alexander Seton of Preston"); engraved armorial bookplate of Seton of Ekolsund. Extremities very lightly rubbed, errata corrected in contemporary hand, occasional pencil side-ruling and annotation: a very good copy. ♣ Dennistoun & Goodman 17 (later edition); Kress 5958; this edition not in Goldsmiths'. E. Victor Morgan & W. A. Thomas, The Stock Exchange, its History and Functions, 1962

£5,000 [177998]



115
MULLIKIN, Mary Augusta. Buddhist Sculptures at the Yun Kang Caves. Beijing: Henri Vetch, 1935

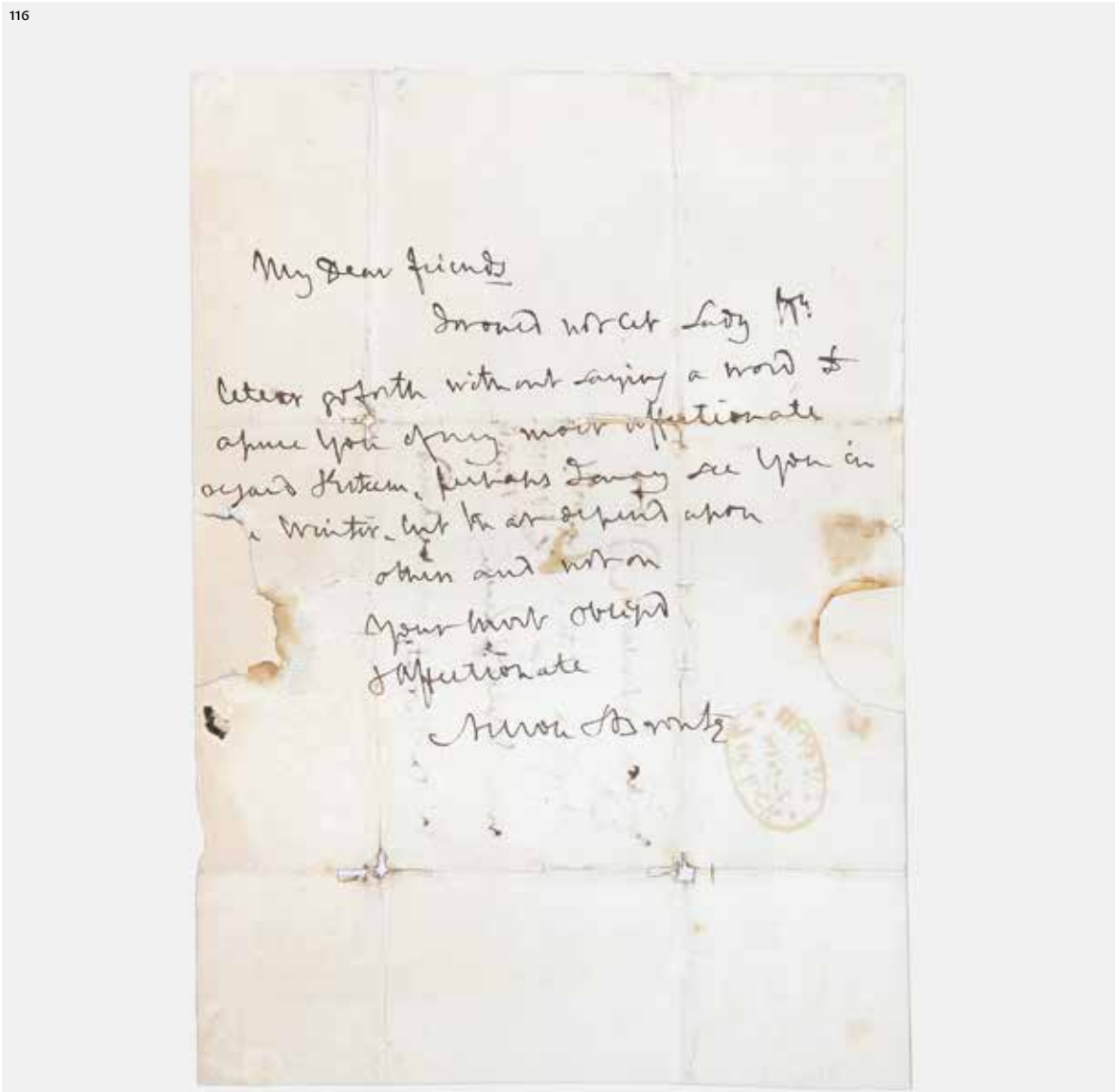
THE CHINA WANDERINGS OF TWO PIONEERING FEMALE PAINTERS

First edition, presentation copy, inscribed by the author on the front free endpaper, “To my friend of half his life-time, Frederick W. Poate, jr., with the regards of the author. Mary Augusta Mullikin. Tientsin, May, 1937”. Mullikin (1874–1964), an artist taught for a time by Whistler, first journeyed to China in 1920. While at Beidaihe in 1924, she met the Scottish artist Anna M. Hotchkis (1885–1984), and the two became travelling companions. Their many journeys across China, a train of art supplies in tow, produced two decorative books, this example stemming from two visits to the historic site of Yungang in Shanxi province. Hotchkis left China in the late 1930s, but Mullikin remained for almost thirty years and was based primarily in Tianjin. Poate (1909–1992) was a long-standing employee of the trading firm Mackenzie & Co., taking over as director after the Second World War. Quarto. Half-tone frontispiece after a sketch by Mullikin, 8 tipped-in colour plates (with captioned glassine guards) after paintings by Mullikin and Hotchkis, vignettes by both in text. Original brown cloth, spine lettered in gilt, front cover with printed title label and blind frame, endpapers

designed by Mary Mullikin. Extremities lightly rubbed, front cover bowing, contents generally clean: very good.

£1,250 [178293]

116
NELSON, Horatio, Viscount Nelson. Autograph letter signed to Admiral Skeffington Lutwidge and his wife, announcing his return to sea before Trafalgar. Merton: 3 September 1805



NELSON’S FINAL FATAL RETURN TO SEA

Nelson dashes off a farewell to his old commanding officer the day after news broke that the French fleet was on the move. The following day, 4 September, it was proposed that Nelson, as commander-in-chief, Mediterranean, should go out in the Victory. Within seven weeks the Franco-Spanish fleet was engaged at Trafalgar. Before departing, aside from pressing naval matters, “farewells and last-minute arrangements absorbed the rest of the time” (Knight, p. 499). On 14 September he departed Portsmouth on the Victory.

Skeffington Lutwidge (1737–1814) was captain of the Carcass, on which the teenage Nelson sailed to the Arctic in 1773. “Desperate to join, [Nelson] circumvented an order that no boys be taken by persuading . . . Lutwidge to rate him coxswain” (Lambert, p. 6). In 1799 Nelson wrote in his “Sketch of My Life”, published in the Naval Chronicle, that from his time on the Carcass, he and Lutwidge had “continued the strictest friendship” (cited in Knight, p. 652). Lutwidge and his wife were friends with Emma Hamilton, dining with her regularly. In full: “My Dear friends, I would not let Lady H’s [Hamilton’s] letter go forth without saying a word to assure you of my most affectionate regard & esteem. Perhaps I may see you in the Winter, but that depends upon others and not on your Most Obligated & Affectionate Nelson & Bronte”. Address panel: “Merton, September third, 1805. Admiral Lutwidge, near Whitehaven, Cumberland, Nelson & Bronte”.

Provenance: Otto O. Fisher (d. 1961), book and manuscript collector, although unmarked as such; with an old bookseller’s description in French.

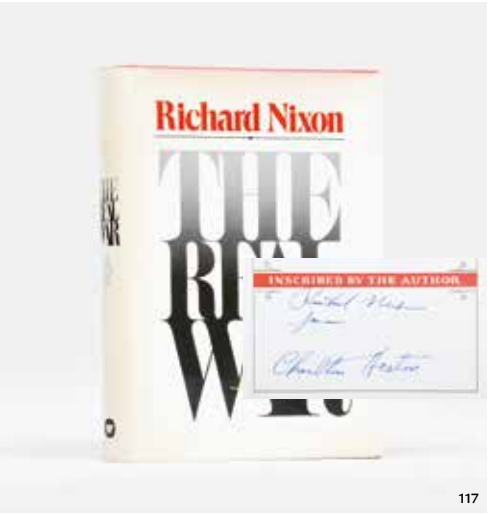
One-page autograph letter signed, one side with integral address panel in Nelson’s hand; two postal franks to address panel, one with the time of “7 o’Clock”. Old repairs to tears at sides where the seal has been broken (affecting one word), paper reinforcement to one fold, creased where folded, small holes at interstices of folds, minor stains, but clean and legible and remaining very good. ♣ Roger Knight, The Pursuit of Victory: The Life and Achievement of Horatio Nelson, 2006; Andrew Lambert, Nelson: Britannia’s God of War, 2004.

£25,000 [154763]

117
NIXON, Richard. The Real War. New York: Warner Books, 1980

PRESENTATION COPY TO CHARLTON HESTON, AN IMPORTANT ENDORSER

First edition, presentation copy, inscribed by the 37th President on a presentation bookplate attached to the half-title, “Richard Nixon for Charlton Heston”. This is a fine association copy - aside from his place among the greatest actors of the post-war decades, Heston was a prominent supporter of Nixon’s presidential bid in 1972. In the 1950s Heston had endorsed liberal Democratic candidates, in the 1960s more centrist Democrats, and finally in the 1970s switched to the Republicans. In the 1972 election, he starred in a lengthy campaign video explaining



how Nixon had secured his political switch. During Nixon’s presidency Heston served on the National Council on the Arts, and as a cultural diplomat for the State Department. Into the 1980s, Heston was a leading conservative figure, active in the National Rifle Association (famously challenging gun control advocates to take his rifle “from my cold, dead hands”), and campaigning against affirmative action and on other culture war issues.

Octavo. Original red cloth, spine lettered in black and silver. With dust jacket. Endpapers a little toned; unclipped jacket toned with slight chipping at extremities: a fine copy in very good jacket.

£1,500 [177597]

118
NONESUCH PRESS: HOMER. The Iliad; [and] The Odyssey. [London:] The Nonesuch Press, 1931

First Nonesuch editions, The Iliad number 60 of 1,450 copies and The Odyssey number 664 of 1,300 copies. The former retains the publisher’s elusive inlaid slip “On First Looking into Pope’s Homer” by Francis Meynell, who provides instruction on how to open the book so that the pages lie perfectly flat and how to separate the uncut pages using a paper knife. The Nonesuch Homer was one of the finest productions of the press and a shining example of the marriage of fine printing and commercial viability. “The design of this two-volume set represented a

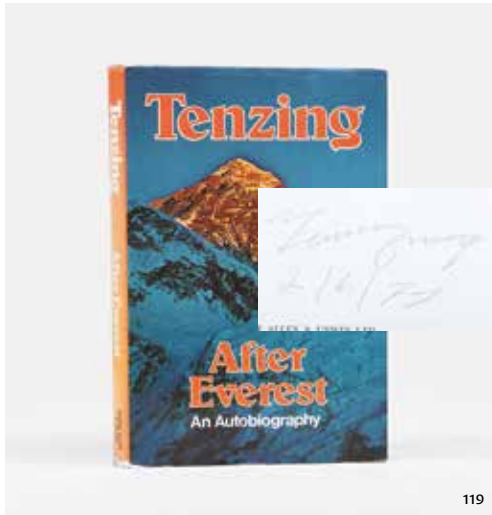
collaboration that included some of the best book designers of this era: the Dutchman Jan van Krimpen, who created the open capitals at the head of each book and set the Greek type; Rudolf Koch, a German designer who engraved some of the ornaments; and Koch’s assistant Berthold Wolpe, who drew the figure of the Greek warrior for the title pages” (Eskilon, p. 154).

The original Greek text is printed parallel to the English translation of Alexander Pope, whose Iliad and Odyssey were published within the years 1715 to 1720 and 1725 to 1726.

2 works, tall octavo. Title pages printed in red and black with engraved hoplite vignettes, vignette chapter headings printed in red and black. Original orange niger, spines lettered in gilt, raised bands ruled in blind, covers and turn-ins ruled in gilt, marbled endpapers, top edges gilt, fore and bottom edges uncut. Bindings slightly mottled and discoloured, as usual, Iliad spine sunned, gilt bright, contents clean. A very good set. ♣ Dreyfus 72 & 78. Stephen J. Eskilon, Graphic Design: A New History, 2019.

£2,750 [181230]





119

119
NORGAY, Tenzing – BARNES, Malcolm.
 After Everest: An Autobiography. London:
 George Allen & Unwin, 1977

First UK edition, signed and dated 2 June 1977 by Tenzing Norgay on the title page. Norgay's publisher hosted a signing session in London to coincide with the 24th anniversary of the Queen's coronation. On Coronation Day 1953, the news arrived in London that Hillary and Norgay had summited Everest.

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

Octavo. With 24 plates (8 colour), map in text. Original green boards, spine lettered in silver. With pictorial dust jacket. Spine ends lightly bumped and toned, top edge foxed; jacket unclipped, spine sunned, light wear and surface losses at spine ends: a near-fine copy in very good jacket. ♣ Neate Tr8. Meena Khorana, *The Indian Subcontinent in Literature*, 1991.

£1,400 [178714]

120
OCCUPY WALL STREET – BOYER, Stephen, & Filip Marinovich (eds.). The Occupy Wall Street Poetry Anthology. New York: OWS, 2012

First edition, number 53 of an estimated 1,600 copies, inscribed by Boyer to Lawrence Schwartzwald on the title page, “Thanks for helping to make this possible, Lawrence! Love, Stephen”. Schwartzwald was a photographer for the *New York Post* and later wrote *Reading New York* and *Famous Poets* (both 2017). This copy is also signed by Gordon Gilbert, who helped Boyer run the makeshift People's Library in Zuccotti Park.

This is the largest document to come from the Occupy Wall Street movement, a “living, breathing, and all-inclusive” anthology of protest poetry. It is rare in commerce, and we have located just nine copies institutionally – five in New York and none outside the US.

Quarto. Colour frontispiece, black and white illustrations throughout. Original coated paper wrappers, black binder's tape backstrip, front cover illustrated by Molly Crabapple. Edges slightly rubbed, a few faint marks on fore edge and rear wrapper, near-fine. ♣ Jillian Steinhauer, “Occupying Poetry With a People's Anthology”, *Hyperallergic*, 2 April 2012.

£1,500 [154808]

121
OGAWA, Kazumasa (photo.). Tokubetsu daienshu shashin-cho (“Photographs from the Special Grand Manoeuvres”). Tokyo: Tokubetsu Daienshu Tokan-bu, 1910–37

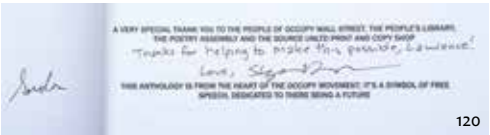
A COLLECTION OF PHOTOBOOKS SHOWING JAPANESE MILITARY EXERCISES INSPECTED BY THE EMPEROR

First editions of these photobooks of the annual Special Grand Military Exercise. The 1925 work contains a loose slip indicating it was a presentation copy from General Kawai Misao, chief of the general staff since 1923. The publishers spared no expense, employing Ogawa Kazumasa and including two 3D photographs with the required red-blue glasses.

From 1900 to 1945, the Japanese Army ran an annual co-ordinated military exercise called the Tokubetsu Daienshu (“Special Grand Military Exercise”). The Emperor attended as the director and chief inspector of the exercise, along with high-ranking



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Japanese military leaders and foreign attachés from around the world. The drills lasted a number of days, culminating in a banquet for the troops at imperial expense. It was held in a different part of Japan each year and broadcast on the radio countrywide, which increased participation from different divisions, boosted morale, and inspired confidence and courage among the general public.

These photobooks were produced to commemorate and publicize the event. They were published by the Special Manoeuvres Supervision Department with collotype photographs by Ogawa Kazumasa. Ogawa spearheaded the development of photography and photochemical printing in Japan.

Of the two anaglyph 3D photographs, the first is a landscape shot overlooking the battlefield chosen for the 1936 exercise, near the town of Yuni in Hokkaido. The second is an aerial photograph of that same field, showing the location of the command tent. This may be one of the earliest uses of this technology in Japan, and the first photograph comes with instructions on how to use the 3D glasses correctly.

The photobooks in this set are for 1910, 1911, 1922, 1924, 1925, and 1936. The 1924 version contains a loose errata slip as issued. In addition to the 1925



121

instalment, those for 1910 and 1911 may have also been presentation copies, as they do not have colophons.

Six works, oblong folio. Gold vignette of the Imperial seal and collotype frontispieces of the Emperor to each, collotype photographs throughout (4 folding, 2 in 3D with glasses), some with tissue guards, 3 maps in red and blue (2 folding); text in Japanese and English, some colophons stamped in red as issued. Original blue, green, and brown cloth, 1911 works with black sheep backstrip, spines of 1910 and 1911 works decorated in gilt, front covers lettered and some blocked in

gilt, back covers stamped with cherry-blossom vignette and some blocked in blind, linen hinges, speckled endpapers in varying colours, edges gilt. Spine of 1911 work worn, overall extremities rubbed, covers lightly scratched and marked, endpapers creased in some vols, some offsetting, light toning and foxing: a very good set. ♣ Bardwell Smith, *Every Book, a Tale: Selections from Special Collections in the Laurence McKinley Gould Library of Carleton College*, 2010.

£6,000 [118276]



121



composed and printed at Clarke & Way, in New York.
This is copy 185 Georgia O'Keeffe

122
O’KEEFFE, Georgia. Drawings.
Introduction by Lloyd Goodrich. New York:
Atlantis Editions, 1968

First edition, number 185 of 230 copies signed by the artist from a total edition of 250. O’Keeffe personally selected ten of her drawings, two of which are from the Metropolitan Museum of Art, to represent the range and variety of her work in this medium. To some of the drawings she made changes, enhancing the print.

Folio. With 10 reproduced drawings printed in 300-line screen offset lithography at the Meriden Gravure Co., I–IX are printed on Rives BFK paper and X on Arches Cover paper. Sheet sizes: 63.3 × 48.5 cm. Eight-page booklet, together with 10 loose prints in separate folders. All housed in the publisher’s white cloth clamshell box. All in fine condition.

