

SUMMER 2022



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**Seattle Antiquarian Book Fair**

**Seattle Center Exhibition Hall**

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**14–16 October**

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**Sharjah International Book Fair**

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**BOSTON**

**Boston International Antiquarian Book Fair**

**Hynes Convention Center**

Front cover and opposite illustrations adapted from

E. McKnight Kauffer's designs, item 95.

Design: Nigel Bents & Abbie Ingleby. Photography: Ruth Segarra.

Back cover photograph of Luke Basford, bookseller: Diandra Galia.

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PETER HARRINGTON  
L O N D O N

## SUMMER 2022



### CATALOGUE 184

**ALL ITEMS FROM THIS CATALOGUE ARE ON DISPLAY AT DOVER STREET**

**MAYFAIR**  
43 DOVER STREET  
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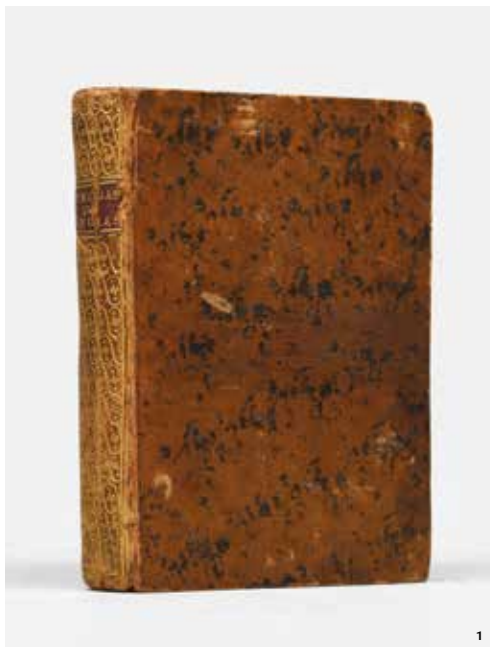
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1

**ACOSTA, Cristóbal.** Tractado de las drogas y medicinas de las Indias Orientales con sus plantas debuxadas al biuo. Burgos: Martin de Victoria, 1578

#### A PIONEERING WORK ON EAST AND WEST INDIAN PLANTS

First edition of this groundbreaking work by the Portuguese pioneer in the study of pharmaceutical uses of oriental plants; scarce in commerce. Acosta's work was part of "a new trend in books on the natural world, highly descriptive, specialized, and practical, coexisting with the works of a new generation of scientists trained in the reformed university milieu of the sixteenth century" (Ishikawa, p. 149). As such, it offers fascinating insights into Renaissance therapeutics.

Acosta (c.1525–1594) was a Portuguese physician, naturalist, and botanist. In the years before 1550 he served in the military in maritime Asia and it was during this tour that he met the Portuguese physician, Garcia da Orta (1501–1568) in Goa. Orta, himself an author, published *Coloquios dos simples, e drogas he cousas medicinais da India* in 1563, describing in dialogue form several vegetable products of the East and their



medical uses: in effect this was the first European account of Indian *materia medica* and tropical medicine. Acosta returned to India in 1568, just months after Orta's death and, while there served as a physician at the royal hospital in Cochin and collected botanical specimens along India's west coast. Upon his return from India, Acosta moved to Burgos, becoming a municipal physician. It was there that he wrote the present work, which, though an adaptation of Orta's work, "rivalled Orta's book in authority and influence" and differed "markedly in form, arrangement, and subject matter" (Lach, p. 437).

Acosta adopted a "straightforward, concise, and systematic description of the plants, an approach

more acceptable to botanists", moving away from Orta's colloquial form (ibid.). His recension "clearly surpasses the earlier work in its systematic, first-hand observations of both East and West Indian plants and its illustrations after Acosta's own accurate drawings" (Norman), adding 20 full-page woodcuts and 14 botanical species for medical use. Among the Asian plants described are ginger, cinnamon, tamarind, pepper, nutmeg, and cardamom. He classifies the plants in terms of their morphological features, such as leaf characteristics, fruit types, or flower structures, along with details on their local environments and uses. The splendid woodcuts accompanying the text are some of the first depictions of Indian flora printed



in Europe. The last section is on opium, which is “one of the first descriptions of the opium habit . . . I knew in Malabar . . . the secretary to a judge of the king, very discreet and lively and with great ability and astuteness . . . who ate every day the weight of five drachmas” (Escohotado, p. 811). He also describes a number of American plants, such as pineapple, sugar cane, and the rubber tree. He concludes with a monograph on the Indian elephant, *Tractado del Elephante y de sus calidades* (“Treatise on the Elephant and its qualities”) which includes two splendid engravings, one of an elephant nonchalantly leaning against the trunk of a coconut palm, the other showing a war elephant.

Provenance: The title page has a manuscript inscription, contemporary with the publication, running vertically at the gutter margin, which quotes from Pliny the Elder’s *Naturalis historia*: “non placent remediis tam longe nascentia” (“Ingredients that grow so far away are unsatisfactory for remedies”), speaking to the innovative nature of the work, and perhaps suggesting early ownership by a conservative



practitioner who looked with suspicion at new remedies from “far away”. There are subsequent 17th-century ownership signatures of one Luis Galindo on ♣4 and A1; possibly the Ocanian humanist, doctor of laws and lawyer of the Royal Councils (“abogado de los Reales Consejos” – Rodríguez), whose ten volume manuscript compilation *Las Sentencias filosóficas y verdades morales que otros llaman proverbios y adagios castellanos* (“The philosophical sentences and moral truths that others call Castilian proverbs and adages”) is in the Biblioteca Nacional. Of similar date to Galindo’s inscriptions, there is an intriguing note to the first binder’s blank reading: “Perternece al Maiorazgo de Casa Real” (“belongs to the Royal House”). The 17th/18th century rebinding process seems to have removed some evidence of a royal provenance acknowledged by this inscription. There are no other marks indicative of such origins. The book also has a faint, illegible, inscription on the verso of the title page and a loosely inserted roughly contemporary slip of paper with manuscript calculation of income and expenses.

Octavo (182 × 126 mm). Late 17th- or early 18th-century cat’s paw sheep, flat spine richly gilt within double-fillet border, red morocco label, marbled endpapers, red edges. Woodcut architectural title page incorporating the king’s arms and those of the city of Burgos, woodcut portrait of Acosta, and 42 full-page woodcut illustrations of plants, 2 full-page woodcuts of elephants, 3 smaller illustrations of plants, historiated woodcut initials. A little rubbed, covers slightly bowed, spine with faint crease along centre and neat repair to front joint, small loss to spine label, title page with minor loss repaired with paper on verso, N4–5 becoming detached, some spotting and staining internally, a few leaves trimmed with minor loss of text, but remains a very good copy. ♣ Garrison-Morton 1819; Howgego A6; Norman 1; Sabin 113; Stafleu-Cowan 23. Antonio Escohotado, *The General History of Drugs*, vol. 2, 2021; Chiyo Ishikawa, ed., *Spain in the Age of Exploration, 1492–1819*, 2004; Donald F. Lach, *Asia in the Making of Europe*, vol. 2, 2010; Pilar Vega Rodríguez, “El refranero de Luis Galindo y los Adagia de Erasmo”, in *Epos: Revista De filología*, 9, 1993.

£9,500

[153571]

2

**ARNOLD, Edwin; Bijay Chand Mahtab (compiler).** *Siddhartha*. Calcutta & Simla: Thacker, Spink & Co., 1921

First and only edition, warmly inscribed on the front free endpaper: “Tina, From the Ocean of Love where pain & pleasure commingle into a song of eternity I offer from ‘Song of my life’ these clear drops from the Master’s feet, Votre Toujours, Bijay, London, Aug. 1927”.



2

This fine production contains elements from Sir Edwin Arnold’s narrative poem, “The Light of Asia”, which presents Buddha’s life, character, and philosophy in a series of verses. It was compiled by Maharajadhiraja Bahadur Sir Bijay Chand Mahtab (1881–1941), the ruler of Burdwan Estate, Bengal in British India from 1887 to 1941. He states in the foreword that the artwork was “painted for my private use by my young friend, Srijut Lala Rameshwar Prasad Verma, who comes from a family of artists who can trace themselves back to the Moghul Court . . . No hotchpotch or kedgerie of art outside India taints them and I hope they will be appreciated by those interested in true Indian art”.

It is scarce: WorldCat identifies just four locations, BL, Cornell, SOAS, and Wisconsin; Library Hub adds the Royal Asiatic society and Curzon’s copy with the National Trust at Kedleston.

Octavo. Original japon, coloured illustration mounted on the front board within an elaborate gilt lotus flower panel incorporating the title, endpapers with similar colour border printed in grey-blue, green and gilt, the front pastedown incorporating the author’s arms and monogram as Maharajadhiraja Bahadur of Burdwan, yellow silk book marker. With 14 full-page illustrations, decorations to the title page and text, all in sepia. Just a little rubbed and soiled, free endpapers lightly browned, marker slightly ragged at the end, but overall very good.

£950

[154866]



3



3

**ARNOLD, John.** A Handbook to Canton, Macao and the West River. Hong Kong: Hong Kong, Canton and Macao Steamboat Co, Ltd, and the China Navigation Co, Ltd, 1914

Revised and updated edition of this scarce guide to travelling by steamer around the bustling Canton River delta, including valuable information on sailings and trip itineraries, fleet specifications, and onboard amenities. Copies of all editions are now scarce; WorldCat records around a dozen locations including just one in the UK (British Library).

During the Golden Age of tourism, Canton and Macao offered the chance to see a different side of China to that encountered in Hong Kong and Shanghai. "The traveller visiting this part of the world, and finding himself in this most interesting

corner of the Gorgeous East, should have one special and particular object strongly fixed upon his mind, and that is to devote as much time as possible to visiting the interesting city of Canton . . . For centuries the Commercial Capital of China, Canton presents at a glance the most extraordinary agglomeration of a primitive existence to be found anywhere in the universe . . . From morning till night, as you move slowly through the streets, a succession of pictures, each of intense interest and novelty, presents itself" (p. 23).

The Hong Kong, Canton and Macao Steamboat Company (HMSBC) was founded in 1865 to strengthen communications in the delta region. From 1879 until the beginning of the Second World War, it shared commercial operations up the Zhujiang river and across the estuary with the China Navigation Company. Together, they offered visitors passage on

ships staffed with a full complement of deck lookouts and guards, as well as solely British officers.

Small octavo. Original illustrated beige wrappers, stapled and bound with string as issued, front cover lettered in green. Map, illustrations and advertisements throughout. Contemporary ownership seal on p. 17; lines and "cancelled" ink stamp on p. 36 amending list of sailings. Binding firm, rear wrapper lightly mottled, slight worming at foot of front cover and first 3 leaves, first and last leaves with rust marks where paperclips sometime attached, text and illustrations fresh. A very good copy indeed, seldom found in this condition.

£1,750

[157820]

4

**ARONOWITZ, Al.** The Blacklisted Masterpieces of Al Aronowitz. Bearsville, NY: Al Aronowitz, 1981



#### GONZO MEMOIRS WITH AN EXCELLENT ROCK AND ROLL ASSOCIATION

One of 150 copies offered at \$100, numbered and signed; this is copy 34, with an exceptionally fitting association, inscribed in the year of publication to The Doors manager and biographer Danny Sugerman: "For Danny Sugerman, Grateful for a fan like you. Best, Al Aronowitz, 11/30/81".

Aronowitz was one of the first professional journalists to cover rock music, developing lasting friendships, and enmities, with many of his stellar subjects, writing "in a smooth yet informal voice and frequently including himself in the story, an early proponent of the participatory style later called New Journalism" (*New York Times* obituary). Fired by *The New York Post* in 1972, he fell on hard times, struggling with drug addiction and ending up on the streets. The present work represented an attempt to raise some funds, settle some scores, and revivify some old projects. This is notionally the third edition, following two photocopied editions totalling 23 copies, unnumbered and unsigned, distributed "for purposes central to the publication, distribution and promotion of this book".

A Rutgers journalism graduate, Aronowitz, joined *The New York Post* in the mid-50s. Commissioned in 1959 to produce a hatchet job on the Beats, he was instead beguiled by their sincerity, becoming close friends with Ginsberg and Kerouac, and posting a 12-part series on the movement. Kerouac biographer Gerald Nicosia identified Aronowitz as "one of the first to treat these people as serious American writers". In the early 60s he began contributing long pieces on the pop business to the *Saturday Evening Post*, later providing the influential Pop Scene column for *The New York Post*. His greatest claim to fame was that he introduced the Beatles to Bob Dylan in 1964; "Never modest about his connections and influence, Mr Aronowitz noted that the meeting was pivotal. 'The Beatles' magic was in their sound, Bob's magic was in his words. After they met, the Beatles' words got grittier, and Bob invented folk-rock". In the present gathering his account of his efforts to introduce Mick – Jagger – to Miles – Davis – is worth the price of admission alone, if just for Aronowitz's rendering of Jagger's accent.

The recipient of this copy, Danny Sugerman, was taken on by The Doors at the age of 13 to open mail and compile a scrapbook for them, and eventually became their manager. Sugerman also managed Iggy Pop for a brief period, which ended with both of them

in psychiatric hospitals as a result of their excesses, and was co-author of the Jim Morrison biography *No One Gets Out Alive*, also publishing his autobiography, the self-explanatorily titled *Wonderland Avenue: Tales of Glamour and Excess*.

Folio (282 × 207 mm). Original black morocco-textured coated cloth-covered drop-back box, front panel lettered in gilt. Colour-printed portrait title page, signed by the photographer, the author's son, in gold fibre-tipped pen, in acetate sleeve as issued; contains 23 separate Xeroxed "chapters" stapled at the top left-hand corner. Box a little rubbed and with minor fraying at head of front joint, contents show some handling, but overall very good.

£1,250

[154529]

5

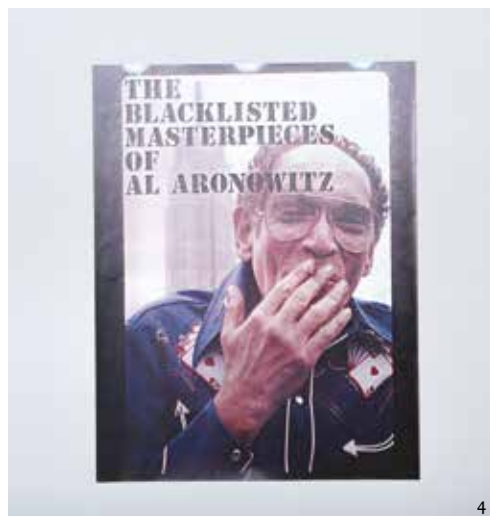
**ASPREY.** Collection of reference works bound for Asprey. Various publishers, [c.1900–08]

A very handsome set, uniformly bound for the luxury purveyors Asprey, bringing together various reference works with an Asprey "Reference Library" title page in each.

7 works, duodecimo. Later 20th-century green straight-grain morocco for Asprey, spines lettered in gilt, gilt rules to covers and turn-ins, marbled endpapers, gilt edges. Bindings with minimal rubbing, lightly retouched, contents with light toning; an excellent set.

£750

[153901]







6

6

**BAILEY, David.** Box of Pin-Ups. London: Weidenfeld and Nicolson, [1965]

**THE DEFINITIVE IMAGES OF KEY FIGURES IN LONDON DURING THE SIXTIES**

First edition of this seminal collection of portraits by Bailey – one of the great iconic representations of the Swinging Sixties in London. The subjects typify the new social elite, ranging from the Beatles and the

Rolling Stones through minor royalty and fashion-conscious aristocrats to film stars, couturiers, and gangsters; each portrait is accompanied with a note by Francis Wyndham, then-editor of *Queen* magazine.

The mode of publication also hints at a new democratization. The printing is of lovely quality but photomechanical which meant the cost could be kept down to just three guineas.

This is the sole printing; there was no American edition, largely due to the influence of Lord Snowdon, who objected to the inclusion of the portrait of the notorious Kray twins. Complete sets of the publication in the original box with both packing inserts are scarce.

Original card clamshell box (38 × 33 cm), containing 36 loose prints; each a full-page half-tone photographic portrait with biographical details of the sitters on the verso. With loose sheet of brown paper and stamped cardboard insert, as issued. Housed in a custom black clamshell box. A few brown marks to lid of the box, edges lightly rubbed and corners split; still an extremely bright copy in original condition much better than usually encountered, all prints in excellent condition.

**£20,000**

[155041]



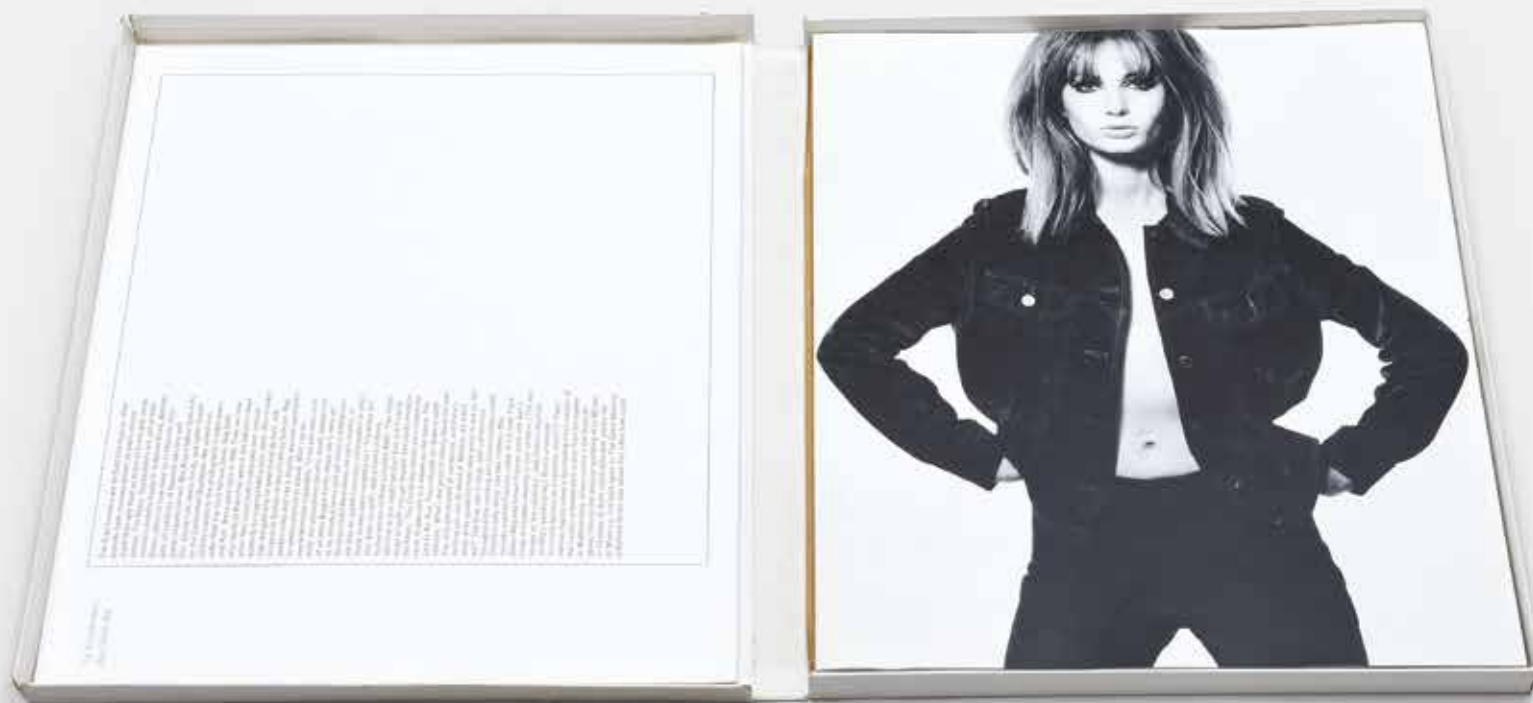
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7

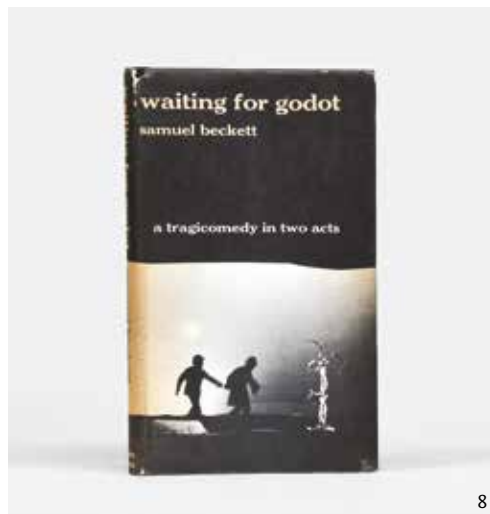
**BALLARD, J. G.** Crash. London: Jonathan Cape, 1973

**THE FIRST GREAT NOVEL OF THE UNIVERSE OF SIMULATION**

6







8

First edition, signed by the author on the title page. The novel followed Ballard's controversial, and descriptively named, exhibition "Crashed Cars", staged at the New Arts Laboratory in 1970.

Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Discreet ownership stamp to rear free endpaper. A fine copy in jacket that is not price-clipped, laminate lifting a little at head of spine and front panel joint, slight creasing to edges, still near-fine. ♣ Pringle A114.

£3,750

[155082]

8

**BECKETT, Samuel.** *Waiting for Godot.* New York: Grove Press, 1954

**NOTHING HAPPENS, NOBODY COMES, NOBODY GOES**

First edition in English of Beckett's most famous work, originally published in France as *En attendant Godot* in 1952, with the full text translated into English by Beckett himself for this edition.

Octavo. Original black cloth, spine lettered in silver and gilt, covers lettered in blind, red endpapers. With dust jacket. With 4 plates from photographs. Contents lightly toned, else a fine copy in very good jacket, a little toned with minor rubbing and chipping at extremities, price intact and without repair. ♣ Federman & Fletcher 373.

£2,500

[155120]



9

9

**BIBLE; English; Authorized.** The Holy Bible; [bound after] The Book of Common-Prayer; [and before] The Whole Book of Psalmes. London: Printed by Henry Hills; Printed by John Bill, and Christopher Barker; Printed by A.M. for the Companie of Stationers, 1660; 1662; 1658

A very attractive copy, uniting late Commonwealth and Restoration-era editions of the Common Prayer book, King James Bible (both Old and New Testaments), and Psalms, preserving its contemporary binding, and abundantly extra-illustrated with 146 copper plates by the Dutch engraver Jacob Floris van Langeren, the most-widely available biblical illustrations in England during the 1640s and 1650s.

The practice of binding pictures with the English text of the Bible was theologically suspect in the eyes of many, attacked as popish and idolatrous at the trial of Archbishop Laud, and, again, by the bookseller Michael Sparke in the 1650s.

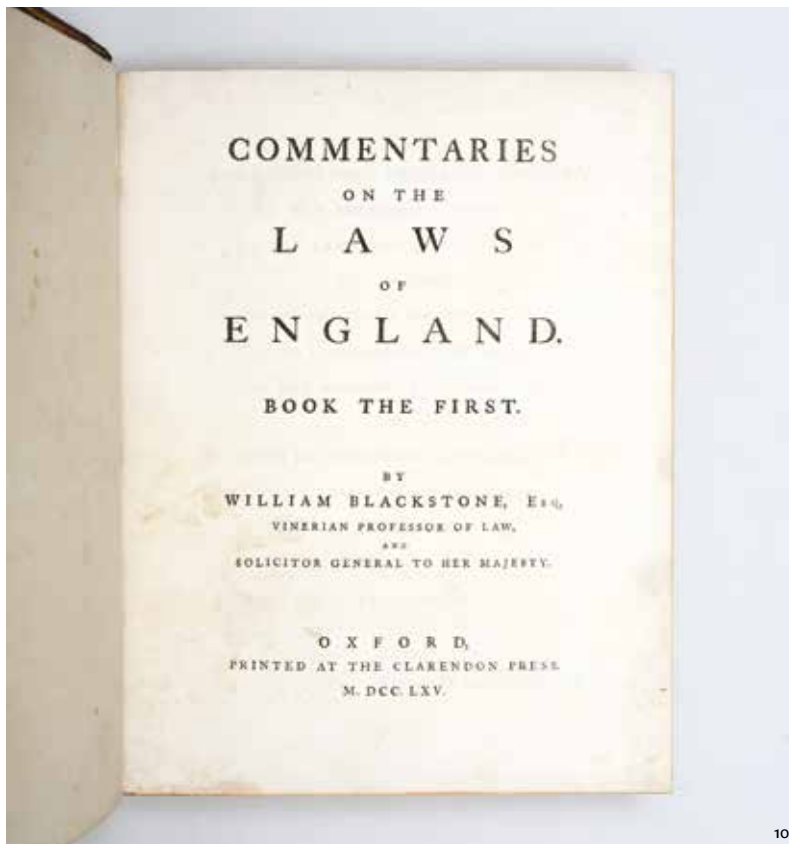
It is fitting therefore that they should be bound here with the Bible printed in the Restoration year by Henry Hills, who many scorned as a turncoat, one who "ever made it his business to be of the rising side". Despite having printed at least two editions of Eikon basilike, Hills thrived during the interregnum through a close personal relationship with Cromwell. In March 1656, with John Field, Hills secured a monopoly in printing English Bibles and psalms,

privileges that formerly belonged to the king's printers and the Stationers' Company respectively. The two men continued to profit as printers to the government until the Restoration. Hills appears to have harboured Catholic sympathies from at least as far back as the 1660s; shortly after the accession of James II, he formally converted to Catholicism.

3 works bound in 1 volume, octavo (170 × 116 mm). Contemporary English morocco, gilt in compartments, gilt double-rule border to covers with floral cornerpieces, marbled endpapers, gilt edges. Old Testament extra-illustrated with 41 copper engravings, New Testament with 104 copper engravings, Common Prayer with 1 copper engraving; together comprising 146 (of 149) of the engravings of Jacob Floris van Langeren, produced for insertion into Bibles, and not integral to this or any edition. Bound into the Bible is an additional Apocrypha, not found in all copies and not called for by ESTC (though reported by Darlow and Moule); a contemporary addition to the contents page notes its presence. Initial endpapers with early transcripts of prayers, 17th-century ownership inscription, and note of price "February the 2nd 1663. Pr. 1l-10s-0d"; terminal blank of Bible with manuscript list of biblical figures and their dates, in a contemporary hand, with red ruling; Victorian prayer card, and 20th-century note, loosely inserted. Joints and extremities neatly restored, a few leaves expertly re-inserted at front. Front free endpaper and initial few gatherings a little nicked and frayed at extremities, Bible with loss to corner of one plate, Prayer Book with a few very minor peripheral short tears. Generally still in excellent condition. ♣ ESTC R28924 (Bible); ESTC R35356 (Prayer Book); this edition of Psalms not in ESTC (collates complete A-E8).

£3,000

[153812]



10

**BLACKSTONE, William.** Commentaries on the Laws of England. Oxford: Clarendon Press, 1765–69

#### THE KEY WORK IN ENGLISH LEGAL LITERATURE

First editions of all four volumes of the supreme work on English law, Blackstone's magnum opus, a major influence on the Founding Fathers and the foundation of all legal analysis for the next two centuries.

"Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history . . . Until the Commentaries, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine . . . Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation . . . He takes a delight in describing and defending as the essence of the

constitution the often anomalous complexities which had grown into the laws of England over the centuries. But he achieves the astonishing feat of communicating this delight, and this is due to a style which is itself always lucid and graceful" (PMM).

This copy has the ownership signature to vol. IV of "H. Hawkins Tremayne", likely the Reverend Henry Hawkins Tremayne (1741–1829), owner of the Heligan estate in Cornwall, curate at Lostwithiel in the same county, and with significant interests in the Cornish tin mining industry. The gardens he created around Heligan House – the so-called Lost Gardens of Heligan – remain a popular Cornish attraction.

4 volumes, quarto (258 × 205 mm). Early red morocco boards rebound to style (probable remboitage), dark green morocco labels, spine compartments gilt, marbled endpapers, yellow edges. Housed in a custom red cloth slipcase. With 2 engraved tables (1 folding) in vol. II. Vol. I with running stain from degradation of formerly inserted botanical specimens, leaves 2A1–2 and 3E4–3F1 with professional consolidation

due to the same with slight loss to lettering, general light browning and foxing in places, a few other shadows of pressed leaves and flowers, worming in gutter in vol. I leaves Y4–2D. A good set. ♪ Eller, *The William Blackstone Collection in the Yale Law Library*, pp. 1–2; ESTC T57753; *Printing and the Mind of Man* 212; Rothschild 407.

£12,500

[154859]

11

**BLAVATSKY, Helena Petrovna.** Isis dévoilée. Paris: Les Éditions Théosophiques, 1913–21

#### "AN EPOCH IN OCCULTISM" – ONE OF 25 COPIES

First authorized edition in French of the author's first major publication, each volume 9 of 25 numbered copies on japon; a beautiful set, with all but one volume preserved "en carré". It is genuinely rare, especially in this format; we can trace no copies in commerce, and only nine complete sets in institutions worldwide.

Isis dévoilée was first published in English as the two-volume *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology* (1877). The first volume, "Science", opens with a discussion of Darwin's *Origin of Species* and Huxley's *Physical Basis of Matter* – Blavatsky's attack on materialist science – and is followed by chapters on spiritualism, Mesmerism, the Kabbalah, and the advanced knowledge and achievements of ancient societies. The second volume, "Theology", includes her views on secret societies such as the Jesuits and Freemasons, and a comparison of Christianity with Hinduism and Buddhism.

*Isis Unveiled* totalled 1,300 pages and had an initial print run of 1,000 copies, all of which sold out within ten days. It is "a remarkable effort from one who had begun writing in English only three years before its debut, and who, by her own admission, had never been to any college or studied any branch of science. In spite of this, reviews at the time of its publication indicate that the book was regarded as one of great erudition and not just a literary curiosity" (Gomes).

The 1913–21 French translation was made by R. Jacquemot and seen through the press by Gaston Revel (1880–1939), director of Éditions Théosophiques and founder of a number of Theosophical journals, including the newspaper *Le Théosophe*. Due to the absence of a Russian translation, Russian Theosophists initially read both *Isis Unveiled* and *The Secret Doctrine* – Blavatsky's second work – in French, often in partial, unauthorized manuscript



11



12



13

translations, though very little is known of their dating and subsequent appearance in print.

WorldCat and Library Hub find complete sets at nine institutions worldwide (four in France, and one apiece in Italy, Belgium, Bulgaria, South Africa, and Canada). The Bibliothèque Sainte-Geneviève holds an incomplete set, lacking volume 2, which they specifically catalogue as in square wrappers. The University of Leeds and Zentralbibliothek Zürich have volumes 1 and 2 only, and copies of volume 3 are at the National Libraries of Israel and Poland. The University of Windsor Leddy Library in Canada catalogues a “two-volume work in three” under this title, dated 1920.

4 volumes, octavo, the first 3 “en carré”. Uncut in the original buff printed wrappers. Diagrams in text. Spines of first 3 vols slanted and creased, wrappers remarkably well preserved, browned and with a few chips, light creases, and short closed tears at extremities, contents in fine condition. ¶ Caillet 1212 (US and UK editions; “This work made an epoch in Occultism”). Maria Carlson, *No Religion Higher Than Truth: A History of the Theosophical Movement in Russia, 1875–1922*, 1993; John Golding, *Visions of the Modern*, 1994; Michael Gomes, foreword to the abridged edition, 1972; Vsevolod Solovyov, *A Modern Priestess of Isis*, 1895.

£3,750

[153829]

12

**BORGES, Jorge Luis.** *El Aleph*. Buenos Aires: Editorial Losada, 1949

**WOULD YOU BELIEVE IT, ARIADNE? THE MINOTAUR SCARCELY DEFENDED HIMSELF**

First edition of this key collection of Borges’s short stories, including the title story “The Aleph”, “The House of Asterion” (set in the labyrinth at Knossos), and “The Writing and the God”.

Octavo. Original brown wrappers, spine and front cover lettered in black and red, fore edge untrimmed. Spine somewhat tanned, superficial split to wrappers along rear joint fold, light rubbing along other edges, a few marks to wrappers, leaves toned within as usual but otherwise clean, text block discreetly reattached to wrappers.

£1,750

[153810]

13

**BOSWELL, James.** *An Account of Corsica*. Glasgow: by Robert and Andrew Foulis for Edward and Charles Dilly in the Poultry, London, 1768

**ESTABLISHING BOSWELL’S FAME AND ADVANCING THE CORSICAN CAUSE**

First edition of Boswell’s first important publication, an account of his travels to Corsica in 1765, where he took up the cause of Corsican independence and befriended the leader Paoli. The publication

established Boswell’s reputation, and did much to promote the Corsican cause both in Britain and across Europe.

“With its reports of the gallant islanders and a Plutarchan depiction of Paoli paralleled with several classical heroes, it was an immediate success. The work was widely read and translated, stimulated great interest in Paoli and the Corsican cause, brought its author wide fame in Britain and Europe, and found an interested readership among the Americans . . . though Boswell’s ambition for British intervention was not to be fulfilled, he probably influenced Britain’s decision to send secret supplies of arms to the Corsicans” (ODNB).

Octavo (205 × 129 mm). Early 20th-century calf to style, red morocco labels, gilt in compartments, plain endpapers. Large engraved folding map of Corsica (second state, with imprint); engraved rococo title vignette incorporating the Moor’s Head arms of Corsica. Bound without terminal blank. Ownership signature to title page dated 1771, early 20th-century bookplate to front pastedown of T. H. Parnell, Mounton. Binding fine, light toning to endpapers, head of central leaves, half-title, and terminal leaf, short closed tear to folding map in gutter, scattered light foxing. A very good copy. ¶ ESTC T26157; Gaskell, Foulis, 473; Pottle 24; Rothschild 442.

£2,000

[154271]





15

**BRITISH PRIME MINISTERS.** Print of the Houses of Parliament signed by Margaret Thatcher, John Major, Tony Blair, and others. [c.2003]

A superb artefact linking the major figures of British parliamentary life over the last four decades: a print of the Houses of Parliament, signed on the mount by Prime Ministers Margaret Thatcher, John Major, and Tony Blair; by four Speakers of the House of Commons, John Bercow, Betty Boothroyd, Bernard Weatherill, and Michael Martin; by two Lord Chancellors, Lord Irvine of Lairg, and Lord Falconer of Thoroton; and by Black Rod Michael Willcocks.

Colour print (10 × 15 cm) reproducing Henry Bibby's "The New Houses of Parliament", c.1850, in white mount (25 × 30 cm). In black frame with archival acrylic glazing (framed size: 29 × 34.5 cm). Slight tape abrasion on rear of mount, front of mount and image in fine condition.

£750

[153460]

14

14

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

**SIGNED BY DAVID BOWIE AND MICK ROCK**

First edition, signed limited issue, number 807 of 2,500 copies signed by David Bowie and Mick Rock.

"Published to coincide with the 30th anniversary of the Ziggy Stardust LP's original release, Moonage Daydream: The Life and Times of Ziggy Stardust is a collaboration between David Bowie and photographer Mick Rock, and the first and ultimate authorized piece of Ziggy Stardust legend. David Bowie's sharp, often humorous text discusses the origins of this fascinating stage persona, comments on Mick Rock's photographs, and overall gives unprecedented insight into Ziggy's stratospheric two-year career" (publisher's online prospectus).

Folio. Original quarter blue morocco-grain roan, titles in silver and gilt to spine, silver and gilt lightning motifs to pictorial boards, photographic green and orange endpapers, edges silver. With the original packing box. Illustrated with photographs throughout. A fine copy.

£3,000

[154718]



15



THE TENANT  
OF  
WILDFELL HALL.  
BY  
ACTON BELL.  
IN THREE VOLUMES.  
VOL. I.  
LONDON:  
T. C. NEWBY, PUBLISHER,  
72, MORTIMER STREET, CAVENDISH SQUARE.  
1848.

16

**BRONTË, Anne, as Acton Bell.** *The Tenant of Wildfell Hall*. London: T. C. Newby, 1848

**HER FINAL NOVEL**

First edition, first issue, of Anne Brontë's last and only separately published novel, which, according to May Sinclair, "reverberated throughout Victorian England" with its realistic and disturbing portrayal of alcoholism and debauchery (Leonardi, p. 314).

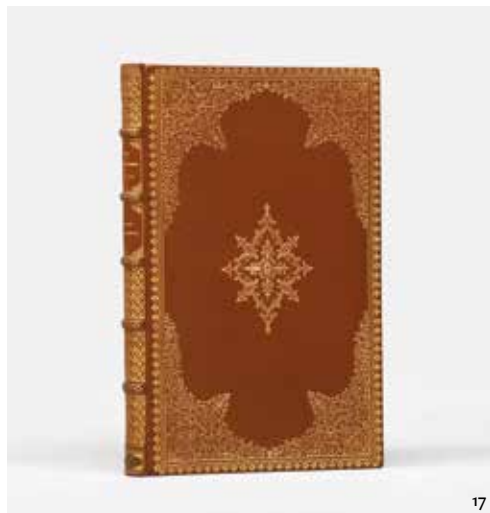
Thomas Cautley Newby was a notoriously shiftily publisher who had taken a deposit for the earlier publication of *Wuthering Heights* and *Agnes Grey* but failed to publish until the reviews of *Jane Eyre* proved favourable, then printed fewer than the agreed number, leaving most errors uncorrected. His behaviour on this occasion was little better: he offered it to Harper Brothers of New York for publication in America, implying it was by Currer Bell; printed reviews of *Jane Eyre* on the half-title verso with the same intent to mislead; and published only about 250 or 300 copies, instead of the agreed 500, leaving the remainder to be sold, with a cancel title and preface, as the second edition. As a result, copies of the first issue are scarce. Michael Sadleir, whose collection of 19th-century literature remains unparalleled among private collections, considered it the scarcest of the Brontë sisters' works and never found an adequate copy for his collection.

This copy includes a few curious early pencil annotations, including a summary on the title page of the third volume as "first rate" and "love truly depicted". The reader has pencilled out the sentence "it is enough to make one jealous of one's Maker" (II p. 72), presumably seeing it as blasphemous.

3 volumes, octavo (180 × 112 mm). Early 20th-century green half morocco, spines lettered in gilt, marbled sides and endpapers, top edges gilt. Housed in a custom red cloth slipcase. Bound without half-title and terminal advertisement leaves in vol. I (none issued in other volumes). Old bookseller's description taped in to front free endpaper of vol. II. Slight rubbing at extremities, bindings firm, generally a little toned and soiled with some light spotting, vol. III pp. 160–82 stained from insertion of botanical specimen. A few scattered repairs: vol. I: pp. 179/80 with repaired short split at head not affecting text, pp. 311/2 with 5 cm repaired tear at head affecting text without loss, pp. 323/4 with 4 cm repaired tear affecting text without loss; vol. II: pp. 27/8 restoration to bottom fore corner not affecting text, slight staining to pp. 85–96; vol. III: repaired short nick to pp. 1/2, unrepaired small nicks at foot of pp. 19–26. A very good copy. ♪ Smith, Brontë 4. Barbara Leonardi, ed., *Intersections of Gender, Class, and Race in the Long Nineteenth Century and Beyond*, 2018.

£25,000

[155156]



17

**17**  
**BROOMHEAD, Frank.** *The Zaehnsdorfs* (1842–1947). Ravelston: Private Libraries Association / Zaehnsdorf Limited, 1986

First edition, number 4 of 100 copies signed by the author and specially bound by Zaehnsdorf, of this definitive history of the celebrated bookbinders.

Octavo (246 × 149 mm). Original brown morocco, spine lettered in gilt, compartments and covers richly gilt, gilt “Z” label at foot of spine and front pastedown, green morocco pastedowns blocked in gilt, brown morocco free endpapers, gilt edges. Housed in a brown cloth slipcase. With colour and black and white illustrations; this signed edition with 2 extra plates in colour. A fine copy.

£875 [154131]

**18**  
**BROWNE, Thomas Alexander, as “Rolf Boldrewood”.** *The Miner’s Right* [together with proof copy of the same]. London: Macmillan and Co., 1890

**RARE 19TH-CENTURY PROOF COPY**

First edition, paired with an original proof copy, the latter a notably rare survival.

The proof copy is printed on thinner paper (bulking 20 mm compared to 25 mm). There are some minor textual variations between the proof and the finished novel (omission of page or chapter numbers,



18

spelling and punctuation corrections), noted in pencil on the rear pastedowns. The printing is of a noticeably poorer quality, as is occasionally the case with proof copies.

*The Miner’s Right* was the author’s second major work, following *Robbery Under Arms*. It was based on Browne’s first-hand experiences at Gulgon, a gold-mining town in New South Wales, where he served as a magistrate and gold fields commissioner.

Browne’s novels “exactly suited the prevailing British taste for exotic adventure stories. In Australia, Browne’s exaggerated respect for rank and his predilection for gentlemanly English heroes were mocked by his younger, more nationalistic contemporaries, but for all their romantic absurdities his best novels were deservedly praised for the authenticity of their scenes of life in the bush, their convincing rendition of Australian speech and character, and their lively evocation of recent historical events” (ODNB).

Together 6 volumes, octavo. Published novel: 3 volumes, original red cloth, spine and front cover lettered in gilt, front covers with publisher’s device in gilt, black endpapers, trimmed edges. Proof novel: original boards, spines lettered by hand with volume numbers, plain endpapers, trimmed edges. Published novel: spines lightly sunned with minor lean, some soiling to covers, printed label reading “Fasque” to front covers over publisher’s device. Proof: some wear at extremities, rubbed and a little soiled, joints neatly repaired, inked mark to front pastedown of vol. I. Both very good copies. ♪ Wolff 580.

£3,750 [154222]

**19**  
**BUSBY, Thomas Lord.** *Costume of the Lower Orders of the Metropolis*. [London: 1822?]

First edition of this attractive series of plates depicting the costumes worn by itinerant vendors



19

and labourers during the early part of the 19th century. According to Beall, the plates were issued to illustrate Samuel Leigh's *New Picture of London*, though also available separately.

Duodecimo (137 × 85 mm). Early 20th-century blue calf by Rivière & Son, spine richly gilt in compartments and with red morocco label, twin gilt rules to covers, gilt turn-ins, marbled endpapers, gilt edges. With 24 hand-coloured etched plates, including title; one watermarked "1817", the rest undated. Slight application of colour at spine ends, spine sunned, binding firm, contents with slight toning and spotting with contemporary notation on recto of one plate; a very good copy. ♪ Beall E43. Not in Abbey (this a different edition with different plates to Busby's "Costumes of the Lower Orders of London").

£950

[154452]

20

**CANTILLON, Richard.** *Essai sur la nature du commerce général*. London: Fletcher Gyles [but Paris: Guillyn,] 1755

**"THE CRADLE OF POLITICAL ECONOMY" (JEVONS)**

First edition of a founding text in economics, of which William Stanley Jevons declared: "Cantillon's essay is, more emphatically than any other single work, 'the Cradle of Political Economy'" (Jevons, p. 68).

Richard Cantillon (c.1680–1734) was an Irish-born banker and economist, forced to emigrate to continental Europe by the Williamite confiscations. He honed his financial skills working for the British army's paymaster-general during the latter stages of the War of the Spanish Succession. He next proved his understanding of the market by making fortunes speculating against John Law's Mississippi Company and by purchasing put options (the right to sell at a predetermined price) during the height of the South Sea Bubble. His successful speculations reinforced his view that the monetary system must be based on intrinsically valuable metals.

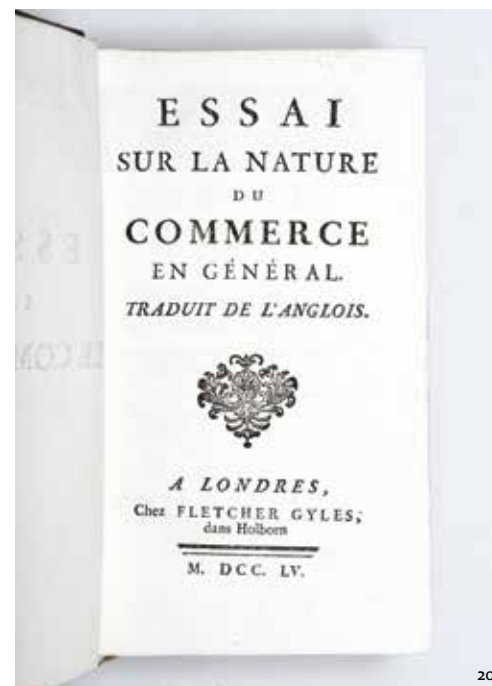
The *Essai*, Cantillon's only published economic work, carries the imprint of Fletcher Gyles, a leading London bookseller who had died some 14 years earlier: actually, the book was published clandestinely but with a "permission tacite" by Guillyn in Paris. The "Traduit de l'Anglois" notice on the title is false. "Cantillon's *Essai* is notable for its model building, its analysis of market forces and the role of the entrepreneur, its outline of the circular flow of income, and its monetary theory. Cantillon was the



20

first real model builder in economics. His method was to conceptualize the essentials of the economic world and represent them in a simplified model which became more and more complex through the provision of further interlocking elements. To achieve this, in Cartesian style, he stripped the economy down to its bare essentials to determine the fundamental forces at work. He started with a landlord-dominated, barter, command economy which was closed off from the rest of the world. In this primitive structure three socio-economic classes, the landlord, overseers, and workers, interacted. By degrees he transformed this structure from a command economy to a market economy, from a barter system to a monetary system, and from a closed economy to an open economy" (ODNB).

The *Essai* had a significant influence in developing Quesnay's circular flow of income and on Adam Smith's theory of resource allocation in the *Wealth of Nations* (1776). In distinguishing between market price and intrinsic value and showing how resources moved into those sectors where the market price was above intrinsic value and away from those sectors where market price was below intrinsic value, Cantillon influenced Smith's famous distinction between market price and natural price. He also pre-empted later studies of human population, with a brief but almost complete anticipation of the principles of Malthus.



20

This copy has the contemporary book label to the front pastedown of "Du cabinet De M. Sermet, Directeur des Fermes du Roi". The Fermes du Roi was part of the Ferme générale, the extremely unpopular system of tax farming which supported, and ultimately undermined, the ancien régime. The physiocrats, of which Cantillon was a founding member, opposed the Ferme générale and proposed reform to make taxation directly administered by the state, but the vast organization acted as a block to change in the run up to the Revolution, whereupon the institution was ended.

Duodecimo (163 × 100 mm). Contemporary mottled calf, red morocco label, gilt in compartments, marbled endpapers and edges. Woodcut title page device, head- and tailpieces. A very small number of copies contain at the end a copy of Barrois's catalogue of publications for sale, which lists Cantillon's work with his initial, here not present. Joints and extremities neatly restored, small wormhole at foot of rear joint, contents clean and crisp. ♪ Books That Made Europe, p. 140; Cossa 243.1; Einaudi 846; En français dans le texte 159; Goldsmiths' 8989; Higgs 938; INED 933; Kress 5423; Mattioli 552; McCulloch 52; Sraffa 682. William Stanley Jevons, "Richard Cantillon and the Nationality of Political Economy", in *The Contemporary Review*, vol. 39, 1881.

£47,500

[154671]





21

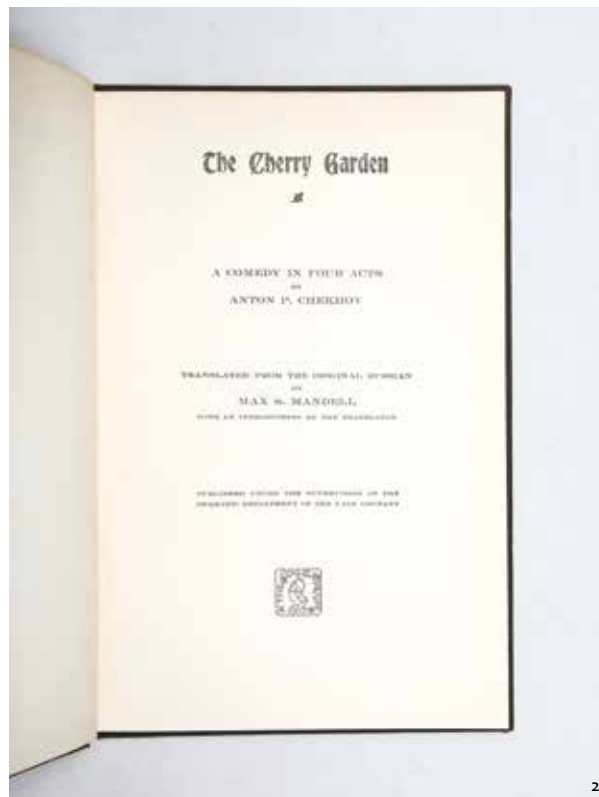
21

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

#### WITH TWO ORIGINAL LITHOGRAPHS

First edition in English, a superb presentation of Chagall's magnificent stained-glass windows, 12 designs depicting the ancient tribes of Israel, which met with worldwide praise and were soon recognized as among the finest specimens of modern religious art. The volume includes, bound in as issued, two original Chagall lithographs.

The windows were first exhibited in Paris in June 1961 and later at the Museum of Modern Art in New York before installation in February 1962 in their permanent home of the Hadassah-Hebrew University Medical Centre in Jerusalem. *The Jerusalem Windows*, published the same year as the French edition, *Vitraux pour Jerusalem*, remains the definitive work on the windows, and is renowned for the richness of its illustrations. Chagall produced the two original lithographs especially for the book, and directed the printing of a further 36 lithographs of preparatory colour designs.



22

Tall quarto. Original red cloth, spine and front cover lettered in gilt, pictorial endpapers. With dust jacket. Housed in the publisher's card slipcase, printed paper label to front panel. Illustrated throughout with 2 original lithographs and 36 colour preparatory lithographic designs, some of which are in 20 colours, all printed by Mourlot Frères, black and white photographs and illustrations. A fine copy in near-fine jacket, with a hint of rubbing and very minor nicks at extremities, and very good box, with light peripheral wear and split along top joints but holding, and a handwritten ink note on the rear panel "For Perkal – do no sell [sic]" (perhaps the US bookseller Joan Perkal).

£1,250

[155110]

22

**CHEKHOV, Anton.** *The Cherry Garden* (The Cherry Orchard). New Haven: The Yale Courant, 1908

THE FIRST FULL-LENGTH CHEKHOV PLAY TO APPEAR IN ENGLISH

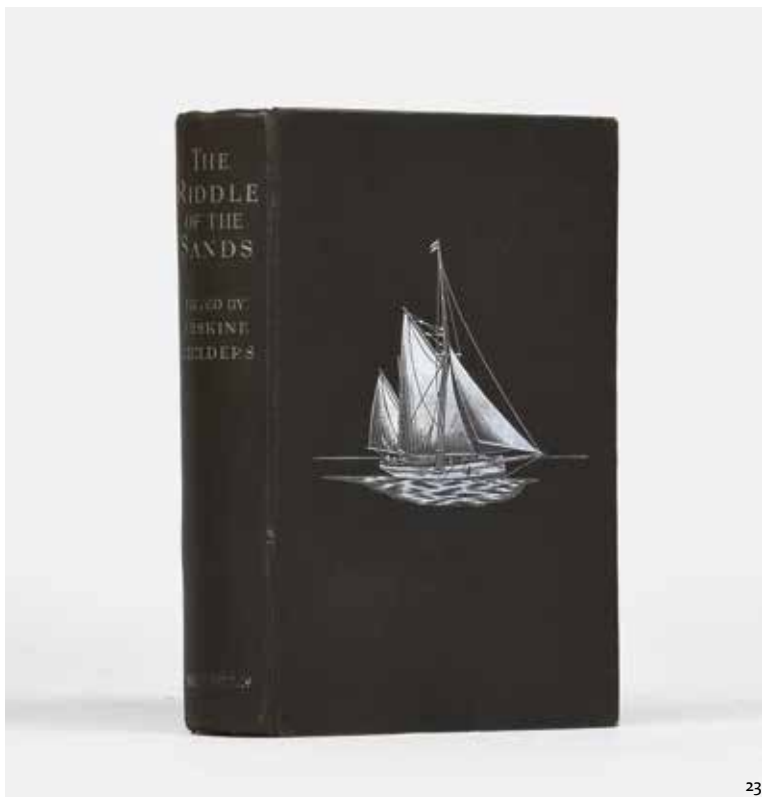
First edition in English of the author's final play, considered by many as his masterpiece. *The Cherry Orchard* premiered at the Moscow Art Theatre on 17 January 1904 under the direction of Constantin Stanislavski, who famously decided to direct the play as a tragedy when Chekhov had intended it as a comedy.

Charles W. Meister notes in a paper on the reception of Chekhov in England and America that "in 1908 Professor Max S. Mandell of Yale translated the first full-length Chekhov play to appear in English [and] Mandell printed with the play a letter by Alla Nazimova". The title page for this edition notes that publication was "under the supervision of the Dramatic Department of the Yale Courant".

