

CHRISTMAS 2020

PETER HARRINGTON  
LONDON



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Front cover illustration by François-Louis Schmied for Oscar Wilde's *Deux Contes*, item 154; illustration opposite from Maria Montessori's *Metodo della pedagogia scientifica*, item 102; rear cover illustration from Charles Dickens's *Christmas Carol*, item 40.

Design: Nigel Bents. Photography: Ruth Segarra.

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L O N D O N

# CHRISTMAS 2020



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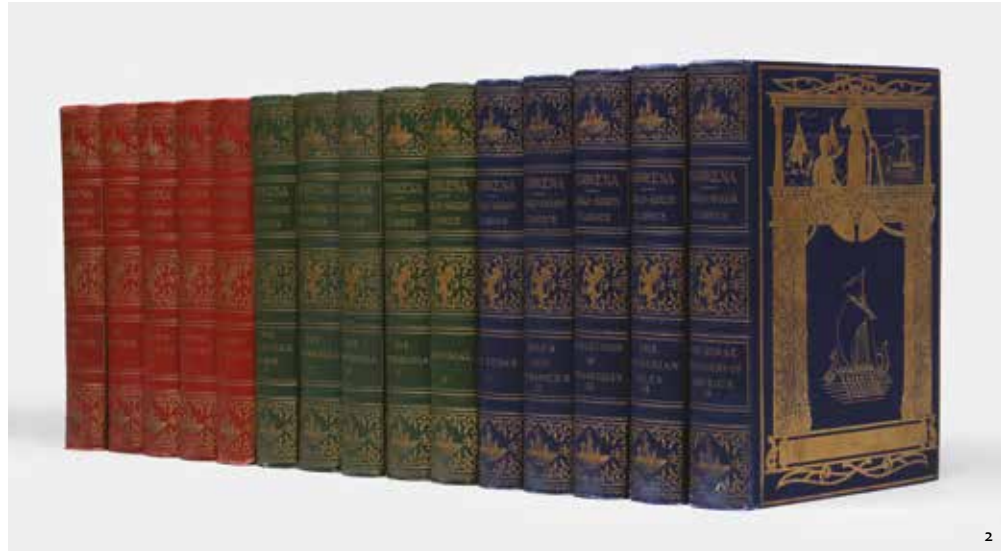
1

**ADAMS, Richard.** *Watership Down*. Illustrated by John Lawrence. Harmondsworth: The Paradine Press, 1976

Large octavo. Original dark green crushed morocco by Sangorski & Sutcliffe, raised bands forming compartments to spine, titles direct to second and third in gilt, fleurons to first and fifth and rabbit motifs to fourth and sixth in gilt, rabbit vignette to front cover in gilt, green and yellow endbands, edges and turn-ins gilt, marbled endpapers. In the marbled slipcase as issued. Original watercolour to the first blank. Colour frontispiece, numerous illustrations to the text in colour and black and white, folding colour map tipped-in at rear. Spine just a trifle darkened, otherwise fine, fresh copy in the original slipcase.



2



2

First illustrated edition, signed limited issue, number 16 of 250 specially bound copies signed by both the author and illustrator. This copy has an original watercolour depicting Pipkin, drawn and initialed by the illustrator, on the first blank.

£5,250

[141188]

2

**ANDERSON, Erasmus B. (ed.)** *Norrœna Anglo-Saxon Classics*. London: Norrœna Society, 1905–07

15 volumes, octavo. Publisher's deluxe red, blue, or green cloth, spine lettered in gilt, elaborate pictorial devices to spine and front panels in gilt, rear panel blocked in blind, top edges gilt, others uncut. Colour frontispieces, illustrated half title, 51 plates with tissue guards, 3 folding maps, illustrations to text. An excellent set, all sound and attractive, gilt only somewhat dulled from spines.

A very attractive set of the Memorial Edition, number 88 of 350 copies only, privately printed for members of the Norrœna Society. The set comprises Saxo Grammaticus, Teutonic mythology, the Volsunga Saga, the *Heimskringla*, *Burnt Njal*, the Eddas, epics and romances, a collection of popular tales, Arthurian tales, and the Norse discovery of America.

£1,750

[142367]

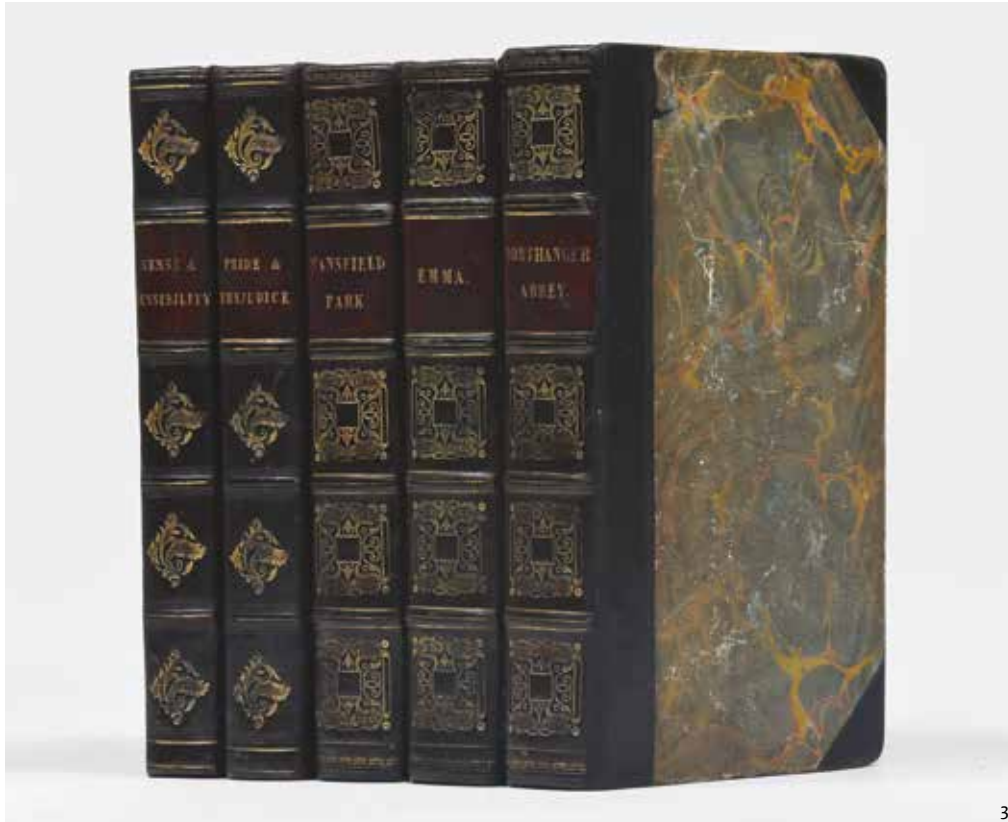
First collected edition, in contemporary calf

3

**AUSTEN, Jane.** *Sense and Sensibility; Pride and Prejudice; Emma; Mansfield Park; Northanger Abbey and Persuasion*. London: Richard Bentley, 1833

5 volumes, octavo (166 × 101 mm). Contemporary black half calf, marbled boards (matching designs for *Emma*, *MP*, and *NA*; similar, but possibly slightly later decorations and marbling for *P&P* and *S&S*), red calf spine labels, gilt decorated spine compartments, marbled edges to three vols. Engraved spine vignette titles and frontispieces by William Greatbach after Ferdinand Pickering. Bound without the half-titles and publisher's advertisements; Note from the Editor of the Standard Novels series present in *S&S*. Early inked signature ("Elizabeth Roberts") to each vol., armorial bookplate of Phineas Riall in all vols. except *NA*, ticket of Dublin bookseller Grant & Bolton to *S&S* and *P&P*. Boards slightly rubbed, a few minor scuffs, lightly wear to tips, hinges occasionally starting and a couple of leaves loosening, pp. 187–204 in *S&S* a trifle cropped, long closed tear to inner margin of p. 401 in *Emma*, scattered foxing. An excellent, attractive set.

First collected edition, and the first illustrated English edition, this copy in an attractive contemporary binding and with appealing evidence of early female readership. Each volume has the ownership signature of Elizabeth Roberts, who, in a serendipitous nod to *Pride and Prejudice*, was one of five daughters, of whom the eldest was named Jane.

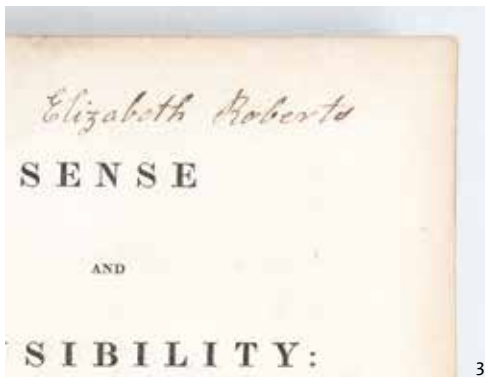


3

Upon the death of their father in 1826, the Roberts sisters became co-heiresses to his estate, the fortunate opposite to the situation of the five Bennet sisters in *Pride and Prejudice*, who were unable to inherit their father's entailed estate. Their father John

Roberts had appointed Jane as the sole executrix of his will and devised his estates so as to permit her to receive the rents of the family lands in Shanganagh, Dublin, during her lifetime. These books subsequently passed from Elizabeth to her nephew Phineas Riall (1803–1884), the eldest son of her sister Anne and her husband Charles Riall, and have his armorial bookplate.

In 1832–33 Richard Bentley bought the copy-right of *Pride and Prejudice* from the executors of Thomas Egerton and that of the remaining novels from Henry and Cassandra Austen. Austen's novels had not been reissued since 1818 so these printings – published by Bentley in his Standard Novels series – constitute early editions: *Sense and Sensibility*, third edition (pre-dating the first American by a few months); *Pride and Prejudice*, fourth edition; *Mansfield Park*, third edition; *Emma*, second edition (omitting the dedication to the Prince Regent of the first edition); *Northanger Abbey* and *Persuasion*, second edition.



3



4

These are also the first English editions to be illustrated. The very first Austen illustration appeared in a French translation of *Persuasion* (entitled *La Famille Elliot*) with a frontispiece by Delvaux after Chasselat (Paris: A. Bertrand, 1821). The Bentley illustrations, by Ferdinand Pickering, played an integral part in the reception of Austen's novels. According to one Austen scholar, they “promoted a sense that her novels were best understood as familial, female focused, and sensational. For decades, these illustrations would have served to steer readers away from the conclusion that Austen's fiction ought to be understood as social, comic, or didactic” (Looser, p. 20).

Gilson D1–5; Sadleir 3735a. Davoney Looser, *The Making of Jane Austen*, 2017. For Elizabeth Roberts, see *Kent v. Roberts* in *Irish Equity Reports*, vol. 3, Dublin: Hodges and Smith, 1841.

£15,000

[142405]

4

**AUSTEN, Jane.** *The Novels.* London: Richard Bentley & Son, 1882

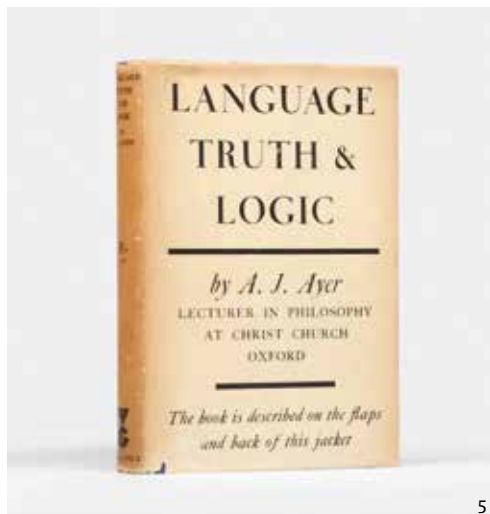
6 volumes, octavo (199 × 140 mm). Mid 20th-century red half morocco, spines lettered in gilt, red cloth sides, light pink endpapers, top edges gilt, others untrimmed. Monochrome frontispiece to each volume. Spines lightly sunned, bindings in nice condition without wear, occasional running foxing yet generally clean. An excellent set.

The Steventon edition. In 1867 Richard Bentley (see note to previous item) relinquished management of his company to his son, who produced this elegant edition of an author whose stock had risen since the firm's first publications.

Gilson D13.

£3,750

[141269]



5

### Full of passionate iconoclasm

5

**AYER, Alfred J.** *Language, Truth and Logic*. London: Victor Gollancz Ltd, 1936

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Neat pencilled ownership signature to front free endpaper. Tiny stain to top edge, yet still a fine, tight copy, in very good jacket, light chipping at extremities and toning to spine panel, minor rubbing and soiling, light abrasion to rear panel, yet still a nice, unrestored example.

First edition, first impression, retaining the uncommon dust jacket, of the work which brought the ideas of the Vienna Circle to the English speaking world.

£2,250

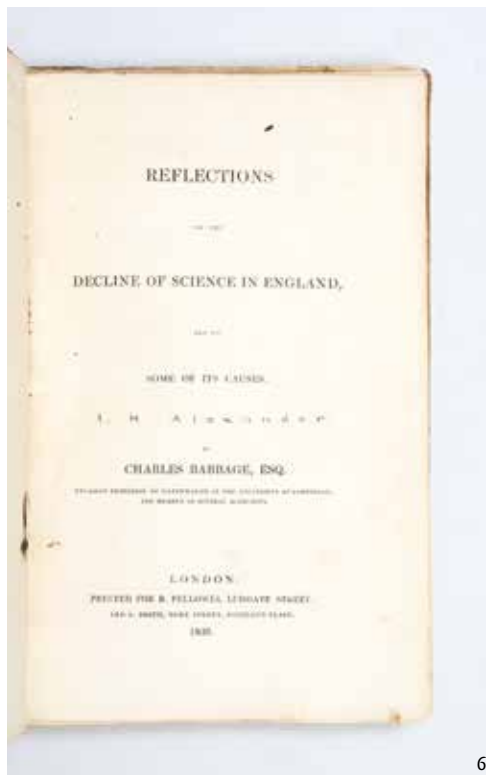
[142047]

### Presentation copy to Joseph Nicolas Nicollet

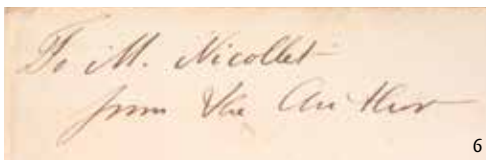
6

**BABBAGE, Charles.** *Reflections on the Decline of Science in England, and on some of its Causes*. London: printed for B. Fellowes, & J. Booth, 1830

Octavo. Original boards, expertly rebounded, paper spine label, edges untrimmed. With numerous tables to text. 4 pp. publisher's advertisements at rear. Ownership signature of I. H. Alexander to title page. Boards a little soiled and worn at extremities, inner hinges discreetly strengthened with Japanese tissue, tiny perforation underneath inscription, top right corners of leaves P5-6 torn (not affecting text),



6

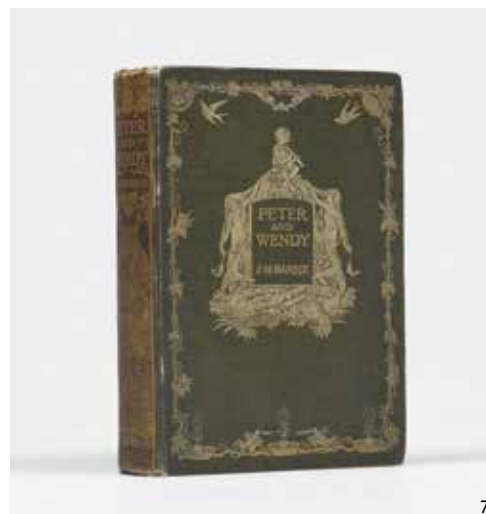


6

barring the very occasional ink mark or spot the contents remarkably crisp and clean. Overall in very good condition.

First octavo edition, in the original boards, of the author's scathing, sensational critique of the English scientific establishment; presentation copy to a Continental colleague, inscribed by the author on the front free endpaper "To M. Nicollet from the Author". Joseph Nicolas Nicollet was a member of the Bureau des longitudes, the English equivalent of which is much maligned by Babbage in this work.

Babbage met Nicollet (1786-1843), a respected French geographer, astronomer, and mathematician, during his and Herschel's European tour of 1824. The year before Nicollet had joined the French version of the Board of Longitude. In the *Decline*,



7

written shortly after the abolishment of the English Board in 1828, Babbage condemns the Board for its nepotistic appointments and the Royal Society's monopoly over committee decisions. The Sotheby's sale catalogue of Babbage's library records that he owned several of Nicollet's works, including a copy of the *Lettre sur les assurances qui ont pour base les probabilités de la durée de la vie humaine*, seconde édition (Sotheby's 1872, catalogue no. 586) and a few other papers.

The *Decline* was published simultaneously in an octavo edition of 228 pages (as here) and a quarto edition of 120 pages. According to a note tipped into the Honeyman copy of the quarto edition, only "a few [copies were] printed in quarto, for the use of those gentlemen who may wish to bind up the work with the *Philosophical Transactions* for the year 1830", a nicely satirical touch in a work that was primarily a diatribe against the Royal Society.

Hook & Norman 90; *Origins of Cyberspace* 38; Van Sinderen 1980, no. 39. David M. Knight, *Natural Science Books in English 1600-1900*, 1972.

£1,500

[131351]

7

**BARRIE, J. M.** *Peter and Wendy*. London: Hodder & Stoughton, [1911]

Octavo. Original green cloth, titles and pictorial decoration to spine and front cover in gilt. Frontispiece, pictorial title page, and 11 plates, all by F. D. Bedford. Spine panel a little darkened, ends slightly frayed, cloth and gilt otherwise bright, front inner hinge partly cracked but firm, contents



8

entirely free from the foxing and spotting to which it is so prone; a very nice copy indeed.

First edition, first impression, in unusually nice condition. Peter and Wendy is an expanded adaptation into novel form of the story first made popular in the 1904 stage play *Peter Pan, or The Boy Who Wouldn't Grow Up*. The text of the stage play itself was not published until 1928.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 63.

£1,250

[143136]

8

**BEARDSLEY, Aubrey (illus.); MALORY, Sir Thomas.** *The Birth, Life, and Acts of King Arthur, of his noble knights of the round table ...* The text as written by Sir Thomas Malory and imprinted by William Caxton ... now spelled in modern style. With an introduction by Professor Rhys and embellished with many original designs by Aubrey Beardsley. London: J. M. Dent, 1893–94

2 volumes quarto, in the original 12 parts. Original pictorial blue-grey wrappers, uncut and unopened. Preserved in two slightly worn cloth drop-front boxes with catches and roan backstrips. Printed in red and black, 2 photogravure frontispieces, plates, illustrations and decorations by Aubrey Beardsley, with directions to binder leaf and note to subscribers leaf tipped in at beginning of part XII. A fine set, with the wrappers of each volume exceptionally clean and crisp and free from all but the most trivial wear. Internally some plates show oxidation and corresponding offsetting as usual, but the text exceptionally clean and for the most part, unopened.

First Beardsley edition of Malory's Arthurian epic, deluxe issue, number 101 of 300 sets printed on large Dutch handmade paper. The publishers offered a binding service in vellum upon completion, which many if not most subscribers took advantage of; as a result, copies in the original wrappers are scarce, and those in such nice condition exceptionally so.

The young Beardsley was a regular at London's antiquarian book shops, where he forged a friendship with shop owner, Frederick Evans who introduced him to the publisher J. M. Dent. Dent was planning a beautifully illustrated version of Malory's *Morte*



8

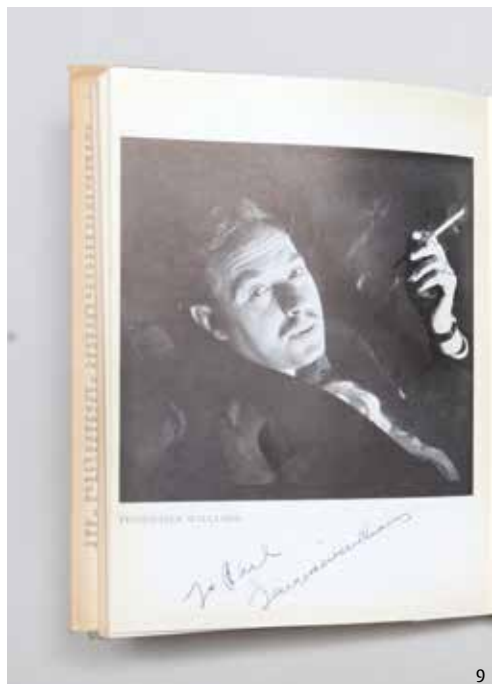
*D'Arthur*, along the lines of some of Morris's Kelmscott Press books, but using a less expensive printing process. Loath to pay the elevated fee William Morris would charge for this commission and impressed by Beardsley's sample piece, "The Achieving of the Sangreal" (used as the frontispiece in this work), Dent was persuaded to employ Aubrey Beardsley with "everything to do for the book".

The work was issued by subscription in 12 parts between June 1893 and November 1894 in an edition of 1,500 copies on standard paper and 300 copies on the present Van Gelder paper. The classic combination of Aubrey Beardsley's distinctive drawings and the Arthurian legend makes it one of the most iconic books of the fin de siècle.

John Lewis, *The Twentieth Century Book*, 1984, pp. 148–9; Ray, *The Illustrator and the Book in England from 1790–1914*, 1976, p. 314; Barbara Tjepa Lupack, *Illustrating Camelot*, 2008.

£15,000

[134558]



9

"I hate this picture!" – Judy Garland

9

**BEATON, Cecil (photo.); TYNAN, Kenneth.** *Persona Grata*. New York: G. P. Putnam's Sons, 1954

Large octavo. Original pale blue cloth-grain boards, titles in silver to spine, pictorial design of a cherub in silver to front board. With the dust jacket. With 30 double-sided plates of monochrome photographic illustrations, pictorial half-title and title page, line-drawing culs-de-lampe. Corners gently bumped and chipped, slight discolouration along spine and edges, small nick to front joint, the binding otherwise firm and square, internally clean and fresh. A very good copy in the very good jacket, slight darkening to spine, a few edge-splits, else bright and unfaded.

First U.S. edition, first printing, signed by 20 of the featured personalities, including Noel Coward, Judy Garland, Maurice Chevalier, John Gielgud, Tennessee Williams, and Laurence Olivier. Some of the signatures are inscribed to the collector Paul McMahon (d. 2011), a critic, photographer, and artist. A close friend of actress Marlene Dietrich, who was her stage manager, announcer, and dresser for over 13 years, Paul was also a photographer, silversmith, and writer, as well as being a pioneer in the fight for gay



9

rights. He spent 25 years as an arts and entertainment reviewer and photographer with *Gay Community News*, *Esplanade*, *Tommy's Connection*, and many others.

£3,750

[140617]

Scarce in the jacket

10

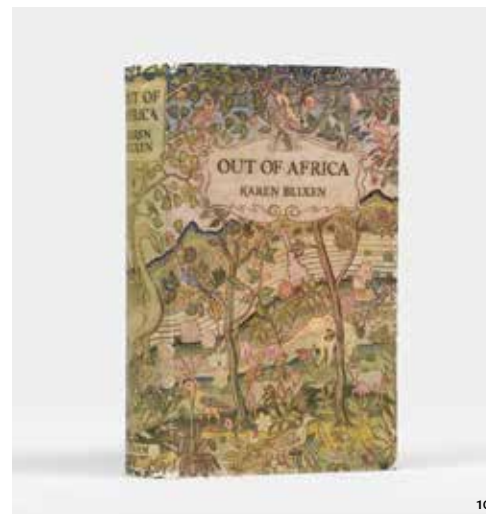
**BLIXEN, Karen.** *Out of Africa*. London: Putnam, 1937

Octavo. Original red cloth, spine lettered in gilt. With the dust jacket. Bookseller's ticket to front pastedown. Light toning and foxing to edges and to initial and final couple of leaves, else a near-fine copy, in very good jacket, light insect damage to rear panel and flap affecting text to rear panel, slight chipping and rubbing at extremities without loss. Still a desirable example, with only very light sunning or soiling, and not price-clipped.

First edition, first impression, of Blixen's masterpiece, her memoir of her 17 years in British East Africa.

£4,750

[138522]



10

A remarkably elaborate production

11

**BONFILS, Robert.** *La Manière française*. 20 images ou culs-de-lampe. Avec une préface par Lucien Descaves. Paris: Librairie Lutetia, 1917



11





12

Folio. 20 loose leaves in original portfolio, paper-covered boards, pochoir-coloured image to the front board, similarly coloured pastedowns and flaps, tricolour ribbons. 20 sheets, 16 plates pochoir-coloured by Charpentier under the artist's direction, similar title page, 2 leaves of text with coloured decoration to each, contents and limitation leaf with pochoir head- and tailpiece. Minimal wear to spine ends and bottom tips, slight dust-soiling, else remarkably bright and well-preserved, internally fresh; a very good copy indeed.

First, and only edition, number 159 of 320 copies only, of this superb suite of plates celebrating the French war effort in the early years of the First World War by the designer Robert Bonfils, one of the recognised masters of art deco.

The text is provided by the Naturalist author Descaves, a follower of Huysmans whose anti-military novel *Les Sous-Offs* (1889) led to his being stripped of his rank during his military service. Descaves was editor of *Aurore* during the Dreyfus Affair. The second plate in the portfolio, "L'Union Sacrée", in which a civilian and priest deliver shells for a field gun, celebrates "the truce in which the political Left agreed not to oppose the war or call a strike" (Harris & Edelstein, p. 73).

A remarkably elaborate production in view of the date of publication, the title is inevitably uncommon – WorldCat locates just five copies: one at the BnF and four in the US.

Harris & Edelstein, "En Guerre", 3338.

£1,750

[140768]

### Handsome set

12

**BOSWELL, James.** *The Life of Samuel Johnson.* London: John Murray, 1835

10 volumes, small octavo (164 × 102 mm). Early 20th-century orange morocco by Bayntun, spines lettered in gilt, covers panelled in gilt, gilt turn-ins, marbled endpapers, gilt edges. Engraved frontispieces and vignettes title pages with tissue-guards, 24 other engraved plates including views, portraits, maps and facsimiles. Spines lightly sunned with a few slight patches of discoloration, occasional offsetting from plates otherwise contents clean. An excellent set.

An attractive set of Boswell's great biography, first published in 1791. "This version contains both the original texts, augmented by the additional writings of the biographer and his subject, and the very valuable new and related material which Croker introduced [in his 1831 edition]" (Pottle).

Pottle 92.

£1,500

[139422]

"If I should die, think only this of me"

13

**BROOKE, Rupert.** *The Soldier.*

Small octavo, 6pp (178 × 111 mm). C.1920s manuscript on vellum, first page illuminated with couplet in gold over a floral background and 2 lines in black ink, other pages 8 lines, initials in red and blue, each page with a coloured floral device, 2 blanks before title, 4 blanks at end. Finely bound in mid-1950s



13

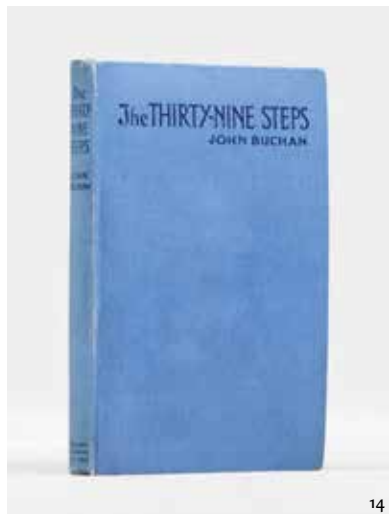
red crushed full morocco, blind rules terminating in single gilt dots to covers, gilt raised bands to spine, gilt ruled edges, red morocco presentation label to front pastedown: "To J.H.S. from P.H.M. & L.E.D." Faint pencilled annotation "Christmas 1959" above presentation label. Spine very slightly faded, a little offsetting to endpapers, else a fine copy.

A beautiful illuminated calligraphic manuscript of Brooke's most famous sonnet, with the calligraphy most likely executed in the 1920s and later bound as a Christmas gift in a fine arts and crafts style binding, reminiscent of the restrained elegance of Cobden-Sanderson at the Doves Bindery, perhaps for someone with armed forces connections. A poignant quote from James Russell Lowell, originally prepared for the Civil War soldiers' and sailors' monument in Boston in 1877, faces the title page: "to those who died for her on land and sea that she might have a country great and free".

Brooke's oft-recited sonnet was published posthumously in the volume 1914 & Other Poems, a month after his death. Brooke died on 23 April 1915 aboard a hospital ship, just two days before the Allies launched their ill-fated invasion of Gallipoli. Churchill wrote in his obituary for *The Times*: "He expected to die; he was willing to die for the dear England whose beauty and majesty he knew ... The thoughts to which he gave expression in the very few incomparable war sonnets which he has left behind will be shared by many thousands of young men moving resolutely and blithely into this, the hardest, the cruellest and the least rewarded of all the wars that men have fought."

£3,000

[142398]



14

14

**BUCHAN, John.** *The Thirty-Nine Steps.* Edinburgh: William Blackwood & Sons, 1915

Octavo. Original blue cloth, titles to spine and front cover in black. Covers slightly bowed, spine slightly faded and a little rubbed, hinge cracked before title page. A very good copy.

First edition, first impression, of Buchan's classic man-on-the-run adventure story, published on 19 October 1915, described as "that elementary type of tale which Americans call the 'dime novel,' and which we know as the 'shocker'". Serialization was in the *All Story Weekly*, 5 June – 31 July 1915, and in *Blackwood's* magazine July – September 1915 under the pseudonym H. de V.

Hillier A32.