£12,500 [178373]

123
PASTEUR, Louis. Études sur le vin ses maladies, causes qui les provoquent, procédés nouveaux pour le conserver et pour le vieillir. Paris: à L’imprimerie Impériale, 1866



First edition of Pasteur’s report on microorganisms in wine, which culminated in the discovery of pasteurization. Although heating wine as a preservative method had been anecdotally suggested before, Pasteur “established on the basis of rigorous scientific experiments what had been only a poorly tested and entirely empirical technique” (DSB).

Octavo. With 32 lithographic plates, diagrams within text. Original pale green printed wrappers, edges uncut. Wrappers a little soiled, creases, chips, and short closed tears to spine and extremities, preliminaries and plates lightly foxed, else contents clean: a very good copy in its original binding. ¶ Bibliotheca Osleriana 1547; Bibliotheca Vinaria, p. 22; Dictionary of Scientific Biography X, p. 360; Duveen, p. 460; Garrison-Morton 2479; Norman 1655.

£900 [134868]

124
PENCE, R. D. Album of photographs taken while serving with the United States Asiatic Fleet, recording the sights and sounds of Hong Kong, Shanghai, Beijing, and other cities. China, Hawai’i, Philippines, and at sea: [c.1921]

CHINA “AS SEEN BY A GOB IN THE U.S. NAVY”

A valuable pictorial record of East Asia in the immediate post-war period, almost entirely composed of amateur photographs, including over 60 shots of Shanghai, 41 of Hong Kong, and many taken in Beijing, Chefoo, Canton, and Vladivostok.

The photographer was a young American sailor promoted to pharmacist’s mate, third class in 1918, serving with the US Asiatic Fleet during a period of regional instability. The album’s early pages demonstrate he reached East Asia via Hawaii, likely aboard a transport ship.

Pence’s first encounter with China is in Shanghai. Like many before him, he is struck by the passage up the Whangpoo River, capturing images of junks, the Bund, and foreign vessels, including the USS New Orleans, also of the Asiatic Fleet. He documents the city’s energy: labourers with wheelbarrows, a street sawmill, a “human pile driver,” gates, and food vendors. He ventures to Soochow Creek, the famous Willow Pattern Teahouse, and the Cafe Parisien (a “popular hangout”), shooting along the way a large advert for Asahi Beer, and the surrounding countryside, where he records rare scenes of rural life.

From Shanghai, the journey continues to Siberia. Pence photographs ice floes and arrives in Vladivostok, where his ship encounters a Japanese cruiser and the USS Albany. There, he visits forts and gunnery positions, observes a Japanese machine gun drill, and documents Soviet radio infrastructure. The eastern terminus of the Trans-Siberian Railway features prominently, and he joins tourists and locals on the beach. City scenes include encounters with Japanese and Chinese sailors and a honey wagon.

A brief call at Olongpo precedes further travels in China. In Chefoo, Pence photographs notable structures such as the Shining Light Pagoda and an irrigation dam. In Beijing, he ascends the city wall, inadvertently recording the recently built railway and the curved façade of Zhengyangmen Station. He and his shipmates also visit the Temple of Heaven and the Great Wall at Shanhaiguan.

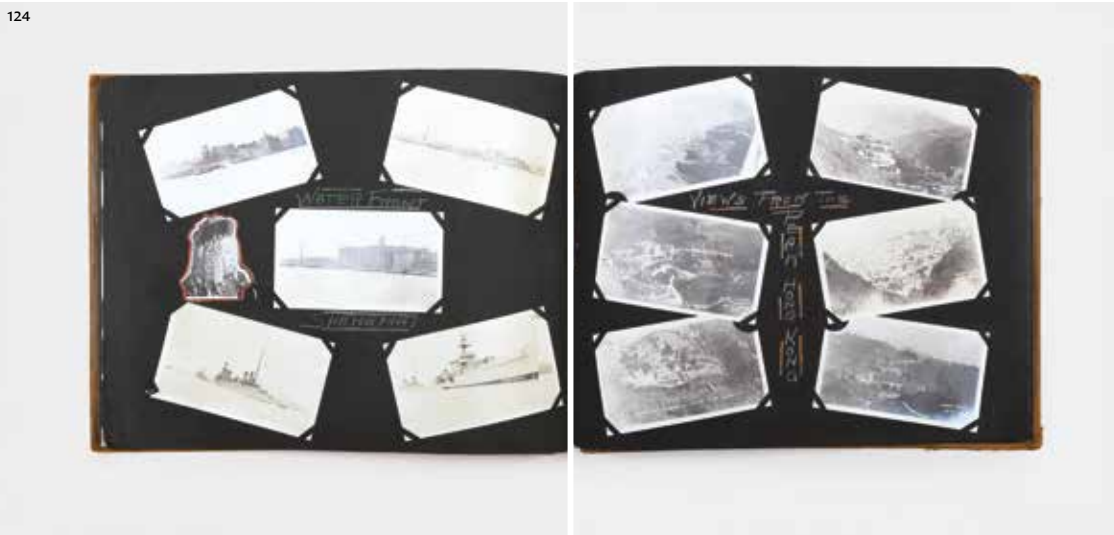
The album’s final section chronicles calls at Dalian, marked by a blend of Chinese, Russian,

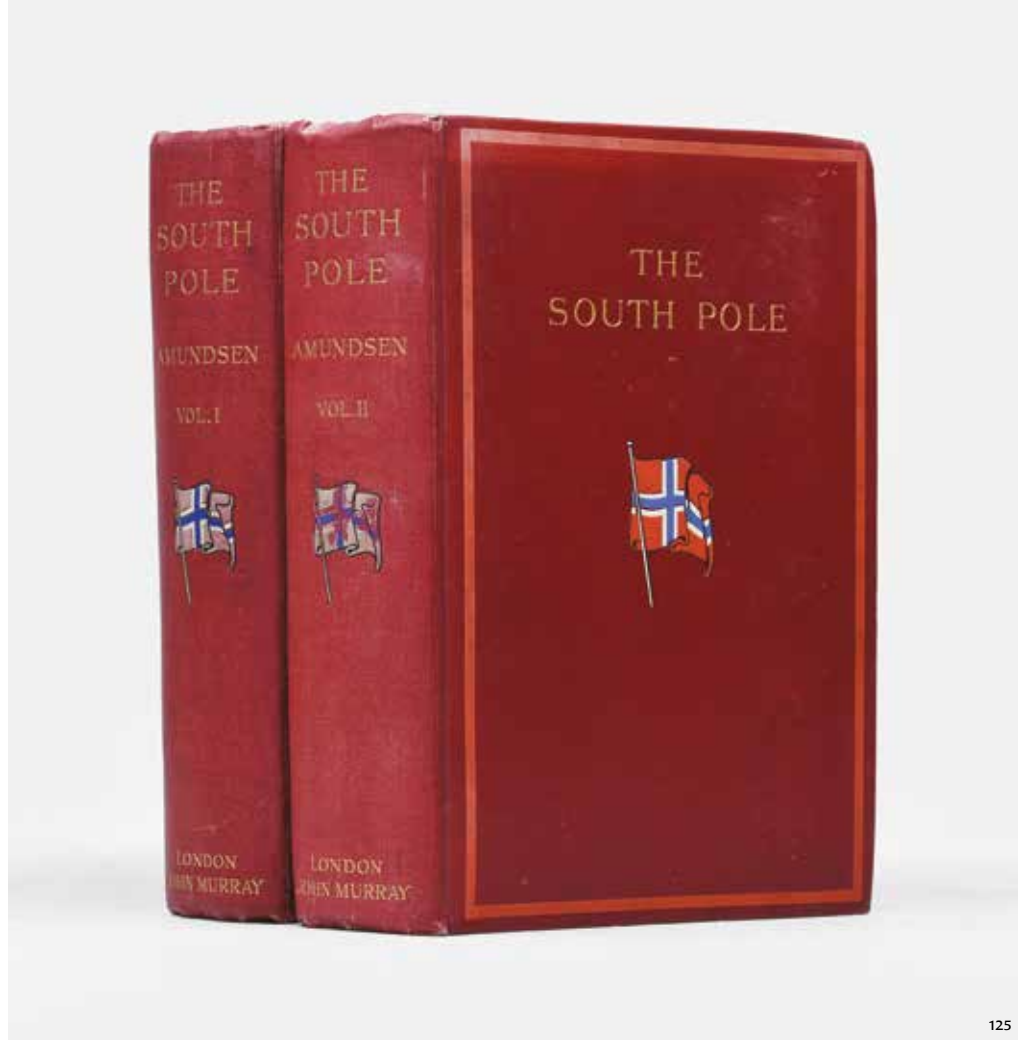


and Western influences, and Incheon, Swatow, and Fuzhou. He captures the Bridge of Ten Thousand Ages, bustling streets with thriving restaurants and winehouses, and the Pagoda Anchorage. The album concludes in Hong Kong and Canton with views of British submarines, colonial architecture, and vistas from Victoria Peak.

Landscape quarto album (255 × 340 mm). Original reversed calf covers, tied with brown chord through punch holes as issued, front cover lettered in gilt, inner covers lined with black linen, housing 48 black card leaves, filled with 481 gelatin silver corner-mounted photographs, nearly all c.65 × 110 mm or reverse, many captioned in the negative, many leaves captioned in colour pencil, tipped-in map and several illustrations. One photograph no longer present. Photographs generally well-preserved, some yellowing and silver mirroring, secure in sturdy album with only a couple of corners lifting: an excellent collection.

£4,500 [158699]





125



125

125

POLAR – AMUNDSEN, Roald. The South Pole. An Account of the Norwegian Antarctic Expedition in the “Fram”. London: John Murray, 1912

First edition in English. The success of Roald Amundsen was due to highly disciplined dogsled teams, “more accomplished skiers, a shorter distance to the Pole, better clothing and equipment, well-planned supply depots en route, including more nutritious food with plenty of B vitamins, fortunate weather, and a modicum of luck ” (Books on Ice). “To their credit, John Murray produced a two-volume set of real quality, incorporating the Norwegian flag, despite realizing that British disappointment at being beaten to the Pole would ensure that it was not a publishing success in the United Kingdom” (Taurus).

2 vols, octavo. Half-tone frontispiece in each volume, and 99 plates, 6 maps (3 folding), folding diagram, charts and tables in the text. Original dark red cloth, spines and front covers with gilt lettering and Norwegian flags, red frame to front covers, top edges gilt, others untrimmed. A few surface scratches, spines and head of front cover of vol. II a touch sunned, vol. II with top corners bumped and spine flag with minor loss, vol. I starting before half-title, scattered foxing: a very good copy. ♣ Books on Ice 7.1; Howgego IV A13; Rosove 9.A1; Spence 16; Taurus 71.

£3,500 [177244]

126

POLAR – NANSEN, Fridtjof. Farthest North. London: Archibald Constable and Company, 1897

First edition, preceding the first edition in Norwegian of the same year. Nansen's expedition was a remarkable achievement in polar exploration, undertaken to investigate “the polar basin north of Eurasia by drifting in the ice with the currents northwest from the New Siberian Islands across or near the pole” (Arctic Bibliography).

Farthest North, the official account of the first Fram expedition, is beautifully illustrated from photographs and from Nansen's own sketches, for which he “claims no artistic merit” but which are nonetheless highly atmospheric and effective. Like many of the polar books from the heroic age, this is a superbly produced work.

Provenance: Noel G. Terry (1889–1980), his signature on the front free endpaper of both volumes in pencil. Terry was a managing director of his family's eponymous chocolate company and

oversaw the introduction of the iconic chocolate orange in 1932. He eventually went on to become the company's chairman.

2 vols, octavo. Etched frontispiece in vol. I, photogravure frontispiece in vol. II, 127 plates (16 colour), 4 folding colour maps, illustrations in the text; titles printed in red and black. Original bluish green vertically ribbed cloth, spines and front covers lettered in gilt, pictorial block in gilt on front covers (of the Fram on vol. I and “Northwards though the Drift-Snows” on vol. II), top and fore edges untrimmed. Gilt bright, spine ends and tips bumped, minor foxing to endpapers, more so to edges, plates clean, stub tear in vol I. A near-fine copy. ♣ Arctic Bibliography 11983; Books on Ice 5.2; Howgego III N3; Printing and the Mind of Man 384; Taurus 24.

£650 [179133]

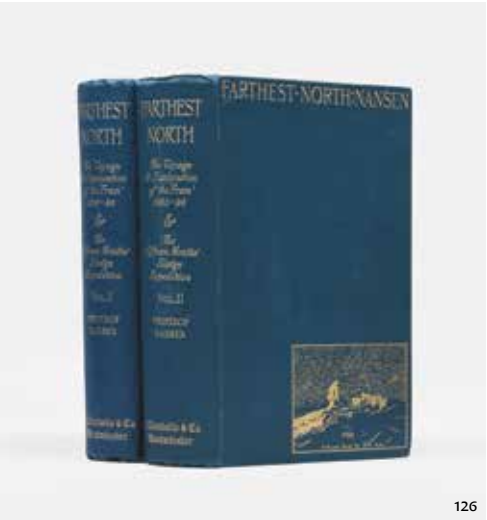
127

POLAR – SHACKLETON, Ernest H. South. The Story of Shackleton's Last Expedition 1914–1917. London: William Heinemann, 1919

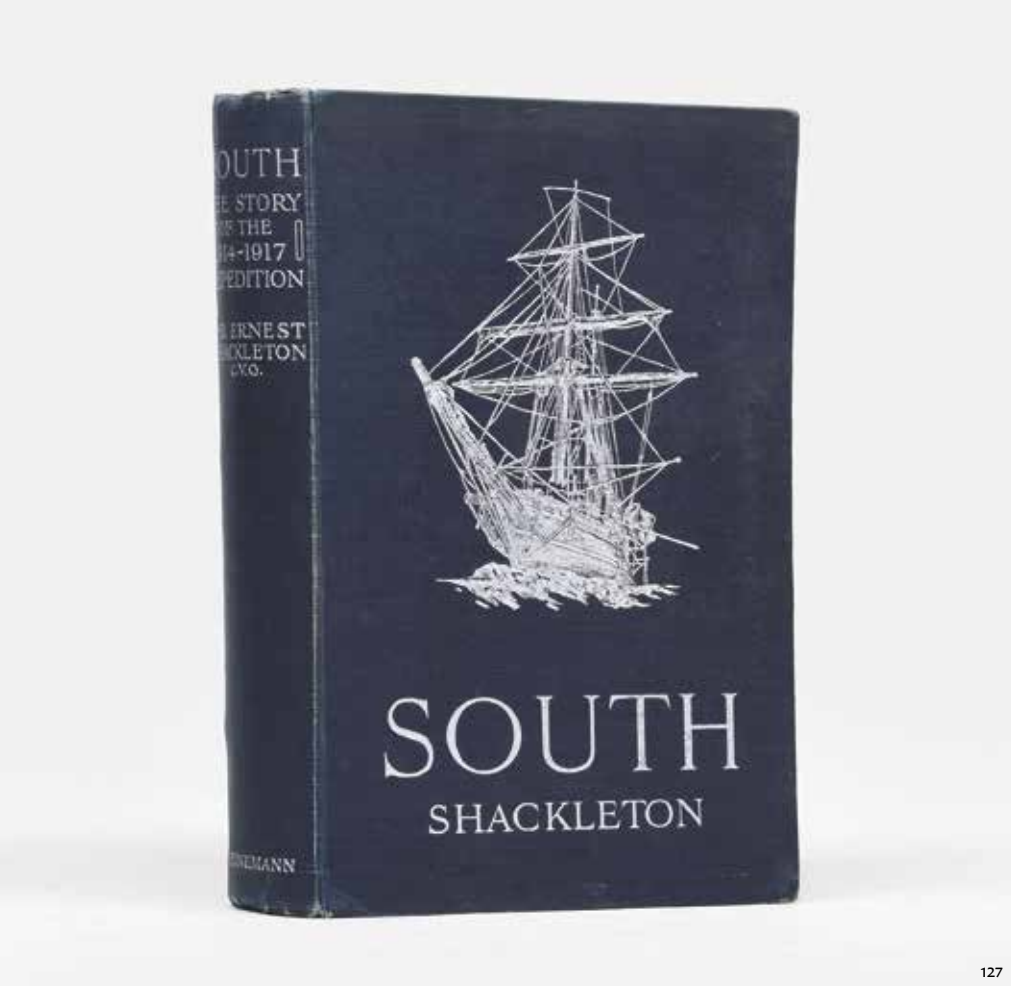
A “BOOK OF HIGH ADVENTURE, STRENUOUS DAYS, LONELY NIGHTS, AND UNIQUE EXPERIENCES”

First edition. “The failure of Shackleton's Imperial Trans-Antarctic Expedition to even reach the Antarctic continent, much less to cross it via the South Pole, has become the great polar success story of the twentieth century” (Books on Ice).

Shackleton embarked in 1914 on the *Endurance* to make the first traverse of the Antarctic continent;



126



127

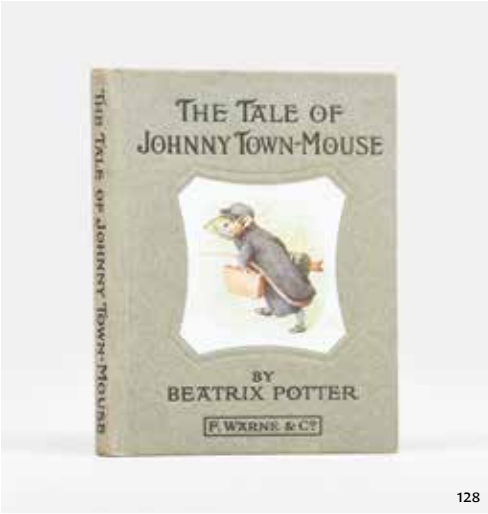
a journey of some 1,800 miles from sea to sea. But 1915 turned into an unusually icy year in Antarctica. After being trapped in the ice and drifting for nine months, the *Endurance* was eventually crushed by ice on October 27. “Shackleton now showed his supreme qualities of leadership. With five companions he made a voyage of 800 miles in a 22-foot boat through some of the stormiest seas in the world, crossed the unknown lofty interior of South Georgia, and reached a Norwegian whaling station on the north coast. After three attempts . . . Shackleton succeeded (30 August 1916) in rescuing the rest of the *Endurance* party and bringing them to South America” (ODNB).