The bookplate appears to be that of Grant E. Hamilton (1862–1926), an American political cartoonist and Yale alumnus.

Octavo. Original black cloth, front cover lettered in gilt. Housed in a custom black cloth folding box. Folding plate of a letter in facsimile from Alla Nazimova praising the





23

translation. Spine tips slightly worn, spine slightly sunned, abrasions to front cover, light browning to endpapers; a very good and internally clean copy. ♣ Meister 173; Charles W. Meister, "Chekhov's Reception in England and America", *The American Slavic and East European Review*, February 1953, pp. 109–121.

£6,500

[154457]

23

**CHILDERS, Ersine.** *The Riddle of the Sands*. London: Smith, Elder & Co., 1903

#### THE FIRST MODERN SPY NOVEL

First edition of Childers's only novel, and the first modern spy novel. Childers wrote this tale of coastal espionage as a call to the British government to look to its North Sea defences. Copies of this Haycraft-Queen cornerstone surviving in collector's condition, fresh and untouched by repair, are rare.

Octavo. Original black cloth, spine lettered in white, and front boat with boat design blocked in white. Folding map frontispiece. 4 pp. publisher's advertisements at the rear. Small ink ownership inscription to front pastedown. A near-fine copy with the cloth unusually fresh and the cover design still bright, lettering flaked in some places to spine but much better preserved than usual, minimal rubbing to tips only, minor small abrasion to rear cover, spotting to edges and occasionally within but generally a smart clean copy, sound and unrepaired.

£8,000

[154299]

24

**THE CHINA PRESS.** *Shanghai: the Gateway of China*. Shanghai: The China Press, 1922

Sole edition of this genuinely scarce introduction to Shanghai, also serving as a promotional brochure for the China Press, a major English-language newspaper in coastal cities. We have traced only one institutional copy, at the University of Oregon.



24

The China Press (Chinese: "Dalu bao") was founded in 1911 by the American journalist Thomas Franklin Fairfax Millard (1868–1942), known to contemporaries as the "dean of American newspapermen in the Orient" (Weinberg, p. 119). "Millard had started the China Press partly with the vision that the paper should promote contact between the foreign community and the Chinese. He went so far as to install several prominent Chinese on the paper's board of directors and actively sought to promote China stories to the front pages using the adage that news about China should be treated in the same way as the big New York papers covered US news" (French, p. 22). The China Press broke the news of the fall of the Qing dynasty and the ascendancy of Sun Yat-sen, outmanoeuvring more established rivals such as the North China Daily News.

Slim quarto. Original card wrappers, stapled as issued, front cover lettered in red and black with vignette and Chinese inscription on red ground. Folding map of Shanghai, folding plate after photographs by the Ah Fong studio, illustrations in text by Leslie Shaw. Inkstamped on the front wrapper, "China Club of Seattle": it was founded in 1916 to promote American investment in China, and its activities were regularly featured in other publications in Millard's Chinese media empire. Wrappers bright, small faint tidemark at upper left corner of front cover, lower tip of covers and book block lightly bumped, a little even toning internally, illustrations clean. A very good copy indeed. ♣ Paul French, Carl Crow, *A Tough Old China Hand: The Life, Times and Adventures of an American in Shanghai*, 2007; Steve Weinberg, *A Journalism of Humanity: A Candid History of the World's First Journalism School*, 2008.

£950

[155033]



25

**CHINESE IN RUSSIA.** Cabinet card showing two Chinese women. Vladivostok: Livi Studio, No. 11 Svetlanskaya Street, [c.1890]

A scarce late 19th-century record of styles of clothing and foot-binding followed by well-to-do Chinese women in the Russian border city of Vladivostok. The Livi photographic studio catered specifically to Chinese residents and visitors; we have not been able to trace any other surviving examples of its work.

Following China's transfer of the Haishenwei region to the tsar in 1860, Vladivostok became a thriving centre of economic activity and cultural interchange. This photograph is a pleasing corrective to the many surviving photographs of late-imperial Chinese women, often produced in cities such as Shanghai, which adopt an orientaling gaze.

Photography remained the preserve of the very wealthy in Russia until the 1860s, when technological changes fuelled an explosion in the number of photographic studios in major cities. "In the hands of commercial studio photographers, the medium retained its original social function, namely 'to solemnize and to immortalize' the portrayed subject. The studio photograph was an index and a means of communicating one's status; it indicated the sitter's

place in the social hierarchy both as a commodity object and as information" (Stolarski, p. 4).

Cabinet card (164 × 108 mm), mounted gelatine photograph (140 × 103 mm) with glossy finish, card lettered in red in Russian and Chinese. Small scuff to upper right corner of photograph, image substantially unaffected, couple of faint stains to card, verso skinned where sometime mounted. A very good example. ♪ Christopher Stolarski, "The Rise of Photojournalism in Russia and the Soviet Union, 1900–1931", PhD Diss., 2013.

£600

[154515]

26

**CHINESE TEA CULTURE.** Photographs of the famous Willow Pattern Tea House, Shanghai. United States: various publishers, [1900–36]

#### SCARCE VIEWS OF A CULTURAL LANDMARK

A collection of scarce photographs of Shanghai's renowned Willow Pattern Tea House in the late Qing and early republican eras. These images capture the bustling atmosphere of sociability, consumption, and conversation in this quintessential Chinese urban institution, and show how tea houses acted as barometers of socio-cultural change during China's transition to modernity.

The Willow Pattern Tea House (Chinese: Huxinting or Woo Sing Ding), thought to be one of the oldest tea houses in China, is named after its similarity to the design of blue and white willow pattern crockery. Built in the 16th century near the Yu Gardens as a scholar's retreat, it was restored and converted into a tea house in 1855. Among its most distinctive features is the zigzagging Nine Curve Bridge used to cross the surrounding lake. A draw for many dignitaries, Willow Pattern was visited by Elizabeth II in 1986 and by Bill Clinton in 1998.

In addition to the early 1930s panorama, this collection includes four stereograph cards:

a) "Where Shanghai's Wealthy Natives Pass the Time – Chinese Tea House, China". Underwood & Underwood. Albumen print, photograph taken c.1900 by the traveller James Ricalton (1844–1929). We have traced copies in the Library of Congress, Museum of New Zealand, and UC Riverside.

b) "A Pretty Little Tea House Known as the Willow Pattern, Shanghai, China" (two copies). H. C. White



Co. Silver gelatine print, photograph taken in 1901, card issued in 1903 or later. Series number 22, negative 3729. No institutional copies traced.

c) "Where a Famous Oriental Love Story was Born". Keystone View Company. Silver gelatine print, series number 981, negative 23979, issued in Keystone's 1,200-card "Tour of the World" series (1935/6). We have traced examples at William & Mary and Marist; full sets appear occasionally in commerce.

The earliest photograph, "Where Shanghai's Wealthy Natives Pass the Time", shows men of a range of ages in the tea house's refined surroundings, all with prescribed queues and mostly looking out the window, likely toward some form of entertainment or performance typically laid on for patrons at the best tea venues. "A Pretty Little Tea House" shows the exterior as seen looking over the Nine Curve Bridge;



27

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

**“THE CHINESE PICASSO”**

First edition of this exquisitely produced collection of “letter papers”, containing several dozen works by Qi Baishi, known as the “Chinese Picasso”, as well as examples by many other prominent late Qing and Republican artists. This is an outstanding example, scarce in this condition, of fine press publishing in 20th-century China. WorldCat records only a handful of various Rongbaozhai letter paper albums in institutional collections outside the US.

First produced in 1951, Rongbaozhai’s collections of letter papers – the name given to illustrated sheets designed and executed by literati to enhance their written correspondence – showcase the visually arresting work of leading practitioners. The present work reproduces many examples by Qi Baishi (1864–1957), one of the “Four Great Masters of 20th-century Chinese painting” (Perkins, p. 404), who also brushed the calligraphy used for the title labels. Qi’s contributions exhibit his well-known fascination with insects, flowers and birds, variably rendered in either broad strokes or precise fine lines.

Alongside the work of Qi Baishi are designs by other luminaries; foremost among these is Zhang Daqian (1898–1983), “the last great traditionalist of

literati painting and an internationally acclaimed modernist, the most avant-garde of his generation” (Shen & Stuart, p. 15). Today, Zhang’s paintings regularly break auction records. Other artists include Xu Yansun (1899–1961), Wang Xuetao (1903–1982), Wu Guangyu (1908–1970), Wu Daiqiu (1878–1949), Wang Shizi (1885–1950), Pu Xinyu (1896–1963), Li Hechou (1891–1974), Chen Banding (1876–1970) and Tang Dingzhi (1878–1948).

Founded in 1894 on the legacy of a studio dating back to 1672, Rongbaozhai treated books as works of art, with its publications typified by decorative silk brocade cases, volumes bound in the traditional xianzhuang style, and the use of xuan paper, long prized by artists and calligraphers. After the founding of the People’s Republic of China, it became a state-controlled enterprise but continued to specialize in collectable art publications issued in small print-runs.

2 volumes, quarto. Original blue wrappers flecked with gold, gold xianzhuang stitching, light blue silk at head and foot of spines, xylographic title labels flecked with gold on front covers. Housed in the original decorative silk brocade folding case with block-printed and gold-flecked title label and bone ties, additional title label on internal lining. With 121 colour prints. Wrappers and contents clean and bright, edges spotted, minor creasing to leaves. A near-fine copy in the sparkling case, unusually retaining both ties, with wear to two loops. ¶ Dorothy Perkins, *Encyclopedia of China: History and Culture*, 2013; Shen Fu and Jan Stuart, *Challenging the Past: the Paintings of Chang Dai-chien*, 1991; Michael Sullivan, *Modern Chinese Artists: A Biographical Dictionary*, 2006.

£4,250

[157565]

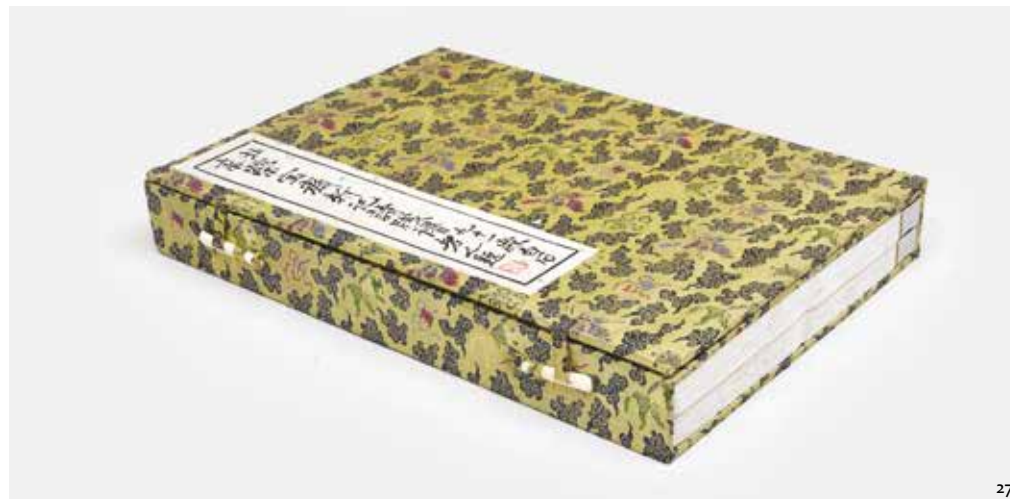
again, the tea house is an exclusively male space, with the addition of the occasional foreign patron.

The later stereograph and the panorama together capture the changes wrought by the end of dynastic rule and the advent of a more distinctive cultural modernity in urban areas. New fashion styles, advertising boards placed on surrounding structures, and a higher footfall of visitors (still predominantly male) evoke the bustle of the Roaring Twenties and early thirties.

4 captioned stereograph cards (88 × 178 mm), each with rounded corners and 2 mounted 80 × 78 mm albumen or silver gelatine photographs. Together with silver gelatine panorama (100 × 248 mm) with matt finish and small margin. A well-preserved collection, two stereographs slightly yellowed, one of these with conspicuous brushstrokes, silver mirroring at foot of panorama.

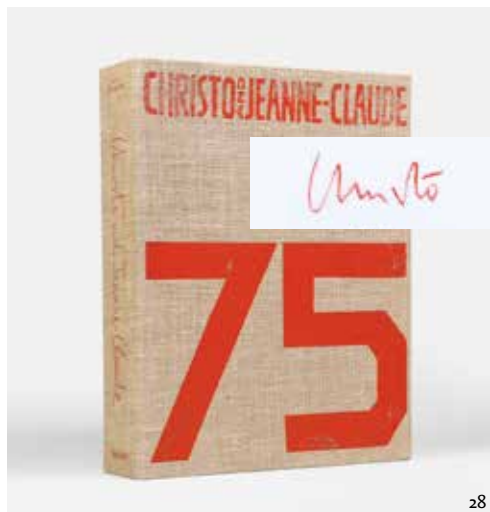
£1,600

[154516]



27





28

28

**CHRISTO & Jeanne-Claude.** 75. Essay and Interview by Paul Goldberger. Cologne: Taschen, 2010

**SIGNED BY CHRISTO**

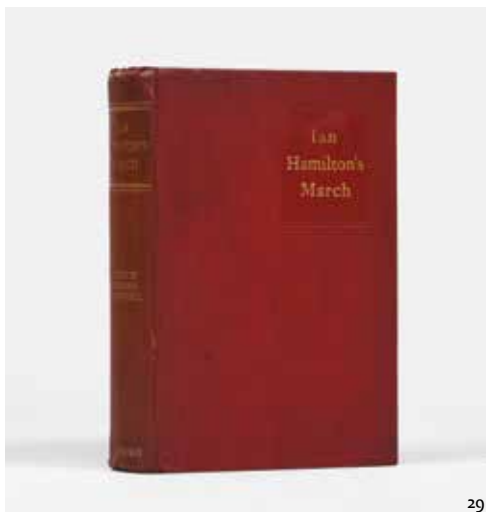
First edition, number 220 of 1,100 copies signed by Christo; from a total edition of 1,510. Part biography, part critical analysis, part catalogue, this comprehensive overview of Christo and Jeanne-Claude's projects up to 2010 was designed by Christo himself.

Conceived originally to mark Christo and Jeanne-Claude's 75th birthdays, it features hundreds of previously unpublished photographs, drawings and plans, a detailed history, and in-depth interviews, including Jeanne-Claude's final public conversation about her work, who died in 2009, a year before publication. The duo is perhaps best remembered for wrapping architecture and natural elements in fabric, such as the Arc de Triomphe in Paris or The Gates in New York's Central Park.

Folio. Original hessian cloth, titles to front cover and spine in red. Housed in the publisher's hessian clamshell box, titles to front cover and spine in red. Photographs throughout by Wolfgang Volz, many full page. Book fine, some rubbing to text of clamshell box.

£3,750

[153820]



29

29

**CHURCHILL, Winston S.** Ian Hamilton's March. London: Longmans, Green, and Co, 1900

First edition, first issue, without textual corrections. *Ian Hamilton's March* is a sequel to *London to Ladysmith*, and completes Churchill's coverage of the Boer War, describing the liberation of the Boer prison camp where Churchill had been held captive, and the march of Ian Hamilton's mounted division from Bloemfontein to Johannesburg.

Octavo. Original dark red cloth, spine and front cover lettered in gilt, black endpapers. Frontispiece portrait of Hamilton after John Singer Sargent, 9 wood-engraved maps and plans in text, 1 folding map in partial colour to rear. Cloth sometime cleaned, small faint mark to front cover, a few nicks at spine ends, initial and final leaves with some toning and spotting. A very good copy. J Cohen A8.1.a; Langworth, pp. 58–60; Woods A5.

£750

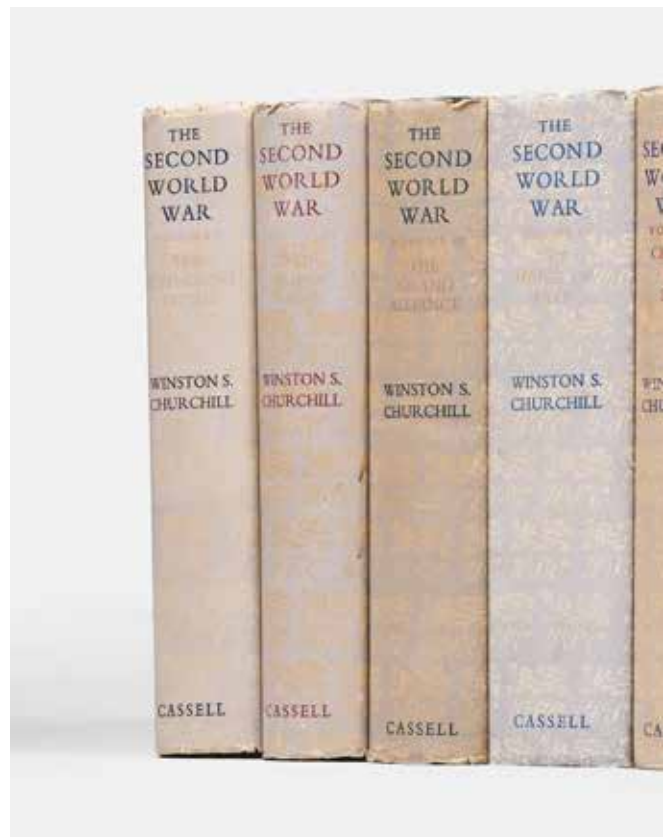
[153946]

30

**CHURCHILL, Winston S.** The Second World War. London: Cassell & Co., Ltd, 1948–54

**INSCRIBED TO THE WIFE OF A POLITICAL FRIEND AND RIVAL**

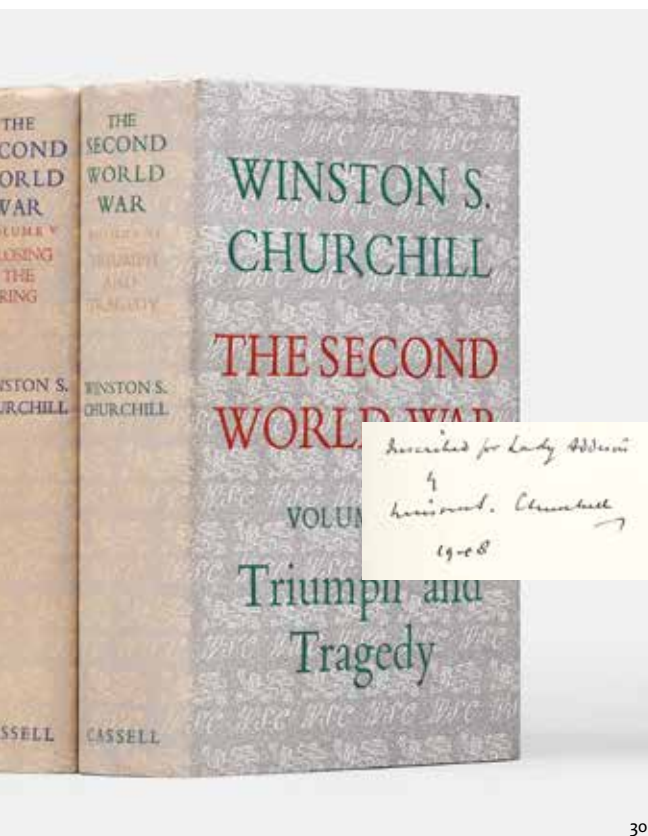
First UK editions, inscribed by the author on the title page of the first volume, "Inscribed for Lady Addison by Winston S. Churchill, 1948", with the Addison bookplate to the same volume, and with a



loosely inserted note on the Churchill's Hyde Park Gate letterhead inscribed "With Mrs. Churchill's compliments 13 November 1948".

The recipient, Lady Dorothy Addison (1895–1982), was the wife of the long-serving politician Christopher Addison (1869–1951). Initially both ministers in Lloyd George's Liberal government, Churchill and Addison parted ways politically after 1922, Churchill switching to the Conservatives, Addison to Labour. Although then political rivals, their "friendship extended over forty years" (O'Morgan, p. 280). Addison served as minister of munitions (1916–17), of reconstruction (1917–19), of health (1919–21), and agriculture (1930–31), among other posts, as well as serving as lord keeper of the privy seal (1947–51) and leader of the House of Lords (1945–51). "The most notable doctor ever to be involved in British politics, he played a much underestimated part, in two periods of war and reconstruction, in making Britain a welfare democracy and a more humane society" (ODNB).





"Between 1910 and 1922, Churchill and Viscount Addison maintained amicable relations as fellow reforming Liberals and then as Liberal coalitionist supporters of David Lloyd George. Their main difference was over intervention in Bolshevik Russia. Churchill was by far the more charismatic figure, yet Addison also enjoyed a long ministerial career . . . In Lloyd George's government, Addison was initially minister of munitions, a post he held from December 1916 until Churchill succeeded him on 17 July 1917. Addison was supportive when Lloyd George strengthened the Liberal part of the coalition government and saw Churchill's return as especially important . . . He also continued to be one of the main organizers of Lloyd George's support within the Liberal Party, and he and Churchill usually agreed about political issues" (Wrigley, p. 4).

In 1937 Addison was elevated to the Lords. "In the House of Lords, Addison was a notable critic of appeasement. Through Wing Commander Charles

Torr Anderson, one of Churchill's advisers on defence, Addison was briefed on matters concerning power. Anderson informed Addison in March 1938 that Churchill deemed him 'a good ally to have'. Addison in turn gave input into the Labour Party leadership's thinking on air defense" (ibid., pp. 4–5). Churchill did not offer Addison a ministerial post in his wartime government, but did offer him the post of vice chairman of the Development Commission, which Addison declined to concentrate on the Lords. Addison held further ministerial posts under Attlee.

Christopher and Dorothy married in 1937. "The new Lady Addison manifestly did not share Addison's radicalism. However, as a poised and supportive wife she sustained his morale and enduring ambition. They lived in the village of Radnage, in Buckinghamshire, quite near Chequers" (ODNB).

The Second World War was Churchill's masterpiece, the single most important historical account of the conflict, and a major factor in Churchill being awarded the Nobel Prize in Literature in 1953. The US editions were published slightly earlier due to contractual obligations, but Churchill treated the UK Cassell editions as the authorized firsts and reserved his final proof corrections for them.

6 volumes, octavo. Original black cloth, spines lettered in gilt, grey endpapers decorated with a design that alternates a lion rampant with the initials W.S.C, top edges pink. With typographical dust jackets with background design to match the endpapers. Light spotting to edges and endpapers and sporadically to contents, first volume with a few instances of pencilled sidelining and with last few leaves a little creased, a very good set in very good jackets, minor edgewear and slight sunning and spotting, all without repair and with prices intact. ¶ Cohen A240.4; Woods A123(b). Kenneth O. Morgan, *Portrait of a progressive: the Political Career of Christopher, Viscount Addison*, 1980; Chris Wrigley, *Winston Churchill A Biographical Companion*, 2002.

£8,750

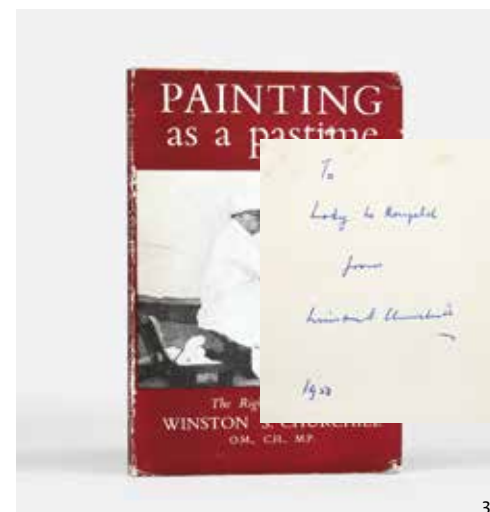
[157325]

31

**CHURCHILL, Winston S.** *Painting as a Pastime*. London: Odhams Press and Ernest Benn Limited, 1949

**PRESENTATION COPY TO THE ARTIST LADY  
LE ROUGETEL, WIFE OF BRITAIN'S WARTIME  
REPRESENTATIVE IN BUCHAREST**

First separate edition, third impression, presentation copy, inscribed on the front free endpaper, "To Lady Le Rougetel from Winston S. Churchill, 1950". Mary



Geraldine Harriet Le Rougetel (née Penrose, 1892–1984) was a keen painter who exhibited at the Royal Academy; her husband, a career diplomat, served Churchill's wartime ministry as Britain's senior emissary to Romania.

Between 1920 and 1955, Sir John Helier Le Rougetel (1894–1975) served in the diplomatic corps in a number of high-level postings. In 1940 he spent a year as Counsellor in the Moscow embassy before being posted to Shanghai, where he was captured and interned by the Japanese. Following his release, in 1944 he was appointed as Britain's representative in Romania. His concern regarding Soviet suppression of Romanian democrats clashed with Churchill's pragmatic desire not to upset relations with Moscow.

Octavo. Original light green cloth, spine and front cover lettered in gilt. With dust jacket. With half-tone frontispiece, 18 colour plates. Gilt bright, head of boards lightly sunned, marking at foot of rear cover, endpapers lightly foxed, split at gutter between plates 9 and 10, still sound, illustrations bright. A very good copy in like dust jacket, not price-clipped, with rubbing to extremities and a few minor chips. ¶ Cohen A242.1.a.

£6,500

[155176]



32

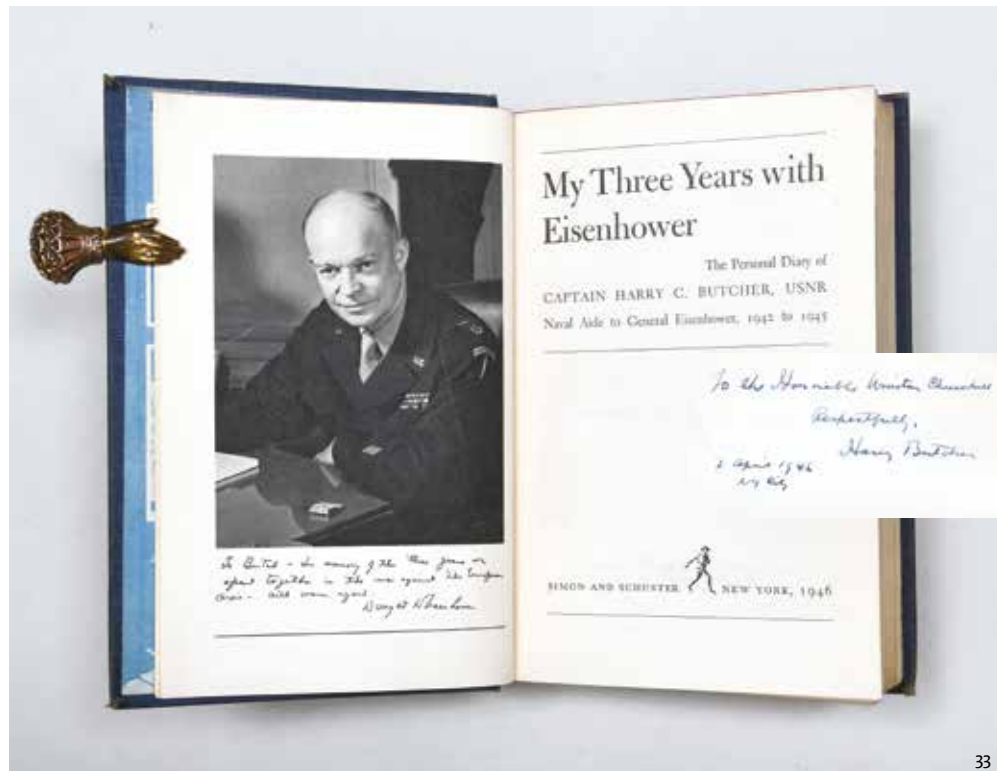
32

**CHURCHILL, Winston S. – MURRAY, D. L.**  
Brighton & Hove in Battledress 1939–1945.  
Brighton: Designed and produced by Brighton  
Herald, Ltd, for the Brighton and Hove War  
Memorial Fund, 1946

**PRESENTED TO CHURCHILL IN GRATITUDE FOR  
HIS "INDOMITABLE LEADERSHIP"**

Inscribed on an elegantly executed calligraphic sheet, "Presented to the Rt. Hon. Winston S. Churchill . . . by the ex-Service men and women of Brighton and Hove on the occasion of the opening by him of Churchill House, the club which has been presented by the citizens of the two Boroughs as a permanent memorial to those who served under his indomitable leadership . . . October 3rd 1947".

With Churchill's posthumous bookplate and that of his son Randolph S. Churchill on the front endpapers; following his father's death, Randolph ensured that the "From the Library of Sir Winston



33

turn-ins, pale blue marbled endpapers, edges gilt. Illustrated throughout with half-tones from photographs. Loosely inserted is a photocopy of a portrait of Churchill speaking at the Conservative party conference at the Brighton Dome on 4 October 1947, with a note below, "See Page 115", at which appears an illustration of the Dome. Spine sunned, light wear at head of spine and touch of rubbing at joints. A very good copy indeed. ♪ Winston S. Churchill, *My Early Life*, 1996.

£1,250

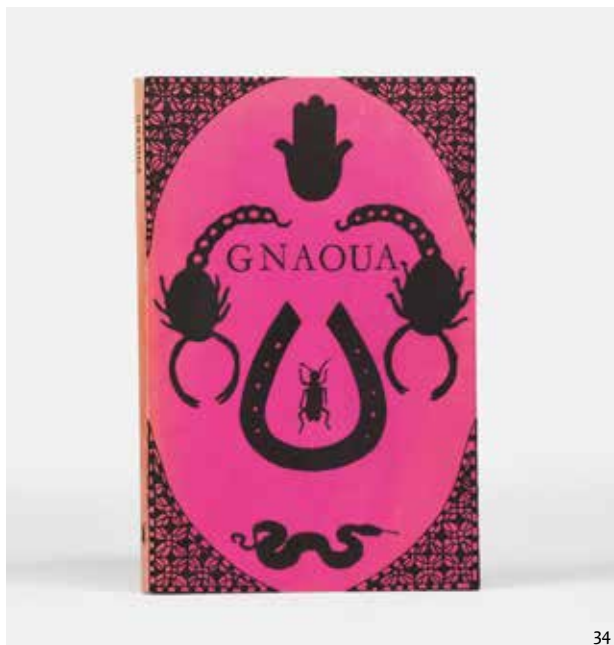
[154433]

33

**CHURCHILL, Winston S. – BUTCHER, Harry C.** *My Three Years with Eisenhower*. New York: Simon and Schuster, 1946

**INSCRIBED TO CHURCHILL**

First edition, an excellent presentation copy, inscribed by the author on the frontispiece recto, "To the Honorable Winston Churchill, Respectfully, Harry Butcher. 2 April 1946. NY City", and with



34

Churchill's posthumous bookplate on the front free endpaper verso.

The book publishes Butcher's diaries while serving as naval aide to Eisenhower – consequently including “extensive references to Churchill-Eisenhower interactions” (Zoller and Langworth, p. 157). Butcher became friends with Eisenhower in 1926, and on America's joining the war, Eisenhower personally requested him as an aide. Though the diary was expurgated for publication it is still an important source for the workings of Allied High Command, and of the personal relationships between Eisenhower, Churchill, and various senior military figures.

Octavo. Original blue cloth, spine lettered in gilt on red ground, front cover lettered in red, map endpapers, top edge red. Rubbed and soiled, front inner hinge tender, well read, still a good copy. J Zoller and Langworth, *Annotated Bibliography of Works About Sir Winston S. Churchill*, B179.

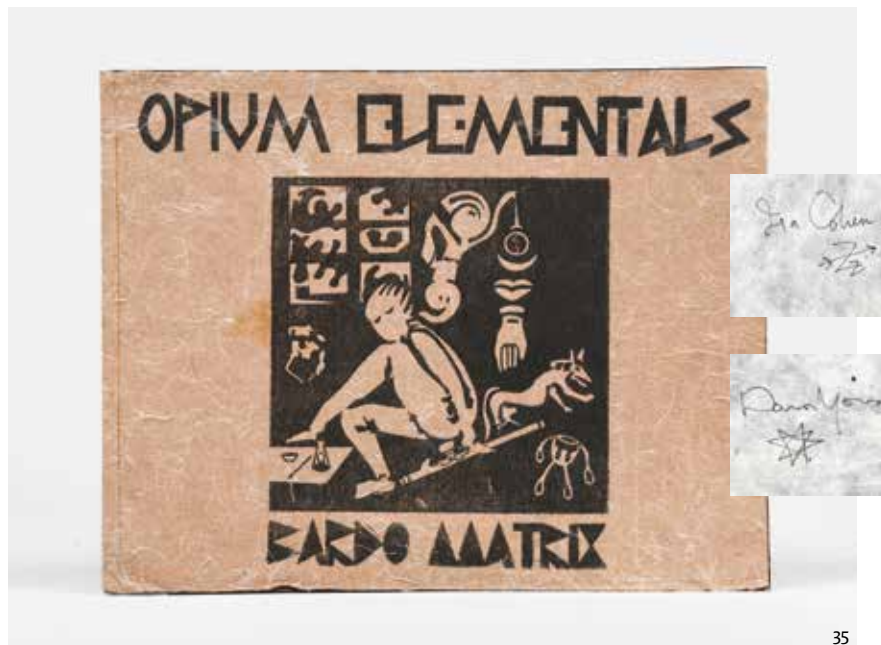
£2,500

[154330]

34

COHEN, Ira (ed.) *Gnaoua. Tangier*: Ira Cohen, 1964

AS SEEN ON BOB DYLAN'S MANTELPIECE



35

First and only issue of this legendary literary magazine.

*Gnaoua* was edited and published by the poet, photographer, and filmmaker Ira Cohen. Reflecting the expatriate Beat community in Tangier to which Cohen had moved three years prior, *Gnaoua* features contributions from William Burroughs, Ian Sommerville, Brion Gysin, Harold Norse, Allen Ginsberg, Michael McClure, J. Sheepeer [Irving Rosenthal], Jack Smith, Marc Schleifer, Mohammed Ben Abdullah Yussufi (translated by Rosenthal), J. Weir, Stuart Gordon, Tatiana, and Alfred Jarry (translated by George Andrews).

Bob Dylan featured a copy of *Gnaoua* prominently on the cover of his fifth album, *Bringing It All Back Home*, among other artefacts chosen to pay tribute to the artist's influences; it is possible that it was in *Gnaoua* that he first came across the work of William Burroughs.

Octavo. Original pink printed card wrappers designed by Rosalind Schwartz, spine lettered in black. With 5 black and white photographic plates illustrating Jack Smith's “Superstars of Cinemaroc”, reproducing images from Smith's infamous film *Flaming Creatures* (1963); black and white photographic illustration printed to recto of folding leaf for Ian Sommerville's “Mr & Mrs D”. Wrappers discreetly

reattached to book block at spine, spine lightly sunned, slight creasing and toning; a very good copy.

£1,250

[153518]

35

COHEN, Ira; Dana Young (illus.) *Opium Elementals. Kathmandu, Nepal: Bardo Matrix, 1976*

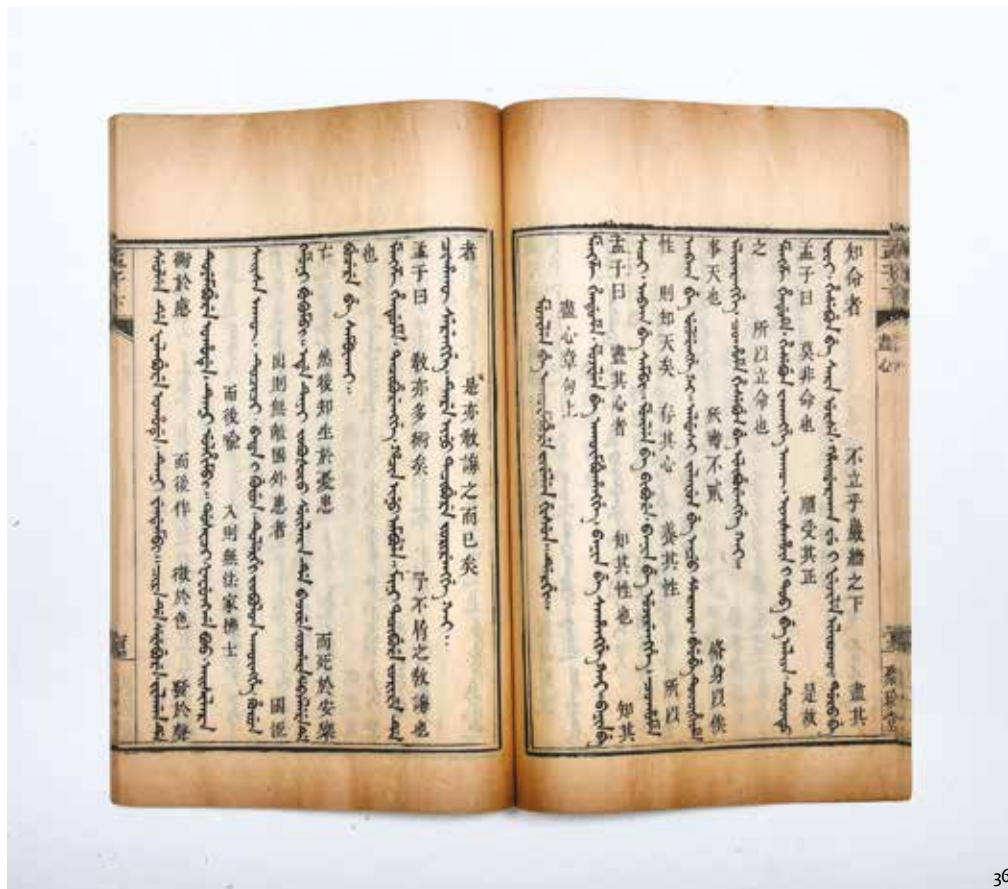
First edition, signed limited issue, number 130 of 350 signed and numbered by Cohen and Young. *Opium Elementals* comprises two poems by Cohen, illustrated by Young's woodcuts. This title contains perhaps the best known of Young's psychedelic woodblock prints; he also contributed to Cohen's *Blue Oracle* broadside (1975), the frontispiece to Paul Bowles' *Next to Nothing* (1976), and the *Spirit Catcher!* broadside (1976).

Oblong quarto. Original brown stitched silk paper wrappers printed in black, black endpapers, 2 pages red paper. Title page and imprint printed in black and metallic gold and brown, poems printed in sanguine, 8 full page woodcuts by Young. A few trivial marks to wrappers, some offsetting from red paper to first woodcut, a touch of foxing to fore edge, else a near-fine copy of a fragile publication, exceptionally sharp and fresh.

£750

[154767]





Books to remedy many inaccuracies, adopt more explanatory vocabulary, and align the result with the linguistic evolution of Manchu during the preceding century. The project, completed and published in 1755, was to become the standard against which future Manchu translations of important philosophical and literary texts came to be judged.

Typically for many mid-Qing dynasty publications, compiling the bibliographic history of this bilingual version is made more complex by the fact that editions and printings were routinely undated. The present copy carries a preface dated the twelfth month of the 20th year of Qianlong (1755–56) – a feature of all editions from the palace edition onward – but no reprinting statement of the kind found in late-Qing editions such as those printed in 1888 (Ju zhen tang) and 1890 (Zhu fang fan yi zong xue). The printer of the present work, the San huai tang shu fang, opened its doors opposite Beijing's Longfu Temple during the early Daoguang era (1820–1850). This evidence, combined with the overall appearance of the paper and the woodblock printing, places this copy among the rarer early editions.

6 volumes, octavo (237 × 153 mm). Mid-19th-century paper wrappers, recently renewed xianzhuang-style white stitching, spine ends reinforced with purple silk. Housed in original blue cloth folding case with title label and bone clasps. Wrappers and contents evenly browned, purple silk worn, a few chips and closed tears not affecting text, faint stain to rear wrapper of vol. I, internally clean. A very good copy of this delicate publication in like case with light soiling to cloth, couple of small losses to title label, lining split at folds, unusually retaining both clasps. Recent bookseller annotations, overlaid price ticket, and residue of two other labels to inner panel. ¶ Pamela Kyle Crossley, *A Translucent Mirror: History and Identity in Qing Imperial Ideology*, 2002; Xu Li, "Qianlong chao qinding sishu wujing manwen chong yi gaoben yanjiu", *Minzu fanyì*, no. 74, 2020, pp. 62–70.

£8,000

[154683]



36

**CONFUCIANISM.** The Four Books: Parallel Chinese-Manchu Version. [Chinese:] Yu zhi fan yi si shu. [Manchu:] Han-i araha ubaliyambuha duin bithe. Beijing: San huai tang shu fang, [c.1830]

**EXCEPTIONALLY SCARCE BILINGUAL EDITION OF THE CANONICAL TEXTS OF CONFUCIANISM**

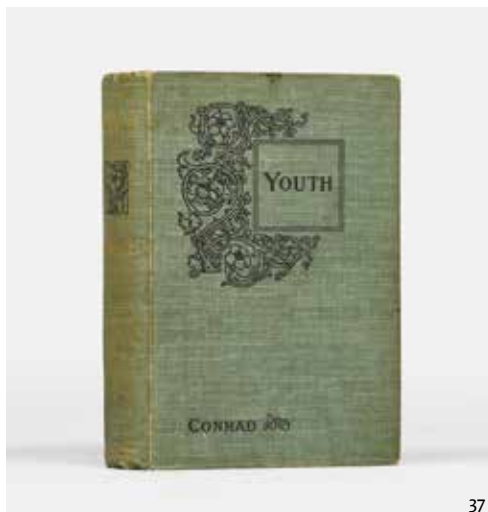
A rare early bilingual edition of the four works at the heart of Confucianism: the Analects, Mencius, Great Learning, and Doctrine of the Mean. This translation, sponsored by the munificent Qianlong emperor, was thought to surpass the work of all previous exegetes. The present example was one of several undated editions printed in the decades following the first

(1755); WorldCat records copies of these editions in just seven locations.

The Four Books of Confucianism were first translated into Manchu in the 1640s and 1650s by Asitan and Miao Cheng, two scholar-officials working at the behest of the Qing court. The first full translation appeared under Miao's direction in 1654, but in the Qianlong era (1735–1796), in the words of a contemporary essayist, "the way of the sage kings . . . reappeared in the unified mind of the emperor" (Crossley, p. 230). For Qianlong, "translating China's classic texts became an important way to master the art of dominion over a large empire and a crucial means of disseminating this political worldview to subordinates" (Xu, p. 70).

Under Qianlong's fiat, Ortai (1680–1745), the most powerful official in the imperial court, supervised the revision of former Manchu translations of the Four





37

37

**CONRAD, Joseph.** *Youth: A Narrative and Two Other Stories.* [Heart of Darkness, and The End of the Tether.] Edinburgh: William Blackwood and Sons, 1902

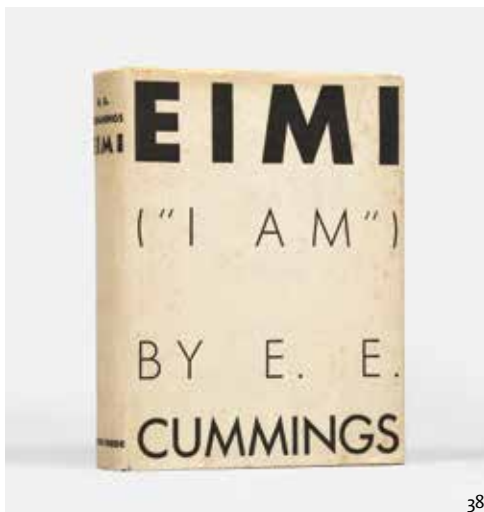
**FIRST APPEARANCE IN BOOK FORM OF HEART OF DARKNESS**

First edition, first issue, with the earlier 32-page catalogue at the rear dated 10/02, preceding that dated 11/02. The volume marks the first book form publication of three novellas by Conrad, including most importantly *Heart of Darkness*, now his best-known work, and certainly his most enduring and influential.

"A depressing African journey into the Congo Free State in 1890, when he travelled overland and in a paddle-steamer, would be recollected and powerfully transformed in his masterpiece . . . 'Heart of Darkness', which offered a forewarning of the Hitlerian demagogue, seems virtually inexhaustible in its recessive ambiguities and paradoxes" (ODNB). The story continues to attract fierce debate and criticism.

The three novellas were originally serialized in *Blackwood's Magazine* in 1898, 1899, and 1902 respectively.

Octavo. Original green cloth, spine lettered in gilt, front cover lettered and decorated in black. With 32 pp. catalogue at rear dated 10/02. Contemporary gift inscription to title page. Light sunning to spine, minor rubbing and nicking round joints and extremities, slight crease to initial ten or



38

so leaves, some toning and foxing to contents. A very good copy. ♪ Cagle A7a; Wise 10.

**£2,500**

[154390]

38

**CUMMINGS, E. E.** *Eimi.* New York: Covici, Friede, 1933

**A PROTEST AGAINST STALIN'S OPPRESSION OF THE INDIVIDUAL**

First edition, signed limited issue, number 756 of 1,381 copies signed by the author, with an unusually smart example of the scarce dust jacket. *Eimi* was a travelogue, in Cummings's signature abstract prose, of his visit to the Soviet Union in 1931. As explained on the limitation page, the unusual limitation was apparently simply a reflection of the number of orders received by 15 February 1933.

Large octavo. Original yellow cloth, spine and front cover lettered in black. With dust jacket. Housed in a custom tan morocco-backed folding case. Cloth very fresh, some minor spotting to endpapers but sound and clean within, an excellent copy, with the jacket unusually well preserved, a few closed tears to edges and some general light foxing.

**£2,000**

[154445]



39

39

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

**"I CARRY YOUR HEART WITH ME (I CARRY IT IN MY HEART)"**

First edition, signed limited issue, number 166 of 300 copies signed by the author, 280 of which were released for sale, this copy particularly fresh under the seldom-surviving glassine.

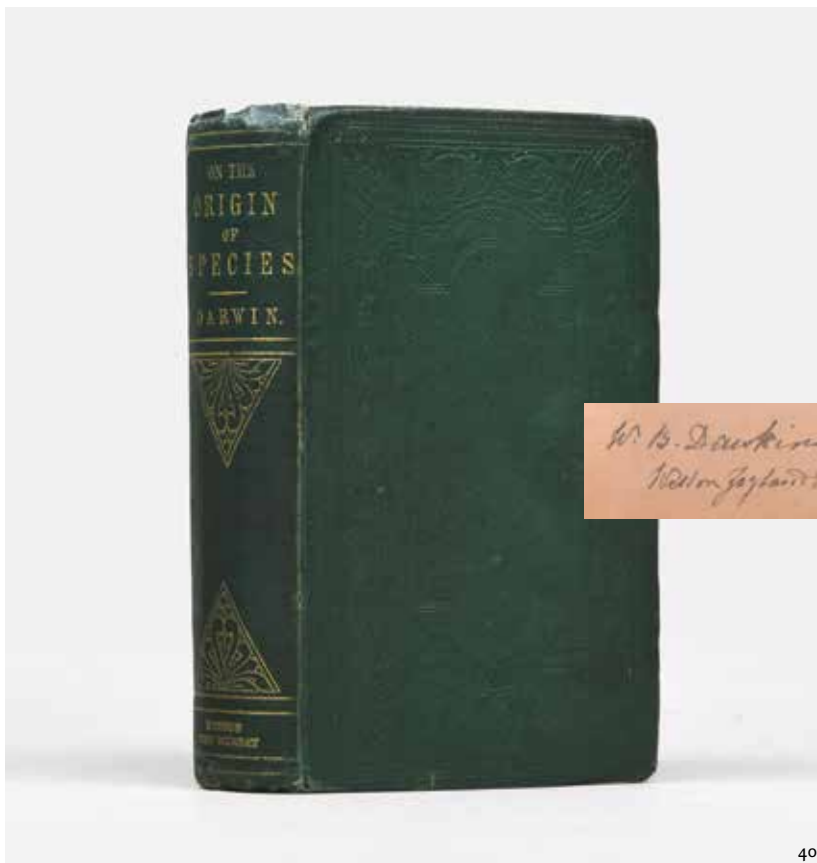
The signed limited issue precedes the trade issue of the same year. The issue is notably uncommon and much coveted, not least because it contains many of Cummings's best loved poems such as "i carry your heart with me (i carry it in" and "maggie and milly and molly and may".

*95 Poems*, "a serene volume of verse, extolled the wonders of the natural world, honoured a number of very ordinary individuals, recorded Cummings's outrage at the disastrous outcome of the Hungarian revolution, reflected memories of childhood, and meditated on birth, time, and death. It was a fitting close to the poet's career" (ANB).

Tall octavo. Original blue cloth, spine and front cover lettered in gilt, title blocked in blind to covers, yellow endpapers, top edge yellow. With original glassine. Housed in publisher's black paper-covered slipcase. A near-fine copy, book and slipcase smart and fresh, with the glassine torn along bottom edge but still very presentable.

**£4,000**

[155342]



40

40

**DARWIN, Charles.** *On the Origin of Species by Means of Natural Selection.* London: John Murray, 1860

**WILLIAM BOYD DAWKINS'S COPY OF THE MOST INFLUENTIAL SCIENTIFIC WORK OF THE 19TH CENTURY**

Second edition, an excellent association copy, from the library of the notable British geologist and archaeologist William Boyd Dawkins (1837–1829), with his strictly contemporary ownership inscription on the front pastedown, “W. B. Dawkins, Westonzoyland Vicarag [sic]”. At publication date, Dawkins had recently moved to Somerset to study Classics with the vicar of Wookey, where he made his first important discoveries by leading excavations of the hyena den at Wookey Hole Caves.

Dawkins corresponded extensively with Darwin between 1867 and 1875. In January 1868, Darwin sent Dawkins a presentation copy of *The Variation of Animals and Plants Under Domestication*. Dawkins reciprocated with a presentation copy of his own *Cave Hunting: Researches on the Evidences of Caves Respecting the Early Inhabitants of Europe* (1874).

In 1862, Dawkins graduated with a second in Classics and a first in Natural Sciences from Jesus College, Oxford, and joined the Geological Survey of Great Britain where he spent seven years working on the areas of Kent and the Thames Valley. In 1869, he was elected a member of the Geological Society and appointed Curator of the Manchester Museum, a position he held until 1890. In 1870, he took a further appointment as a lecturer at Owens College, Manchester, eventually becoming the first Professor of Geology in 1874.

This copy is the usual issue correctly dated 1860 on the title page (a very few copies only have 1859), of “the most influential scientific work of the 19th century” (Horblit) and “certainly the most important biological book ever written” (Freeman), in which Darwin explained his concept of evolutionary adaptation through natural selection, which would become the foundation of modern evolutionary theory.

Darwin's *Origin* was first published in 1859. The second edition substantially reprinted the text of the first edition with a few authorial changes, for example the misprint ‘speceies’ is corrected, with the most notable being the dilution of Darwin's “whale-bear” story, where he speculated that a bear scooping insects from the water may evolve into a whale-like creature. The hypothesis was seen as absurd at the time and was seized upon by Darwin's critics to ridicule and criticize both the scientist and his evolutionary theory; Charles Lyell advised him to remove it entirely. “This story is not found again in any printing, except in the American editions of 1860, until the end of copyright” (Freeman).

All copies of the second edition, save for those few dated 1859, are marked “fifth thousand” on the title page, noting the total issue of copies from the first edition onwards; the edition is not otherwise noted as the second edition. It was published, in the form in which it is typically seen, on 7 January 1860 in a print run of 3,000 copies.

“The publication of the *Origin of Species* ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man's concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times . . . Every modern discussion of man's future, the population explosion, the struggle for existence, the purpose of man and the universe, and man's place in nature rests on Darwin” (Ernst Mayr).

Octavo signed and sewn in twelves. Original diagonal-wave-grain green cloth by Edmonds & Remnants (their ticket to rear pastedown), spine gilt-lettered, covers blocked in blind, light brown endpapers, fore edge untrimmed. Folding diagram to face p. 117; Murray's 32 pp. general list advertisements at rear, dated January 1860. Ownership inscription as noted to front pastedown; John Fiske's “Darwin Analyzed” tipped onto the first page of contents. Spine and corners bumped and rubbed, two short splits to joints neatly closed, front inner hinge just cracked at foot, internally clean, a very good copy. ♪ Freeman 376 (variant a). See Horblit 23b (first edition).