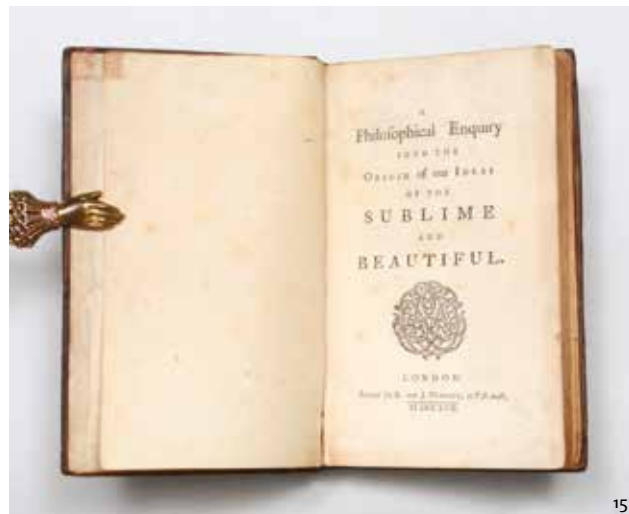
£2,000

[123882]

15

**BURKE, Edmund.** *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.* London: for R. and J. Dodsley, 1757

Octavo (180 × 109 mm). Contemporary calf, rebacked, brown morocco label, later double gilt fillet to covers. Bound without half-title, a few pencilled marginal lines and minor annotations. Endpapers split in hinges but joints sturdy, sig. M standing slightly proud, scattered light foxing and soiling but contents clean, a couple of page corners creased, short closed tear at foot of C6 and G3. A very good copy.



15

First edition of Burke's treatise on aesthetics, fundamental to subsequent discourse about the sublime in Romantic literature and art, published in what Todd calculates to have been "a rather small edition, possibly limited to 500 copies". "His enduring achievement was to have tackled a difficult subject in a fashion accessible to any educated reader" (ODNB).

ESTC T42248; Draper, p. 15; Todd 5a.

£3,500

[141332]

*In a handsome contemporary binding, with Westall's illustrative plates*

16

**BYRON, Lord.** *The Works.* London: John Murray, 1823

4 volumes, octavo (208 × 130 mm). Contemporary deep purple straight-grain morocco, title gilt direct to the spines, flat bands, double gilt rules, lyre devices to the first, third and fifth compartments, attractive concentric panelling in gilt and blind to the boards, the innermost blind dog-tooth roll with large fan corner-pieces, lyre and acanthus leaf centre tools, edges milled in gilt at the corners, narrow gilt foliate roll to the turn-ins, Italian marbled endpapers, turquoise silk page-markers remain attached, edges gilt. Engraved portrait frontispiece of the author and 20 other plates after Westall. Later engraved armorial book plate to verso of all front free endpapers, unidentified but incorporating the Sussex martlets and the Pevensey eagle, Brighton dolphins as supporters, surmounted with a French or Spanish count's coronet, motto "Spes fides et patientia". Light shelf wear, the spine perhaps



16

a touch dulled, plates and adjacent leaves browned as often, but overall very good indeed.

First edition thus, published the year before Byron's death, here with the dramatic suite of illustrative plates by Richard Westall. Byron was a great admirer of Westall's work. On seeing his illustrations for *Don Juan*, he remarked: they "are quite beautiful – the drawings are superb – the brush has beat the poetry".

£1,250

[140968]

*A sophisticated jewelled binding*

17

**CAPOTE, Truman.** *Breakfast at Tiffany's.* New York: Random House, 1958

Octavo. Finely bound by the Chelsea Bindery in pink morocco, black morocco title label, title to spine silver, black morocco onlay silhouette of Audrey Hepburn as Holly Golightly with real diamond jewellery, black plain endpapers, twin rule to turn-ins silver, all edges silver. Housed in a custom black velvet drawstring bag. A fine copy.

First edition, first printing of Capote's classic novella, the basis for the much-loved film. Gorgeously hand-bound by the Chelsea Bindery in deep rose-pink and black morocco leather, the front cover features a silhouetted Audrey Hepburn in that iconic Givenchy little black dress and foot long cigarette holder. Diamond embellishments on the jewellery make this luxurious and unusual binding sparkle.

£2,750

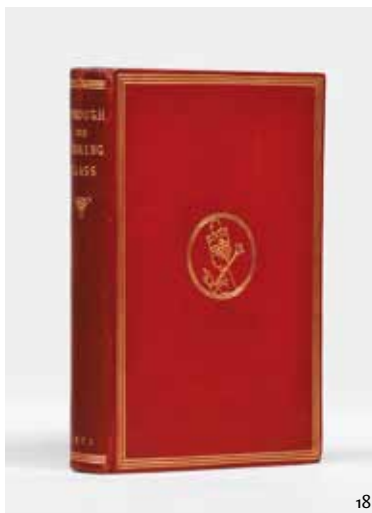
[131220]

Handsome early morocco binding

18

**CARROLL, Lewis.** *Through the Looking-Glass, and what Alice found there.* London: Macmillan and Co., 1872

Octavo (180 × 121 mm). Late 19th-century red morocco after the design of the original cloth, spine lettered in gilt, gilt centrepieces, triple gilt fillet to covers, gilt turn-ins, marbled endpapers, gilt edges. With 50 black and white illustrations by John Tenniel. Early ownership signature ("Emily Olier") crossed out to half-title. Binder's stamp to front turn-in effaced and illegible. Light rubbing skilfully retouched, spine a little darkened, contents lightly foxed light scratches to title page. A very good copy.



18



19



17

First edition, first impression, handsomely bound in an early morocco binding in keeping with the original design of the cloth.

£1,750

[138486]

19

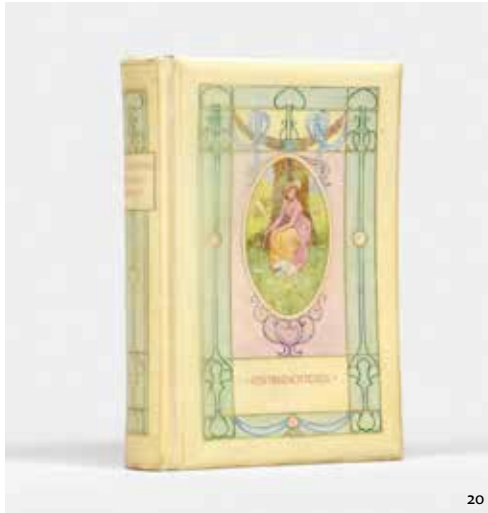
**CARROLL, Lewis.** *Alice's Adventures in Wonderland; [together with:] Through the Looking-Glass.* London: Macmillan and Co., 1875 & 1872

2 works, octavo (177 × 120 mm). Finely bound by Sangorski & Sutcliffe in mid 20th-century red crushed morocco, titles and motifs to spines gilt, raised bands, sides bordered with double gilt ruled, gilt roll of the four playing card suits to turn-ins, marbled endpapers, edges gilt. With wood-engraved illustrations by John Tenniel throughout. Spines a little sunned with a few very minor scuffs and marks, otherwise an excellent set.

First edition of *Through the Looking-Glass*, beautifully bound by Sangorski & Sutcliffe together with an early edition of *Alice's Adventures in Wonderland* (first published 1865, this copy from the 47th thousand, printed 1875). The *Alice* books earned the author "a place in the firmament of the great, for they are not only acts of imaginative genius but they also revolutionized writing for children" (ODNB).

£3,750

[140129]



20

Charming example of the bookbinding craft of Cedric Chivers

20

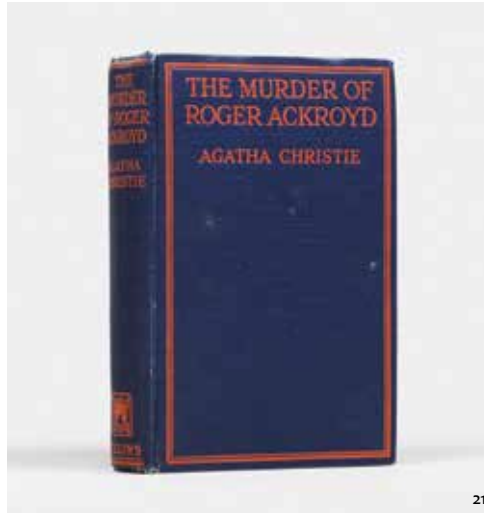
**CHIVERS BINDING – SAINTSBURY, George.** *Marmontel's Moral Tales.* London: George Allen, 1895

Small quarto (184 × 124 mm). Contemporary vellum by Cedric Chivers of Bath with his stamp to rear turn-in, spine and front cover lettered by hand, spine and front cover with hand-painted design incorporating gilt tooling and mother of pearl inlay, the front cover with a centrepiece of a shepherdess and her dog, gilt ruled turn-ins, vellum doublures, top edge gilt, detached red and green silk book marker loosely inserted. With 45 black and white illustrations by Hammond. Vellum on front cover warped, small pink mark to rear cover, short closed tear at edge of first couple of leaves and to pp. 415/416, many leaves unopened. A very good copy.

An exquisitely bound copy, and a fine example of Cedric Chivers's vellucent style. The book is an attractive edition of Jean-François Marmontel's 18th-century tales, as selected and edited by the literary scholar George Saintsbury, with illustrations by Christine Hamme, a prolific female illustrator of the 1890s. The binding design is after Hammond's illustrations for Marmontel's tale "The Shepherdess of the Alps".

£2,500

[138908]



21

21

**CHRISTIE, Agatha.** *The Murder of Roger Ackroyd.* London: W. Collins Sons & Co. Ltd, 1926

Octavo. Original blue cloth, titles to spine and front board in red, double rule frame to front cover in red. From the library of Christian Heuer, with his bookplate; ticket of the Viennese bookshop Moritz Perles, designed by Ernst Deutsch-Dryden, to the front pastedown. Cloth bright, touch of rubbing to extremities, offsetting to endpapers, a little foxing to edges of book block, else clean and unmarked internally. An exceptionally nice copy.

First edition, first impression, of Christie's first book published by Collins. It is Christie's third novel to feature Hercule Poirot as the lead detective.

£3,000

[141976]

*Inscribed to one of the actors from the West End premiere*

22

**CHRISTIE, Agatha.** *The Mousetrap.* London: Samuel French Ltd, [1958]

Octavo. Original blue cloth, titles and triple frame to front board in gilt. Illustrated with a photograph of the set. Cloth faded at spine and inner edge of front board, else bright, a little silverfishing to spine, faint foxing to endpapers, contents otherwise clean and free from marks. A very good copy.

First anniversary edition, first impression, presentation copy, inscribed by the author on the front free endpaper to Jessica Spencer, who played Miss



22

Casewell in the West End premiere in 1952: "For Jessica, on our 6th birthday from Agatha". Specially produced for the sixth anniversary, this edition also prints the cast list from the premiere, in which Spencer's name appears.

The casting of Jessica Spencer in the role of Miss Casewell proved controversial, over which the initial director of *The Mousetrap*, John Fernald, resigned. Peter Saunders, the producer, recalled how "we cast all but one of the parts and then completely and utterly disagreed with his idea of how the rather masculine Miss Casewell was to be played. We had masses of auditions and Agatha, Dickie and myself all wanted Jessica Spencer. John thought she was quite wrong and suggested an admirable actress but one who unfortunately was lightweight, feminine, and fluffy. We argued for two hours in my office and in the end I said to John, 'We want Jess and you want your girl. Let's compromise and have neither.' John, I think unwisely, said that there was no-one else in England who could play the part except the girl he had chosen



22

and, in the end, I had to say, 'Are you saying that if we don't accept your suggestion you will not direct the play?' John asked until eleven o'clock the following morning to make a decision and at ten o'clock the next day his agent phoned to say that he wished to withdraw from the play. I have met John on many occasions since and he is the first to say he was quite wrong to take the stand he did" (Saunders, p. 120).

Peter Saunders, *The Mousetrap Man*, 1972.

**£3,000**

[142956]

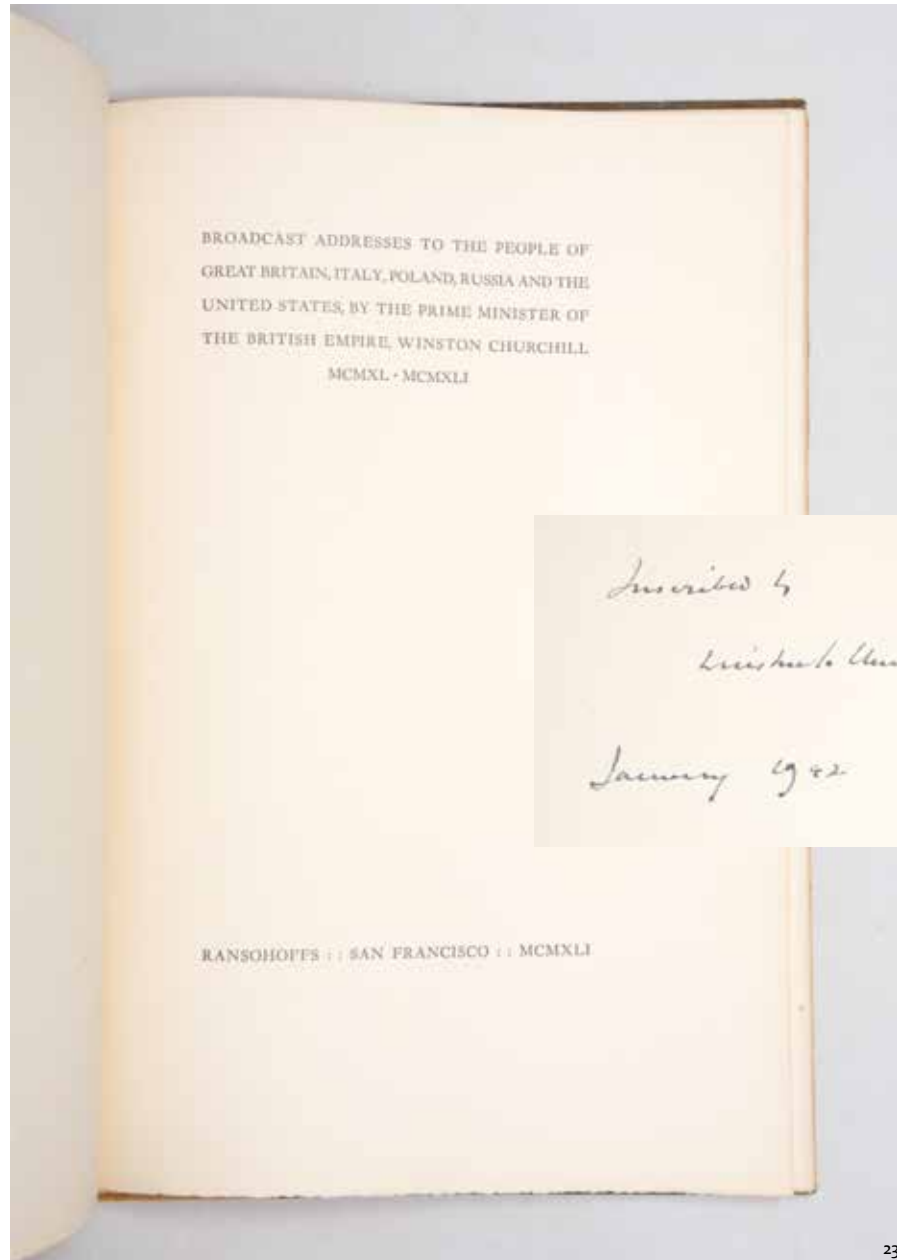
**23**

**CHURCHILL, Winston S.** Broadcast Addresses to the People of Great Britain, Italy, Poland, Russia and the United States. San Francisco: Ransohoffs, 1941

Folio. Original beige half cloth, calf label to spine lettered in gilt, blue cloth boards. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Old newspaper clippings, mounted on backing sheet, loosely inserted. Light spotting to cloth, lightly rubbed, contents clean. A very good copy.

First edition, inscribed by the author on the front free endpaper: "Inscribed by Winston S. Churchill January 1942"; one of 250 unnumbered copies printed by the Grabhorn Press for Ransohoffs. This copy was inscribed for the Washington-based French diplomat Count André de Limur (1890–1971), during Churchill's visit to Washington in December 1941 to January 1942.

During the visit, soon after the attack on Pearl Harbor and America's entry to the war, Churchill cemented his relationship with the president and addressed a joint meeting of Congress. Limur served in the French armed forces in the First World War, winning the Croix de Guerre as a cavalry officer, then pilot. He thereafter entered the French diplomatic corps, holding posts in Madrid, London, and Washington. When France fell, he resigned from the French embassy in Washington, became an American citizen, and joined the US army, landing on D-Day with Army Intelligence. As General Patton's liaison with Free French forces, he accompanied General LeClerc at the liberation of Paris. It is extremely likely that Churchill had met de Limur either when he served as a military attaché in London in the early 1920s, or perhaps when the Churchills were guests of his parents-in-law, the Crockers, in San Francisco in 1929.



The book collects six of Churchill's speeches from 1940 and 1941, of which three are here printed for the first time in book form. It is rare in signed state, with auction records tracing only one such

copy (signed by Churchill in 1950, rebound, PBA Galleries, 2001).

**£20,000**

[138132]



24

**24**  
**CHURCHILL, Winston S. – CHURCHILL, Randolph S., & Martin Gilbert.** *Winston S. Churchill.* London: Heinemann, 1966–88

21 volumes (8 volumes of biography plus 13 companion volumes), octavo (221 × 143 mm). Contemporary blue morocco by Bayntun-Rivière, spines lettered in gilt with rampant lion motif to compartments, single gilt rule to covers, gilt facsimile signature to front covers, gilt ruled turn-ins, marbled endpapers, gilt edges. Illustrated throughout. Some volumes a little sunned at the spine. A near-fine set.

First editions, first impressions, in handsome Bayntun-Rivière bindings. This set was collected by and bound for Alan Keith McMillan, with his armorial bookplate to each front pastedown. Over 22 years, McMillan purchased each volume new and had them uniformly bound by Bayntun-Rivière, neatly record-

ing the purchase price, binding cost, and his acquisition date to the rear free endpapers.

In scope and thoroughness easily among the finest biographies ever written, the project was begun by Winston Churchill's son Randolph, who published the first two volumes before his death, and then continued by Martin Gilbert. The supplementary volumes, often lacking, are of special value, forming a unique and extensive source of previously unpublished Churchill material. Two further supplementary volumes were published in 1993 and in 2019, bringing the project to a conclusion.

**£15,000**

[137897]



*A striking, uncut, large-paper set*

**25**  
**CLARENDON, Edward Hyde, Earl of.** *The History of the Rebellion and Civil Wars in England, begun in the year 1641 ...; [together with:] The Life of Edward Earl of Clarendon ...* Written by himself. Both Oxford: printed at the Theatre, 1707; (Life:) at the Clarendon House, 1759

Together 4 volumes, folio (485 × 305 mm). Uncut in 19th-century half vellum, red morocco labels lettered in gilt, marbled sides and endpapers. Engraved portrait frontispieces, engraved head- and tailpieces and initial letters



25

throughout. Neat early ownership signature of J. Newton to front endpapers. Labels a little rubbed with slight age toning to vellum, third volume with hinges expertly repaired, short split at foot of rear joint of third volume, very sporadic worming to a few margins, faint stain to half-title of *Life*, toning and foxing to endpapers and facing leaves but otherwise contents clean. A handsome set.

Second folio edition of the *History*, large paper issue; together with the first edition of Clarendon's autobiography, also a large paper issue; all uncut, and uniformly bound in an imposing Victorian binding. Originally written in the 1640s and revised in 1671, the history was first published in folio between 1702 and 1704, and in octavo from 1705 to 1706, thereafter



26

being an essential component of a gentleman's library for the next two centuries.

ESTC T53942 & T53953.

£2,500

[138605]

*"Receipts I have learnt from the natives of that part of India"*

26

**COOKERY; India.** The Original Madras Cookery Book. By an Old Lady Resident. Madras: Higginbotham and Co., 1874

Octavo. Original black cloth-backed blue paper-covered light card boards, lettered in red. Slightly rubbed and creased, the occasional spot of foxing, a few recipes neatly marked in the margin, remains a pleasing copy, very good, with a contemporary inscription recording purchase in "Trichinopoly [Tiruchirappalli], January 16th 1877".

Scarce first edition of this collection of recipes recorded by an anonymous resident of British-controlled Madras, many of them having been "learnt from the natives of that part of India". The author offers South Asian variants of some standard English fare – vegetable soup, stewed kidneys, rolled shoulder of mutton – but mainly for chutneys, sambals, kebobs, and various curries including the internationally popular "Country Captain".

The work is sometimes attributed to Beatrice A. Vieyra, author of *Culinary Art Sparklets* (Madras, 1915), but the preface is signed with the initials LHP.



27

It was reprinted down to an entirely "rewritten & enlarged" sixth edition in 1919. This fragile first edition is genuinely rare, just a single copy on WorldCat (Library of Congress with the Bitting copy), the only other record being for the sixth edition at New York University; no copies in the British Isles or Europe.

Bitting p. 586.

£1,250

[140730]

*Signed by the discoverer of the structure of DNA*

27

**CRICK, Francis.** *Of Molecules and Men.* Seattle: University of Washington Press, 1966

Octavo. Original grey cloth, spine lettered in dark green. With the dust jacket. Presentation inscription dated 1967 to front pastedown. Very light foxing to endpapers, else a near-fine copy, in very good jacket, lightly rubbed, slight chipping and nicking at peripheries, faint stain at head of front panel.

First edition, first printing, signed by the author on the title page. The fifth book in the John Danz Lectures series, *Of Molecules and Men* expands on Crick's three lectures on vitalism delivered at the University of Washington in February and March 1966. Crick, co-discoverer with James Watson of the helical structure of DNA, won the Nobel Prize in Physiology or Medicine in 1962.

£1,750

[138557]



28

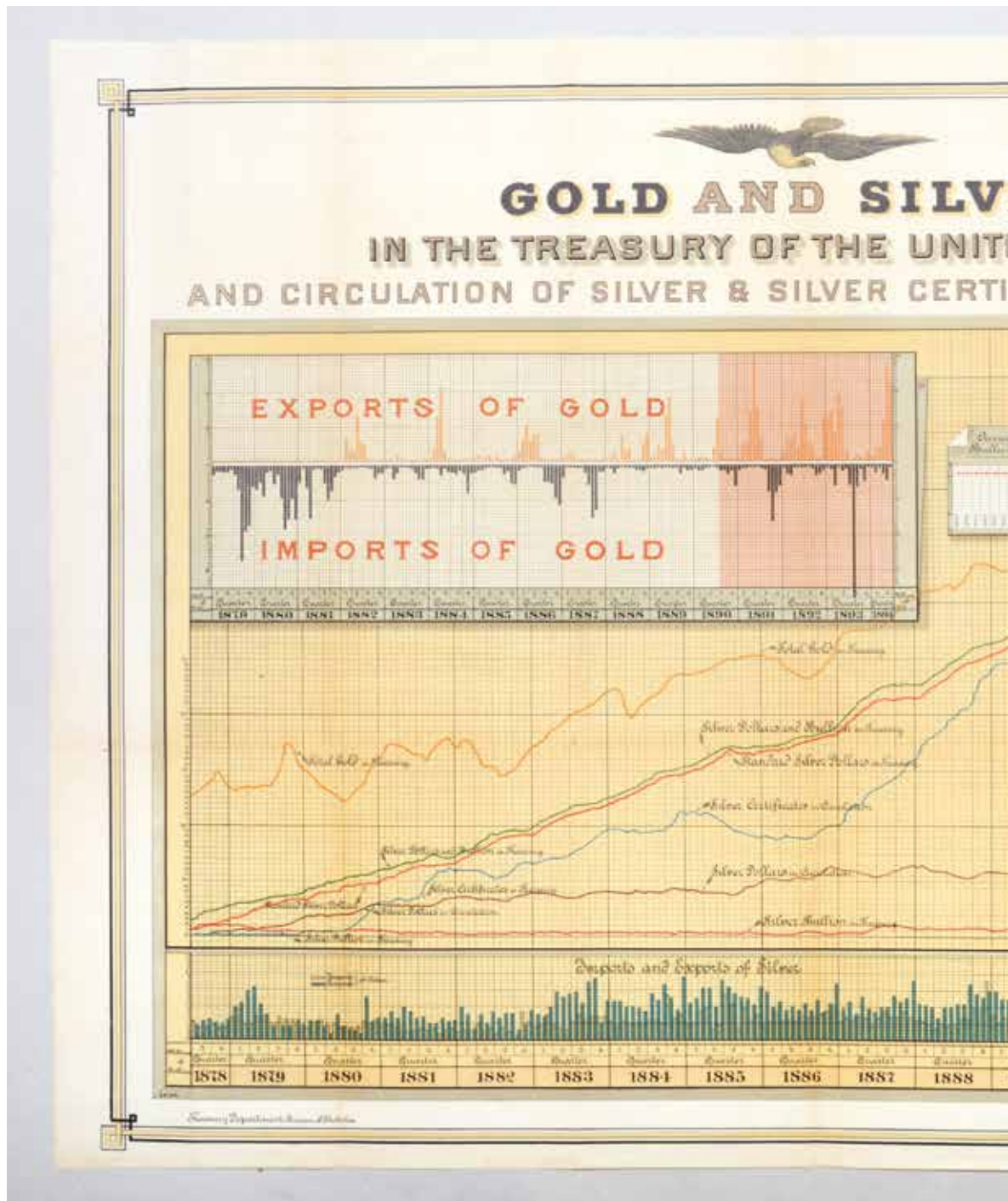
A seminal text of 20th-century science, with the original wrappers present

28

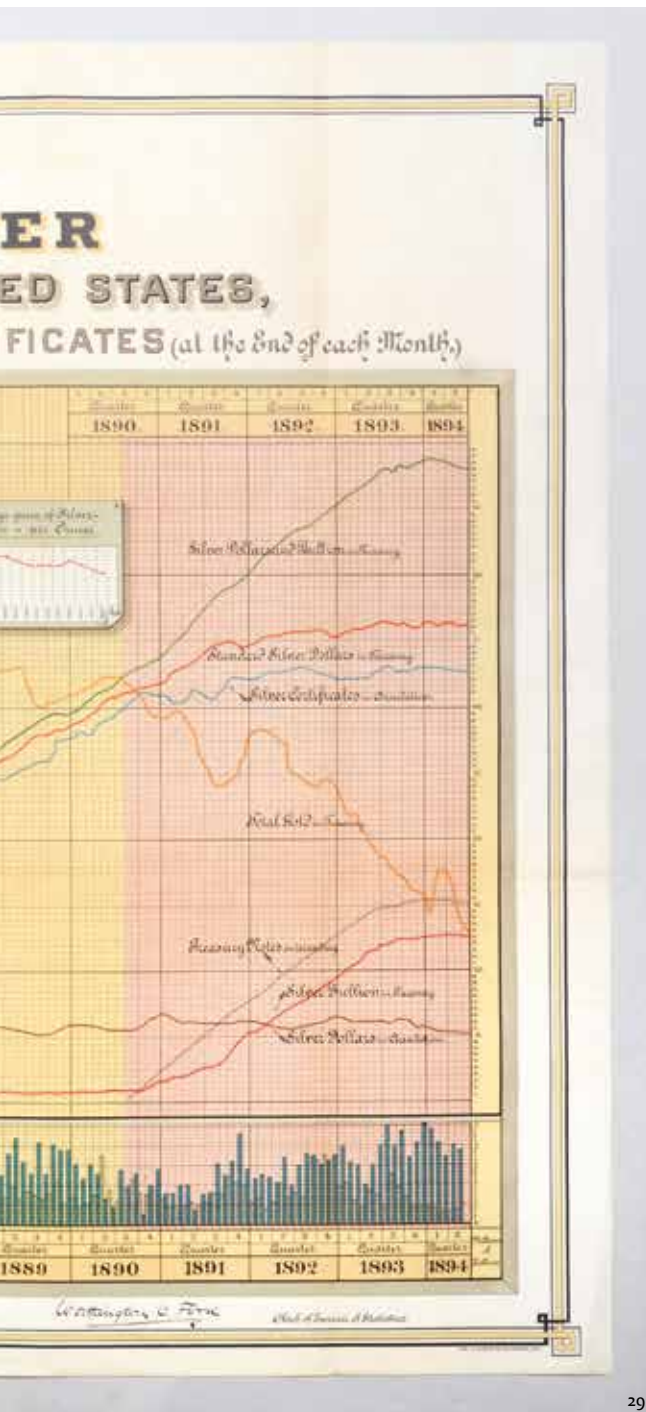
**CURIE, Marie.** *Traité de radioactivité*. Paris: Gauthier-Villars, 1910

2 volumes, large octavo (252 × 162 mm). Bound preserving the original orange printed card wrappers in red cloth, spines lettered and ruled in gilt, edges uncut. Heliogravure portrait frontispiece of Pierre Curie by Dujardin, printed by C. Wittmann, mounted on India paper with tissue guard, to vol. 1; 7 black and white plates, of which 6 photographic (I–II in vol. 1, III–VII in vol. 2); numerous diagrams and tables in text. Ownership signatures, “H. Céolié”, to half-titles in ink. Spine ends and corners gently bumped, a few negligible marks to cloth, else the binding in fine condition; wrappers soiled but remaining bright, the front wrapper to vol. 1 carefully laid down, others with evidence of early paper and tape repair at inner margins; contents crisp and generally clean, some leaves unopened and others browned, tiny short closed tear to vol. 1 pp. 1/2 and a few intelligent pencil annotations correcting sums or text, gutter between half-title and title of vol. 2 strengthened with paper. Overall a very good, well-preserved copy.

First edition of a milestone of 20th-century science. “Marie Curie’s first major treatise is based upon her







29



lectures at the Sorbonne as professor of physics. Almost 1,000 pages in length, the text is the most comprehensive summary of the period. Volume one treats measurements and laboratory practice and volume two describes the nature of radiations and the properties of radioactive substances. Volume one has a portrait in heliogravure of Pierre Curie, whose position at the Sorbonne she occupied after his death" (Grolier, *Extraordinary Women*).

*Extraordinary Women in Science and Medicine*, Grolier Club Exhibition Catalogue, 34; *Heirs of Hippocrates* 1156; *Milestones of Science* 41.

£1,750

[140286]

#### US Treasury chart

29

**CURRENCY.** Gold and Silver in the Treasury of the United States, and circulation of silver and silver certificates (at the end of each month). [Washington]: Treasury Department, Bureau of Statistics, 1894

Colour lithograph chart (73 × 56 cm). Very lightly toned, sometime neatly folded, short crease in centre. In excellent condition.