Produced while the constraints of wartime publishing persisted, the book is rarely encountered in collectible condition. The fine images captured by Australian Frank Hurley, particularly those made on a moonlit night, when he thought the ship was at its

most beautiful, are well reproduced. Hurley's heroic feat in saving his original glass negatives is another fascinating chapter in an extraordinary story.

Octavo. Colour frontispiece, 87 half-tone plates, folding map; errata slip on p. 1. Original dark blue cloth, spine and front cover lettered in silver, front cover with large silver vignette of *Endurance* stuck in the ice (from a photograph by Hurley, reproduced at p. 45), publisher's device in blind on rear cover, top edge blue. Gift inscription on front free endpaper. Front cover slightly bowed, extremities a little bumped or frayed in a few places, silver remaining bright, front inner hinge starting and webbing visible in a few places, toned throughout as usual, map stub repaired with Japanese tissue: a very good copy. ♣ Books on Ice 7.8; Conrad p. 224; Rosove 308.1A; Spence 1107; Taurus 105.

£3,250 [176823]



128

128
POTTER, Beatrix. The Tale of Johnny Town-Mouse. London: Frederick Warne and Co., 1918

First edition, second impression (terminal “N” in “London” present in the imprint). The tale is based on Aesop’s “The Town Mouse and the Country Mouse”. It is “the most autobiographical of Potter’s little books. Cobbled together in wartime, it reflects her deep understanding of animal nature, but its subtext is her own happiness as a ‘country mouse’” (Lear).

Sextodecimo. Frontispiece and 26 colour illustrations by the author. Original grey boards, spine and front cover lettered in dark green, front cover with pictorial label, illustrated endpapers. Gift inscription dated 1919 to half-title; lettering in pencil to frontispiece verso. Spine ends and corners gently rubbed, spine a little toned: a very good copy. ♣ Linder, p. 430; Quinby 25. Linda Lear, *Beatrix Potter, A Life in Nature*, 2008; *The Bookman*, Dec. 1918.

£950 [178623]

129
PULLMAN, Philip. His Dark Materials. London: Scholastic, 1995–97–2000

First editions of Pullman’s epic trilogy of fantasy novels, recognized as one of the finest works of children’s literature of the 20th century. The *Amber Spyglass* won the 2001 Whitbread Book of the Year award, being the first children’s book to do so, while

the trilogy as a whole came third in the BBC’s Big Read survey of 2003.

The *Northern Lights* dust jacket has the first issue points of “Point” at the foot of the spine and “7–9 Pratt Street” on the rear flap. The Carnegie Medal sticker, usually seen on the rear flap of later issue jackets, is on the volume’s front pastedown.

3 works, octavo. Original dark red, green, and black boards, spines and front cover of *Amber Spyglass* lettered in gilt, large gilt knife design on front cover of *Subtle Knife*, orange endpapers in *Amber Spyglass*. With dust jackets. Wood-engraved bookplate of Michael Sheehan on front pastedowns. Minor bumps to spine ends; jackets bright and unclipped, gentle creases to *Amber Spyglass*: overall, a near-fine set. ♣ Kiran Millwood Hargrave, “His Dark Materials, the enduring, terrifying appeal of Philip Pullman’s world”, *The Guardian*, 18 Oct. 2017.

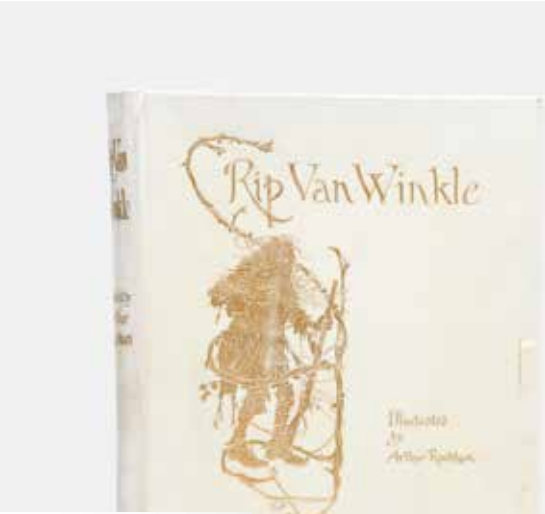
£2,000 [178372]

130
RACKHAM, Arthur (illus.); IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905

Signed limited edition, number 57 of 250 copies signed by the artist. This was the first book wholly illustrated by Rackham to be issued in a limited edition format, and it immediately established him as the leading illustrator of lavishly produced gift books in the Edwardian era.



129



130

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

Quarto. Colour frontispiece and 50 colour plates mounted on brown paper with captioned tissue guards, black and white illustrations in text, all by Arthur Rackham. Original vellum, lettering to spine in gilt, lettering and pictorial decoration to front cover in gilt, top edge gilt. Bookplate and monogram label of G. R. Nicolaus, geologist (portions of his library sold in 1940s). Some minor marks to covers, ties lacking, soiling from bookplate and label, minor foxing, some creases to captioned tissue guards: a near-fine copy. ♣ Latimore & Haskell, p. 26; Riall, pp. 69–70.

£6,000 [167354]

131
RACKHAM, Arthur (illus.); BARRIE, J. M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906

Signed limited edition, number 483 of 500 copies signed by the illustrator. This was the first appearance of *Peter Pan* in the title of a book, and Rackham’s



131

outstanding illustrated edition is an acknowledged classic of the “Golden Age” of book illustration.

Peter Pan in Kensington Gardens was the most popular Christmas gift book for 1906 and was highly successful commercially. It was the second of Rackham’s books to be published as both a trade and deluxe edition and, as Fred Gettings notes, “its publication and quality was a sure sign that Rackham had arrived, and was now to remain as one of the leading illustrators in a wide field of book titles” (p. 112).

Large quarto. Colour frontispiece and 49 colour plates mounted on brown paper with captioned tissue guards, all by Arthur Rackham. Original white vellum, spine and front cover lettered in gilt, front cover with decoration in gilt, brown endpapers, front endpaper with map of Kensington Gardens, top edge gilt, others untrimmed. Small bookseller’s label to front free endpaper. Covers slightly bowed, minor marks to rear cover, some light foxing, lacking silk ties: a near-fine copy. ♣ Riall, p. 74. Fred Gettings, *Arthur Rackham*, 1975.

£6,000 [167387]

132
RACKHAM, Arthur (illus.); LAMB, Charles & Mary. *Tales from Shakespeare*. London: J. M. Dent & Co.; E. P. Dutton, New York, 1909

Signed limited edition, number 150 of 750 copies signed by the artist. The deluxe edition contains an extra plate, “Puck”, not included in the trade edition. This copy includes the loosely inserted publisher’s note regarding this plate.

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

Quarto. Colour frontispiece and 12 colour plates mounted on heavy paper, black and white illustrations in text, all by Rackham. Original white cloth, spine and front cover lettered in gilt, pictorial endpapers, top edge gilt, others untrimmed, original dark red ribbon ties. Extremities slightly bumped, binding a little toned, lacking rear ribbon ties, some light browning: a very good copy. ♣ Latimore & Haskell, pp. 33–4; Riall, p. 90.

£1,250 [169663]



132



131



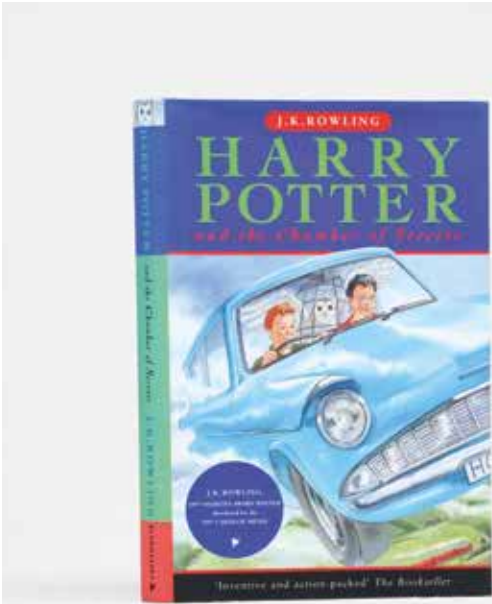
133

133
RAND, Ayn. Pola Negri. Moscow: Kinoizd-vo RSFSR (“Cinema Publishing House of the RSFSR”), 1925

“IN ALMOST ALL HER FILMS, SHE IS A WOMAN VICTORIOUS”

First edition of Rand’s scarce first publication, a biography of one of the leading silent screen actresses of the day. It was written when Rand was 20 and was her only book published in Russia before she emigrated. Her second work, also devoted to the cinema, was issued without her permission after she had left for America.

Pola Negri began life as an assignment that Rand wrote in 1925 for her studies at the Technicum for Screen Arts in Petrograd; it was issued in the publisher’s Popular Cinema Library series later the same year. Negri (1897–1987) was a Polish actress who initially worked in her home country and Germany. In 1922, she signed with Paramount and became the first European actress to be contracted in Hollywood. Interest in popular Western culture was fairly common in the New Economic Policy



134, 135

USSR, but Negri’s portrayals of independent female characters who overcame strife particularly resonated with Rand.

We trace only three copies in institutional holdings, all in the US (Stanford, Amherst, and Johns Hopkins).

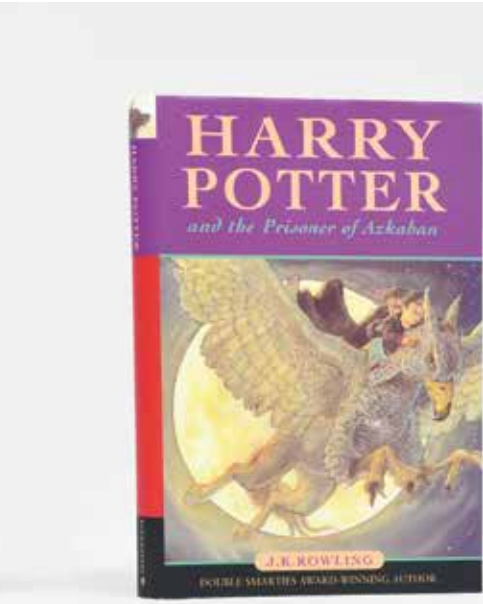
Small octavo, pp. 16. With 6 monochrome photographic illustrations. Single quire, wire-stitched into pictorial pink wrappers printed in black, signed “MK”, likely Soviet graphic artist and book illustrator Mark Kirnarsky (1893–1942). Contemporary ownership inscription to title page. Short split to foot of spine, wrappers a little soiled, light browning as usual. A well-preserved copy.

£4,750 [146575]

134
ROWLING, J. K. Harry Potter and the Chamber of Secrets. London: Bloomsbury, 1998

First edition of the second instalment in the world’s best-selling book series.

Octavo. Original matt laminated printed boards, spine and covers lettered in white, green, blue, black, and red. With dust jacket. Slight lean to spine; jacket unclipped, faint hint



of sunning to spine, bright overall: a near-fine copy in like jacket. ♣ Errington A2(a).

£2,500 [177242]

135
ROWLING, J. K. Harry Potter and the Prisoner of Azkaban. London: Bloomsbury, 1999

First edition, first state, with the requisite points: the number series on the copyright page from 10 down to 1, “Joanne Rowling” as the copyright holder, and the dropped line of text on page 7. In the second state, the dropped text is corrected and the copyright is attributed to “J. K. Rowling”.

The first impression comprised 5,150 copies, of which 2,500 were in the first state. This was the last Harry Potter title before first print runs hit unprecedented quantities; a second impression of 101,800 copies was completed before publication on 8 July 1999.

Octavo. Original colour pictorial boards, spine and covers lettered in light orange, purple, green, and black. With dust jacket. Binding square and firm, abrasion to rear pastedown, security tag affixed to rear free endpaper and

final blank; jacket sharp and unclipped: a very good copy in fine jacket. ♣ Errington A7(a).

£7,000 [178329]

136
ROWLING, J. K. Harry Potter and the Goblet of Fire. London: Bloomsbury, 2000

EXTRA-ILLUSTRATED BY THE COVER ARTIST

First deluxe edition, with unique artwork signed by the cover artist, Giles Greenfield. A preliminary pencil sketch, together with a finished watercolour drawing (both 233 × 150 mm), are tipped in before the half-title. The artwork shows Harry engaged in his second task of the Triwizard Tournament, facing one of the merpeople in the Black Lake.

Published less than three months after the first trade edition, this was the first English publication to note Warner Brothers’s copyright and trademark of “Harry Potter, names, characters and related indicia.”

Giles Greenfield (b. 1963) was the third illustrator for Harry Potter books in the UK. After Goblet of Fire, he completed preliminary work on Order of the Phoenix, before the project was taken over by Jason Cockcroft.

Octavo. Original purple cloth, spine and front board lettered in gilt, front cover with pictorial onlay, black endpapers, all edges gilt, red silk bookmark. No dust jacket issued. Housed in a custom purple morocco-backed slipcase. Some minor marks to spine and fore edge: a near-fine copy. ♣ Errington A9(b).

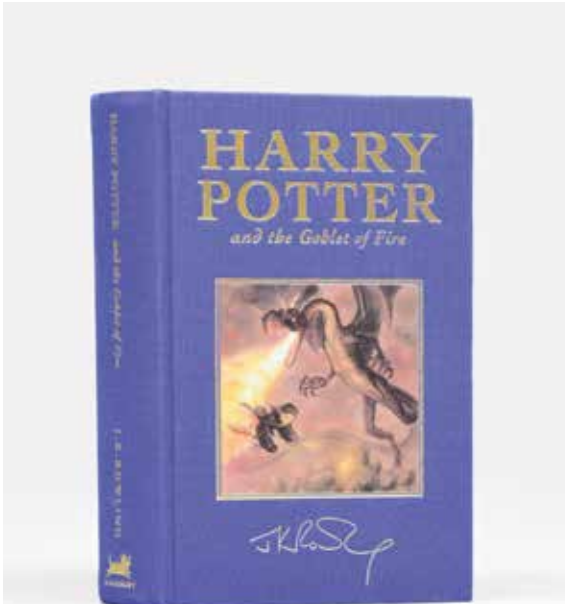
£7,500 [180742]

137
ROWLING, J. K. Harry Potter and the Deathly Hallows. London: Bloomsbury, 2007

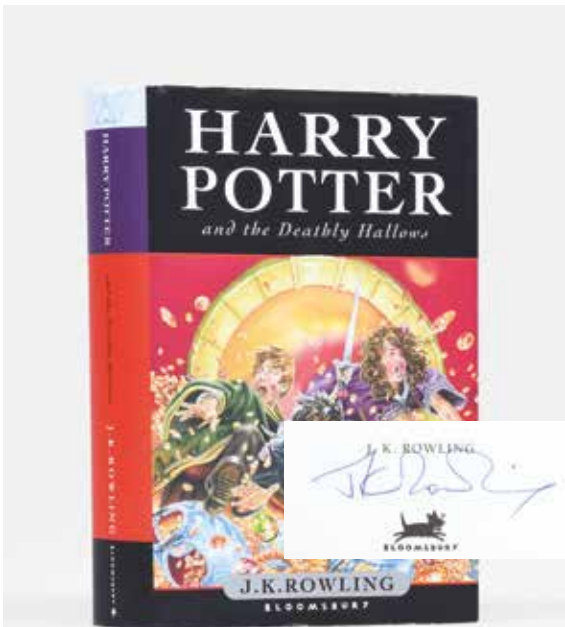
First edition, inscribed by the author on the title page, “To the Lester-Smiths, J. K. Rowling”. Deathly Hallows brought the world’s best-selling book series to its conclusion.

Octavo. Original pictorial boards, spine and covers lettered in white, black, and grey. With dust jacket. Negligible bump to spine foot; jacket unclipped, slight creases, a bright example: a near-fine copy in like jacket. ♣ Errington A14(a).

£4,750 [177617]



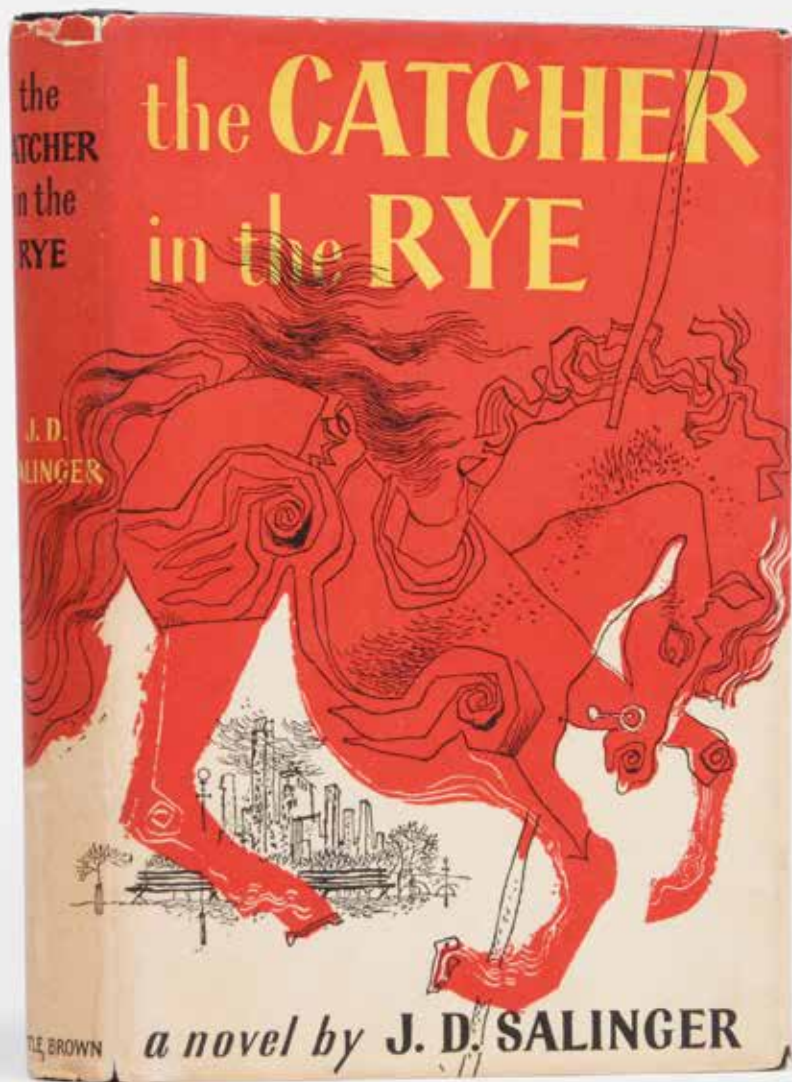
136



137



136



138

138

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

First edition, first issue jacket. Salinger's work is widely recognized as the great American post-war coming-of-age novel and is perhaps the definitive story of teenage angst. Celebrated by both critics and generations of adolescents, it has also faced much censorship, becoming the most restricted title in American high schools and libraries from 1962 to 1982.