£10,000

[154795]



41

41

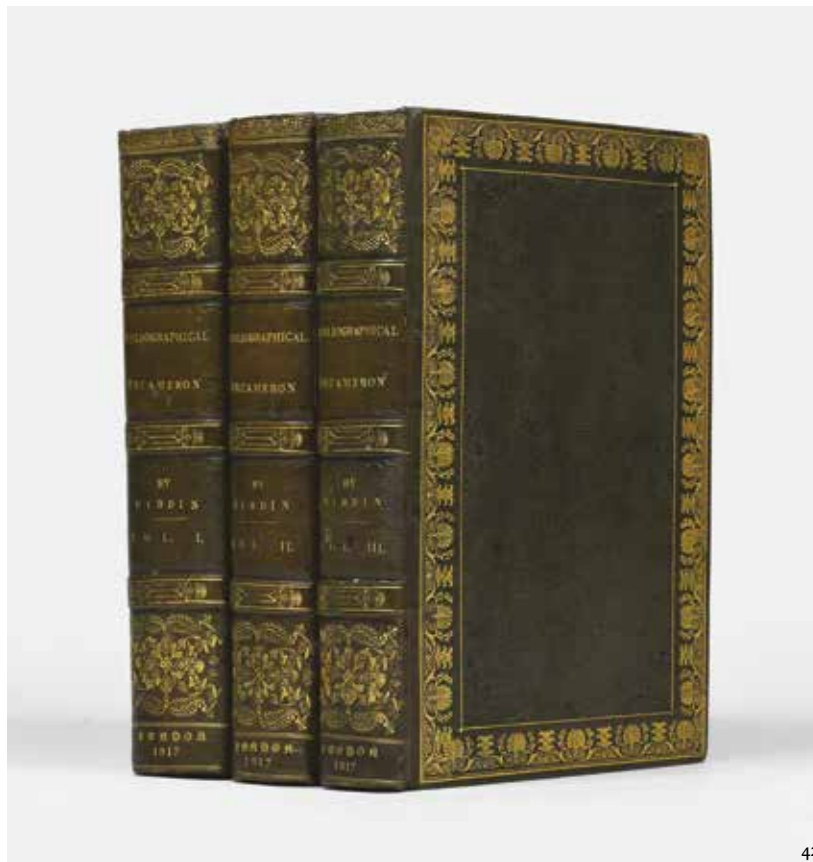
**DE MORGAN, Sophia Elizabeth, as C.D.** *From Matter to Spirit*. London: Longman, Green, Longman, Roberts, Green, 1863

First edition of this uncommon work, one of the foundational texts of the British spiritualist movement.

Sophia de Morgan (1809–1892) was a social activist and spiritualist. A close friend of the Byron family, she was an early tutor of Ada Lovelace, and later introduced Lovelace to the mathematician Augustus de Morgan, her husband, for further mathematical tutelage.

Alongside her anti-slavery and suffrage campaigns Sophia de Morgan was known as one of the pre-eminent figures in contemporary spiritualism, incorporating séances into her day-to-day life. *From Matter to Spirit* served both as a chronicle of her own experiences with the supernatural and as a practical presentation of the spiritual philosophy of the theologian Emanuel Swedenborg.

Octavo. Original green cloth by Westleys of London (their binder's ticket to rear pastedown), spine lettered in gilt, decorative frame in blind to covers, brown coated endpapers. Contemporary pencilled ownership inscription of J. W. Sharpe of Woodroffe, Bourne-mouth on the front free endpaper verso. Sharpe was a member of the Mind Association, and wrote several works on the possibilities of psychophysical powers. His inscription has been struck through by one Rev. E. W. Thomas of Bromley, Kent, with his ink inscription on the half-title, and his occasional pencil marks to the margins and relevant notes to the rear



42

free endpaper recto. Spine lightly browned and cocked, wear to spine ends, rear joint, and corners, cloth remaining bright, top edge dust toned, inner hinge fragile, book block slightly shaken, remaining firm, one gathering a little proud; overall a very good copy. ♪ Judy Oberhausen, "Sisters in Spirit: Alice Kipling Fleming, Evelyn Pickering de Morgan, and 19th-century Spiritualism", *The British Art Journal*, 2009.

£475

[153883]

42

**DIBDIN, Thomas Frognall.** *The Bibliographical Decameron*. London: Printed for the author by W. Bulmer and Co., 1817

**A SPLENDID COPY**

First edition, a splendid copy of the book which defined a golden age of book collecting, epitomising an era of aristocratic collectors and great libraries,

focused on black-letter and early printing, large paper and vellum copies. Dibdin's classic remains eminently readable and is held in high regard by modern collectors, even those collecting in areas alien to Dibdin.

3 volumes, royal octavo (238 × 151 mm). Contemporary green straight-grain morocco, spines gilt in compartments, wide gilt border to covers, broad gilt turn-ins, pink endpapers, gilt edges. With 37 plates, as called for; an additional plate, "Presentation in the Temple" was not ready at time of publication and is, as usual, not present here. Scattered minor rubbing skilfully retouched, contents clean save for occasional light foxing, bound without terminal imprint leaf in vol. I. An excellent copy. ♪ Lowndes, p. 640; Windle and Pippin A28.

£5,000

[153987]





**43**  
**DICKENS, Charles.** The Posthumous Papers of the Pickwick Club. London: Chapman & Hall, 1836–37

**DICKENS'S FIRST NOVEL, IN ITS NOTORIOUSLY COMPLEX ORIGINAL PART ISSUE**

First edition, in the original monthly parts, of Dickens's first novel, and that which established his fame, transforming him from an almost unknown young journalist when the first part was issued, to a household name by the final. This set, gathered at

the height of *Pickwick* mania in the 1930s, is a mixed issue, as almost always, with a substantial number of the later parts in the earliest issues.

*Pickwick* in parts has always been a high spot in book collecting. In the 1930s, when this set was gathered, the novel was esteemed as “one of the three or four most remarkable books in the whole course of English literature” (*Centenary Bibliography of the Pickwick Papers*, 1936, p. 1). Though that status has since diminished, the novel in its original state of issue, in the 19 fragile parts, remains a much-desired component of any serious collection of Dickens, and of 19th-century literature more broadly.

The publication history of the novel is notoriously complex. The early parts sold poorly and only a few hundred copies of each were issued on first publication. With the introduction of the character Sam Weller in part 4, the novel rapidly became very popular. Using the same plates and stereotypes with only minor alterations, the publisher printed further issues of the earlier parts to meet demand, and increased the print run of the new parts as they came out. The final number was issued in 29,000 copies (*Prime Pickwick*, p. 3). Even after the completion of the novel in parts, and its issue as a single volume in book

form, the publishers apparently continued to offer the part numbers.

Collectors have long sought a “Prime Pickwick”, a set of 19 original monthly parts (the last a double number) matching these points of earliest issue in each part, as set forth in the key bibliographies. With only a few hundred of the earlier parts printed, and their low survival rate, this is effectively an unobtainable objective for the modern collector. In Eckel’s 1928 census, *Prime Pickwicks in Parts*, only 14 sets were identified, of which no more than a few extra have since been added. The “prime” Jerome Kern copy made \$28,000 dollars at auction in 1929, a price which can be compared to £15,000 realized for a Shakespeare First Folio in 1933. With such “prime” sets bordering on the unachievable, appearing on the market very rarely and extraordinarily expensive when they do, collectors have instead long sought to acquire as “prime” a set as possible, matching as many of the earliest issue points as they can.

The present copy represents a valiant effort by the Liverpool collector W. H. Collis, gathered by him in the early 1930s and matching a substantial number of the desired points. Collis collected Dickens extensively, with copies in the parts of most of the novels. He built up other sets of *Pickwick* – another of his sets, matching very nearly all of the requisite points, achieved £50,250 (including premium) at Bonhams in December 2021. That was his “1st set”, this noted as the “2nd set” on his inserted notes.

The set reflects the habit of collectors of the time to merge and sophisticate sets, transferring plates and advertisements between parts (and transferring plates from copies bound as books) to tick off the requisite points. Collis has placed each part in a brown sleeve, with notes on what he has supplied, and which points it meets. This practice would be frowned on today as muddying the bibliographic record, but was common – indeed, inserted with the set is a letter from the Dickens bibliographer Thomas Hatton, requesting that Collis supply him with two advertisements which he had promised to someone else when he sold them a set. This Collis did, according to a note on the letter, but the advertisements are here present, and so were evidently re-supplied afterwards. It is also worth noting, when considering the extent of sophistication which occurred for *Pickwick* and other Dickens novels in parts in the period, that most of the points which have been outlined as earliest issue, have also at some point or other been challenged by a different authority. Hatton’s letter here includes an attack on his rival bibliographer Eckel’s “points” for Dickens’s *Child’s*

*History of England*. Two subsequent studies written long after Collis’s time, Johannsen’s *Phiz Illustrations from the Novels of Charles Dickens*, and Kremers’s *A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens*, both revoked the status of many “early issue points”.

In this set, parts 9 onwards are largely of the earliest issue of text, plates, and wrappers, with some absent advertisements as usual; the earlier parts, far harder to acquire in the earliest issues, are secondary issues, but still generally early. The wrappers are all dated 1836 except for part 18, which is dated 1837. Dickens and the publisher’s addresses are present as called for in parts 10, 15, 17, 18, and 19/20, and absent in parts 2 and 3 as usual. All plates are without captions, added for the issue in book form, but sometimes – undesirably – later supplied by collectors to the parts.

20 numbers in 19 monthly parts, as issued. Original light blue wrappers printed in black. Each part in a brown paper sleeve with notes by the collector Collis (see note), also with various inserted notes on the set by the same, and a typed letter signed, 15 December 1935, from the bibliographer Thomas Hatton. Additional sleeves of further plates and letterpress for part 1 and 2, letterpress only for part 3 and 6, and additional advertisement for part 10, also included, alongside an empty sleeve for part 5. All housed in custom green cloth solander box, spine lettered in gilt (a little rubbed). Etched vignette title page, frontispiece, and 41 plates by Robert Seymour, Robert W. Buss, and H. K. Browne. Washed, and spines and extremities expertly repaired, by Morrell c.1935 (Collis’s note of such inserted in part V). A few parts with wrappers a little soiled and contents toned, the remainder generally very clean and fresh; overall a very good set. ♣ Eckel, pp. 17–59; *Prime Pickwicks in Parts*, 1928; Hatton & Cleaver, pp. 1–88; Miller & Strange, *Centenary Bibliography of the Pickwick Papers*. Albert Johannsen, *Phiz Illustrations from the Novels of Charles Dickens*, 1956, pp. 1–75; Lars Kremers, *A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens*, unpublished thesis (accessible online), 2013, pp. 54–69.

£10,000

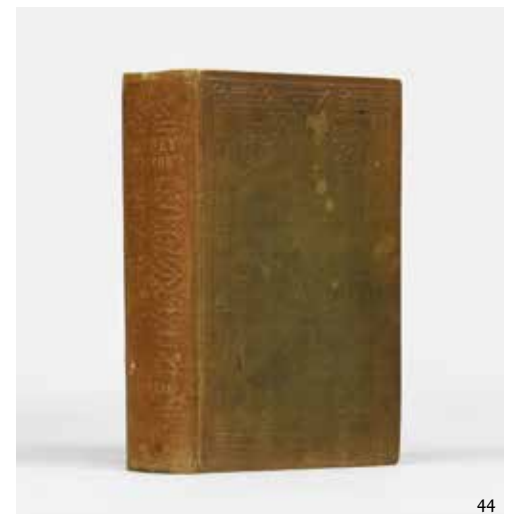
[154475]

44

**DICKENS, Charles.** *Dombey and Son*. London: Bradbury and Evans, 1848

IN THE PRIMARY CLOTH

First edition, bound from the original parts, in the publisher’s primary cloth binding. The novel is “now recognized as one of the greatest of all his works . . . It is also the first one to have an explicitly contemporary setting” (ODNB).



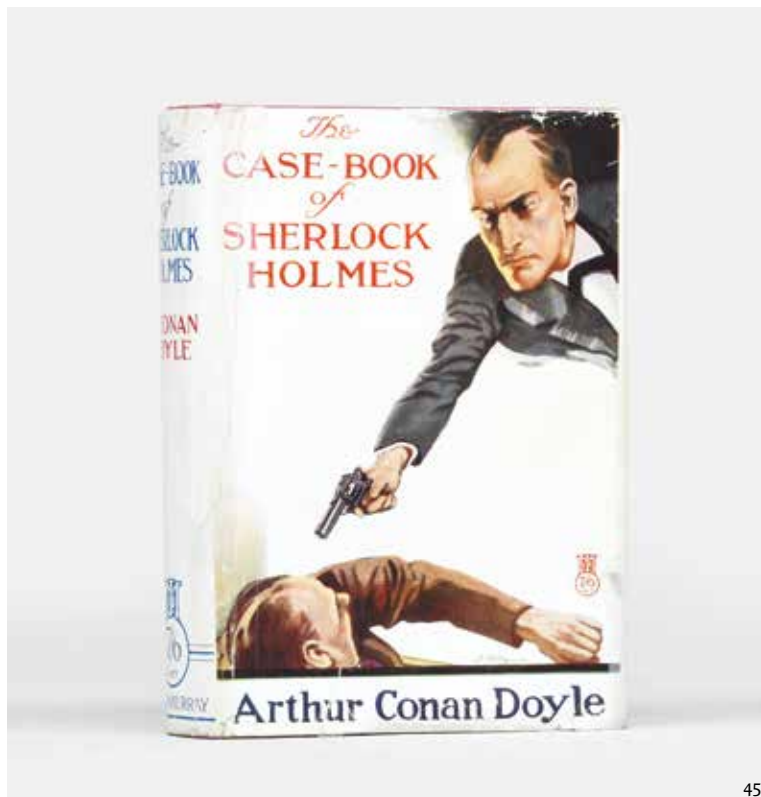
44

Following issue in parts from September 1846 to March 1848, Bradbury and Evans issued the novel in book form in the present cloth. In the 19th number of the part issue, a slip advertised the novel, ready for delivery on 12 April, at £1 1s. in cloth, or £1 4s. 6d in half morocco. The slip goes on to note “Subscribers desirous of having their copies bound in a similar style can have them done by Messrs. Chapman & Hall, 186, Strand, or through their Booksellers, at the following prices:— Whole bound, morocco gilt edges 6s. 6d. Halfbound, marble leaves, 4[s.] 6[d]. In cloth, lettered 1[s.] 6[d]”. This copy represents an owner of the parts making use of these binding services, with the characteristic stab-holes in the gutter where unstitched from the wrappers. At such a reduced price (1s. 6d compared to £1 1s for a new copy in cloth), it is evident why an owner of a complete set in parts would prefer having them bound, rather than purchasing a new book form copy.

Demy octavo. Original green diaper cloth, Kremers’ “marigold” (primary), spine lettered in gilt, spine and covers with elaborate design in blind, cream endpapers. Frontispiece, vignette title, and 38 plates by Phiz; plate 35 being the first published example of a “dark plate”. Expertly recased with neat repair at spine ends and joints, spine and extremities a little sunned, slight stain to front cover and ringstain to rear, some foxing as usual, plates browned and stained at foot. A very good copy. ♣ Smith I, 8. Lars Kremers, “A Comparative Bibliography of the Sheets and Publishers’ Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837–1872”, 2013, pp. 210–211.

£1,750

[154186]



45

45

**DOYLE, Arthur Conan.** *The Case-Book of Sherlock Holmes.* London: John Murray, 1927

**IN A NOTABLY BRIGHT EXAMPLE OF THE JACKET**

First edition in book form, in an attractive copy of the scarce dust jacket. This final collection of 12 Sherlock Holmes short stories, all first published in *Strand Magazine* between 1921 and 1927, is a Haycraft-Queen cornerstone.

Octavo. Original red cloth, spine and front board lettered in gilt, frame blocked in blind on front board. With illustrated dust jacket. Publisher's green paper advertisement leaf dated Spring 1927 loosely inserted. Contemporary Swedish newspaper review mounted on rear pastedown, captioned in ink, manuscript gift inscription mounted on front free endpaper. Negligible rubbing to board edges, gilt on spine dulled, cloth fresh, offsetting to endpapers, an excellent copy in jacket, not price-clipped, small section of loss at head of spine, 2 closed tears almost the length of spine, nicks to jacket edges, small hole to front flap fold, all subtly

reinforced with archival tissue to verso, presenting well. ♪ Green and Gibson A46a.

£9,750

[155056]

46

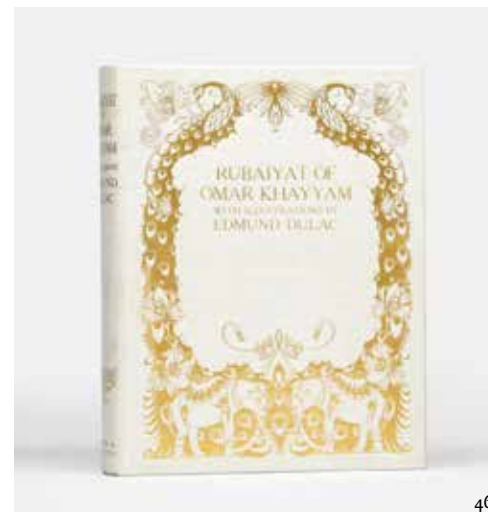
**DULAC, Edmund (illus.); FITZGERALD, Edward.** *Rubáiyát of Omar Khayyám.* London: Hodder and Stoughton, [1909]

First Dulac trade edition. Edmund Dulac's illustrations for the *Rubáiyát* helped to confirm his position as "a direct challenger in the illustrated gift book market to the work of Arthur Rackham" (ODNB).

Quarto. Original cream cloth, spine and front cover lettered in gilt, front cover with elaborate design in gilt, patterned endpapers. Colour frontispiece and 19 colour plates mounted on cream paper, captioned tissue-guards, by Edmund Dulac. Spine slightly toned, crease to frontispiece plate, some light foxing; a near-fine and bright copy. ♪ Hughey 21a.

£675

[155111]



46

47

**ELIOT, T. S.** *Four Quartets.* London: printed by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, for Faber & Faber, 1960



47



**SIGNED LIMITED EDITION, FROM THE PRESS OF  
THE GREAT PRINTER GIOVANNI MARDERSTEIG**

First Bodoni edition, number 30 of 290 copies signed by the poet on the limitation leaf, and a magnificent piece of book production executed in Verona under the direction of Giovanni Mardersteig, the greatest printer of the 20th century. The four poems were first separately published in 1940, 1941, and 1942.

Quarto. Original white quarter parchment, spine lettered in gilt, marbled sides ruled in gilt, top edge gilt, others untrimmed. Housed in the publisher's marbled slipcase. Couple of spots of foxing to spine, slight rubbing to extremities, internally fresh. A near-fine, bright copy in the slipcase, a little rubbed with a couple of short splits but entirely sound. ♪ Gallup A43c.

£4,500

[155321]

48

**FALLOPPIO, Gabriele.** *Observationes anatomicae*; [bound with] **LOYS, Vasse.** *In anatomen corporis humani tabulae quatuor*. Cologne & Venice: heirs of Arnold Birkmann; Vincenzo Valgrisi, 1562 & 1549



48

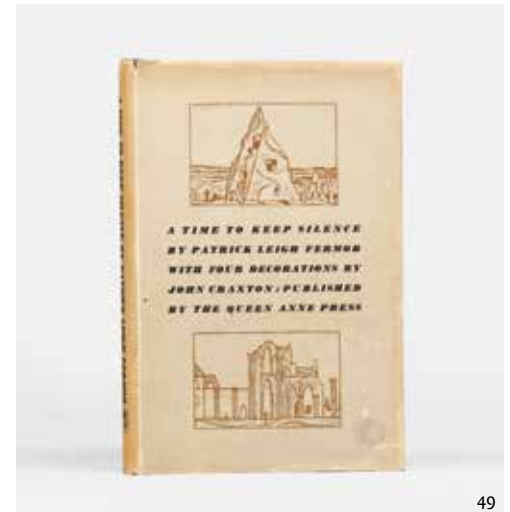
**TWO GEMS OF 16TH-CENTURY ANATOMY**

An attractive combination of two groundbreaking anatomical works of the Renaissance, bound together by an early owner, likely a physician or a student of medicine. The second edition, first German printing, of Falloppio's critic commentary on Vesalius's *Fabrica* is paired with the third edition of Vasse's influential dissection manual, first printed in Paris in 1540.

In his *Observationes*, Gabriele Falloppio (1523–1562) had the audacity to point out the errors in the treatise of his teacher and predecessor in the chair of anatomy at Padua, Andrea Vesalius. Falloppio's essay, published at his own expense, improves Vesalius's description of the course of certain cerebral arteries and of the auditory apparatus, but it also contains a large amount of new anatomical observations, such as the first thorough examination of the Fallopian tubes and the first clear description of primary dentition; it also gives the placenta and vagina their present scientific names. In his letter responding to Falloppio's comments, Vesalius praised his pupil's work, stating that "It might almost be called an appendix to my *De Humani Corporis Fabrica*".

In *anatomen corporis humani* contains the first codification of the correct sequence of steps to follow when performing a dissection. Loys Vasse was a student of the famous French anatomist Jacobus Sylvius, and in this manual he advocates for his teacher's rigorous method: "begin with the stomach organs and then proceed to the chest organs and connected muscle layers, the head and brain, and finally the limbs with their muscles" (Cazort et al., pp. 24–5). Vasse used a precise nomenclature system, and "established the tradition of multilingual terminology in Latin, Greek, and (where the terms existed) Arabic" (ibid., 25). The absence of illustrations, not at all uncommon at this time in medical manuals, is here compensated by a clever use of diagrams with braces, which arrange the text schematically to show the relations between the body parts. This third edition contains new revisions by Anton Stupanus.

2 works in 1 volume, octavo (161 × 95 mm). C.1600 vellum and endpapers, early manuscript title to flat spine, yapp edges. Printer's device to title pages and verso of last leaf of second work, woodcut historiated and floriated initials. 20th-century bookplates of the Italian physician and collector Piergiorgio Borio to front pastedown, early ownership inscription "Faulconnier" to title page. Covers and spine a bit soiled in places but bright and firm, intermittent light waterstains to upper outer corners, otherwise internally crisp and clean. Very good and well-margined copies. ♪ 1)



49

Adams F143; Morton 1208 (1st ed.); *Heirs of Hippocrates* 207 (1st ed.). 2) Adams 300 (1st ed.); Durling 4547; USTC 862104. M. Cazort, M. Kornell, K. B. Roberts, *The Ingenious Machine of Nature: Four Centuries of Art and Anatomy*, 1996.

£3,750

[150778]

49

**FERMOR, Patrick Leigh.** *A Time To Keep Silence*. London: The Queen Anne Press, 1953

**A LOVELY EXAMPLE OF THIS MEDITATIVE WORK**

First edition, a beautiful copy of Leigh Fermor's characteristically pensive and considered travelogue of the monasteries of Europe. This is one of 450 copies bound in buckram from a total edition of 500 copies, this copy unnumbered.

Much of the text is made up of letters written from Fermor to Joan Elizabeth Rayner, who he married in 1968. The monasteries include the Rock Monasteries of Cappadocia in Turkey and the Abbey of St Wandrille de Fontanelle.

Octavo. Original black cloth, spine lettered in gilt on red ground, gilt Queen Anne Press initials on boards, top edge red, other untrimmed. With dust jacket. Title page printed in blue and black, chapter initials in red. Full-page frontispiece, and 3 illustrations by John Craxton. Hint of rubbing at spine ends, a near-fine copy, contents clean and fresh, in the like jacket, not price-clipped, spine lightly browned, a couple of nicks to panel edges.

£1,250

[155059]



50

50

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

**THE FIRST FLEMING BOOK ADAPTED FOR THE SILVER SCREEN**

First edition. Dr No is the sixth novel in the James Bond series, and was the first to be turned into a film, starring Sean Connery, in 1962.

Octavo. Original black cloth, spine lettered in silver, "Honeychile" silhouette on the front cover in brown (second state, no priority of issue). With dust jacket. A beautiful and near-fine copy in the like jacket, unclipped, faint soiling to rear panel and hint of rubbing at extremities. ♪ Gilbert A6a (1.3).

£2,750

[154747]

51

**FLEMING, Ian.** Live and Let Die. New York: The Macmillan Company, 1955

**UNIQUE PUBLISHER'S FILE COPY**

First US edition, publisher's file or "shooting" copy used for resetting later editions.

The second James Bond novel was published in the US nearly a year after the UK first edition and underwent censorship in that country mainly due to the depiction of the novel's African American villains, but also due to the correction of local details. The most visible change is that chapter five is renamed "Seventh Avenue" for the US edition. The American



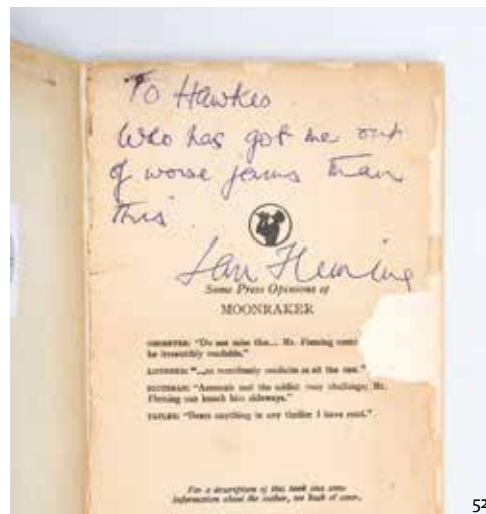
51

censor also heavily edited the dialogue in this chapter, to the extent that a whole passage detailing an argument between a Black American male and his girlfriend is cut, and the dialogue spoken by Felix Leiter is edited. Not all the changes in the text between UK and US editions of *Live and Let Die* were related to racial depiction within the novel. Some of the changes that were made in the Macmillan edition were also concerned with correcting minute mistakes that Fleming had made which would be noticed by a native population who were more familiar with such details as US railroad routes and American cuisine. This was the earliest book in the series to suffer an actual ban, rather than censorship; publication in May 1954 was refused in the Republic of Ireland.

This copy lacks the front free endpaper, half-title and title page, but has an inserted proof title page, with pasteover type and manuscript directions for the printer added in red and blue inks. The contents leaf features handwritten instructions in blue ink, and a similar note to the verso. The second half-title in this copy is reset, with pasteover instruction ("copy to follow"), verso with manuscript note; the remaining sheets are unchanged.

Provenance: this and the following Bond items are from the remarkable Ian Fleming collection formed by Martin Schøyen (b. 1940), with his bookplate.

Octavo. Original blue boards, spine lettered in yellow, front cover gilt-stamped with "Cock Robin Thriller" device, edges untrimmed. Housed in a custom black quarter morocco folding box. Extremities worn, front joint cracked at foot, label to front cover ("Live & Let Die. Shooting Copy"), publisher's



52

instructions to binder written in white crayon to rear cover, gatherings disbound; good condition of this unique material. ♪ Gilbert A2b(1); The Schøyen Collection No. 17.

£3,500

[155885]

52

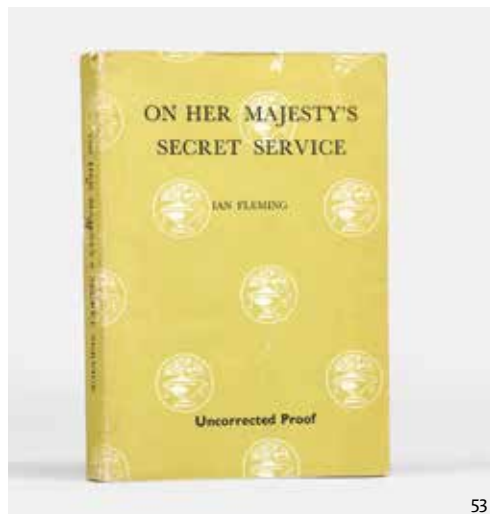
**FLEMING, Ian.** Moonraker. London: Pan Books Ltd, 1956

**INSCRIBED TO THE MAN WHO HID GOLDFINGER'S BALL**

First paperback edition, presentation copy to the author's golfing coach, Alfred Hawkes, who Fleming portrays, minimally disguised, as Bond's caddie Hawker in the famous golf scene in *Goldfinger*. Fleming has warmly inscribed the half-title "To Hawkes. Who has got me out of worse jams than this. Ian Fleming"; together with a typed letter signed by Fleming to his coach's son.

Royal St George's, Kent, where Hawkes coached, was Fleming's favourite course; indeed, Fleming was playing there on the last day of his life. Fleming describes the course in meticulous detail as the arena for Bond's epic match with Goldfinger, whose subterfuge is foiled when Hawker, with "his keen sardonic poacher's face", hides his ball. In the film it is Bond who does this, lessening the impact of Hawker's loyalty to Bond in the novel.

Fleming again uses the iconic scenery of the Kent coast as a key location in *Moonraker*, where the white cliffs house Drax's deadly weapons.



53

In the accompanying letter, Fleming congratulates Arthur's son, C. G. Hawkes, on his decision to join the City of London Police. He confirms he has asked his friend Sir Ronald Howe, Deputy Commissioner of Scotland Yard, to support the application. Howe featured in the James Bond universe as Inspector Ronnie Vallance of Special Branch, who first appears in the present work and again in *Diamonds are Forever* (1956). Fleming concludes the letter, "with kind regards to your father who has been of constant assistance to me in my golfing career!"

*Moonraker* was first published in hardback the previous year.

Octavo. Original illustrated wrappers. Half-title detached and now laid in, its edges nicked, large tear to outer margin with minimal loss to tail of the "g" in Fleming's signature, annotations on verso relating to BBC's *Animal Magic* show. Housed in a custom box. Wrappers bright, a little rubbing at edges, short split to foot of front joint, toning to contents as expected, otherwise clean; a far from ideal copy, presumably having been shown many times by the recipient. ♣ Gilbert A3a (16.1); The Schøyen Collection No. 24.

£5,000

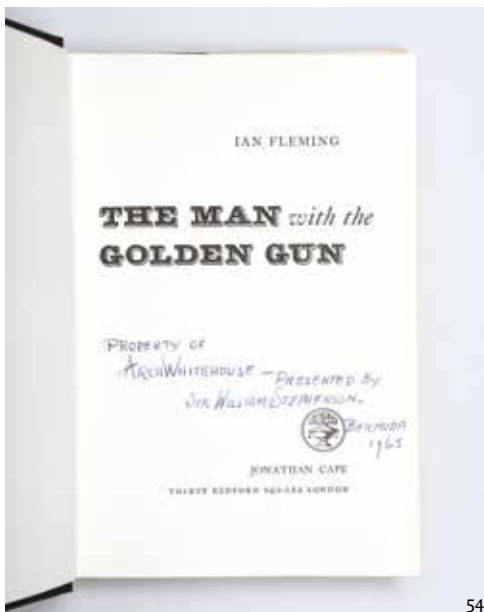
[155889]

53

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

**A FINE UNCORRECTED PROOF**

Uncorrected proof copy in proof jacket. One of just 500 proof copies. The proof of *On Her Majesty's Secret Service*



54

has more errors and required more amendments than any other Fleming title. The dust jacket shows variations to the blurb over the published version, including a Soviet newspaper blurb to the rear panel, which is exclusive to the proof.

Octavo. Original green wrappers with the publisher's device repeated in white, spine and front wrapper lettered in black. With proof dust jacket. Housed in a custom chemise and blue morocco-backed slipcase. Minor staining to spine with minor tear to head; a near-fine copy. Dust jacket trimmed to size of proof with minor loss to head of spine; a very good example of the jacket. ♣ Gilbert A11a, pp. 354-6; The Schøyen Collection No. 82.

£6,750

[155927]

54

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

**A SUPERB ASSOCIATION COPY: FROM "THE REAL JAMES BOND"**

First edition, second impression, presentation copy from Sir William Stephenson, CC, MC, DFC ("The Real James Bond", as Fleming once referred to him), to flying ace Arthur George Joseph "Arch" Whitehouse, MM, who had served under him. It is accompanied by a telegram from Stephenson to

Ian Fleming's biographer John Pearson, discussing inaccuracies in the book.

William Stephenson (1897-1989) was Winston Churchill's head of British Intelligence for the entire western hemisphere during World War II, known by his wartime intelligence codename "Intrepid". He was one of the few people in the hemisphere authorized to view the raw "Ultra" codebreaking transcripts of the German Enigma ciphers from Bletchley Park (aka Station X), where Fleming was a liaison officer and which contributed greatly to the Allied success in defeating U-boats in the Battle of the Atlantic. After Pearl Harbour and America's entry into the war, Stephenson formed the covert operations Camp X in Whitby, Ontario, where Allied agents from the SOE, OSS, and FBI were trained to be dropped behind enemy lines as saboteurs and spies. Graduates of Camp X included five future directors of the CIA and, reputedly, Ian Fleming.

The title page carries the inscription "Property of Arch Whitehouse - presented by Sir William Stephenson - Bermuda, 1965." Arch Whitehouse (1895-1979), the military aviation expert, former dog-fight ace, and popular author of numerous flying adventures, worked with Ian Fleming when he was an intelligence operative during World War II.

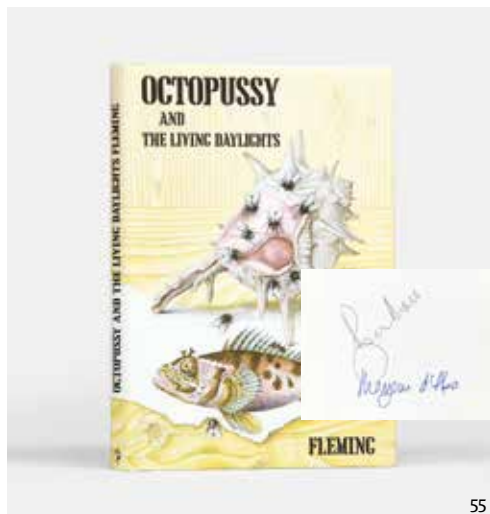
The telegram recipient is John Pearson (born 1930), Ian Fleming's assistant at the *Sunday Times*, who would go on to write the first major biography of Fleming, and later the Glidrose-sanctioned fictional biography of James Bond (1973). The telegram, dated 6 September 1965, states "It may be just as well that T.M.W.T.G.G. was VAGABOND's swan song of the series because there is some confusion as to the area of James's authorized operations and trespass upon fields jealously confined to police including Interpol. EFBEEYE (F.B.I.), etc. STOP And incidentally there are no - repeat no - snakes in Jamaica - and have not been for many years as result of import of mongoose to destroy rats in the sugarcane fields STOP Your own visit there should make it superfluous for me to elaborate STOP Greetings, INTREPID".

Octavo. Original black cloth, spine lettered in gilt. With dust jacket. Housed in a custom black morocco-backed folding box. Extremities slightly bumped, minor foxing to top edge; a near-fine copy. Dust jacket rubbed and slightly toned, a near-fine and unclipped example. ♣ Gilbert A13a(2); The Schøyen Collection No. 105.

£6,000

[155948]





55

55

**FLEMING, Ian.** *Octopussy and The Living Daylights*. London: Jonathan Cape, 1966

First edition, signed by Roger Moore, star of the 1983 adaptation of *Octopussy*, and actress Maryam d'Abo, who starred as Czechoslovakian cellist Kara Milovy in *The Living Daylights* (1987). Both actors have signed the work in ink on the half-title.

Octavo. Publisher's dark grey cloth blocked in silver. With dust jacket. A near-fine copy, free endpapers rippled, in fine dust jacket. ♣ Gilbert A14a; The Schøyen Collection No. 124.

£3,000

[155963]

56

**FLEMING, Ian.** *Casino Royale; Live and Let Die; Moonraker; Diamonds are Forever; From Russia, with Love; Dr. No.; Goldfinger*. New York: Macmillan Co., 1966

**A NEW EDITION WITH STRIKING DUST JACKET ART**

Second US editions, first impressions, of the first seven James Bond titles, issued with striking new dust jacket art by Jerome Kuhl (1927–2016) with stylized two-colour designs.

Macmillan, who originally published the first seven novels in the James Bond series, re-released all their titles in this format as a full-price edition, subtitled the "James Bond Mystery" series. Most were sold to libraries and copies in collectible condition are

consequently scarce. Gilbert notes that this edition only appeared briefly in the mid-1960s, and was outsold by the cheaper Book Club edition which was available concurrently in a different uniform format.

7 volumes, octavo. Publisher's black vinyl boards, spines lettered in gilt. With dust jackets. Dust jackets illustrated by Jerome Kuhl (1927–2016). A near-fine set, in like dust jackets, not price-clipped. ♣ Gilbert A2b(4), A2b(2), A3b(3), A4b(2), A5b(3), A6b(3), A7b(3); The Schøyen Collection Nos. 10, 19, 26, 33, 47, 60, 67.

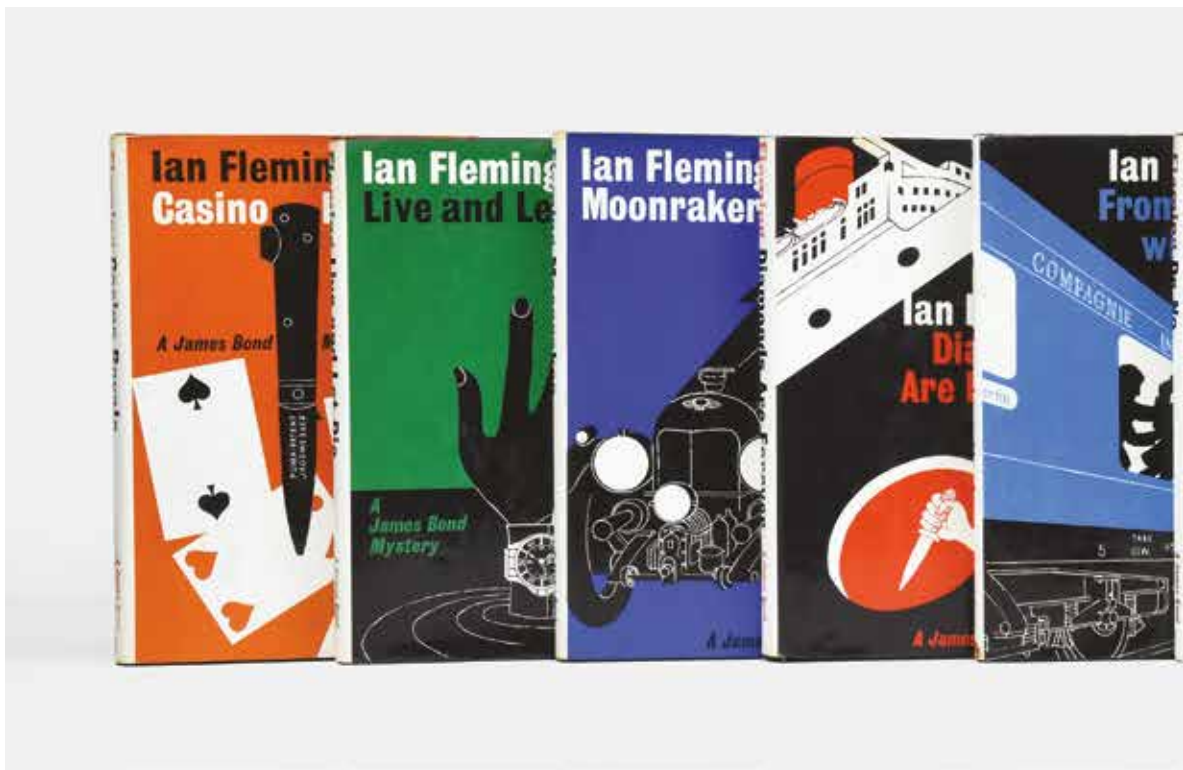
£2,500

[156560]

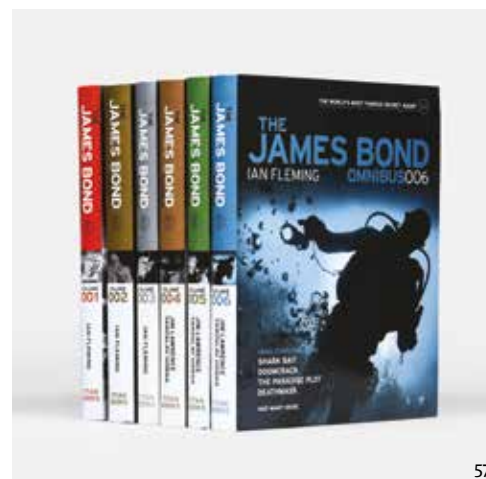
57

**FLEMING, Ian.** *The James Bond Omnibus*. Volumes 001–006. London: Titan Publishing Group, 2009–14

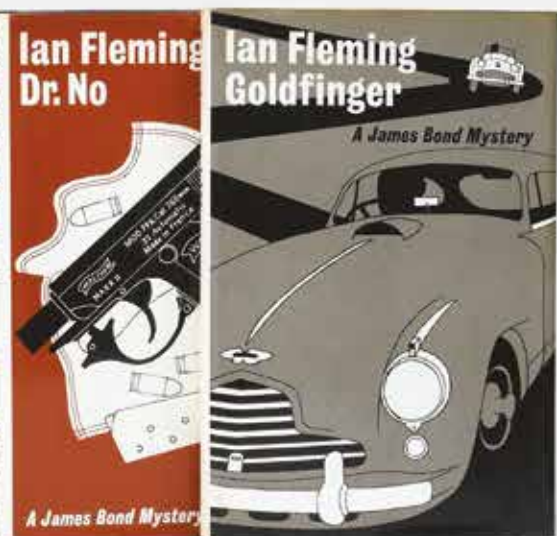
First editions thus, containing the James Bond comic strips as originally serialized in the *Daily Express*, in numerical sequence to their order of publication.



6 volumes, square octavo. Original illustrated wrappers. Housed in a custom black slipcase. Monochrome comic illustrations throughout. Occasional minor creasing to bright wrappers, contents clean. A fine set. ♣ Mentioned



57



56

in Gilbert across numerous pages; The Schøyen Collection Nos. 179–84.

£500 [156663]

58

**FLEMING, Ian.** *Diamonds are Forever.* London: Pan Books Limited, 1971

**SIGNED BY THE ORIGINAL BOND ACTOR**

The Pan Books film tie-in edition, signed by Sean Connery on the title page. Though not marked as such, this copy is from the estate of Connery's agent, Richard Hatton. Founded in 1954, Richard Hatton Ltd represented Connery from the beginning of his screen career. *Diamonds are Forever* was first published by Jonathan Cape in 1956 and Pan Books in 1958.

Octavo. Original illustrated wrappers. Wrappers bright, toning to contents, as expected. A fine copy. J Gilbert A4a(37); The Schøyen Collection No. 31.

£3,750 [155894]



58, 59

59

**FLEMING, Ian – WOOD, Christopher.** *James Bond, The Spy Who Loved Me; [together with] James Bond and Moonraker.* London: Jonathan Cape, 1977 & 1979

**SIGNED BY WOOD AND MOORE**

First editions of the original stories on which the two James Bond films of these titles were based; each signed by the author on the title page and Roger Moore on the half-title. Both novels were written under licence from Ian Fleming's copyright holders Glidrose Publications. In his later years the author Christopher Wood lived in Switzerland away from the limelight and his signature is somewhat elusive.

2 works, octavo. Original black boards, spines lettered in gilt. With dust jackets. Housed in a blue quarter morocco solander box. Near-fine copies in like dust jackets. J Gilbert, p. 612; The Schøyen Collection No. 282.

£4,500 [156056]

60

**FLEMING, Ian – GARDNER, John.** *Death is Forever.* [London: Hodder & Stoughton Ltd], 1992

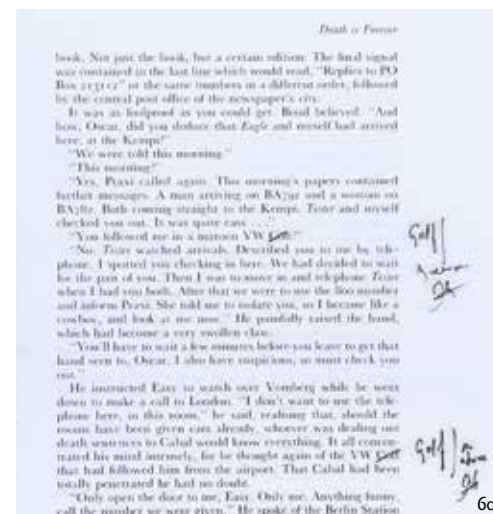
**THE AUTHOR'S ANNOTATED SET OF GALLEY PROOFS**

The author's own set of galley proofs, signed by the author. This set was retained by the author and

features his various corrections and annotations throughout (the markings are mostly grammatical). Gardner has also inscribed "Corrected galleys" to the upper cover and signed in full beneath.

Landscape format, two pages per sheet, totalling 129 sheets together with front and rear covers printed on blue card, including "Rowland Phototypesetting" lettering. Housed in a custom blue card chemise. Some minor associated handling marks, minor abrasions to front cover, fine condition. J Gilbert, p. 613; The Schøyen Collection No. 341.

£6,750 [156097]



60





61

**FLEMING, Ian – SCUTT, David (illus.)**  
Original artwork for *Cold*. [1996]

#### EARLY DRAFT OF THE JACKET DESIGN

A preliminary drawing by David Scutt for the dust jacket of *Cold* (1996) by John Gardner. This earlier draft has noticeable variations in colour and detail to the final published piece. This version was used by the publisher's production department; the accompanying paper sheet comprises a photocopy of the drawing marked up with the dimensions of the front cover of the published book.

Original drawing on artist's board with textured surface (c.300 × 210 mm), watercolour and gouache, signed ("Scutt") lower right, taped to an accompanying paper sheet. Book label to lower left corner. Small mark on paper sheet, artwork in fine condition. ♣ Gilbert, p. 613; The Schøyen Collection No. 355.

£2,500

[156107]

62

**FLEMING, Ian.** The Anniversary Edition.  
London: The Viking Press, 2002

#### PENGUIN'S FIRST HARDBACK SET

First editions thus, one of 1,000 sets, of the original James Bond titles, issued to commemorate the half century of the completion of *Casino Royale* in 1952. This was the first James Bond hardback edition published by Penguin Books, who held the publishing rights to the series for a decade.

It includes the original short story 007 in *New York*, here published for the first time in the UK in bookform, as part of the anthology *Octopussy and the Living Daylights*.

14 volumes, octavo. Original black boards, lettering to spines in silver, excepting gilt lettering on *Goldfinger* and *The Man With the Golden Gun*. With dust jackets. Housed in custom black cloth fleece-lined slipcase. A near-fine set, with slight sunning to edges, in like dust jackets. ♣ Campbell 135; The Schøyen Collection No. 155.

£2,500

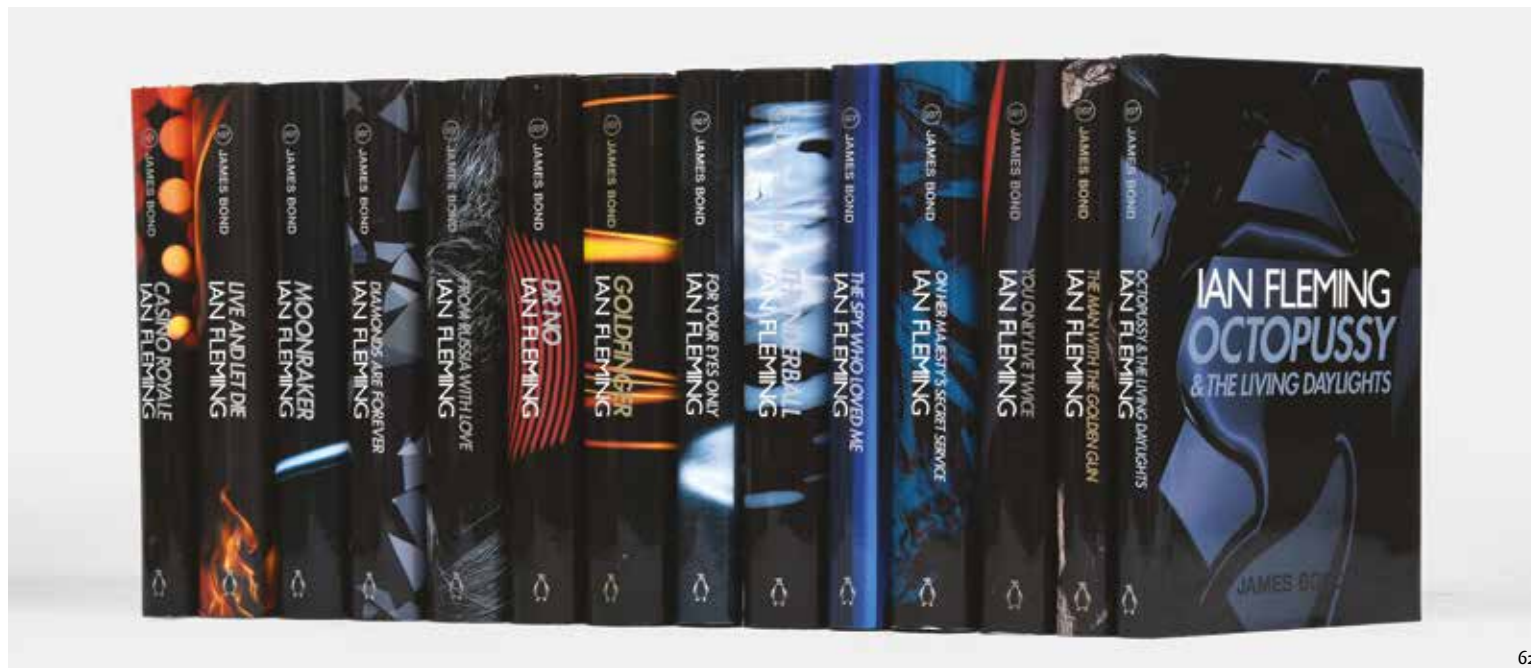
[155975]

63

**FLEMING, Ian – BENSON, Raymond.** *Die Another Day*. London: Hodder & Stoughton, 2002

First edition, signed by the author and cast members who starred in the film: Samantha Bond, Judi Dench,





62

Rosamund Pike and Rick Yune on the front free endpaper, with their character names beneath, and by Benson on the title page, who adapted the novel from the screenplay.

Octavo. Original blue boards, spine lettered in silver. With dust jacket. A fine copy. ♪ Gilbert, p. 613; The Schøyen Collection No. 376.

£875

[156118]

64

**FLEMING, Ian – FAULKS, Sebastian.** Devil May Care. The Bentley Special Series Edition. London: Penguin 007 in association with Bentley Motors, 2008

#### BENTLEY SPECIAL SERIES

First edition, Bentley Special Series issue, number 186 of 300 copies. This large paper issue is printed on Munkun paper and includes a foreword by the Chief Designer of Bentley Motors and a brief biography of Ian Fleming.

The "Burnt Oak" leather used for the covering material is the same as that used for the upholstery in Bentley cars, and the red leather within is the same

as the hide used on the dashboard. The contents are die-cut to the bottom of the folios to house a pewter-cast model of the Bentley R-Type convertible, driven by Bond in this title.

Large octavo. Original brown leather covers with red stitching, spine and front board lettered and blocked in

silver, red leather doublures, black endpapers, edges red, black silk book marker. With pewter car model housed within contents. Housed in clear Perspex slipcase. A fine copy. ♪ Gilbert, p. 613; The Schøyen Collection No. 384.

£1,850

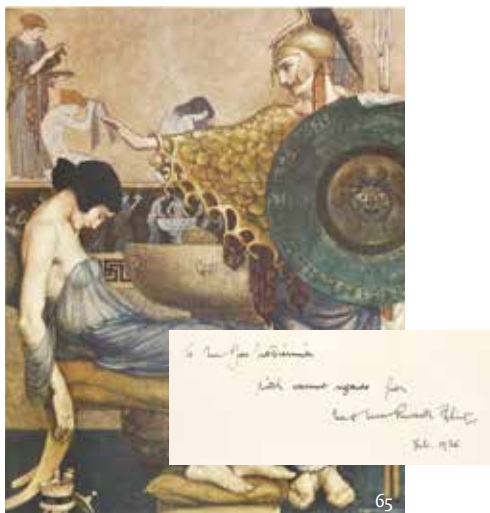
[156126]



63



64



65

**FLINT, William Russell (illus.); HOMER.** *The Odyssey of Homer*. London: The Medici Society, 1924

**INSCRIBED BY THE ILLUSTRATOR**

Limited edition, number 502 of 530 copies, presentation copy, inscribed by the illustrator "To Mr Jas. McDiarmid, With warmest regards from Mr and Mrs Russell Flint, Feb. 1926" on front free endpaper.

A note within the volume states that "the original drawings for this edition were completed in 1914". Gardner notes that "Homer's *Odyssey* was to be delayed until the end of the First World War" but was not published until 1924. It was a popular title for Flint, with reprints in 1930, 1936 and 1949 (although Flint himself thought the reproductions, at least of the 1949 reprint, were "poor").

A contemporary advert issued by the Medici Society stated "Butcher and Lang's translation of the *Odyssey* has been proved by a generation of scholars. It is not surprising that it has inspired Mr Russell Flint to perhaps the finest illustrations he has yet done".