A striking Treasury chart, presenting various financial data for the period 1878–1894, comprising exports and imports of gold, average price of silver bullion, and the total gold and silver reserves in the treasury, against the notes in circulation.

£1,250

[138595]

With the full suite of plates

30

**DACIER, Anne Lefèvre (trans.); HOMER.** *L'Iliade*. Paris: Rigaud, 1711

3 volumes, duodecimo (162 × 99 mm). Contemporary half calf, brown speckled paper-covered boards, titles and rules gilt to spine, edges speckled red. Engraved frontispiece to vol. 1 by Antoine Coypel, 25 plates by Bernard Picart, engraved head- and tailpieces, initials. Faint contemporary ownership signatures to front endpapers. Some judicious refurbishment to spines, tips, and boards, gilt retouched, old pale dampstain to head of a few leaves in vol. 3 not affecting text, contents otherwise clean and unmarked. A very attractive copy.

First Dacier edition, an exceptional set in having the full suite of plates by Picart, not issued in all copies. Since first publication, bibliophiles have always sought out sets comprising Picart's fine suite of plates.

Dacier's celebrated translation into French of the *Iliad*, the first by a woman, is considered her "crowning achievement" (Folger, p. 34), alongside her equally successful translation of the *Odyssey* (1716). It cemented her place as arguably the foremost classical scholar of her day. A second edition appeared in 1719, and "after her no one in France dared to translate Homer for half a century" (Grafton & others, p. 249).

See the Folger Collective on Early Women Critics, *Women Critics 1660–1820: An Anthology*, 1995; Anthony Grafton & others, *The Classical Tradition*, 2010; Julie Candler Hayes, "Of Meaning and Modernity: Anne Dacier and the Homer Debate", *Studies in Early Modern France*, 8: *Strategic Rewriting*, 2002; Howard D. Weinbrot, "Alexander Pope and Madame Dacier's Homer", *Huntington Library Quarterly*, 62:1/2, 1999, pp. 1–23.

£2,500

[139181]



31, 32, 33

31

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

Octavo. Original red cloth, spine lettered in gilt, title device to front board and publisher's to rear in blind, dark yellow endpapers, top edge purple. With the dust jacket. Illustrations throughout by Joseph Schindelman. Spine ends bumped, the binding otherwise vibrant and firm, small damp stain to top edge, internally crisp. A very good copy in the very good jacket, a little chipping to corners, rubbed, slight spotting to verso, the spine notably unfaded, not price-clipped.

First edition, first printing, first issue. The first issue can be distinguished by the six lines of printing information on the final page: this was cut to five in all subsequent issues. The US edition precedes the UK edition by three years.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 98.

£2,500

[139124]

32

**DAHL, Roald.** *Fantastic Mr Fox.* London: George Allen & Unwin Limited, 1970

Octavo. Original laminated pictorial boards, titles to front cover and spine in red and black. No jacket issued. Black and white illustrations throughout by Donald Chaffin. Large, neat child's ownership signature to front pastedown and to front free endpaper. Lightly toned and soiled, a little bumped at extremities, contents clean. A very good copy.

First UK edition, first impression. The book formed

the basis for Wes Anderson's 2009 film and has been successfully adapted into both a stage play and an opera. The US edition was published earlier the same year.

£875

[138952]

33

**DAHL, Roald.** *George's Marvellous Medicine.* London: Jonathan Cape, 1981

Octavo. Original light blue cloth, spine lettered in gilt. With the dust jacket. Illustrated throughout by Quentin Blake. Neat child's ownership signature to front free endpaper, else a fine copy, in near-fine jacket, bright with only the lightest of sunning to spine, very minor peripheral creasing but without wear.

First edition, first impression.

£600

[138960]

34

**DAHL, Roald.** *Boy. Tales of Childhood.* New York: Farrar, Straus, Giroux, 1984

Octavo. Original brown cloth, titles to spine gilt, pictorial design to front board in blind. Housed in the publisher's slipcase. A fine, fresh copy.

First U.S. edition, signed limited issue, number 21 of 200 copies signed by the author. Dahl's autobiographical collection of childhood stories was first published in the UK earlier the same year.

£1,750

[140683]

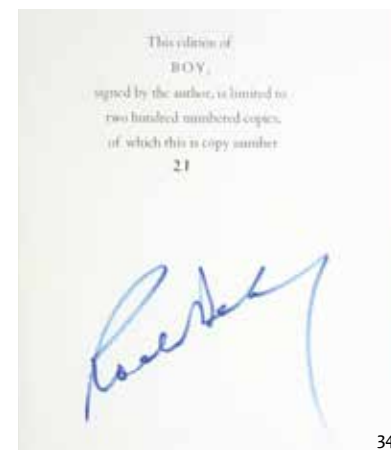
Signed by the author

35

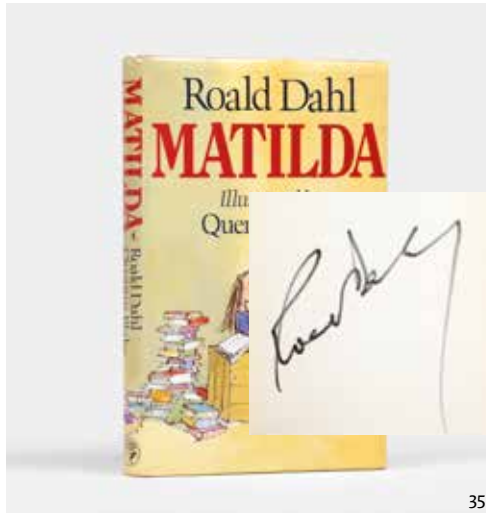
**DAHL, Roald.** *Matilda.* London: Jonathan Cape, 1988

Octavo. Original red boards, titles to spine gilt. With the dust jacket. Illustrations by Quentin Blake. Spine a little cocked, spine ends and one tip a little bumped. A very good copy, contents clean, in the bright dust jacket, one tip slightly chipped, with a little creasing to extremities and some small marks to front flap, not price-clipped.

First edition, first impression, signed by the author on the half-title. *Matilda* won the Children's Book Award in the year of its publication. It formed the



34



35

basis for both the 1996 film directed by Danny DeVito and the successful stage musical which premiered at the RSC's Courtyard Theatre in Stratford-upon-Avon in November 2010.

£3,750

[137976]

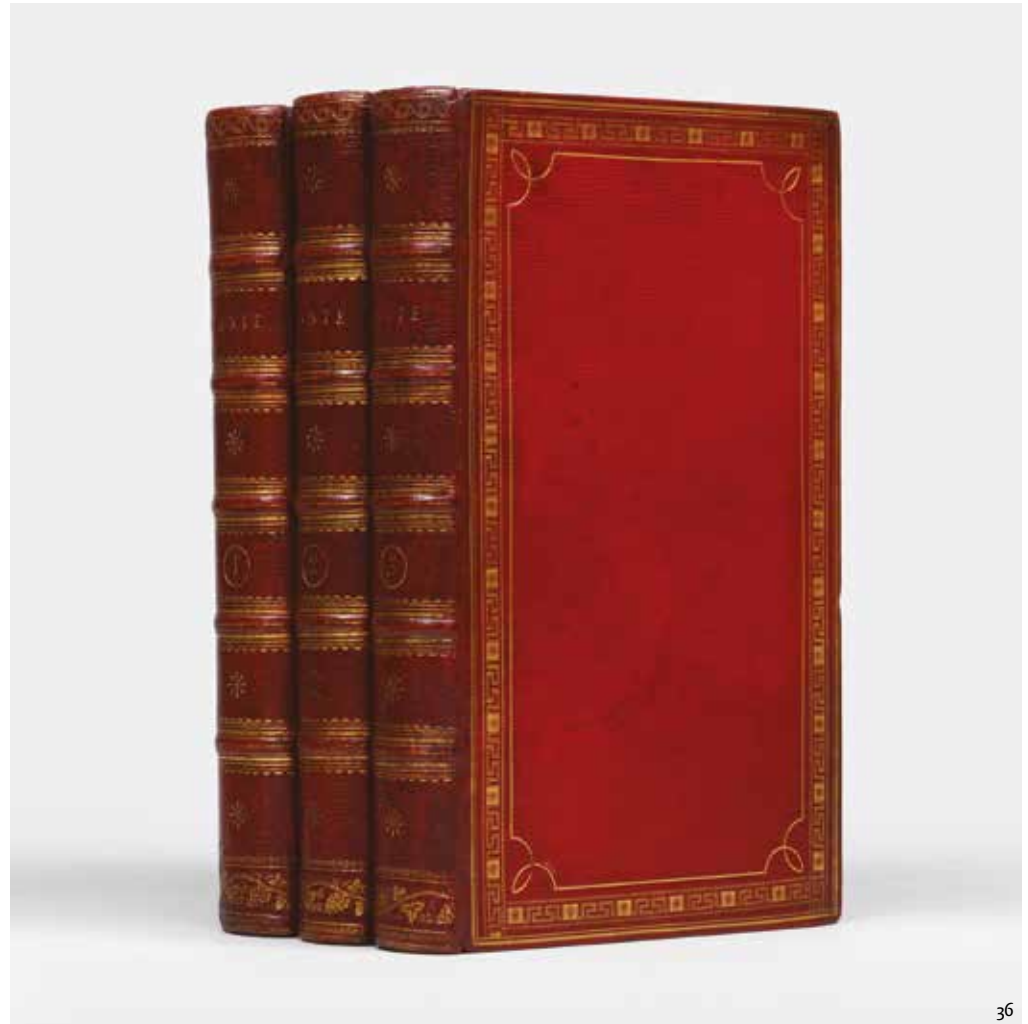
*First complete edition in English of the Divine Comedy, in handsome contemporary red morocco*

36

**DANTE ALIGHIERI.** The Divina Commedia, consisting of the Inferno – Purgatorio – and Paradiso. Translated into English verse, with preliminary essay, notes, and illustrations, by the Rev. Henry Boyd. London: Printed by A. Strahan, for T. Cadell Jun. and W. Davies, 1802

3 volumes, octavo (234 × 143 mm). Contemporary red straight-grain morocco, spines lettered and tooled in gilt, covers with wide borders of gilt Greek-key bands within gilt fillets, gilt turn-ins, marbled endpapers, gilt edges. Housed in a custom red cloth solander box, black morocco label. Vol. I with stipple-engraved frontispiece portrait, engraved by R.H. Cromek after T. Stothard. Contemporary ownership signature "J. Smyth" to first title page. Colour expertly retouched in places with minimal repair at head of spines; contents with intermittent foxing, occasionally strong in vol I, otherwise generally clean. A very handsome, wide-margined copy.

First complete edition in English of the Divine Comedy, and the first publication in English of the Purgatorio and the Paradiso; the Inferno here marking



36

its fourth publication in English, following the first edition of 1782, and Dublin and London editions by Boyd in 1785. This is a notably handsome copy in lavish contemporary red morocco.

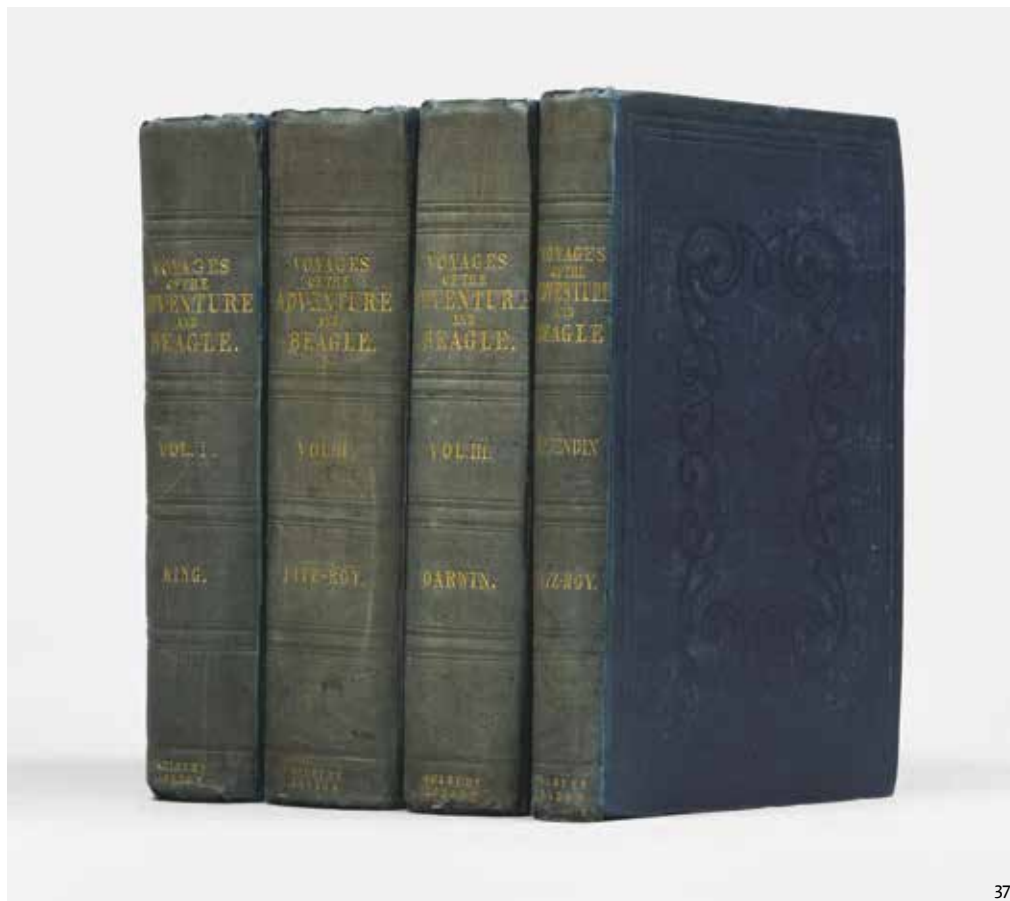
This complete edition was greatly significant for the reception of Dante in the English speaking world, "assisting to re-establish an audience for Dante, whose reputation had suffered a decline in the previous century" (ODNB). The translator, the Church of Ireland clergyman Henry Boyd (1748/9–1832), stamped his own character on this text with a lengthy introductory preface (as well as a historical essay of his own to add to his translation of Leon-

ardo Bruni's life of Dante), in which he celebrates Dante as an original genius whose reputation had been unjustly diminished by unimaginative laws of criticism dominated by the French propensity to "cast a damp upon original invention". Interestingly, Boyd attempts to associate the resurgence of Dante with the contemporary rise of radical thought and politics "in this age of enlightened reason and adventurous discovery".

Fiske, *Catalogue of the Dante Collection*, vol. I, p. 43; Lowndes, 1872, vol. I., p. 589.

£15,000

[138899]



37

**Darwin's first published book; the copy of the Bodleian Library**

37

**DARWIN, Charles; Robert Fitzroy; Philip Parker King.** Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle. London: Henry Colburn, 1839

3 volumes in 4 (vols. I-III and Appendix to vol. II), quarto. Original blue fine-diaper cloth, spines lettered in gilt, sides blocked in blind, cream endpapers. With 8 folding engraved maps in cover pockets and 48 engraved plates (including two frontispieces and one folding map). Bookseller's ticket of Thornton & Son of Oxford to front pastedowns. Expert repair to some joints and hinges, very light rubbing to cloth and sunning to spines, trivial splitting to front joint of vol. III, contents clean; an excellent set in the original cloth.

First edition, first issue throughout (spines lettered "Colburn, London", the Darwin volume with the omission of the letters F.R.S. after his name on the second title); this set formerly the copy of the Bodleian library in Oxford, with their duplicate de-accession labels, stamps, and marks to the front endpapers and early leaves of each volume.

The accounts of the voyages of HMS Adventure and Beagle include Darwin's first published book, his *Journal and Remarks* (now popularly known under its later title *The Voyage of the Beagle*), "famous as the genesis of his theory of evolutionary biology" (Hill). As Freeman notes, of Darwin's books this "is undoubtedly the most often read and stands second only to *On the Origin of Species* as the most often printed" (Freeman, p. 31).



37

It is an outstanding account of natural history exploration, describing the fieldwork that ultimately led to the *Origin of Species*. "The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science" (DSB). Darwin himself would state that "The voyage of the 'Beagle' has been by far the most important event in my life, and has determined my whole career ... I have always felt that I owe to the voyage the first real training or education of my mind" (*Life and Letters*, vol. I, p. 61).

Volume I contains Philip Parker King's account of the expedition in the Adventure made between 1826 and 1830, surveying the coasts of Patagonia and Tierra del Fuego. In Volume II (and its appendix bound separately as issued) Captain Fitzroy describes the narrative of the Beagle's second voyage between 1831 and 1836, to South America, the Galapagos Islands, Tahiti, New Zealand and Australia, and other countries. Volume III is Darwin's account of the Beagle's voyage. The popularity of Darwin's volume exceeded the companion volumes, leading to Colburn bringing out a separate edition of it in the same year.

Freeman 10; Hill I, pp. 104-5; Sabin 37826.

£85,000

[142669]



37



38

*A final exuberant flowering of Enlightenment experiment and optimism*

38

**DARWIN, Erasmus.** *The Poetical Works.*

London: J. Johnson, 1806

3 volumes octavo (245 × 146 mm). Contemporary calf, title direct to spines, low bands with fine rope-twist roll, framed by foliate roll in blind, foliate lozenges to compartments, fine rope-twist roll to board edges, block edges sprinkled sepia. Engraved frontispiece to each volume, additional portrait frontispiece to volume I, and 23 other plates in all – 5 of them engraved by Blake – one of them folding, 11 hand-coloured, one of these double-page, and a vignette to the text of volume II. A little light shelf-wear, spine a touch spotty, some browning of and offsetting from the plates as usual, text-block of volume I variably browned, but overall a very good, a pretty set.

First edition of this posthumous collection placing Darwin's exuberant and eccentric inquiry into the Linnaean system in rhyming couplets alongside his poetic speculations on evolution, the whole much enlivened by numerous plates including a number by Blake and Fuseli. A wide-margined, possibly large-paper copy in a handsome Regency binding from the library of the 3rd marquess of Londonderry.

£2,250

[141677]



39

39

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

Demy octavo (212 × 132 mm). Original deluxe binding of purple hard-grain morocco, spine lettered in gilt, covers panelled in blind, yellow endpapers, gilt edges. Housed in a custom cloth chemise within purple half morocco box, spine lettered in gilt. Etched vignette title page, frontispiece (with "Veller" on the sign), and 41 plates by Robert Seymour and H. K. Browne; additional engraved "Illustrations" plate. 19th-century bookplate of John Clowes to front pastedown. Recased, sig. A reinserted, spine sunned with light repair, rubbing and splits to joints, hinges split but holding, some foxing to text, plates browned. A good copy.

First edition, bound from the original parts, in the rare primary publisher's trade binding of plum coloured full morocco. Upon completion of the publication in parts, Chapman and Hall issued *Pickwick Papers* in book form in cloth for 21s., half-morocco for 24s. 6d., and the present full morocco with gilt edges for 26s. 6d. (Patton, p. 326). They also offered a binding service, so that subscribers who had a set in parts could have them bound in a style matching the book form issue. This is such a public/subscriber bound copy, with the stab-holes generally visible in the gutter. This plum coloured morocco binding

precedes a similar green morocco variant, which was likely issued alongside the primary morocco binding of *Nicholas Nickleby* in 1839.

With regard to the oft-cited points, the copy has the two Buss plates replaced by those of Phiz; the early Seymour plates before they were replaced by those of Phiz; "Veller" on the engraved title; the signature "E" on page 25 indicating that sheet is of the later printing. These frequently-cited points only have bearing on the priority of the original parts, and have no consequence of "issue" for a public/subscriber-bound copy, or the book form issue, as the sheets and plates available when bound up at the end of the 19-month part issue were those of the latest printing.

Eckel, pp. 17–78; Hatton & Cleaver pp. 1 ff; Smith, I.3; Miller & Strange, *A Centenary Bibliography of the Pickwick Papers*, 1936; Robert Patton, *Dickens and his Publishers*, p. 326.

£4,000

[138130]

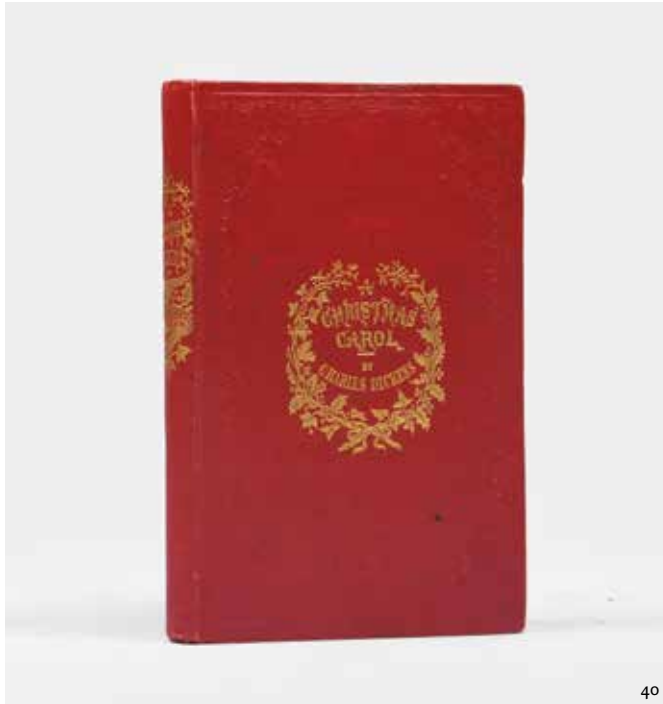
Joseph Valdemar  
from his friend  
Charles Dickens  
New York January 1847.

A CHRISTMAS CAROL.

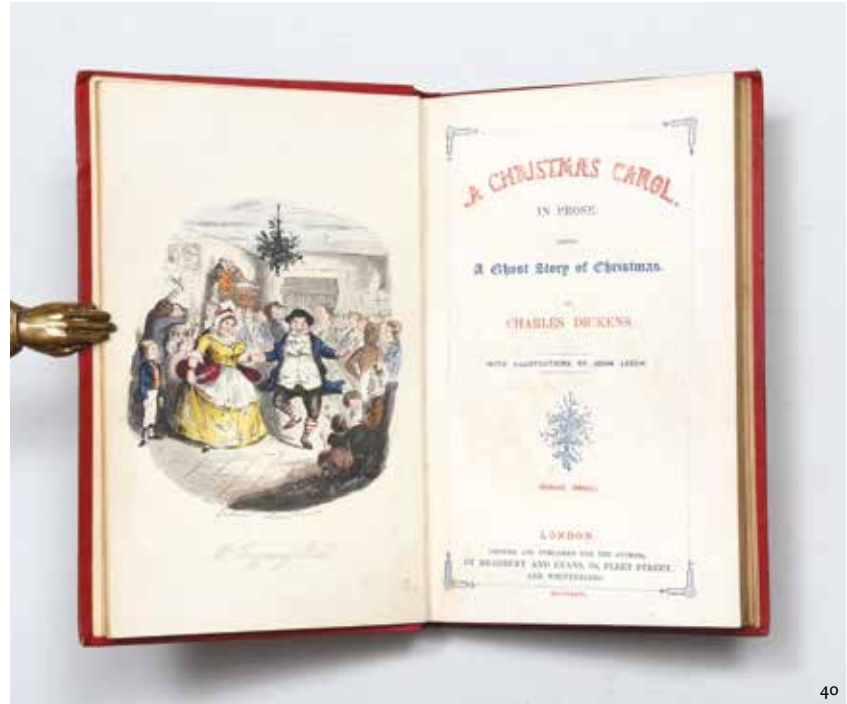
IN PROSE.

BY

A Ghost Story of Christmas.



40



40

*Presentation copy to the German wine merchant  
Josef Valckenberg*

40

**DICKENS, Charles.** *A Christmas Carol.* London: Bradbury and Evans, 1846

Small octavo. Original red vertically combed cloth, title and floral decoration to spine in gilt, and to front cover in gilt and blind, pale yellow coated endpapers, edges gilt. Housed in a custom green half morocco slipcase and chemise.

Hand-coloured engraved frontispiece and 3 similar plates, 4 in-text woodcut illustrations by John Leech, half-title printed in blue, title-page printed in red and blue, 2 pp. of publisher's advertisements at end. Old German clipping on auction loosely inserted. Superficial split to front hinge, light offsetting from plates and creasing around a few pages corners. A particularly fine copy, the cloth bright and clean.

First Bradbury and Evans edition, presentation copy from Dickens to the wine merchant Josef Valckenberg, inscribed by the author on the half-title "Josef Valckenberg from his friend Charles Dickens Twenty First January 1847".

The House of Valckenberg was founded in Worms on the banks of the Rhine in 1786. Throughout the next century they bottled and exported wine across

Europe, supplying various royal families. Dickens met Josef during his 1846 holiday travelling down the Rhine by steamboat. "The sunny Rhine journey by river steamboat was picturesque but uneventful. At Mainz there came aboard a German wine merchant, one Josef Valckenberg, a native of Worms, who spoke to Kate [Dickens's wife]. 'Your countryman Mr. Dickens is traveling this way just now, your papers say. Do you know him, or have you passed him anywhere?' Introductions took place, and Dickens apologized for his ignorance of German. 'Oh dear! That needn't trouble you,' Herr Valckenberg replied; even in so small a town as Worms there were at least forty who spoke English and many more who read Dickens's works in the original" (Johnson, p. 592). Later that year Dickens praised the house's speciality Liebfraumilch in a letter to Valckenberg, writing: "All I have to say on the subject of the Liebfraumilch, is, that if it should come here, I will drink in it, the health of everybody, great and small, in that large family-house at Worms" (25 June 1846; *Pilgrim Letters*, IV, p. 572).

This is the first Bradbury and Evans edition of *A Christmas Carol*, the eleventh overall. It was first pub-

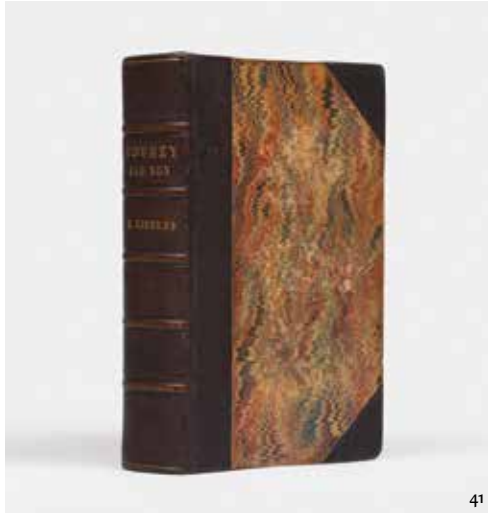
lished in 1843, and this edition was first issued after Dickens fell out with Chapman and Hall over dwindling returns, and he had Bradbury and Evans publish separate issues of the "Eleventh" and "Twelfth" editions under their imprint. "The second, seventh, eighth, and eleventh (Bradbury and Evans title page) editions of the *Carol* are the rarest" (Smith). This is a particularly nice and desirable copy, even disregarding the inscription.

Provenance: with the pencilled inscription of Wilhelm Valckenberg dated April 1864 on the half-title; the Comte Alain de Suzannet (with his bookplate to the front pastedown and inner chemise), sold in his sale at Sotheby's, 22 November 1971, lot 80; Kenyon Starling, bookplate to inner chemise lid; thence to William E. Self (bookplate to front pastedown), and sold in his sale at Christie's New York, Part I, 4 February 2008, lot 102; the Lawrence Drizen collection of Charles Dickens, his sale at Sotheby's, 24 September 2019.

Gimbel A79; Johnson, *Charles Dickens: His Tragedy and Triumph*; Smith II, p. 28.

**£80,000**

[143187]



41

The deluxe copy of his friend William Henry Wills

41

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

Octavo (212 x 131 mm). Original purple half morocco, spine lettered in gilt, marbled sides and endpapers. Etched vignette, frontispiece and 38 plates by H. K. Browne ("Phiz"). With the bookplate to the front free endpaper of Sir William Overend Priestley (1829–1900), British physician, and Conservative Member of Parliament for Edinburgh and St Andrews Universities from 1896 to 1900; also with bookplate of William Henry Wills (see note). Expertly recased, spine lightly sunned, skilful retouching at extremities, some toning to plates. A very good copy.

First edition, bound from the original parts as issued from October 1846 to April 1848, here in the publisher's deluxe binding of half morocco; a charming association copy, with the bookplate of Dickens's friend William Henry Wills.

Following the serialization in parts, *Dombey and Son* ("now recognized as one of the greatest of all his works" – ODNB) was issued in book form in cloth and the present half morocco. The publishers also offered their binding services to those who purchased the original parts, and in the final part of the novel (19/20) advertised the present binding option at a price of 4s. 6d. (a much cheaper option than purchasing a new copy in half morocco, at £1 4s. 6d.). Copies bound from the parts, as opposed to book-form copies, can be distinguished by the presence of stab-holes in the gutter, left from the unsewing



42

of the part wrappers. The deluxe morocco bindings are much scarcer than those in the original cloth, whether book-form or part-bound.

This copy has a particularly nice association, with the bookplate to the front pastedown of Charles Dickens's friend, the British playwright, journalist, and newspaper editor William Henry Wills (1810–1880). Wills began his friendship with Dickens in 1846, when he worked as sub-editor of *The Daily News* under Dickens's editorship, and afterwards invested in and worked for Dickens's *Household Words* and *All the Year Round*. "In addition to this increasingly close business relationship, Wills and Dickens became good friends, with Wills serving as a highly trusted confidant. Dickens went so far as to entrust Wills with the transmission of his letters to [his mistress] Ellen Ternan during Dickens's 1867–8 American reading tour. As Dickens had put it on 2 January 1862: 'I think we can say that we doubt whether any two men can have gone on more happily and smoothly, or with greater trust or confidence in one another' (*Letters*, 10.2). It is significant that his friendship with Wills was 'one of the few unbroken relationships Dickens experienced in his lifetime' (Spencer, 145)" (ODNB).