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

Octavo. Original black cloth, spine lettered in gilt. With supplied dust jacket by Michael Mitchell. Housed in a custom dark blue quarter morocco folding box. Covers faintly marked, a couple of gatherings a little proud; jacket unclipped, white lower section of spine toned and soiled, tiny marks to rear panel, ends and corners rubbed and nicked: a very good copy in like jacket, the fugitive red colour notably bright. ♪ Adam Gopnik, "J. D. Salinger", *New Yorker*, 28 Jan. 2010.

£13,500

[179225]

139

SAMUELSON, Paul Anthony. John Bates Clark Medal presented to Samuelson by the American Economic Association. New York: The Medallion Art Co. for The American Economic Association, 1947

The first John Bates Clark Medal, awarded by the American Economic Association to Paul A. Samuelson in the year of his appointment as professor at MIT and the year that his *Foundations of Economic Analysis* was first published. The book was a "milestone in the conversion of modern economists to the view that all economic behaviour can be studied as the solution to a maximization problem explicitly or implicitly employing the formulation of differential and integral calculus" (Blaug).

Samuelson was the first American economist to win the Bank of Sweden Prize in Economic Sciences in Memory of Alfred Nobel (in 1970), "for the scientific work through which he has developed static and dynamic economic theory and actively contributed to raising the level of analysis in economic science" (Nobel Foundation, 2004).



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"One of the most prestigious and eagerly awaited AEA awards, the John Bates Clark Medal is awarded annually each April (formerly biennially from 1947–2009) to that American economist under the age of forty who is judged to have made the most significant contribution to economic thought and knowledge" (American Economic Association website).

Bronze medal, (75 mm in diameter, 5 mm in thickness). Housed in a custom red satin and velvet lined black morocco presentation box. Some light soiling and one or two small scratch marks to the medal; in very good condition. ♪ Mark Blaug, *Great Economists since Keynes*, 1985.

£22,500

[161587]



139

140
SCHIFF, Friedrich. Maskee: A Shanghai Sketchbook. [Likely Shanghai: c.1930s]

NIGHTLIFE IN THE CITY OF SIN
Signed limited edition, number A430 of an unknown edition signed by the cartoonist on the title page. Schiff's pen skewers the modern decadence of Shanghai's concessions and the cast of expatriates and "modern girls" who frequent them.

Quarto, concertina-style. Original blue brocade covers, 20 hand-coloured sheets with captions and cartoons. Covers and contents bright: a fine copy. ♣ Paul French, *Through the Looking Glass: China's Foreign Journalists from Opium Wars to Mao*, 2009; Arthur Hacker, *China Illustrated: Western Views of the Middle Kingdom*, 2012.

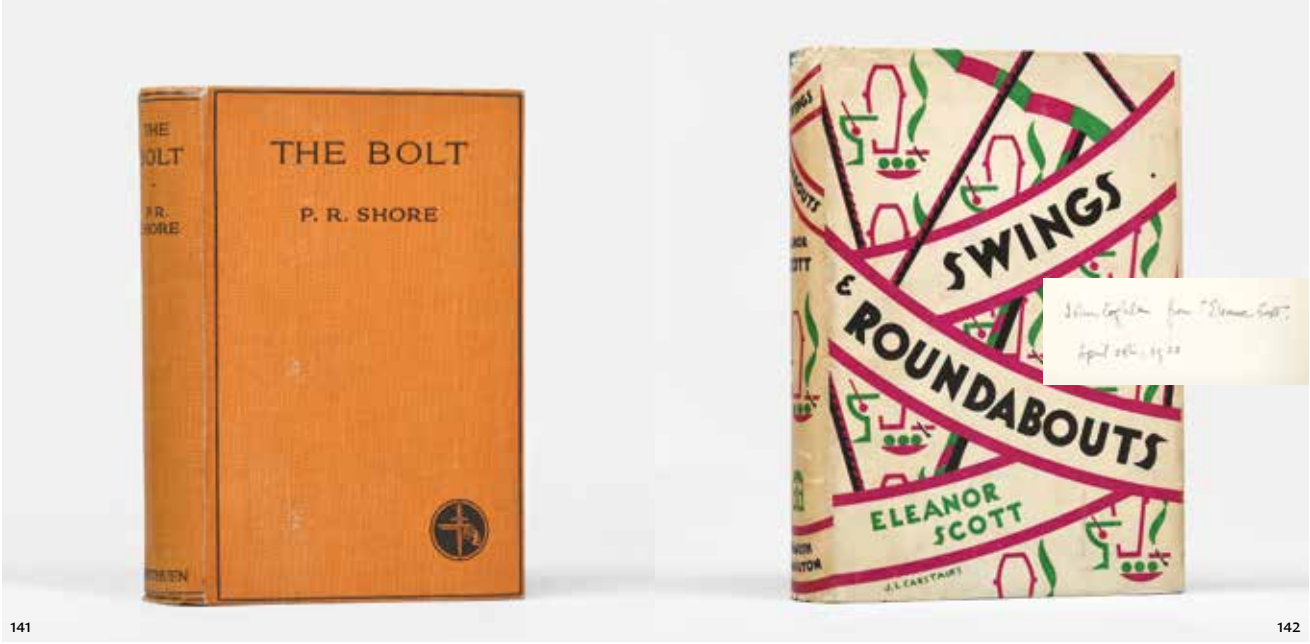
£1,950 [179518]

141
SCOTT, Eleanor, as P. R. Shore. The Bolt. London: Methuen & Co. Ltd, 1929

First and only edition of this murder mystery set in the village of Ringshall. Best-known now for her acclaimed collection of ghost stories, *Randall's Round* (1929), Helen Madeline Leys (1892–1965) published under the pennames Peter Redcliffe Shore and Eleanor Scott (the name by which she is now known). Educated at Somerville College, Oxford, she went on to teach locally and wrote several works detailing the day-to-day lives of women. She is described by the respected supernatural fiction editor Richard Dalby as "one of the best, but ultimately least known, writers" of this era (p. 169).

Octavo. Original orange cloth, spine and front cover lettered in black, map endpapers. Bookplate of one W. J. J. Van Rossum on half-title over their earlier ownership inscription. Spine cocked, extremities rubbed, cloth bright, contents foxed: a very good copy. ♣ Richard Dalby, ed., *Eleanor Scott, Randall's Round*, 1996.

£1,250 [140764]



141

142

142
SCOTT, Eleanor. Swings and Roundabouts. London: Hamish Hamilton Limited, 1933

First and only edition, presentation copy, inscribed on the front free endpaper verso, "John Coghlan from 'Eleanor Scott' 28th April 1933". Scott's works are now notably uncommon, especially so signed or with jackets.

Octavo. Original green cloth, spine lettered in white. With illustrated dust jacket by J. L. Carstairs. Spine gently cocked, minor rubbing to extremities, foxing to edges; jacket unclipped, spine toned, creasing to edges, shallow chips to head of spine: a near-fine copy in very good jacket.

£1,750 [140822]

143
SCOTT, Sarah. A Description of Millenium Hall, and the Country Adjacent. London: printed for J. Newbery, 1762

THE MOST IMPORTANT UTOPIAN WOMEN'S NOVEL PRODUCED IN 18TH-CENTURY BRITAIN

First edition of this scarce early feminist utopian novel, in which the author fictionalized her experiences living and working alongside women in



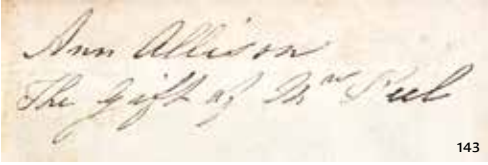
143

Bath as an alternative model to sustaining oneself through marriage. Having freed themselves from the tyrannies of gender expectations, the women in the story turn towards educating the wider community, sheltering the homeless, and relieving poverty and animal cruelty.

Duodecimo (164 × 96 mm). Steel-engraved frontispiece of two men discovering Millenium Hall, woodcut head- and tailpieces. Publisher's 2-page catalogue, dated 14 January 1762, at end. Contemporary calf, unlettered spine and covers ruled in gilt, blind roll on board edges. Contemporary ownership inscription on the front free endpaper which reads "Ann Allison, the gift of Mrs Steel". Binding professionally refurbished and presenting well, small hole to rear free endpaper. A very good copy. ♣ ESTC T107679;

Halkett & Laing II, p. 41 (erroneously arguing for Oliver Goldsmith's authorship over Sarah Scott and others); Negley 1016; Sargent 1762. Vita Fortunati & Raymond Trousson, eds, *Dictionary of Literary Utopias*, 2000, pp. 393–4; Gary Kelly, intro., *Millenium Hall*, 1995.

£2,250 [146101]



143



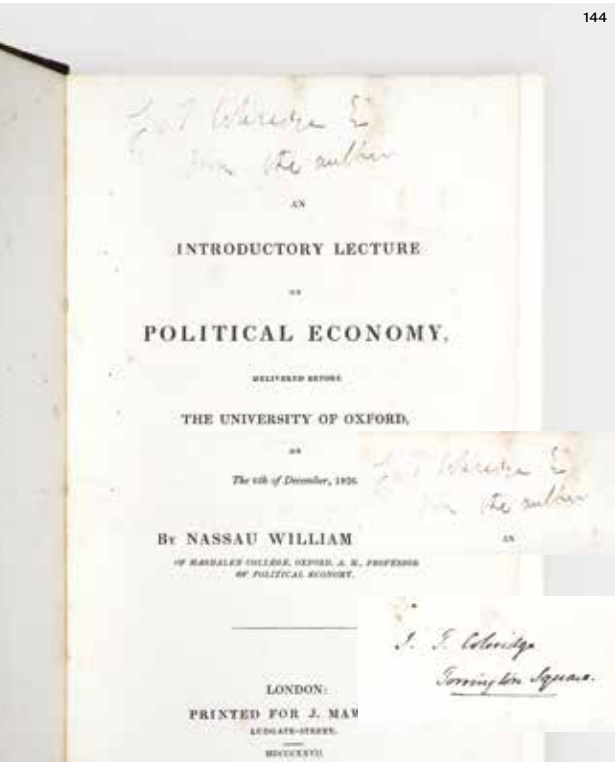
140

144
SENIOR, Nassau William. Four works on political economy. London: 1827–30

LAW AND POLITICAL ECONOMY IN LATE
GEORGIAN BRITAIN

A collection of four tracts, the first inscribed by Senior: “J T Coleridge esq / from the author”. These tracts are from the library of John Taylor Coleridge (1790–1876), judge of the King’s Bench and member of the Privy Council, with his Torrington Square inscription to the front free endpaper. All except Transmission are first editions.

Karl Marx judged Nassau William Senior (1790–1864) the “bel-esprit of English economists, well-known, alike for his economical ‘science’ and for his beautiful style” (Capital, vol. I, sect. III). During Senior’s tenure as Drummond professor, he won “wide respect as a lucid exponent of what was still an infant discipline” (ODNB). These works reflect that early development of political economy as an academic discipline at Oxford.



John Taylor Coleridge was a nephew of the poet Samuel Taylor Coleridge. In his position on the King’s Bench, he contributed to Stockdale v. Hansard, a landmark constitutional case which reaffirmed that parliament was not a court superior to the ordinary courts. He was a contemporary of Senior at Oxford: each took the Vinerian scholarship in civil law in successive years from 1813–14 and the two men evidently remained close thereafter. Senior’s first book, Outline of the Science of Political Economy (1836), originally appeared as an article in the Encyclopedia Metropolitana begun by Samuel Taylor Coleridge.

These works record lectures delivered by Senior from 1826 to 1829, during his appointment as the first Drummond professor of political economy at Oxford (1825–30). During this time, Coleridge was progressing in the western circuit and based in Exeter. The 20th-century “Coleridge” signature suggests that this volume remained in the family over several subsequent generations.

4 works bound in 1, octavo (208 x 131 mm). Contemporary purple half calf, spine lettered and panelled in gilt, raised bands, marbled paper sides, edges sprinkled red. Later, possibly 20th-century signature of “Coleridge” on verso of front free endpaper. Light bumping and rubbing, minor browning and foxing to endpapers, edges, and margins, stab-holes visible throughout: a very good copy.

£6,500 [151080]

145
SEX PISTOLS – REID, Jamie. Two “God Save the Queen” flag banners. London: Jamie Reid, 1977

These cards were intended to be used as bunting flags for the Sex Pistols river boat promotional stunt on the River Thames outside the Houses of Parliament for their “God Save the Queen” single.

On 7 June, Virgin Records hired a boat named the Queen Elizabeth from Westminster to Tower Bridge, so

that the Pistols could play live on the river. The party ended when the boat returned and was raided by the police. While none of the band was arrested, police detained the Pistols manager Malcolm McLaren and ten others. Triangular bunting was used on the day, and these prints were kept aside.

Two commercially printed Union Jacks on card, overprinted in black with the official portrait of Queen Elizabeth II taken by Peter Reugeon for her Silver Jubilee, each doctored by Jamie Reid. The first shows the Queen with a safety pin in her mouth with swastika eyes and the Sex Pistols ransom logo lower left; this was the original idea for the cover of the Sex Pistols single “God Save the Queen”. The second shows her with a safety pin in her mouth, the Sex Pistols ransom logo lower left and the words “God Save The Queen She Aint No Human Being” circled around her head, taken from the lyrics of the single. Hole punches to upper corners as issued. Presented float-mounted in a lime waxed frame. Each sheet 20 x 29 cm. Framed size: 51 x 65.1 cm.

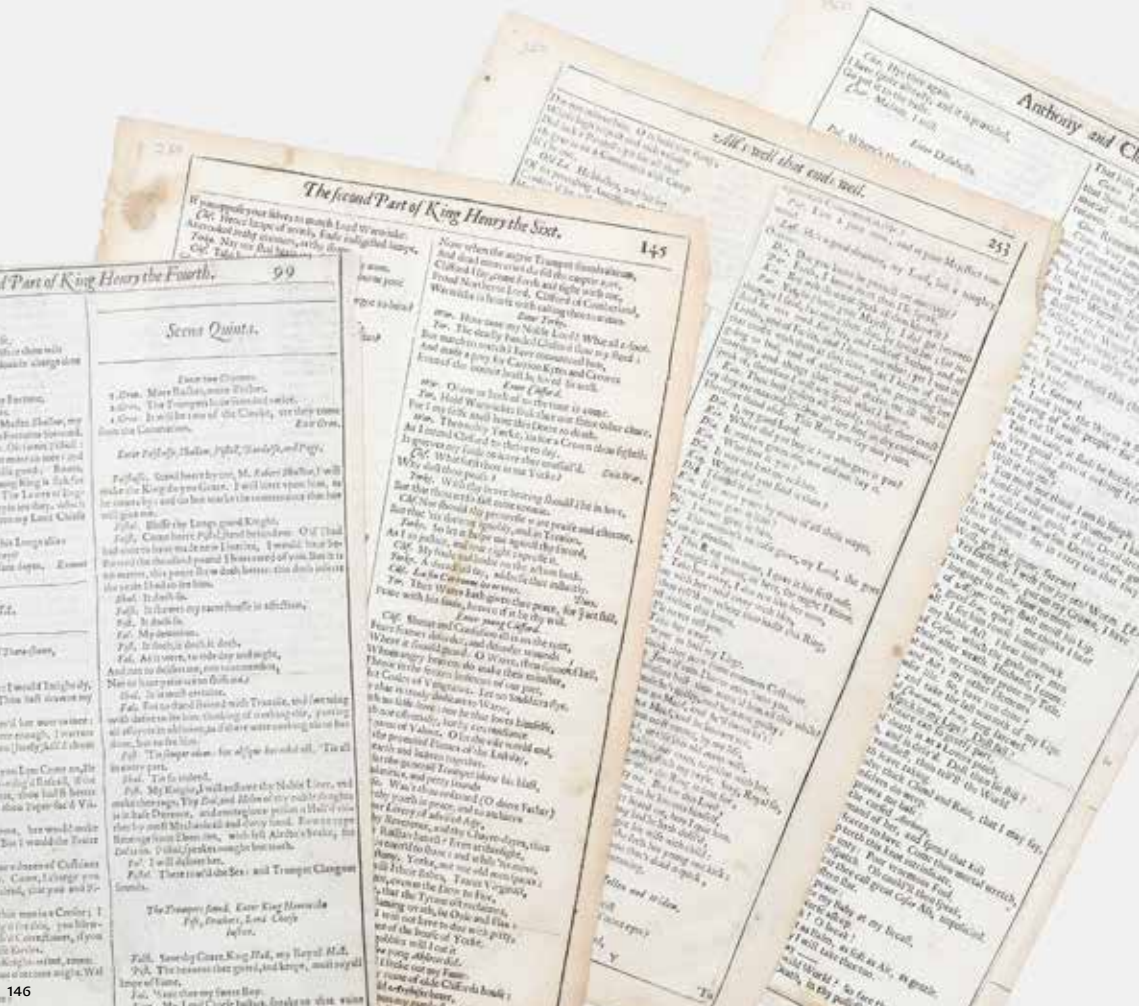
£15,000 [176255]

146
SHAKESPEARE, William. Original leaves from the first four folios. 1623–85

A LEAF FROM THE GREATEST BOOK IN
THE ENGLISH LANGUAGE AND ITS THREE
SUCCESSORS

A leaf from each of the four folios, that is, the first four collected editions of Shakespeare’s plays. The leaves comprise the endings – three marked with “finis” and attractive tailpieces – of Henry IV, Henry VI Part II, All’s Well That Ends Well, and Anthony and Cleopatra.