James McDiarmid (1855–1934) immigrated to Canada from Scotland and founded a construction firm, working as an architect. He was responsible for many churches in Winnipeg, served as Chairman of the Winnipeg Parks Board and was largely responsible for founding the Municipal Golf Course. His bookplate appears to have been designed by Annie French.



66

Quarto. Original cream cloth, two black morocco lettering pieces to spine, top edge gilt. Colour frontispiece and 19 colour plates mounted on white paper, with tissue guards, all by W. Russell Flint. Bookplate of James McDiarmid to front pastedown. Light soiling to binding, minor loss to lettering pieces, some light browning to edges, numerous gatherings unopened; a near-fine copy. ♪ Gardner, Sir William Russell Flint . . . a catalogue raisonné, 1994, p. 117.

£1,250

[153900]

66

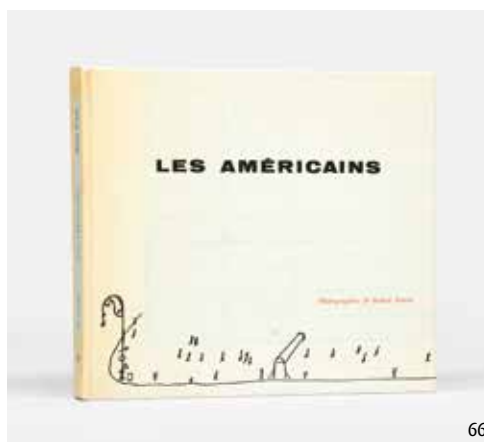
**FRANK, Robert.** *Les Américains*. Paris: Robert Delpire, 1958

**ARGUABLY THE MOST RENOWNED PHOTOBOOK**

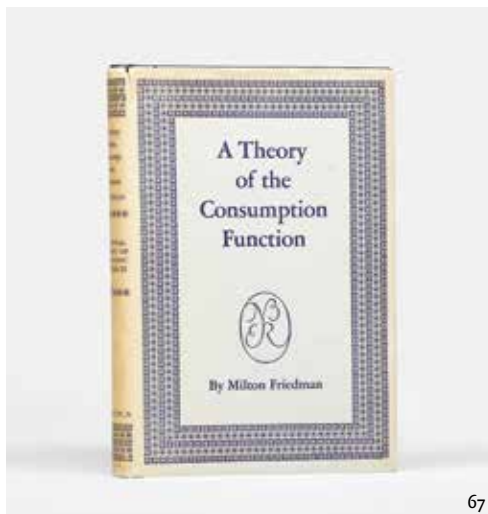
First edition of Robert Frank's masterpiece, in which his photographs are accompanied by the words of authors such as Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller, and John Steinbeck.

Frank's work "has become so much the photobook of legend in its first American edition that it is often forgotten that Delpire's original Paris edition was a different book. Its accompanying texts, gathered by Alain Bosquet, placed it more in a socio-documentary context – with a politically antagonistic, even anti-American point of view. What has made this arguably the most renowned photobook of all? Firstly, and perhaps most importantly, the majority of the pictures are instantly memorable, 'dry, lean, and transparent,' as John Szarkowski has said of them, yet also weighty and profound, even heartstopping. Secondly, there is the sequencing . . . Ideas ebb and flow, are introduced, discarded, recapitulated, transfigured, transposed, played off and piled up against each other with the exuberant energy of a Charlie Parker saxophone solo" (Parr & Badger).

Oblong octavo. Original laminated boards decorated with a design by Saul Steinberg. Illustrated throughout with



66



67

monochrome plates from photographs by Robert Frank. Boards toned, chip to head of spine, ends and tips rubbed, contents lightly toned otherwise clean, crack to gutter of p. 86, but still sound. A very good copy. ¶ Parr & Badger I, p. 247; Roth 101, pp. 150–51.

£3,750

[155099]

67

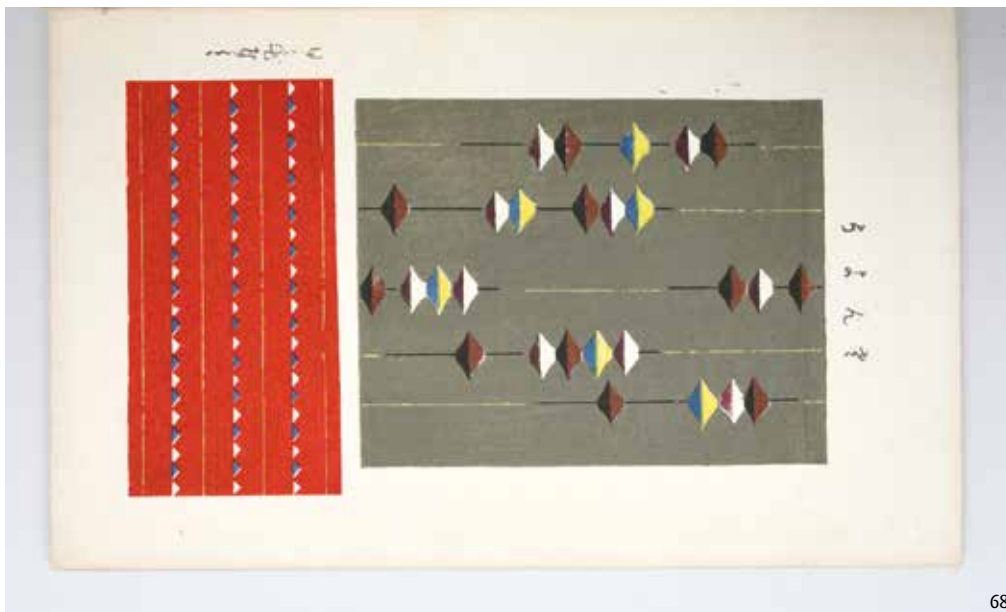
**FRIEDMAN, Milton.** *A Theory of the Consumption Function*. Princeton: Princeton University Press, 1957

**FRIEDMAN REFUTES KEYNES**

First edition of perhaps Friedman's most significant academic work, in which he argued against the Keynesian use of government policy to regulate the economy, and rejects the viability of Keynes's "multiplier effect".

The work resolved several paradoxes regarding the relationship between the wealth and spending habits of consumers and it remains a foundational work in economics. "Friedman's study of consumption, while it had many critics, made a deep impression on the economics profession and continued to be a staple of policy discussions in the decades that followed" (ANB).

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Graphs and charts throughout. Ownership signature to front free endpaper of one K. Acheson, 1966 (likely Keith Acheson, born 1940, now professor in the Economics Department at Carleton University). Light soiling to front pastedown and small mark to fore edge, a near-fine copy, bright



68

and firm, in very good jacket, spine panel with slight rubbing at head and damp mark at foot, short closed tear at head of front fold and rear panel, price intact and without repair.

£2,750

[154662]

68

**FURUYA, Korin.** *Shima shima* ("Stripes"). Kyoto: Yamada Unsodo, 1906

**INSTRUMENTAL IN THE DEVELOPMENT OF JAPANESE 'MODERN' DESIGN IN THE EARLY 20TH CENTURY**

Second edition of this finely printed book of patterns designed by Furuya Korin, a Meiji devotee of the Rinpa abstract aesthetic. The publisher, Yamada Unsodo, was renowned for its high level of woodblock cutting and printing. WorldCat records a combined 11 institutional copies of the first and second editions, with none located in the UK.

Pioneered by Ogata Korin (1658–1716), Rinpa used vibrant colours and patterns to decorate paintings, textiles, ceramics and lacquer wares, long before the rise of abstract design in the West. Furuya Korin (1875–1910) studied under Kamisaka Sekka (1866–1942), the leading Rinpa artist of his day. Through his designs and publications, Furuya became "instrumental in

the development of Japanese 'modern' design in the early twentieth century" (Dover, p. xi).

2 volumes, octavo (249 × 178 mm). Original striped paper over card with orange thread musubi toji binding, spines backed with purple silk at head and foot, block-printed calligraphic title labels. With 239 woodblock-printed colour designs, tissue guards throughout. Binding firm, few marks and some wear to wrappers, losses to purple silk, illustrations bright. A very good copy. ¶ Dover, *A Mirror of Japanese Ornament: 600 Traditional Designs*, 2010.

£1,575

[155062]



68





69

69

**GARCIA MÁRQUEZ, Gabriel.** Love in the Time of Cholera. New York: Alfred A. Knopf, 1988

**PUBLISHER'S PRESENTATION COPY**

First edition in English, signed limited issue, number 209 of 350 copies signed by the author and specially bound, publisher's presentation copy with their unsigned presentation slip loosely inserted. The novel was originally published in Colombia under the title *El amor en los tiempos del cólera* in 1985. The American edition preceded the UK edition by a few months.

Octavo. Original black and pink cloth, spine lettered in gilt, pink endpapers. With the printed acetate dust jacket and publisher's yellow card slipcase. Book, jacket, and slipcase all in fine condition.

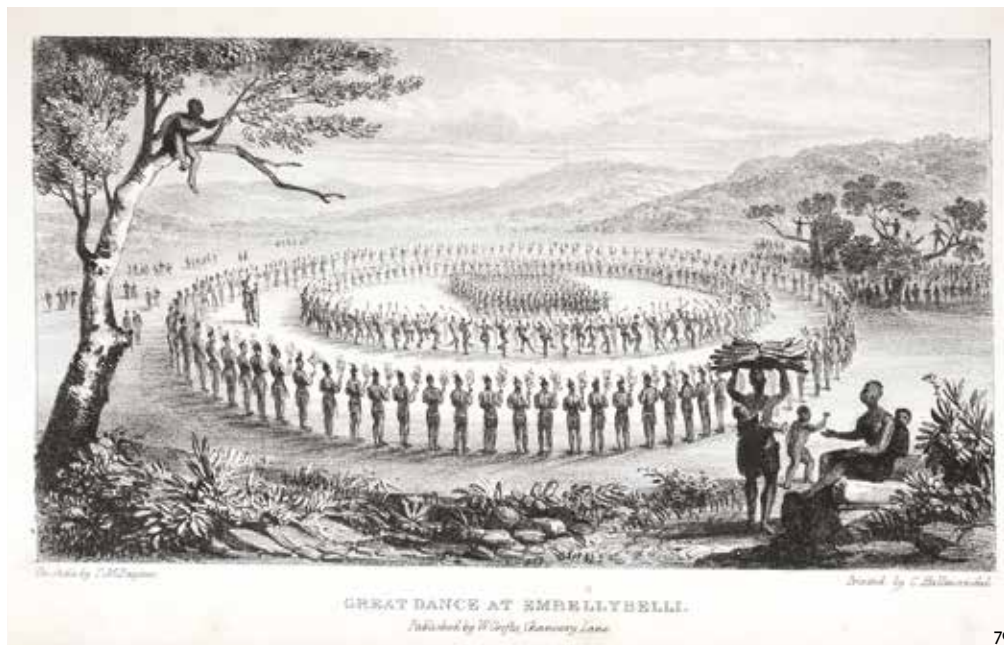
£5,000

[155125]

70

**GARDINER, Allen F.** Narrative of a Journey to the Zoolu Country, in South Africa. London: William Crofts, 1836

First edition of Gardiner's well-illustrated account of his travels in Zululand, during which he brokered a treaty between the Zulu chief Dingane and the residents of Port Natal (modern-day Durban) regarding land rights and the status of refugees. This "interesting description of the country" (Mendelssohn) contains "much information . . .



70

concerning missions in Kaffirland and early events in Natal" (Theal).

One year later, Gardiner returned to England in 1836 to petition the government to colonize Port Natal, but they refused to act; instead, Gardiner returned to Zululand with the assistance of the Church Missionary Society. Here Gardiner received another warm reception from Dingane, but when the chief ordered the Piet Retief Delegation massacre, Gardiner saw the region as too volatile for successful missionary work and left for South America.

Captain Allen Francis Gardiner (1794–1851) travelled the world as a Royal Navy officer, all the while nurturing an interest in missionary work that was not realized until he set foot in South Africa in 1834.

Octavo. Original green cloth, spine lettered and framed in gilt, yellow coated endpapers, edges untrimmed. With 26 lithograph plates (2 of them in colour, most with tissue guards) by T. M. Baynes after the author's sketches, 2 folding maps and tipped-in errata slip at rear. Armorial bookplate of William Cavendish-Bentinck, 6th Duke of Portland (1857–1943). Spine sunned, couple of light marks on cloth, front joint a little frayed, cockling to rear cover, wear to tips, inner hinges partially split but firm, one folding map with short closed tear at stub and 5.5 cm closed tear at foot, marginal foxing to a few leaves, overall clean. A very good copy. ¶ Mendelssohn I, pp. 587–8; Theal, *Catalogue of Books and Pamphlets relating to Africa south of the Zambesi in the Collection*

of George McCall Theal, p. 112. Michał Leśniewski, *The Zulu-Boer War 1837–1840*, 2021.

£750

[154378]

71

**GILBERT & GEORGE.** Side by Side: Gilbert & George the Sculptors 1971. Cologne & New York: Konig Brothers, 1972

**SIGNED BY THE ARTISTS**

First and limited edition, number 245 of 600 copies, signed by the artists, and bound in marbled cloth, the marbling of each copy being unique. *Side by Side* was published just five years after the artists first met.

This "contemporary sculpture novel" is divided into the chapters "With Us in the Nature", "A Glimpse Into the Abstract World", and "The Reality in Our Living", with alternating prose and illustrations. The text of the final chapter consists of the lyrics to Flanagan and Allen's *Underneath the Arches* (1932), printed 19 times, on each occasion facing a new illustration. That musical piece also featured in other early works by Gilbert & George, including their art installation *The Living Sculpture* (1969), in which



71

the duo sang along to a recording while covered in colourful metallic powder in imitation of statues.

Octavo. Original marbled cloth, spine and front cover lettered in black. With 65 half-tones from photographs and 20 sketches. A fine copy.

£1,500

[154364]

72

**GOODEN, Steven (illus.); AESOP.** *Aesop's Fables*. London: George G. Harrap & Co. Ltd, 1936

**A SUMPTUOUS EDITION**

Signed limited edition, number 316 of 525 copies, signed by the illustrator. In addition to the plates, each of the *Fables* is accompanied by an initial letter, drawn by Gooden. The *Guardian* reviewed the publication on 4 December 1936 with the statement that Aesop “has never been more suitably honoured than in this collector's piece”.

Stephen Gooden (1892–1955) rose to prominence in the 1920s and became the leading exponent of original line engraving. Most of his work was for private presses, including the Nonesuch Press. He also engraved pictorial bookplates, including a number for the Royal Family, and was the official designer to the Bank of England.

Small quarto. Original vellum, lettering and decoration to spine in gilt, vignettes and ruled borders to covers in gilt, marbled endpapers, top edge gilt, others untrimmed. Publisher's prospectus loosely inserted. Publisher's slipcase with paper label to spine. Engraved title page and 11 engraved



72

plates, black and white illustrations in the text, all by Steven Gooden. A fine and attractive copy. Slipcase worn with some loss to extremities.

£1,500

[153921]



72



73

73

**ORMAN, Amanda.** *Poems: Call Us What We Carry*. London: Chatto & Windus, 2021

First UK edition (published simultaneously in the US), signed by the author on the publisher's bookplate, with the “signed copy” sticker on the front panel of the dust jacket, as issued. Amanda Gorman became the youngest inaugural poet in history when she famously recited her poem “The Hill We Climb” (included in this volume, pp. 206–11) as Joe Biden became President of the United States of America.

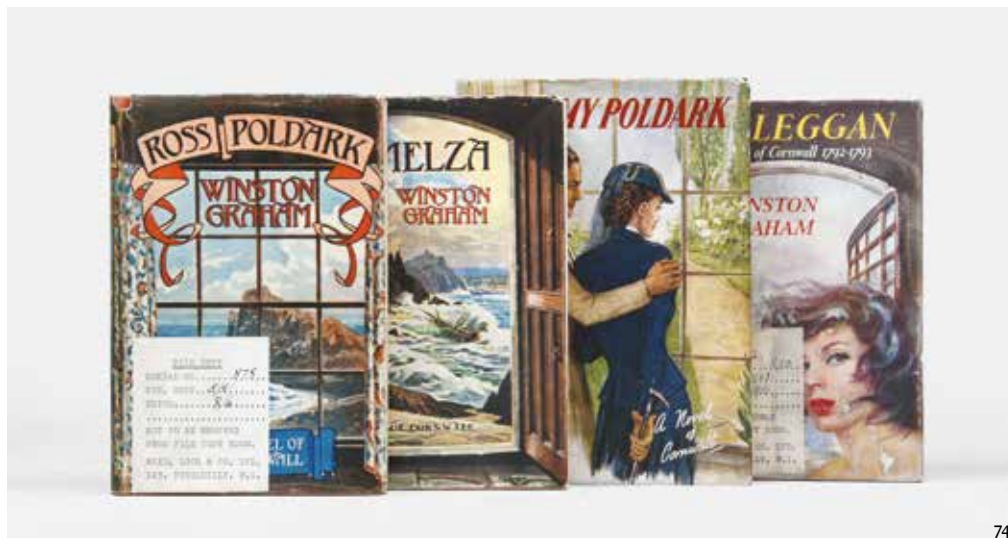
“Whereas ‘The Hill We Climb’ was a celebration of what with effort is possible”, the other poems of this collection “redouble back on what ails us in the first place. The objects of her gaze are America's refusal to own and atone for its history, the ominous changes to our climate and the coronavirus pandemic and its politicization” (Lythcott-Haims).

Octavo. Original blue paper-covered boards, spine and front cover lettered in gilt, blue endpapers. With dust jacket. Chapter titles printed on black squares with cloudy backgrounds, pp. 9–11 printed as a series of text messages, pp. 104–17 printed as notebook entries, pp. 154–87 printed on black paper stock slowly fading into grey. A fine copy in like dust jacket. ♪ Julie Lythcott-Haims, “Amanda Gorman's ‘Call Us What We Carry’ is as powerful as ‘The Hill We Climb’”, *Washington Post*, 7 Dec. 2021, accessible online.

£450

[154537]





74

74

**GRAHAM, Winston.** First four Poldark novels, file copies with the original publisher's contracts. London: Ward, Lock & Co. Limited, 1945-46-50-53

**A SLICE OF PUBLISHING HISTORY: THE BODLEY HEAD SAVES THE POLDARK BOOKS FROM LANGUISHING OUT OF PRINT**

A superb collection, relating to the first four titles in the phenomenally successful Poldark series and the transfer of copyright from its original publishers, who had allowed the quartet to go out of print, to the Bodley Head, who republished the titles in a fresh format, helping establish its eventual adaptation on screen, first by the BBC in 1975 and again in 2015.

This collection comprises the original publishing contracts signed by the author for the "Poldark quartet", together with the contract for *Cordelia*, a historical novel outside the Poldark series; Ward, Lock's archive copies of the first editions of the Poldark quartet; and correspondence between Graham, his literary agency A. M. Heath, and Ward, Lock regarding the cancellation of the original contracts for republication by the Bodley Head.

Graham highlights the significance of this for his career in his *Memoirs*: "Had the first four Poldarks not been republished by Bodley Head in an attractive new format, they would have been out of print for years

. . . and much less likely to catch the eye of Robert Clark and other film-makers" (pp. 193-4). The film industry had shown only desultory interest until they were picked up by Robert Clark, the millionaire chairman of Associated British Pictures: "he at once declared an interest, which he never abandoned all his life"; it was he who persuaded the BBC to use the first four books for the first TV series *Poldark*, which hit the screens in the 1970s.

Ward, Lock had published the first Poldark novel as the Second World War ended, followed by *Demelza* (1946), *Jeremy Poldark* (1950), and *Warleggan* (1953). In 1957 the publishers informed Graham that they were allowing all four books to fall out of print. The following year Graham's friend Max Reinhardt, having recently acquired the Bodley Head, spoke to him on while on holiday. Graham recalled how "on the beach one day he said: 'the Bodley Head has a fine backlist but I would like to add to it. Do you have any of your earlier novels which have gone out of print and would like to see republished?' . . . I hesitantly told Max of these books and invited him to have a look at them . . . When he returned to London and read the books he said he would be happy to publish" (*Memoirs*, p. 193). The series would eventually comprise 12 books but there was a hiatus of 20 years before Graham resumed the fifth instalment in 1973; Graham dedicated the final book in the series to Max and his wife Joan.

The contracts for *Ross Poldark*, dated 24 August 1945, and *Demelza*, dated 17 December 1946, were both cancelled on 1 June 1959, and the books republished

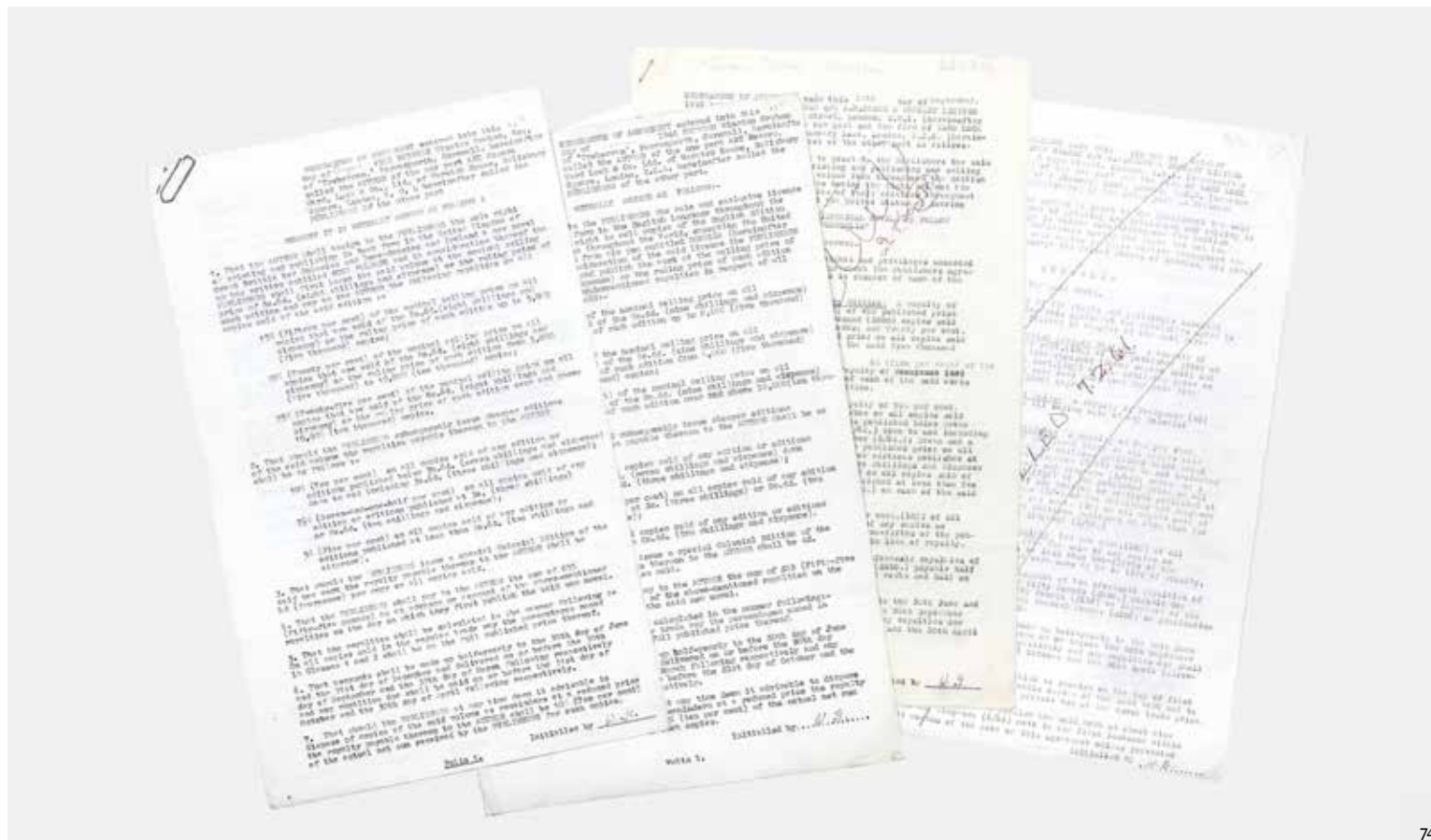
by the Bodley Head in 1960. The contract for the third and fourth Poldark instalments, titled "the next two historical novels to follow *Cordelia*", is dated 19 September 1949 and cancelled on 24 August 1960. Although the titles *Jeremy Poldark* and *Warleggan* had not been decided when the contract was signed, it shows that by 1949 Graham had a clear grasp of what it would take to complete his saga as then conceived. *Jeremy Poldark* and *Warleggan* were republished by the Bodley Head in 1961, followed by *Cordelia* in 1963, the original contract for which is also included here, dated 6 October 1948 and cancelled 7 February 1961.

The *Cordelia* contract is significant as it is both the first to name A. M. Heath, who had recently taken Graham on as a client, and the first to secure him a three-figure advance. Audrey Heath's literary agency, still operating today, represented him for the rest of his career. The agency was an unusual one, founded in 1919 by Heath and her colleague Alice May Spinks. They had originally worked as secretaries at Curtis Brown & Massie and ran the agency while their employers were deployed in the First World War. When the directors returned, the pair were reluctant to return to more prosaic duties, having been at the forefront of the agency and worked with some of the biggest stars in the literary firmament, such as Jack London and Edgar Rice Burroughs, and so broke off to establish their own firm.

After Heath's death in 1958, Michael Thomas took over responsibility for Graham, having answered a trade advertisement for a "Young Man With A View", £10 per week". The correspondence in the archive includes copies of two typed letters between Michael Thomas and Monica Bax, the assistant fiction editor at Ward, Lock, settling the cancellation of the original contracts between Ward, Lock and Graham. In the first, dated 26 May 1959, Bax writes to Thomas, confirming that the first two Poldark books "are now out of print and we have no plans for reissuing them as from June 1st of this year, and suggest the two contracts dated 24th August, 1945 and 17th December, 1946 be accordingly cancelled"; however, she notes that *Jeremy Poldark* and *Warleggan* were contracted together in a single document, and as *Warleggan* was still in print, neither could be cancelled. She asks if "the matter could be settled by this exchange of letters, with the necessary note made on the contract itself?"; Thomas's reply, dated 3 June 1959, confirms "the matter be settled by this exchange of letters".

The first two Poldark books sold so well that the Bodley Head proceeded with publication of the





other two books in the quartet, and the second pair of letters, dated the following year, conclude this exchange of rights. Graham's principal contact at Ward, Lock was Eric Shipton, "an ex-soldier with much greater charm and address than [Wilfred Lock], but not a man in the literary swim" (ibid., p. 102). In a typed letter signed, 21 August 1960, Graham tells Shipton that the Bodley Head "have written to me this week asking if the fourth of the series is now out of print . . . I seem to remember in my last statement from Ward, Lock that this book had just been remaindered". Shipton's reply a few days later, dated 24 August 1960, confirms that Warleggan "is now officially out of print . . . I do hope that all four books do really well; they certainly deserve to".

"By the time of his death, on 10 July 2003 (at Abbotswood House, Buxted, East Sussex, of heart

failure), [Graham] had produced a host of believable, often off-centre, characters in highly charged emotional and professional situations—while avoiding, he insisted, what he whole-heartedly detested, the so-called 'bodice-ripper'. He was a real writer of the old school, while drawing on some more contemporary mores, including giving his women an independent strength of character that was far from usual when he began his single-minded career" (ODNB).

4 works, octavo. Original cloth, spines lettered in gilt, black, or brown, publisher's file copy printed shelf sticker pasted to front covers. With dust jackets; Ross Poldark and Warleggan with publisher's file copy printed label pasted to front panels. Together with 4 publisher's typed contracts, each comprising 2 typed sheets: a) Ross Poldark; b) Demelza; c) Jeremy Poldark and Warleggan; d) Cordelia; e) copy of typed letter dated 26 May 1959 from Monica Bax, assistant fiction editor at Ward, Lock to Michael Thomas, Messrs A. M. Heath & Co. Ltd, 35 Dover

Street, London, W1; f) copy of Michael Thomas's reply to Bax, dated 3 June 1959; g) typed letter signed from Winston Graham to Eric Shipton dated 21 August 1960 on headed paper from Villa Caprice, Avenue Jean-Mermoz, Saint Jean-Cap-Ferrat; h) typed letter from Shipton to Graham dated 24 August 1960; i) undated autograph note to "Miss H" on verso of a Ward, Lock jacket design ("The point of this is, as you will gather, that our agreement regarding Warleggan has determined. T."); f) undated autograph note "C. J. Lock, sub-sid rights. Please note. TAS.28/8/60". Books retained by Ward, Lock, & Co. as archive or file copies and stamped as such in ink on the half-titles or title pages. A nice set in bright dust jackets, extremities rubbed, a few shallow chips but well-preserved, not price-clipped. Contracts in excellent condition, a little creased but clean. Correspondence folded for posting, clean, couple of rust marks from paperclip. <sup>¶</sup> Winston Graham, *Memoirs of a Private Man*, 2003.

£10,000

[155160]



75

75

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

#### AMONG THE EARLIEST ENGLISH CHESS MANUALS

First edition of one of the earliest English-language guides to chess, a translation of *Trattato del nobilissimo giuoco degli scacchi*, by Gioachino Greco, the greatest chess player of the century, which had previously only circulated in manuscript. These manuscripts “became one of the most important productions in the literature of chess” (Murray, p. 830).

Greco’s book takes the form of 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 translator Francis Beale, in his dedication to the Earl

of Lindsey, writes that he hopes the book would help both those “small proficient” at chess “to take a greater delight” in “this pastime”, while also helping experienced plays like the Earl. The book includes the first known use of the verb “castle” (Murray, p. 832).

“The book also contained a frontispiece portrait of Charles I. The daring inclusion of this portrait during the Commonwealth period indicates that [Beale] was a royalist” (ODNB). So too, it reflected the admiration of Charles I for chess (as noted in the title) and for Greco. In the same spirit, the book includes a poem on chess by the cavalier poet Richard Lovelace.

Greco’s name is given as “Biochimo” on the title page – “either the original translator, or the copyist of the M.S., or the editor of the printed edition, 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

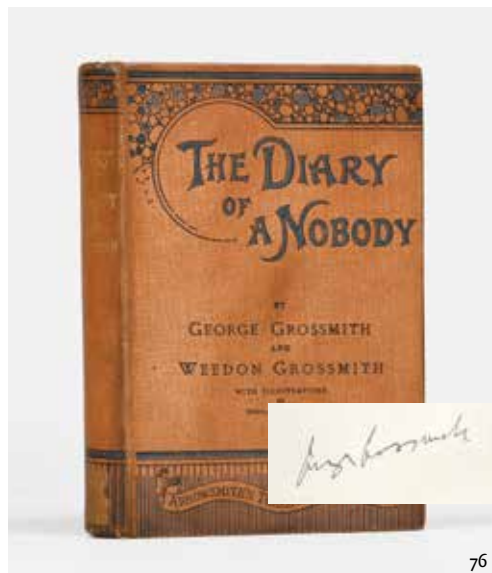
a lopping off of what served at least for a surname,) came to take the odd shape of plain Biochimo” (*Chess Monthly*, May 1861, p. 135).

The original manuscript which the book was taken from is now lost. It is notable that the edition had no imitators, and Greco’s work did not appear again in English until 1750.

Small octavo (142 × 89 mm). Contemporary sheep, rebaked with red label, edges speckled red. Portrait frontispiece of Charles I. Neat early notation to initial binder’s blank. Bound without initial blank; errata leaf bound at front rather than rear. Binding firm, sheep somewhat rubbed, frontispiece a little short at foot and with small patch of restoration at bottom fore corner (neither affecting image), title border shaved and with neat restoration to a few peripheral nicks, neat excision to fore edge of pp. 11–12 not affecting text, short inner margin with text close to hinge. A very good copy. ♣ ESTC R23418. H. J. R. Murray, *A History of Chess*, 1913.

£7,500

[154196]



76

76

**GROSSMITH, George & Weedon.** *The Diary of a Nobody*. Bristol & London: J. W. Arrowsmith; Simpkin, Marshall, Hamilton, Kent and Co. Limited, [1892]

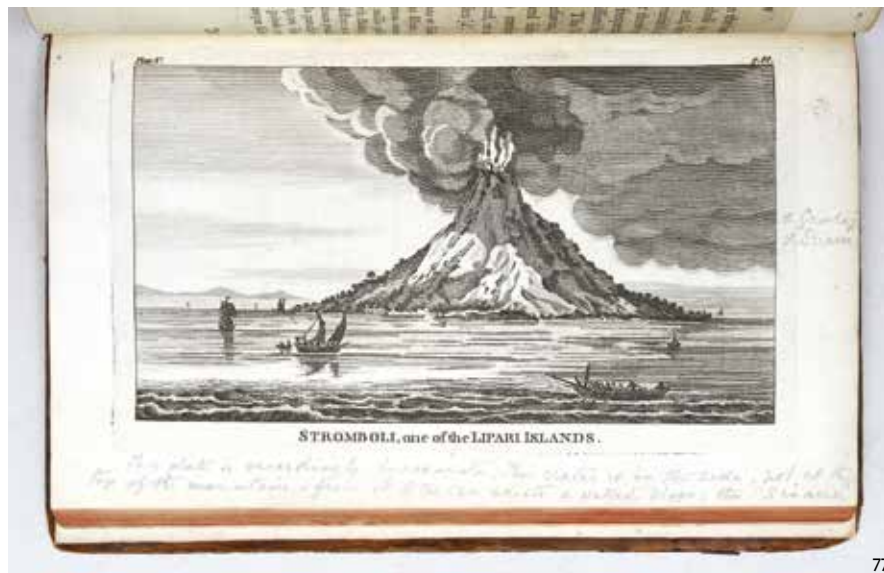
**ONE OF THE GREAT WORKS OF COMIC FICTION**

First edition in book form, first issue; this copy with the signature of George Grossmith tipped in at the front pastedown. Upon publication *The Diary of a Nobody* was "at once recognized as one of the most amusing novels in the English language" (ODNB).

Initially serialized in *Punch* in 1888–9, the story was expanded for book publication, including new material and illustrations. The first issue can be distinguished by the absence of a blank leaf at the



76



77

front and the final leaf of advertisements being used as the rear pastedown.

Octavo. Original brown cloth, spine lettered in gilt, front cover lettered and decorated in black and blue, decoration extending onto spine, publisher's advertisements to rear endpapers, edges untrimmed. Tissue-guarded double portrait frontispiece of the authors from photographs, 13 full-page and numerous in-text illustrations from line drawings by Weedon Grossmith. Ownership signature of one Rowe on front pastedown. Spine cocked and lightly toned, fraying at foot, a little soiling on sides and rubbing at lower edges, book block edges toned, front inner hinge cracked and repaired with tissue reinforcement, rear inner hinge starting, book block sound, contents clean overall. An attractive copy. ♪ Wolff 2818 (describing a later issue).

£1,000

[154877]

77

**HAMILTON, Sir William.** *Observations on Mount Vesuvius, Mount Etna, and Other Volcanos*. London: Printed for T. Cadell, 1772

First edition of this pioneering treatise on volcanology, expanding Hamilton's letters originally published in the Royal Society's *Philosophical Transactions* from 1768 to 1772 with further observations and notes.

Hamilton served as British Ambassador to the Kingdom of Naples from 1764 to 1800. While there, he "developed a great interest in volcanoes, earning a contemporary European reputation as 'the modern

Pliny' and the 'professor of earthquakes' . . . Vesuvius erupted several times during Hamilton's years in Naples, especially in 1767, 1779, and 1794, and on each occasion he made careful observations" (ODNB). He made more than 65 summits of Vesuvius, often accompanied by Grand Tourists.

The *Observations* formed the basis for an expanded three-volume work on volcanology, *Campi phlegraei: Observations on the Volcanoes of the Two Sicilies*, published in 1776. Both works were popular and did much to establish a visit to Vesuvius as a necessary stage on the Grand Tour, as well as encouraging the systematic and scientific study of volcanoes.

Octavo (188 × 118 mm). Contemporary calf, rebounded with new endpapers, pink spine label, red edges. With 5 engraved plates, and folding map of the Bay of Naples and surrounding country. Plates with early pencilled notes complaining of the inaccuracy (i.e., "the crater is in the side, not at the top of the mountain", perhaps by a Grand Tourist who had seen them in person). Light wear at extremities, folding map with neat repair in gutter, slight offsetting from plates, terminal leaf affixed to earlier free endpaper. A very good copy. ♪ ESTC T70123.

£975

[154310]





78

78

**HARRISON, George.** Live in Japan. George Harrison with Eric Clapton and Band. Guildford: Genesis Publications Limited, 1993

**SIGNED BY GEORGE HARRISON**

First edition, number 1,213 of 3,500 copies, signed by Harrison.

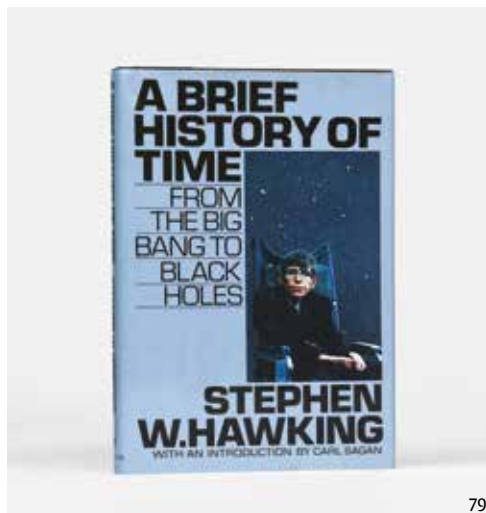
At the close of 1991 Harrison teamed-up with Eric Clapton's band and embarked on a 12-date tour Japan. It was George Harrison's first tour since 1974, and the first time that George and Eric had appeared together in a full concert since "The Concert for Bangladesh" in 1971. It includes George's personal recollections of the tour and memories of times on the road with the Beatles. The book features almost 500 previously unpublished photographs.

A souvenir pack of the backstage pass used on the tour, the satin after-show pass, and copies of four guitar picks used by Harrison and Clapton accompany the volume.

Quarto. Original full black morocco, spine lettered in red and gilt, front cover lettered in red, all edges gilt. Two compact discs and explanatory printed pages bound in black buckram. Housed in the publisher's black morocco slipcase with printed label to front. With photographs throughout. All in fine condition.

£2,750

[153864]



79

79

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

**THE RARE SUPPRESSED FIRST PRINTING, WITH PRE-PUBLICATION EPHEMERA**

First US edition, a review copy of the suppressed first printing of this masterpiece of scientific popularization; accompanied by a press release from Bantam New York's publicity director Sally Williams and a black-and-white press photograph of Hawking introducing him as the author.



79

One of the most important scientific works of the 20th century, *A Brief History of Time* details the origin and eventual fate of the universe. The first US edition was published simultaneously with the UK edition in April 1988. The error-riddled first printing of the former was recalled and destroyed, though a small number survived. It has grey-blue endpapers, lacks the contents page and the dedication statement on the copyright page, shows a number of figures incorrectly ordered or labelled, and has a silvery light-blue dust jacket, similar in colour to that of the UK first edition jacket. The second printing has white endpapers, the contents page and dedication present, corrections made to the figures, and a dark blue dust jacket. There are several textual differences and a different ISBN was assigned.

Octavo. Original black cloth-backed black boards, spine lettered in silver, grey-blue endpapers. With dust jacket. Together with a 2-page typed press release on Bantam News letterhead, folded and stapled top left, and a black and white photograph of Hawking in his wheelchair, taken by Miriam Berkley in 1988, captioned beneath "Dr. Stephen M. Hawking. Author of *A Brief History of Time* . . .". Full-page and in-text illustrations and diagrams. Faint vertical creasing to front free endpaper and following leaves, a few light marks to jacket rear panel, photograph bumped lower right. A near-fine copy.

£2,500

[154850]

80

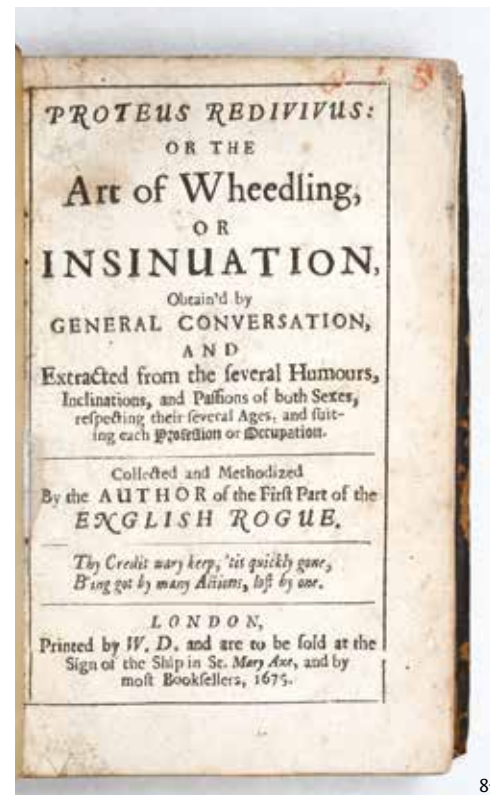
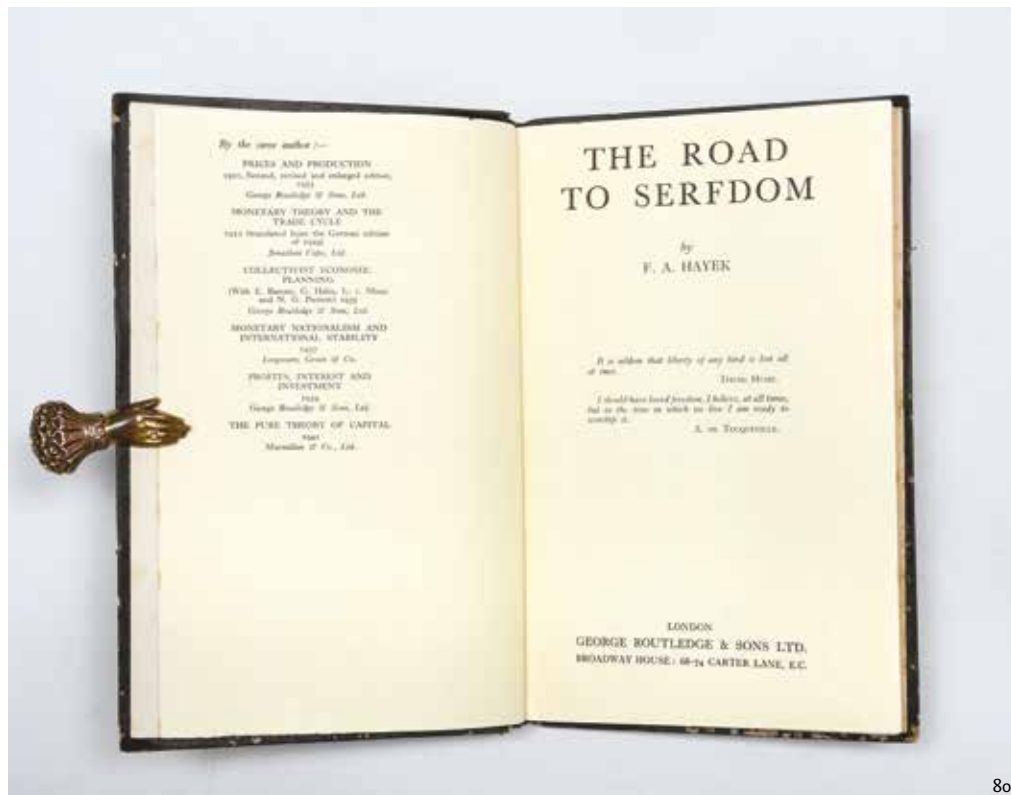
**HAYEK, Friedrich August von.** The Road to Serfdom. London: George Routledge & Sons Ltd, 1944

**TO THE SOCIALISTS OF ALL PARTIES**

First edition. Hayek's classic polemic against centralization and collectivism, among the most influential and popular expositions of classical liberalism and libertarianism, was "far and away the most eloquent and straightforward statement of his political and economic outlook that Hayek ever achieved" (ODNB).

Though in the short term the book failed to halt the rapid extension of government power into economic life, over the next few decades the book inspired countless proponents of economic liberty, became a foundation of the revival of liberal economics, and was adopted as a guiding text in the Thatcher and Reagan projects.

Octavo. Original black cloth, spine lettered in gilt. Pencilled note on pastedown from a former owner noting



the volume was bought from the Cambridge booksellers Deighton Bell in Cambridge, and was from the library of Cambridge Rousseau scholar Ralph Alexander Leigh. Joints neatly repaired with spine relaid, slight remaining wear round extremities and patches of light insect abrasion to cloth, endpapers foxed and contents toned, minor pencil marginalia. A good copy. J Cody & Ostrem B-6.

£4,750

[155151]

81

**HEAD, Richard.** *Proteus Redivivus: or the Art of Wheedling, or insinuation, obtain'd by general conversation . . .* London: printed by W. D[owning], 1675

#### 17TH-CENTURY CON-ARTISTRY

First edition of this exposition of Restoration wheedles (smooth-talkers and con-artists) and their methods of fraud and deception, taking the form of a guide to budding wheedles. The book's tone is cynical

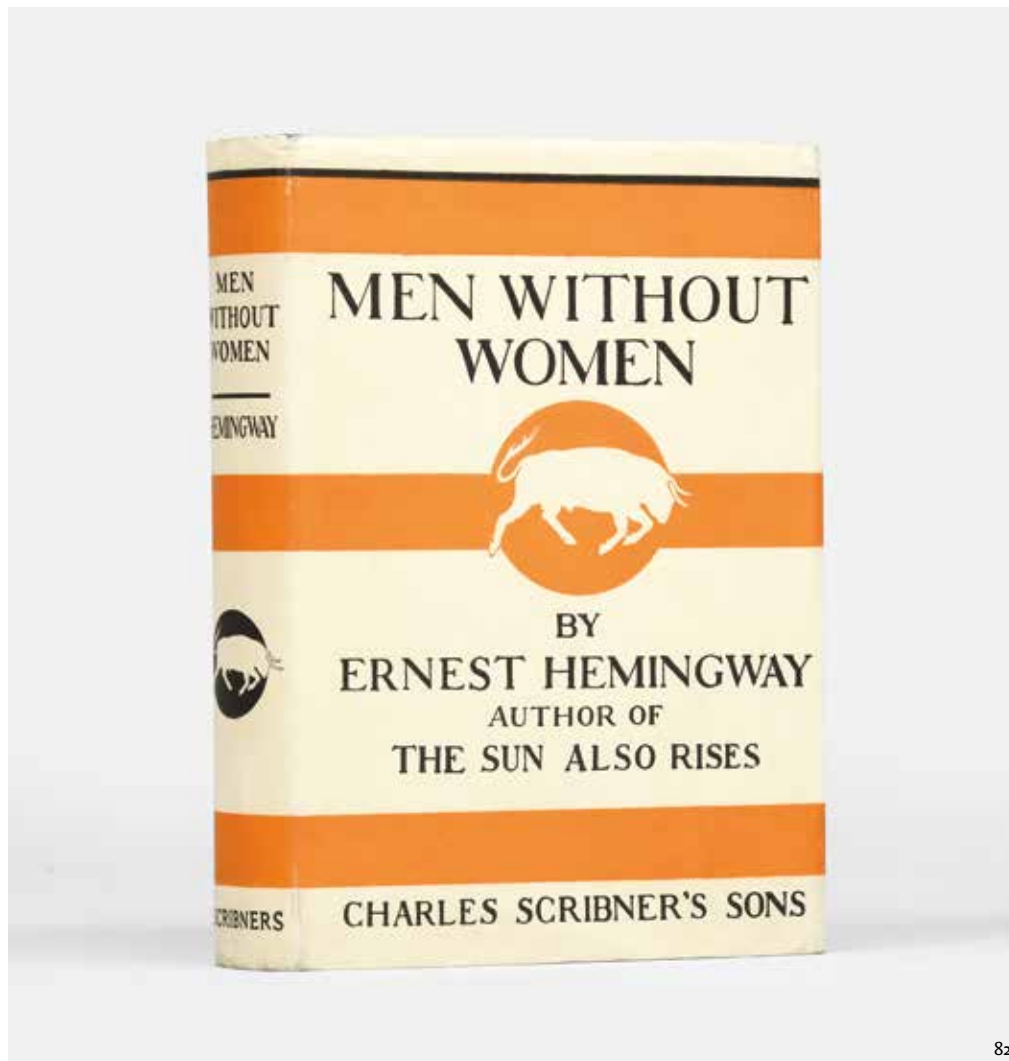
but entertaining, with rogue lawyers, apothecaries, and astrologers all exposed.

"In this work Head talks quite seriously about the art of wheedling as a science; he carefully defines both the personal qualities that wheedles must cultivate and the rules they must follow to achieve success. In order to educate themselves wheedles must be learned both through travel and languages, reserved, and masters of dissimulation . . . they must use flattery and false friendship, and display feigned patience, humility, civility, affability, and plausibility" (Weber, p. 26). Wheedles are portrayed, consequently, not merely as chancers or petty criminals, but people with a strong understanding of human nature and its weaknesses, and recognize how to present themselves to gain confidence and exploit these weaknesses – "Wheedles, in short, must live in a world of continual disguise in which the self can never reveal itself to a hostile and dangerous world" (ibid.).

Octavo (168 × 108 mm). Contemporary sheep, rebaked in calf with red label. Front pastedown with attractive 19th-century armorial bookplate and shelf label of Edward Cane, Member of the Royal Irish Academy and Irish Archaeological Society, who amassed a select library. Joints rubbed, tips a little worn, some light browning to contents, slight damping to extremities of early leaves, loss to bottom forecorner of B1 with minor loss to text and to E3 with more substantial loss, a very good copy. J ESTC R13684; Wing H1272. Harold Weber, "Rakes, Rogues, and the Empire of Misrule", in *Huntington Library Quarterly*, vol. 47, no. 1, 1984, pp. 13–32.

£4,750

[154031]



82

82

**HEMINGWAY, Ernest.** Men Without Women. New York: Charles Scribner's Sons, 1927

**AN EXEMPLARY COPY**

First edition of Hemingway's collection of 13 stories in which, as noted by the blurb, "the softening feminine influence is almost wholly absent – either through training, discipline, death, or situation". The book is very seldom encountered with the jacket in such exemplary condition.

The volume was the author's second collection of short stories. Reviewing the book in *The New York Times* on 16 October 1923, Percy Hutchison claimed "Mr Hemingway shows himself a master craftsman in the short story".

Grissom provides details of five dust jackets of which the present example is the "Jacket B" version used for the first printing ("Jacket A" being a rarely-seen trial version). Grissom's bibliography queries the long-held view that copies must weigh 15.5 oz or more, and have an unbroken page number 3, to

be one of the first copies of the first impression. Nonetheless, this copy does have those attributes, weighing 15.6 oz and with the perfect "3".

Octavo. Original black cloth (Grissom's A binding), gold labels printed in black to spine and front cover, yellow decorated endpapers, top edge red. With dust jacket. Housed in custom blue leather folding case, lined with marbled paper. Some very minor rubbing to tips and slight surface rubbing to gold labels, but still a superb copy, the jacket bright and near-fine, with only minimal rubbing to corners and tips and one very small rubbed hole near head of rear joint. ♪ Grissom A.7.1.a; Hanneman A7a.

£15,000

[154900]

83

**HENRY VIII.** [Acts of Parliament for 1539.] Anno XXXI. [London: printed by Thomas Marsh, 1575?]

**THE DISSOLUTION OF THE MONASTERIES**

An Elizabethan edition of the acts of parliament from the crucial parliamentary year of 1539, including a major act of Henry VIII's reign, the Suppression of Religious Houses Act, which concluded the Dissolution of the Monasteries, a process started with the first suppression act of 1535.



83





85

Also included is the Proclamation by the Crown Act, enabling the King to legislate by decree, marking the height of Henry VIII's power, repealed in 1547. Sir William Blackstone called the Act "a statute, which was calculated to introduce the most despotic tyranny; and which must have proved fatal to the liberties of this kingdom, had it not been luckily repealed" (*Commentaries on the Laws of England*, bk 1, chap. 7).

Other acts include the House of Lords Precedence Act, prescribing the order of precedence of members

of the House of Lords and still in force, and An Act for abolishing of Diversity of Opinions of certain Articles concerning Christian Religion, further entrenching Henry's Reformation and introducing the Six Articles.

Folio (290 × 196 mm). Early 20th-century blue quarter morocco, spine lettered in gilt ("Statutes 31 Henry VIII. 1573"), blue cloth sides. Complete with terminal blank. Pencilled notes commenting on the book to front endpapers. Spine with insect damage, but binding holding firm. Contents with light running stain at foot, gently toned, slight paper flaw affecting a couple of letters to E1, still an excellent copy, crisp with wide margins. ♣ Beale S186; ESTC S121473; STC 9400.3.