Eckel, pp. 74–6; Hatton & Cleaver, pp. 227–50; Smith 8. Also see Lars Kremers, "A Comparative Bibliography of the Sheets and Publishers' Cloth Cases of the Demy Octavo Works of Charles Dickens, 1837–1872", PhD thesis, Curtin University, November 2013, p. 291.

£1,500

[138734]

With an original ink drawing

42

**DONALDSON, Julia.** *The Gruffalo*. London: Macmillans Children's Books, 2007

Quarto. Original green cloth, titles and decoration to spine in gilt, illustration to front cover in gilt surrounding mounted colour illustration, illustrated vignette to rear cover, illustrated endpapers. Housed in the original pictorial slipcase. Colour illustrations throughout by Axel Scheffler. A fine copy, clean and bright in the original slipcase.

First gift edition, signed by both the author and illustrator on the title page, with an original small ink drawing of the Gruffalo by Scheffler alongside his signature. *The Gruffalo* was first published in 1999 and won the Smarties Book Prize in the same year. Copies of the first edition of this work are notably scarce.

£1,500

[141328]

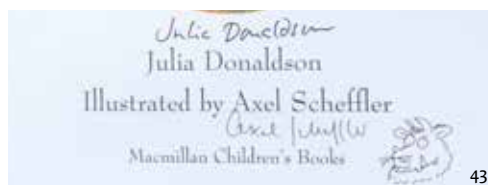


43

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

Quarto. Original blue cloth, spine lettered in silver, illustration to front cover in silver surrounding mounted colour illustration, illustrated vignette to rear cover in silver, red endpapers. Housed in the original pictorial slipcase. Illustrated by Axel Scheffler. Very light rubbing to slipcase extremities, else a fine copy.

First gift edition, signed by both the author and illustrator on the title page, with an original small ink drawing of the *Gruffalo's Child* by Scheffler alongside



43

his signature. *The Gruffalo's Child* was first published in September 2004.

£950

[134070]

*A very handsome set*

44

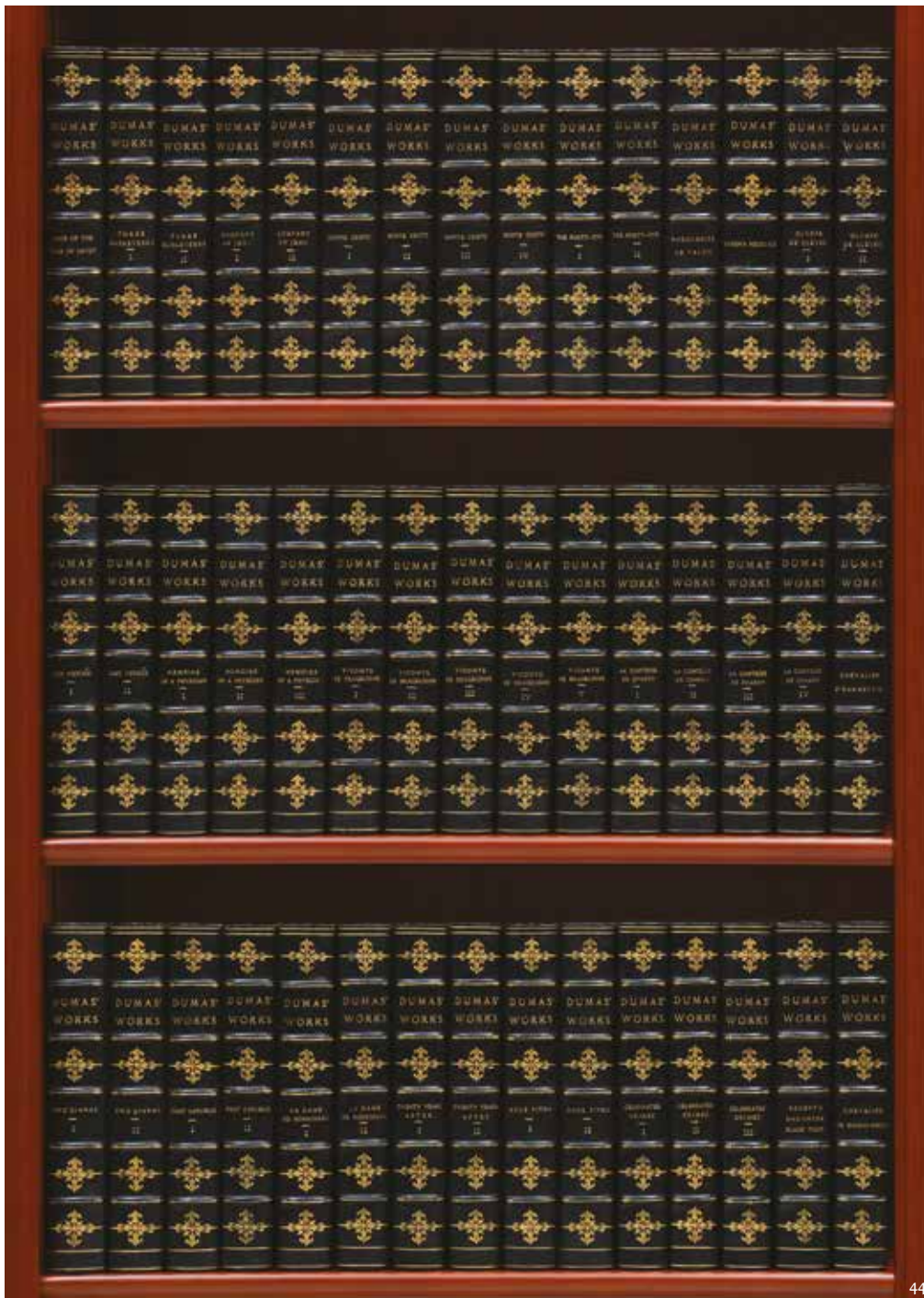
**DUMAS, Alexandre.** *The Works*. Boston: Estes & Lauriat, [c.1894]

45 volumes, large octavo (227 × 152 mm). Early 20th-century blue morocco, spines lettered in gilt, gilt ornaments to compartments, quadruple gilt fillet to covers, front covers with central gilt ownership monogram "WMJ", gilt turn-ins, marbled endpapers, top edges gilt, others untrimmed. Frontispiece in each in two states (uncoloured and hand-coloured), illustrated throughout with plates both hand-coloured and uncoloured, some printed on japon. Shelf labels to front pastedowns. A few instances of very minor marking to covers, one joint end a little split yet all others intact, some tips lightly bumped. A near-fine set without wear, contents clean.

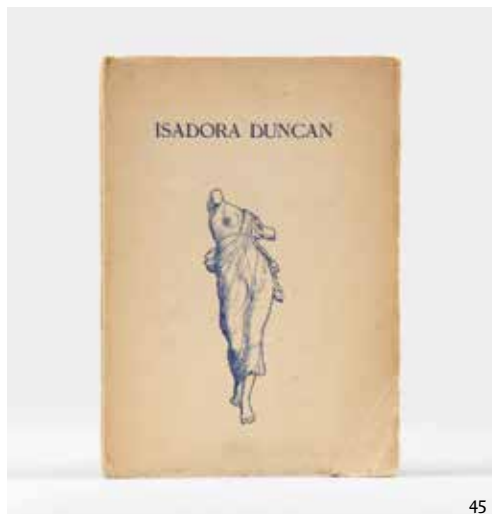
The Artists' Edition, number 44 of 100 sets only, strikingly bound.

£12,500

[141248]



44



45

### The origin of modern dance

45

**DUNCAN, Isadora.** *Der Tanz der Zukunft (The Dance of the Future) eine Vorlesung.* Leipzig: Eugen Diederichs, 1903

Octavo. Original cream wrappers printed in blue. Housed in a blue cloth folding case. Portrait frontispiece and a single double-sided plate. Text in German and English. Wrappers toned and rubbed, some wear at ends of spine, lower corner of wrappers and early leaves of contents a little creased and dulled. A very good copy of this fragile production.

Rare first edition of Duncan's 1903 Berlin address that became the manifesto of modern dance, and was a volley of modernist feminism fired across the bows of the traditional art world. Coupling Nietzschean philosophy with Greek classicism, Duncan theorized a completely new form of dance that originated in the body itself – the solar plexus – and was free and natural like the dance of the ancient Greeks.

£2,750

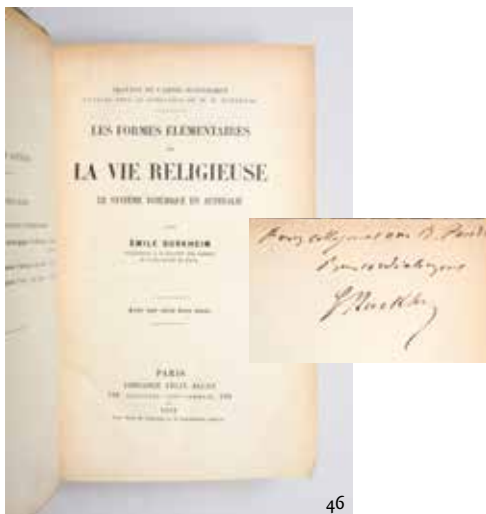
[83693]

Presentation copy, inscribed by Durkheim

46

**DURKHEIM, Émile.** *Les Formes élémentaires de la vie religieuse.* Paris: Librairie Félix Alcan, 1912

Octavo (220 × 137 mm). Contemporary black morocco-backed green marbled boards, titles in gilt direct to spine,



46

green marbled endpapers, top edge speckled, others untrimmed, green silk book marker. Folding map printed in red and black. Binding sometime expertly restored, extremities rubbed, a touch of sunning along head of front board, else firm and square, a few pencil annotations, light marginal toning, else internally clean. Loosely inserted is a sheet with two portrait attempts and a few hand-written notes. A very good copy.

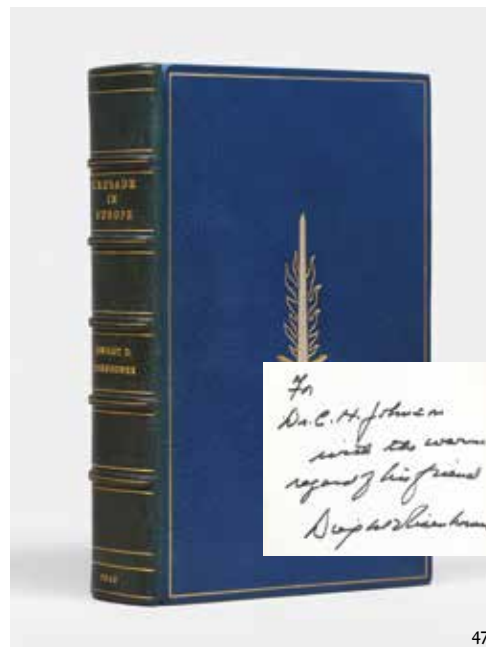
First edition, first impression, presentation copy inscribed by the author on the half-title “A mon collègue D. Parodi, Bien cordialement, E. Durkheim”. The recipient, Dominique Parodi (1870–1955), was among Durkheim's collaborators on their journal *Année sociologique*, subsequently the General Inspector of Public Instruction in France from 1919 to 1934, where he presided over the diffusion of Durkheimian ideas in the schools, and later editor of the *Revue de métaphysique et de morale* from 1935 to 1955.

This sociological study of religion is one of Durkheim's most influential works. “In his last great work, *The Elementary Forms of the Religious Life*, Durkheim gave his most compelling demonstration of the structuralist method, tracing relationships between social organization, religious beliefs, and such fundamental categories of thought as space, time, and causation. He seemed to have brought about the ‘sociologization of everything’” (Thompson).

Lukes 1912a; Ken Thompson, *Émile Durkheim*, 2002, p. 23.

£5,500

[140596]



47

### Inscribed to his personal physician

47

**EISENHOWER, Dwight D.** *Crusade in Europe.* Garden City, NY: Doubleday & Company, Inc., 1948

Octavo (238 × 155 mm). Contemporary blue crushed morocco presentation binding, title gilt direct to the spine, pinched, flat raised bands with dotted roll gilt, framed by single gilt rules, SHAEF flaming crusader sword of liberation in gold and silver to the front board, single fillet panel to both boards, map endpapers printed in blue, stylised gilt floral roll to the turn-ins, top edge gilt, the others untrimmed, title page printed in sepia and black. Housed in the original blue cloth, plush-lined leather-entry slip-case with blue petersham extraction ribbon. With 16 black and white plates from photographs (selected by Edward Steichen), 4 double-page maps printed in sepia and black, and 38 full-page maps to the text. Spine and slip case-entry a little tanned, the exterior of the case with light shelf-wear, and the plush interior a touch browned, slight tan ghosting to the endpapers, but the contents otherwise near fine, overall very good indeed.

One of just a few copies for personal presentation bound up for Eisenhower from the limited edition sheets, with the signed leaf of the D-Day message to the troops, but without the limitation leaf. This copy warmly inscribed on the half-title to Dr. Hal Johnson, Eisenhower's primary physician when he retired



48

48  
 To  
 Dr. C. H. Johnson  
 with the warm  
 regard of his friend  
 Dwight D. Eisenhower

48

49  
 To  
 Dr. C. H. Johnson  
 with felicitations  
 and best wishes on  
 his 65th anniversary.  
 From his friend  
 Dwight D. Eisenhower  
 1965

49



50

to Gettysburg in 1961, and who, with his wife Edie, became good friends of the Eisenhowers: "For Dr. C. H. Johnson with the warm regard of his friend, Dwight D. Eisenhower". These copies were not part of the 30 or so "official" presentations bound in red morocco and destined for such as political leaders and insiders, or command-level military colleagues, but are from of a still smaller group made for Eisenhower for presentation at a more intimate level to members of his personal suite.

£12,500

[140866]

48

**EISENHOWER, Dwight D.** *The White House Years.* Garden City, New York: Doubleday & Company, Inc., 1963–65

2 volumes octavo. Vol. 1: trade edition in original blue cloth, title gilt on black faux label to the spine, presidential seal gilt to the front board, with the pictorial dust jacket; vol. 2: limited edition in oatmeal buckram, title gilt on green faux label to spine, presidential seal gilt to front board, with the polythene jacket, in the pale tan slip-case with title label matching the spine label. Coloured map endpapers to both volumes. With 50 plates in all, 10-page map "portfolio" to the second volume, the first with numerous maps to the text, one double-page. *Mandate for Change*, very good in slightly rubbed jacket, a few chips to the edges, spine tanned; *Waging Peace*, similarly very good, the slip case a touch rubbed and spotted, an excellent "set".

The first volume the first trade edition, the second a copy of the limited edition bound without the limita-

tion leaf, both warmly inscribed to Dr. Hal Johnson (see also previous item). The first is inscribed "For Dr. C. H. Johnson with the warm regard of his friend, Dwight D. Eisenhower"; the second, "For Dr. C. H. Johnson with felicitations and best wishes on his 65th anniversary from his friend, Dwight D. Eisenhower, 1965". Eisenhower's personal account of his presidency through two turbulent terms is here in an oddly composed set, but one that was personally gifted, and inscribed, with genuine affection.

£4,500

[140860]

49

**EISENHOWER, Dwight D.** *At Ease. Stories I Tell to Friends.* Garden City, New York: Doubleday & Company, Inc., 1967

Octavo. Original black cloth, title gilt to the spine, tan endpapers. With the polythene dust jacket. Frontispiece. Very good, the jacket with a short split to the front panel and a small piece missing from the head of the spine and back panel.

49  
 At Ease  
 presented to Dr. C. H. Johnson  
 with affectionate regard  
 Dwight D. Eisenhower

49

First edition, special issue, ad personam publication bookplate, "At Ease. Published June 16, 1967, Gettysburg, Pennsylvania", with typed addition, "For Dr. C. H. Johnson", and Eisenhower's autograph salutation, "With affectionate regard Dwight D. Eisenhower". (For Dr. Hal Johnson, see previous items.)

£1,500

[140859]

50

**ELIOT, T. S.** *The Waste Land.* London: printed by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona, for Faber & Faber, 1961 [1962]

Quarto. Original white pigskin backing marbled boards, titles to spine gilt, top edge gilt, other untrimmed. With the original marbled slipcase. A fine copy, contents clean and free from ownership marks, in the original slipcase, very well-preserved.

First Bodoni edition of Eliot's masterpiece, number 38 of 300 copies signed by the poet. This is a magnificent piece of book production executed in Verona under the direction of Giovanni Mardersteig, the greatest printer of the 20th century. *The Waste Land*, arguably the most significant poem of the 20th century, was first published in *The Criterion* magazine in 1922.

Gallup A6d.

£4,500

[142952]



51

**ESSEX HOUSE PRESS: DRYDEN, John.**

*Alexander's Feast; or, the Power of Music. A song in honour of St. Cecilia: 1697. Campden, Gloucestershire: Essex House Press, 1904*

Octavo. Original vellum, spine lettered in gilt, blind-stamped floral decoration and lettering to front cover. Hand-coloured frontispiece and final tailpiece by Reginald Savage, initials by hand in red, blue, green, and gilt, printed on vellum in Caslon type in black and red. Vellum lightly spotted and gently bowed, pastedowns lifting slightly at edges in some places, sound and internally clean, a very good copy.

First Essex House edition, number 61 of 140 copies only printed on vellum and hand-illuminated, number 11 in their "Great Poems of the Language" series. The book's production was overseen by Charles Robert Ashbee (1863–1942), a central figure in the arts and crafts movement and founder of the Guild and School of Handicraft.

For this work Florence Kingsford Cockerell (1871–1949), one of the leading book illuminators of the English arts and crafts movement, provided the illuminated letters. Cockerell studied calligraphy under Edward Johnston and predominantly worked for the Ashendene Press.

Franklin, p. 235; Ransom, *Essex House Press* 48, p. 268.

£1,250

[139264]



52

*"Accurate and austere" in a fine period binding*

52

**EURIPIDES.** *The Nineteen Tragedies and Fragments.* Translated by Michael Wodhull. London: Printed by John Nichols: and Sold by Thomas Payne and Son, 1782

4 volumes, octavo (215 × 130 mm). Contemporary tree calf, smooth spines divided by gilt Greek key and rope-twist rolls, compartments attractively and crisply gilt tooled with central foliate motifs and scrolling foliate panels, red morocco twin labels decorated with rope-twist rolls, sides with gilt Greek key borders, gilt milled edge roll, gilt star-and-quatrefoil roll to turn-ins, Antique Spot pattern marbled endpapers, gilt edges. Contemporary ownership inscription of "Hurd" at head of vol. I title. Slight chip to headband of vol. II, single wormhole at foot of rear joint of vol. III. touch of wear to corners. A lovely set.

First Wodhull edition, the first in English of all the extant writings of Euripides: "Wodhull's translation, accurate and austere, was for many years the standard one, and several of his versions of the plays were reprinted in the nineteenth century" (ODNB).

The edition is scarce in commerce, with only one copy listed in auction records, selling for \$1,092 in 1999. This copy is presented in a particularly fine period binding, notable for the remarkable survival in volume IV of the silver-gilt bullion tassel to the book marker.

Lowndes III, p. 761.

£4,500

[137652]



53

*A significant early study of the Spanish economy*

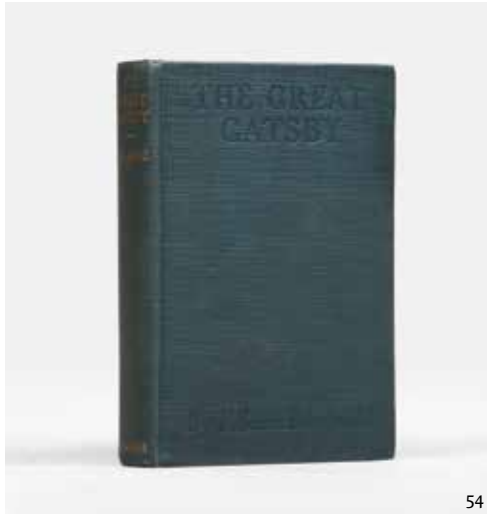
53

**FERNANDEZ NAVARRETTE, Pedro.**

*Conservacion de Monarquias y Discursos Politicos sobre la gran Consulta que el Consejo hizo al Señor Rey Don Filipe Tercero, al Presidente y Consejo Supremo de Castilla. Madrid: Imprenta Real, 1626*

Folio (278 × 191 mm). 18th-century mottled sheep, recent twin red morocco labels to spine, gilt floral motifs to compartments, marbled endpapers, red edges, blue silk book marker. Title page engraved by Alardo de Popma after the design of Agustín Leonardo de Argensola. Early inked crosses to pp. 84 & 85, 19th-century inscription to front free endpaper verso: "Gil. G. So. pero vale mucho mas" (most probably a price code, and a note that it is worth much more). Light wear around extremities, some rubbing, slight stripping and a few wormholes at head of spine, small mark to fore edge, yet binding otherwise in nice shape; contents with some browning, foxing, and soiling, running stain to pp. 5–24, yet still crisp without tears, chips, or repairs. A very good copy.

First complete edition, following publication of some discourses in 1621. Pedro Fernandez Navarrette (1564–1632) was chaplain to the Spanish royal family, and an officer of the Inquisition. "The miserable state of Spain had led the supreme council of Castile



54

to submit to King Philip III a Great Report (*Gran Consulta*) on the remedies to be applied; this report was delivered on February 1619, and gave rise to fifty *Discursos* or glosses from Navarrete, printed in 1626 at the royal press ... Though a long-winded writer and rather too fond of learned quotations, Navarrete shows himself in many respects free from contemporary national and religious prejudice" (*Palgrave Dictionary of Economics*, vol. III, p. 7).

The book is a significant study of the Spanish economic system, which throughout the 16th century had been flush with gold from the Americas, yet despite – or because of – this was on course for three centuries of economic stagnation. Navarrete proposes numerous reforms, including regulating immigration, decreasing the number of courtiers, scaling back the extravagance of the royal house, improving the lot of the peasantry, and limiting the expansion of monasteries. Navarrete draws contrasts between Spain and countries like the Netherlands, which reap wealth from manufacturing despite not having access to an endless stream of gold; in his 16th discourse, he firmly argues that the value added to raw materials by human labour was more important than the value of gold and silver in an economy, and consequently promotes industrialization as the best solution to Spain's ills, rather than continuing to accumulate ever greater stocks of precious metals. In his final discourse, Navarrete "concludes with a truth not much appreciated in the Spain of his days, namely that 'the councillors of kings ought not to be like cooks, who only think of dishes to please the



55

palate, but like physicians, who prescribe bitter and stringent pills and potions" (*ibid.*).

Goldsmiths' 565; not in Kress.

£4,500

[139132]

54

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

Octavo. Original dark green cloth, gilt lettered spine, blind lettered front board, top edge trimmed, others uncut. With a custom made quarter morocco solander box. Ownership name to front free endpaper, rear hinged cracked but firm. A very attractive, sharp copy.

First edition, first printing, first state of the text: with "chatter" on p. 60, line 16, "northern" on p. 119, line 22, "it's" on p. 165, line 16, "away" on p. 165, line 29, "sick in tired" on p. 205, lines 9–10, and "Union Street station" on p. 211, lines 7–8.

Brucocoli A11.I.a.

£4,000

[134260]

55

**FLAGS – FISHER, Henry.** *A Display of the Naval Flags of All Nations*. London: Henry Fisher, Son, & P. Jackson, 1833



55

Quarto (277 × 215 mm). Contemporary tan skiver-backed Schrottel marbled boards. Title page, two-page index, 16 hand-coloured engraved plates. Frontispiece of a sailor holding the Royal Standard, and 15 plates displaying 240 flags. Slightly later crested bookplate of the Rev. G. H. Davenport, of Foxley, Herefordshire, crest of "a felon's head proper, about the neck a halter or.", with the unusual motto "mors janua vitae" ("death the gate to life"). A little rubbed, particularly the spine which is splitting and chipping head and tail, some stripping from the tail edge of the back board, corresponding minor dampening to the rear pastedown, hinges just a touch slack, light browning and mild finger-soiling, overall very good.

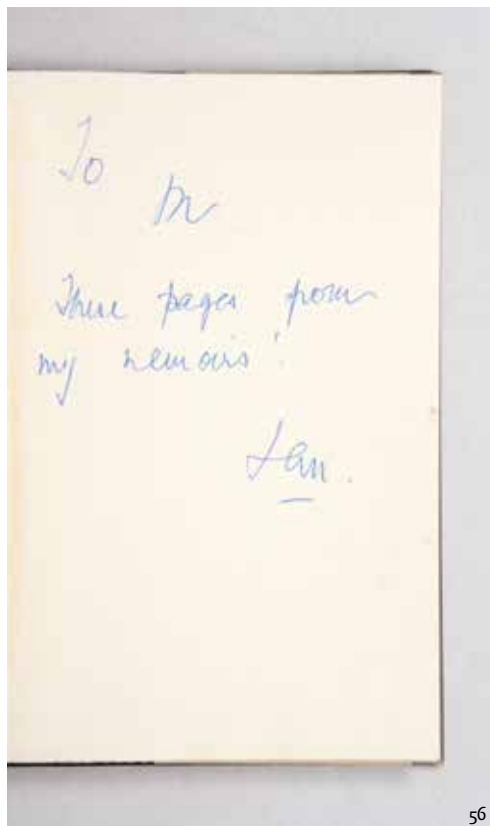
This uncommon early 19th century flag reference, a well-preserved copy in unrestored contemporary condition, is an attractive compilation of British ensigns, together with national, state, port and trading company flags. Two pages cover the Middle East, the Levant, and North Africa, also including a standard for Mecca, and three flags for Barbary Corsairs – "Rovers", "Algerine Rovers", and "Sallee Bloody". The 24 star American flag shows the stars in an unfamiliar "spoked" arrangement.

Library Hub locates a single copy of an earlier Fisher edition at the V&A; WorldCat offers 6 locations for various editions between 1827 and 1840; NAM have a copy of the present edition.

Wilson, *Flags at Sea*, A30.

£1,250

[142581]



56

### Complete inscribed set of the original James Bond novels

56

**FLEMING, Ian.** Complete set of the Bond novels and stories, each lifetime edition a presentation copy inscribed by the author. London: Jonathan Cape, 1953–66

Together 14 individually published works, octavo. Original boards, with the dust jackets, except for *On Her Majesty's Secret Service*, in original quarter vellum with black cloth sides. A remarkable set. Full descriptions and a detailed condition report for all the books in this collection are available on request.

First editions, first impressions, of the complete series of James Bond books, each lifetime edition a presentation copy inscribed by the author. This is a thrilling sequence of inscriptions, showcasing Fleming's wit and flair. *Casino Royale* is simply inscribed "To M, these pages from my memoirs! Ian" – the



ideal presentation inscription for any Bond novel, let alone the first.

Several presentations reflect Fleming's gratitude to colleagues in the Kemsley Group of newspapers, who gave him employment and time to write. *Live and Let Die* is inscribed to Clare Blanchard, a sometime girlfriend, Kemsley colleague, and early reader of *Casino Royale* – "To Clare who sheds much light. With love Ian 1954". *Moonraker* is inscribed "To Edith, Cette tranche de vie! Ian 1955" (Edith was Gomer Berry, Viscount Kemsley's second wife) and *Diamonds Are Forever* "To Gomer & Edith To read in the sun! With affection from Ian". Leonard Russell was another Kemsley colleague, features editor at the *Sunday Times*, who persuaded Fleming to take the first of two trips that provided much of the background for *You Only Live Twice*: Fleming has inscribed *From Russia, With Love* for him and his wife, "To Leonard & Dilys with affection. Ian", and *Thunderball* "To Leonard. These thunderballs! from Ian".

Fleming has inscribed *Dr No* "Sarah I'm sure you'll enjoy this Mabel", Sarah Dugdale being one of Fleming's girlfriends whose identity he kept hidden behind a jokey inscription. A different kind of pseudonym is in play in the inscription to *Goldfinger* – "To Alfred & Cecil Blacking on condition they don't sue me for libel! From Ian Fleming". The Blackings in the novel are the professionals at the golf club where Oddjob shows off his deadly hat trick. In real life they were Albert Whiting and his son Cyril, professionals at the Royal St George's, Sandwich, Fleming's regular course.

Fleming pays a debt of gratitude to another newspaper tycoon, Lord Beaverbrook, who bought the rights to adapt James Bond into a strip cartoon for the *Daily Express*, with his inscription on *For Your Eyes Only*, "Max, An Easter Egg! From Ian".

No James Bond novel after *From Russia, With Love* would be complete without its Dickie Chopping trompe l'oeil dust jacket, and *The Spy Who Loved Me*



56

has Fleming's original letter to Chopping requesting another of his designs. The book itself is inscribed "To Dickie In admiration! from Ian", and Chopping has signed the jacket.

On *Her Majesty's Secret Service* is the only Bond novel to be issued in a signed limited edition. This copy is out-of-series, marked for presentation and signed, and given by Fleming to Amherst Villiers, who painted the limited edition's frontispiece portrait. Famously, Fleming equipped James Bond with an Amherst Villiers-superequipped Blower Bentley as his first car.

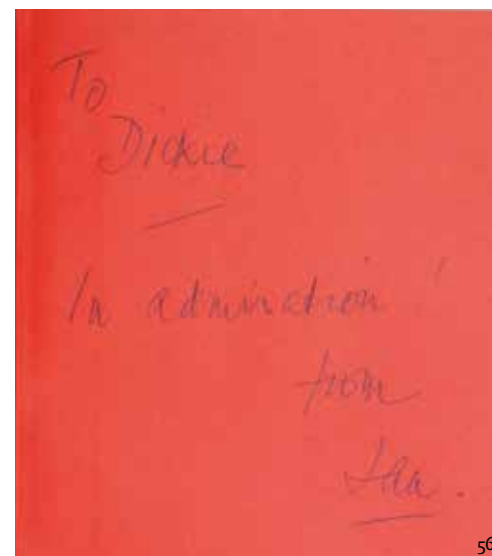
Finally, and tantalizingly, *You Only Live Twice* is merely inscribed "To Jonathan from Ian".