The four folios were the only collected editions of Shakespeare’s plays published in the 17th century. The First Folio of 1623 is of inestimable importance for English literature, being the sole source for 18 of Shakespeare’s plays that would have otherwise been lost. The Second Folio of 1632 included an additional encomium by the young John Milton, his first published poem in English, and modernized some of the spelling and punctuation. “The Second Folio was issued when England under Charles I was drifting into civil war. It helped to keep alive the poetry of Shakespeare during the days of the Commonwealth when play-acting was proscribed as a work of the devil” (Willoughby’s introduction). The Third Folio of 1664 added the play Pericles and six spurious Shakespeare plays. It is the rarest of the folios, due no doubt to a large part of the edition being destroyed in the Great Fire of London in 1666. The Fourth Folio completed the quartet in 1685. It maintained the text



of the Third Folio and was in turn used as the basis for the edited texts of the 18th century.

The four leaves comprise:

1. First Folio (1623): Henry the Fourth Part II, pp. 99–100, comprising the end of Act 5 Scene 3 through to the end of Scene 5. Prince Hal, ascended to the throne as King Henry V, disowns Falstaff; the play concludes with the promise of military campaigns in France, setting the stage for Henry V.

2. Second Folio (1632): Henry the Sixth Part II, pp. 145–6, comprising the end of Act 5 Scene 1 through to the end of Scene 3. York and his allies (Edward, Richard, Warwick, and Salisbury) rally their forces to pursue King Henry VI, Queen Margaret, and Clifford.

3. Third Folio (1663–4): All’s Well That Ends Well, pp. 253–4, comprising the end of Act 5 Scene 3 and the epilogue. Helena reveals herself alive to the king

and Bertram, proving she has fulfilled Bertram’s impossible conditions: obtaining his ring and bearing his child; the King approves of the reconciliation.

4. Fourth Folio (1685): Anthony and Cleopatra, pp. 163–4, comprising the end of Act 5 Scene 2. Cleopatra and Charmian die, Caesar promises to bury Cleopatra by Anthony.

Four folio leaves, disbound. Woodcut tailpieces. With custom paper folder dated in print “JSW – 1979”. Housed in a black cloth magnetic folder. A few early manuscript corrections. Leaves a little browned, occasional mark or small stain, left margin of First Folio leaf neatly repaired, tiny rust burn to Fourth Folio leaf just touching one letter. In very good condition.

£13,500 [178193]

147

SHAW, George Bernard. Autograph letter signed to William P. Johnson, on socialist party politics. London: 29 Fitzroy Square, 24 April 1893

CLAUSE IV CREATING ACRIMONY IN THE LABOUR MOVEMENT

A lengthy autograph letter from Shaw, showcasing his opinionated role in left-wing politics in the 1890s and his strong opposition to an early “Clause IV”. Johnson (1866–1923) was secretary of the National Union of Shop Assistants. In January 1893, Shaw and Johnson had been involved at the Independent Labour Party’s founding conference. The fourth clause of the suggested constitution, submitted by the Manchester delegates, called for all members of the party to pledge themselves not to vote for any other party. Johnson supported the clause, but Shaw bitterly opposed it, believing it would drive away members. Shaw’s letter is in response to Johnson’s article “The Fourth Clause”, which had appeared in *The Clarion* on 25 March 1893 to defend the policy.

The *Collected Letters* (p. 389) includes the text of the letter in full but takes it from a transcript, as the original was unlocated.

The letter, though unmarked as such, is from the estate of Marcia Falkender, the Labour leader Harold Wilson’s secretary and key political aide. The letter may have appealed to her because it discussed Clause IV – a different Clause IV, which called for public



147



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ownership of the means of production, was written by Shaw into the Labour Party’s constitution in 1918. Right-leaning Labour leaders, including Harold Wilson, considered it a perennial bugbear until Tony Blair abolished it in 1995.

Bifolium (page size 211 × 135 mm), c.700 words, handwritten letterhead. Letter enclosed by two sheets of perspex screwed together, bound into green cloth portfolio, front cover lettered in gilt “George Bernard Shaw Letter on Clause 4”. Inner fold restored at head (with loss to a couple of words). Otherwise in very good condition. ¶ Dan H. Laurence, ed., *Bernard Shaw Collected Letters*, 1874–1897, 1965.

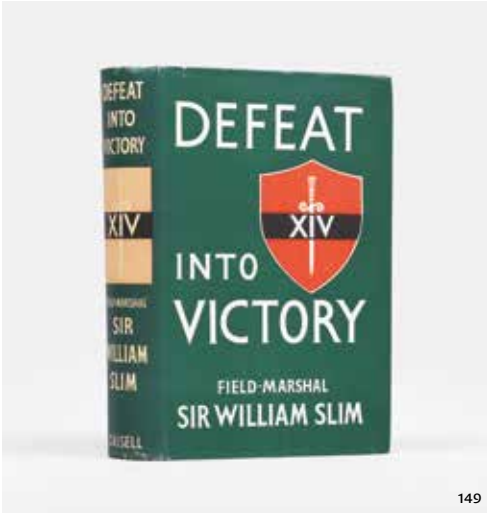
£1,500 [165462]

148

SHORROCK, Mina. *Social Shanghai*, No. III, Vol. XVI. Shanghai: North-China Daily News & Herald Ltd, 1913

A rare issue of this magazine run by one of the earliest female editors of any Chinese newspaper or periodical. The first of two numbers covering Sun Yat-Sen’s “Second Revolution” of 1913, the issue embodies how *Social Shanghai* “took advantage of the technological developments that allowed substantial use of reproduced photographs in its pages” (Bickers).

Quarto. Illustrations throughout. Original illustrated wrappers, front cover lettered in red. Spine with losses at ends and consolidated with adhesive, a few small chips



149

to covers: a very good example. ¶ Robert Bickers, “Banjo, cricket, and ‘Social Shanghai’: Mina Shorrocks, editor”.

£800 [177068]

149

SLIM, Sir William. *Defeat into Victory*. London: Cassell and Company Ltd, 1956

First edition of this account of “one of the most brilliant campaigns conducted by a British general in the modern era,” a narrative which has been described as “the best English-language army commander’s memoir of the twentieth century” (ODNB). This is a well-preserved copy of a book uncommon in collectible condition.

Octavo. Frontispiece portrait and 21 folding maps. Original dark yellowish green cloth, lettered gilt on the spine, title within double fillet panel. With dust jacket. Cloth clean and bright, endpapers differentially browned from presence of the jacket, block sharp; red on jacket spine panel a little lost, together with some tanning, minor crumpling head and tail, nick to head of front panel, internal repair with archival tape, slight chafing at the extremities, unclipped; a very good copy in like jacket.

£850 [177949]



150

150

SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: Printed for A. Strahan; and T. Cadell, 1789

POLITICAL ECONOMY AT THE TIME OF THE FRENCH REVOLUTION

Fifth edition, the last to be published in Smith’s lifetime, of this foundational work of political economy. “The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory” (ODNB).

The work “begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange . . . The *Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control” (PMM).

Smith’s ultimate aim was to provide legislators with a set of principles to guide their regulation of commerce. Some of these principles advocated improvements in existing policies, others aimed to alter the overall climate within which these policies operated.

3 vols, octavo (205 × 126 mm). Tables in text. Contemporary tree calf, spines ruled and decorated in gilt and with red and green morocco labels, edges yellow. Extremities restored and labels replaced. With 20th-century bookplate of “T & M James” to front pastedowns. Light rubbing, and scuffing, very minor foxing and offsetting to contents: a very good copy. ¶ Goldsmiths’ 13794; Kress B.1722; Tribe 33, Vanderblue, p. 3. See *Printing and the Mind of Man* 221 (first edition).

£5,000 [178702]

151

SNOWDON, Lord. *Photographs by Snowdon: A Retrospective*. London: National Portrait Gallery, 2000

PRESENTED TO HIS MAKE-UP ARTIST

First edition, a superb presentation copy, inscribed by Snowdon on the half-title to his favourite make-up artist, Maggie Hunt, along with six autograph letters signed and four Christmas cards signed from Snowdon to Hunt.

Snowdon inscribes, “To Darling Maggie, with the greatest admiration for your wonderful talent, charm & friendship. It’s always such a great pleasure to work with you & it has been so over the many years. Tonnes of love, Tony 25th April 2000”. The book was published to coincide with a retrospective exhibition at the National Portrait Gallery. Hunt is credited in the acknowledgements.

Hunt (b. 1952) worked as a make-up artist for Snowdon from 1979 to 2009. Perhaps Hunt’s most significant work was as the make-up artist for Snowdon’s official engagement photographs of Charles and Diana on 26 March 1981. Snowdon’s first letter is the day after: “Thank you so much very much for your wonderful contribution yesterday. The make-up was exactly right – soft & natural & understated which is always the hardest thing to achieve”.

Oblong quarto. Original red boards, spine lettered in blind, red endpapers. With dust jacket. Unclipped jacket a little soiled: a fine copy in near-fine jacket.

£2,250 [179201]



151



151



152

152
SOLANAS, Valerie. S.C.U.M. Society for Cutting Up Men Manifesto. New York: The Olympia Press, Inc., 1968

“INCANDESCENT, UNLADYLIKE RAGE”

First edition in book form. Solanas wrote this radical feminist text between 1965 and 1967, self-publishing mimeographed copies to distribute in New York. The text of her mimeographed edition differs slightly but significantly to this and lacks the commentaries by Maurice Girodias and Paul Krassner added here.

Interpreted both straightforwardly and as a parody of patriarchal philosophical tracts, the text quickly became notorious. The manifesto’s memorable opening line issues a call to arms: “Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex”.

Radical feminist activists of the time found within it “something no one else was articulating: a wild and uncompromising insistence that female subordination was utterly primal. What it voiced was new and profoundly compelling: incandescent, unladylike rage, which, once unleashed, fundamentally reshaped the women’s movement” (Hamilton). It is now seen as a key piece of the 1960s feminist canon.



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In 1968 Solanas was sentenced to a three-year prison term for shooting Andy Warhol, an event referenced on the rear cover of this work. Her life was the basis for the 1996 film I Shot Andy Warhol.

Octavo. Photographic portrait of Solanas by Fred W. McDarrah reproduced on front cover. Original pictorial wrappers lettered in black, white, and red, edges green. Extremities lightly rubbed and a little creased, internally clean: a near-fine copy. ♣ Marybeth Hamilton, “Remembering 1968: The S.C.U.M. Manifesto for the Society for Cutting up Men”, *History Workshop Journal*, July 2018.

£1,250 [177816]

153
SPANISH CIVIL WAR; CONDOR LEGION. Pair of Luftwaffe photograph albums, soldbuch (pay book), and log book belonging to Leutnant Konrad Ellermann. Spain & northern Europe: 1936–41

“AUF-ZUM! SO GING ES TAGTÄGLICH” (“OFF WE GO! THAT’S HOW IT WENT EVERY DAY”)

An outstanding archive relating to the career of Leutnant Konrad Ellermann, a decorated airman who flew with the Condor Legion in Spain and in flying boat operations on the Eismeer Front in northern Europe. It comprises a pair of carefully annotated albums, supported by some rare and illuminating documentary material. Such comprehensive archives relating to the Legion are now scarce.

The first album combines touristic snapshots of Spanish cities with images of Ellermann’s unit relaxing and a sequence of Heinkel HE 59s being prepared (showing bombs and torpedoes, as well as a gunner manning the plane’s dorsal MG15 machine gun) and in the air over water. Aerial shots show enemy territory, a smashed railway station, the bombing of railway lines, and shipping under attack; another four depict Condor legion fighters: Heinkel HE 51 and HE 112 and Messerschmidt Bf 109. The reach of Legion sorties is illustrated by aerial images of Portbou (Catalonia) and Oropesa (Toledo), some 900 kilometres apart.

The second album covers service on the Eismeer Front in Norway and Finland and opens with a dozen images of trials of the Dornier Do. 26 flying boat in November 1938. There are three photographs of the plane airborne near Friedrichshafen, home to the Dornier factory, and shots of the second prototype (D-AWDS, which was first flown on 23 November), including its “acceptance ceremony”. These are followed by pictures of the crew and Dornier technicians at work. There are some 20 aerial views of Norway (Oslo, Trondheim, and Hømmelvik, among others), including a chance encounter with two Heinkel HE 111s and Kellerman’s craft in the water of Rombaken fjord, both near Narvik. This section concludes with a medal ceremony and includes an image of Oberleutnant Karl Otto Max Barth of Lw-Küstenfliegergruppe, who received the Ritterkreuz on 14 December 1940.



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The next section covers service with Flussklarungsfliegerstaffel (River Clearance Squadron) 1/125, based in Finland: the opening shot is a portrait of Kellerman’s Heinkel HD 114 torpedo plane. There follow images in Helsinki and Turku and of maintenance work on the Heinkels. The album closes with photographs of the plane’s crew off duty and concludes with a large head-and-shoulders portrait of Kellerman.

The Condor Legion was a Luftwaffe unit assigned by Hermann Göring for special duty with Franco’s Nationalist forces in the Spanish Civil War (1936–39). “It was sent to Franco on the condition that it stay under German command. The Legion consisted of four bomber squadrons (of 12 bombers each) and four fighter squadrons and was backed by antiaircraft and antitank units. It engaged in several raids, especially on Barcelona. On 26 April 1937, it attacked the Basque city of Guernica with great devastation and loss of life” (Ency. Brit.).

Kellermann, born in Geisingen, Baden-Württemberg, in 1915, served originally as a funkmeister or radio operator before becoming an

observer, probably in 1938. He was awarded the Iron Cross (First and Second Class), the Narvikschild, the Frontflugspange für Kampfflieger (“Front flight clasp for fighter pilots”, both gold and silver), Luftwaffe Ehrenpokale für besondere Leistungen im Luftkrieg (“Luftwaffe Honour Cup for Special Achievement in the Air War”), and the Deutsches Kreuz in Gold.

His log book records some 484 flights between 31 October 1937 and 16 March 1944. Of these, 378 are operational sorties, 62 with the Condor Legion (up until 12 May 1938), including bombing raids on ships and towns (Barcelona, Sagunto, and Alicante). When based in the Netherlands Kellermann took part in reconnaissance and anti-submarine missions, notably against Brest, Aalesund (Denmark) and Trondheim (Norway), pictured here. One section is signed off in purple pencil by Captain Martin Harlinghausen, commander of the naval air arm of the Legion, who would go on to become “the Luftwaffe’s leading ship-killer of the Second World War” (Cox & Grey, p. 77).

4 items. Album 1: 245 × 320 mm, original pale red and white rough-weave cloth, punch holes at spine, golden brown



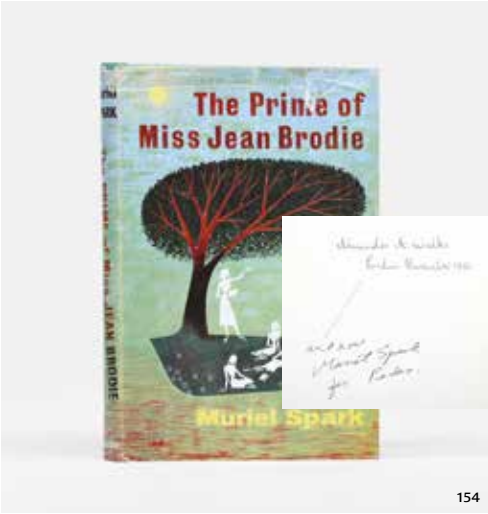
153



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fastening cord, bookseller’s ticket of Otto Memmert, Kiel; 222 original photographs on 24 black card leaves, mainly deckle-edged snapshot images (most 60 × 90 mm, some larger, up to 110 × 170 mm), manuscript “title page” in coloured chalks with crossed Spanish and Nazi flags. Album 2: 250 × 330 mm, original dark red faux leather, punch holes to spine, white coated-wire fastening tape, bookseller’s ticket of Bohrer & Co, Kiel; 171 original photographs (50 × 60 mm to 240 × 180 mm) on 24 tan card leaves, glassine guards; manuscript “title page” with illustration of Nazi eagle above legend; 2 divisional pages, first with watercolour drawing of unit insignia (ram’s skull) above title; second with watercolour drawing of unit insignia (penguin wearing clogs and flying over sea) above title. Soldbuch: 28 pp, 145 × 100 mm, original blue card printed wrappers, Ellerman’s photograph mounted on inside front cover, punch holes with metal eyelets to front cover. Log book: 100 × 155 mm, pp. 114. Original marbled sides, green cloth spine, paper label on front cover. General wear and signs of handling, Soldbuch with tape repair to binding: well preserved. ♣ Sebastian Cox & Peter Gray, eds, *Air Power History: Turning Points from Kitty Hawk to Kosovo*, 2002.

£17,500 [142062]



154
SPARK, Muriel. The Prime of Miss Jean Brodie. London: Macmillan & Co. Ltd, 1961

First edition, inscribed by the author on the front free endpaper, “and now Muriel Spark for Peter”, under an earlier ownership inscription. The author’s most famous novel, *The Prime of Miss Jean Brodie* brought her international fame and took her from “humble Edinburgh childhood to the epitome of literary chic” (ODNB).

The novel was first published as the entire issue of the *New Yorker* on 14 October 1961, in a slightly abridged version. In 2005, it was chosen by *Time* magazine as one of the 100 best English-language novels since 1923. 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. Corners and spine ends gently rubbed; jacket unclipped, extremities creased, chipped, and with a couple of closed tears affecting head of spine and lettering of title on front panel, rear panel lightly soiled: a near-fine copy in very good jacket.

£1,500 [178174]

155
THATCHER, Margaret. A Tribute in Words and Pictures. London: Weidenfeld & Nicolson for the *Daily Telegraph*, 2005

First edition, inscribed by Thatcher on the title page, “To Sheila Scott, all good wishes, Margaret Thatcher”. The book was produced to celebrate Thatcher’s 80th birthday and gathers photographs from her childhood to her post-prime-ministerial life, with tributes from various politicians, political writers, and foreign dignitaries, including Mikhail Gorbachev and Nancy Reagan.