£2,000

[154685]

84

**HICKS, John R.** *Value and Capital*. Oxford: Clarendon Press, 1939

**HIS KEY WORK, IN JACKET**

First edition, very scarce in the dust jacket, of the author's most significant book – "in the field of pure theory it was probably the most influential book in the first half of the 20th century" (Niehans, p. 359).

"The book's extraordinary influence was due to the timely synthesis it offered. The general equilibrium of Walras, Pareto's ordinal utility, and Slutsky's analysis of comparative-static effects were all integrated with post-Wicksellian dynamics,

Keynesian microstatics, and a capital theory along the lines of Böhm-Bawerk. By combining all these elements into a unified theoretical apparatus, *Value and Capital* provided the springboard from which the brilliant theorists of the next generation would jump off . . . Overall, Hicks will probably appear in the history of economics as the greatest British theorist of the century" (*ibid.*, pp. 359, 371).

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. With 25 diagrams in text. Spine ends very lightly rubbed, else a fine and clean copy, in price-clipped jacket, extensively restored, part of publisher's device on spine panel supplied in pen facsimile, a presentable example of an elusive jacket. ♣ Jürg Niehans, *A History of Economic Theory: Classic Contributions, 1720–1980*, 1994.

£2,500

[154663]

85

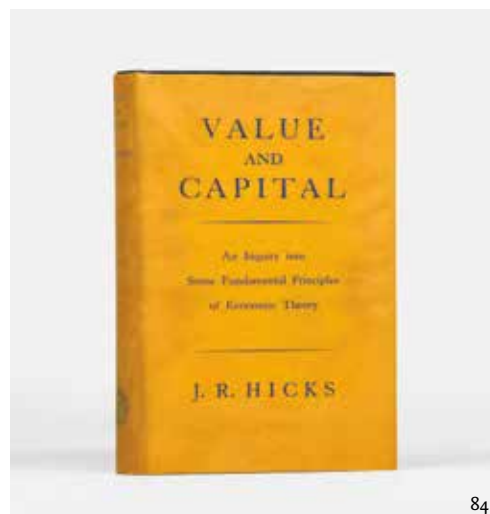
**HIRST, Damien.** *Butterfly Rainbow*. London: Damien Hirst, 2020

Edition of 1,497, numbered and digitally signed on a label attached to the verso. Hirst created this work to raise funds for NHS Charities Together and he Felix Project during the Coronavirus crisis in the UK.

Laminated giclée print on aluminium composite panel. Sheet size: 48.2 × 100 cm. Excellent condition.

£2,750

[142178]



84



86

**HIRST, Damien.** *The Empresses: Theodora.* London: Heni Leviathan, 2022

Edition of 3,315, signed by Hirst with a printed number on a label to the verso. One of five prints named after five exceptionally influential female rulers: Wu Zetian, Nūr Jahān, Theodora, Suiko, and Taytu Betul. *Theodora* is named after the great Byzantine empress who used her intelligence and savvy to create lasting change in the empire. Born into the lowest class of Byzantine society, Theodora (497–548 CE) rose to power in 527 CE following her marriage to Emperor Justinian. She left a significant impact on the region, namely through implementing new religious and social policies. Theodora's power

over the empire left many to wonder if it was she and not Justinian who ruled.

Laminated giclée print on aluminium composite, screen printed with glitter. Sheet size 100 × 100 cm. With the original packing box. Excellent condition.

£7,500

[154600]

87

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

A MISCELLANY OF ESSAYS, POEMS, AND MICRO-MEMOIRS ACCOMPANYING THE ALPHABET DRAWN BY HOCKNEY



Signed limited edition, 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 some of the greatest British and American writers to contribute an original text to accompany Hockney's specially drawn alphabet.

The written contributions are by Douglas Adams, Martin Amis, Julian Barnes, William Boyd, Margaret Drabble, Patrick Leigh Fermor, William Golding, Seamus Heaney, David Hockney, Kazuo Ishiguro, Erica Jong, Doris Lessing, Norman Mailer, Ian McEwan, Arthur Miller, Iris Murdoch, Nigel Nicolson, John Julius Norwich, Joyce Carol Oates, V. S. Pritchett, Craig Raine, Susan Sontag, Stephen Spender, John Updike, Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, and T. S. Eliot. Norman Mailer declined his invitation, but his "letter refusing seemed such a good model for Polite Rejection" that it was nonetheless published as his contribution (Preface).

Folio. Original yellow buckram, spine lettered in gilt on a dark blue background, printed on Exhibition Fine art cartridge paper, cream endpapers. Housed in the original grey cloth slipcase. With 26 colour drawings, one for each letter of the alphabet, by Hockney. Fine in fine slipcase.

£2,500

[155037]



**HUME, Fergus W.** *The Mystery of a Hansom Cab*. London: The Hansom Cab Publishing Company, 1888

**EXTREMELY RARE PRESENTATION COPY**

First British edition, presentation copy, inscribed by the author to the prolific dime novelist William J. Benners (1863–1940) on the half-title: "To Will J. Benners with best wishes Fergus Hume". Inscribed copies of Hume's works are extremely rare.

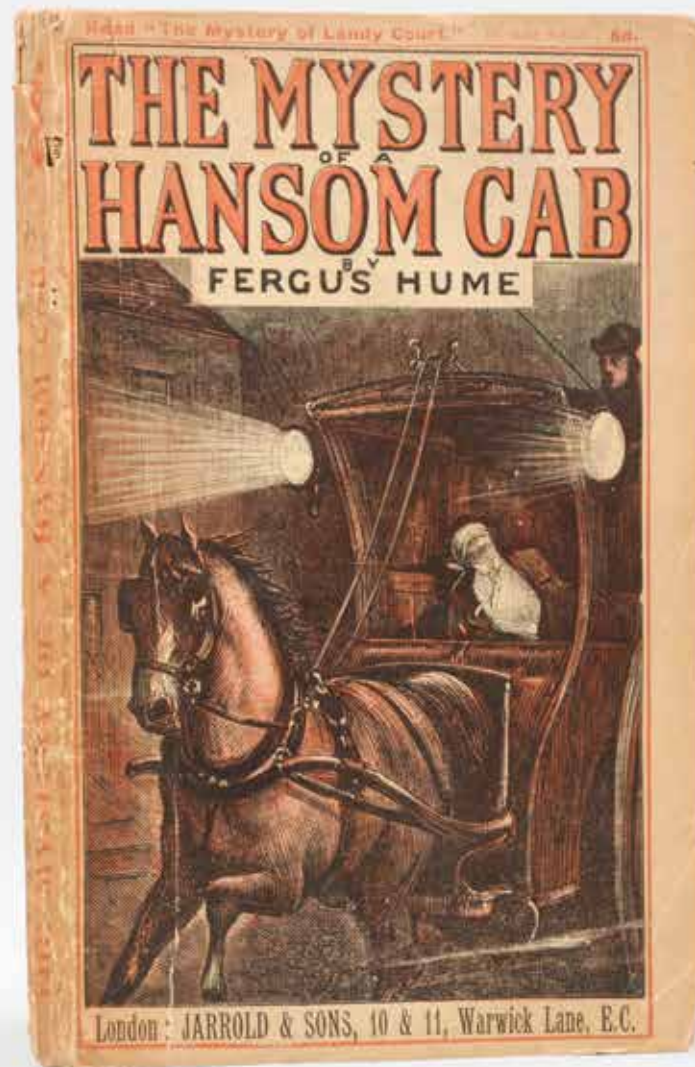
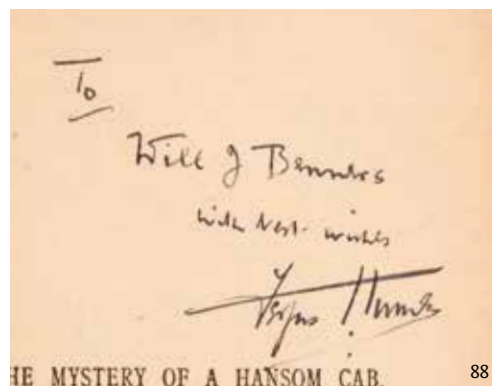
The novel, one of the greatest and most successful of all detective stories, met with enormous enthusiasm when first published in Australia in 1886. The author foolishly sold the copyright for a paltry sum to the businessman Frederick Trischler, who travelled to London and founded The Hansom Cab Publishing Company in 1887. Hundreds of thousands of copies were sold by the end of the century, reprinting from the first edition plates. This is one of these later impressions, with 401st thousand on the title page. *The Mystery of a Hansom Cab* is a Haycraft-Queen cornerstone.

This copy was later part of the library of Florence and Edward Kaye, both leading collectors of detective fiction, with their bookplate to the chemise interior.

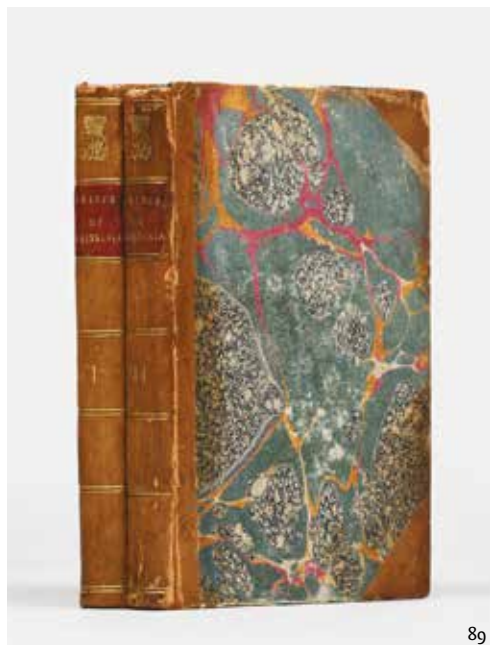
Octavo. Original printed wrappers. Housed in a custom red cloth chemise within red half morocco box, spine lettered in gilt, red cloth sides. Spine chipped, crease with splits to front cover, light running crease to pages, short closed tear and chip to corner of p. 159 without loss to text, tears to p. 175 without loss to paper. Still a very good copy of this fragile book. ♣ Quayle, *Collector's Book of Detective Fiction*, p. 52.

£10,000

[126192]







89

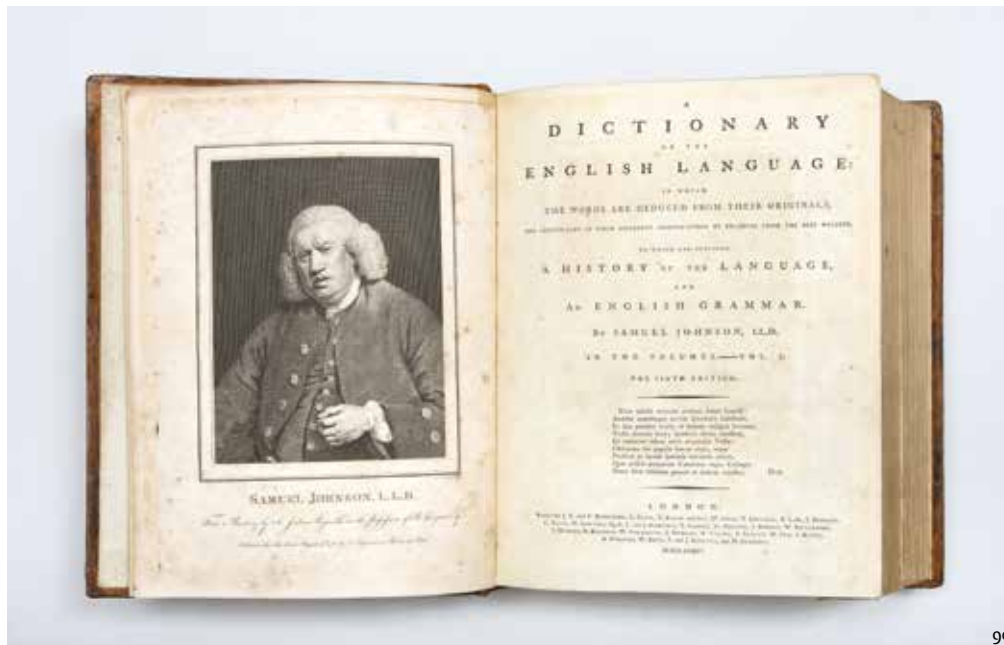
89

**JOHNSON, Samuel.** *The Prince of Abissinia: A Tale.* [Rasselas.] London: Printed for R. and J. Dodsley; and W. Johnston, 1759

FROM THE LIBRARY OF THE MARCHIONESS OF DOWNSHIRE

First edition of Johnson's only novel, with appealing provenance, from the library of Mary Hill, Marchioness of Downshire and Baroness Sandys of Ombersley in her own right, elegantly bound to her house style of half calf and marbled boards, and gilt coronet and monogram stamped on the head of the spines.

Though now better known as *Rasselas*, that title was not used in the author's lifetime except for the first American edition (1768). Written in the evenings of a single week to defray the costs of his mother's funeral, it soon became his most popular work, though all editions issued in his lifetime were published anonymously. In this copy, volume II is in the corrected state, with "Contents of the Second Volume" rather than "Contents", and "indiscernible" to p. 161, l. 2, v. 2. "None of his writings has been so extensively diffused over Europe; for it has been translated into most, if not all, of the modern languages" (Boswell).



90

It is intriguing to speculate that Mary Hill (1764–1836) may have met Samuel Johnson, a friend of her uncle Edwin Sandys (1726–1797), when he visited Ombersley in 1774 with Hester and Queeney Thrale, Mary's exact contemporary. When Sandys died childless in 1797 his library went to the Hanover Square house of Mary, his heir, who by that time had also begun to assemble her own collection of contemporary fiction, heavily favouring works written by women; this title may have been one of the volumes she inherited.

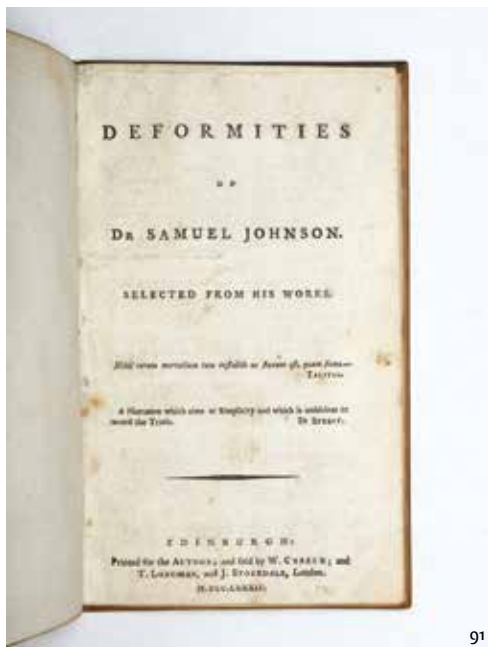
Mary Hill was a wealthy heiress and landowner in her own right, having inherited the entirety of her mother's estate, Easthampstead Park, Berkshire, and, through her maternal grandmother, estates in Ireland totalling some 19,000 acres. She married Arthur Hill (1753–1801), Viscount Kilwarlin and Viscount Fairford, in 1786, and they had five sons and two daughters. George III and Princess Augusta were godparents to her youngest son, George Augusta Hill (who, scandalously, went on to marry both of Jane Austen's nieces). Mary was a regular figure in the Prince of Wales's circle, entertaining him in 1807 for four days at Ombersley and becoming friends with Mrs Fitzherbert. Mary administered her husband's estates upon his death in 1801, as her eldest son was only 12 years old, and gained a reputation as an engaged and

beneficent landlord. She focused her energies on trouncing the Stewarts in the Co. Down polls who, over the preceding decade, had started to challenge the Hills for control of the county electorate and openly opposed Castlereagh in 1807, "visiting farmhouses and beseeching wives and sweethearts to exhort their menfolk to vote for Colonel John Meade, her chosen candidate . . . Meade's victory was considered a personal triumph for the marchioness" (ODNB).

2 volumes, octavo (98 × 151 mm). Early 19th-century half calf, smooth spines with coroneted monogram ("M.D.") of Mary Hill as Marchioness of Downshire stamped in gilt to head, red morocco labels, marbled sides, edges sprinkled brown. Philip Duschnes of New York bookseller's ticket to rear pastedown of vol. I. Extremities and edges rubbed, tiny puncture to head of A2 in first vol., contents clean. An attractive copy. ♪ Chapman & Hazen, p. 142; Courtney & Nichol Smith, p. 87; Rothschild 1242.

£3,500

[155228]



First edition, “a crude, vindictive and slashing assault on the work of the great lexicographer which included hints of a latent Scottish nationalism” (ODNB), comprising extracts from Johnson’s Dictionary with negative commentary.

“Callender was neither a philologist nor a lexicographer, yet he wrote a detailed criticism of the Dictionary, the major criticism being concerned with the definitions, the omissions, the superfluities, and the personality of Johnson. Despite its abusive language, it is not completely without humour. If it reveals nothing else, it reveals that Callender studied the Dictionary rather closely with one purpose in mind: to find as many errors as possible” (Morgan, p. 118). Callender (1758–1803) was later known for his radicalism and Scottish nationalism, and forced into exile in the US, where his pamphleteering continued, including exposing Alexander Hamilton’s illicit affair with Maria Reynolds.

Octavo (204 × 124 mm). Bound in 20th-century calf, red morocco label, marbled endpapers. Bookplate, designed by Walter Crane, of Clement King Shorter (1857–1962), journalist and literary critic, and a noted book collector, whose collection and research into the Brontës led to important publications on the sisters. Slight rubbing to binding, contents a little toned and foxed with some pencil marginalia; a very good copy. ♪ ESTC T4499. Ira Lee Morgan, *Contemporary Criticism of the Works of Samuel Johnson*, 1954.

£650 [154322]

**JOHNSON, Samuel.** Letters to and from the late Samuel Johnson . . . by Hester Lynch Piozzi. London: for A. Strahan; and T. Cadell, 1788

#### IN THE ORIGINAL BOARDS

First edition of Johnson’s collected correspondence, edited by Hester Piozzi, uncommon in the original boards. This was “the only substantial and authoritative edition of his letters for over a century until G. B. Hill’s edition in 1892”, uncovering the “informal Johnson” and “the intimate and enjoyable relationship he had with the Thrales, his daily life and travels” (Yung, no. 89).

Piozzi’s first book, the candid and ground-breaking *Anecdotes of the Late Samuel Johnson* (1786), sold out on the first day of publication. As Johnson’s principal correspondent for a decade, she followed this with the present work, collecting some 338 of Johnson’s letters, which also sold well. Though it attracted some criticism from Boswell (this work



90

**JOHNSON, Samuel.** A Dictionary of the English Language. London: for J. F. and C. Rivington, L. Davis, T. Payne and Son, W. Owen, T. Longman, B. Law, J. Dodsley (and 19 others), 1785

#### IN CONTEMPORARY CALF

First authorized quarto edition and the sixth edition overall, preceded by a pirate Dublin edition the previous year and issued following Johnson’s death in 1784.

2 volumes, quarto (270 × 204 mm). Contemporary tree calf, rebaked and recorned preserving red and green morocco twin labels. Engraved portrait frontispiece by Cook after Reynolds; printed in triple columns. Light spotting and toning to contents, short closed tear slightly affecting text to vol. I 5Pr. A very good copy. ♪ Courtney & Smith p. 57.

£2,250 [154201]

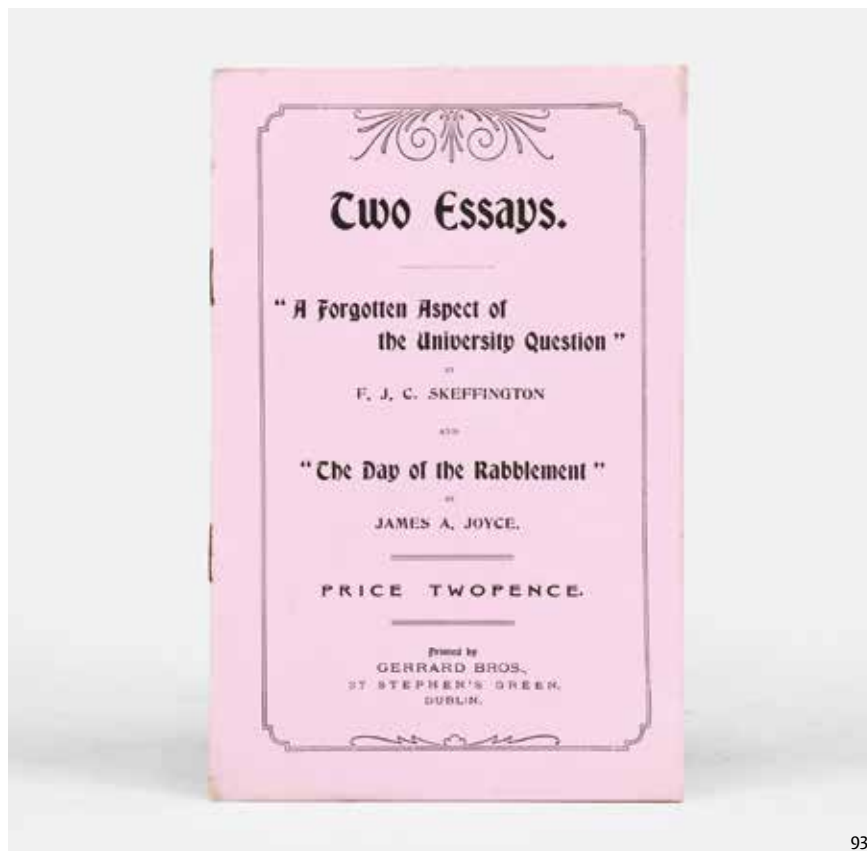
91

**JOHNSON, Samuel – CALLENDER, James Thomson.** Deformities of Dr Samuel Johnson. Edinburgh: printed for the author; and sold by W. Creech and T. Longman, and J. Stockdale, London, 1782

anticipated his famous biography by three years), “her editorial practice has largely been vindicated by modern editors who reserve their disapproval for the self-conscious over-dressing of her own revised letters to Johnson” (ODNB). Volume II includes, printed here for the first time, a Latin poem by Johnson to Dr Lawrence, with Piozzi’s English version, and translations of Boethius’ *De Consolatione Philosophiae*, made by Johnson with a few lines by Piozzi.

2 volumes, octavo. Original brown paper-backed blue boards, volume numbers inked to flat spines, edges uncut. Housed in a black cloth flat-backed folding case. Vol. I without errata leaf as in some copies (Chapman and Hazen, p. 165). A lovely, fresh set, trivial shelfwear to edges, a few minor marks to boards, outer leaves faintly foxed, traces of adhesion to lower edge of final leaf in vol. II, otherwise exceptionally clean throughout. ♪ Courtney & Smith, pp. 168–9; Chapman & Hazen, p. 165; Rothschild 1270. L. Berglund, “Dr Johnson’s apology for the married life of Hester Thrale” in *Writing Lives in the Eighteenth Century*, 2020; K. K. Yung, *Samuel Johnson 1709–84*, 1984.

£2,750 [156641]



93

93

**JOYCE, James, & F. J. C. Skeffington.** *Two Essays.* Dublin: Privately printed by Gerrard Bros., October 15, [1901]

#### JOYCE'S FIRST OBTAINABLE PUBLICATION

First edition, sole impression, of the author's first obtainable separate publication, a plea for the freedom of the theatre, published when he was 19.

Joyce was a student at University College, Dublin in 1901 when he penned *The Day of the Rabblement*. The essay, and one advocating female equality within the university by Joyce's schoolmate F. J. C. Skeffington (*A Forgotten Aspect of the University Question*), were both rejected by the University College newspaper, Joyce's because he mentioned D'Annunzio's *Il Fuoco*, which was on the *Index librorum prohibitorum*, Skeffington's for its radical content. Instead, the two young men paid to have the essays published as a pamphlet in

a small run which they hand-delivered. The exact number of copies printed is not recorded, but was surely small. The figure was cited as 85 in the 1933 *Catalogue of Rare Books* by the Ulysses Bookshop, and estimated by Skeffington's son as around 100 to 200 copies (Slocum & Cahoon). Only a small number of these were preserved, as Joyce would not reach any degree of literary fame for many years.

In the essay, Joyce attacks the Irish theatre for catering to popular tastes, and promotes free expression. "Joyce was stirred by a group of fellow university students – the 'rabble' of the title – signing a letter of protest on political and religious grounds against the Irish Literary Theatre's first performance of *The Countess Cathleen* by W. B. Yeats. Joyce critiques the Irish Literary Theatre for its response to the protest which, Joyce claims, saw them bow to public pressure and 'prejudice', and become 'shy of presenting Ibsen, Tolstoy or Hauptmann'. In Joyce's opinion, the work



94

of these three European writers was profound, innovative and worthy of attention. Significantly, the essay shows Joyce upholding the principle of artistic freedom and condemning censorship in all its forms – an outlook that he would maintain throughout his career. Joyce claims that the artist should never 'court the favour of the multitude'. The artist's primary aim is to stay true to his or her vision: 'Until he has freed himself from the mean influences about him . . . no man is an artist at all' (British Library, "*The Day of the Rabblement*", accessible online).

Joyce's only previously published works were *Et Tu, Healy!*, a pamphlet printed by his father when he was aged nine, of which no known copies survive, and an article on Ibsen included in the *Fortnightly Review*, April 1900. Joyce's first full book, *Chamber Music*, was not published until 1907.

Octavo, 8 pp. Original pink wrappers printed in black. A fine copy, the wrappers fresh and bright, with only a few trivial marks and slight rusting to staples. ♪ Slocum & Cahoon Br.

£15,000

[155032]

94

**JOYCE, James.** *Pomes Penyeach.* Paris: Shakespeare and Company, 1927

First edition, first impression, of this collection of 13 short poems. The first, "Tilly", takes its title from the Hiberno-English word (from Gaelic *tuilleadh*, meaning extra or added) for the custom of giving customers one more than the standard dozen. The





95

price of the book was one shilling (12 pennies), so the 13th poem acts as the extra item.

The place and year of composition, from 1904 to 1924, is printed beneath each short poem, which have proved durable. Seamus Heaney and Ted Hughes, for example, included "Tilly", "On the beach at Fontana", and "A flower given to my daughter" in their popular anthology, *The Rattlebag* (1982).

Duodecimo. Original pale green paper-covered boards, covers lettered in dark green. With the errata slip tipped-in to final leaf. A firm copy, covers toned, trivial damp stain to spine, a few spots of wear and a little rubbing to extremities, tiny mark to lower edge, internally bright and fresh. A very good copy indeed. ♣ Slocum & Cahoon A24.

£750

[154217]

95

**KAUFFER, E. McKnight.** Collection of designs for Fortnum & Mason and Lund Humphries. London: 1933–35

An attractive collection of Kauffer's promotional artwork, comprising invitations designed by him for four launches of Fortnum & Mason clothing collections, together with an invitation to his own

solo exhibition at the publishers Lund Humphries from 13 March to 3 April 1935.

The brilliant success of Kauffer's designs for the London Underground led to commissions from other established names in the capital, and "surreptitiously introduced Cubism, abstraction, geometric nonfiguration, and Surrealism to the British commuter. His most daring nonfigurative designs for Shell, Lund Humphries, and Fortnum & Mason exploited geometric forms and block lettering and stood at the cutting edge of design" (Twyman, p. 140)."

Together 6 items: 5 cards (approx. 175 × 125 mm) printed in colour, 3 of which are folding, one with a perforated edge, and a newspaper clipping. Housed together in a brown envelope (180 × 250 mm), addressed and franked. In excellent condition, some light foxing, else clean, illustrations bright and unfaded; newspaper clipping toned. A well-preserved and appealing collection. ♣ Michael Twyman et al., eds., *Art for All, British Posters for Transport*, 2010.

£475

[157658]



96

96

**KAVAN, Anna.** *Ice*. New York: Doubleday & Company, Inc., 1970

**ICE OVERRUNS THE WORLD – "ONE OF THE HIGH POINTS OF SCIENCE FICTION" (ALDISS)**

First US edition, first printing, of the author's last novel and masterpiece, "a classic surreal novel of existential catastrophe" (*Anatomy of Wonder*); a lovely copy in the jacket. Often contrasted with Ballard's *Drowned World*, *Ice* depicts "a world jarred into ecocatastrophe by political and scientific crimes" (Lethem).

"*Ice* represents one of the high points of science fiction . . . [it] is a catastrophe novel that goes as far beyond Ballard as Ballard is beyond Wyndham, sailing into the chilly air of metaphysics" (Aldiss, pp. 336–7). This is the first edition to print the introduction by Aldiss, who praised it as the best science fiction novel of the year; it is preceded by the scarce UK edition (London, 1967).

Octavo. Original blue cloth, spine lettered and blocked in white. With pictorial dust jacket. Spine ends a trifle bruised, cloth bright and clean; light shelfwear to jacket extremities, a couple nicks to foot of spine; a near-fine copy. ♣ *Anatomy of Wonder*, 3rd edn, 4–293; Locke II, p. 67 (both 1967 UK edition). Brian Aldiss, *Trillion Year Spree: The History of Science Fiction*, 1986; Jonathan Lethem, "The Cool Disturbances of Anna Kavan's 'Ice'", *New York Times Book Review*, 27 Oct. 2017.

£500

[145070]



97

97

**KELMSCOTT PRESS: MORRIS, William.** *The Water of the Wondrous Isles.* Hammersmith: Kelmscott Press, 1897

#### AN EARLY FANTASY NOVEL

First edition, one of 250 copies from a total edition of 256 copies. Morris first started writing his romance in verse. He then experimented with prose and verse, before deciding on prose alone. The work can, therefore, be seen as an early fantasy novel.

The work tells of the adventures of a naked heroine, Birdalone, who escapes from the claws of a witch and travels to a series of fantasy lands, including the Isle of Increase Unsought, which holds a critical mirror to Victorian Britain.

Large octavo. Original limp vellum, spine lettered in gilt, green silk ties. Elaborate woodcut borders and ornaments entirely designed by William Morris, "except the initial words Whilom & Empty, which were completed from his unfinished designs by R. Catterson-Smith" (colophon). Text printed in red and black Chaucer type in double columns, with a few lines in Troy type and shoulder notes in red. Spine toned, as usual, minor foxing, offsetting from silk ties; a near-fine copy with the original ties. ♪ Forman 168; Franklin, p. 210; LeMire A-84.01; Peterson A45.

£6,750

[157023]

98

**KELMSCOTT PRESS: SEKIGAWA, Sakio; FRANKLIN, Colin.** *The Kelmscott Press and Japan.* Tokyo: Yushodo Booksellers Ltd, 1982

Limited edition, signed by the authors, number 74 of 100 copies bound in vellum and with an original leaf printed by the Kelmscott Press loosely inserted, from a total edition of 1,500 copies. The text is mostly in Japanese with Franklin's essay in English.

The loosely inserted leaf is pp. 95-96 (leaf g8) from William Morris's *The Story of the Glittering Plain*, published by the Kelmscott Press in 1894.

Folio. Original vellum, lettering to spine in gilt, original linen ties. Publisher's original slipcase. Eight colour plates and numerous black and white facsimile illustrations within the text. A fine copy.

£375

[153983]

99

**KEYNES, John Maynard.** *The Economic Consequences of the Peace.* London: Macmillan and Co., Limited, 1919

#### WITH THE DUST JACKET, A RARE SURVIVAL

First edition in the very scarce dust jacket, of Keynes's second book, which established his reputation as a political economist and which Keynes's biographer called "one of the most influential books of the twentieth century" (Skidelsky, p. 384).

Keynes resigned as principal representative of the British Treasury at the Paris Peace Conference of 1919, in protest at the reparations demanded from Germany. This book was written immediately



98



99

afterwards: Keynes would continue arguing against the reparations in *A Revision of the Treaty* (1920).

Octavo. Original blue cloth, spine lettered in gilt, gilt rules at head and tail of spine continued across covers in blind. With dust jacket. Spine ends and corners gently bumped and rubbed, cloth and gilt notably bright; internally clean, endpapers browned, light spotting at upper margins of pp. 47-55; jacket an extremely uncommon survival, browned and soiled, spine darkened resulting in obfuscation of red lettering, chipped at ends and splitting in a few places along folds, with three horizontal closed tears across spine panel, small tape repair at foot of spine panel verso, loss to rear flap. Notwithstanding, a near-fine copy in a very well-preserved example of the jacket in one piece. ♪ Fundaburk 9981; Mattioli 1807; Moggridge A 2.1.1. Robert Skidelsky, John Maynard Keynes: *Hopes Betrayed*, 1983.

£6,750

[154953]

100

**KING, Jessie M. (illus.); EVANS, Sebastian (trans.)** *The High History of the Holy Graal.* London: J. M. Dent, 1903

#### KING'S "MOST IMPORTANT ACHIEVEMENT"

First King edition, one of 225 "sumptuously produced" large paper copies, this number 54 of the English issue. This edition was the first to feature illustrations by Jessie Marion King (1875-1949) and showcases her fine and delicate work.

This translation, first published in 1898, retells a version of the old French romance of Perceval



100

le Gallois. King's drawings, which "stressed the fantastic elements in the story" are reminiscent of those done for the grail story by William Morris and Edward Burne-Jones, both of whom were intimate friends of the translator.

"Influenced by a Gaelic-speaking nursemaid with a fund of folklore, Jessie believed herself gifted with 'second sight' and her art was inspired by fantasy, while its minuteness derived from close, myopic vision" (ODNB).

Large octavo (250 × 177 mm). Original vellum over bevelled boards, rebacked with white morocco, spine lettered in gilt front cover illustrated and lettered in blue, top edge gilt, others untrimmed, plain endpapers. Title page printed in red and black. Frontispiece, illustrated title page, and 22 plates printed in red and black on India paper and mounted with tissue guards, decorative head- and tailpieces. Slight

rubbing to board edges, vellum a little soiled, illustration faded and lightly rubbed, minor ripple to front pastedown, light occasional foxing to plates, contents fresh, a very good and attractive copy. ♣ Colin White, *The Enchanted World of Jessie M. King*, 1989, B35.

£1,500

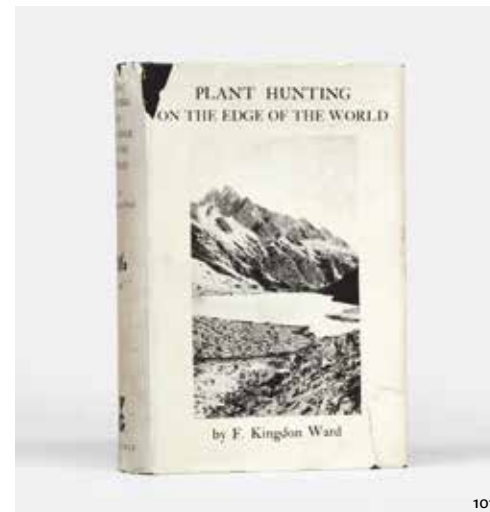
[154881]

101

**KINGDON-WARD, Frank.** *Plant Hunting on the Edge of the World*. London: Victor Gollancz Ltd, 1930

**A RENOWN THAT BESTRODE SEVERAL CONTINENTS**

First edition scarce in the dust jacket, of this lively work recounting the author's travels to the north-east Indian frontier. In the year of publication, he



101

was awarded the Founder's Gold Medal of the Royal Geographical Society, cementing his reputation as one of the leading botanical adventurers of his day.

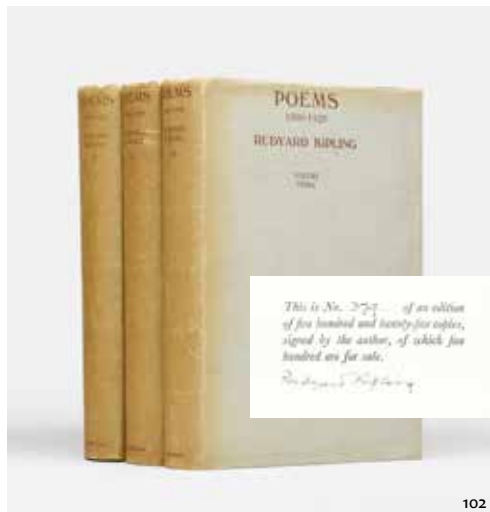
*Plant Hunting on the Edge of the World* covers Frank Kingdon-Ward's (1885–1958) expeditions to the Burmese Oberland (1926) and the remote mountains of Assam (1928) via the valley of the Seingkhu, the pass at Diphuk La, the Lohit valley, the Mishmi Hills, and the valley of the Delei. Demonstrating his "keen observation of botanical detail and grasp of plant ecology" (ODNB), he describes the plants he collected and their native habitat, from figs and ferns to rhododendrons and many primula including *Primula clutterbuckii*, named after his travelling companion in Assam, the Arctic explorer Hugh. M. Clutterbuck. He also describes his discovering in Burma in 1926 of the "tea rose primula" (*Primula agleniana* var. *thearosa*), writing how "I can recall several flowers which at first sight knocked the breath out of me, but only two or three which have taken me by storm as did this one" (p. 38).

Octavo. Original black cloth, title to spine in gilt. With dust jacket. half-tone frontispiece, 15 similar plates, 2 maps in text. Gilt and cloth bright, boards a little scuffed, top edge dusty, light spotting to edges, internally clean and bright. A very good copy indeed in the substantially complete dust jacket, a few closed tears professionally repaired with Japanese tissue, loss to front panel, chipping at head of spine. ♣ Troelstra, pp. 238–45; Yakushi K77. Emily S. Rosenberg, "Transnational Currents in a Shrinking World", in *A World Connecting: 1870–1945*, 2012, pp. 815–998.

£1,000

[153920]





102

102

**KIPLING, Rudyard.** Poems. 1886–1929. London: Macmillan & Co., Limited, 1929

**THE FINEST COLLECTED EDITION OF  
KIPLING'S POETRY**

First edition, number 379 of 525 copies signed by the author.

This is a beautifully produced and attractive edition, printed in Baskerville type by the Chiswick Press on handmade paper. It was “planned by Macmillan as a monument to the author who had been a pillar of the firm’s prosperity” (ODNB).

3 volumes, quarto. Original red full crushed morocco, spines lettered in gilt, decorative gilt turn-ins, untrimmed and partly unopened, marbled endpapers, top edges gilt. With dust jackets lettered in dark red. Etched portrait frontispiece of Kipling by Francis Dodd (signed by the artist) with tissue guard, title pages and divisional titles printed in red and black. Very minor chip to foot of spine of volumes 1 and 2, occasional light scratches to morocco, near-fine and bright copies. Dust jackets toned, slightly rubbed at extremities with minor short tears, minor foxing to rear panel for volume 2, very good and attractive examples. ¶ Richards A386; Stewart 574.

£2,500

[157127]

103

**KITCHIN, C. H. B.** Streamers Waving. London: Hogarth Press, 1925



103

First edition of the author's debut, a Hogarth Press rarity. Woolmer notes that the print run was 1,000 copies, with the Sussex ledger showing 412 sold by 18 January 1926.

Octavo. Original orange cloth, spine lettered in gilt. Sunning to spine, otherwise and excellent copy.

£475

[155146]

104

**KLIMT, Gustav – GLÜCK, Gustav.** Zehn Handzeichnungen mit einem Begleitwort. Vienna, Berlin, Leipzig, Munich: Rikola Verlag, 1922

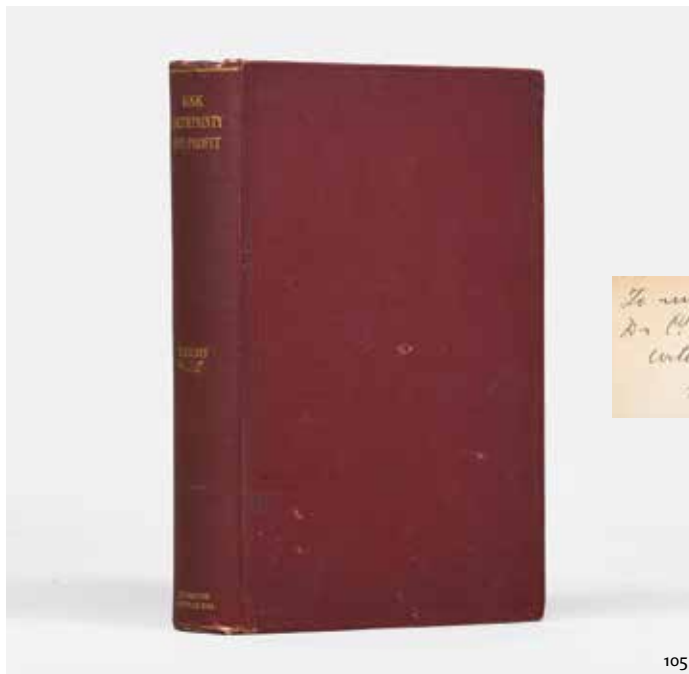
First edition of this scarce publication printed four years after Klimt's death. It is unlikely more than 1,000 copies were printed due to the nature of printing collotypes. Rikola Verlag were advocates of the Vienna Secession movement; they purchased



104

GUSTAV KLIMT

104



105

all of Egon Schiele's original lithographic prints and etching plates in the same year and sold them as a collected portfolio.

It is accompanied by a booklet edited by Gustav Glück, director of the Gemäldegalerie, Vienna, 1916-31, who went so far as to say that the Austrian artist's work could only be understood through his drawings. Quarto. 8 pp booklet and 10 loose plates. 10 collotypes of portraits and nudes after drawings by Klimt on white wove paper (approx. 23 × 14.9 cm.), tipped onto grey paper (27 × 20 cm.) as issued. Without the original envelope. Edges and corners of grey mount paper chipped, not affecting the images otherwise all in very good condition.

£3,750

[153802]

105

**KNIGHT, Frank H.** Risk, Uncertainty and Profit. Boston and New York: Houghton Mifflin Company, 1921

**THE FIRST IMPORTANT WORK ON DECISION-MAKING UNDER CONDITIONS OF UNCERTAINTY**

First edition of Knight's first major work, presentation copy, boldly inscribed in ink on the front free endpaper:

"To my Chief, Dr. C. A. Phillips, With sincere regards. Frank H. Knight." The recipient was the first dean of the College of Commerce at Iowa State University, where Knight taught between 1919 and 1927.

Originally written in 1916 as a Cornell doctoral dissertation under the title "A Theory of Business Profit", the work was published in book form with significant revisions, by which time Knight was associate professor of economics in the State University of Iowa. Published as volume XXXI of the series of Hart, Schaffner & Marx prize essays, the book is scarce, especially inscribed.

It is "the first work of any importance, and in any field of study, that deals explicitly with decision-making under conditions of uncertainty" (Bernstein, p. 219). It is in the present work that "the famous Knightian curves of diminishing returns . . . made their first appearance, and the essence of the theory of the dominant firm was now mentioned" (Stigler).

Knight "attempts to analyse 'the problem of the contrast between perfect competition and actual competition' and finds it necessary in the pursuit of this aim to cover a far wider field than is suggested by the title or preface. It would, in fact, be difficult to discover a better short statement of pure economic theory" (Batson).

Octavo. Publisher's red pebbled cloth, spine lettered in gilt. Spine ends and corners lightly rubbed, small indentation to spine, boards splash marked in places. Endpapers a little browned, as usual, short tear to foot of front free endpaper in the gutter; a very good copy with an excellent association. ♪ Batson, p. 27; Sraffa 3064.

£17,500

[154776]

106

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

**THE LIFE OF A CIRCUS INSCRIBED BY LAURA KNIGHT TO PAUL GALLICO**

First edition, inscribed by the artist on the title page: "A humble offering to Paul Gallico, from Laura Knight", together with a full-length self-portrait of herself as a clown. Knight has added names and notes beneath 22 of the illustrations in the book.

Dame Laura Knight (née Johnson; 1877-1970) lived and travelled with Carmo's Road Show for two years, documenting life on the road; the book is based on the reminiscences of an acrobat and trapeze artist from Belfast, Joe Bert. Knight primarily worked as a painter and was the first woman to become a full member of the Royal Academy. "In 1946, at the age of sixty-eight, Laura Knight went to Nuremberg to paint what was to be a pictorial record of the war criminals' trial; she was rated officially as a war correspondent" (ODNB).

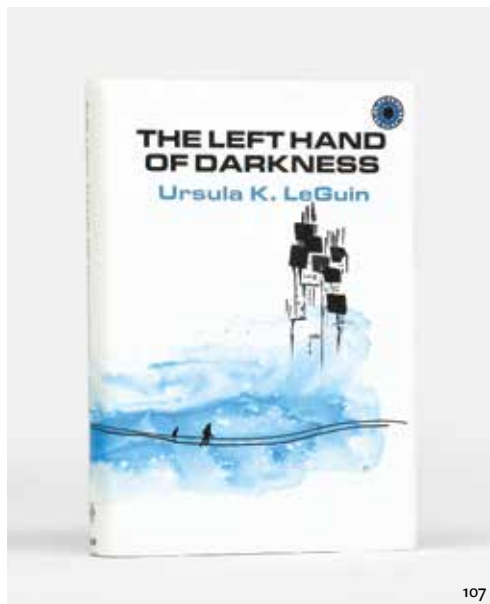
Octavo. Original yellow cloth, spine lettered in silver. With dust jacket. Illustrated throughout with 42 monochrome drawings by Knight. A few minor marks to boards and couple of spots of foxing to preliminary pages. Oversized dust jacket browned to front panel and nicked to edges and corners. ♪ Alison Flood, "James Bond books dedicated to Paul Gallico", *The Guardian*, 26 Jan. 2022, available online.

£1,500

[154710]



106



107

107

**LE GUIN, Ursula K.** *The Left Hand of Darkness*. New York: Walker and Company, 1969

**"LE GUIN, MORE THAN TOLKIEN, HAS RAISED FANTASY INTO HIGH LITERATURE, FOR OUR TIME" – HAROLD BLOOM**

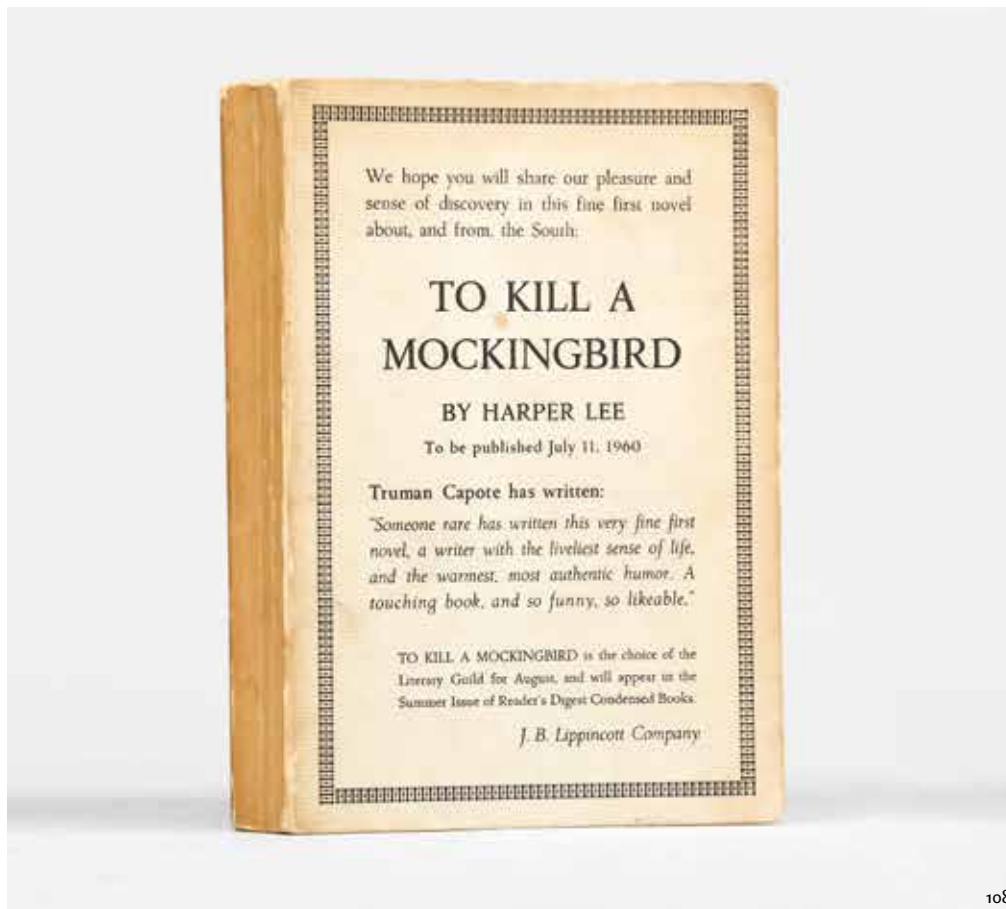
First hardback edition. This science fiction classic was Le Guin's first major success, and a pioneering text in the field of feminist science fiction. It was preceded by the Ace paperback edition earlier the same year, but the hardback edition is preferred, and seldom seen with such a snow-bright jacket.

Part of the Hainish cycle, it follows the adventures of a solitary interstellar envoy on the icy planet "Winter" among its ambisexual inhabitants, culminating in the realisation of a profound supra-sexual love, discovered through a shared ordeal on the polar ice. It won both the Hugo and Nebula awards for best novel, and was ranked by Locus magazine in 1987 as the second most important science fiction novel after Frank Herbert's *Dune*.

Octavo. Original grey boards, spine lettered in black, top edge blue, fore edge untrimmed. With dust jacket. Negligible bumps to spine ends, a fine copy in the bright jacket, not price-clipped.

£3,750

[155065]



108

108

**LEE, Harper.** *To Kill a Mockingbird*. Philadelphia & New York: J. B. Lippincott Company, 1960

**PRE-PUBLICATION ISSUE OF THE PULITZER PRIZE-WINNING NOVEL**

Rare advance reading copy, reader's issue. There were two prepublication issues: one set in Courier typeface, announced the publication date on the front cover as "in July", with the cover text directed at booksellers; the second issue, of which this is one, had a sheet overlaying the front cover in a more polished typesetting and specified the publication date as 11 July, and the text on the front cover was aimed at readers.

The front wrapper advertises to the recipient: "We hope you will share our pleasure and sense of discover in this fine first novel about, and from, the South. To be published July 11, 1960. Truman Capote has written: 'Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable.' *To Kill a Mockingbird* is the choice of the Literary Guild for August, and will appear in the Summer Issue of Reader's Digest Condensed Books."

Octavo. Original printed wrappers, front cover printed in black. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Spine cocked, wrappers toned, small spot to front cover, contents clean and bright. A very good copy.

£10,000

[155158]





109

109

**LEROUX, Gaston.** *Le Fantôme de l'Opéra*. Paris: Pierre Lafitte & Cie, 1910

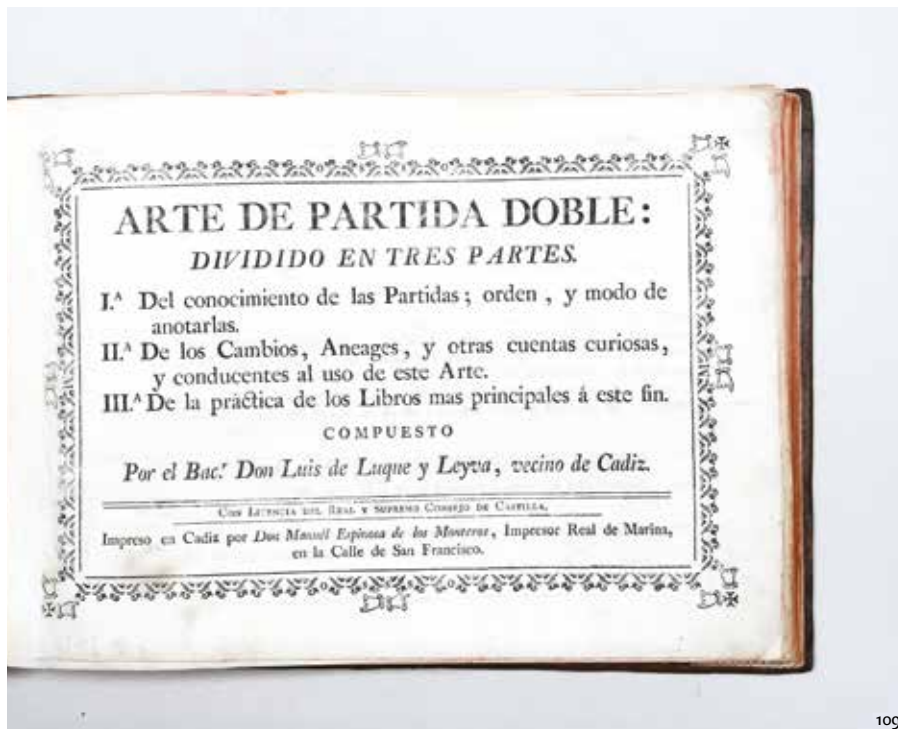
**THE AUTHOR'S CELEBRATED GOTHIC NOVEL IN NEAR-FINE CONDITION**

First edition in book form. The text was serially published in *Le Gaulois* from 23 September 1909 to 8 January 1910, and this first edition in book form was published in March 1910. It is the source of many literary and dramatic adaptations, including a celebrated 1925 silent film and Lloyd Webber's 1986 musical.