*The Man with the Golden Gun* is not signed, as it was issued posthumously, but is the rare first issue binding with the gun blocked in gold on the front cover. *Octopussy and The Living Daylights* completes the set.

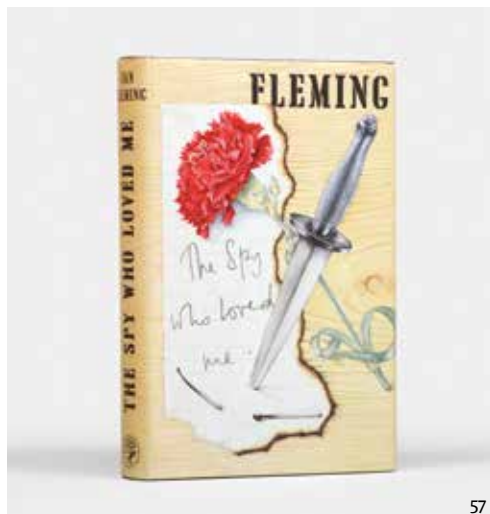
Gilbert A1a (1.1); A2a (1.1); A2a (1.1); A4a (1.1); A5a (1.1); A6a (1.3); A7a (1.2); A8a (1.1); A9a (1.1); A10a (1.1); A11a; A12a (1.3); A13a (1.1); A14a (1.1).

**£500,000**

[141010]



56



57

57  
**FLEMING, Ian.** *The Spy Who Loved Me.*  
 London: Jonathan Cape, 1962

Octavo. Original dark grey cloth, spine lettered in silver, dagger design to front cover blindstamped with silver, red endpapers. With the dust jacket. Double-page spread illustration p. 6–7. A near-fine copy in near-fine dust jacket.

First edition, first impression. *The Spy Who Loved Me* is the only Bond book to be written in the first person, presented as the testimony of a 23-year-old Canadian woman with whom Bond has an ill-fated affair. In furtherance of this pretence, Vivienne Michel gets a spurious credit on the title page as co-author. A film adaptation was produced in 1977, starring Roger Moore.

Gilbert A10a (1.1).

£1,250

[141584]

58

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

Octavo. Original black cloth (binding A, no priority of issue), spine lettered in silver, ski track design to front cover in white. With the dust jacket. Slight lean to spine, corners bumped, binding firm and contents clean; a very good copy in the jacket, spine faded with chips to ends and corners.

First edition, first impression. This is the 11th book in the James Bond series, featuring a reappearance



58

of Blofeld and *SPECTRE*. It was adapted for film in 1969, featuring George Lazenby.

Gilbert A11a (1.1).

£650

[141808]

59

**FLEMING, Ian.** *Chitty Chitty Bang Bang.*  
 London: Jonathan Cape, 1964–65

3 volumes, octavo. Original pictorial boards, spines and front covers lettered in black, green pictorial endpapers. With the dust jackets. Illustrations throughout by John Burningham. Vol. 3 head of spine crushed, all with spine ends gently bumped, extremities rubbed and lightly soiled, bindings firm and unfaded, internally fresh and clean. A very good set in the bright jackets, occasional light toning or dust-soiling, not price-clipped.

First editions, first impressions, of the complete set of Fleming's *Chitty Chitty Bang Bang* stories.

Gilbert A17a (1); (4); (6).

£1,750

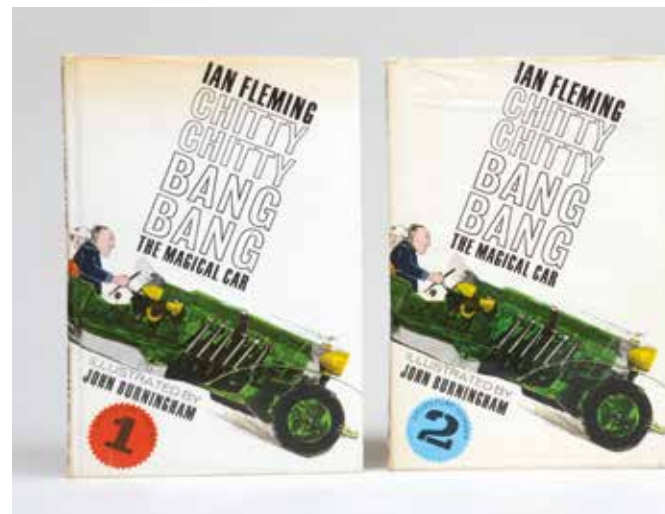
[141220]

### The birth of psychoanalysis

60

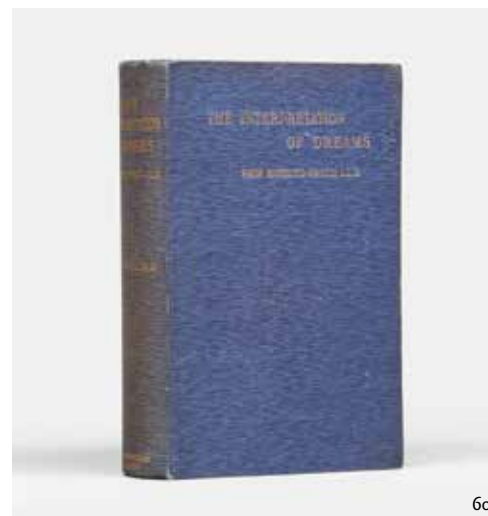
**FREUD, Sigmund.** *The Interpretation of Dreams.* New York: The Macmillan Company, 1913

Octavo. Original grey-blue cloth, spine and front board lettered in gilt. A little sunning to spine but the gilt still bright,



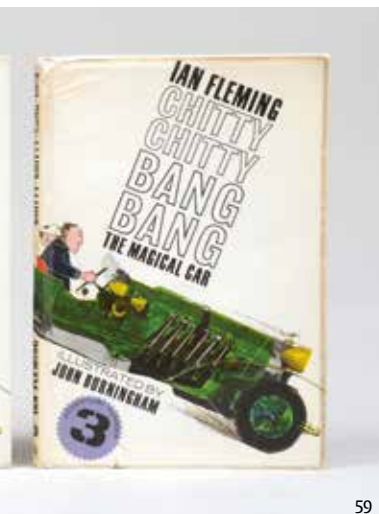
some minor marks to cloth and a little trivial rubbing to corners, sound and clean within, excellent condition.

First edition in English of *Die Traumdeutung*, US issue, an unusually nice copy of the work that introduced to the English-speaking world the key ideas underlying the therapeutic practice of psychoanalysis, via this translation, published simultaneously in London and New York, by the Austrian-born psychiatrist, and the first psychoanalyst to practice in the United States, Abraham Brill.



60





59

“This is unquestionably Freud’s greatest single work. It contains all the basic components of psychoanalytic theory and practice; the erotic nature of dreams, the ‘Oedipus complex’, the libido, and the rest; all related to the background of the ‘unconscious’, later to be called the ‘sub-conscious’” (PMM).

Grinstein 227; Printing and the Mind of Man 389 (for the 1900 [1899] German edition).

£3,500

[140894]

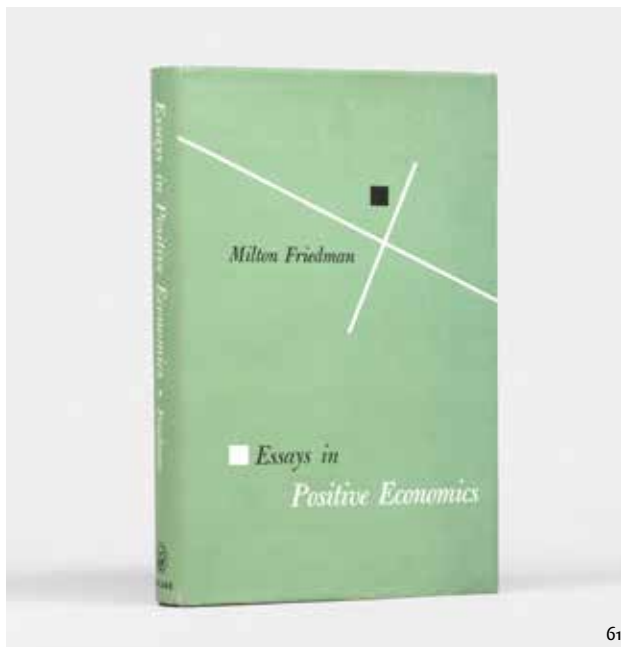
**The most influential work of economic methodology of the 20th century**

61

**FRIEDMAN, Milton.** *Essays in Positive Economics*. Chicago: University of Chicago Press, 1953

Octavo. Original blue cloth, spine lettered in gilt, top edge red. With the dust jacket. Spine with very minor sunning, bump to top tips, else a near-fine copy in an exceptional jacket, single nick at foot, else bright without soiling or wear.

First edition, first printing, and an exceptionally nice copy. This collection of Friedman’s papers, published in the late 1940s and early 1950s, including Friedman’s famous title essay laying out his methodological approach, which has been called “the most influential work of economic methodol-



61

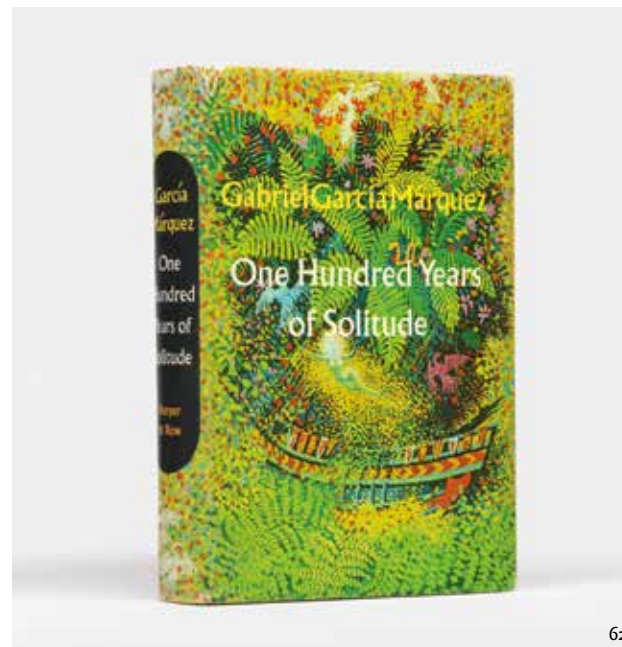
ogy of this century” (Hausman, p. 180). “Friedman argued that economists were spending too much time trying to make the assumptions underlying their models realistic. Economic models should be judged, Friedman argued, not by the realism of their assumptions, but rather by the accuracy of their predictions. If the assumptions that markets were competitive and that business executives aimed to maximize profits produced accurate predictions, Friedman was satisfied” (ANB).

With the ownership signature of Toronto economics professor Gilbert E. Jackson (1890–1959) to the front free endpaper, who founded the consulting firm Gilbert Jackson and Associates, which was hired by the Canadian Committee on Industrial Reconstruction to promote free-market ideas. “Jackson’s intellectual output and role in the CCIR shared much in common with the contemporaneous activities of early neoliberals in Europe and the United States and presaged the proliferation of advocacy think tanks during the second half of the twentieth century”

See Don Nerbas, *Managing Democracy, Defending Capitalism*, 2013, abstract.

£5,250

[140766]



62

**In the desirable first state jacket**

62

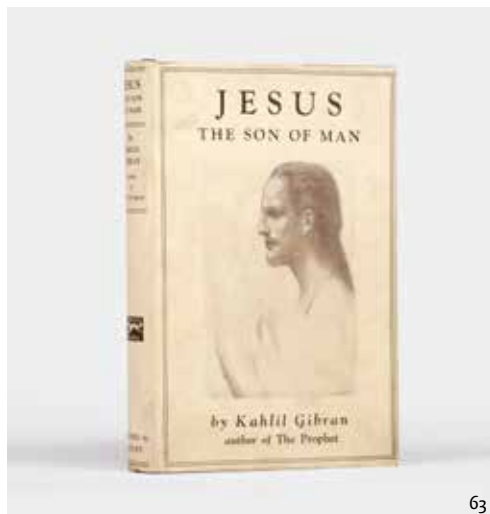
**GARCÍA MÁRQUEZ, Gabriel.** *One Hundred Years of Solitude*. New York: Harper & Row, 1970

Octavo. Original green cloth, spine lettered in gilt, publisher’s device to front board in gilt, green endpapers, fore-edge untrimmed. With the dust jacket. Slightly cocked, corners a touch rubbed and bumped, the binding otherwise firm and unfaded, faint foxing to edges, internally crisp. A very good copy in the very good jacket, price-clipped, minimal edge-splitting to corners, faint damp stains to verso of rear panel and flap, else bright.

First edition in English, first printing, in the first state dust jacket, with the exclamation mark terminating the first paragraph on the front flap, later replaced with a period. First published in Spanish at Buenos Aires in 1967, this seminal novel in the magical realist genre quickly established the author’s international reputation and remains his best-known work.

£2,000

[142026]



63

With the well-preserved jacket

63

**GIBRAN, Kahlil.** *Jesus The Son of a Man.* New York: Alfred A Knopf, 1928

Octavo. Original black cloth, spine and front cover lettered in gilt, design by Gibran in gilt to front cover. With the dust jacket. Illustrated frontispiece and plates, vignette designs to title page and in the text. Head of spine lightly bumped, otherwise a clean, tight copy, in the jacket with very light soiling, minor nicking at extremities, short closed tear with tape repair on verso at foot of rear panel, yet still in unusually nice condition.

First edition, first printing, of Gibran's imaginative biography of Jesus, made up of poetic character sketches voiced by "those who knew him".

£1,500

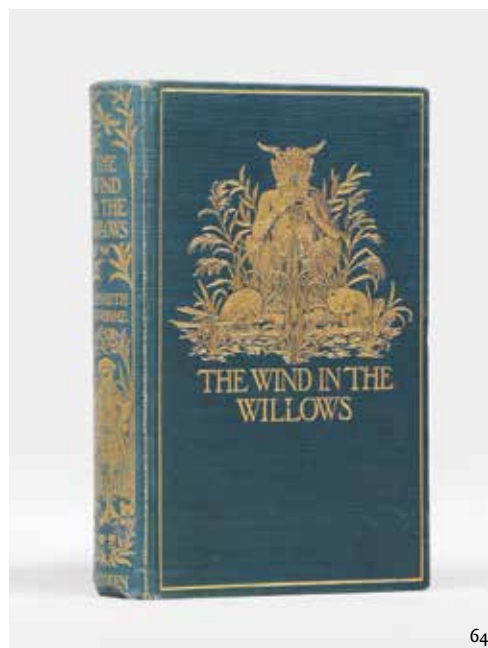
[138648]

One of the central classics of children's fiction

64

**GRAHAME, Kenneth.** *The Wind in the Willows.* London: Methuen and Co., 1908

Octavo. Original blue-green cloth, spine and front cover lettered and blocked in gilt (spine showing Toad in his motoring outfit, front cover showing Mole and Rat bowing down before Pan), top edge gilt, others untrimmed. Housed in custom brown cloth flat back box. Frontispiece by Graham Robertson, with tissue-guard. Pictorial etched bookplate of Marjorie and Martin Mitau to front pastedown; neat contemporary ink ownership inscription to front free endpaper. A hint of wear, internally remarkably clean and bright. A beautiful copy.



64

First edition, first impression, of "one of the central classics of children's fiction" (*The Oxford Companion to Children's Literature*). From the library of Martin Mitau (1900–1973) and Marjorie (née Fleishhacker) Mitau (1906–1983), San Franciscans who lived in the Bay Area all their lives. He was a member of Roxburghe Club of San Francisco and the Book Club of California, and their collection was strong in California fine printing.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 61.

£9,750

[138508]

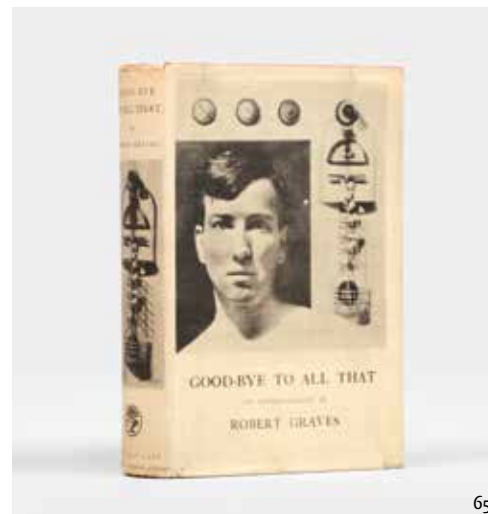
With Sassoon's infamous poem

65

**GRAVES, Robert.** *Good-Bye To All That.* London: Jonathan Cape, 1929

Octavo. Original pink cloth, spine lettered in gilt, publisher's device in blind to rear board. With the dust jacket. Monochrome portrait frontispiece, 7 plates and maps, including a double-page one. Spine ends bumped, the binding otherwise firm and unfaded, internally clean. A very good copy indeed, in the very good jacket, a little darkened, a hint of wear to extremities, not price-clipped.

First edition, first impression, first issue with the infamous Sassoon poem intact on pp. 34r–43. The story



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of the suppression of this issue is well recorded. The work printed a poem Sassoon had written to Graves in letter form. Sassoon was horrified and demanded the recall of the edition and the excision of the offending pages. This request was done and a second issue produced with asterisks marking where the passages had been. Ironically these honest, fearful and touching lines are some of the best Sassoon ever wrote.

Higginson A32a; Connolly Modern Movement 61.

£2,000

[138767]

66

**GREENE, Graham.** *A Visit to Morin.* London: Heinemann, 1959

Octavo. Original green cloth, spine lettered in gilt, green silk book marker. With the dust jacket. An excellent copy, the jacket with a few small closed tears along top edge and some slight marks.

First edition in book form, sole impression, inscribed by Greene on the front free endpaper, "For Elizabeth, with love from Graham, Christmas 1960". The text was first published in *London Magazine* in



66



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January 1957; Greene had this edition printed for private distribution in a run of just 250 copies.

Miller 39.

£1,000

[141054]

*Inscribed to the professional typist who prepared the typescript*

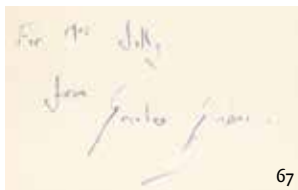
67

**GREENE, Graham.** *A Burnt-Out Case.* London: Heinemann, 1961

Octavo. Original black cloth, spine lettered in silver, publisher's device to rear cover in blind. With the dust jacket. Page extremities lightly toned, otherwise a very good copy in like jacket, toned with brown mark to rear panel, price-clipped (possibly for Greene's presentation), very light rubbing and nicks at extremities.

First edition in English, first impression, presentation copy, inscribed on the front free endpaper by the author, "For Mrs Jolly from Graham Greene", who prepared the typescript of the novel.

Graham Greene's tricky handwriting (well-known



67



67

to booksellers and collectors) posed problems for preparing the typescripts of his novels. The manuscript of *A Burnt-Out Case* was rendered even more difficult by the extensive corrections to the text. Greene came up with a solution. He read the manuscript into a tape recorder; his assistant Josephine Reid transcribed the text; Greene then corrected Reid's typescript, which was sent to the Mrs Jolly Bureau to be typed up professionally. Jolly also typed up his brother Hugh's books, and also those of John Wyndham, Agatha Christie, and others.

In common with other Greene titles of this period, the Swedish, Norwegian, and French translations of *A Burnt-Out Case* were all published prior to the English edition, in 1960. The Swedish edition *Ötbrand* was translated directly from Greene's manuscript and is accepted as being the true first edition. The present UK edition was published in January 1961; the first US edition followed in February 1961.

Miller 40a.

£2,500

[138616]

*Original cloth*

68

**HARDY, Thomas.** *The Mayor of Casterbridge.* London: Smith, Elder & Co., 1886

2 volumes, octavo. Original blue cloth, spines lettered in gilt, decorative bands and floral decorations on front covers and spines in black, grey floral endpapers. Single advertisement leaf at end of vol. I, 2 leaves in vol. II, as called for.

Washed out inscription dated 1888 to half-titles. Light rubbing and a couple of patches of soiling to cloth, very light wear at extremities, light foxing, loss to paper in gutter and margins throughout vol. I and sporadically in vol. II, sig. G of vol. I and C of vol. II loosening, burn-hole with slight loss to lettering to vol. I pp. 179/180. A good, unsophisticated copy in the original cloth.

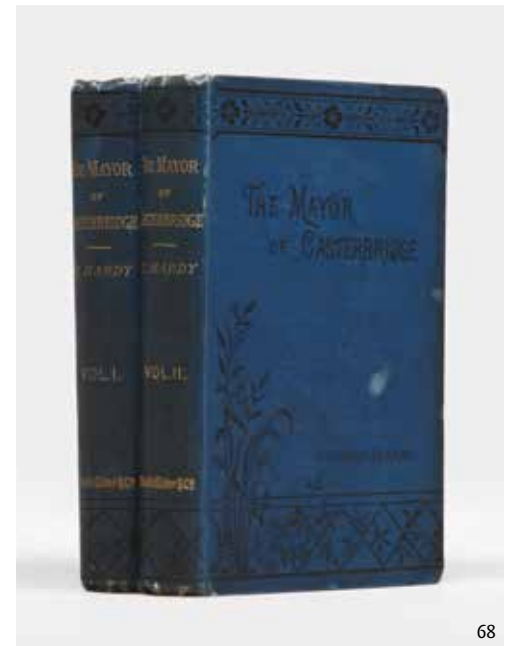
First edition in book form, the first complete publication of the text, having been published in a bowdlerized text in both the *Graphic* and *Harper's Weekly* from 2 January to 15 May 1886. The book was published on 10 May 1886 in 758 copies, of which only 650 were bound; it is consequently scarce, especially in the original cloth.

The novel is generally considered one of Hardy's masterpieces. The main character Henchard, according to the critic Albert Guerard, "stands at the very summit of his creator's achievement; his only tragic hero and one of the greatest tragic heroes in all fiction. He takes his place at once with certain towering and possessed figures of Melville, Hawthorne, and Dostoevsky".

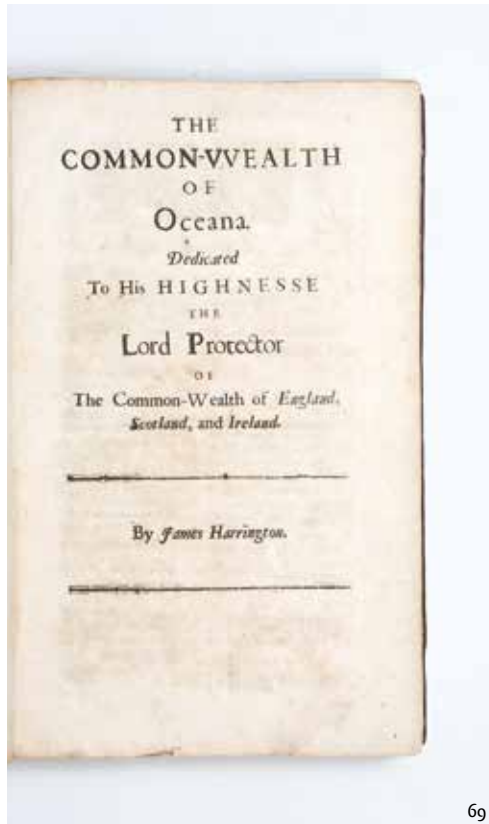
Thomas Hardy: *The Novels and Stories*, 1949; Purdy, pp. 50–51; Sadleir 1111; Webb, pp. 19–20.

£6,500

[138987]



68



69

“A moment of paradigmatic breakthrough, a major revision of English political theory”

69

**HARRINGTON, James.** *The Commonwealth of Oceana.* London: Printed by J. Streater, for Livewell Chapman, 1656

Folio (268 × 175 mm). Contemporary speckled and ruled calf, rebacked and recornered, spine richly gilt with red morocco label. Title page printed in black and red. Trimmed early armorial bookplate to front pastedown, occasional annotations in pencil and orange crayon to text. Patches of restoration to calf, scratch to rear cover. A few small peripheral chips, marginal tears, and minor paper faults, none of these affecting text; contents lightly browned throughout as usual, light central crease, some light worming, more substantial towards end but not affecting text. A very good copy.

First edition of Harrington's masterpiece, describing “a Utopian State with a written constitution, providing for a bicameral legislature, rotation in office, the

indirect election of a president, secret ballot, and other ideas much in advance of their time, some of which influenced the framers of the U.S. Constitution” (Walker, *Oxford Companion to Law*, p. 555).

Harrington wrote *Oceana* between 1654 and 1656, with publication hindered by political obstruction under the British Commonwealth, despite the author's fervent republicanism and the dedication of the book to Oliver Cromwell. Typeset by three different printers to avoid seizure, the work was published with two variant title pages, one having the imprint “printed by J. Streater for Livewell Chapman”, the other “printed for D. Pakeman”. A portrait frontispiece is sometimes found, but a clear majority of known copies, including this, do not have it.

“*Oceana* is one of those works that transcend their immediate context. The book's historical significance is that it marks a moment of paradigmatic breakthrough, a major revision of English political theory and history in the light of concepts drawn from civic humanism and Machiavellian Republicanism” (Pocock, *Machiavellian Moment*, p. 384). “Other than the *Utopia* [of Thomas More,] this is perhaps the most famous attempt at envisioning a model commonwealth. It has been consulted at various times by those who have planned new states and commonwealths” (Pforzheimer).

ESTC R18610; Pforzheimer 449; Sowerby, *Catalogue of the Library of Thomas Jefferson*, 2335; Wing H809.

£7,500

[142407]

Presentation copy of Hayek's first book

70

**HAYEK, Friedrich August von.** *Geldtheorie und Konjunkturtheorie.* Vienna and Leipzig: Hölder-Pichler-Tempsky A.G., 1929

Octavo. Contemporary brown pebbled half cloth and paper boards, spine ruled and lettered gilt. Library label of the Max Planck Institute in Jena to front pastedown, with their cancelled stamp to title verso, tape mark to rear board. First and last leaves with cloth tape to the gutter. A very good copy with a splendid provenance. With Haberler's annotations (mostly pencil underlining or side rules, with occasional marginalia in German or in shorthand) to pages xi, xii, 5, 21, 24, 25, 28, 29, 30, 31, 39, 54, 56, 69, 80, 81, 88, 95 & 97, with an ink marginal note to page 93, possibly in Hayek's hand.

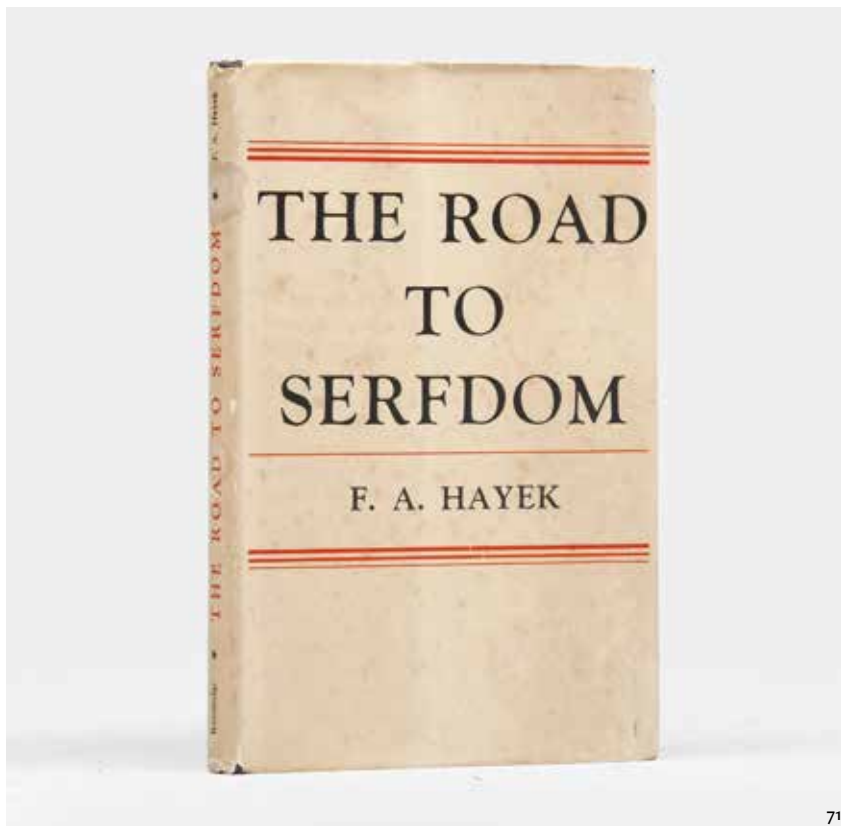
First edition of Hayek's first book, presentation copy, inscribed on the blank recto of the series title: “Herrn Privatdozenten Dr. Gottfried Haberler mit den freund-



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dschaftlichsten Grüßen und der Bitte, das Büchlein als vorläufige Erklärung und Rechtfertigung für mein langes Schweigen anzusehen. Wien, am 20. II. 1929, F. A. Hayek” (To Professor Doctor Gottfried Haberler with friendliest greetings, and with the request to consider the booklet as an advance explanation and justification for my my long silence). With the ownership stamp of Gottfried Haberler, Harvard University, to the front free endpaper, and his occasional pencil corrections and annotations.

Hayek's work was published as volume 1 of the Austrian Institute for Economic Research's series *Beiträge zur Konjunkturforschung*. The institute was founded by Ludwig von Mises, and Hayek was its Director from 1927 to 1931, when he moved to the London School of Economics. “On an invitation from Lionel Robbins, he lectured at the London School of Economics in 1931, and subsequently accepted the Tooke Chair. Hayek soon came to be a vigorous participant in the debates that raged in England during the 1930s concerning monetary, capital, and business-cycle theories and was a major figure in the celebrated controversies with John Maynard Keynes, Piero Sraffa and Frank H. Knight.” (Roger W. Garrison and Israel M. Kirzner in *The New Palgrave*).



71

Gottfried Haberler (1900–1995) “studied at the University of Vienna under Friedrich von Wieser and Ludwig von Mises, where he received doctorates in law (1923) and economics (1925). After two years in the United States and Britain he returned to Vienna, received his Habilitation in 1928, and was appointed lecturer, later Professor of Economics, at the University of Vienna, from 1928 to 1936. He was appointed professor at Harvard University in 1936 where he remained until his retirement in 1971” (ibid.).