It was edited by Iain Dale, the conservative political commentator, with a foreword by Charles Moore, Thatcher’s official biographer. The title is rarely found signed, even less so inscribed.

Quarto. Illustrated throughout with colour photographs. Original blue cloth, spine lettered in gilt. With dust jacket. Unclipped jacket very slightly bumped: a fine copy in near-fine jacket.

£750 [177701]

156
THEOPHRASTUS; TAYLOR, Isaac, as Francis Howell (trans. and illus.). The Characters of Theophrastus. London: Josiah Taylor, 1824

First Taylor edition of Theophrastus’ timeless gallery of personality traits, translated into English and beautifully illustrated with caricatures. The English translation is followed by the Greek text and notes.

Taylor (1787–1865) was a philosophical and historical writer, artist, and inventor. Born into a family of engravers, he initially followed this



trade before turning to literature. This edition was welcomed with enthusiastic reviews, the *Literary Chronicle* highlighting that “The sketches are bold and spirited, full of character; there is scarcely an extraneous or unnecessary line in their whole engraving”.

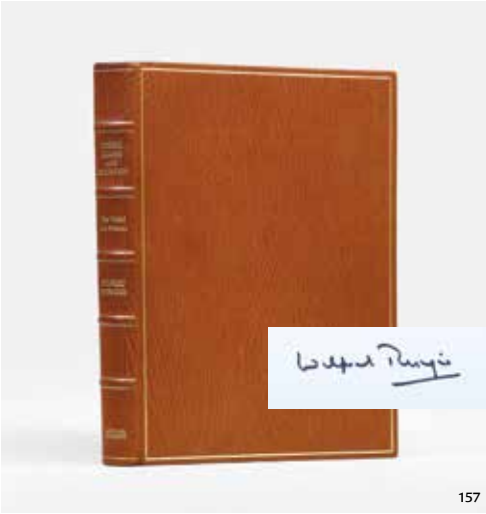
This copy was bound for Sotheran’s in London for Joseph Cockfield Dimsdale (1849–1912), with his gilt monogram stamp on the front cover. Dimsdale was a British banker and Conservative politician who served as Lord Mayor of London from 1901 to 1902.

Quarto (270 × 193 mm). With 50 mounted wood-engraved illustrations. Late 19th-century green morocco over bevelled boards, spine with raised bands, gilt lettering in compartments, Dimsdale’s supralibros on front cover, marbled endpapers, edges gilt. Spine and extremities faded to brown, a few spots of wear at extremities, front joint partly cracked, short splits at rear joint ends and inner hinges, but firm, a little peripheral skinning to endpapers from adhesion, margins of rear blanks toned, occasional spot of foxing to contents, otherwise clean. A very good, wide-margined copy.

£600 [166494]

157
THESIGER, Wilfred. Desert, Marsh and Mountain. Dubai: Motivate Publishing, 1993

Signed limited edition, number 118 of 250 copies signed by the author. In *Desert, Marsh and Mountain*, Thesiger describes 48 years of travels in Africa,



Central Asia, and Arabia. This is the 1993 reissue, with a new foreword, of a title first published in 1979. “This book has always been a personal favourite, capturing as it does the wide scope of my journeys and my affinity with the nomadic way of life . . . I am delighted that after a considerable time out of print . . . this new edition [has been produced] in the part of the world where the happiest days of my life were spent” (foreword).

Thesiger’s (1910–2003) career began when, at the age of 23, he led a fully funded Royal Geographical Society expedition to Ethiopia to explore the Awash River, becoming one of the first Europeans to visit Lake Abbe. After the Second World War, in which he served with the SAS in the Middle East, he began the first of two crossings of the so-called “Empty Quarter” of the Arabian Peninsula, ostensibly for the Middle East Anti-Locust Unit in order to investigate locust hotspots in Arabia. Accompanied by Bedouin guides, Thesiger made his first crossing in 1946 and again in 1947, covering more than 2,000 miles. He returned permanently to England in 1994.

Quarto. Illustrated from the author’s photographs, many double-page. Publisher’s brown morocco, spine gilt-lettered direct, raised bands framed by single gilt rules, single fillet gilt frame on covers, marbled endpapers, all edges gilt. A fine copy.

£1,250 [177815]



158
TOCQUEVILLE, Alexis de. De la démocratie en Amérique. Paris: Charles Gosselin [vol. I: et W. Coquebert], 1838–40

AN INSCRIBED COPY OF “ONE OF THE MOST IMPORTANT TEXTS IN POLITICAL LITERATURE”

First editions of Volumes III–IV, including a presentation copy of Volume III, with a sixth edition of Volumes I–II. Volume III is inscribed by the author on the half-title, “à Madame le Tissier hommage respectueux de l’auteur [Tocqueville’s initials]”.

Marie-Bénigne-Esther le Tissier (1786–1859) was part of Juliette Récamier’s salon attended by Tocqueville, as well as various other Parisian intellectual circles of which he was a member. She was married to the Mayor of Vouvray, Pierre-Hippolyte Le Tissier. Both were strong Bourbonists.

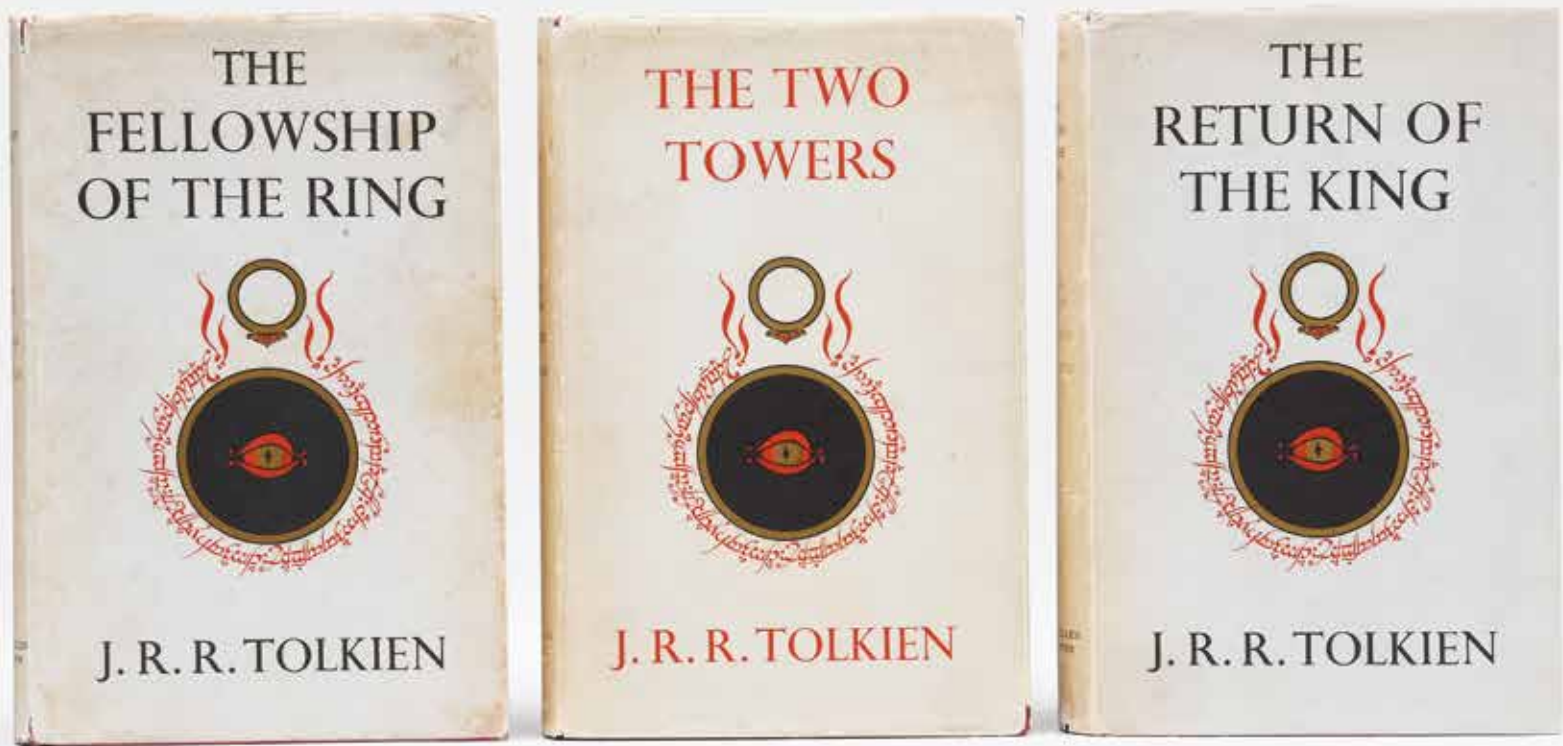
Tocqueville’s magnum opus, “one of the most important texts in political literature” (PMM), is a cornerstone of political science and “one of the most significant works ever written on American political and civil life” (*Books that Made Europe*). The first edition of Volumes I and II were published

in 1835 and this sixth edition appeared in 1838. Contemporary sets with the four volumes uniformly bound are uncommon.

Provenance: Marie-Bénigne-Esther le Tissier; presumably by descent to “J. L. Desjardins, prt [i.e. prêtre = priest]” (the Le Tissier and Desjardins families were linked by marriage), his early inscription to each title page; cropped and illegible inscribed word/name at the head of the half-title of Volumes I and II; George Villiers, 4th Earl of Clarendon (1800–1870), bookplate on the front pastedowns of each volume, save for the third where it is on the rear; “Vente de Château de Malines 1899”, pencilled note on terminal page of Volume IV.

4 vols, octavo (204 × 130 mm). Hand-coloured lithographic folding map of the United States. Contemporary quarter sheep, spines lettered in gilt, mottled sides, marbled endpapers, brown speckled edges. A little rubbed, light staining in gutter in vol. I, sporadic light foxing. A very good set. ♣ *Books that Made Europe*, p. 206; *En français dans le texte* 253; Goldsmiths’ 28902 (vols 1 & 2 only); Howes T278; *Printing and the Mind of Man* 358 note; Sabin 96060/1. Not in Einaudi (which has only the 15th edition) or Kress.

£25,000 [168414]



159

159
TOLKIEN, J. R. R. The Lord of the Rings. [The Fellowship of the Ring; The Two Towers; The Return of the King]. London: George Allen and Unwin Ltd, 1954–55

“ONE RING TO RULE THEM ALL, ONE RING TO FIND THEM”

First editions of the greatest fantasy trilogy of the modern era. Tolkien’s work is one of the most popular and influential works of literature in the 20th century, containing richly rendered detail of a new mythological world, not yet surpassed.

C. S. Lewis wrote of the trilogy that “no imaginary world has been projected which is at once as multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author’s merely individual psychology; none so relevant to the actual human situation yet so free from allegory”.

3 vols, octavo. Full-page map facing p. 24 of Fellowship, rear folding map in each vol, all by Christopher Tolkien, printed in red and black. Original red cloth, spines lettered in gilt, top edges red. With dust jackets. Housed in a custom red quarter morocco folding box. Cloth slightly rubbed, small spots of wear to a few corners, spine of Fellowship slightly shaken and gutter cracked at half-title, contents clean; jacket

spines lightly rubbed and toned, a few light marks, small chips and nicks to extremities, Fellowship slightly foxed and soiled, Return price-clipped: a very good set in very good jackets. ♣ Hammond & Anderson A5a(i–iii).

£50,000 [182115]

160
TOLKIEN, J. R. R.; LEE, Alan (illus.). The Hobbit. London: Harper Collins, 1997

THE VISUAL INSPIRATIONS FOR THE FILMS

First Alan Lee edition, signed limited issue, number 3 of 600 copies signed by the illustrator and specially



160



161

presented in the Smaug-decorated binding and slipcase. Lee’s illustrated editions of Tolkien were a key inspiration for Peter Jackson, who recruited Lee as a lead concept artist for the films. It is Lee’s visualization of Middle-earth that is perhaps most familiar to a 21st-century audience.

This deluxe issue was produced exclusively for Hatchards to celebrate both the 60th anniversary of the work’s publication and the 200th anniversary of the bookshop’s founding.

Large octavo. With 26 colour plates, 2 double-page maps printed in red and black, many line drawings in the text. Original dark red quarter morocco, spine lettered in gilt with Tolkien’s monogram at head, red cloth sides ruled in gilt and stamped with Smaug device on front, marbled endpapers, edges gilt. Housed in publisher’s red cloth slipcase with Smaug device on front. A little rubbing to slipcase, otherwise a fine copy.

£3,500 [180928]

161
TOLKIEN, J. R. R.; LEE, Alan (illus.). The Lord of the Rings. Boston & New York: Houghton Mifflin Company, 2002

First edition thus, each volume signed by the illustrator on the title page. Lee’s illustrations for Tolkien’s Middle-earth epics first appeared in the 1991 edition of *The Lord of the Rings*, issued to commemorate the centenary of Tolkien’s birth.

3 vols, large octavo. With 50 full-page colour illustrations by Alan Lee. Original red cloth, spines and front covers lettered in gilt, illustrated endpapers. With dust jackets. Housed together in the original illustrated cardboard slipcase. Jackets bright, unclipped; slight wear to slipcase, subtle repair to top right panel joint of slipcase. Fine copies in fine jackets and very good slipcase.

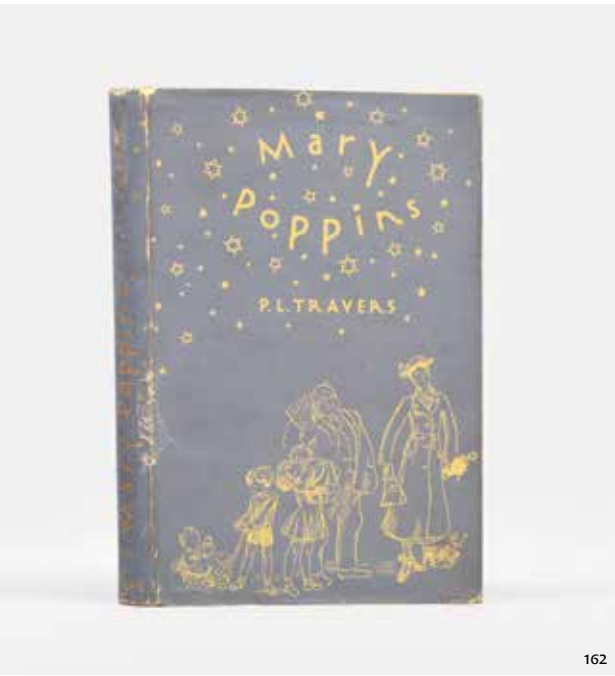
£1,250 [180818]



160



160



162
TRAVERS, P. L. *Mary Poppins*. London: Gerald Howe Ltd, 1934
THE TRUE FIRST EDITION

First edition. “*Mary Poppins* was an immediate literary success in the United States – although never to the same extent in Great Britain” (Grolier). The London edition published by Gerald Howe is much rarer than the New York edition published by Reynal & Hitchcock later the same year.
“The character of *Mary Poppins*, umbrella and carpetbag in hand, has, for Americans, come to exemplify the typical English nanny, though in Travers’s hand she was purposefully unconventional, stern, but also the source of magical adventures” (Grolier).

Seven sequels to this first title were published between 1935 and 1988. The first book was adapted by Walt Disney into the musical film of the same title in 1964, starring Julie Andrews and Dick Van Dyke. A sequel, *Mary Poppins Returns*, was released in 2018, starring Emily Blunt.

Octavo. Original yellow cloth, spine and front cover lettered in dark blue, front cover with design of *Mary Poppins* in



dark blue, rear cover with publisher’s device in dark blue, illustrated endpapers. With dust jacket. Illustrations throughout by Mary Shepard. Spine slightly skewed, slight browning to endpapers, occasional spots of foxing; adhesive tape repairs to the verso of the jacket, tears and snag to hinge between spine and front panel; a near-fine copy in a very good jacket. ♣ Grolier Children’s 100, 78.

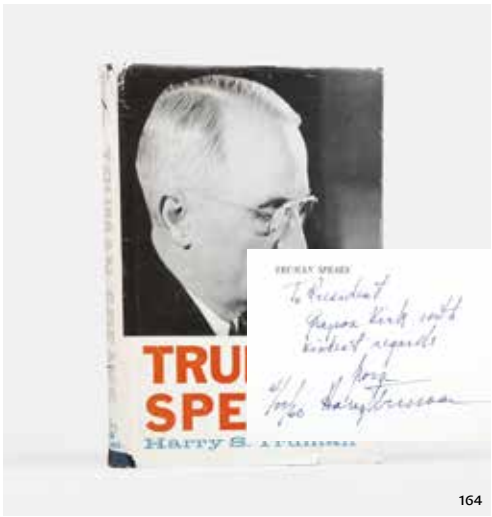
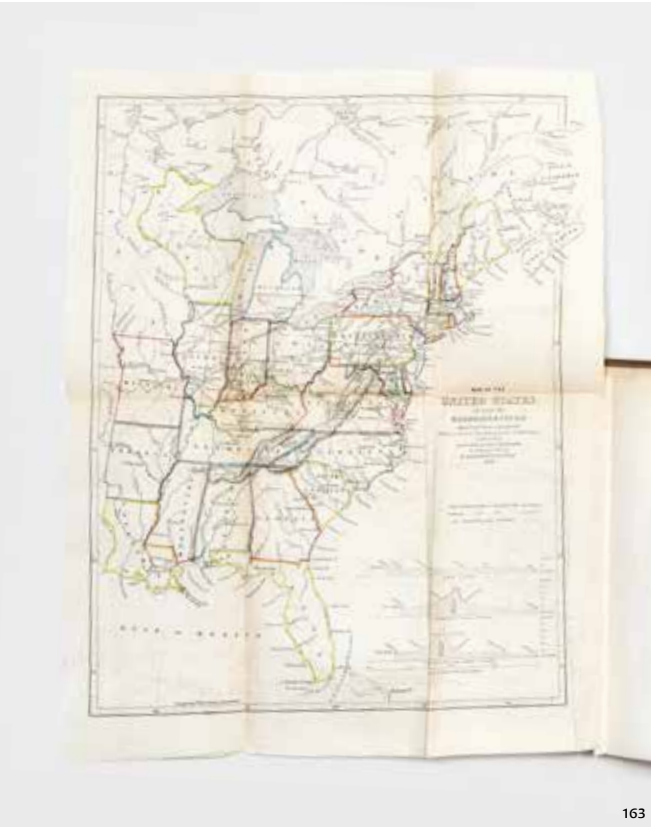
£9,000 [180158]

163
TROTTER, Alexander. *Observations on the financial Position and Credit of such of the States of the North American Union as have contracted public debts*. London: Longman, Orme, Brown, Green, and Longmans, 1839

First edition of this exhaustive look at the early history of American finances from a European perspective. Trotter traces the history of the national debt in the United States. He reviews the banking system and funding for internal improvements, gives descriptions of particular canals and improvements, and comments on the “Durability of the Union.” Unsurprisingly for an early 19th-century description of US finances, the author commits largely to an outsider’s close examination of the Bank War, suggesting that Jackson’s opposition to the US Bank would have disastrous consequences and could only have been motivated by political infighting.