Octavo. Original pictorial wrappers. Housed in a black cloth folding case by the Chelsea Bindery. Spine slightly sunned, minor marks to front cover, short tears to joints with some minor restoration to spine; a crisp and near-fine copy.

£6,000

[154568]



109

110

**LUQUE Y LEYVA, Luis de.** *Arte de partida doble*. Cadiz: Manuel Espinosa de los Monteros, [1774]

**DOUBLE-ENTRY BOOKKEEPING IN SPAIN**

First edition of one of the earliest Spanish books on double-entry bookkeeping, preceded only by Salvador de Solórzano's *Libro de caja y manual de cuentas de mercaderes* (1590), excluding translations of other European texts.

In response to "a reinvigoration of economic activity in public and private organizations in the metropolis" (Bátiz-Lazo, p. 181), Luque y Leyva's work – together with Sebastián Jocano's *Disertación crítica y aplogética del arte de llevar cuenta y razón* (1791) – represented a revival of double-entry bookkeeping in Spain and its empire. The fact that from 1784 double-entry bookkeeping was introduced for a short period by the Viceroy of New Spain suggests that Luque y Leyva's work had a significant impact.

Confusion remains over the date of the first edition. The work was first registered in January 1773

and granted a licence in October that year. A printed leaf, tipped-in after the title, grants a copyright, prohibiting the reprinting of the work for a period of five years, dated 10 May 1774. The work was later reprinted in 1783 "for the author".

Landscape folio (190 × 278 mm). Contemporary mottled sheep, neatly rebaced preserving two of the original five gilt decorated compartments, others decorated gilt to style, new spine label, decorative patterned pastedowns, red edges. Engraved plate of various storage containers. Engraved view of Cadiz inserted before title page. Covers and corners with loss of leather neatly repaired, first five and final leaf professionally remargined in the gutter, decorative rear endpaper with loss to the gutter; one or two pale damp marks, else internally crisp and clean; a very good copy. ¶ Not found in Herwood, ICAEW, or any other bibliographies on accountancy. WorldCat locates copies at the Mexican National Library, the University of Santo Tomas in the Philippines, Harvard University (Business School) and at the National Library of Spain. Bernardo Bátiz-Lazo, & others, "Adoption of Double Entry Bookkeeping in Mexico and Spain", *Am. Lat. Hist. Econ.*, vol. 19, no. 3, Sep.–Dec. 2012, pp. 164–205.

£7,500

[153997]



111

111

**LYON, George Francis.** *The Private Journal of Captain G. F. Lyon, of H.M.S. Hecla.* London: John Murray, 1824

First edition, an important coverage of the native peoples that George Francis Lyon encountered while commanding *Hecla* on Parry's second expedition in search of the north-west passage; Field notes that "almost the entire volume is devoted to the narration of the peculiarities of the Aborigines of the Arctic regions".

The expedition sailed on 8 May 1821, entered the Arctic region through Hudson Strait, examined Repulse Bay and the neighbouring coast of Melville peninsula, and wintered at a small island to the eastward of the Frozen Strait. The next summer they went further north and entered Fury and Hecla Strait, but the season being then far advanced they turned back, wintered at Igloodik (lat. 69°21' N, long. 81°44' W), and came home in autumn 1823, as signs of scurvy among the crew made it inadvisable to stay. On 13 November Lyon was promoted captain, and the following year he published *The private journal of Captain G. F. Lyon* (ODNB). It proved popular and a second edition swiftly followed the next year.

Octavo (204 × 127 mm). Contemporary marbled half calf, red spine label, flat spine ruled and tooled in gilt, marbled sides, edges sprinkled brown and white. Engraved frontispiece and 6 plates after the author's sketches, engraved by William Finden, large folding route map, musical score to pp. 134–5. Armorial bookplate of Lord Blayney; either Cadwallader Blayney, 12th Baron (1802–1874) or his father Lieutenant General Andrew Blayney, 11th Baron (1770–1834). Binding rubbed, light wear at extremities, top edge dusty, inner hinges partially split but firm, occasional foxing and



112

browning, largely clean. A very good copy. ¶ Arctic Bibliography 10531; Field 961; Hill, p. 186; Howgego II L52; Sabin 42853.

£650

[154315]

112

**MACDONALD, Charles Blair.** *Scotland's Gift: Golf. Reminiscences 1872–1927.* New York & London: Charles Scribner's Sons, 1928

**RARE IN SUCH LOVELY CONDITION**

First and limited edition, number 234 of 260 copies signed by the author; "one of the real masterpieces of golf literature" (Murdoch). This edition is one of the most highly valued books on American golf history, and is rarely seen in anything like this condition. This gleaming copy would be the jewel in any golfing collection.

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

Quarto. Original half japon, morocco spine label, red boards, top edge gilt, others untrimmed. Tipped-in colour frontispiece and 5 plates, illustrations throughout, folding map at rear. A fine copy, the vellum bright and the red boards vivid, entirely sound and clean within, extraordinary. ¶ Murdoch 475.

£6,750

[155170]



113

113

**MAILER, Norman.** *Moonfire.* Cologne: Taschen, 2009

**COMMEMORATING THE APOLLO 11 MOON LANDING**

Limited collector's edition, number 93 of 200 artist's proofs, accompanied by a signed photographic print of the famous portrait of Buzz Aldrin walking on the Moon, signed by Aldrin.

This edition commemorates the 40th anniversary of the Apollo 11 Moon landing, combining spectacular archival photos with text from Mailer's influential *A Fire on the Moon*, a documentary based on first-hand reporting and visits to NASA sites.

Folio. Original printed cloth, front cover lettered in gilt, illustrated endpapers. Housed in a custom-molded white resin box with plexiglass porthole window. With framed photographic print of Buzz Aldrin signed by the astronaut



113



114

and the original packaging box as issued. Photographs throughout. A fine copy.

£3,000

[156724]

114

**MARKHAM, Clements R.** *The Arctic Navy List; or, a Century of Arctic & Antarctic Officers, 1773-1873.* London & Portsmouth: Griffin & Co, 1875

### THREE GENERATIONS OF ADVENTURERS

First edition of this detailed record of the officers and ships involved in the formative years of British polar exploration. The author was closely involved with British polar exploration in the period from the Franklin search missions to Scott's National Antarctic Expedition.

The present work encompasses three generations of adventurers, from the early voyages of Cook and Phipps to the era of Ross, Parry, and Franklin, as well as the voyages commissioned in the search for Franklin. Each officer's entry lists available biographical information and records of service, notable achievements, participation in sledge journeys, and any publications. Markham notes that "the most valuable qualifications for Arctic service are aptitude for taking part in those winter amusements which give life to the expedition during the months of forced inaction" (pp. iii-iv). Each entry lists involvement in the many dramatic productions

staged by British crews. An alphabetized list of ships notes their course, the size of their companies, navigation records broken, and other successes.

Sir Clements Markham (1830-1916) enlisted in the Royal Navy in 1844, first sailing on HMS *Collingwood* to South America before securing a transfer to the Arctic squadron. In the 1870s, he once again became interested in polar exploration, using his influence at the RGS to secure support for the 1875 north polar expedition, in which he participated. At the turn of the century, he remained fervently convinced of the importance of polar exploration and of Scott's suitability, above other more scientifically minded candidates, to lead the 1901-4 National Antarctic Expedition. It was Markham who lobbied for the dispatching of relief vessels to rescue the expedition. Scott named Mount Markham in his honour.

The circumpolar map is an excellent example of the work of John Walter Malby (1832-1920), scion of the London-based Malby lithography and globe-making dynasty. Malby was elected FRGS in 1858 and produced many admiralty charts, including *Ice Chart of the Southern Hemisphere* (1870).

Octavo. Original blue cloth-backed paper boards, front cover lettered in black with admiralty crowned fouled anchor device. With large folding lithographed circumpolar map (409 x 776 mm) by Malby & Sons. Paper boards professionally refurbished in places, spine rubbed, boards and endpapers foxed and stained, inner joints tender, text clean and sharp, map now loose but bright with minor split at one crease, a few creases where sometime refolded, and several stains. Just about a very good copy of this fragile publication. ¶ Not in *Arctic Bibliography*, *Books on Ice, or Day*; *Worms & Baynton-Williams*, *British Map Engravers*, p. 431.

£2,500

[153951]

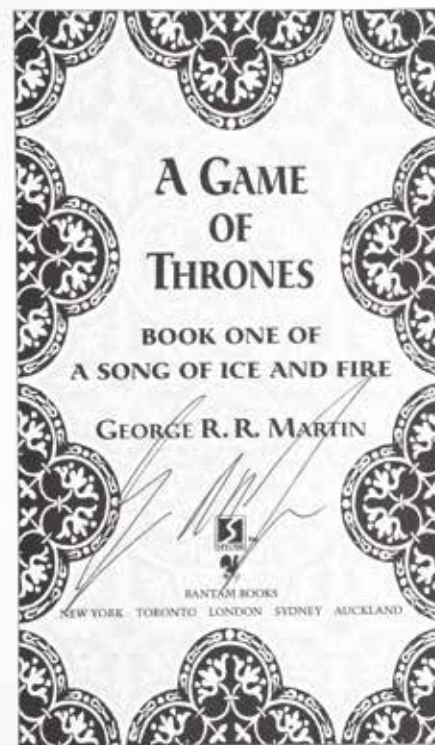
115

**MARTIN, George R. R.** *A Game of Thrones: A Song of Ice and Fire saga.* New York: Bantam Spectra, 1996-2011

### COMPLETE GAME OF THRONES, ALL SIGNED

First editions, each volume signed or inscribed by the author; *A Storm of Swords* is inscribed, "To Gary, Keep your sword sharp. George R. R. Martin", and *A Feast for Crows* is inscribed, "To Jennifer, All best, George R. R. Martin". These five books make up, to date (with two forthcoming), the complete *Game of Thrones* saga, the basis for the acclaimed HBO series.

5 works, octavo. Original board-backed paper-covered sides in various colours, spines lettered in silver, gilt, and red,



115

gilt device on front cover of *A Dance with Dragons*. With dust jackets. Map endpapers. A few edges with faint spots and splash marks, spine of *Dance with Dragons* slightly creased and nicked at head, all contents clean and fresh. A near-fine set in fine dust jackets, not price-clipped, sharp and bright.

£5,000

[155049]



115





116

116

**MAYHEW, Henry.** London Labour and the London Poor. London: Griffin, Bohn, and Company, 1861–62

**MAYHEW'S "VIVID AND UNFORGETTABLE" MAGNUM OPUS – WITH THE FIRST APPEARANCE OF THE EXPOSÉ OF PROSTITUTION**

First editions thus, issued under Griffin and Bohn's imprint; first edition of volume IV. This is an



116

appealing set in a strictly contemporary binding of Mayhew's "seminal study of London street life in the middle of the century" (ODNB).

First issued in two volumes in 1851 by David Bogue, the copyright of *London Labour* was purchased from Bogue's executors by Griffin and Bohn for £1,000. Sensing that there was still a market for *London Labour*, they reissued volume 1 in 1861, and volumes 2 and 3 in 1862, along with a fourth volume, "containing the 1851 global prostitution survey by Horace St John and surveys of London prostitutes by Bracebridge Hemyng, as well as interviews with thieves and swindlers by John Binny and with beggars by Andrew Halliday" (Schroeder).

Hugely popular and attracting enthusiastic letters from readers, Mayhew's ground-breaking analysis resulted in the establishment of a special Labour and the Poor Fund. His book was considered "required reading for anyone interested in the minutest details of Victorian lower-class life, such as what kinds of foods were sold on the streets, how financial transactions with street-sellers were conducted, and how vendors 'cried' their wares. Mayhew's work influenced contemporary literature and popular entertainments as readily as it helped to shape Victorian social theories. Many literary representations of the working class were indebted to Mayhew's sketches; Dickens's certainly were, and the same might be said for any number of novels with lower-working-class characters produced during and after the 1840s" (ODNB).

4 volumes, large octavo (230 × 152 mm). Contemporary half calf, red morocco lettering-pieces, brown morocco numbering-pieces, low, narrow bands gilt, gilt panels to compartments, dark brown pebble-grain cloth sides, corners and sides trimmed with a gilt single rule, matching Nonpareil pattern marbled edges and endpapers. All wood-engraved plates as called for, maps and tables to the text; printed in double columns. Provenance: armorial bookplates of Percy Robert Basil Feilding (1827–1904) to all front pastedowns. A little rubbed at the extremities, gilt of spines a trifle dulled, old pale stains to rear cover of vol. II, a couple of marks to front cover of vol. IV, typical light browning and occasional foxing; yet this remains a very good set. ♪ Janice Schroeder, "The Publishing History of Henry Mayhew's *London Labour and the London Poor*", *BRANCH: Britain, Representation and Nineteenth-Century History*, 2019.

£1,500

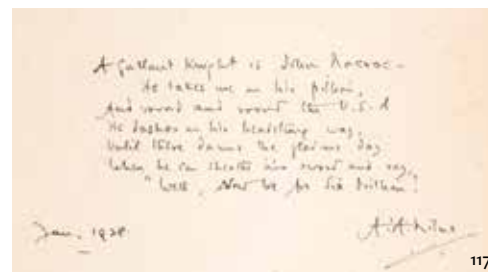
[154345]

117

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

**THE MOST EXCLUSIVE DELUXE ISSUE – PRESENTATION COPY FROM MILNE TO HIS AMERICAN PUBLISHER**

First edition, signed extra limited issue, number 14 of 20 large-paper copies printed on Japanese vellum and signed by the author and illustrator, this a presentation copy to Milne's American publisher John Macrae, inscribed by the author on the front



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free endpaper: "A gallant Knight is John Macrae – / He takes me on his pillion, / and round and round the U.S.A. / he dashes on his headstrong way, / until there dawns the glorious day / When he can sheathe his sword and say, / "Well, Now We Are Six Million", signed and dated January 1928.

Published on 13 October 1927, it took only two months for *Now We Are Six* to eclipse the sales records of the previous two books. At the time of Milne's death, his American publishers estimated they had sold seven million copies of the Pooh books in various editions.

This is the most luxurious and exclusive format in which Milne's Pooh books were issued. Presentation copies are exceptionally scarce.

Octavo. Original full vellum with yapp edges, gilt lettered front cover, untrimmed and unopened. Housed in a custom blue quarter morocco slipcase and chemise. Illustrated throughout by Ernest H. Shepard. From the library of Elliott B. Macrae. Boards lightly splayed, mild foxing to endpapers, book block lightly toned. An excellent copy.

£35,000

[138094]



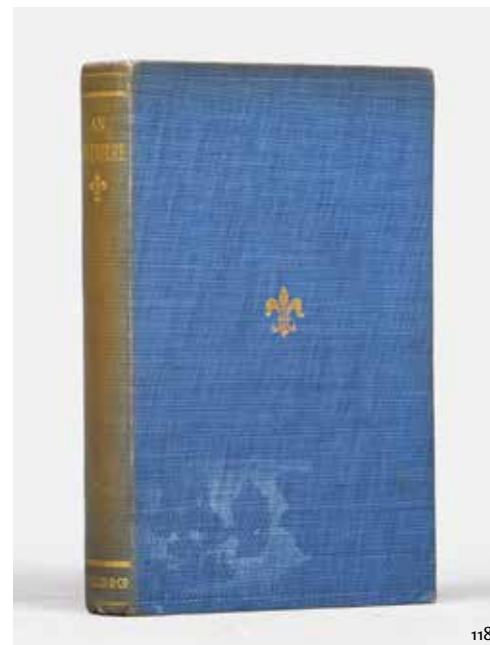
118

**MOBERLY, Charlotte Anne, & Eleanor Jourdain, as Elizabeth Morison & Frances Lamont.** *An Adventure*. London: Macmillan and Co., Limited, 1911

First edition of perhaps the most famous “time slip” case in the literature. The first impression is extremely uncommon; the book was an unexpected and controversial sensation and the small initial print run soon sold out. It consequently ran to four

impressions in three months. The identities of the anonymous authors were not made public until 1931.

The work explores in detail the mysterious events that occurred to two learned women while visiting Versailles in the summer of 1901. In August of that year the Principal of St Hugh’s College, Oxford, Charlotte “Annie” Moberly (1846–1937), accompanied by Eleanor Jourdain (1863–1924), who was about to take up the position of Vice Principal at the college, went on holiday to Paris with the intention of cementing their personal and working relationship. On 10



118

August the two women visited Versailles. There they experienced unexplained symptoms and encountered a host of strange characters, all of whom were in historical dress, and apparently from Versailles just prior to the execution of Marie Antoinette.

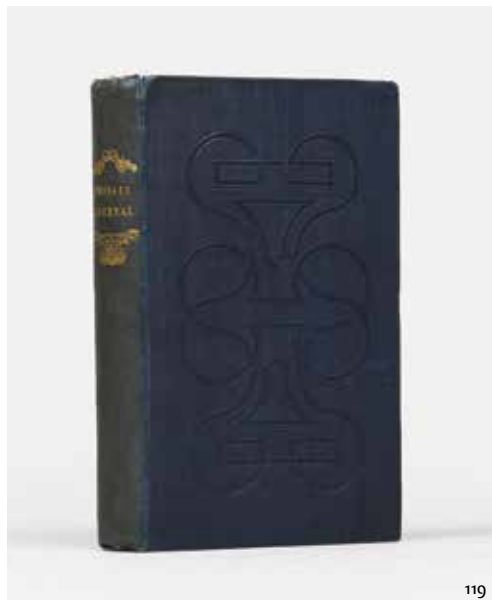
It was not until the two were back in Oxford in November that they talked through the events at length, at which point they each decided to write out an account of that afternoon, to compare their experiences. They began a process of research into the grounds and history of Versailles, including two further trips to the palace, during which they identified all of those they had seen with members of the court or staff of 1792.

This work prompted intense scrutiny upon publication and was investigated in the *Journal of the Society for Psychical Research*. Several attempts were made to debunk the women’s story, with some explicitly homophobic arguments when the authors’ identities were revealed. It has become a long-lasting and influential point of paranormal discussion.

Octavo. Original blue cloth, spine lettered in gilt, fleur de lys device in gilt to front board. Spine toned, small splash mark to front board, overall a bright copy in very good condition.

£2,250

[145924]



119

119

**MONTEFIORE, Judith.** *Private Journal of a Visit to Egypt and Palestine.* London: printed by Joseph Rickerby, 1836

Extremely uncommon first edition of "the first account in English by a Jewish woman traveller" (Robinson), printed for circulation to family and friends but never formally published; a fresh copy in the original cloth. We can trace thirteen copies in institutions worldwide, and only two appearances in auction records.

Renowned for her charitable endeavours, Judith Montefiore (1784–1862) travelled extensively in the course of international relief work, alongside her husband Moses. Both were lifelong advocates for Jewish culture and tolerance. Fluent in French, German, Hebrew, and Italian, Judith kept extensive diaries recounting their journeys, which included five trips in all to Palestine. Of these, only her honeymoon diaries and two travel journals are extant. She was also the author of the first Jewish cookery book in English, *The Jewish Manual* (1846), published 15 years before Mrs Beeton's classic.

The *Private Journal* covers the Montefiores' first trip to the Holy Land. Beginning in May 1827, they travelled overland to Italy and by sea to Malta, Cairo, and Jaffa, before entering Jerusalem on 17 October.

Judith was "profoundly affected on first reaching the city: 'our feelings of gratitude are indescribable' (*Private Journal*, 192). Attired in 'bernische and turban', she was afforded extraordinary honours by local residents. She dedicated a venerated Torah scroll in Safed, was made director of a Talmud Torah in Hebron, and acted as a philanthropist in her own right by heading several women's charities" (ODNB). They visited Palestine again in May 1828 before returning to London.

Israel Bartel, who wrote the introduction to a 100-page selection from the *Private Journal* in 1975, notes that, "unlike other diaries and writings, it was not tampered with by translators nor by others who sought to alter it", due to its limited circulation as a privately printed text (p. 1).

The *Private Journal* is different to a later journal by Montefiore, printed in 1844, which chronicles a second journey under a near-identical title: *Notes from a Private Journal of a Visit to Egypt and Palestine by Way of Italy and the Mediterranean*. Also designated "Not published", it begins with a journal entry dated 1 November 1838.

Octavo. Original navy horizontally-ribbed cloth, spine lettered and decoratively stamped in gilt, curlicue centrepiece blind-stamped to covers, yellow endpapers. Spine slanted and a touch sunned, ends and corners bruised with some light wear, cloth starting to split at joint ends (short cloth tear at head of spine neatly secured), single pinhole in upper margins of B5-6, internally crisp and clean with occasional light foxing. A very good copy. ♪ *British Travel Writing* 114; Robinson 168. Israel Bartel, intro., *Private Journal* . . ., 1975; Judith W. Page, "Jerusalem and Jewish Memory: Judith Montefiore's 'Private Journal'", *Victorian Literature and Culture* 27, no. 1, 1999, pp. 125–41.

£6,500

[155122]

120

**MOORE, Henry.** *Heads, Figures and Ideas.* London & Greenwich, CT: George Rainbird Limited & The New York Graphic Society, 1958

First edition, limited issue for subscribers, number 76 of 150 copies signed and dated by Moore on the frontispiece. This large-format volume of sketches and notes contains one of Moore's earliest lithographs to be printed at the Curwen Press, the full page colour lithograph "Thirteen Standing Stones".

Folio. Original brown half morocco with blue paper boards by Zaehnsdorf, titles to spine and front cover in white. Housed in the publisher's illustrated grey cloth slipcase. Auto-lithograph frontispiece in 4 colours on handmade wove paper with







Henry Moore watermark, titled "Thirteen Standing Figures", illustrated throughout with full-page drawings on Chater's Chariot Offset Cartridge paper. Spine darkened, small stain to front cover, foxing to preliminaries, not affecting the signed print, slipcase intact but worn and rubbed.

£3,000

[153860]

121

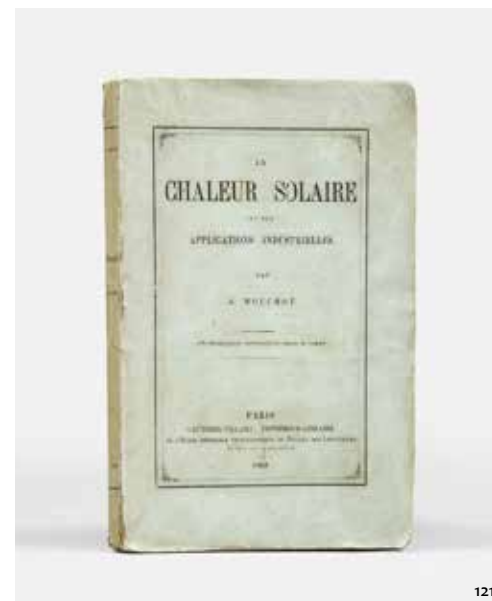
**MOUCHOT, Augustin.** *La Chaleur solaire et ses applications industrielles.* 35 Gravures intercalées dans le texte. Paris: Gauthier-Villars, 1869

#### THE FIRST BOOK ON SOLAR POWER

First edition, a fine copy in the original wrappers, of the first book explicitly devoted to solar power and its applications, in which Mouchot demonstrated the ability to generate mechanical steam power from solar energy: a milestone discovery in the history of renewable energy.

"Solar energy technology saw a burst of new practical applications during the late 19th-century industrial revolution" (Bradford, p. 94). One of the field's key innovators was the French mathematics teacher and inventor Augustin Mouchot (1825–1912), whose prescient belief that fossil fuels would soon be exhausted prompted an investigation into alternative energy sources. After observing and manipulating the quantity of steam produced during small-scale experiments using axicons to boil water, Mouchot succeeded in designing and patenting the earliest solar-powered engine. He and his assistant Abel Pifre (1852–1928) built several such engines between the 1860s and 1880s, increasing in scale, and received full-time funding from the French government for their research.

Mouchot's experiments culminated in the 1878 Paris Exposition Universelle, "where he presented a variety of devices, including his large 'Sun Engine', which operated a printing press on which he printed an edition of his newsletter *Journal Soleil*. He also displayed a variety of solar cookers and, much to the amazement and delight of the crowd, a solar machine used to create ice. Mouchot's state-of-the-art devices captured popular imagination, but it was his efforts to develop energy storage that defined his place in history. Mouchot was the first inventor who attempted to use the power of solar radiation to decompose water into its base elements of hydrogen and oxygen and then recombine them to generate



121

electricity, much like the fuel-cell technology of today" (Bradford, p. 95).

Despite their initial support, the French government eventually dropped Mouchot's research funding after English coal became more readily and cheaply available. He expressed his frustration: "Eventually industry will no longer find in Europe the resources to satisfy its prodigious expansion . . . Coal will undoubtedly be used up. What will industry do then?" (quoted in Fessler, p. 6).

Relatively well-held institutionally, Mouchot's *La Chaleur solaire* is infrequently seen on the market in such excellent condition.

Octavo. Uncut in original pale green printed wrappers. Housed in a custom dark green paper-covered solander box. 35 engraved diagrams in text, numerous tables. Wrappers lightly soiled and rubbed, paper across spine split in a few places but book block firm and without restoration, contents crisp, first and last few leaves a little foxed, with offset from diagrams throughout. An excellently preserved copy. ¶ Travis Bradford, *Solar Revolution: The Economic Transformation of the Global Energy Industry*, 2008; David C. Fessler, *The Energy Disruption Triangle*, 2019.

£2,250

[154868]



122

122

**NERUDA, Pablo.** Aún. Santiago de Chile: Nascimento, 1969

**WE ALL ARRIVE BY DIFFERENT STREETS, BY UNEQUAL LANGUAGES, AT SILENCE**

First edition, signed limited issue, number 182 of 250 copies signed by the author from an edition of 500. This title is a tribute to the history and survival of the Chilean people, comprising 28 cantos written over two days in July 1969.

In his acceptance speech as the Chilean Communist Party candidate for the presidency, given in September of the same year, Neruda said, "I have never thought of my life as divided between poetry and politics . . . I have never been in with those in power and have always felt that my vocation and my duty was to serve the Chilean people in my actions and with my poetry. I have lived singing and defending them" (quoted in Christ).

Large octavo. Original white wrappers, lettered in black and green. With glassine dust jacket. Text in Spanish. Bookseller's label of Librerie Bianchi (Italy) to front free endpaper. A little rubbing to spine ends, occasional mark to wrappers and a touch of creasing to extremities. A bright, near-fine copy, in slightly toned glassine jacket, some shallow chips to edges. ¶ Ronald Christ, trans., "Pablo Neruda, The Art of Poetry No. 14", *The Paris Review*, 1971.

£2,500

[153855]



123

123

**NERUDA, Pablo.** Cuatro poemas escritos en Francia. Santiago, Chile: Editorial Nascimento, 1972

**SIGNED BY NERUDA, AND SPECIALLY BOUND**

First edition, number XLII of 100 copies signed by the author and specially bound, from a total edition of 300 copies.

Neruda was Chilean ambassador to France 1970–72, during which time he was awarded the Nobel Prize in Literature (1971). It was to be his final diplomatic posting, and this title the penultimate work published during his lifetime, as within months of his arrival in Paris his health began to deteriorate.

Large octavo. Original white wrappers embossed with fish-scale pattern, lettered in white on blue ground to spine, in white on blue ground with red double rule to front wrapper and Neruda fish in red and white, imprint in red to rear wrapper. With floral dust jacket. With original cream envelope, Neruda fish in blue to front. Title page and text printed in red, black and blue, blue tissue guards with Neruda fish in silver to each chapter. Spine a touch cocked, head of front inner hinge just cracked but holding firm, trivial spot to lower edge, else a near-fine copy, internally fresh and clean, in the bright dust jacket, tiny chip to head of spine panel, a little rubbing to extremities. Envelope toned and creased with some short closed tears and a few marks, bookseller's ticket of Libreria Andres Bello (Chile) to rear.

£2,500

[154192]



124

**NIETZSCHE, Friedrich.** Gesammelte Werke. Munich: Musarion, 1920–29

**NIETZSCHE'S COMPLETE WORKS**

First complete collected edition of Nietzsche's works, in the original German, number 457 of 1,600 sets, this one of 1,300 sets in half calf (300 were issued in vellum). Arranged chronologically, with an introduction by Richard Oehler, notes and indexes, this was the first edition to claim completeness, and has only been surpassed by the Colli and Montinari edition, still in progress.

23 volumes, large octavo. Original black half calf, spines lettered in gilt, blue paper-covered sides, top edges gilt. With 4 photographic portraits and 7 facsimiles in volume 21. Neat pencil inscription to each front free endpaper. Vol. XIV with patch of wear to paper on rear cover, general light rubbing to bindings but much less than often, vol. IX a little more rubbed, early leaves in vol. I creased at top fore corner, offsetting from newspaper insert to pp. 12/13 of same, vol. IV pp. 11–14 with some creasing and tearing affecting



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text without loss, else contents generally clean and fresh throughout. A very good set. ♪ Ziegenfuss 2, 216.

£3,500

[155028]

125

**O'BRIAN, Patrick.** Complete set of Jack Aubrey and Stephen Maturin novels. London: Collins [&] Harper Collins, 1970–99

#### HANDSOME SET OF FIRST EDITIONS

First editions. A complete set of this celebrated sequence of novels capturing life in the Royal Navy during the Napoleonic Wars, which is accounted one of the best liked series of historical novels ever written.

20 volumes, octavo. Attractively bound in recent dark blue morocco, spines lettered and decorated with ship motifs in gilt, raised bands, single rule to boards gilt, marbled endpapers, gilt edges. The occasional minor blemish, an excellent set.

£10,000

[154441]

126

**ORWELL, George.** Nineteen Eighty-Four. The facsimile of the extant manuscript. Weston, MA: M&S Press, 1984

First edition, number 36 of 55 deluxe copies (from a total edition of 330 copies) specially bound by the Grey Parrot bindery, quoting the infamous slogans of The Party on the front cover. Published in 1984, this sumptuous privately printed edition presents in facsimile all that survives of the preliminary draft versions of *Nineteen Eighty-Four*, a manuscript described by Sonia Orwell as “the only MS of any of George’s books in existence”.

Orwell’s classic work of dystopian fiction was begun in 1946 and composed in four stages. The extant manuscript provides the narrative of *Nineteen Eighty-Four* in outline from the beginning almost to the conclusion, with some gaps. As noted by Peter Davison in his Introduction to this edition, “despite all the rewriting revealed by this facsimile, it is remarkable how closely what has survived adheres to the main sweep of the narrative of *Nineteen Eighty-Four*. All the principal features, except the Appendix on Newspeak, are present, suggesting that the story had been pretty fully formed in Orwell’s mind by the time he sat down to write it”.

This privately printed limited edition was limited to 330 copies of which there were two issues: 275 copies with morocco-backed marbled boards and 55 copies, described as “special copies” which are bound in full morocco by the Grey Parrot bindery, with a folding box. The present copy is from the smallest and most



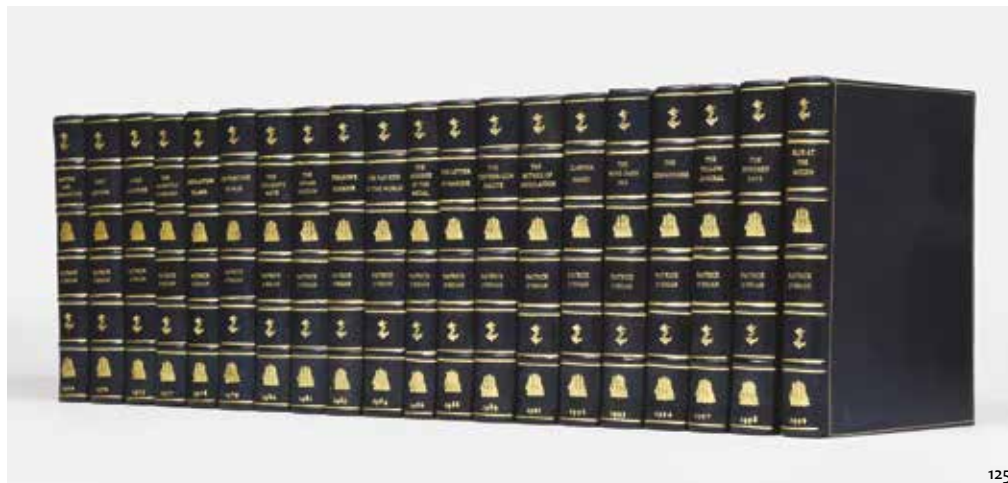
126

deluxe issue, and the only one with the party slogans incorporated into the binding. The volume comprises a preface by Daniel G. Siegel, an Introduction by Peter Davison, 190 colour facsimile illustrations and a full transcript of Orwell’s manuscript.

Folio. Original blue morocco with black onlays by Grey Parrot, Easthampton, spine lettered in gilt, panel to front cover with lettering “War is Peace, Freedom is Slavery, Ignorance is Strength” in gilt. Light grey endpapers. Housed in original blue morocco-backed grey cloth folding box with spine lettered in gilt. 190 colour facsimile illustrations. Fine condition. In original numbered cardboard carton.

£2,000

[157705]



125





127

**OXFORD UNIVERSITY – BURTON STEWART, William.** Two photograph albums of Loretto School and University of Oxford. Edinburgh & Oxford: 1885–1895

#### A “GOLDEN LAD”

An outstanding pair of meticulously compiled albums, offering an impressive visual record of the Oxford university years of a sporting and hedonistic scion of a wealthy Scottish family. The albums contain a spectacular array of pin-sharp images of exceptional size and quality in an excellent state of preservation, offering an unusually detailed and highly evocative vision of time and place.

William Burton Stewart (1872–1936) was the only son of James Stewart, one of the founders of Britain’s leading iron and steel combine. He was born in Glasgow and was schooled at the prestigious Loretto school, Edinburgh (some photographs of his time there are contained in the first album). WBS’s father died when he was 17 years old, but he went up to Oxford with a considerable allowance from his mother. There, he became a rowing and rugby blue, and lived a hedonistic and extravagant life funded by

the profits of his father’s industrial achievements. At the rear of the first album, entitled “Isis Idols. No. XXXI”, is a jocular summary of Stewart’s time at Brasenose College, Oxford. In it the “young laird” is noted for having “combined a keen enthusiasm for sport with a touching abnegation of scholastic prizes”.

Revealing a wealth of personal detail, the albums chronicle WBS’s life of sporting accolades and high living, featuring a remarkable number of official photos in an unusually large, deluxe format. WBS was chairman of the Freshman’s Wine Club, president of the Vincent’s Club (“the resort of the creme de la creme of undergraduate life”), a member of the elite Octagon Wine Club, the Phoenix Society (successor to the notorious Hellfire Club) and the Bullingdon Club, and was inducted into the Rose Croix Masonic Chapter of Oxford’s Apollo Lodge. Several balls also feature, including Oriel College Ball 1892 (taken at 5am), Freemason’s Ball (18 June 1894), Magdalen Ball (25 June 1895) and Vincent’s Club Ball (26 June 1895). With varied and interesting views, the albums also give a beautiful record of Oxford during these years, with WBS’s well-appointed college rooms depicted, together with several exterior shots of Brasenose, a view of Oxford from Magdalen Tower, and the great flood at Oxford in 1894.

Among his many sporting achievements, WBS was in the victorious Oxford crews in the 51st and 52nd Boat Races (1894 and 1895), and was described by the Boat Race historian G. C. Drinkwater as “a useful heavy-weight”. He rowed for Brasenose College in Torpids and Bumps and for Leander at Henley Royal Regatta, where he competed for the Grand Challenge and Steward’s Cup, winning the Grand Challenge in 1893. The albums include stunning images of his crews and races in progress and a menu card for the 1894 Boat Race dinner.

In WBS’s unpublished memoir, held at the National Library of Scotland, “the wealthy young Scot describes a life of heavy drinking ending in wild Bacchanalian dances, vandalism, gambling, ragging on the masters, jaunts to London and the Corinthian Club where he was first introduced to the demi-monde. He recounts an occasion in 1893 when he ‘went to Greenwich one day and lunched at The Ship . . . I had partaken of a 40-course fish dinner with 17 different kinds of wine”.

After his graduation, in a merging of two industrial dynasties, he married Rachel Westmacott (1877–1952) on 11 April 1899, the daughter of Percy Westmacott, a partner and former managing director of one of Britain’s leading engineering firms, Sir W.



G. Armstrong and Company. Six months later the Boer War broke out, and WBS served in the Imperial Yeomanry. He continued a hedonistic existence after the war, but noted in his memoir that “after all this life of amusement I began to feel that I wanted to do something to justify my existence”. A devotee of Chamberlain, he entered Conservative Party politics in 1905 as private secretary to the Secretary of State for Scotland, and stood for election the following year, but was unsuccessful. In 1907 he joined the India and Eastern Trading Company as a director, established to finance a jute plantation in Assam, but lost a significant sum in the American stock market crash that year.

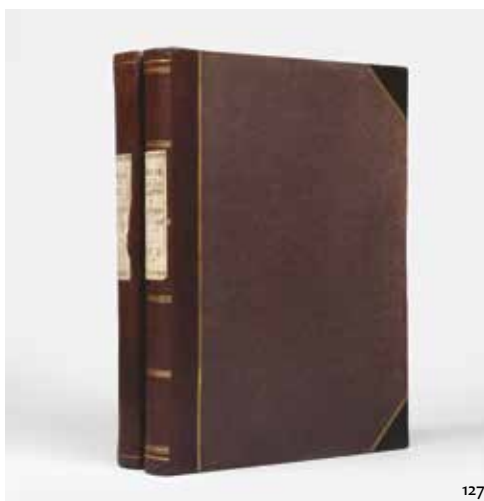
A promotional brochure for the sale of the luxurious property at 3 Rutland Gate, Hyde Park, dated 8 July 1908, accompanies the albums; WBS is recorded at that address in 1911–12 by the Territorial Force Directory for the Lothians and Border Horse, with whom he served in the First World War. He died in 1936 at Malta en route to England.

This is a peerless visual document of student life at Oxford at the close of the 19th century, handsomely presented.

2 volumes, large quarto (362 × 272 mm). Contemporary red half morocco, red pebbled cloth sides, flat gilt bands



to spine of vol. I, paper spine labels lettered in manuscript to both, front board of vol. I lettered in gilt (“W.B.S Loretto 1885–91 and Oxford”), edges gilt, albumen prints (mainly



in Imperial, “full plate”, format, 240 × 290 mm, together with a selection of smaller personal photos; many of them annotated with names, dates and locations, mounted recto and verso of linen-hinged cream cardstock). Vol. I: 92 photographs; vol. II: 42 photographs; 7 menu cards mounted at rear; clipping from *The Oxford Review*, 2 December 1893 and 13 February 1894 tipped-in. Accompanied by a card folder of 40 photographs, mainly relating to the Stewart family taken 1883–1932 (among these are 3 photographs of WBS taken 1883, 1886, and 1895; 13 studio portraits; 11 family photographs, 2 school year group photos, 1 CdV of WBS’s father), and 10 pp. promotional brochure for sale of 3 Rutland Gate, Hyde Park, dated 8 July 1908. Albums expertly and judiciously restored (joints repaired, spine ends and tips consolidated, gilt retouched), leaves typically a little rippled with some light foxing (images unaffected), the majority of the photographs in superb condition, crisp and retaining excellent tonal contrast. A superb pair of albums, most handsomely presented, the spectacular images of an unusually high quality. ♣ Sarah Dietz, *Entrepreneurship in the Age of Empire: Colonialism, Collaboration and Exploitation*, 2020; G. C. Drinkwater, M.C. & T. R. B. Sander, *The University Boat Race: Official Centenary History 1829–1929*, 1929.

£8,500

[145678]



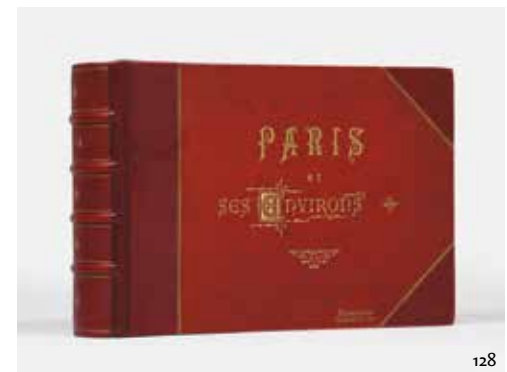
**PARIS – NEURDEIN FRÈRES (photo.)** Paris et ses environs. Paris: Hélaïne, Editeur, 214, Rue de Rivoli, [c.1890]

**THE CITY OF PROUST – “A SIGNIFICANT CONTRIBUTION TO THE PHOTOGRAPHIC RECORD”**

A highly appealing and attractively presented album of views of belle époque Paris captured by the celebrated studio of Neurdein Frères, the leading supplier of photographs and postcards to the tourist market; this example issued by the fashionable bookseller F. Hélaïne, a specialist in such albums, with a smart arcaded premises on Rue de Rivoli, opposite the Jardin des Tuileries.

These sharply focussed and beautifully composed urban landscapes date to around the time of the expositions of 1889 and 1900, and capture the broad boulevards, bustling public spaces and elegant jardins of the city of Proust, Toulouse-Lautrec, and Verlaine. The album opens with a fine roofscape that takes in the seven bridges looking across to the Eiffel Tower in the distance. As one would expect of a tourist album, all of the great Parisian landmarks are here, including the Jardin du Palais Royale, L'Avenue de l'Opéra, Place Vendôme, Place de la Concorde, Champs-Élysées, Trocadéro, Sainte-Chappelle, Palais de Justice, Notre Dame, Bois de Boulogne, as well as scenes at Versailles, and a splendid view of the Eiffel Tower from across the Seine with tourist boats passing below.

The Parisian publishing house of the brothers Étienne and Louis-Antonin Neurdein was founded around 1885 and grew to become the largest publisher of postcards of the time. Their tourist albums are important as they “preserve an architectural heritage



**Paris**



*La Tour Eiffel*





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that has often been altered or lost. The firm's popular views of Paris and of the Exposition Universelle of 1900 were issued in albums of mounted albumen prints and published in photogravure, often following a fixed order of subjects. Through these images, as well as their panoramic cityscapes and their controversial figure studies from the North African colonies, Neurdein Frères made a significant contribution to the photographic record of their time" (Donald Rosenthal in Hannavy, p. 992).

Landscape quarto (175 × 245 mm). Original red half morocco, front cover neatly rejoined, decorative gilt spine, red pebble-grain cloth sides, front cover lettered in gilt, sides and corners trimmed with paired gilt fillets, burgundy and gilt foliate-pattern endpapers, linen hinges, gilt edges. 50 original albumen print photographs (92 × 120 mm) numbered in the negative and with matching number printed below, mounted back-to-back on heavy cardstock leaves (239 × 179 mm), each with printed captions in red and blue above and below the image, decoratively-framed. Slightly rubbed, some wear to corners, very slight toning to margins of mount leaves, still an excellent exemplar. ♣ John Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography*, 2008.

£2,500

[148725]

129

**PARKER, Charlie – WATTS, Charlie.** *Ode to a Highflying Bird*. London: Beat Publications Ltd, [1965]

"FLOWN BUT NOT FORGOTTEN"



130

Scarce first edition of the Rolling Stones' drummer's lightly humorous but entirely sincere tribute, in the style of a children's book, to his great hero Charlie Parker, "who made me what I am". Published on the tenth anniversary of Bird's death, it was originally conceived as a class project while Watts was a design student. With typical humility he described the book as "compiled by one charlie [sic] to a late and great Charlie".

Small octavo. Original white boards, black lettering to covers, portrait of the author on rear cover. Illustrations in colour throughout by the author. Superficial splits to rear joint but sound, covers soiled, couple of faint ring marks to rear cover, contents slightly foxed. A very good copy.

£1,000

[155729]

130

**PATERSON, Isabel.** *If It Prove Fair Weather*. New York: G. P. Putnam's Sons, 1940

INSCRIBED TO AYN RAND

First edition, first printing, presentation copy, inscribed by the author on the front free endpaper, "To Ayn Rand from Isabel Paterson / 'Because he was himself, because I was myself.' M. de M." This copy connects two prominent figures in American libertarianism, and dates from the earliest years of their association. Paterson closes with a famous quotation from Montaigne's essay on friendship.

A leading Canadian-American journalist and literary critic, Paterson (1886–1961) is counted one

of the "three furies" of the American libertarian movement, alongside Ayn Rand and Rose Wilder Lane (William F. Buckley Jr. quoted by Burns, p. 746). Her biographer Stephen Cox describes her as "the earliest progenitor of libertarianism as we know it today". Rand, a disciple and one-time protégé of hers, believed that Paterson's best-known work, *The God of the Machine* (1943), published the same year as Rand's *The Fountainhead*, was "a document that could literally save the world – if enough people knew of it and read it. [It] does for capitalism what the Bible did for Christianity – and, forgive the comparison, what *Das Kapital* did for Communism or *Mein Kampf* for Nazism. It takes a book to save or destroy the world" (letter of 28 November 1943, in Berliner).

Paterson and Rand were introduced by a mutual acquaintance in 1940, and quickly became friends and political allies. "The contrasting approaches to ideas evident in their letters seem also to have characterized their conversations – Rand organized and logical; Paterson spontaneous and sometimes rambling. Rand later said of Paterson '... At her best, she was enormously rational, with a very wide kind of abstract mind, could talk fascinatingly, make the best philosophical identifications and abstract connections. And generally was a marvelous mind ... At her worst, she would turn into a mystic'" (Berliner). Their relationship deteriorated in 1948, after Paterson insulted several of Rand's friends.

*If It Prove Fair Weather* was Paterson's final novel. "Paterson contrives the kind of situation that allows her to study the basic moral and psychological dilemmas that she regards as typical of intimate relationships. Of her chief male character, Paterson remarked that 'there was no way for him to behave well. He had only a choice of behaving badly in different ways'" (Cox, introduction to the 2009 edition of *The God of the Machine*, pp. xxi–xxii).

Octavo. Original dark orange cloth, spine and front cover lettered and blocked in gilt and black. With pictorial dust jacket. Lean to spine, ends gently bruised, faint discolouration along fore edges of a few preliminary leaves, contents clean; jacket bright and unclipped (priced \$2.50), chipped and creased at extremities, several tears neatly stabilised with tape on verso. A near-fine copy in a very good dust jacket. ♣ Michael S. Berliner, ed., *Letters of Ayn Rand*, 1997, available online; Jennifer Burns, "The Three 'Furies' of Libertarianism: Rose Wilder Lane, Isabel Paterson, and Ayn Rand", *Journal of American History*, Vol. 102, Issue 3, Dec. 2015, pp. 746–74; Stephen D. Cox, *The Woman and the Dynamo: Isabel Paterson and the Idea of America*, 2004.

£6,750

[156714]



131

131

**PHILBY, Harry St John Bridger.** *The Heart of Arabia.* London: Constable and Company Ltd, 1922

**PRESENTED BY PHILBY TO PEAKE PASHA**

First edition, presentation copy of Philby's first substantial work, inscribed by the author to "Amir Liwa F. G. Peake Pasha, with the best wishes of the author, H. St. J. B. Philby, January 1923", with Peake's bookplate on the front pastedowns.

Philby and Peake (1886–1970) worked closely together in the British protectorate of Transjordan, Philby as chief British representative and Peake as commander of the Arab Legion, a police force founded in 1923 to defend the territory.

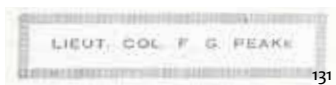
Peake "organized and commanded the Arab Legion in the Emirate of Transjordan from 1920 until his retirement in 1939. He successfully pacified dissident bedouin tribes, including Wahhabi fanatics, in asserting the authority of the Amman government. In so doing Peake did not diminish his love for the bedouin, while protecting the peasant cultivators from marauding plunder" (Nisan, p. 113). As a commander of the Arab Legion, he "had to serve two masters. First was the amir, with whom he got on well on the whole. Then there was the chief British representative (CBR) – H. St J. Philby (1921–4) and Lieutenant-Colonel H. H. F. Cox (1924–39) – who controlled the purse strings and much else besides . . . He built the Arab Legion on firm foundations and established a tradition of loyalty and



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131

efficient discipline which withstood many shocks both within and without the kingdom" (ODNB).

Peake's correspondence at the National Archives shows that he and Philby communicated regularly in 1923–4, discussing among other things the finances of the Arab League, "dismissal of Istiqlal Party members in the Arab Legion", and complaining of "the Government's failure to appoint Trans-Jordanians to Government posts. If this and other Trans-Jordanian grievances are not redressed, there may be a revolt". For his service in the region, the Transjordanians awarded Peake the honorary title of pasha.

The *Heart of Arabia* is Philby's account of his mission, begun in November 1917, to Ibn Sa'ud, ruler of the Nejd in central Arabia, who greatly impressed him. Philby started in Al Uqayr, then travelled with a small party by camel via Hufuf to Riyadh, to meet Ibn Sa'ud. From there he went on to complete his crossing of Arabia, with camels and an escort provided by Ibn Sa'ud. In Jeddah, he met the Hashemite ruler of Hejaz, the Sharif Husain, leader of the Arab Revolt, the preferred choice as future Arab leader of both T. E. Lawrence and the British authorities.

It is difficult to conceive of a more appealing provenance for Philby's fascinating narrative. This

copy was latterly in the celebrated travel library of Franklin Brooke-Hitching.

2 volumes, octavo. Original green cloth, spines lettered in gilt and with three-line gilt rules at head and tail extending across the covers in blind, fore and lower edges uncut. Housed in a custom blue cloth slipcase. With 48 plates and plan, 2 folding colour maps at rear of vol. II (Southern Nejd and Central Arabia). A touch of rubbing, minor rippling of cloth on vol. II, book block in vol. I cracked to cords at places but firm, and minor rumpling of lower corner, occasional toning, foxing or fingersoiling, one folding map with tear at stub. A very good copy. ♣ Howgego P31. Mordechai Nisan, *Identity and Civilization: Essays on Judaism, Christianity, and Islam*, 1999.

£11,250

[154228]

132

**PHILIP, Prince, Duke of Edinburgh, & James Fisher.** *Wildlife Crisis.* London: The Arcadia Press, 1971

Signed limited edition, number 3 of 265 copies signed by Prince Philip on the title page and specially bound by Zaehnsdorf.

*Wildlife Crisis*, co-written with the naturalist James Fisher, details species lost and habitat destruction from unsustainable use of resources. The Duke of



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Edinburgh tells how his growing interest in bird watching made him aware of the great need for wildlife conservation. The account is illustrated with Philip's own photographs, many never published before. A regular trade edition was published by Hamish Hamilton the previous year.

Quarto. Original blue morocco by Zaehnsdorf, spine lettered in gilt direct and on orange circular morocco label, front cover with multi-coloured onlay in gilt frame depicting the world, marbled endpapers, gilt edges. Housed in the original grey cloth solander box. Illustrated with colour and black and white photographs throughout. Box very lightly rubbed and bowed, spot to signature page; a very good copy.

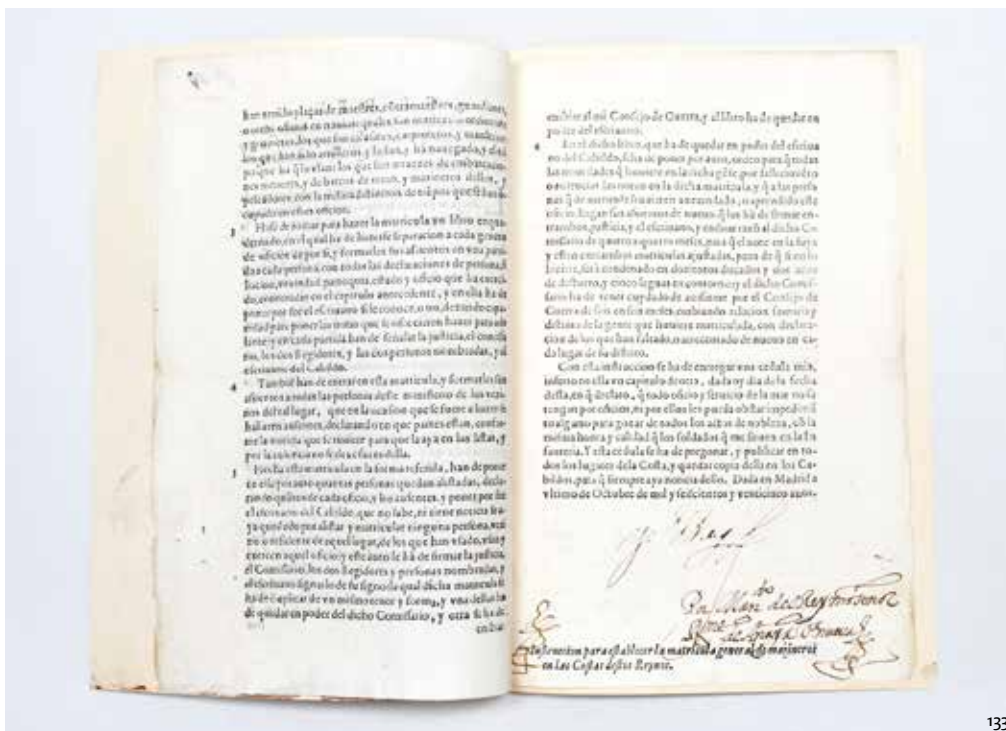
£1,500

[157670]

133

**PHILIP IV of Spain.** El Rey Instruccion y orden, que se ha de guardar en hazer y formar las matriculas, que he mãdado se hagan generalmente en estos Reynos, para saber de ordinario la gente que usa en ellos la profesion de la marineria ("The King. Instruction and order for the registrations that I have commanded to be followed in my Kingdoms by the people who are professional mariners"). Madrid: last day of October 1625

SIGNED ROYAL ORDINANCE FOR THE REGISTRATION OF SEAMEN



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An important printed state paper signed by Philip IV (1605–1665), setting out instructions for a large scale registration of sailors in the Spanish royal navy, addressing impressment, and also signed by one of the king's leading military advisers.