Cody & Ostrem B-1.

£5,750

[140959]

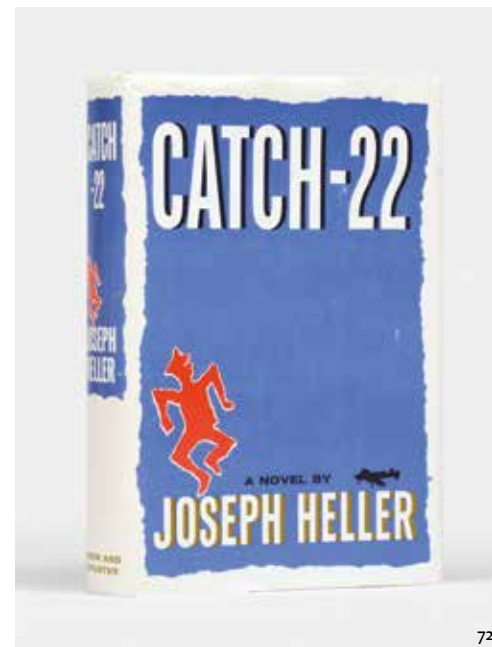
71

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

Octavo. Original black cloth, spine lettered in gilt. With the dust jacket. Near pencil ownership inscription to front free endpaper. Some very light rubbing to cloth at extremities, gilt titles bright, sound and fresh within, the jacket with a few minimal chips but exceptionally intact, some light general spotting and toning, and some mild stains to spine panel, overall an uncommonly excellent copy.

First edition, first impression, in a superb example of the scarce dust jacket which was printed on flimsy wartime paper and is rarely found in such a good state of preservation.

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



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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 at last triumphed in the Thatcher and Reagan projects.

Cody & Ostrem B-6.

£15,000

[142559]

72

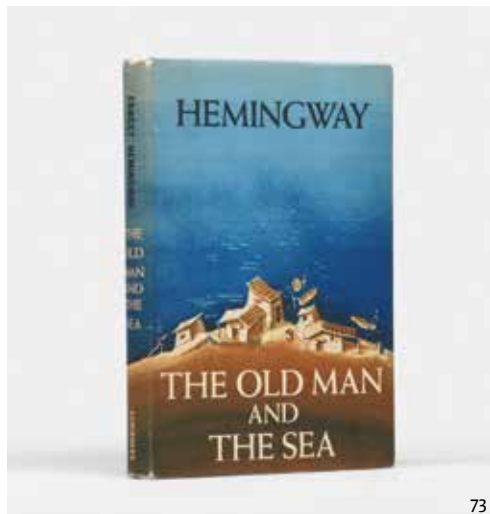
**HELLER, Joseph.** *Catch-22.* New York: Simon and Schuster, 1961

Octavo. Original blue cloth, titles to spine in white, top edge red, fore edge untrimmed. With the dust jacket designed by Paul Bacon. Spine slightly faded, some very discreet repair to front hinge, contents fresh and clean, in the dust jacket, not price-clipped, sharp and bright, a near-fine copy.

First edition, first printing, of Heller’s first book, and his masterpiece, here with the dust jacket in exceptionally sharp and bright condition. Based on his wartime experiences in the United States Army Air Corps, *Catch-22* has become a classic of anti-war literature.

£3,000

[142366]



73

73

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

Octavo. Original light blue calico-grain cloth, spine lettered in silver, author's name to front board in blind. With the pictorial dust jacket. Housed in a custom green cloth slipcase. Gift inscription to front pastedown. Spine slightly faded, a very good copy indeed, contents otherwise unmarked, in the original dust jacket, spine slightly toned, not price-clipped, spine ends nicked, notably bright and sharp.

First edition, first printing, in the first issue jacket, with the flaps printed in brown and no mention of Hemingway's Pulitzer or Nobel Prize to the rear panel. Hemingway's final work of fiction and among his best-known works, *The Old Man and the Sea* was awarded the Pulitzer Prize for Fiction in 1953 and was cited by the Nobel Committee in their awarding of Hemingway's Nobel Prize in Literature in 1954.

Grissom A24.I.a; Hanneman 24a.

£2,000

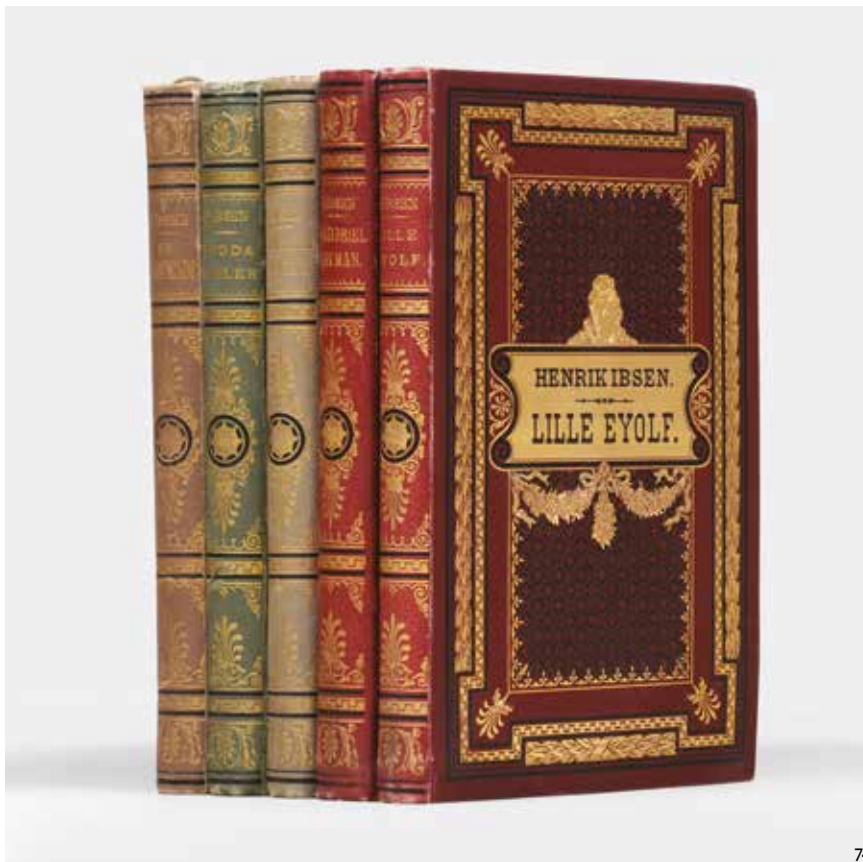
[142377]

*A beautiful set in the richly gilt original cloth*

74

**IBSEN, Henrik.** *En folkefiende; Hedda Gabler; Bygmester Solness; Lille Eyolf; John Gabriel Borkman.* Copenhagen: Gyldendal, 1882–96

5 works, octavo. Original cloth in various colours, spines and front covers elaborately lettered and decorated in gilt



74

and black, publisher's device within decorative frame to rear covers in blind, patterned endpapers, edges gilt, silk book markers in all but *Hedda Gabler*. Neat ink ownership signatures to title page of *En folkefiende* ("Inga Lie") and initial blank of *Lille Eyolf* ("?Odin Brun"). Spines very slightly sunned, extremities rubbed, ends and corners bruised, gilt and cloth bright with just a few faint marks, front inner hinge of *En folkefiende* cracked but remaining firm, contents crisp and clean. An excellent set.

First editions of five of Ibsen's plays – *An Enemy of the People*, *Hedda Gabler*, *The Master Builder*, *Little Eyolf*, and *John Gabriel Borkman* – all in the publisher's decorative cloth.

*Printing and the Mind of Man*, which singles out *Hedda Gabler* as "possibly his most frequently performed play in the modern theatre", also makes mention of *An Enemy of the People*, *The Master Builder*, and *John Gabriel Borkman* (all represented here), and considers Ibsen's whole theatrical oeuvre canon-

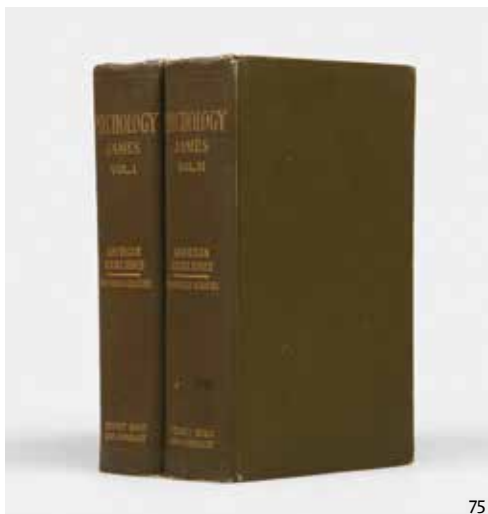
cal. "Ibsen's influence on the whole course of modern drama may be indicated by the inclusion of his plays in the repertoire of every avant-garde theatre of his day – the Theatre Libre, Paris, 1887, Die Freie Buhne in Berlin, 1887, and The Independent Theatre in London, 1891 – and although on every occasion that they were produced audience reaction was largely a mixture of protest and bewilderment, Ibsen's revolutionary technique has now become firmly established" (PMM).

Under the misapprehension that it was necessary for copyright protection, Ibsen had a handful of copies of *Hedda Gabler*, *The Master Builder*, and *John Gabriel Borkman* printed in London just preceding their publication by Gyldendal.

*Printing and the Mind of Man* 375 (*Hedda Gabler*).

£5,750

[141112]



75

**The foundation of the American school of experimental psychology**

75

**JAMES, William.** *The Principles of Psychology*. New York: Henry Holt and Company, 1890

2 volumes, octavo. Original brown cloth, spines lettered in gilt, covers ruled in blind, pale blue endpapers. Diagrams throughout. Spine ends and corners lightly rubbed and bumped, tiny indent to each spine, cloth generally clean, early ownership signature and bookseller's ticket of H. K. Lewis & Co. of London, who specialised in medical and scientific books, to front pastedowns, endpapers faintly foxed, the occasional pencil mark to contents, else bright. Vol. 1: a few nicked and creased fore edges, book block cracked between pp. 3–4, neatly strengthened with white cloth. Vol. 2: tips of some leaves creased. Overall a very good copy in the original cloth.

First edition, second printing, of the American philosopher and psychologist's most influential work and "the foundation of the American school of experimental psychology" (Garrison–Morton).

Influenced by his European counterpart and contemporary Wilhelm Wundt, William James (1842–1910) viewed psychology as an experimental science based on physiology: this, his masterwork, contains early statements of his main philosophical ideas such as "stream of consciousness". He founded the earliest laboratory for the study of experimental psychology in America and is considered a leader of both the philosophical movement of Pragmatism and of the psychological movement of functionalism.



76

In the first printing the book's title in the advertisement opposite the title page reads as "Psychology"; the hyphen is removed in the second. In addition, two errors in the contents of the first printing are corrected: "the seat of intellectual power" is changed to "not the sole seat of intellect" (vol. 1, p. 10, l. 9–10) and "object of some absent object of sensation" is amended to "object of some absent sensation" (vol. 2, p. 101, l. 20).

Garrison–Morton 4977.2; Horblit 100b; Norman 1153.

£1,250

[141538]

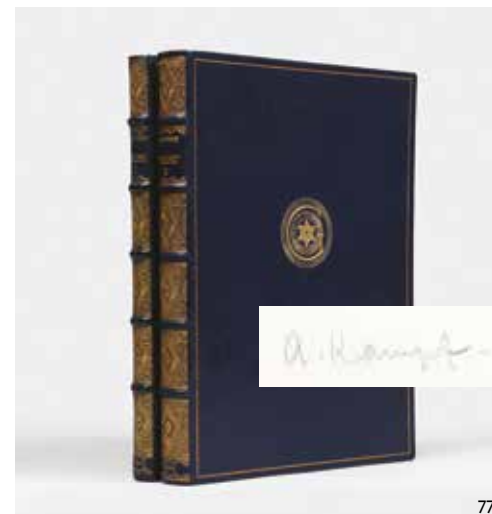
76

**KAFKA, Franz.** *Die Verwandlung (Metamorphosis)*. Leipzig: Kurt Wolff Verlag, 1915

Octavo. Original japon-backed blue laid paper boards (first issue), titles to front cover and spine in black, top edge blue. With the 5 pp. advertisements to the rear. Bookplate of Richard Leuhroth to front pastedown, with his ownership signature dated 1916 to title page (contents otherwise unmarked). Very light rubbing, slight sunning to spine and extremities. A very nice copy.

First edition, first printing, first issue, without the German censor stamp on the title page; here in the less common case-bound issue (also issued in wrappers). This copy is the state with the serif type on the spine and front cover (no priority assigned).

Now probably the best-known of Kafka's works, *Metamorphosis* met with unimpressive sales. After a year or so, the numerous unsold copies were



77

stamped on the title pages with the official stamp of the German censors and some put in a cheaper binding with wove paper on the boards, distinguishing later issues. Kafka's novel has since become one of the iconic works of 20th-century German literature and a defining work for the author.

Breon Mitchell Collection 17; Dietz 26.

£3,750

[139068]

77

**KAMPF, Arthur (illus.); GOETHE, Johann Wolfgang von.** *Faust I und II. Eine Tragodie*. Berlin: Mit Radierungen von Arthur Kampf, 1925

2 volumes, folio (351 × 264 mm). Original blue calf by Georg Froehlich of Berlin based on a design by Marcus Behmer, spines richly gilt, gilt centrepieces to covers within gilt rule, top edges gilt, others uncut. Housed in black card boxes. With 24 full-page plates, each signed by the illustrator. Very light rubbing, first few leaves of part I with short closed tear at head, some light foxing. An excellent copy.

Signed limited edition, number LXXX and LXXXII (respectively) of 150 copies printed on Van Gelder paper and signed by the illustrator Arthur Kampf (a further 500 copies were issued signed and numbered on Johann-Wilhelm-Butten paper). A very attractive edition of both parts of *Faust* in the original German.

£1,750

[141854]



78

### A major work by Kant in contemporary paper boards

78

**KANT, Immanuel.** *Critik der Urtheilskraft.* Berlin and Libau: Lagarde & Friederich, 1790

Octavo (199 × 122 mm). Contemporary sprinkled paper boards, label of sprinkled calf, tan paper label to spine lettered in gilt, red edges. Woodcut vignette to title page verso, notation of number to recto, annotation to pp. 171, 174 & 178. Very minor loss at spine ends, yet the binding in remarkably fresh condition with little wear, the contents equally clean and crisp, tiny paper fault at foot of pp. 431/432, complete with terminal errata leaf. A superb copy.

First edition of the *Critique of Judgement*, Kant's third most important work after the critiques of *Pure and Practical Reason*, and the scarcest of the three.

"The work consists of two main parts, the first dealing with the aesthetic judgment, the second with the teleological judgment or judgment of the purposiveness in Nature; and it is of considerable importance. For in it Kant tries, as far as our consciousness is concerned at least, to bridge the gulf between the mechanistic world of Nature as presented in physical science and the world of morality, freedom and faith. That is to say, he tries to show how the mind passes from the one to the other; and he attempts the rather difficult task of showing how the transition is reasonable without at the same time going back on what he



79

has already said about the vanity of dogmatic metaphysics and about the position of moral or practical faith as our only means of access to the supersensible world" (Copleston, p. 209).

Adickes 71; Copleston, *A History of Philosophy VI*; Norman Library of Science & Medicine 1199; Warda 125.

£6,750

[138455]

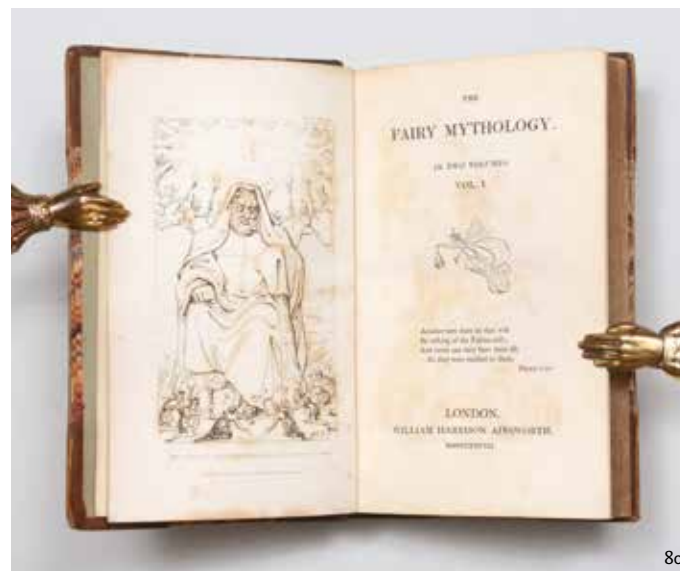
*"The basis of practical pacifism ... which contains an outline of a world league of nations"*

79

**KANT, Immanuel.** *Zum ewigen Frieden. Ein philosophischer Entwurf.* Königsberg: Friedrich Nicolovius, 1795

Octavo (190 × 115 mm). Uncut in contemporary marbled paper boards, black backstrip, manuscript spine label. Boards faded, joints starting but inner hinges firm, lower half of spine chipped with a little loss, contemporary ink annotation along fore edge of title page (illegible), contents lightly browned, spotted and soiled in places. A wide-margined copy in an unsophisticated contemporary binding.

First edition, first issue, of Kant's celebrated essay *Perpetual Peace*. "The basis of practical pacifism is contained in *Zum ewigen Frieden*, 1795, which contains an outline of a world league of nations" (PMM). "It is unique among Kant's writings in that it was writ-



80

ten for a wide public, and that its publication can be regarded as a political act" (Gallie, p. 8).

The first edition sold out within a few weeks; a second, revised edition appeared the following year. The present copy has the capitalized catchword "Welt" on page 3, signifying the first issue.

Adickes 84; *Printing and the Mind of Man* 226; Warda 154. W. B. Gallie, *Philosophers of Peace and War: Kant, Clausewitz, Marx, Engels, and Tolstoy*, 1978.

£3,500

[141230]

### A scarce early fairy anthology

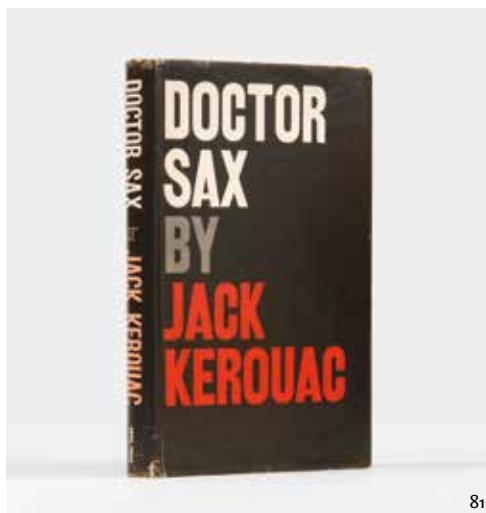
80

**KEIGHTLEY, Thomas (ed.)** *The Fairy Mythology.* London: William Harrison Ainsworth, 1828

Two volumes, octavo (165 × 100 mm). Contemporary half calf, spines in compartments with raised bands and gilt rules, dark red morocco title label gilt to each, marbled sides with gilt rule, grey-green coated endpapers, speckled edges. Woodcuts and copperplate etchings by W. H. Brooke, 12 plates and numerous vignette illustrations in the text. Some light wear and scuffing to covers, but still an attractive set, sound, and internally fresh, very good overall.

Scarce first edition, first issue, of this influential anthology of fairy tales and lore, a notably international survey, with chapters on Persian and Arabian romance, the Icelandic Sagas and Eddas, Scandina-





81

vian elves, dwarfs, and mermaids, German, Swiss, Greek, Italian, French, Spanish, Finnish, Slavic, African, and Jewish tales, as well as from the British and Celtic heritage.

The editor is the Irish writer Thomas Keightley (1789–1872). A German translation by Wolff, published in the same year, is said to have been expanded by Jacob Grimm, and Keightley's work was expanded and reprinted several times in the 19th century and beyond. Keightley is notable for sharing with the Grimm brothers a comparative approach to the national mythologies, coming to the eventual conclusion that to attempt tracing comparable fairy tales and myths to an original source was to miss the point, arguing instead that similar stories could emerge across the world independently, a testament to the shared aspects of human experience.

£1,750

[140964]

81

**KEROUAC, Jack.** *Doctor Sax. Faust Part Three.* New York: Grove Press, Inc., 1959

Octavo. Original grey cloth, titles gilt to spine. With the dust jacket. Tiny nicks to corners, faint partial tanning to endpapers. An excellent copy in the somewhat rubbed and mildly marked jacket, fugitive red titles to the spine panel faded as often.

First edition, first impression, hardcover trade issue.

£1,500

[141960]



82

*Kerouac's copy*

82

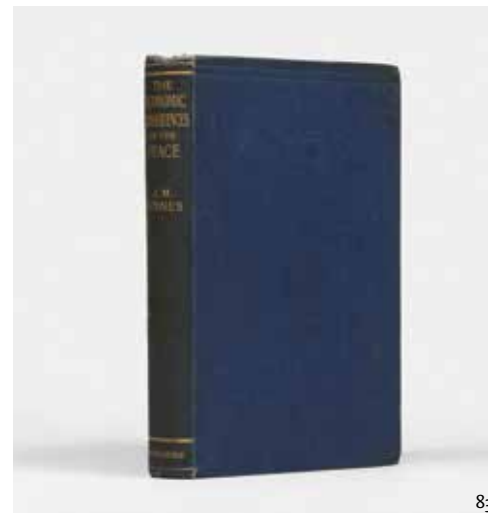
**KEROUAC, Jack – KAFKA, Franz.** *Selected Short Stories.* New York: The Modern Library, 1952

Octavo. Original grey cloth, titles to spine and front gilt on a green field, top edge green, patterned endpapers. With the dust jacket. Very good condition, with the jacket rubbed around head and corners. The half-title has the ink stamp, "Property of the Estate of Jack Kerouac. John Sampas, Executor the Estate of Jack Kerouac" and Sampas's corresponding blind stamp. A certificate of authenticity and documents of provenance are included.

Kerouac's copy of Kafka's novellas, in the Modern Library edition including *The Metamorphosis* and *In the Penal Colony*, translated by Willa and Edwin Muir, with an introduction by Philip Rahv. Kerouac featured Kafka in his journals, at once identifying and distancing himself from the monster in *Metamorphosis*: "If I wake up some morning like a vermin, like Kafka's Gregor, I'll not languish in the room" (quoted in *Windblown World*, ed. D. Brinkley, 2004, p. 390). Kafka is also referenced in *The Town and the City*, in the mouth of one of the Martin sisters.

£1,750

[141053]



83

*"One of the most influential books of the 20th century" (Skidelsky)*

83

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

Octavo. Original blue cloth, spine lettered in gilt. Ink ownership signature to front free endpaper. Spine lightly sunned with minor bumping and nicking at ends, cloth clean, rubbing to tips, slight running crease at top page corners. A very good copy.

First edition, first impression, of Keynes's second book, which established his reputation as a political economist. Keynes resigned from his position as principal representative of the British Treasury at the Paris Peace Conference of 1919, in protest of the heavy reparations demanded from Germany.

*The Economic Consequences of the Peace* was written directly afterwards as a condemnation of Allied policy: Keynes would continue arguing against the reparations in his 1922 book, *A Revision of the Treaty*.

Fundaburk 9981; Mattioli 1807; Moggridge A 2.1.1. Robert Skidelsky, *John Maynard Keynes: Hopes Betrayed*, 1983, p. 384.

£1,250

[141890]

Rare complete set of the supplements  
edited by Keynes

84

**KEYNES, John Maynard (ed.)** *Manchester Guardian Commercial. La Reconstruction de l'Europe. Manchester: The Manchester Guardian Ltd, 20 April 20 1922 – 4 January 1923*

12 issues, folio, numbered sequentially. Original printed wrappers printed in black and red. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Black and white illustrations throughout. Spines a little chipped in places, some nicks and short closed tears to wrapper and leaf extremities, a few corners creased from folding. To individual issues – 3: pp. 139–142 creased from printing error. 9: bottom right corner of front wrapper torn away (still present). 11: the occasional blue pencil marginal mark (i.e. p. 703), pp. 737/738 not fully trimmed along bottom corner, the excess nicked. 12: cover moderately creased with some tears. Overall a very good set, the contents crisp and clean, and well-preserved given the fragility of the paper stock.

First edition in French of the scarce complete set of the *Manchester Guardian Commercial*, “a series of weighty supplements on European Reconstruction, with articles by the most distinguished authorities in each country” (Harrod), published under the

general editorship of Keynes, with contributions by other notable authorities including Gustav Cassel, Luigi Einaudi, Irving Fisher, and A. C. Pigou. As well as in French, the set was published in English, German, Italian, and Spanish. Of the 12 issues, 11 date from 1922 (20 April, 18 May, 15 June, 6 July, 27 July, 17 August, 7 September, 28 September, 26 October, 16 November, 7 December) and 1 from 1923 (4 January).

“During 1922 the great *Manchester Guardian Supplements*, twelve in number, were the main vehicle for the expression of Keynes’s views. They were entitled *Reconstruction in Europe* and covered the whole field of finance, industry, trade and labour. Some of the issues were general, some specialised on some such topic as shipping or oil. To almost all Keynes contributed an introductory article, which summarised the subject and usually had some interesting ideas ... In the first issue there was a lengthy article on ‘The Theory of purchasing power parity’ and another one on ‘Forward Exchanges,’ which give a full account of the theory, which he subsequently summarised in his *Tract on Monetary Reform*” (Harrod).

“An ‘important and novel feature’ of the First Supplement, which ran through all twelve issues, was the business ‘barometer’, based on an ‘index’ of business

conditions. Compiled for Europe by the London School of Economics and for the United States by the Economic Research Department of Harvard University, these barometers claimed to be able to forecast changes in the economic weather” (Skidelsky).

“In the eleventh issue ... [Keynes] made a frontal attack on deflation. The magnitude of the internal debt of most European countries was the main reason why it was impossible to restore the value of their currencies to their former level. But this was not the only reason. Deflation would cause business depression and unemployment. He cited an article by Professor Irving Fisher in the same issue ‘written with overwhelming force and lucidity’. This article by Keynes was his first to sound a clear warning against the evils of deflation and may therefore be regarded as the preface to the work which was to absorb his interests for the next fifteen years and to lead him far from his original starting-point” (Harrod).

See Harrod, *The Life of John Maynard Keynes*, p. 312ff; D. E. Moggridge, *Maynard Keynes, an Economist's biography*, p. 375ff; Robert Skidelsky, *John Maynard Keynes, the Economist as Saviour*, p. 102ff.

£8,500

[138597]

85

**KEYNES, John Maynard.** *The General Theory of Employment Interest and Money.* London: Macmillan and Co., Limited, 1936

Octavo. Original blue cloth, spine lettered and ruled in gilt, rules continuing to boards in blind. With the dust jacket. Slight fading to spine, contents free from marks, occasional light foxing. A near-fine copy in the scarce jacket, spine uniformly browned, not price-clipped, well-preserved.

First edition, first impression, in the scarce jacket, of perhaps the most significant economics book of the 20th century.

Written in the aftermath of the Great Depression, Keynes’s masterpiece “subjected the definitions and theories of the classical school of economists to a penetrating scrutiny and found them seriously inadequate and inaccurate” (PMM). Its publication quickly and permanently changed the way the world looked at the economy and the role of government in society.

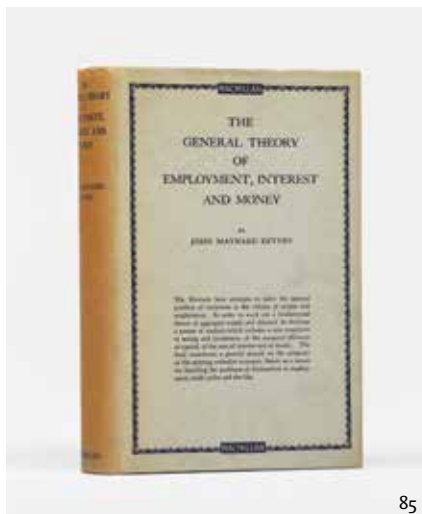
Moggridge A10.1; *Printing and the Mind of Man* 423.

£9,500

[144048]



84



85

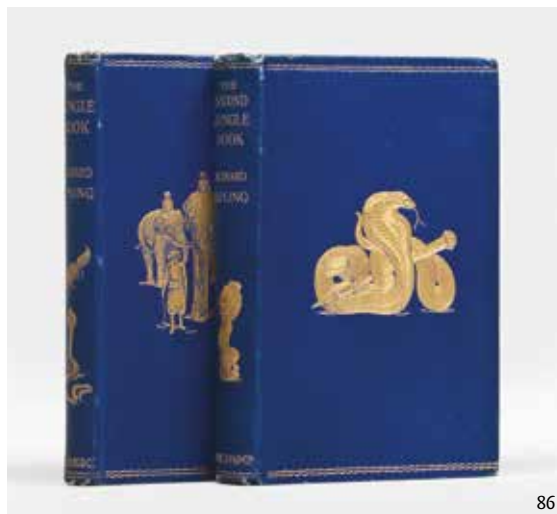
### Kipling's most famous prose work, in original cloth 86

**KIPLING, Rudyard.** *The Jungle Book*; [together with:] *The Second Jungle Book*. London: Macmillan and Co., 1894 & 1895

2 works, octavo. Original blue cloth, spines lettered in gilt, pictorial designs to front covers in gilt, green coated endpapers, edges gilt. Tissue-guarded frontispiece to *The Jungle Book*, illustrations in the text of both volumes, by William Henry Drake, Paul Frenzeny, and the author's father John Lockwood Kipling. Armorial bookplate of William Reynolds to front pastedown of *The Jungle Book*; bookseller's tickets (Philip C. Duschnes) to rear pastedowns. Both cocked, corners gently bumped and with a touch of wear, a couple of small abrasion patches to rear of *The Jungle Book*, the bindings otherwise bright and firm, light scattered foxing, the contents unmarked. A very good set.