Octavo. Hand-coloured folding frontispiece map, 16 pp. publisher’s advertisements, errata slip. Original embossed cloth, spine gilt, untrimmed. Contemporary bookplate. Cloth lightly rubbed, a few scattered ink stains, light foxing. A very good copy. ♣ Goldsmiths’ 31027; Sabin 97058.

£750 [144226]



164
TRUMAN, Harry S. *Truman Speaks*. New York: Columbia University Press, 1960
FROM A PRESIDENT TO A PRESIDENT

First edition, presentation copy, inscribed by the 33rd President on the half-title to the writer of the foreword, “To President Grayson Kirk with kindest regards from Harold Truman 4/22/60”.
Kirk served as president of Columbia University. Truman was the inaugural lecturer in the University’s William Radner lecture series. *Truman Speaks* prints the three lectures he delivered over 27–29 April 1959, which focus on the presidency, the constitution, and the menace of demagoguery to a democracy. It also includes the subsequent discussion between Truman and the undergraduates.

Kirk notes in his foreword, “Truman’s primary purpose was to impress upon his youthful audience the nature of their political heritage and their responsibility to preserve it for the future. He spoke to them out of a lifetime of political experience and out of a profound knowledge of American history”. He commends the “plain-spoken and straightforward speech so characteristic of the president”.

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Unclipped jacket worn with some loss: a fine copy in good jacket.

£1,500 [177600]



165
TURING, Sara. *Alan M. Turing*. Cambridge: W. Heffer & Sons, Ltd, 1959
A MOTHER’S ACCOUNT OF HER SON’S LIFE

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

Touchingly, she refused to accept the coroner’s verdict of suicide, maintaining that her son’s death was accidental, due to careless handling of chemicals.

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

£2,250 [178097]



166
THE TWOPENY FAMILY. Flowers. [Rochester, Kent:] 1835

BEAUTIFUL BOTANICAL STUDIES BY HAND

A finely executed album of 35 watercolours, notable for their technical accuracy and delicate colouring, by the women of the Twopeny family, highly regarded for their artistic talent. The expert brushwork showcases a rich assortment of flora – both native and non-native – observed in the hedgerows, cultivated gardens, and greenhouses of 19th-century England.

The sprawling Twopeny family lived in Rochester, Kent, during the late 18th and 19th centuries. Many of its members were artistically accomplished, including the prolific architectural draughtsman William (1797–1873), whose collection is in the British Museum. These flower paintings are most likely by his sisters Susanna (1796–1879) and Charlotte (1801–1874), although they are also occasionally attributed to their cousin Sarah (1788–1817) of Little Casterton, Rutland. The contemporary binding is gilt-lettered “C.T.” at the tail of the spine, pointing to Charlotte’s involvement, and the second study of the pink mallow flower is initialled “S.T.” in pencil in the lower right-hand corner. Three other flowers are annotated with their Latinate names in pencil.

Another brother, David (1803–1875), was also an amateur artist and collector; the sale of his collection at Christie’s, London on 29 February 1976 included a series of fine engravings after Turner, portraits after



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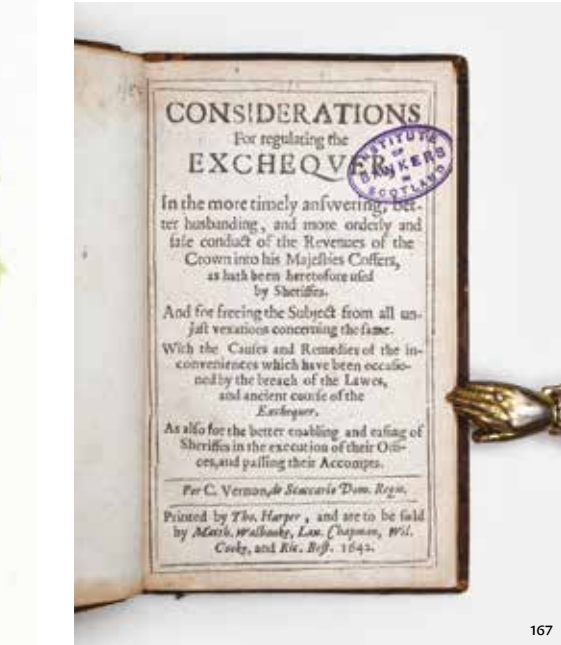
Reynolds, and etchings by Rembrandt. David gifted a collection of individual botanical watercolours to his cousin Mary in 1832. It is possible that this album was assembled at the same time and for the same purpose, though there are no markings to confirm this.

This superb album features species native to England, including anemones, bindweed, and tree mallow, which might be found in hedgerows or moorlands. Other watercolours demonstrate the popularity of non-native varieties, many of which were introduced to England between 1500 and 1800. Several plants from the Americas are also depicted, such as the nasturtium and evening primrose. The Victorian enthusiasm for cacti is evidenced by the inclusion of a hedgehog cactus, first brought to Europe by Columbus, and the popular red orchid cactus. One of the most highly worked watercolours includes a stonework background and a card overlay to add depth.

Other flora represented suggests that the Twopeny family was aware of recently arrived flowers and trends in horticulture. Fuchsias were not cultivated in Europe until the late 1780s, and *Cobaea scandens* was introduced as late as 1789.

Folio album (522 × 441 mm). With 35 watercolours on card, colours heightened with gum arabic. Mounted on rectos of 32 leaves, sizes varying from 489 × 355 mm to 174 × 147 mm. With loose watercolour. Contemporary green gilt-edged half roan by Colnaghi & Sons, spine separated by five gilt- and blind-tooled raised bands, dated in Roman numerals at foot, marbled paper sides, green morocco title label to front cover, white coated endpapers, edges gilt. Spine and extremities professionally repaired, sides with a few faint scratches, spots of foxing to contents. In very good condition, the watercolours remaining vivid.

£27,500 [180768]

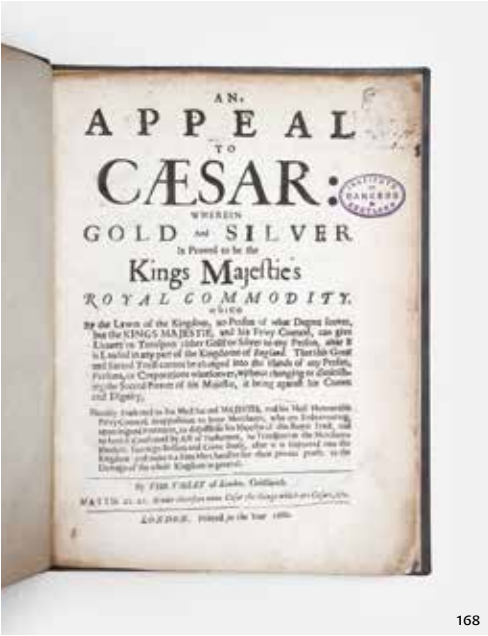


167
VERNON, Christopher. Considerations For regulating the Exchequer. London: Printed by Tho. Harper, and are to be sold by Matth. Walbanke, Lau. Chapman, Wil. Cooke, and Ric. Best, 1642

First edition of this economic polemic, written on the brink of civil war and drawing on 30 years’ experience at the Stuart treasury. Aware that the Crown’s political difficulties stemmed from inadequate revenues, Vernon focussed on the sheriff system of collecting royal rents and debts.

Small octavo (140 × 89 mm), pp. [viii], 118. Twentieth-century calf, rebounded with earlier spine laid down, spine ruled and decorated in gilt and black, covers with blind roll border, edges sprinkled red. Nineteenth-century library ticket of the Scottish Institute of Bankers to front pastedown and ink library stamp to title page. Contemporary ownership inscription of one John Dunston, possibly the London merchant and governor of Company of White Paper Makers, to title page verso, and several contemporary annotations to margins. Terminal errata leaf torn and laid down on rear blank, affecting headpiece. Light rubbing, faint damp-staining to lower outer corners, contents otherwise fresh: a very good copy. ¶ ESTC R5970; Goldsmiths’ 795; Kress 646.

£1,500 [158649]



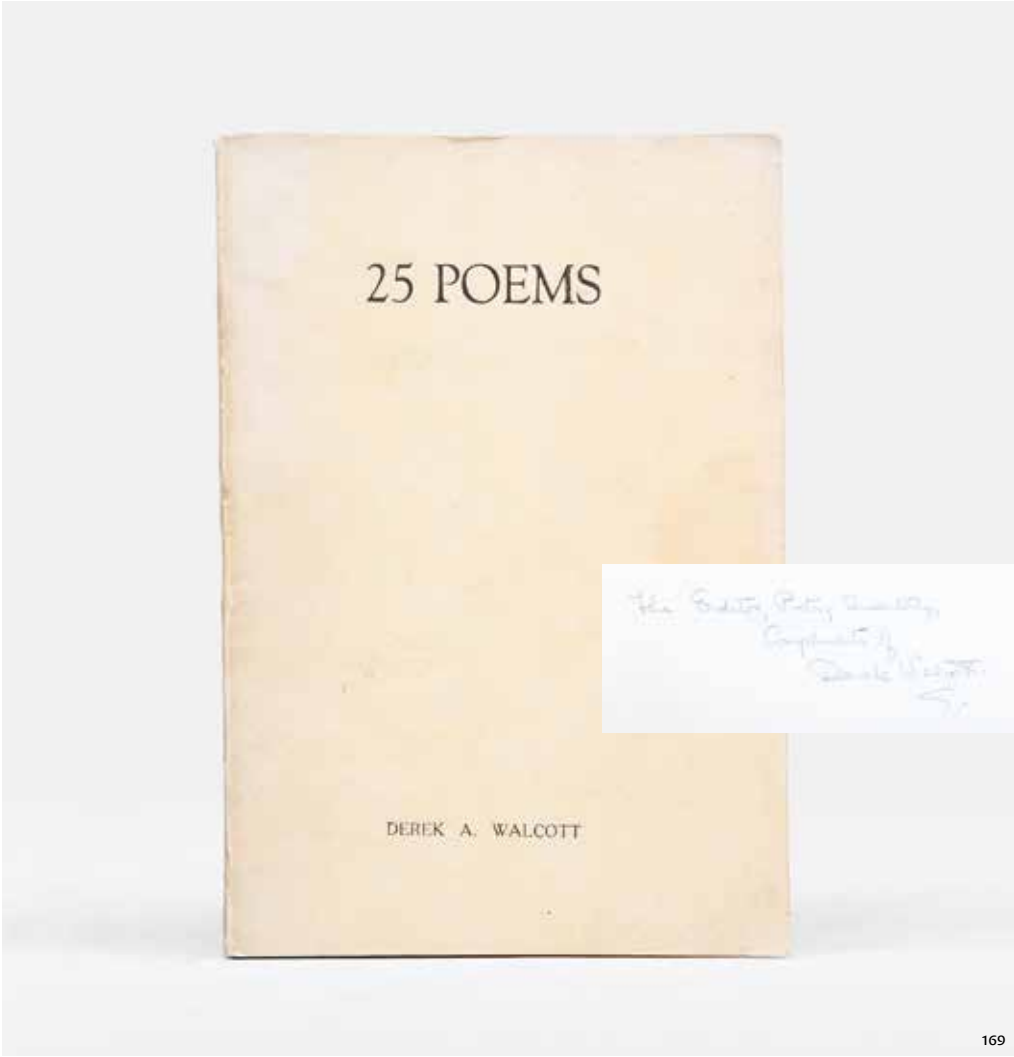
168
VIOLET, Thomas. An Appeal to Caesar: Wherein Gold and Silver is proved to be the Kings Majestie's Royal Commodity . . . [Bound with] — To the Right Honourable the Lords in Parliament Assembled. The Humble Petition of Tho. Violet Goldsmith. London: Printed in the Year, 1660

GOLD AND GOLDSMITHS IN RESTORATION ENGLAND

First edition, bound with a second edition of the *Humble Petition*, comprising two tracts by a prominent goldsmith and economic theorist, reflecting the relationship between metallurgical crafts and financial policy under mercantilism.

Thomas Violet (d. 1662/3) combined his career as a London goldsmith with public service as an inspector of precious metals. His economic analysis was rooted in this experience. The *Appeal to Caesar* is a mercantilist appeal to regulate more tightly the export of gold and silver from the realm. Violet contends that only the monarch – not overweening merchants – had the authority to do so.

The second work is his petition to the newly restored parliament of Charles II, seeking redress



for his imprisonment during the civil war. Despite being authorized with a parliamentary pass to deliver a letter from Charles I to the Lord Mayor of London, the parliamentary authorities charged him with high treason, deprived him of his property, and confined him to the Tower of London for almost four years. The *Humble Petition* reprints Charles's letter, along with a series of related correspondence from Henry Vane, George Digby, and others.

This edition of the *Humble Petition* is the second of two published in 1660: the first omits the final passage on page 8 presenting the pamphlet to the king.

2 works bound in 1, quarto (225 × 170 mm), pp. [ii], 58; pp. 8. Historiated initials. Recent sprinkled mottled calf, covers with double fillet panel in blind, edges gilt. With 19th-century ink library stamp of the Scottish Institute of Bankers and remnants of contemporary signature to title page (*Appeal*). A few leaves turned over at head. Light browning and finger soiling to contents, small ink splash to lower outer corners: a very good copy indeed. ¶ ESTC R34727 & R222565; Goldsmiths' 1524 & 1577; Kress 1043 & 1044.

£1,500 [158653]

169
WALCOTT, Derek. 25 Poems. Bridgetown, Barbados: Advocate Company, 1949

“THERE ARE NO WORLDS TO CONQUER, BUT WORLDS TO RECREATE”

Presentation copy of Walcott's rare first book, inscribed on the half title, “The Editor, Poetry Quarterly, Compliments of Derek Walcott”. The recipient was Charles Wrey Gardiner (1901–1981), who edited *Poetry Quarterly* from 1940 to 1953.

This is the second edition, published in a run of around 250 copies only three months after the first, and equally scarce: an institutional search reveals just three copies (Emory University, the National Library of Barbados, and the University of the West Indies). Walcott revised two poems, “Of Time and the River” and “Travelogue”, for this edition. Goldstraw, Walcott's bibliographer, notes only the wrappers issue; copies bound in cloth are also known, with no ascertained priority.

Octavo. Original cream wrappers, front cover lettered in black. Housed in a black quarter morocco solander box by the Chelsea Bindery. Spine a little rubbed, a couple of faint marks to wrappers, else fine. ¶ Goldstraw Arb.

£12,500 [177853]

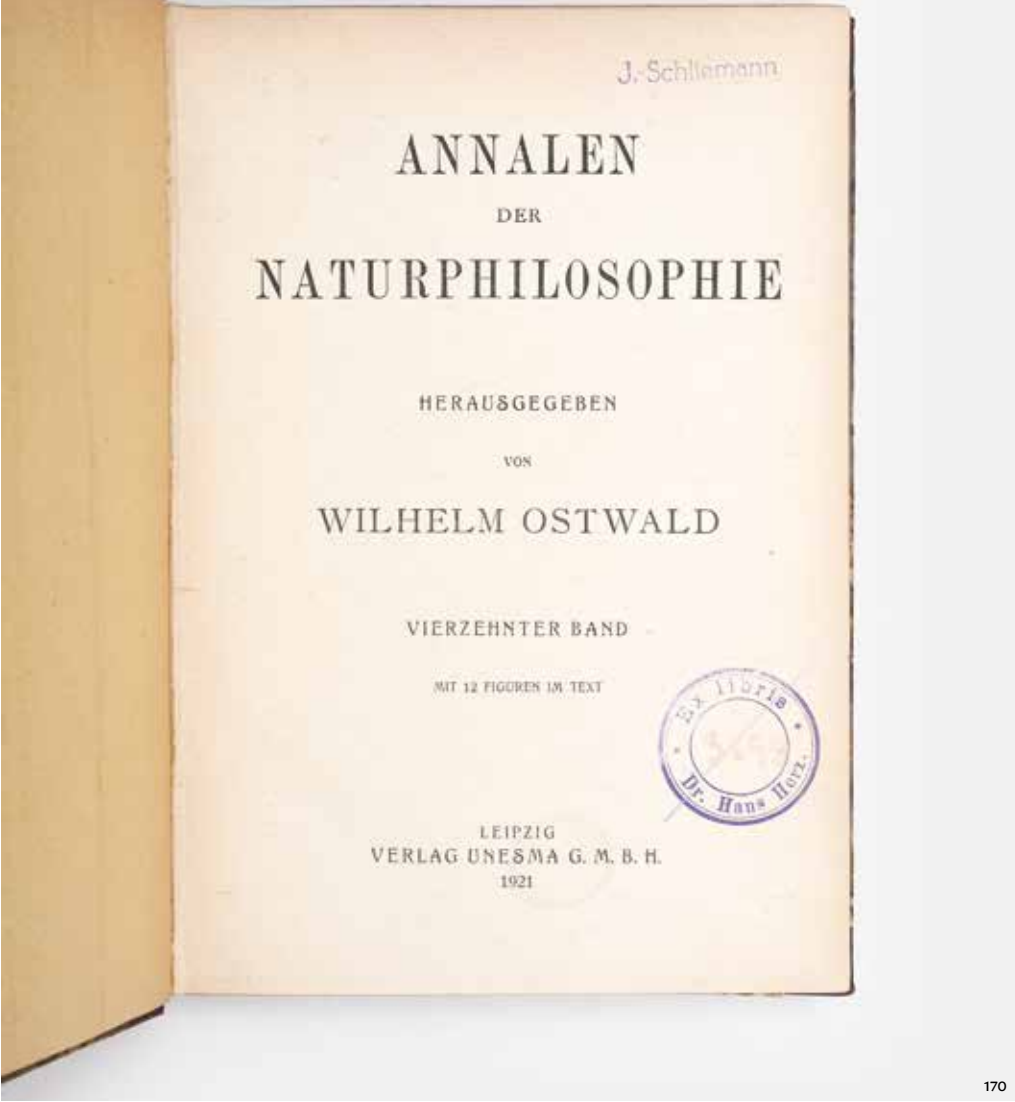
170
WITTGENSTEIN, Ludwig. Logisch-Philosophische Abhandlung. Leipzig: Unesma G.M.B.H., 1921

THE CORNERSTONE OF LOGICAL POSITIVISM, IN ITS EARLIEST PUBLISHED FORM

True first edition of the *Tractatus Logico-Philosophicus*, Wittgenstein's earliest published work and one of the undisputed philosophical masterpieces of the 20th century.