Philip was notably progressive in his handling of the navy, to which he applied a "sensible, pragmatic approach" (Goodman, p. 32). His reign saw no "weakening of the importance attached to naval forces" (ibid., p. 156), and the Junta de Armadas was the only such committee to survive the eventual fall of Olivares untouched.

The present ordinance created regional administrative officials to initiate a registry of mariners and issue of certificates to ancillary naval tradesmen, who were to provide detailed personal information. A copy of this data was to be sent to the War Council and regularly updated. Failure to comply could result in a severe fine and two years of exile. The directives were to be implemented "generalmente en estos Reynos" (in all the territories of the Spanish Empire), thus including Spanish possessions in America and Asia. The creation of this matricula is one of the distinctive features of early 17th-century

Spanish naval organization. "Nothing like them would appear anywhere else in Europe until Colbert's famous classes maritimes of the 1660s . . . Madrid's compulsion would arouse resistance on the coast" (ibid., pp. 192–3).

The countersignatory, Bartolomé Aguilar y Anaya (c.1563–c.1630), was an influential military administrator under both Philip IV and his father. In 1600 he was granted the formal title of royal secretary, and in 1606 became secretary of war. During the 1620s he was secretary of the board of galleys, directing the supply of ammunition for the expedition to Brazil in 1625, at which time he had assumed one of the prized seats on the council of war, and in the 1630s he was a member of the highly influential Junta de Armadas.

Folio. 3 pp. on a single bifolium. Printed order with the king's signature, countersigned by his secretary of war Bartolomé Aguilar y Anaya, manuscript docketing on the first page. In modern marbled paper wrappers. Light toning, some marginal fox spots, but overall very good. ¶ David Goodman, *Spanish Naval Power, 1589–1665: Reconstruction and Defeat*, 1997.

£3,750

[154780]





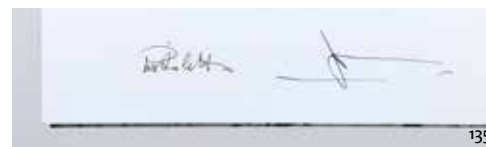
is the mirror, with its perhaps incomparable quality of provoking internal reflection: "Walking among such works, on a floor devoted to [Pistoletto's] art, is like being confronted with an almost unbearable reality. I feel acutely self-conscious and challenged, as my reflected self briefly passes through images of a car, a woman with a camera, and a crowd of people. 'There is no limit to the reflection of the mirror,' he says. 'We have this possibility to exist in the mirror, to appear and to disappear. And so we see that our existence is a very limited period of time. Mirrors are not the expression of my will or my feelings, but a phenomenological effect'" (Jones).

The editor Jacques Meuris (1923–1993) was a Belgian photographer, prolific art critic, and Professor emeritus at l'École supérieure des arts visuels in Brussels.

Square octavo. Original white wrappers lettered in black, black-flecked transparent front and rear free endpapers, leaves and binding unsewn. Housed in the original mirror-glaze perspex slipcase. Illustrations throughout, including a tipped-in reflective card, as issued. A fine, fresh copy, the slipcase with a couple of marks. ♣ Danièle Gillemon, "Critique d'art, écrivain, photographe Jacques Meuris est mort: Une plume avertie", *Le Soir*, 15 Dec. 1993; Jonathan Jones, "Michelangelo Pistoletto: the artist with a smashing way to save the world", *The Guardian*, 28 May 2014, both accessible online.

£1,250

[154404]



134

**PICASSO, Pablo – SABARTÉS, Jaime.**  
Picasso: Toreros. London & Monte Carlo: A. Zwemmer Ltd. & André Sauret, 1961

**WITH FOUR ORIGINAL LITHOGRAPHS**

First UK edition, published simultaneously with the French edition. The work contains four lithographs executed by Picasso for this work: "La Pique", "Le Picador II", "Jeu de la Cape", and "Les Banderilles".

Sabartés (1881–1968) was an artist, poet, and writer, as well as a close personal friend of Picasso: "the friendship of Picasso and Sabartés, in later years the artist's secretary, goes back more than 60 years, to their youth in Barcelona" (*The Artist and the Book* 240). This edition was printed in September 1961 by Draeger Frères; the lithographs were printed by Mourlot Frères.

Oblong folio. Original red cloth, titles to spine in black, illustration to front cover in black, illustrated endpapers. With the publisher's illustrated slipcase, spine lettered in black. With 4 original lithographs, 3 in black, 1 in twenty-

four colours, 103 full-page illustrations. Spine slightly faded otherwise near-fine in darkened slipcase. ♣ Cramer 113; Freitag 9666.

£2,000

[153862]

135

**PISTOLETTO, Michelangelo; MEURIS, Jacques (ed.)** *Le Miroir comme tableau*. Brussels & Paris: Les Maîtres de forme contemporains & Liliane et Michel Durand-Dessert, 1993

**HOLDING THE MIRROR UP TO NATURE**

First and limited edition, number 24 of 120 copies signed and numbered by the artist and the editor; a further 30 copies were printed, half of them proofs and half not for sale.

Michelangelo Pistoletto (b. 1933) was a leading figure of the late 1960s Italian art movement "arte povera" ("poor art"), which sought to transform cheap and everyday materials into works of beauty. For Pistoletto, one of the most evocative of such objects



136

**PLATEA, Franciscus de.** *Opus restitutionum, usurarum et excommunicationum*; [bound with] **ANTONINUS FLORENTINUS.** *De censuris ecclesiasticis, sive de excommunicationibus.* Venice: Johannes de Colonia and Johannes Manthen, 1477 & 1480

**ONE OF THE EARLIEST PRINTED WORKS ON ECONOMICS**

Early edition of one of the first printed books on an economic subject, a vigorous condemnation of usury by the Franciscan theologian Franciscus de Platea (died c.1460). The work was first published in Venice in 1472. The Padua edition, also of 1472, is the earliest book in the vast Goldsmiths' catalogue of economic literature.

"The *Opus* enjoyed a large diffusion in Europe at the time; eight subsequent editions [following the first] appeared in the fifteenth century. The treatise was reprinted, without substantial changes, in Padua (about 1472 – the Goldsmiths' copy – and 1473), Venice and Cologne (1474), Cracow (1475), Paris (1476 and 1477), Venice (1477) [this edition] and finally Speyer (1489)" (Books that Made Europe).

"In the early modern age, money lending became a central question in the economic debate of the time . . . Platea is firm in his absolute condemnation according to biblical and natural law: usury is an infamous sin, and the usurers – as he declares in the third and last section of his work – must be excommunicated" (ibid.). "The preliminary and detailed tabula shows the extent of the treatise, which examines each aspect of the topic with a variety of examples. Both the intimate connection between business and ethics and the impact of these apparently

theoretical arguments in real-life are evident in every way. The first section of the treatise deals with the duty of restitution, referring to hundreds of cases of commercial frauds, contractual instances and conflicts between creditors and debtors; the second part is instead devoted to the widespread practice of usury and its evil consequences" (ibid.).

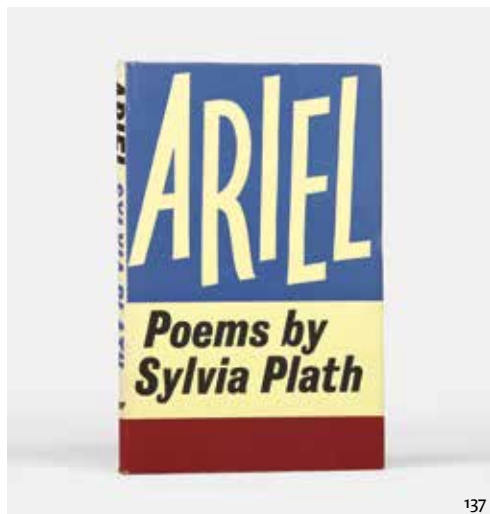
The second work, authored by the archbishop of Florence and Dominican friar Antoninus Florentinus (1389–1459), was first published in Venice in 1474, with editions following in Mantua in about 1475, Rome in 1476, and this Venice edition of 1480, the last edition of the 15th century. Antoninus Florentinus wrote widely in theology and had a great reputation for learning across Europe. The text is an extract from his *Summa theologica* part III, to which were added several relevant papal bulls of recent date.

Provenance: front pastedown with the 18th-century book label of Louis-Cosmé-Damian Rolandin of Marseilles, and the gilt book label of the Franco-German banker and noted book collector Hans Fürstenberg (1890–1982). Fürstenberg "was not only one of the best-known book collectors of his time, but an almost emblematic figure of the Central European Haute Bourgeoisie, its culture, its international ramifications, and its precarious survival into a new age" (Breslauer, p. 427). The economic aspect of the *Opus restitutionum* is perhaps what appealed to Fürstenberg. Aside from his own role as a banker, "in his younger years, Fürstenberg published a great deal on financial and economic questions of the day, including two or three books, and about 70 articles in newspapers and periodicals up to 1938" (ibid., p. 440).

2 works in 1 volume, quarto (223 × 164 mm). 18th-century calf, spine ruled and lettered in gilt "Platea 1480", covers panelled in blind with foliate rolls, red speckled edges. First work bound without initial and with terminal blank, second with initial blank. Both works with contemporary annotations in the same hand, second work partly foliated in 18th/19th-century hand. Binding attractive and firm, with neat restoration at spine and joint ends, and slight wear at tips and head of spine. First work: contents clean and fresh with slight worming in fore margin of first few leaves; an excellent copy. Second work: slight browning, soiling, and small running wormhole at head towards rear, small chip to fore margin of terminal leaf; a very good copy. ¶ Books that Made Europe, p. 26 (for Platea, 1472 Venice edition); Goldsmiths' 1 (ditto); BMC V 227 & 236; Goff P758 & A777; ISTC ip00758000 & ia00777000. B. H. Breslauer, "Jean Fürstenberg [sic], 1890–1982: Portrait of a Bibliophile", in *The Book Collector*, Winter 1982.

£15,000

[154417]



137

137

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

**AN ATTRACTIVE COPY OF PLATH'S MOST ENDURING POETRY BOOK**

First edition. *Ariel* is Plath's most enduring poetry book, published two years after her suicide. The collection was edited by Ted Hughes and has an introduction by Robert Lowell. Plath believed her *Ariel* poems to be the best she had produced, "announcing to her mother that 'they will make my name'" (ODNB).

Octavo. Original red cloth, spine lettered in gilt. With dust jacket. Light sunning to spine, three small marks to upper extremities and edge, just touching upper margins, else contents clean. A very good copy indeed, in like dust jacket, not price-clipped, spine and rear panels a little faded, a couple of nicks to spine panel ends, a few light marks, else bright. ♪ Tabor A5a.

£1,250

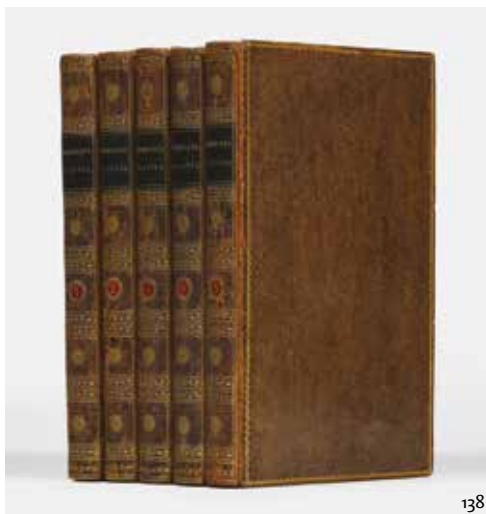
[150727]

138

**PLAUTUS.** *Comedies*. London: T. Becket and P. A. De Hondt, 1769–74

**ATTRACTIVE CONTEMPORARY BINDING**

First editions of the last three volumes, with the revised and corrected second editions of the first two volumes, together in a uniform and attractive



138

contemporary binding. "An esteemed translation, accompanied with excellent notes from the best commentators" (Lowndes).

Thornton had announced his intention to translate Plautus into English verse as early as December 1762, publishing specimens in Robert Lloyd's *St James's Magazine*. Volumes I and II were first published in 1767. To these volumes, George Colman, to whom the translation was dedicated, contributed the translation of Mercator, while Richard Warner translated *Captivi* and supplied some of the critical matter. After Thornton's death Warner completed the project in three further volumes using Thornton's partial translations of two further plays.

Only volumes I and II went to second editions; sets are often found pairing the second editions of the first two volumes with the first and only editions of the latter volumes – it is possible the print run was increased for the later volumes, and new editions of the initial two volumes were called for to make up the numbers.

5 volumes, octavo (218 × 130 mm). Contemporary calf, black and red calf labels, spines gilt in compartments, speckled edges. Light rubbing, bindings generally fresh with all joints and inner hinges intact, contents clean; an excellent set. ♪ Lowndes, p. 1880.

£1,250

[154401]

139

**POPPER, Karl.** *On the Sources of Knowledge and of Ignorance*. Annual Philosophical Lecture, Henriette Hertz Trust. From the Proceedings of the British Academy, Volume XLVI. London: Oxford University Press, 1960

**INSCRIBED TO HIS COLLEAGE**

First separate edition, presentation copy to Popper's London School of Economics colleague Harry Kidd, inscribed on the front wrapper, "To H. Kidd, with kind regards from K.R.P."

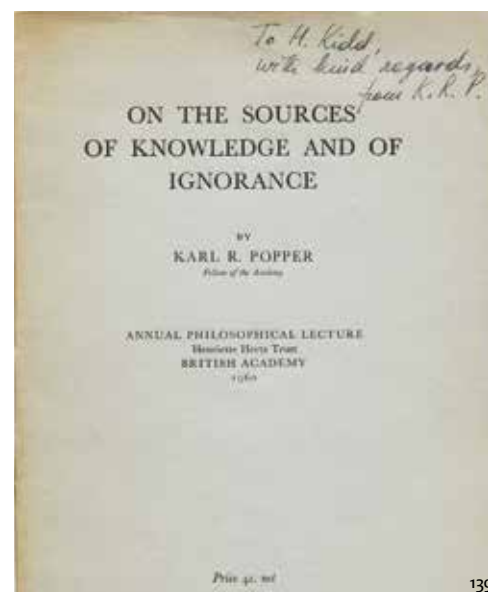
Kidd was senior administrator at the LSE in the 1960s, and later wrote a book, *The Trouble at L.S.E.*, 1966–1967 (1969) on the student protests against the appointment of Walter Adams, former principal of the University College of Rhodesia, as director. Popper had founded the Department of Philosophy, Logic & Scientific Method there in 1946, and taught at the institution until 1969, influencing a generation of young economists and philosophers.

Popper's lecture was later republished in his 1963 collection *Conjectures and Refutations*.

Octavo, pp. 39–71. Original green wrappers, front cover lettered in black. Light toning around extremities, contents clean and unmarked; an excellent copy.

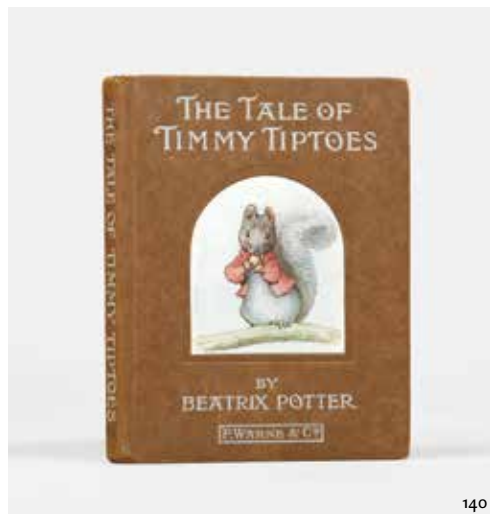
£1,750

[155022]



139





140

140

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

First edition. There were two impressions of the first edition, both with the year 1911 on the title page. The first impression was published in October, with the second in November. As noted by Leslie Linder, these impressions “are believed to be indistinguishable”. The impressions were issued in both dark green and brown boards, without priority.

Sextodecimo. Original brown boards, spine and front cover lettered in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Ownership inscription to half-title. Spine tips slightly worn, light soiling to a few leaves, minor closed tears to a few leaves; a very good and attractive copy. ♪ Linder, p. 429; Quinby 20.

£950

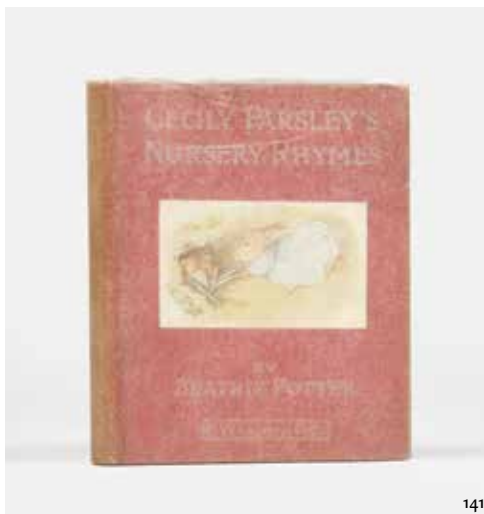
[154549]

141

**POTTER, Beatrix.** *Cecily Parsley's Nursery Rhymes.* London: Frederick Warne and Co. Ltd, (1922)

**THE LAST OF POTTER'S “LITTLE BOOKS” AND RARE IN GLASSINE JACKET**

First edition. This compilation of rhymes was a sequel to Appley Dapply's *Nursery Rhymes*. As noted by Leslie Linder, however, “the rhymes and pictures used for



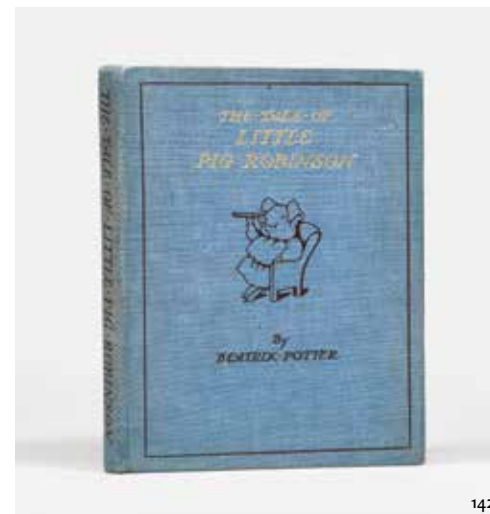
141

this book have even earlier associations than those for Appley Dapply”. There are eight rhymes including “This pig went to market” and “Three blind mice”.

The glassine jacket includes this title listed as “the latest volume”. The endpapers including Samuel Whiskers pasting up advertising posters for “The ‘Peter Rabbit’ Books” (in two series) and “Other volume by the author of The ‘Peter Rabbit’ Books” identify this copy as a first impression.



141



142

Sextodecimo. Original red boards, spine and front cover lettered in white, front cover with pictorial label, illustrated endpapers. With the publisher's glassine dust jacket. Frontispiece and 14 colour illustrations by the author. Slightly skewed and spine lightly sunned, corners bumped; a near-fine and crisp copy with top edge of glassine slightly worn. ♪ Linder, p. 430; Quinby 26.

£3,000

[154724]

142

**POTTER, Beatrix.** *The Tale of Little Pig Robinson.* London: Frederick Warne and Co., Ltd, 1930

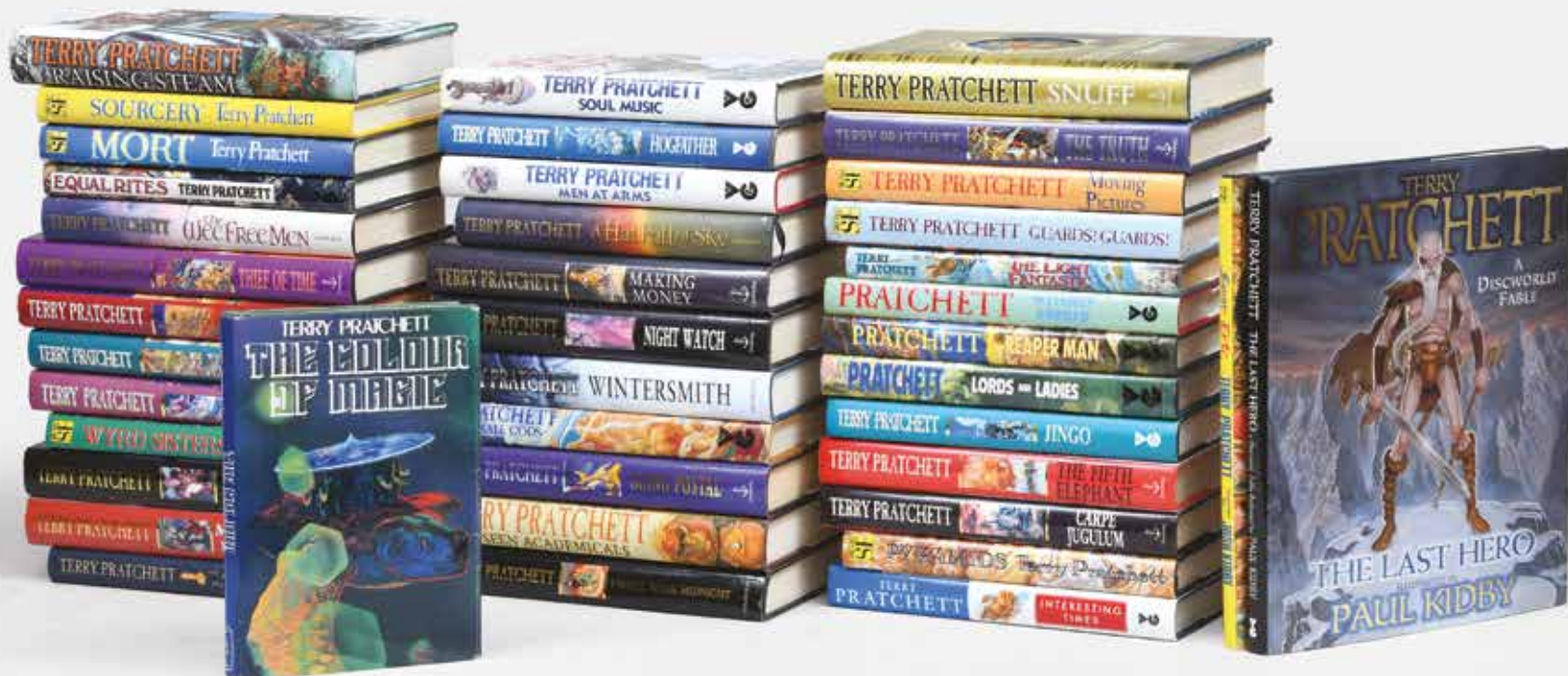
First edition. The last of Beatrix Potter's tales was printed in 5,000 copies in September 1930.

Leslie Linder notes that “although *The Tale of Little Pig Robinson* was the last of Beatrix Potter's stories to be published in the Peter Rabbit series, it was one of the first she ever wrote” and “the earliest association with the story is found in a letter written to her father from Ilfracombe in April 1883”.

Octavo. Original light blue cloth, spine lettered in black, front cover lettered in black and gilt with vignette illustration in black, illustrated endpapers. Colour frontispiece, 5 colour illustrations, and 22 full-page black and white illustrations by the author. Book label to front fixed endpaper. Ownership signature to front free endpaper. Spine slightly faded, some cracking between gatherings; a very good copy. ♪ Linder, pp. 256–8 & p. 430; Quinby 30.

£500

[154118]



143

143

**PRATCHETT, Terry.** The Complete Discworld Series. Gerards Cross/London: various publishers, 1983–2013

**"IT WAS OCTARINE, THE COLOUR OF MAGIC . . . IT WAS THE UNDISPUTED PIGMENT OF THE IMAGINATION"**

The complete series of Discworld books published during the author's life, all first editions, nine inscribed by the author, the rest signed. *The Shepherd's Crown* (2015) was published posthumously, and is not included here.

Lauded as the "Dickens of the 20th century" by Mark Thomas (Butler, viii) and a "master storyteller" by A. S. Byatt, Pratchett was, and will remain, one of the most popular British authors of all time: "only the career of J. K. Rowling is comparable" (Priest). Upon his death, his books had been translated into 38 languages, and had earned him a wealth of accolades: fantasy and science fiction awards in the 1995 British book awards,

Best Young Adult Writer in Locus magazine's annual poll, a Hugo award nomination, and a World Fantasy award for lifetime achievement. In 2010 he and Martin Amis tied as winner of the outstanding achievement award in the National Book Awards.

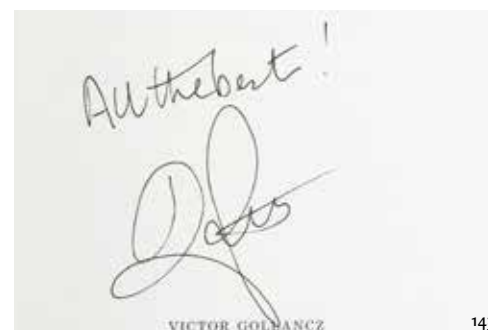
The Discworld, a rich and evolving fantasy land comprised of interlinking sub-series of novels, is Pratchett's legacy. While his career extended its bounds, his other works have been overshadowed by the antics of the Ankh-Morpork City Watch, the ineptitude of the Unseen University's wizards, and the practical witchcraft of Granny Weatherwax and Nanny Ogg. In the words of "one of [Pratchett's] finest creations" (BBC), Death, "no one is finally dead until the ripples they cause in the world die away" (*Reaper Man*).

40 works. 2 quarto, 38 octavo. Original variously coloured boards, spines lettered, many with coloured endpapers, *Hat Full of Sky* with black silk book marker. With pictorial dust jackets. Quarto volumes illustrated throughout by Josh Kirby, several other volumes with illustrated chapter headers and footers. An excellent set, mostly near-fine condition, The

*Colour of Magic* with front inner hinge just starting and a little soiling to a few pages, three jackets price-clipped, one jacket with remnants of tape repair. ¶ Andrew M. Butler et al., Terry Pratchett: Guilty of Literature, 2004; A. S. Byatt, "A comforting way of death", *The Guardian*, 9 Nov. 2002; Christopher Priest, "Sir Terry Pratchett obituary", *The Guardian*, 12 Mar. 2015; "Sir Terry Pratchett obituary", BBC, 12 Mar. 2015.

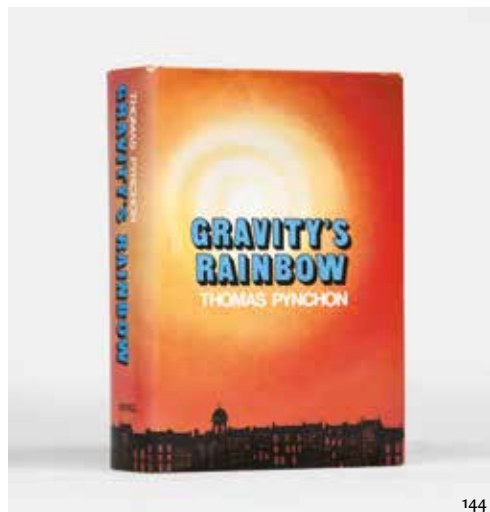
£30,000

[151736]



143





144

144

**PYNCHON, Thomas.** *Gravity's Rainbow*. New York: The Viking Press, 1973

**ARGUABLY THE MOST IMPORTANT LITERARY TEXT SINCE ULYSSES**

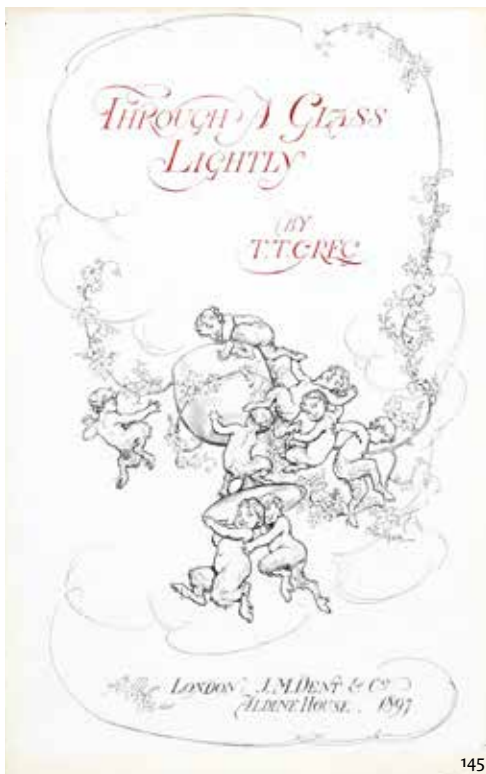
First edition. This work, a postmodern epic, won the 1973 US National Book Award for Fiction and is widely considered Pynchon's masterpiece.

It was selected by the jury for the 1974 Pulitzer Prize for Fiction, but was rejected by the Pulitzer Advisory Board due to its controversial content. Consequently, no prize for fiction was awarded that year. Its impact was not dampened by this rejection and it has since been hailed as "both one of the great historical novels of our time and arguably the most important literary text since *Ulysses*" (Tanner, p. 75).

Octavo. Original orange boards, spine lettered in red, rainbow blocked in blind on front board, top edge orange. With dust jacket. Housed in custom orange and blue flat-backed cloth box. Photographic title page. Trivial marks to lower edges, a touch of foxing to top edge and endpapers. A near-fine copy, bright and sharp, in the very sharp jacket, not price-clipped, light sunning to spine panel, edges of flaps a touch toned and foxed, a few spots of foxing to verso, one tip nicked, spots of rubbing to two tips and head of spine panel, overall a bright and clean example. ♪ Tony Tanner, *Thomas Pynchon*, 1982.

£2,000

[155090]



145

145

**RACKHAM, Arthur.** "Through a Glass Lightly". 1897

**AN ORIGINAL EARLY DRAWING FOR A TITLE PAGE**

Rackham's illustrated title page for *Through a Glass Lightly*, with both lettering and illustration in different colours, is an early example of the artist's work.

*Through a Glass Lightly* (sub-titled the "Confession of a Reluctant Water Drinker") was written by Thomas Tylson Greg and published in 1897. The book comprises a collection of essays previously published in the *Pall Mall Gazette* and the *National Observer*. The text was republished in 2016 as part of the London Library's "Found on the shelves" series.

Latimore and Haskell note that there are no illustrations in the text of the book.

Original drawing (268 × 160 mm) on paper laid down to board (317 × 201 mm), pen and ink in red and black with gouache corrections, signed "ARackham" lower right of illustration, mounted, framed, and glazed (framed size 433



146

× 314 mm). Pin holes at corners below mount, some light toning to margins; fine and unfaded.

£3,750

[155008]

146

**RACKHAM, Arthur (illus.); GRAHAME, Kenneth.** *The Wind in the Willows*. London: Methuen & Co. Ltd, 1951

**THE 100TH EDITION OF GRAHAME'S CLASSIC, THE FIRST WITH ILLUSTRATIONS BY RACKHAM**

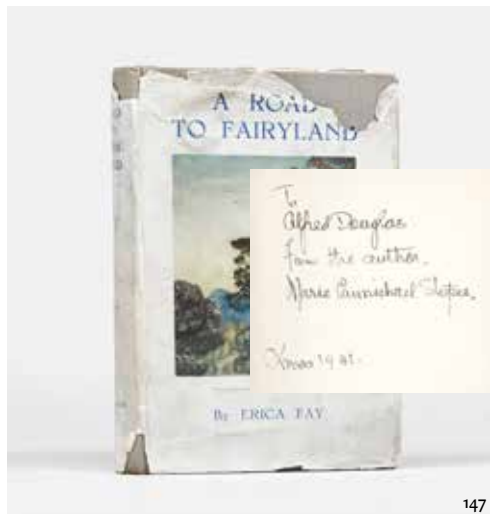
Deluxe edition, number 324 of 500 copies. This is the hundredth edition of Grahame's timeless classic, which was originally published in 1908 with just a frontispiece by Graham Robertson. Rackham's illustrations for the text first appeared in the Limited Editions Club edition of 1940; it was the last work he illustrated.

Tall octavo. Original full white calf, lettering to spine in gilt, top edge gilt, other edges untrimmed. With the original publisher's slipcase with printed label on front board. Colour frontispiece and 11 colour plates mounted on captioned leaves, black and white illustrations in the text, all by Arthur Rackham. Book label to front pastedown. Consistent light soiling to binding, as usual, light browning to free endpapers; a very good and internally fresh copy. Slipcase slightly soiled and worn at extremities. ♪ Riall, p. 200.

£2,250

[153895]





147

147

**RACKHAM, Arthur (illus.); STOPES, Marie, as Erica Fay.** *A Road to Fairyland*. London and New York: G. P. Putnam's and Sons, Ltd, 1926

First edition, presentation copy, inscribed "To Alfred Douglas from the author, Marie Carmichael Stopes, Xmas 1941" on preliminary blank, together with a note on the appearance of the first story in the collection ("This is the one published in the *Fortnightly Review*").

Dr Marie Stopes (1880–1958), best known for her contributions to palaeontology, her pioneering work on birth control, and her manual *Married Love*, was also a prolific writer of novels, poems, and fairy stories. Her unexpected friendship with Lord Alfred Douglas (1870–1945) is well-documented. An entry on Stopes in the DNB supplement for 1951–60 states "in the forties she took an almost naive pride in reading a paper on her friend, Lord Alfred Douglas . . . to the Royal Society of Literature of which she was a fellow". The ODNB notes "a paradoxical friendship developed with Lord Alfred Douglas (Oscar Wilde's 'Bosie', and a Roman Catholic convert), for whom she made strenuous efforts to obtain a civil-list pension". George Bernard Shaw once wrote to Stopes "There are only three Immortals now living – myself, Bosie and you" (Briant, p. 195).

The dust jacket exists in two known states. The first includes Arthur Rackham's frontispiece on the front cover and is priced at 5s. An advert from the



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publishers published in the *Times Literary Supplement* on 30 September 1926 cites this price. A "cheap edition" is advertised in the *Times Literary Supplement* on 26 September 1929 at 2s. 6d. This copy has the first state jacket.

Octavo. Original grey cloth, lettering to spine and front cover in dark blue. With dust jacket. Colour frontispiece by Arthur Rackham. Extremities slightly bumped, dampstaining to edge, some browning; a very good copy. Dust jacket worn and soiled with some loss; a good example of a first state and unclipped dust jacket. ¶ Keith Rutherford Briant, *Marie Stopes: A Biography*, 1962; Latimore & Haskell, p. 62; Riall, p. 160.

£750

[153938]

148

**RICHARDSON, Dorothy.** *Pointed Roofs*. London: Duckworth & Co., 1915

REVIEW COPY OF THE FIRST BOOK IN THE PILGRIMAGE CYCLE

First edition, review copy, of the author's first novel, and the first in her 13-book cycle entitled *Pilgrimage*. Richardson was a clear precursor to James Joyce and



148



149

Virginia Woolf, and it was to describe her work that the phrase "stream of consciousness" was first applied in a literary context, by May Sinclair in *The Egoist*.

The title page is stamped in purple ink, "To be published on 16 Sept 1915", designating this an advance copy sent out for review. An ownership inscription on the half-title, taped over but still legible through, "Hobbs, Flat 4, Queen's Gdns, Hove" gives an inconclusive clue to the recipient. Perhaps because of its advance status, this copy does not have the printed slip usually found tipped-in at the title page giving notice of the change of title "owing to the fact that part of it has been found to be already in existence as the title of a novel".

Octavo. Original blue cloth, spine lettered in gilt, front board lettered in black, publisher's device to rear board in blind. 16 pp. publisher's advertisement at the rear. Somewhat rubbed to extremities, cloth with a few other marks, gilt still bright to spine, a few spots within, very good condition.

£750

[154068]

149

**RICHARDSON, Dorothy.** *The Trap*. London: Duckworth, 1925

SCARCE SIGNED COPY, FROM THE PILGRIMAGE SERIES

First edition, signed by the author on the dedication page and very scarce thus. *The Trap* was the eighth instalment in Richardson's 13-book *Pilgrimage* series,



150



151

of which the first, *Pointed Roofs*, appeared in 1915 (see previous item).

Octavo. Original purple cloth, spine lettered in gilt, publisher's device in blind to rear cover. Neat ink ownership inscription of Anglo-Canadian author John Metcalf to front free endpaper. Spine sunned, slight nicks to head, offsetting to free endpapers, light foxing to book block edges; an excellent copy.

£875

[153807]

150

**ROBINSON, W. Heath.** *The Annual Goldfishing Competition at Boldersbury Court, W.* 1936

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

One of the illustrator's famously whimsical cartoons, published within *How to Live in a Flat* in 1936 on page 65. The illustrator's inventive wit provided

the English language with a term to describe an implausible, ingenious, or overcomplicated construction or design.

Between 1932 and 1933 Heath Robinson contributed a series of cartoons to *The Sketch* magazine which provided solutions to the challenges of living in a contemporary flat and using limited space to full potential. This series was the basis for the volume entitled *How to Live in a Flat*, published by Hutchinson in 1936, with text by K. R. G. Browne (1895–1940). It was the first full-length book collaboration between Browne and Robinson.

Original drawing (275 × 170 mm) on artist's board (380 × 272 mm with "Robertson's Fashion Board" printed on reverse), pen and ink drawing with minor gouache corrections, unsigned, titled lower centre with additional pencil note, mounted, framed, and glazed (framed size: 462 × 350 mm). Pin holes at corners below mount, minor loss to extremities below mount, light soiling; a fine and unfaded drawing.

£2,500

[155000]

151

**ROBINSON, W. Heath.** *A Round of Golf at Dorisdene Mansions, Maida Vale, W.* 1936

**AN ORIGINAL ILLUSTRATION**

Another of the cartoons published within *How to Live in a Flat* in 1936, this on page 61 (see previous item).

Original drawing (260 × 174 mm) on artist's board (380 × 272 mm with "Robertson's Fashion Board" printed on reverse), pen and ink drawing, unsigned, titled lower left with additional pencil note, mounted, framed, and glazed (framed size: 462 × 350 mm). Pin holes at corners below mount, minor loss to corners below mount, light soiling; a fine and unfaded drawing.

£2,500

[155002]



152

152

**ROCHESTER, John Wilmot, earl of.** *The Poetical Works.* [Halifax:] The Haworth Press, 1933

**A BEAUTIFULLY PRODUCED EDITION**

First edition thus, number 32 of 50 copies printed on handmade paper and bound in niger morocco. This attractively bound and printed work is one of the finest modern editions of the great Restoration poet.

Octavo. Original russet-coloured niger by Sangorski & Sutcliffe, blind tooled "hinge" motif around raised bands, top edge gilt, others untrimmed. With the original fleecelined patterned paper slipcase. Portrait frontispiece of Rochester with tissue guard, wood-engraved dragon motif at colophon. Spine sunned, a couple of marks and scuffs to leather, light offsetting to margins of outer leaves, faint spots of foxing to paper edges, contents crisp and clean; an excellent copy.

£1,000

[153734]

153

**RODIN, Auguste (illus.); MIRBEAU, Octave.** *Le jardin des supplices. Vingt compositions originales de Auguste Rodin.* Paris: Ambroise Volland, 1902

First edition thus, one of 30 copies on papier de chine with an extra suite of the monochrome illustrations, providing a delicate alternative to the coloured



153

plates; from a total edition of 200 copies. This copy is in a stunning binding by Charles Lanoë (1881–1959), a Parisian illustrator, designer, and binder who specialised in leather inlays.

Octave Mirbeau's controversial gothic and erotic novel was first published in 1899 at the height of the Dreyfus affair, whom Mirbeau supported, illustrated solely with a frontispiece by Rodin. In 1899, after a somewhat modest first edition, Rodin and Mirbeau (1848–1917) signed a contract with the picture dealer Ambroise Volland for the publication of this luxury edition of Mirbeau's novel with Rodin's "powerful designs" (Ray 385).

The work uses allegory to denounce French and British colonialism and to launch a ferocious attack on what Mirbeau saw as the corrupt morality of the state. "Rodin's imagination was fired by the skilful

mix of sinister violence and voluptuousness in this novel. He concentrated almost exclusively on the heroine Clara and the theme of Sapphic love" (Musée Rodin). His collaboration on this work with Mirbeau, his loyal friend and fervent champion, sealed their continued friendship.

The first edition of Mirbeau's work in English was published in 1931 as *Torture Garden*. Its influence is still felt today – Europe's largest fetish club, *Torture Garden*, established in London in 1990, is named after Mirbeau's novel.

Large quarto (322 × 246 mm). Finely bound in contemporary dark purple morocco by Charles Lanoë, spine lettered in gilt, raised bands to spine, red morocco doublures with title page illustration blocked in blind, red moiré silk free endpapers, paper guards loosely inserted, turn-ins ruled in gilt, secondary marbled paper endpapers, edges gilt, original





154

pictorial wrappers and binder's preparatory sketches bound in. With red half morocco and red marbled paper-covered wraparound chemise. Housed in red marbled paper leather entry slipcase. Original plain dust wrapper panels loosely inserted. With 40 plates after 20 illustrations by Auguste Rodin (signed in the plate), each in two states and including 18 in colour; first state plates with illustrated and captioned tissue guard. A beautiful copy in fine condition, chemise spine lightly sunned, slight rubbing to extremities of near-fine slipcase, a couple of nicks at entry point. **J** Gordon Ray, *The Art of the French Illustrated Book 1700 to 1914*, 1987.

**£15,000** [154005]

154

**ROSSETTI, Christina.** *Goblin Market and Other Poems.* London & Cambridge: Macmillan and Co., 1862

#### A BEAUTIFUL COPY

First edition, in a handsome binding. The *Goblin Market*, a fantastical narrative poem with illustrations by Christina's brother Dante Gabriel, has been interpreted variously as a feminist tract, a capitalist critique, an allegory for drug addiction, and a children's story.

This copy has the second state of signature C, with "anguish" corrected to "aguish" at l. 17 on p. 26, of no significance for issue (Ives A3.1).

Octavo (168 × 105 mm). Contemporary blue morocco by Riviere & Son, spine in compartments, each tooled with floral design or lettered in gilt, raised bands ruled in gilt,

triple rule frame in gilt to boards, edges ruled in gilt, turn-ins elaborately tooled in gilt, marbled endpapers, top edge gilt, others untrimmed. Original blue vertical rib cloth (binding A, no priority) bound in at end. Frontispiece and illustrated title vignette by Dante Gabriel Rossetti. Illuminated bookplate of fine binding collector Christine Alexander Graham (1888–1959) on the front pastedown. Spine and board edges darkened, a near-fine copy, contents fresh. **J** Ives A3.1.

**£2,500** [155063]

155

**RUSCHA, Ed.** *They Called Her Styrene, Etc.* London: Phaidon Press Limited, 2000

#### A UNIQUE WORD SCULPTURE

First edition, signed by the artist and dated 2001 on the first image: this is a unique copy of Ruscha's book *They Called Her Styrene, Etc.*, which he has turned into a "word sculpture". Ruscha began making prints and drawings consisting of one word with monochromatic and abstract backgrounds in the 1950s. Since then he has made hundreds of "word" paintings, drawings, prints, and book-sculptures.

Ruscha has had exhibitions of "letter" and "word" book-sculptures at James Kelly Contemporary, Santa



155

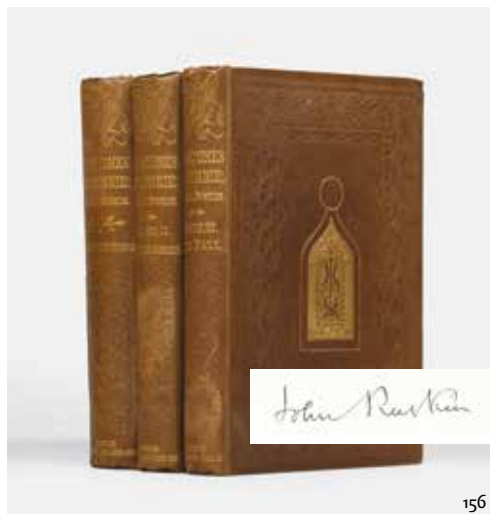
Fe, Leo Castelli Gallery, New York, Texas Gallery, Houston, and Anthony D'Offay Gallery, London, among others.

Oblong octavo. Original red boards airbrush painted by Ruscha in black to the front cover, spine, lower edge, fore edge and front pastedown, with the word "Says" stencilled in white to the front cover and "You" stencilled in black to the fore edge. Housed in a black cloth flat-back box lettered in silver by the Chelsea Bindery. Illustrated with 575 photographic images of "word" works arranged by Ruscha. Light rubbing to corners, else fine.

**£17,500** [153790]



155



156

156

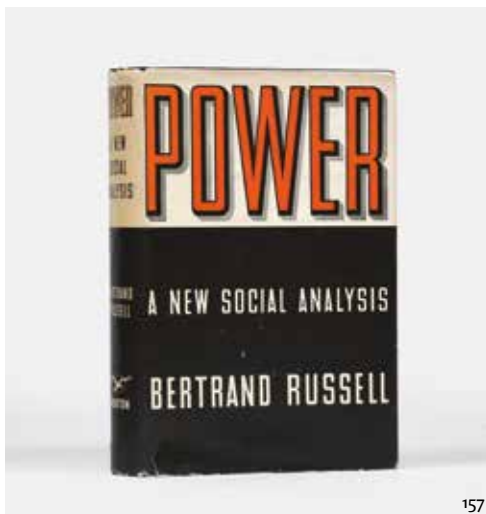
**RUSKIN, John.** *The Stones of Venice*. London: Smith, Elder, and Co., 1874

#### A REVOLUTIONARY SUCCESS

Signed limited edition, one of 1,500 copies signed by the author at the end of the preface. One of the key texts of the aesthetic movements, *The Stones of Venice* was first published in parts from 1851 to 1853 and was “a revolutionary success” (PMM).

Its importance lies “in its celebration of the Byzantine and the Gothic, which had an immediate effect on Victorian architects, who began to introduce Romanesque forms and Venetian and Veronese colour and sculptural features into their designs”. In the most famous chapter, “The nature of Gothic”, which was twice reprinted in his lifetime (first for the inauguration of the London Working Men’s College in 1854, and second by William Morris in 1892), “Ruskin argued that under conditions of industrialization and the division of labour, social disharmony and industrial unrest were bound to occur, because the previously expressive craftsman – Ruskin’s ideal working man – had been reduced to the condition of a machine” (ODNB).

3 volumes, imperial octavo. Original brown cloth, spines lettered and decorated in gilt, spines and covers stamped in blind, gilt centrepiece on sides, brick-red endpapers, top edges gilt, others untrimmed. With 53 tissue-guarded plates, including 5 hand-coloured, by Thomas Lupton, J. C. Armytage, R. P. Cuff and others after Ruskin, illustrations in the text. Vol. II plates intended to face pp. 254 and 266



157

misbound at pp. 354 and 366. Spines slightly cocked and sunned, wear to vol. I corners, slight rubbing to cloth but otherwise in fresh condition, contents foxed, occasional pencil notes, upper outer corners of vol. III plates with small splashmarks, illustrations unaffected. A very good copy indeed. ♪ Printing and the Mind of Man 315 (for the first edition).

£2,000

[155113]

157

**RUSSELL, Bertrand.** *Power: A New Social Analysis*. New York: W. W. Norton & Company, 1938

First US edition of Russell’s analysis of the nature of power, its ethics, and means to control it; scarce in the jacket. The US and UK editions were both published in September 1938, with priority not established by Blackwell & Ruja.

Octavo. Original black cloth, spine and front cover lettered in gilt on blue ground. With dust jacket. Bookplate on front pastedown. Slight bumping at spine ends, near-fine in very good jacket, slight chip at foot of rear fold and at spine panel ends and tips, short closed tear at foot of front fold, light rubbing and toning. ♪ Blackwell & Ruja A72.2a.

£675

[154328]

158

**SHELLEY, Percy Bysshe.** *Queen Mab*. London: Printed and Published by Mrs. Carlile and Sons [reissued by John Brooks], 1832 [1833]



158

“The first really cheap version” (St Clair, p. 681) of *Queen Mab*, a rare survival in the original yellow wrappers, issued by the radical printer Jane Carlile in 1832, with the wrappers showing the re-issue of sheets by John Brooks in 1833 with his imprint. “The small-format 1832 edition became a touchstone text for the Chartist movement” (Behrendt, p. 95).

The “edition was an important one: I take it to have been largely consumed by the Owenites, with whom Brooks was connected, and to whom *Queen Mab* is said to have stood in the position of a gospel. It is a re-arranged edition: Shelley’s notes are transferred from their place at the end of the book to the position of foot-notes; and this arrangement of course facilitated the studies both of the special sect of Owenites and of the general body of radicals to whom *Queen Mab* was now appealing in all seriousness” (Buxton Forman, p. 32).

Due to its radical nature, *Queen Mab* was heavily suppressed from its first publication in 1813. Its publication history, riddled with piracies and surreptitious editions, is marked by various prosecutions of publishers, as late as that of Edward Moxon in 1840. The poem was a favourite of the radicals, often cited as “the Chartist’s Bible”; cheap, pocket editions, such as the present version and its successors, brought the poem to a far wider and to a broader working-class readership.

The rear wrapper advertises various other radical titles: *The Reformer’s Catechism*, *The People’s Charter*, Thomas Paine’s *Rights of Man and Common Sense*,



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Voltaire's *Philosophical Dictionary*, and several other works by Shelley.

Library Hub locates copies in only the British Library and Eton; WorldCat adds a single location, at Harvard.

Duodecimo. Original yellow wrappers printed in black. Light wear to spine and chips at wrapper tips, yet still holding firm, some bumping and fraying at page extremities, a very good, well-preserved example. ♣ Stephen C. Behrendt, "Shelley and His Publishers", in *The Oxford Handbook of Percy Bysshe Shelley*, 2013; H. Buxton Forman, "The Vicissitudes of *Queen Mab*", in *The Shelley Society's Papers*, Part I, 1888; William St Clair, *The Reading Nation in the Romantic Period*, 2004.

£650

[154675]

159

**SMITH, Jack.** *The Beautiful Book*. [New York: The Dead Language Press / Piero Heliczer, 1962]

#### BEAUTIFUL IN YELLOW

First edition, this copy with the rare variant yellow-printed wrappers, of the only autonomous collection of Smith's photographs to appear in his lifetime. This is one of a projected edition of 200 handmade copies, of which perhaps only 60 were produced. Given the scarcity of this title, it is absent

from many significant institutional holdings and the circumstances of its production.

These photographs – the sole contents of the work – were produced mainly during the course of extended shooting sessions in Smith's Lower East Side apartment. Most date from the autumn of 1961 to June 1962, though a few are earlier, including the final "signature" photograph, a portrait of the artist on the steps beneath the Brooklyn Bridge taken by filmmaker Ken Jacobs.

This title, as well as being the only autonomous collection of Smith's photographs to appear in his lifetime and the germination of his cinematic magnum opus, *Flaming Creatures*, marks the break in his relationship with Zazeela at a point where their collaborative brilliance was reaching its apex. The books were put together by Smith and Piero Heliczer in the late spring or early summer of that year, over the course of three nights, with photographs by Smith and screen-printed covers based on Zazeela's design.