First editions in book form of Kipling's best-known prose work. An immediate success on publication, *The Jungle Book* was reprinted twice in 1894 and twice again the following year. "Kipling followed with *The Second Jungle Book* (1895), but the two sets of stories have rarely been united, despite the fact that the latter book completed the Mowgli saga with five stories that relate closely to those in the first book and that are essential to its emotional rounding-out" (Grolier). The stories were loosely adapted into the 1967 and 2016 Disney movies of the same name.

In 1907 the Nobel Prize in Literature was awarded to Kipling, making him the first English-language writer, and the youngest ever, to receive the prize.



86

Richards A76 & A85; Grolier Club, *One Hundred Books Famous in Children's Literature*, 52.

£2,750

[138770]

Inscribed by the author

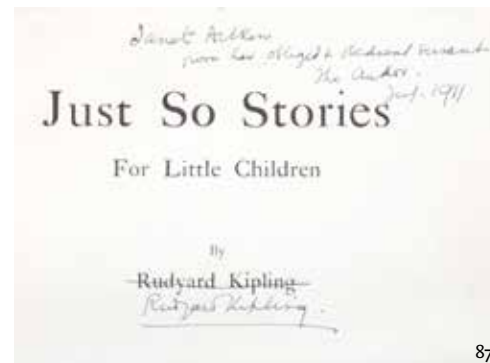
87

**KIPLING, Rudyard.** *Just So Stories For Little Children*. London: Macmillan and Co., Limited, 1902

Large octavo. Original red pictorial cloth, titles to spine and front cover in black and white. With 22 full-page illustrations by the author. Spine faded, covers otherwise bright, extremities a little frayed and rubbed, contents slightly foxed, rear hinge partly cracked but holding; a very good copy.

First edition, third printing (two months after the first), inscribed by the author on the title page, "Janet Aitken from her obliged and obedient servant the author Jul. 1911"; Kipling has struck through his printed name and signed it below. Then three years old, Janet Gladys Kidd, née Aitken, later Campbell, later Montagu (1908–1988), was the daughter of Kipling's close friend Max Aitken, Lord Beaverbrook, the highly influential Canadian-British press magnate and politician; this copy has the Beaverbrook bookplate to the front pastedown.

Beaverbrook and Kipling met in 1910 when Beaverbrook relocated his family to Britain from Canada. In her autobiography, Janet recalls Kipling, whom as a child she nicknamed "Mr Sad": "He had



87

a drooping moustache and never seemed to smile ... I felt a bit sorry for him but never said so because he never seemed to notice I was there ... He would stand staring soulfully at us as we clattered past ... I was always pleased to see him" (p. 18–19). Kipling advised Beaverbrook on the purchase of Cherkley Court, his Surrey country house, and became godfather to Beaverbrook's youngest son, Peter. Later a rift developed between Beaverbrook and Kipling, who endorsed Irish Home Rule. Janet recalled her sadness at his departure from Cherkley: Kipling "had come to seem as much a part of the house as we were. It was all about Ireland, I knew that ... For Kipling, sad, dear Rudyard Kipling, the British Empire was life itself. He could not watch any part of it die. He wrote a poem in the Cherkley visitors book ... 'The four best gifts beneath the sun, Love peace and health and honest friends'" (pp. 46–47). Despite the efforts of Janet and Kipling's daughter Elsie, the two never reconciled.

Signed copies of this title are rare, especially with such a close association; just six other inscribed copies are known.

Richards A181; Stewart 260. Janet Aitken Kidd, *The Beaverbrook Girl: An Autobiography*, 1987; Grolier Club, *One Hundred Books Famous in Children's Literature*, 57.

£6,750

[137861]



88

**KIPLING, Rudyard.** *The Writings in Prose and Verse.* New York: Charles Scribner's Sons, 1905–37

36 volumes, octavo (217 × 140 mm). Modern red half calf, red cloth sides, gilt titles and decoration direct to spines, raised bands, cream endpapers, top edges gilt, others untrimmed. Frontispieces and photogravures with tissue guards captioned in red, and several illustrated plates and maps. A few minor scuff marks, contents fresh and clean. An attractive set.

The Outward Bound Edition, the first authorised collected edition of Kipling's works to appear in England or the United States. Kipling not only revised the text, but was also consulted on the type, paper, and binding style. After receiving his copy of *The Years Between* in this edition, Kipling wrote to Doubleday: "I don't think that the Outward Bound Edition *qua* Edition will ever be beaten". This set is complete in 36 volumes, printed according to the original scheme; in the 1920 reprinting, following Scribner's concerns over rising costs, it was compressed and reorganised, totalling 32 volumes in all.

Scribner's began publishing the edition in 1897. The first 11 volumes were issued in 1897 and the remaining 25 volumes issued individually within the year after the trade publication (in the present set the first 23 volumes are reprints, issued between 1905 and 1907).

Richards D5.

£3,000

[138619]

89

**KORNAL, János.** *A beruházások matematikai programozása. (Mathematical Programming of Investments.)* Budapest: Közgazdasági és Jogi Könyvkiadó, 1962

Octavo. Original light blue cloth, spine and front cover lettered and ruled in dark blue and gilt. Folding table facing p. 302, numerous diagrams and tables throughout. Table of contents in Hungarian, Russian, and English. Spine ends bruised and lettering a little rubbed, the very occasional finger smudge to contents, pencil marks to rear free endpaper verso sometime erased but faintly visible. A bright, clean copy.



First edition, first impression, of one of the earliest economic publications to use the method of linear programming. WorldCat locates nine copies in total: three apiece in Hungary and the US, two in Germany, and one in Switzerland.

The Hungarian economist János Kornai (b. 1928) was the first economist behind the Iron Curtain to publish critical studies on the Soviet-style command economics of Eastern Europe. This is his second book and a representative example of his work initiating the use of mathematical methods in economic planning.

£1,750

[140387]

90

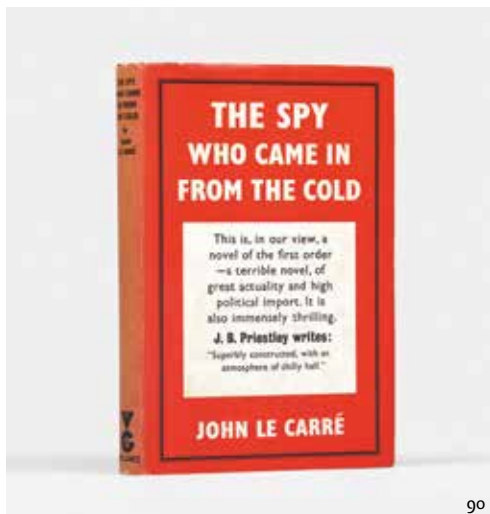
**LE CARRÉ, John.** *The Spy Who Came In From the Cold.* London: Victor Gollancz Ltd, 1963

Octavo. Original brown boards, spine lettered in gilt. With the dust jacket. Spine slightly rolled and faded, light foxing to edges of book block, otherwise clean and unmarked. A very good copy indeed in the jacket, lightly foxed, a little rubbed and nicked, not price-clipped, spine panel somewhat sunned as often, else bright.

First edition, first impression, in the scarce variant brown binding, of Le Carré's third book. The definitive Cold War novel, it won Le Carré the 1964 Somerset Maugham Award and secured his reputation as a master of the spy thriller.

£1,000

[142429]



90

91

**LOCKE, John.** Some Familiar Letters between Mr. Locke, and Several of his Friends. [bound uniformly with:] Mr. Locke's Reply to The Right Reverend the Lord Bishop of Worcester's Answer to his Second Letter ... [&:] Mr. Locke's Reply to The Right Reverend the Lord Bishop of Worcester's Answer to his Letter. London: A. and J. Churchill, 1708, 1697 & 1699

3 volumes, octavo (188 × 111 mm). Contemporary sprinkled calf, contrast tan morocco labels to the spine, blind panels to the sides, edges sprinkled red-brown; second-named with terminal errata; third with half-title and two terminal advertisement leaves. Somewhat rubbed, particularly on the spines and at the edges, corners bumped, an old paper lot ticket to the spine of the first volume, mild tan-burn to the endpapers, light browning to the text-blocks, corner neatly torn from X4 in the last item, no loss of text; a little used, but with character, remaining very good

A handsome group of first editions of three separate works, bound uniformly, with identical early female ownership. They are numbered 1–3, in reverse date order, with the posthumous collection of 1708 coming first, followed by two of Locke's replies to Edward Stillingfleet in their pamphlet war over the theory of knowledge as related to the *Essay Concerning Humane Understanding*.

The volumes have the neat ink ownership stamps of Philadelphia Frewen (1750–1841), of the Frewens of



91

Northiam, Sussex, the independently minded great-granddaughter of the radical lawyer, Baptist preacher, astrologer, and book-collector Samuel Jeake of Rye (1623–90). It has been presumed that Jeake's extensive library – “an extraordinary assemblage of about 2,100 items which combined a remarkable holding of the radical pamphlets of the civil war and interregnum with learned works on a wide range of subjects, including an extensive selection of theological works as well as books on literature, law, mathematics, science, and magic” – passed virtually intact to his great-granddaughter, who it appears may have added to it.

ESTC T17287, Wing L2754, L2753. See Michael Hunter et al, *A Radical's Books: The Library Catalogue of Samuel Jeake of Rye, 1623–90*, 1999.

£3,000

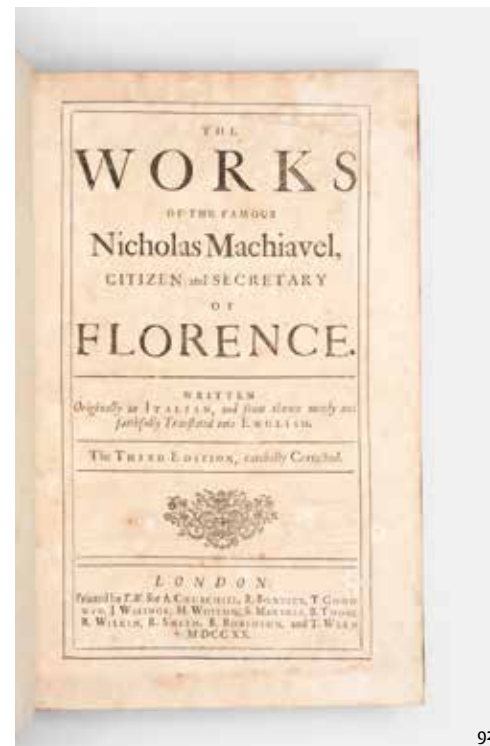
[142494]

92

**MACHIAVELLI, Niccolò.** The Works. London: printed by T.W. [Thomas Wood?] for A. Churchill, R. Bonwick, T. Goodwin, [& 8 others in London], 1720

Folio (311 × 195 mm). Contemporary panelled calf, rebacked with red morocco label, edges speckled red. Contemporary bookplate of Thomas Caren Esq. to front pastedown, small early notations to endpapers. Light rubbing at extremities and very minor wear to tips, contents with light toning and sporadic foxing. A very good copy.

Though styled the third edition on the title page, this is the fourth collection edition in English, fol-



92

lowing the editions of 1675, 1680, and 1694. The book contains translations of all of Machiavelli's best known works: *The Prince*, the *History of Florence*, the *Discourses*, and *The Art of War*.

The translation is attributed to Henry Neville (1620–1694), an English republican politician and writer with strong Italian connections, who served as an MP in the Rump Parliament and became a thorn in Cromwell's side. The publication of the collection was notable in its attempt to rehabilitate Machiavelli, who at the time was synonymous with wickedness and tyranny; alongside a favourable preface to the reader, the book includes the justificatory “Nicholas Machiavel's Letter to Zenobius Buondelmontius, in vindication of himself and his writings”, a forgery either by the translator or by an unknown Italian, which rather sloppily purports to have been written by Machiavelli ten years after his death.

ESTC T90886.

£2,000

[139061]



93

Presentation copy of his important first major work

93

**MALCOLM, Sir John.** *The Political History of India, from 1784 to 1823.* London: John Murray, 1826

2 volumes, octavo. (215 × 128 mm). Contemporary sand-coloured straight-grain morocco, spines with four broad, low raised bands, each decorated with five gilt fillets closed by a foliate finial, compartments richly gilt, each central rosette picked out in black, delicate scrolling foliate roll in black at heads and tails, sides with concentric panels of triple gilt fillets intersecting at the corners, enclosing pretty gilt border and blind anthemion frame, circles and foliate motifs at corners picked out in black, foliate edge roll and turn-ins, terracotta-coloured endpapers, gilt edges. Bindings with general signs of shelfwear, a few marks and abrasions (more noticeably to front cover of vol. I), touch of foxing to title pages. A very good copy in a fine period binding, with the final errata leaf in vol. I.

First edition, presentation copy from the author to his wife, inscribed on the blank before the title



93



94

page in volume I, “4th July 1826, To Charlotte I. Malcolm, from her affectionate and devoted husband, The Author”; and below this the neat book label of their youngest daughter, Catherine Wellesley Malcolm (1815–1891). The inscription dates to the period when Malcolm was back in England before taking up the governorship of Bombay in November 1827, the family living at Hyde Hall, Sawbridgeworth, Hertfordshire.

This is an important study by Sir John Malcolm (1769–1833), “hawkish soldier-diplomat ... influential orientalist, a pioneering historian of the East India Company, and one of its most important ideologues. The unequalled range of his interests and the sophistication of his historical analysis of Britain’s place in South Asia make him the most comprehensive contemporary commentator on the drive toward imperial expansion after the trial of Warren Hastings in the era of the French Revolution and beyond” (Harrington, p. 1). Malcolm’s first major work, it is described by Harrington as “the first British narrative history of the period from 1784 to 1805. As such

it charted the final transformation of the East India Company from a body of merchants into the custodians of the British Empire in India”.

Jack Harrington, *Sir John Malcolm and the Creation of British India*, 2010.

£1,650

[141296]

94

**MARSHALL, Alfred.** *Principles of Economics.* London and New York: Macmillan and Co. 1890

Octavo. Original blue-green cloth, three-line rules blind-stamped to head and tail of boards continued in gilt to spine, titles to spine gilt, green endpapers. With 2-page Macmillan adverts at end. Housed in a green custom cloth box, leather label to spine. Ownership inscription dated 1929 to free endpaper verso, with errata corrected in pencil, and with the occasional pencil marginal note, one or two in ink. Professionally recased, joints (two short splits) and front inner hinge discreetly repaired; spine ends bumped, corners rubbed, small puncture at head of spine, occasional light spotting. Overall a very good copy.



95

First edition of an economic classic, the first full exposition of Marshall's theoretical position. Keynes described its publication as inaugurating "the modern age of British economics" (*Economic Journal*, 1940). Though Marshall maintained for 20 years that this would be followed by a companion volume, none was ever published. Running to 750 text pages with a hefty book block, it is rare in the original cloth.

Schumpeter writes that "Marshall's great work is the classical achievement of the period, that is, the work that embodies more perfectly than any other, the classical situation that emerged around 1900 ... Behind the great achievement there is a still greater message. More than any other economist – with the exception, perhaps, of Pareto – Marshall pointed beyond himself ... Naturally his work is out of date. But there is in it a living spring that prevents it from becoming stale" (pp. 834, 840).

Batson, p. 146; Einaudi 3736; Mattioli 2256.

£8,250

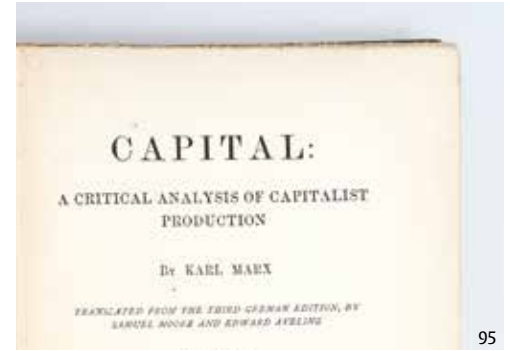
[140216]

95

**MARX, Karl.** *Capital: A Critical Analysis of Capitalist Production.* London: Swan Sonnenschein, Lowrey, & Co., 1887

2 volumes, octavo. Original dark red cloth, spines ruled and lettered in gilt, covers panelled in blind, dark brown coated endpapers. Continuously paginated between volumes. Engraved publisher's device to title pages. Contemporary ownership signatures of Thomas Jones dated 1889 to half-title and title page of vols. 1 and 2 respectively. A copy especially notable for the cloth's unrestored state; spines faded, their lower halves flecked, ends worn with some resulting loss to head of vol. 1, extremities a little rubbed and a few small marks to covers, inner hinges strong. Contents generally bright and clean excepting the occasional mark or faint crease, first and last leaves of both vols. lightly foxed, vol. 1 pp. 6–7 browned at gutter from book marker or paper slip sometime laid in, tiny closed tear to lower left corner of vol. 1 front pastedown. In very good condition.

First edition in English of *Das Kapital*, first issue, one of 500 copies printed; a remarkably well-preserved copy of a work now rarely found without extensive



95

repair. All subsequent English editions were based on this "authorized edition": it remained the standard text for the English-speaking public, and continued to be revised and republished until the 1950s.

Samuel Moore, a lawyer and translator active in the Manchester IWMA, was engaged by Engels to provide an English translation of *Kapital*, which, as a close friend of both Marx and Engels, he had studied since its publication. Moore was joined in this project by Edward Aveling in 1884, the same year that Aveling began his relationship with Marx's daughter, Eleanor. Using the text of the third German edition of book I, Moore and Aveling's translation took into account the substantial changes which Marx made for the French translation, published in *livraisons* between September 1872 and November 1875. Although book II of *Kapital* had already been published in 1885, Engels explained the reasoning behind translating just the first book in his preface to the present edition, saying that a translation of it without book III would be incomplete. The German edition of book III did not appear until 1894.

Moore and Aveling's translation was published, with Engels's approval, in January 1887. Draper notes that by early March "the first edition of the English translation has sold all but about 50 copies, almost half in America; a second printing is in preparation" (Register 1887/18). Sraffa notes that "a reprint was issued in the same year, recognisable because it does not have the half-title to vol. II, and has no imprint on p. 800", and a cheaper single-volume stereotype edition was printed in 500 copies in April. The English translations of book II and III followed in 1907 and 1909 respectively.

*Die Erstdrucke der Werke von Marx und Engels*, p. 33; Draper M129 & ST/M5; Rubel 633; Sraffa 3873.

£22,500

[142462]



96

### Surviving the pandemic

96

**MATHESON, Richard.** *I am Legend.* New York: Walker and Company, 1970

Octavo. Original white cloth, spine lettered in black. With the dust jacket. A very good copy, with light spotting to cloth and nicks at spine ends, sporadic light soiling and spotting to contents; in the very good jacket, spine panel toned with slight chip at head, faint soiling.

First hardback edition, first printing, inscribed by the author on the front free endpaper, "To Pat all best Richard Matheson 9/11/93". First appearing in paperback in 1954, the book is a highly influential novel in the "Last Man" genre, telling the story of the sole survivor of an apocalyptic pandemic which turns humans into vampires. The inspiration for at least three films, in 2012 the book was awarded the special Vampire Novel of the Century Award by the Horror Writers Association.

Bleiler, *Supernatural Fiction* 1126.

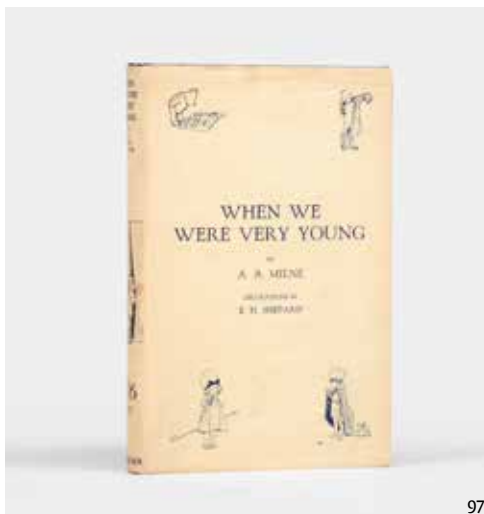
£2,250

[142031]

97

**MILNE, A. A.** *When We Were Very Young.* London: Methuen & Co., 1924

Octavo. Original blue cloth, spine lettered in gilt, gilt vignettes to the boards, gilt fillet frame to front board, top edge gilt. With the dust jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. Illus-



97

trated by Ernest H. Shepard. Bookseller's ticket of Dutton's to rear pastedown. Corners rubbed, the binding otherwise fresh and bright, faint toning to endpapers as often, internally clean. A near-fine copy in the very good jacket, a couple of small edge-splits to corners, lightly dust-soiled, otherwise unmarked.

First edition, first impression, second state, with the page number ix present in the preliminaries (in copies of the first state the contents page ix is unnumbered). Milne composed most of *When We Were Very Young* as entertainment during a dreary holiday in Wales. Many of the poems first ran as weekly instalments in *Punch*, charmingly illustrated by fellow contributor Shepard. When the collection was published in the present book the first printing sold out almost immediately, and by the end of the year more than 53,000 copies had been printed.

£8,750

[138208]

98

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

Octavo. Original red cloth, spine lettered in gilt, gilt pictorial designs to covers, gilt fillet to front cover, illustrated pink endpapers, top edge gilt, others untrimmed. With the pictorial dust jacket. Illustrated throughout by E. H. Shepard. Bookseller's ticket to rear free endpaper. Very light toning to endpapers and facing leaves, yet a remarkably nice copy, clean and bright internally and externally, binding square and tight; in the near-fine jacket, very lightly soiled, spine panel lightly sunned.



98

First edition, first impression, of the third book in the Winnie-the-Pooh series. Alongside Milne's verse, this collection includes many illustrations of Pooh, Piglet, and the other nursery toys, even when un-called for by the poems.

£1,500

[138625]

### In the scarce extra-deluxe morocco binding

99

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

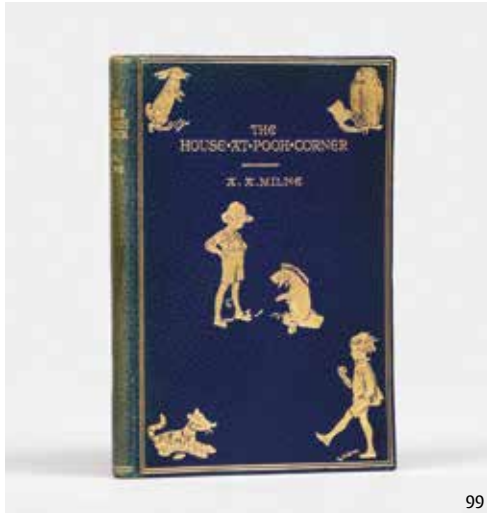
Octavo. Publisher's deluxe limp blue crushed morocco, titles to spine and front cover in gilt, front cover illustrated and lettered in gilt within a double ruled gilt frame, pictorial endpapers, top edge gilt, white silk book marker, illustrated throughout by E. H. Shepard. Spine evenly faded to green, minor rubbing to board edges, boards slightly bowed, contents clean and fresh; a near-fine copy.

First edition, first impression, the scarce extra-deluxe issue in the publisher's morocco binding, in bright and attractive condition. This binding was produced in very small numbers following the success of the deluxe calf editions of the previous books.

£1,750

[141655]





99

100

**MILNE, A. A. – SHEPARD, Ernest H. (illus.)**  
 “Suppose a tree fell down when we were underneath it.” [1927]

Ink drawing with Chinese white corrections, on Newman’s Artist Illustration tablet; depicting Winnie-the-Pooh and Piglet walking in the woods on a windy day, signed in ink “E.H. Shepard” and captioned in pencil below the drawing; verso annotated in Shepard’s hand “Ernest H. Shepard / Long Meadow / Longdown Road / Guildford.” Illustration board approximately 36.5 × 26.5 cm, the drawing itself occupying approximately 24 × 17.5 cm. Framed. Provenance: Sessler’s Book Shop, Philadelphia, with their label; C.G. Sloan & Co. Auctions, April 2 1989, lot 2591; purchased by Justin G. Schiller Ltd. on behalf of Mary K. Young.

The original drawing by E. H. Shepard, signed and annotated by him, prepared for *The House at Pooh Corner*, where it appears on page 132 as the illustration for Chapter VIII “In which Piglet Does a Very Grand Thing.” Shepard has annotated it with his Long Meadow address, and so likely executed this drawing in 1927, as he moved from Shamley Green to his new Long Meadow address that year, while the book was still in progress. It was published the following year.

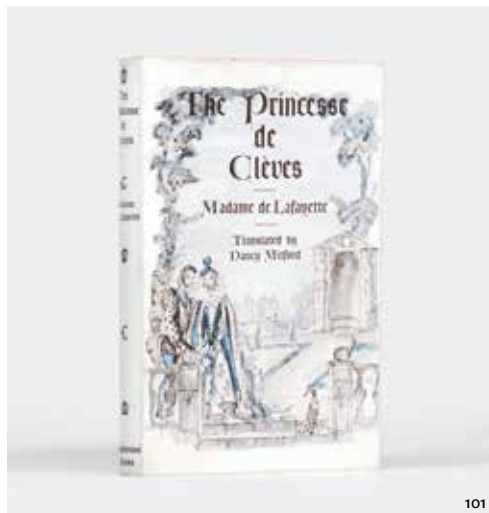
In later years, Shepard made copies of some of his Pooh drawings, but original artwork used to illustrate the books is uncommon on the market.

£150,000

[140786]



100



101

101

**MITFORD, Nancy (trans.); LA FAYETTE, Madame de.** *The Princesse de Cleves*. London: Euphorion Books, 1950

Octavo. Original brown cloth, titles to spine gilt, decorative endpapers. With the dust jacket designed by Phillippe Julian. With 6 full-page colour plates. Light offsetting to endpapers, mild foxing to edges, a fresh, unmarked copy, near-fine in the exceptionally bright and sharp dust jacket with just a little shelfwear, not price-clipped.

First edition, first impression, scarce with the jacket in such lovely condition, of Mitford's translation of Madame de La Fayette's novel, a high spot of French literature originally published in 1678. Mitford undertook the translation after her permanent move to Paris following the success of *Love in a Cold Climate* (1945).

Privately printed, the work was suggested by Nancy's sister Diana, whose husband had recently set up the Euphorion Press; Diana suggested a translation of the memoirs of Duc de Saint-Simon, but Nancy felt that this title would have more appeal to an English audience. Her work was well-received, and Nancy was gratified by a review in the French journal *La Table Ronde*, which she conveyed to Evelyn Waugh as "saying I write wonderful English and am England's gift to France so I've got away with something".

£1,250

[137823]



102

**The first statement of the Montessori method**

102

**MONTESSORI, Maria.** *Il Metodo della pedagogia scientifica applicato all'educazione infantile nelle case dei bambini*. Castello: S. Lapi, 1909

Tall quarto (280 × 200 mm), preserving front printed wrapper. Contemporary tan quarter morocco, spine lettered in gilt, raised bands with dot roll, scrollwork motifs to compartments, plum cloth boards, marbled endpapers, edges untrimmed. Folding diagram facing p. 48, 15 black and white plates at rear, numerous diagrams to text, engraved headpieces. Bookseller's label, Libreria Editrice G. B. Petrini di Giovanni Gallizio, Torino obscuring imprint on wrapper, as often. A few minor marks to slightly splayed boards, wrapper strengthened at gutter, sporadic dampstain to margins, contents evenly toned and clean with just a few instances of faint foxing. A very good copy.



102

First edition, first issue, of the Italian reformer's pioneering first work, the exposition of the theory behind her groundbreaking educational techniques; a landmark in the history of education. The later issue by Bretschneider in Rome has a new imprint slip pasted onto the title.

First a student of engineering, then medicine – both of which were considered unusual career choices for women at the time – Maria Montessori (1870–1952) became the first woman in Italy to qualify as a medical doctor, graduating in 1896. As part of her work at the University of Rome's psychiatric clinic Montessori visited the city's asylums to observe children with mental disabilities. Having become a vocal advocate of both women's rights and the education of disabled children, she gave a series of lectures on special methods of teaching, was appointed director of a medical-pedagogical institute, and worked at the Orthophrenic School. On 6 January 1907 the first Casa dei Bambini, or Children's House, opened, with an initial intake of 50 to 60 children.

"In *The Montessori Method*, first published in 1909, Montessori set forth the theory and practice of the Casa dei Bambini. This book was so widely translated and well received that people across the world began flocking to Rome to observe her ideas in action" (Palmer, p. 225). Her first published work, it sold over 5,000 copies in the first week. It was translated into English by Anne E. George in 1912 (New York: Frederick A. Stokes), itself a best-seller, and a revised and enlarged edition, renamed *The Discovery of the Child*, was published in 1948. The Montessori method remains a popular pedagogical model to this day.

See Joy Palmer, ed., *Fifty Major Thinkers on Education: From Confucius to Dewey*, 2001.

£1,750

[139362]

**A beautiful Zaehnsdorf exhibition binding**

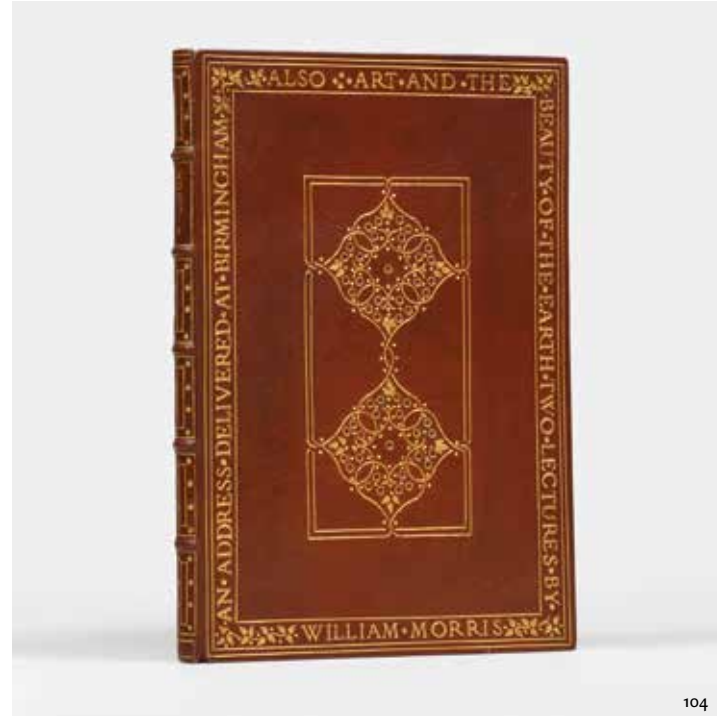
103

**MORRIS, William.** *The Defence of Guenevere. A Book of Lyrics*. Portland, ME: Thomas B. Mosher, 1896

Narrow octavo (197 × 96 mm). Contemporary Zaehnsdorf exhibition binding of dark red crushed morocco, spine lettered in gilt and tooled with foliate sprays, front cover gilt all over with three foliate sprays within gilt frame, rear cover with gilt frame with matching foliate cornerpieces, board edges ruled in gilt, turn-ins tooled in gilt with matching foliate design, red cloth endpapers, binder's blindstamp to



103



104

foot of rear free endpaper, edges gilt. Title page printed in red and black. Neat contemporary Christmas gift inscription to first blank. Spine faded to brown, a little rubbing to tips joints, contents notably clean and crisp; a near-fine copy.