This German-language journal publication precedes the book-form publication of the *Tractatus* by a year. It includes a 13-page preface by Bertrand Russell, providing an explanation of the article's significance that secured its publication. Wittgenstein, whose attitude to publication was often ambivalent, confided that he was “pleased my stuff is going to be printed” (quoted in Monk, pp. 203–4).

The work was written during his service in the Austrian army during the First World War, although its roots go back at least as far as his notes on logic in 1913. It became the cornerstone of logical positivism



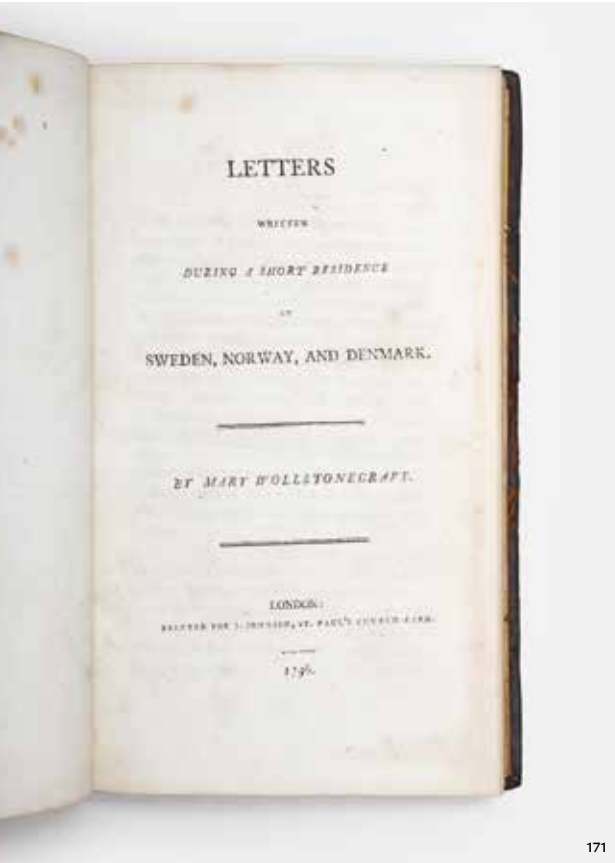
and of the Cambridge school of analytic philosophy, articulating the relationship of language and reality and defining the limits of science.

This issue of Ostwald's *Annalen der Naturphilosophie* further includes two works by A. Ölzet-Newin, one by Fritz Dehnow, and a review of a new book by Joseph Petzold.

Octavo (222 × 154 mm), pp. 185–262; lacking publisher's printed paper wrappers. Tables and diagrams in the text.

£57,500 [178936]

Contemporary brown quarter cloth, spine ruled and lettered in gilt, marbled paper sides, brown leatherette tips, marbled edges. Housed in a brown quarter morocco solander box by the Chelsea Bindery. Twentieth-century ownership stamps of Joachim Schliemann (great-grandnephew of the Heinrich Schliemann who rediscovered Troy) and one Dr Hans Herz to title page. Minimal bumping and rubbing, slight browning and foxing to contents: a very good copy. ¶ Fann, p. 405; Frongia & McGuinness, p. 42; Lapointe, p. 4. Ray Monk, Ludwig Wittgenstein: The Duty of Genius, 1990.



171

171

WOLLSTONECRAFT, Mary. Letters written during a Short Residence in Sweden, Norway, and Denmark. London: printed for J. Johnson, 1796

A MODEL FOR TRAVEL LITERATURE AND THE ROMANTIC MOVEMENT

First edition of the author's curious travelogue, a nuanced epistolary series regarded by many as the first English-language account by a woman travelling on business. It was her most popular lifetime work; Swedish, Dutch, and Portuguese translations appeared in 1798, 1799, and 1806 respectively.

Wollstonecraft, accompanied by her infant daughter and a maid, travelled to Scandinavia during the summer of 1795. She was tasked, as the agent for her partner Gilbert Imlay, with negotiating

compensation for the loss of valuable cargo supposedly swindled from Imlay by a Norwegian ship captain. The resulting 25 letters combine autobiographical details with observations on sociology, national character, education, and the relationship between reason and imagination. They are "a fascinating mixture of autobiography and travel writing, often leaving readers with the impression that the places Wollstonecraft visits and the people she encounters are only secondary in importance to the traveller's own experiences, and that her journey is one of personal progress rather than one of geographical and social exploration" (Radu, p. 267).

Octavo (214 × 126 mm). Contemporary tree calf, rebacked to style, smooth spine divided into six compartments with decorative gilt bands, red morocco label, covers bordered in blind. Bound without the final publisher's advertisement leaf. Corners and covers worn in places, endpapers and first and last leaves browned from turn-ins and a little spotted, contents otherwise crisp and clean. A very good copy. ♣ ESTC T38577; Rothschild 2598; Windle A7a. Anca-Raluca Radu, "Mary Wollstonecraft, *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796)", in Barbara Schaff, ed., *Handbook of British Travel Writing*, 2020.

£2,000 [168438]

172

WOODEN CLOSE STOOL. *Historia universalis.* Europe, likely France: c.18th century

A BATHROOM BOOK

An ingenious collapsible commode, designed to resemble a venerable leather-bound volume while discreetly housing a chamber pot. Blending practicality with aesthetic appeal, such furniture was popular in the 17th and 18th centuries, reflecting the period's taste for functional objects that also served as conversation pieces. Book-shaped examples are uncommon on the market.

Close-stools, also known as night stools or chaises percées, were often disguised to conceal their true purpose. This example appears to have been made by recycling a late 15th or early 16th-century French binding, the blind tooled designs and brass fittings being typical of this period (see Gid). The later label reads *Historia Universalis* ("The universal history" or "The history of everything"), a made-up title, but a plausible one for such a large book. The leather is wrapped around a wooden structure which opens to reveal two connected boards that fold out to form

a closed square; a third board, with a hole in the middle, can be lifted upwards to become the seat.

The current consensus is that collapsible close stools were employed both inside houses, where people routinely used chamber pots, but also while travelling. The wear on this example perhaps indicates that it was carried around, despite its dimensions and weight. Smaller examples were made for children. The popularity of these objects must have decreased progressively from 1775, when Alexander Cumming patented his successful design for a water closet. In the mid-19th century, flush toilets were widely used.

Wooden close stool (dimensions when folded: 520 H × 370 W × 83 D mm). Outer panels comprising a 15th or early 16th-century sheep binding over wooden boards, fragments of a later calf binding covering lower portion and edge of one board, spine with faux raised bands and later red morocco label, sides blind tooled with a series of concentric frames (foliate, flower, and quatrefoil designs) enclosing a central panel, brass fittings, clasps and catches. Inner structure: two wooden side boards (480 × 325 mm) and one top "seat" (412 × 325 mm) with circular hole in the middle (diameter: 240 mm), all connected with iron hinges, internal iron hook and catch. Leather worn with tears in places, areas of loss at edges, short crack to wooden seat and two inner boards, one iron hinge partly detached. A well-preserved example despite these flaws, with minimal interior wear, and in functional condition. ♣ Denise Gid, *Catalogue des reliures françaises estampées à froid XVe – XVIe siècle de la Bibliothèque Mazarine*, 1984.

£7,500 [180441]



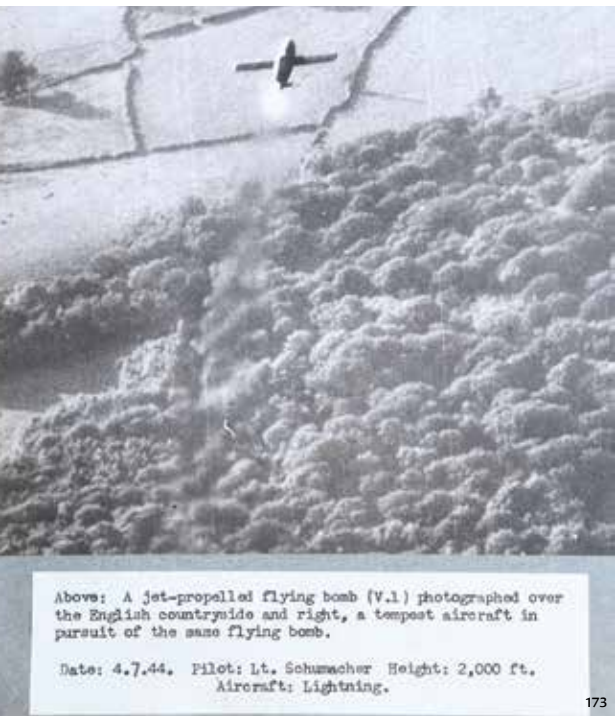
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WORLD WAR II – PHOTO-RECONNAISSANCE. A stunning selection of images taken by photo-reconnaissance squadrons of RAF 106 Group and US 7th Photo Group over enemy and enemy-occupied territory. May–July 1944

EYES OVER NORMANDY – THE REICH IN RUINS

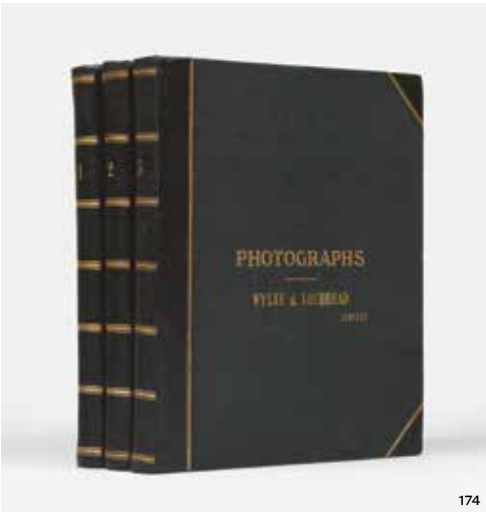
Taken between February and July 1944, these remarkable large-scale images portray major operations against Axis infrastructure and the preparations for and execution of the Allied invasion of Europe. This is a well-curated selection in terms of both subject matter and the size and quality of the prints. We have traced one other copy in institutional libraries, at the Library of Congress, donated by General Carl Spaatz, commander of Strategic Air Forces in Europe in 1944.

The shots gathered here include the bombing of Berlin (“vast areas of Berlin in ruins”); the destruction of aircraft factories at Limoges, Gotha, Leipheim, and Marienburg and of the railway marshalling yards around Paris; 14 images relate to the D-Day landings and the operations immediately following, including landing craft protected by war ships off the coast and at the beaches, a temporary harbour with “breakwater [which] consists of Merchantmen and old warships anchored in a continuous line while special pontoon sections make up another, and also piers and

jetties”; Horsa and Hamilcar gliders at Caen; the bombardment of Caen; Tirpitz at her moorings in Kaafjord; oil refineries at Hamburg in flames; 13 images relating to the V Weapons project: Bois Carré, the first V1 launch site to be identified, before and after bombing; a V1 in the air pursued by a Hawker Tempest photographed from an American Lockheed Lightning; attacks on the V2 site at the “La Coupole” bunker complex at Wizernes, and “the massive concrete structure at Mimoyecques . . . probably connected with Germany’s V.2 rocket weapon”, but which was actually intended to house a battery of V-3 cannons, the “London Gun” supergun, the site was put out of commission by 617 Squadron – “The Dambusters” – with 11,900 pound Tallboy bombs.

Contemporary landscape quarto post-backed album (288 × 367 mm), black sand-grain cloth, black marbled paper pastedowns. Containing 54 large-format original photographs (200 × 230 mm to 230 × 330 mm), mounted on 27 leaves of heavy grey paper stock, all with detailed typed captions, giving location, details of the events portrayed, and in most cases date, aircraft, crew, and height. Calligraphic title page. Binding lightly rubbed, the mount leaves lightly rippled but the attached plates in excellent state; overall very good indeed.

£6,500 [150498]



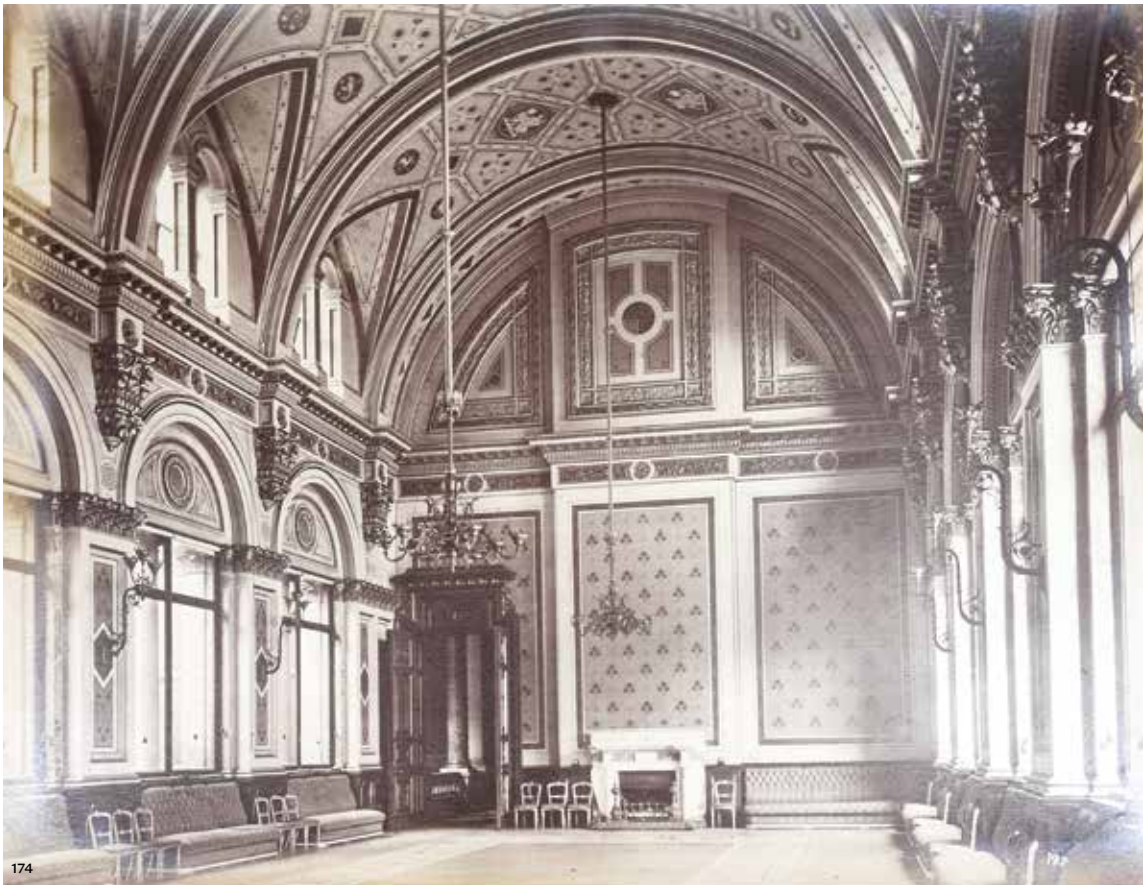
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WYLIE & LOCHHEAD. Set of three albums of original albumen prints showing interiors. Glasgow: Wylie & Lochhead, Limited, [c.1890]

THE LARGEST BUSINESS OF ITS KIND IN SCOTLAND

Wylie & Lochhead’s photographic in-house showroom books, illustrating a series of interiors in excellent, finely detailed images. The Glasgow-based company of cabinet makers and upholsterers flourished between 1829 and 1957 and played a significant role in disseminating fashionable taste to a discerning clientele.

By the 1880s, the firm had showrooms in London and Manchester, and “throughout Europe and the Empire this gigantic concern controlled a network of agents and buyers. Wylie & Lochhead had undoubtedly become the largest business of its kind in Scotland, employing as it did some 1,700 people in 1882. Their success was characteristic of the rise in the late nineteenth century of colossal furnishing firms which could cope with their clients’ every need from cradle to grave. And in Glasgow the furnishing industry thrived from the custom generated in what was ‘the Second City of the Empire’, ‘the Workshop of the World’. No expense was spared to secure the best art talent in the market. Apart from commissioning designs from well-known English and Continental



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artists, Wylie & Lochhead always kept an eye out for Scottish talent” (Kinchin).

3 vols, small folio (332 × 290 mm). Approximately 180 original albumen photographs (215 × 275 mm), mounted on heavy paper leaves. Vols I and II bound in purple half roan, spines ruled and numbered in gilt, purple morocco-grain cloth sides, sides and corners edged with paired gilt fillets, front covers lettered in gilt; vol. III similarly bound in dark green half roan with matching cloth sides. Wylie & Lochhead ink stamps to front free endpapers. Bindings refurbished (joints, spine ends, and corners, colour and gilt retouched), touch of foxing and dust-marking to endpapers. A handsome set. ♣ Juliet Kinchin, “The Wylie & Lochhead Style”, *The Journal of the Decorative Arts Society* 1850 – the Present, no. 9, 1985.

£6,750 [146610]



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PETER HARRINGTON
L O N D O N

CHELSEA
100 FULHAM ROAD, LONDON

MAYFAIR
43 DOVER STREET, LONDON

NEW YORK
35 EAST 67TH STREET, NEW YORK