"The *Beautiful Book* included poses by several 'models' – Mario Montez, Francis Francine, Joel Markman, Arnold Rockwood, and Irving Rosenthal – who would often appear in Smith's early photographs and films (including *Flaming Creatures*), but above all it showcased artist-model Marian Zazeela. Later in 1962, Zazeela would make a 'cameo' appearance (in

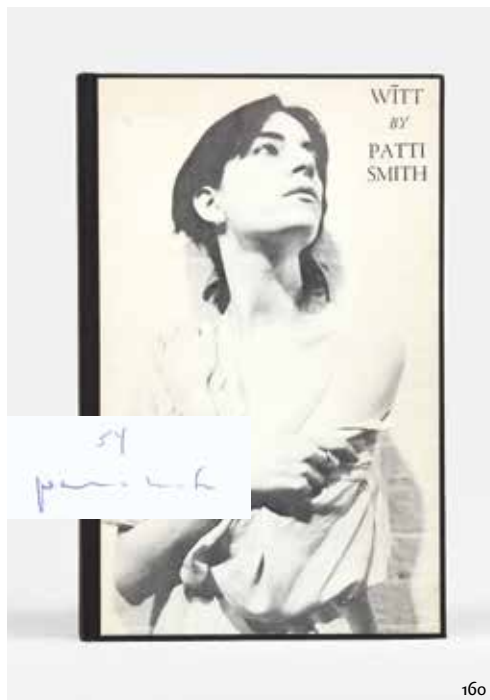
an elaborately populated tableau) at the end of *Flaming Creatures*, the lead role of which Smith had created especially to commemorate the work they had done together in still photography: 'It was a part that would have allowed the fulfilment of any impressionable, imaginative, ambitious young woman's fantasy: to be a Star in a Great Work of Art, to be a Dietrich to [Jack's] von Sternberg' [Zazeela] . . . but the artist-muse relationship changed abruptly when in June 1962 Zazeela began an intense relationship with . . . La Monte Young, Smith writing with equal measures of pain and acrimony in his journal: 'The heart is a small room. When one person enters someone else must leave'" (Verevis).

Octavo, 20pp. Original wire-stitched white wrappers, yellow titles and black silk screen decoration by Marian Zazeela to wrappers, yellow pages. With 19 original monochrome photographs (55 × 55 mm) hand-cut from contact sheets and pasted one to a page: 18 by Smith, 1 of Smith by Ken Jones (rear pastedown). Pencilled price to front wrapper, a little toning, small mark to rear wrapper, soft creasing to corners. An excellent copy, well-preserved. ♣ Constantine Verevis, *Flaming Creatures*, 2019, available online.

£19,000

[154874]





160

**SMITH, Patti.** *Witt*. New York: Gotham Book Mart, 1973

**A LOVELY COPY**

First edition, signed limited issue, number 54 of 100 copies specially bound and signed by the author. An additional 26 lettered copies were produced for the personal use of the author and publisher, as well as a trade issue published in wrappers.

Octavo. Original black cloth, photographic onlay by Robert Mapplethorpe on front board, lettered in black. Illustrated title page by Howard Michels. Boards very slightly bowed and a little rubbed, a couple of faint marks to onlay, contents clean; a near-fine copy.

£2,750

[154858]

161

**SMOLLETT, Tobias.** *The expedition of Humphry Clinker*. London: Printed for W. Johnston, and B. Collins, 1771 [vol. I misdated 1671]

**"CERTAINLY SMOLLETT'S BEST" – DICKENS**



161

First edition of Smollett's final novel, esteemed by many as his greatest, an attractive copy in a contemporary trade binding.

Humphry Clinker, published three months before the author's death, takes the form of letters written by five characters, playing on their different interpretations of the same events, and satirizing English and Scottish social life. "The riotously comic linguistic and orthographic solecisms of Win and Tabitha are ironically self-revealing and have a psychosexual dimension that prefigures James Joyce's Molly Bloom. Since the writers experience the same events but respond differently, the novel is remarkably modern in its interrogation of truth and its celebration of subjectivity and relativity. Hazlitt's assessment of *Humphry Clinker* as 'the most pleasant gossiping novel that ever was written' warrants expansion: the outstanding feature of *Humphry Clinker* is the fusion of information and individualized perspective, with the concern of modernists such as Virginia Woolf with the relationship of subject and object here anticipated . . . *Humphry Clinker* took Smollett's reputation to new heights, albeit posthumously. Enthusiastically received, it appeared within a year in a German translation and even inspired a sequel, *Brambleton Hall: a Novel*. For Dickens, who deemed Roderick Random and *Peregrine Pickle* 'both extraordinarily good in their way, which is a way without tenderness', *Humphry Clinker* was 'certainly Smollett's best'. Such a favourable view of

the mellowing of Smollett's vision was, and is, widely shared" (Kenneth Simpson, in ODNB).

At least four variant textual states are noted, this conforming to Rothschild A2; "the status of these variants have yet to be determined". Newman identified four editions, with the points here conforming to his first.

3 volumes, duodecimo (166 × 104 mm). Contemporary sheep, spines numbered in gilt. Early ownership signature of Eliza Williams to title pages, effaced notation to front pastedowns. Complete with half-titles and terminal blank in vol. II. Joints and tips neatly restored, slight wear at board extremities, contents clean, minor short closed tears and chips to last few leaves of vol. III. A very good copy. **J** ESTC T55323; Rothschild 1925. Franklin B. Newman, "A consideration of the bibliographical problems connected with the first edition of *Humphry Clinker*", in *The Papers of the Bibliographical Society of America*, 1950, pp. 340–71.

£1,250

[154287]

162

**SPANISH NAVY.** *Relacion de los servicios de Don Francisco Ximenez Parrado* ("Account of the services of Don Francisco Ximenez Parrado"). Spain: 1779

**A VALUABLE INSIGHT INTO THE SPANISH NAVAL EMPIRE IN THE CARIBBEAN**

The fascinating official service record of Don Francisco Ximenez Parrado, an officer of the Spanish Navy who served during the War of Jenkin's Ear (1739–48). This detailed account, signed by Parrado, enumerates his services from 1721 to 1779, listing naval campaigns, many of them in the Americas. This fascinating document offers some welcome insight into a single career during a time of considerable conflict taking place on a worldwide stage.

During his career, Parrado participated in a range of operations: coastal patrols, surveys, and some significant naval engagements, particularly against the British. In 1729 Parrado joined the *Fuerte*, 60, under Don Domingo Justiniani, which sailed from Cadiz on 19 December in company with the two-decker frigate *Nuestra Señora del Carmen*, 54. En route to Cartagena, the two ships passed Tobago, the coasts of Trinidad, Margarita, Cumana, and Caracas. Once at Cartagena they commenced cruising the coasts of Terra Firme, Spain's mainland possessions from the Caribbean to the Gulf of Mexico, in search of illicit traders. In less than a year they had captured some six frigates and seven sloops carrying contraband



164

**STEICHEN, Edward – SANDBURG, Carl.**  
Steichen the Photographer. New York: Harcourt,  
Brace and Company, 1929

**SIGNED BY EDWARD STEICHEN**

First and limited edition, one of 925 numbered copies signed by Steichen and Sandburg. This important monograph is the first devoted to Steichen's work, and is included in Roth's *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*: "Sandburg's folksy modesty is a bit at odds with the solemnity and sumptuousness of the book itself, which includes a broad and cleverly sequenced array of Steichen's work handsomely printed in warm sepia tones".

Quarto. Original black cloth, gilt lettered spine and front cover. Portrait frontispiece of Steichen and 48 photogravure plates. A few marks to covers. A very good copy. ¶ Roth, *The Book of 101 Books*, pp. 54-7.

£2,250

[154526]

165

**STOCK MARKET BUBBLES; PLAYING CARDS.** April-Kaart of Kaart Spel van Momus Naar de Nieuwste Mode. [1720]

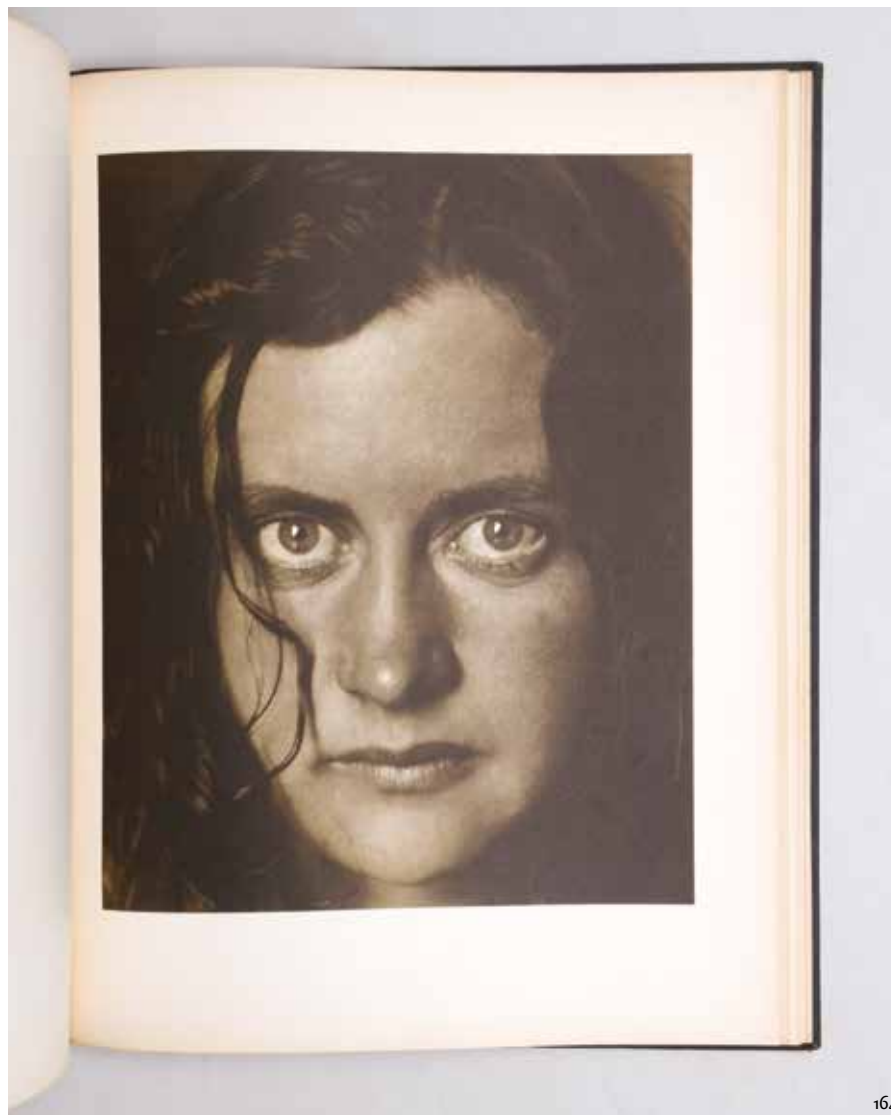
**PLAYING GAMES WITH THE FINANCIAL CRISIS**

The original full engraving satirizing John Law's Mississippi Bubble and speculative mania more generally, the plate of which was dissected and mounted for use as playing cards, and inserted uncut into the *Het Groote Tafereel der Dwaasheid* ("The Great Mirror of Folly") in 1720; this plate sometime extracted from that volume with the original fold marks visible.

Each card shows an allegorical illustration of some aspect of the Bubble troubles, with a rhyming caption in Dutch. "The order of the colors and the characters of the cards on the prints were placed there not at random but according to the order of the events of the bubble. Hearts tell the story of John Law and the Mississippi Company. Diamonds illustrate the stock trade of the West India Company. Clubs tell the story of Robert Knight, the corrupt treasurer of the South Sea Company, and stand for the phase of fraud and embezzlement. The Dutch windhandel illustrated by the plan of the Utrecht Company to dig a canal between Utrecht and the Zuider Zee is the topic of Spades. The two red suits symbolize the discovery of gold mines and the promises of unlimited profit. The black suits represent

the following phase of mourning and sadness over the large losses" (Salman, p. 239). Salman argues that the game itself is a metaphor, mimicking the gambling which characterized the bubbles and stock trading more generally, while parodying John Law's well known frequent appearances as a guest of European gaming houses and a player of the Faro card game (ibid.).

Two different versions of the playing cards are known, imprinted from separate plates and with

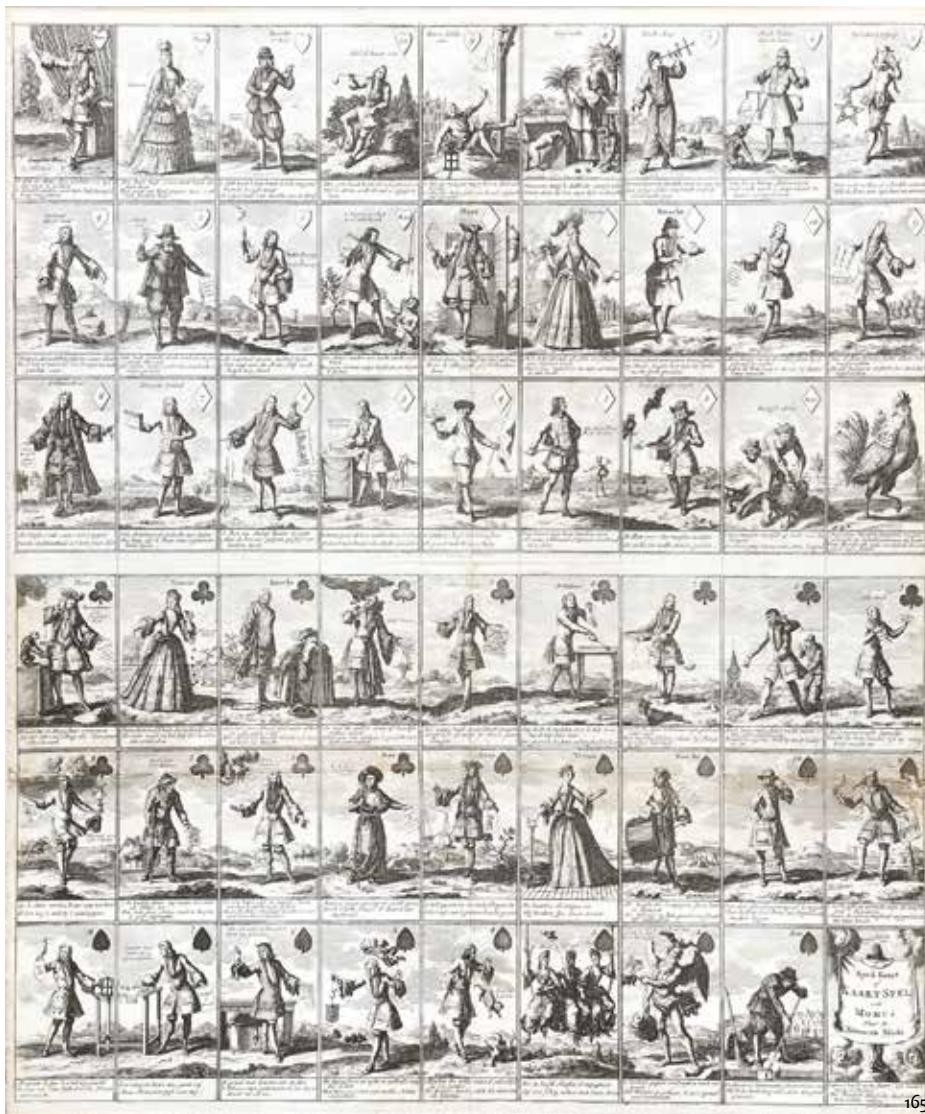


164

Carl Sandburg  
Edward Steichen

164





variant titles, this with the title of April-Kaart, the second with the title Pasquin's Windkaart. The two plates and their cards vary slightly in the images and greatly in their captions. Salman places the Windkaart as a "popularized version" of the April-Kaart, and consequently the second of the two versions: "I therefore take Pasquin's Card to be an imitation of the April Card and to have been printed later. The captions of the April Card are more sophisticated, clever, and

highbrow, whereas the captions of Pasquin's Card are often more straightforward and direct" (Salman, pp. 235–237). Both examples are found in the Tafereel. An example of a dissected set in the original card box is held in the British Museum.

Copper engraved plate (534 × 448 mm), mounted on card. Presented in a black wooden frame with conservation acrylic glazing. Central crease where originally folded into book (see note), very slight chips at extremities affecting image of nine of Spades. In very good condition. ♣ Catalogue of the

Prints and Drawings in the British Museum, 1873, vol. II, 1642; Hargrave, *History of Playing Cards*, pp. 164–6; Mann, *Collecting Playing Cards*, p. 157; Jeroen Salman, "Playing Games with the Financial Crisis of 1720", in *The Great Mirror of Folly. Finance, Culture, and the Crash of 1720*, 2013.

£3,250

[152731]

166

**SYKES, Percy.** *A History of Afghanistan.* London: Macmillan & Co. Ltd, 1940

**PRESENTATION COPY TO LEO AMERY**

First edition, presentation copy to Leo Amery, Secretary of State for India in Churchill's government, with a note on Sykes's letterhead mounted on the front pastedown of volume I: "To the Rt. Hon. L. S. Amery, With much regard, from the Author, December 1944"; with Amery's pencilled signature on front free endpaper of volume II.

During the 1930s Amery (1872–1955) "was sufficiently pragmatic to acknowledge that dominion self-government would ultimately come to India, placing strain on the 'frontier empire' from the Middle East to Afghanistan" (ODNB).

Sykes's history aimed to create the "first complete history of Afghanistan" (preface). It is uncommon, as apparently the greater part of the print run was burnt on the night of 29 December 1940 when Paternoster Row was destroyed in the Blitz. His love and reverence of the region is evident throughout the work, for example describing his first crossing of the river Oxus as "an important event in my life".

2 volumes, octavo. Original blue cloth, title gilt to spines, top edges blue. Frontispiece to each and 18 other plates, 8 folding maps, 2 of them coloured, one of these a large general area map in an end-pocket to volume II. Spines lightly sunned. A very good set, square and bright. ♣ Wilber 99 and asterisked as representing one of "those sources considered to be essential in gaining an overall understanding of the topic represented".

£1,500

[155045]





167

167

**TARTT, Donna.** *The Secret History*. New York: Alfred A. Knopf, 1992

**"IT'S A VERY GREEK IDEA, AND A VERY PROFOUND ONE. BEAUTY IS TERROR"**

First edition, inscribed by the author on the half-title, "To Luke – warm regards, Donna Tartt". *The Secret History* was Tartt's debut novel, which proved an immediate success, quickly establishing the author's reputation.

Octavo. Original pictorial boards, white printed paper label to spine. With printed glassine jacket. Very light soiling and bumping to spine, else a fine copy in near-fine jacket with slight rubbing, without wear.

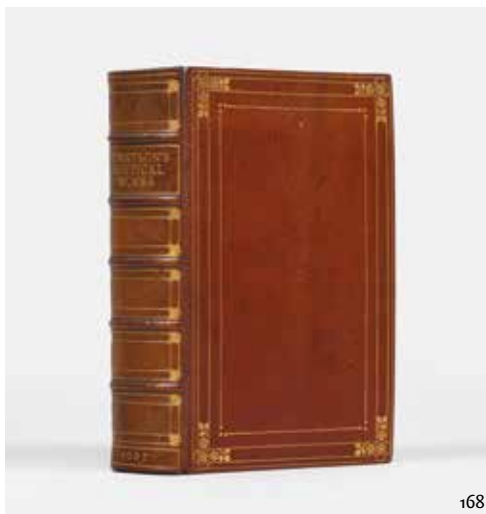
£1,500

[155128]

168

**TENNYSON, Alfred, Lord.** *Poems*. London: Henry Frowde, 1907

The poetry of Lord Tennyson, presented here in a handsome binding crafted under the direction of Douglas Cockerell, the highly influential bookbinder who taught the founders of Sangorski & Sutcliffe and who managed the W. H. Smith & Son Bindery from 1905 to 1914. This copy includes the "WHS" blindstamp on the rear pastedown, indicating a binding "specially designed" by Cockerell (Maggs Bros, p. 202).



168

Octavo (184 × 123 mm). Contemporary orange morocco by W. H. Smith under the direction of Douglas Cockerell, spine lettered in gilt, compartments with twin gilt rules and tooled cornerpieces, sides with gilt-tooled floral cornerpieces and overlapping gilt frames, turn-ins decorated with a gilt floral roll, marbled endpapers, edges gilt. Portrait frontispiece of the author. Contemporary ink gift inscription to first blank dated Christmas 1911. Sunning to spine, slight bowing to front cover, a few faint marks to sides, foxing to blanks, contents clean. A very good copy. J Maggs Bros, Bookbinding in the British Isles, Part I, 1996.

£650

[154294]

169

**TESTINO, Mario.** *Kate Moss*. Cologne: Taschen, 2010

**AN HOMAGE TO HIS GREATEST MUSE**

First edition, one of 1,500 copies numbered and signed by the photographer. This photographic ode catalogues the journey of one of fashion's most creative collaborations, and contains many photographs from Testino's private archive, published here for the first time.

Folio. Original silver boards, lettering taken from a photo of Kate Moss. Housed in the publisher's acrylic box. With the original packaging box. A fine copy.

£1,500

[154044]



169

170

**TOLKIEN, J. R. R.** Collection of six unpublished autograph letters signed. 1966

**A LASTING TESTAMENT TO TOLKIEN IN OXFORD: HIS LIKENESS IS CAST AT THE ILLUSTRIOUS ART BRONZE FOUNDRY**

A small collection of unpublished letters from Tolkien to the Art Bronze Foundry, arranging to cast the bronze bust that is today on display at the Oxford English Faculty, a testament to his academic legacy at Oxford. Autograph letters appear only sporadically on the market; most of Tolkien's archive is split between the Marquette University special collections and the Bodleian.

The bust was originally commissioned by the Oxford English Faculty as a retirement gift to Tolkien in 1959, and was undertaken by Tolkien's daughter-in-law, Faith, who sculpted it in plaster. Concerned that the plaster was liable to damage, in 1966 Tolkien had it cast in bronze and presented it back to the faculty, together with the original plaster. For the casting Tolkien employed the services of the highly regarded Chelsea-based foundry of Charles Gaskin, established in 1922 and still in business as the Art Bronze Factory, which had executed work for Henry Moore, Elizabeth Frink, and Barbara Hepworth. These letters, sent from Tolkien to the Foundry between 14 June and 19 August 1966, pertain to his



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arrangements for the delivery of the plaster bust to the Foundry, and the collection and transport of the finished bronze to the English Faculty library.

Correspondence from Faith Tolkien to Michael Gaskin, son of the founder Charles, also accompanies the Tolkien letters. Written in the autumn of 1971, Faith writes regarding arrangements for a bust of Sir Michael Bernard Grenville Oppenheimer, 3rd Baronet (1924–2020). She was friends with the Oppenheimer family, who cared for her in Oxford while she convalesced from a car accident; she later made sculptures of all the family. Faith, the first wife of Christopher Tolkien, took an English degree at

Oxford and went on to study sculpture at the Oxford City Art School. She started her career as a portrait sculptor, developing as a sculptor of religious imagery, largely for the Roman Catholic Diocese of Birmingham. Commissioned busts include Robert Maxwell, Iris Murdoch, and Sir Richard Doll.

A limited edition of 12 copies in bronze was issued by the Foundry after Tolkien's death in 1973, for which the sale brochure is present. Tolkien had raised the idea for this project some years previously, and again in the year prior to his death. In a letter to Jonathan Wordsworth of Merton College that noted that he has conceived the idea of selling the busts in order to

raise funds for the Faculty “while the tide of Tolkien adulation was still high and while the original was capable of satisfactory reproduction in that form” (26 September 1972).

Together 11 items. 2 typed letters signed, 3 autograph letters signed, 1 autograph notecard on headed paper from 76 Sandfield Road, Headington; Foundry letter to Tolkien dated 25 August 1966; sale brochure for limited edition bronze copies; 3 postcards from Faith Tolkien to Michael Gaskin, from August to November 1971. Small hole punched to top left of each letter, a few traces of rust marks from staples. In excellent condition.

**£35,000**

**[155470]**





171

171

**VALE PRESS: CHAPMAN, George (trans.); MARLOWE, Christopher.** *Hero and Leander*. London: printed by the Ballantyne Press and sold by Elkin Mathews and John Lane, 1894

**“WHO EVER LOVED, THAT LOVED NOT AT FIRST SIGHT?”**

First edition thus, one of 220 copies printed, of which 200 were released for trade. This work presents Christopher Marlowe’s 1598 rendering of the romantic mythological legend of Hero and Leander with the contemporary continuation by poet and translator George Chapman.

It was one of three productions by Ricketts and Shannon done “at the Vale”, the name of their Chelsea home, before the official establishment of The Vale Press in 1896. The work was produced to commemorate the 400 year anniversary of the first printing of Musaeus’s sixth century Greek text of *Hero and Leander* by Aldus Manutius in Venice in 1494.

Octavo. Original full vellum, spine lettered in gilt, decoration palm motif designed by Ricketts to spine and covers in gilt,

fore and bottom edge untrimmed. Full-page woodcut title page, woodcut vignettes and initials all by Charles Ricketts and Charles Shannon. Front board very slightly sprung, gilt bright, coppers in a couple of spots, sporadic light foxing; a near-fine copy. ♪ Ransom 434.

£3,000

[154867]

172

**VAN RENSSELAER, Martha; Flora Rose; Helen Canon (eds.)** *A Manual of Home-Making*. New York: The Macmillan Company, 1919

First edition in book form; a near-fine copy in the striking pictorial cloth. Martha Van Rensselaer and Flora Rose were early American pioneers of home economics, being the first full-time women professors at Cornell University and co-founders of the Cornell School of Home Economics. Their co-writer, Helen Canon, joined Cornell in 1915 to assist with their courses designed for New York State farm homemakers.

Van Rensselaer (1864–1932) and Rose (1874–1959) “lived together [and] were so inseparable that they were often referred to collectively as Miss Van Rose. Their



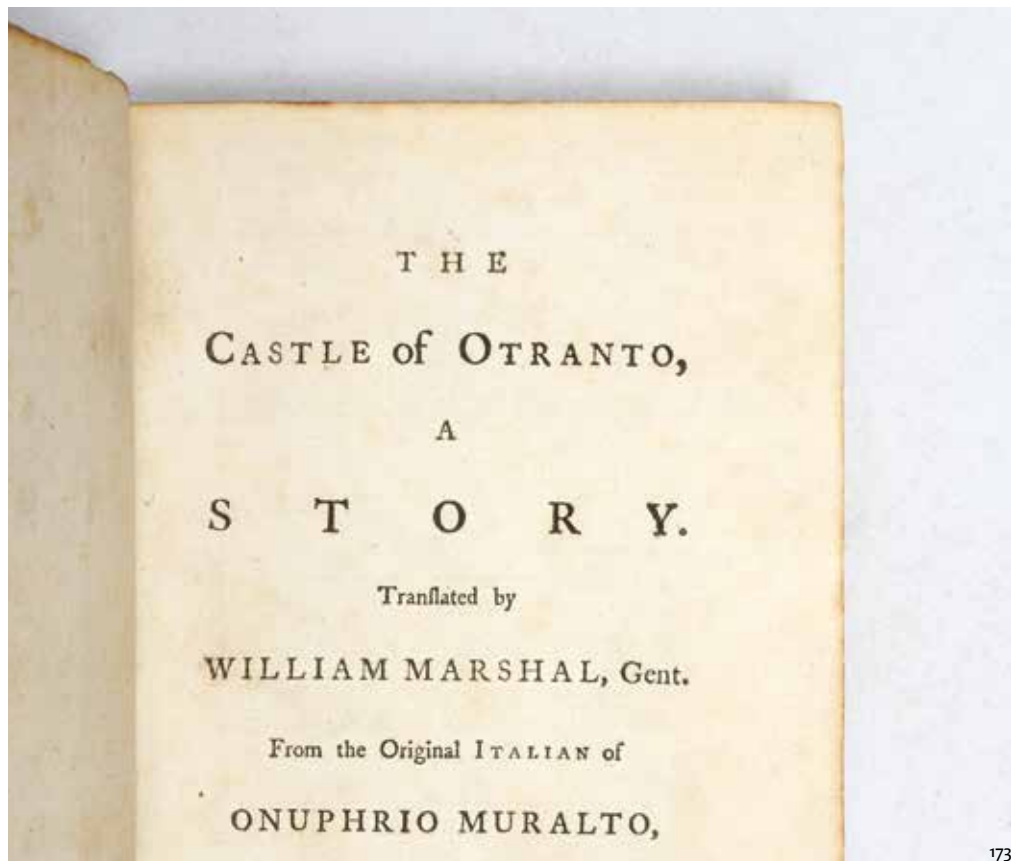
172

relationship was treated by friends as both a model for and representative of other same-sex relationships within the home economics movement” (Elias, p. 65). “Following a long political struggle the New York State College of Home Economics was established at Cornell in early 1925 with Van Rensselaer and Rose as codirectors. In the midst of the ongoing battle to create the new college, Van Rensselaer had traveled in 1923 to Belgium, where her work with the American Relief Commission earned her the distinction of chevalier of the Order of the Crown . . . Through drive and determination, [Rensselaer] helped to create a new academic field based on the needs of everyday rural women. A true pioneer, she is commemorated on the Cornell campus by the Martha Van Rensselaer Hall” (ANB). The New York State College of Home Economics was later renamed the New York State College of Human Ecology.

Octavo. Original blue pictorial cloth, spine lettered in gilt and front cover additionally lettered in red, single red and green Glasgow-style rose stamped on spine, matching rose pattern stamped vertically on front cover within a red single line border. With 16 half-tones after photographs, numerous diagrams and in-text illustrations. Spine ends and corners gently bumped and rubbed, book block a touch slanted, contents crisp and clean. A near-fine copy. ♪ Megan J. Elias, “‘Model Mamas’: The Domestic Partnership of Home Economics Pioneers Flora Rose and Martha Van Rensselaer”, *Journal of the History of Sexuality*, vol. 15, no. 1, Jan. 2006.

£700

[155034]



173

**WALPOLE, Horace.** *The Castle of Otranto.* London: Thomas Lownds, 1765 [but 1764]

**"HEAVEN MOCKS THE SHORT-SIGHTED VIEWS OF MAN"**

First edition, the Newton copy, of this mock tale of medieval horror which initiated the vogue for Gothic romances, rare in contemporary binding. Printed on Christmas Eve 1764 in a small edition of 500 copies on fine laid paper, the first edition has long been a choice item for collectors.

The first edition was disguised as the translation, by one "William Marshal, Gent", of an Italian work discovered in the library of an old Roman Catholic family in the north of England, but the reception was so favourable that within six months of publication Walpole issued a second edition in which his

authorship was revealed. The poet Thomas Gray wrote to Walpole that the novel made "some of us cry a little, and all in general afraid to go to bed o' nights" (Gray).

"Impressive theatrical effects included a gigantic heavenly helmet with magical powers, a bleeding statue, a sword that could only be borne by fifty men, an anchorite whose flesh had melted away to leave only an animated skeleton, and a portrait that strode out of its frame. The fascination with the fantastic was the same that created Strawberry Hill, but unrestrained by the requirements of bricks and mortar. It caught a tide of interest in exotic evocations of ancient and medieval cultures" (ODNB).

Octavo (169 × 107 mm). Contemporary calf, titles to red morocco label to spine, raised bands and compartments tooled in gilt, marbled endpapers, board edges tooled in gilt. With blue cloth chemise and quarter morocco slipcase. Bookplates of Thomas Philip, Earl de Gray (1781–1859), and American bibliophile Alfred Edward Newton (1864–1940).

Expertly refurbished (joints repaired, tips consolidated, gilt retouched), faint foxing to first and last few leaves, short closed tear to margin of p. 199, not affecting text. A very good copy in a contemporary binding. ♪ Bleiler, *Supernatural Fiction* 1651; Hazen 17; Lowndes IV, 2820; *Printing and the Mind of Man* 211; Rothschild 2491. Thomas Gray to Horace Walpole, 30 December 1764, Thomas Gray Archive, available online.

£17,500

[152506]

174

**WESTON, Jessie L.** *From Ritual to Romance.* Cambridge: at The University Press, 1920

First edition of this influential study of the Grail myth, read with zeal by modernist authors such as T. S. Eliot and Mary Butts and folkloric scholars alike. Weston was involved in a long-running debate regarding the origin of Arthurian tales, specifically the quest for the Holy Grail. The second chapter "The Task of the Hero" focuses on the figure of the Fisher King presiding over a "Waste Land", and directly influenced Eliot while writing his modernist masterpiece.

Octavo. Original pale orange cloth-backed blue paper boards, spine lettered in blue, edges untrimmed. Spine browned, lettering a little rubbed, touch of wear to tips, top edge dust toned, a couple of faint marks to boards, faint offsetting to endpapers, occasional faint pencil mark to margins, annotation on p. 161 and p. 191 "summary of argument"; a very good copy. ♪ Muriel Whitaker, "The Arthurian Art of David Jones", in *Arthuriana*, 1997.

£975

[154732]



175

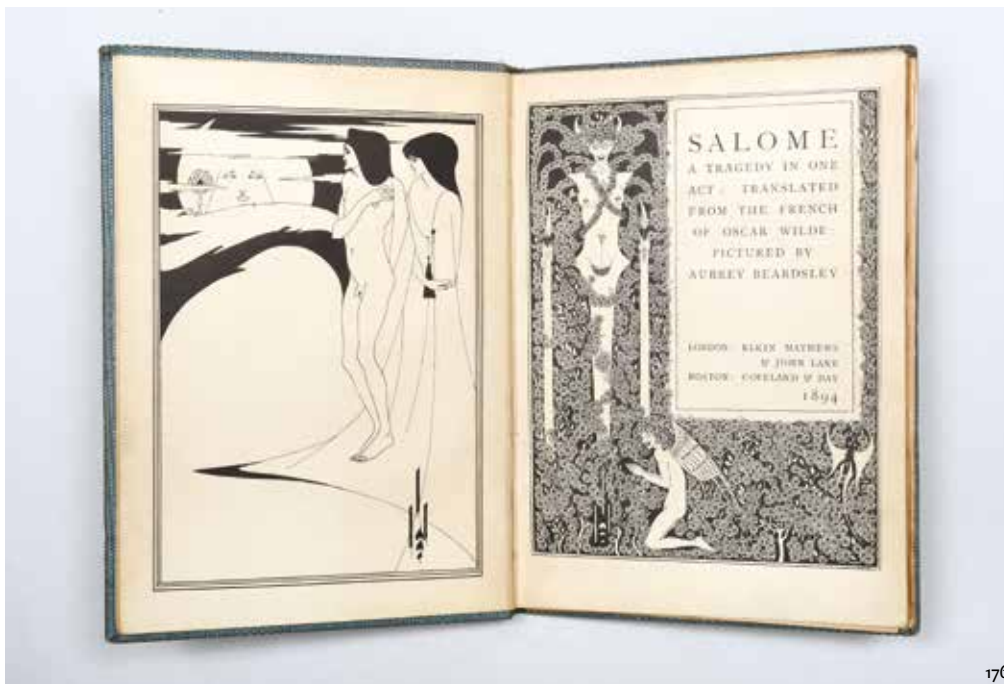
175

**WILDE, Oscar.** *A Woman of No Importance.* London: John Lane at the Sign of the Bodley Head, 1894

**WITH A SUPERB THEATRICAL ASSOCIATION, INSCRIBED BY WILDE TO AN ACTOR FROM THE PREMIERE OF AN IDEAL HUSBAND**

First edition, presentation copy, inscribed by Wilde on the first blank, "Harry Stanford from his friend the author. Oscar Wilde Nov '94". This is a superb association, inscribed to the actor who played the role of Mr Montford in the premiere of *An Ideal Husband*. It was inscribed a month after publication, around the time Stanford was cast in the role.

Rehearsals for *An Ideal Husband* began in December 1894, and it premiered at the Haymarket Theatre the following month, just before Wilde's trial. Henry B. Stanford (1872–1921; real name Harry Costello) was for several years the leading man with Henry Irving's theatre company. He was born in Ramleh, Egypt, and "began acting in provincial traveling companies playing juvenile parts in 'The Silver King', 'Harbor Lights', and other popular dramas. He advanced to



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leading rôles and made his way to London. There he understudied Sir Charles Wyndham in 'The Home Secretary', and afterward played Sir Charles's part on tour. In 1897 he went to South Africa, and during an engagement at Johannesburg interpreted leading rôles in twenty-two London successes. Returning to England, he became associated with Sir Henry Irving and Miss Ellen Terry. He came to America with them, remained and played in 'The Forest Lovers' and 'Sweet and Twenty'. Later he rejoined Irving's company and remained with it until Sir Henry's death" (*The New Theatre*, p. 41).

*A Woman of No Importance* premiered on 19 April 1893 at the Haymarket Theatre, London, and ran until August. This is one of 500 copies of the trade issue; a further 50 copies were issued on handmade paper.

Provenance: from the library of the poet José García Villa (1908–1997).

Octavo. Original pink cloth, spine lettered in gilt, decorations by Charles Shannon to covers in gilt, all edges untrimmed. Housed in a custom purple quarter morocco and cloth slipcase and matching chemise by James McDonald Co. Cloth rubbed and showing general signs of handling, a few bumps and marks, tips worn, inner hinges cracked but holding, front free endpaper neatly re-attached, contents

£17,500

[150714]

176

**WILDE, Oscar; BEARDSLEY, Aubrey (illus.)** *Salomé.* A tragedy in one act, translated from the French. London: Elkin Mathews & John Lane, 1894

**A SUBLIME COLLABORATION BY THE ENFANTS TERRIBLES OF VICTORIAN ENGLAND**

First edition in English, one of 500 trade copies; this edition was the first to feature Beardsley's striking illustrations. "If *Le Morte Darthur* [1893] made Beardsley known, his designs for the first edition in English of Wilde's *Salomé* made him notorious, and it remains the book of which most people think when his name is mentioned" (Ray).

*Salomé* was originally published in French in the preceding year and was translated into English by Lord Alfred Bruce Douglas. A further 100 large paper copies of the present edition were also issued.





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Small quarto. Original blue canvas boards, spine lettered in gilt, decoration to covers in gilt, top edge trimmed, others uncut. Housed in a custom red cloth chemise and red morocco-backed slipcase. Illustrated title page, frontispiece with tissue guard, and 9 plates. Bookplate of Frederick Walter Fell Clark (1870–1948), J.P. of Glen Caladh. Spine slightly sunned, otherwise bright, extremities rubbed, offsetting and traces of tape removal to free endpapers, else contents clean. A very good copy indeed. ♣ Mason 350; Ray 315A.

£4,500

[155201]

177

**WITTGENSTEIN, Ludwig.** *Tractatus Logico-Philosophicus*. London: Kegan Paul, Trench, Trubner & Co., Ltd, 1922

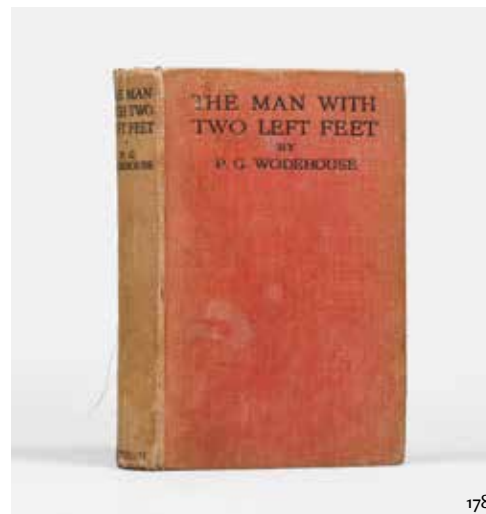
**THE MOST IMPORTANT WORK OF PHILOSOPHY  
WRITTEN IN THE 20TH CENTURY**

First edition in English, first issue, without the publisher's catalogue found in later issues. This also marked the first edition in book form, following initial publication in German the previous year in the journal *Annalen der Naturphilosophie*. That publication – under the title *Logisch-Philosophische Abhandlung* – was

plagued with errors, to the extent that Wittgenstein told a friend that he regarded it as a “pirated edition” (Monk, p. 205). Wittgenstein corrected the text for this edition, which prints the original German parallel with the English translation by Charles Kay Ogden and Frank Plumpton Ramsey. It was the only philosophical work by Wittgenstein to be published in his lifetime, save for a short lecture printed in the Aristotelian Society journal in 1929.

The cornerstone text of Logical Positivism and of the Cambridge school of analytic philosophy, the *Tractatus* articulates the relationship of language and reality, and defines the limits of science. Now universally recognized as one of the philosophical masterpieces of the 20th century, the work was far from an overnight success. Only some copies of the first edition sheets were bound and issued upon publication. Slow sales of these copies delayed the binding and issue of the remaining sheets, which were instead bound in stages over the next several years, as demand required. These copies had new publisher's catalogues inserted, distinguishing them from the first issue copies without such catalogues.

Octavo. Original blue cloth, spine lettered in gilt. Parallel text in German and English. Spine ends restored, joints partially



178

split at head and neatly repaired, corners a little rubbed. One or two marginal pencil annotations; still a very good copy. ♣ Blackwell & Ruja (Russell's introduction) B11.1a; Lapoint, Ludwig Wittgenstein: A Comprehensive Bibliography, p. 4. Ray Monk, Ludwig Wittgenstein: The Duty of Genius, 2012.

£6,750

[154777]

178

**WODEHOUSE, P. G.** *The Man With Two Left Feet and Other Stories*. London: Methuen & Co, 1917

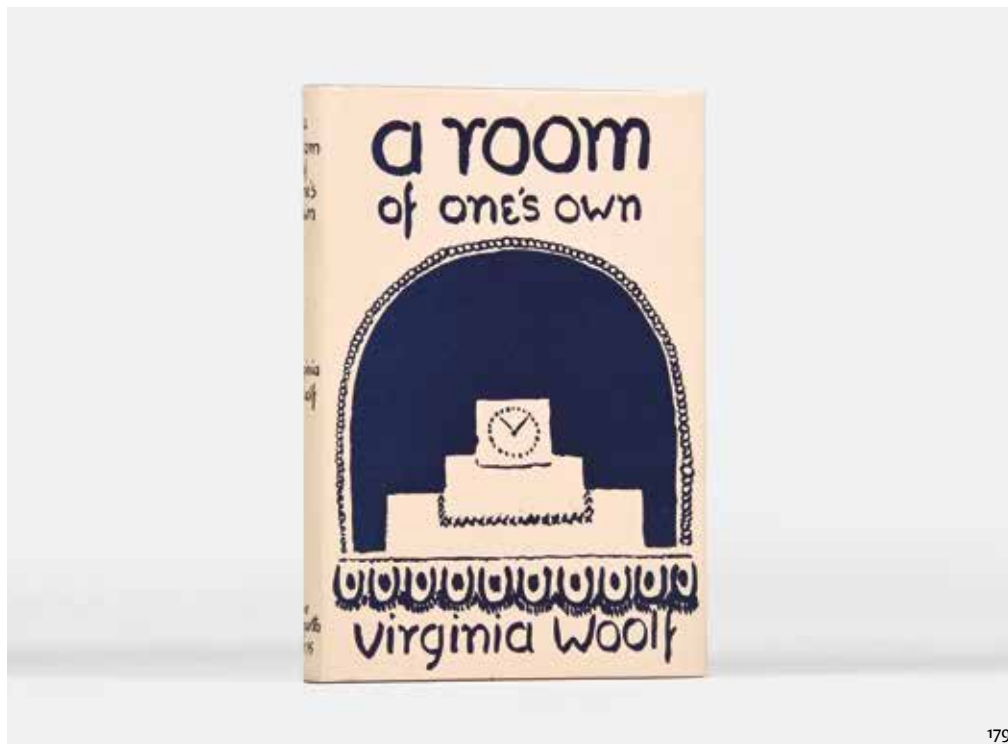
**THE FIRST APPEARANCE OF BERTIE AND JEEVES**

First edition of this collection of short stories, containing the first book appearance of Jeeves and Bertie Wooster, in the story “Extricating Young Gussie”. It is the scarcest book needed to complete a Jeeves and Wooster collection.

Octavo. Original light red cloth, spine and front cover lettered in black. Boards marked and rubbed, spine faded, small split to front joint, slightly larger split to back joint. ♣ McIlvaine A21a.

£6,000

[153717]



179

179

**WOOLF, Virginia.** *A Room of One's Own.* London: Leonard and Virginia Woolf at the Hogarth Press, 1929

**A STUNNING COPY OF WOOLF'S FEMINIST LITERARY MANIFESTO**

First trade edition of Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced.

The work is based on two papers read to the Arts Society at Newnham College and the Odtas Society at Girton College in October 1928. The signed limited edition was issued simultaneously in the USA and in the UK three days earlier.

Loosely inserted is a contemporary four-page advertisement issued by The Hogarth Press for "a cheap uniform edition, of small and convenient size, of the works of Virginia Woolf". The first volumes in the "New Uniform Edition" were published in September 1929, a month prior to this work.

Octavo. Original orange cloth, spine lettered in gilt. With the dust jacket designed by Vanessa Bell. Publisher's advertisement sheet loosely inserted. Housed in a custom blue morocco folding box. Minor browning to free endpapers, as usual, foxing to top edge; a fine and crisp copy in the like dust jacket. ♣ Kirkpatrick A12.b.

£9,500

[154346]

180

**YEATES, Victor Maslin.** *Winged Victory.* London: Jonathan Cape, 1934

**MASTERLY ACCOUNT OF THE FIRST WORLD WAR IN THE AIR**

First edition, an excellent copy, of the autobiographical novel widely regarded as one of the most realistic and moving account of aerial combat in the First World War. Publication was encouraged by Henry Williamson, a school friend of Yeates, who pursued T. E. Lawrence for a few words for Cape to use in promotional publicity. Although initially reticent to comment, Lawrence was forced to concede that it was



180

"admirable, admirable, admirable . . . one of the most distinguished histories of the war . . . an imperishable pleasure". The first is genuinely uncommon, this an unusually well-preserved copy.

"One of the best first-hand descriptions of a pilot's life at this time can be found in *Winged Victory* by Victor Yeates, who at that time was a lieutenant flying Sopwith Camel single-seater fighters with No. 46 Squadron from Le Hameau airfield just behind Arras. Yeates completed a seven-month spell of operational flying, which included the March Offensive, and made 163 operational flights totalling 248 hours. He crashed four times – twice shot down by German fire and twice accidentally. His book, nominally fiction, is recognised as being an authentic account of his time with No. 46 Squadron, and it vividly describes the strain of low-level flying over the battlefield and engaging German infantry with bombs and machine-guns during the course of the German spring offensive" (Middlebrook, p. 281).

Octavo. Original blue cloth, spine and front board lettered in silver, top edge blue. With typographical dust jacket, unclipped. Jacket a little rubbed, particularly on the folds and at top edge of front panel, light scatter of foxing, short splits and crumpling at head of spine, lined sometime with a strip of plain paper, mild yellowing at edges of boards, occasional spot of foxing to text block, production fault to last two leaves which are miscut and stand a little proud at the fore-edge; remains a very good copy indeed, presents well. ♣ Martin Middlebrook, *The Kaiser's Battle*, 2007; other material from The Henry Williamson Society website.

£1,250

[154336]



## YEATS, Jack B. "Tumblers at the Circus". 1912

AN ORIGINAL DRAWING BY A SIGNIFICANT  
IRISH ARTIST

One of the artist's trademark circus scenes, published within *A Broadside* for December 1912 (number seven of the fifth year of publication). Jack B. Yeats provided four drawings to the December 1912 issue of *A Broadside* of which "Tumblers at the Circus" is the important full-page illustration.

From boyhood to old age, Yeats was captivated by circuses; they feature in his earliest diaries and sketchbooks and were depicted in some of his final oil paintings. In his essay, "Jack B. Yeats: Promise and Regret", Brian O'Doherty identified the artist's "repertory companies of character and themes" as consisting of "tinkers, gypsies, sailors, circus performers, actors, travellers, tramps, jockeys, gamblers".

*A Broadside* was published between June 1908 and May 1915 by the two Yeats sisters. There were 84 issues in total. As described by Hilary Pyle, "Yeats's practice was to published one or two ballads or poems with two small line block illustrations by himself, and fill in the third page with a single illustration, often a drawing dating from years before".

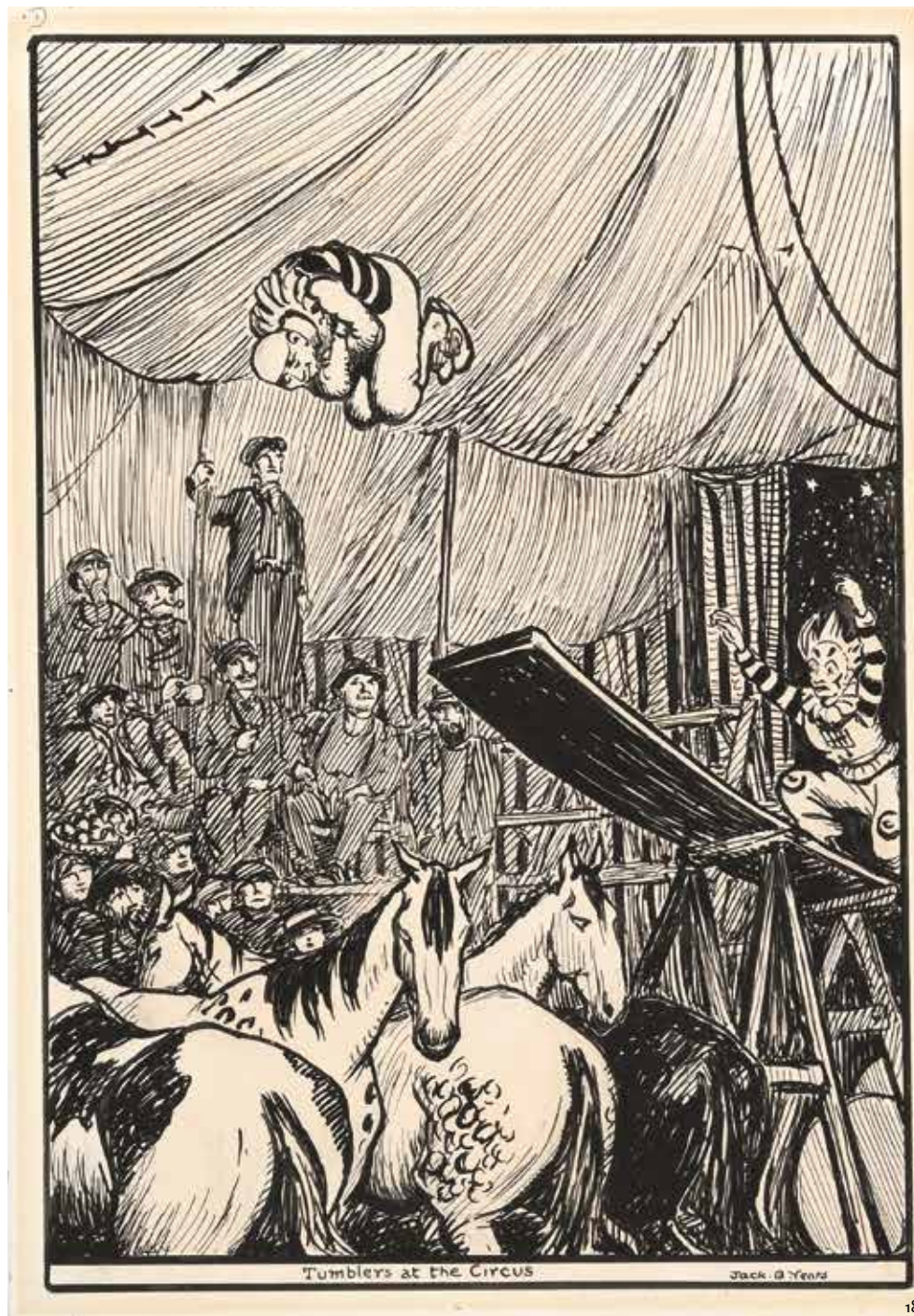
Yeats exhibited this drawing on three occasions: 21 May–29 June 1913, Whitechapel Art Gallery, London, "Summer Exhibition of Irish Art" (group exhibition); October 1913, Black and White Artists's Society of Ireland, Dublin (group exhibition); and 31 May–21 June 1919, Little Art Rooms, London, "Drawings and Pictures of Life in the West of Ireland" (solo exhibition).

Hilary Pyle records the drawing as item number 1907 in her catalogue of Yeats's cartoons and illustrations. She notes a previous owner as the American collector Martin Haley-Ryan.

Original drawing (244 × 169 mm) on artist's board (266 × 190 mm with "Reeves' Black & White Board" stamped on right margin), pen and ink, signed ("Jack B. Yeats") lower right and titled lower centre, additionally inscribed "TUMBLERS AT THE CIRCUS By Jack B. Yeats" on reverse, mounted, framed, and glazed (framed size 430 × 350). Pin holes at corners below mount, some light toning to card; fine and unfaded. \* Brian O'Doherty, "Jack B. Yeats: Promise and Regret", *Jack B. Yeats: a Centenary Gathering*, 1971; Hilary Pyle, *The Different Worlds of Jack B. Yeats: His Cartoons and Illustrations*, 1994.

£20,000

[154959]







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