First Mosher edition, one of 925 unnumbered copies finely printed on Van Gelder paper, this copy in beautiful condition in a superb Zaehnsdorf exhibition binding. Morris's influential Arthurian poems were first published as *The Defence of Guinevere, and Other Poems* in 1858.

Thomas Mosher (1852–1923) was a major contributor to the American private press movement between 1891 and 1923. He repeatedly published works, as here, in the narrow octavo style most notably used by Charles Ricketts in 1893 for John Gray's *Silver-points*, designed to mimic both Persian saddle books and Aldine italic volumes.

£1,500

[139080]

#### A nice arts and crafts association copy

104

**MORRIS, William.** *An Address Delivered at the Distribution of Prizes to Students of the Birmingham Municipal School of Art of Feb. 21, 1894; [together with] Art and the Beauty of the Earth.* London: Printed at the Chiswick Press, Published by Longmans & Co., 1898

Octavo (207 × 141 mm). Finely bound by Battershall in full brown sheep, titles in gilt direct to spine and to front board, forming a frame, boards panelled in single gilt rules, central double diamond design from heart, circles, and leaf motifs in gilt, leaf motifs and gilt ruling to turn-ins, grey-blue endpapers, gilt edges. Notably unfaded and crisp; a fine copy.

First editions, first impressions, of these Chiswick Press fine publications of William Morris's lectures printed in the Golden type he designed for the Kelmscott Press; in an attractive arts and crafts style binding by the amateur binder, bibliophile, and author, Fletcher W. Battershall (1866–1929), and with his bookplate on the front pastedown.

Fully rooted in the arts and crafts era, Battershall wrote *Bookbinding for Bibliophiles* (1905), which he dedicated to Douglas Cockerell and in which he commented on Morris's beauty standards in terms of book production: "William Morris, preoccupied chiefly with the cult of beauty, found in moderate margins the truest loveliness. There is no sanctity in waste paper".

Morris's lecture on *Art and the Beauty of the Earth*, the second of a series given at the Burslem Town Hall in 1881, exhorts the audience to appreciate and contribute to the beauties of the Earth through their craft. He also asks "what is the remedy for the lack of due pleasure in their work which has befallen all craftsmen, and for the consequent sickness of art and degradation of civilization?" (p. 19); a question he seems to have come to terms with by 1894 when, in his *Address*, Morris urges the Birmingham students to embrace and nurture "the pleasure of creating beautiful things, which is the greatest pleasure in the world" (p. 25).

Fletcher W. Battershall, *Bookbinding for Bibliophiles*, pp. 57–8.

£1,750

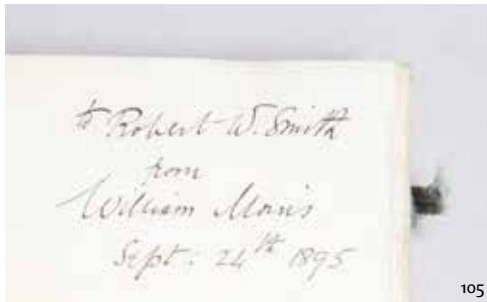
[142015]



105



105



105

A beautiful copy of the Kelmscott Beowulf, inscribed by William Morris to his business partner

105

**MORRIS, William, & Alfred John Wyatt (trans.)** *The Tale of Beowulf*. Hammersmith: Kelmscott Press, 1895

Large quarto. Original limp vellum, spine lettered in gilt, with brown silk ties. Printed on Batchelor paper in black and red in Troy and Chaucer types. Decorative woodcut title, borders, and initials. A beautiful copy, vellum fresh and unbowed, one rear silk tie lacking a portion, otherwise fine.

First Kelmscott edition, and the first edition of William Morris's translation, in gorgeous condition, and inscribed by Morris in the year of publication on the second blank, "to Robert W. Smith, from William Morris, Sept: 24th 1895". The Kelmscott Beowulf is scarce book (300 copies were printed on paper, as here, with a further 8 on vellum), and copies inscribed by Morris are rare.

There are only two others recorded at auction. The last was at Swann Galleries in 1995, inscribed to Georgiana Burne-Jones, wife of the artist. Before that, ABPC records a copy at Sothebys New York in 1986 inscribed to Frank H. Smith, brother of the present recipient. Apart from earlier appearances in the 1950s of Georgiana's copy, there are no others listed.

Robert W. Smith, with his brother Frank, was Morris's business partner in the Morris & Co decorating firm, after buying him out in the early 1890s. The funding and business management provided by Smith allowed Morris to devote himself to socialist projects, and to found and finance the Kelmscott Press. Seemingly by way of recompense, Smith received inscribed copies of Morris's Kelmscott productions. We have traced four other titles inscribed to Smith by Morris in auction records: the library of Dr. Roderick Terry listed two in its 1935 sales, *News from Nowhere* and *Love is Enough*, and two more

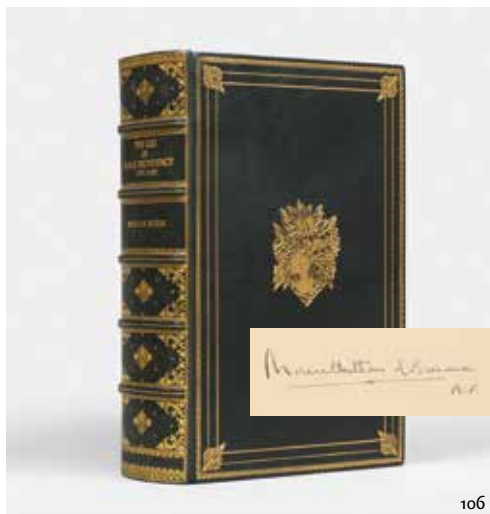
appeared in the 1980s, *The History of Reynard the Foxe* and *The History of Godefrey of Boioyne*. This Beowulf has distinguished later provenance, with the bookplate and ownership inscription (dated 1919) of poet and collector John Drinkwater (1882–1937) and the bookplates of Alexander L. Wyatt and Arthur Lloyd-Taylor (also his 1973 ownership inscription).

Morris began his translation of the great English epic in 1893, based on a prose rendering by the Anglo-Saxon scholar Alfred J. Wyatt of Christ's College, with whom he consulted over a two year period. *Beowulf* had particular resonance for Morris: he called the poem "the first and the best poem of the English race", with "no author but the people" (cited in Peterson). The borders, designed by Morris, were used in only one other Kelmscott publication, *The Life and Death of Jason*, published six months later.

Bleiler, *Supernatural Fiction*, p. 372; Franklin, p. 200; Peterson A32; Ransom, p. 328; Tomkinson 32; Walsdorf & Blackell 32.

£22,500

[141603]



106

106

**MOUNTBATTEN OF BURMA, Louis, Earl (preface); BLIGH, Captain William.** *The Log of the H.M.S. Providence 1791–1793.* Guildford: Genesis Publications Limited, 1976

Large quarto. Original green morocco by Zaehnsdorf, spine lettered in gilt, gilt to compartments with foliate motifs, covers panelled in gilt enclosing breadfruit centrepiece to front cover and gilt facsimile signature to rear cover, gilt turn-ins, brown silk moire endpapers, gilt edges. Housed in the original green cloth box. Colour collotype reproduction of Sydney Parkinson's breadfruit watercolour as frontispiece, folding maps, facsimiles throughout. Box somewhat rubbed and soiled with the interior spotted. Spine very slightly dry. A near-fine copy.

Signed limited issue, one of 50 unnumbered copies signed by Earl Mountbatten and finely bound by Zaehnsdorf, out of a total edition of 500 copies (this number 222); the remaining 450 copies were issued unsigned in half leather. Mountbatten contributes the preface to this imposing volume, a facsimile of the log of Captain Bligh aboard HMS *Providence*, a faithful reproduction of the original manuscript held in the Public Record Office, Kew. The volume also includes an introduction by Stephen Walters, a renowned authority on Captain Bligh and the mutiny, as well as notes on the breadfruit plant by David Bellamy OBE, and a complete reproduction of John Ellis's book of 1775, *A Description of the Mangostan and Breadfruits*.

£2,500

[141066]



107

An excellent copy of a rare publication

107

**NESBIT, E.** *Christmas Dreams.* London & New York: W. Hagelberg, [c.1890]

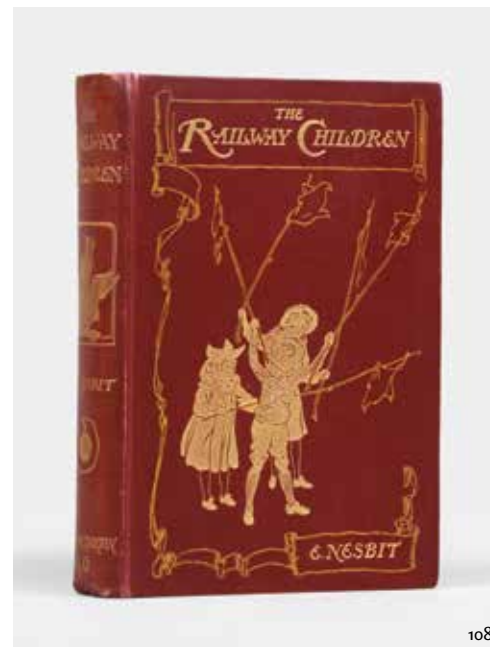
Duodecimo, 20 pp. Original colour pictorial stiff card wrappers, titles in greyish-brown to front cover, bound in gilt cord, gilt edges. With the dust jacket. Housed in custom red morocco-backed cloth solander box by Asprey, title in gilt direct to spine, raised bands tooled in gilt. Colour illustrations throughout, including a depiction of Father Christmas in his white fur-lined red coat. Gift inscription pencilled to front pastedown. Slight toning and offsetting to endpapers, else clean and unmarked. A fine copy in the fine jacket, two tiny traces to front panel, else a remarkable survival.

First and only edition, very scarce: we were unable to trace any copies, either on Library Hub, WorldCat, or on the market. This lovely publication comprises four poems by Edith Nesbit, three by Nesbit's close friend, and lover of her husband, Alice Hoatson, and four others including one by Oscar Fredrik (1829–1907), King of Sweden and Norway.

Wolff Hagelberg was a Berlin-based publisher of the 1860s to 1890s, specialised in fine greeting cards and juvenile booklets, including children's stories by Alice Hoatson such as *Merry Words for Merry Children* and *Tricks of Kittens, Dogs, and Monkeys*.

£1,500

[137929]



108

An exceptionally lovely copy

108

**NESBIT, E.** *The Railway Children.* London: Wells Gardner, Darton & Co. Ltd, 1906

Octavo. Original burgundy cloth, spine and front cover lettered and decorated in gilt, top edge gilt, others untrimmed. Frontispiece with tissue guard, illustrated title, and 19 plates from drawings by C. E. Brock, half-title, dedication leaf and contents also printed on plate paper. Spine square, foot of spine and lower tips slightly bumped. An exceptionally lovely copy in bright, fresh cloth.

First edition of Nesbit's "most popular (and sentimental) book" (ODNB), originally serialized in the *London Magazine* in 1905 before being published in book form the following year. It was adapted into the 1970 film of the same title, directed by Lionel Jeffries and starring Dinah Sheridan, Jenny Agutter, Sally Thomsett, and Bernard Cribbins.

£3,000

[137693]



109

109

**OMAR KHAYYAM; FITZGERALD, Edward.** *Rubáiyát*. With an introduction by A. C. Benson. Reproduced from a manuscript written and illuminated by F. Sangorski & G. Sutcliffe. London: Siegle, Hill & Co., [1911]

Large quarto (326 × 241 mm). Mid-20th century red morocco by Bayntun-Rivière, twin black morocco labels, covers ornately decorated and bejewelled with snake and chalice onlay design within Moorish frame, gilt turn-ins, marbled endpapers, gilt edges. Housed in a red cloth box, spine lettered in gilt. Title page printed in red and black, opening double-page spread with elaborate calligraphic borders, 10 colour illustrations by E. Geddes, calligraphy by A. Sutcliffe. Single jewel lacking, slight crease to initial blank; still a fine copy.

First edition thus, number 79 of 550 copies signed by Francis Sangorski and George Sutcliffe and printed on handmade paper (a further 25 were printed on japon), in a striking binding by Bayntun-Rivière, one of the most lavish editions of the *Rubáiyát*.

The prestigious London bindery Sangorski & Sutcliffe made a speciality of fabulous bindings. Finished in 1911, their masterpiece, the “Great Omar”, was a splendid illuminated manuscript of the *Rubáiyát* in an elaborate jewelled binding, written and illuminated by Alberto Sangorski (1862–1932), brother of Francis, co-founder, with George Sutcliffe, of the bindery. By the time it was lost aboard the *Titanic* in 1912, Alberto had fallen out with his brother, who would not let him sign his manuscripts, and taken his talents to Sangorski & Sutcliffe’s rivals, Rivière & Son, where he was free to sign his own work. Meanwhile Sangorski & Sutcliffe issued this deluxe edition, reproducing the fine illuminations of their lost masterpiece.

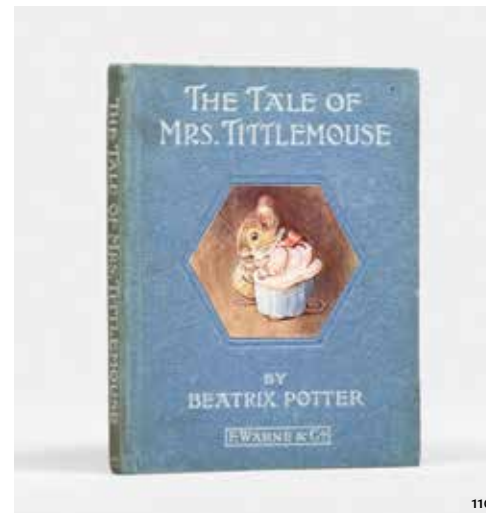
Potter 81.

£5,750

[142428]

110

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



110

Sextodecimo. Original blue boards, titles to front board and spine in white, pictorial label to front board, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. A bright copy with no inscriptions, minor toning to spine, an excellent copy.

First edition, first impression. The first two printings are believed to be identical.

Linder, p. 429; not in Quinby.

£1,000

[141585]

111

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

Quarto (241 × 183 mm). Finely bound by Bayntun Rivière (Bath) in mid-20th century pale pink full calf, titles to spine and front cover in gilt, triple gilt fillet border to covers, delicately painted panel with onlay to front cover, inner dentelles gilt, marbled endpapers, edges gilt. Housed in a custom buff cloth flat backed folding box. Colour frontispiece and 49 coloured plates by Arthur Rackham with captioned tissue guards, collected at the end of the text, mounted on brown paper. Clipping from the *Antiques Trade Gazette*, 26 March 1988, recording the sale of this copy, loosely inserted. A little mottling to covers, offsetting to edges of endpapers and slight foxing to prelims, else contents clean and without ownership marks. A lovely copy, beautifully bound.

First Rackham edition. Barrie asked Rackham to illustrate not the play *Peter Pan* (which remained unpublished until 1928) but make a new book from



111

those chapters from *The Little White Bird* (1902) that had first introduced the character.

Riall, 74.

£3,750

[142437]

*A handsomely bound copy*

112

**RACKHAM, Arthur (illus.); GRIMM, [Jakob & Wilhelm].** *The Fairy Tales of the Brothers Grimm.* London: Constable and Company Ltd, 1909

Quarto (284 × 224 mm). Bound by Rivière & Son in blue half morocco and vellum boards, publisher's pictorial gilt vellum covers preserved and mounted on pastedowns, titles to spine in gilt, raised bands, top edge gilt, others untrimmed, two brown silk book markers. Colour frontispiece and 39 colour plates mounted on plain paper, with captioned tissue guards, numerous full-page and in-text black and white illustrations, all by Rackham, title printed in red and black. Engraved armorial bookplate, dated 1908, of politician, keen horologist, and mechanic Sir David Lionel Goldsmid-Stern-Salomons (1851–1925), Baronet of Broomhill, Tunbridge Wells, to front free endpaper. Spine slightly sunned, a trifle rubbed, light foxing and toning to free endpapers but not affecting the pastedowns, the contents sharp and fresh, one silk book marker loose. An attractive, crisp copy.

Signed limited edition, number 505 of 750 copies signed by the illustrator. Rackham's first version, published in 1900, had no signed limited edition. This is a revised and enlarged edition with some new



*This Edition is limited to 750  
numbered and signed copies for  
sale in Great Britain and Ireland*

No. 505

*Arthur Rackham*

112

illustrations, as well as others redrawn and coloured.

The translator, Mrs Edgar Lucas, was born Alice Erichsen, the daughter of Hermann Erichsen, a Danish businessman who had settled first in Newcastle upon Tyne, then in Upper Tooting, where Alice met her husband. She made successful translations from

the Danish of Hans Christian Andersen and Henrik Pontoppidan. Her sister was the artist and illustrator Nelly Erichsen (1862–1918).

Latimore & Haskell p. 34; Riall p. 97.

£3,750

[137884]



113, 114, 115, 116

113

**RACKHAM, Arthur (illus.)** *Mother Goose Nursery Rhymes*. London: William Heinemann, 1971

Octavo (201 × 150 mm). Bound by Sangorski & Sutcliffe in tan half morocco, raised bands, titles and decorations to compartments gilt, marbled sides, marbled endpapers, top edge gilt. Colour frontispiece and 11 plates, line drawings throughout by Arthur Rackham. Bookseller's stamp on front pastedown. A fine copy.

Finely bound copy of the Rackham *Mother Goose*, originally published in 1913.

£500

[140365]

114

**RACKHAM, Arthur (illus.); EVANS, C. S.** *Cinderella*. London: William Heinemann Ltd, 1972

Octavo (231 × 180 mm). Bound by Sangorski & Sutcliffe in red half morocco, raised bands, titles and decorations to compartments gilt, marbled sides, marbled endpapers, top edge gilt. Colour frontispiece, 3 double-page silhouette illustrations in black, red and yellow-green, as well as numerous silhouette illustrations throughout text. Bookseller's stamp on front pastedown. Spine and top of front board slightly sunned. A near fine copy.

Handsomely bound copy of the Rackham edition of *Cinderella*, first published in 1919.

£500

[140362]

115

**RACKHAM, Arthur (illus.); EVANS, C. S.** *Sleeping Beauty*. London: William Heinemann Ltd, 1972

Octavo (231 × 180 mm). Bound by Sangorski & Sutcliffe in blue half morocco, raised bands, titles and decorations to compartments gilt, marbled sides, marbled endpapers, top edge gilt. Silhouette frontispiece in black, red and green, 3 double-page silhouettes in black, green and red, 1 full-page

silhouette in black, grey, and yellow, one colour plate, and additional silhouettes throughout. Bookseller's stamp on front pastedown. Spine and front board slightly sunned. A near fine copy.

Handsomely bound copy of the Rackham edition, first published in 1920.

£500

[140363]

116

**RACKHAM, Arthur (illus.); GRIMM, [Jakob & Wilhelm]**. *Grimm's Fairy Tales. Twenty Stories*. London: William Heinemann Ltd, 1973

Octavo (233 × 180 mm). Bound by Sangorski & Sutcliffe in green half morocco, raised bands, titles and decorations to compartments gilt, marbled sides, top edge gilt, marbled endpapers. 12 colour plates, numerous monochrome illustrations, including 6 full-page. Bookseller's stamp on front pastedown. Spine slightly sunned. A near fine copy.

First edition thus, handsomely bound. Grimm's *Fairy Tales* were first accompanied by Rackham's illustrations in 1900.

£575

[140364]

Signed by Rand

117

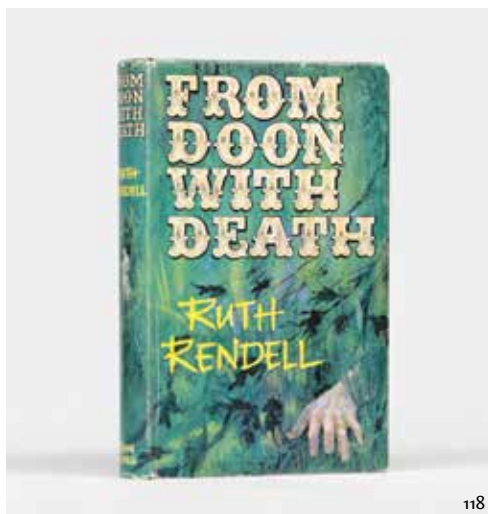
**RAND, Ayn**. *Atlas Shrugged*. New York: Random House, 1957

Octavo. Original blue buckram boards, titles in gilt on blue to spine, monogram to front board in gilt, grey-blue endpapers, top edge blue, fore edge untrimmed. Housed in the publisher's slipcase (light wear and splits to corners). The



113





118

binding bright and firm, hinges starting but firm, internally crisp; a near-fine copy.

Tenth anniversary edition (ninth printing), signed by Rand on the limitation page, number 87 of 2,000 copies. The philosophical movement launched by Rand with *Atlas Shrugged* had a remarkable impact on American culture, with the novel named by a 1991 Library of Congress survey as the most influential book for a majority of Americans, second only to the Bible.

£2,750

[141801]



117

118

**RENDELL, Ruth.** *From Doon with Death.*

London: John Long, 1964

Octavo. Publisher's green cloth, titles to spine gilt. With the pictorial dust jacket. Gilt a little dulled on spine, some very slight rubbing to boards, black ink mark to bottom edge of book block, an excellent copy with the jacket, bright and only a little rubbed at ends and corners.

First edition, first impression, of the author's first book, and the first of the Inspector Wexford thrillers. Several copies were sent to libraries, making copies like this unmarred by library labels or stamps uncommon.

Hubin 333.

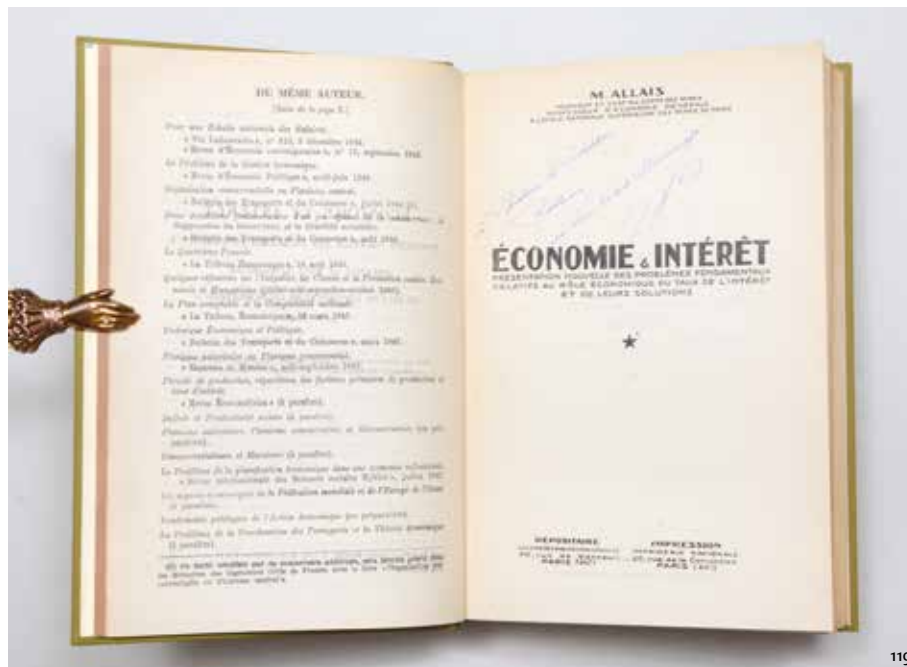
£2,250

[140887]

*Presentation copy to Lionel Robbins*

119

**ROBBINS, Lionel – ALLAIS, Maurice.** *Économie & Intérêt; Présentation nouvelle des problèmes fondamentaux relatives au rôle économique du taux de l'intérêt et de leurs solutions.* Paris: Imprimerie Nationale, 1947



119

2 volumes, octavo (231 × 152 mm). Late 20th-century green cloth, red morocco label, original wrappers bound in. Binding in fine condition, restoration at wrapper extremities; overall very good.

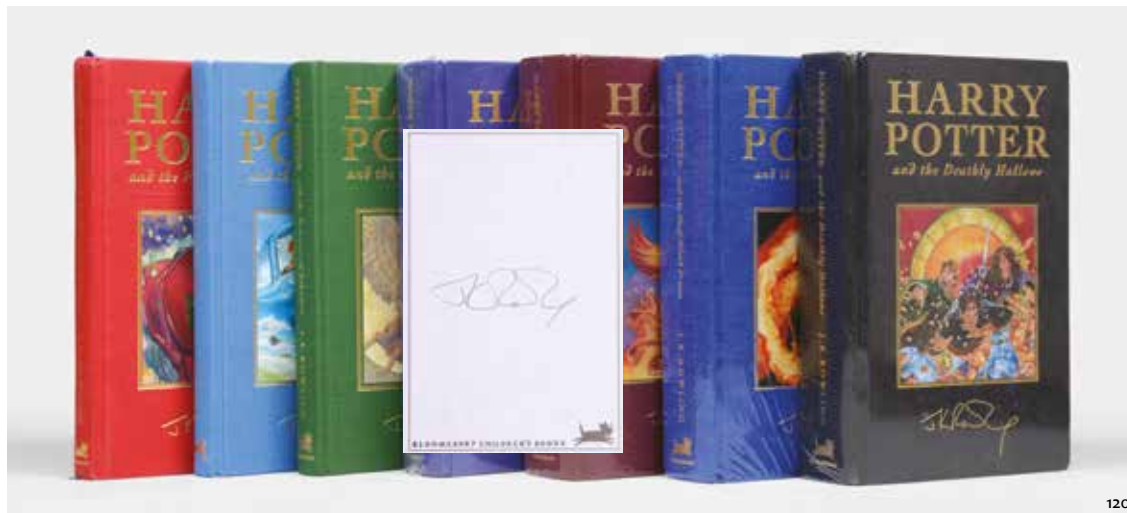
First edition, presentation copy to the British economist Lionel Robbins, inscribed by the author on the title page of volume I: "A monsieur le professeur Robbins en bien candid Hommage M Allais". An excellent economics provenance: Robbins, along with Keynes, was the leading British economist during the inter-war period; at the London School of Economics, he "dominated the economics department for thirty years and built it up to its pre-eminent position in British economics" (ODNB).

*Économie et Intérêt* was Allais's second major publication, a massive work on capital and interest which has formed the basis for the so-called "golden rule of accumulation". This states that to maximize real income, the optimum rate of interest should equal the growth rate of the economy. Allais did not publish in English until late in his career and as a result was slow to receive the international recognition that was his due.

*The New Palgrave* I, pp. 78–9.

£5,000

[140616]



120

**ROWLING, J. K.** *Harry Potter and the Philosopher's Stone; the Chamber of Secrets; the Prisoner of Azkaban; the Goblet of Fire; the Order of the Phoenix; the Half-Blood Prince; the Deathly Hallows.* London: Bloomsbury, 1999–2007

7 volumes, large octavo. Original red, blue, green, purple, dark red, blue and grey cloth with pictorial onlays, titles to front covers in gilt, spines lettered in gilt, all edges gilt. No dust jackets issued. Vols. IV–VII with the original cellophane wrap. Cellophane partly opened for *Goblet of Fire*. *Philosopher's Stone* with a little bit of rubbing and slight manufacturing mark to cloth, all other volumes in fine condition.

Complete set of the first deluxe editions, first impressions, signed by the author on the publisher's bookplate affixed to the front free endpaper of *Philosopher's Stone*. Rowling signed such bookplates to help promote the books in the early years of Harry Potter, before it became a global phenomenon.

The deluxe editions, created for the gift market, were issued out of sequence, with the third book, *Prisoner of Azkaban*, being the first published in this format, simultaneously with the first trade edition in July 1999. The first two titles in the series, followed two months later. Thereafter, Bloomsbury issued deluxe editions simultaneously with the trade editions.

Errington A1(d); 2(e); 7(c); 9(b); 12(c); 13(b); 14 (aaa).

£4,500

[141536]



121

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

Octavo. Original pictorial boards, titles to spine and front cover in blue and black. With the dust jacket. Spine sunned with light creases at extremities; a very good copy in near-fine jacket, very light creasing at extremities.

First edition, first impression, signed by the author on the dedication page, with the ticket laid in from the signing session at Kidderminster Station on 8 July 2000, the day of publication. Bloomsbury organized a promotional tour by train to Scotland, with Rowling aboard a specially-created "Hogwarts Express", which departed from King's Cross on publication day. Kidderminster was the second stop on the tour.

Errington A9(a).

£2,500

[142556]

*A nice arts and crafts association copy*

122

**ROYCROFTERS: WILDE, Oscar; Elbert Hubbard (ed.)** *The Ballad of Reading Gaol. Done into a Book by the Roycrofters at their Shop.* East Aurora, NY: The Roycrofters, 1905

Quarto (193 × 143 mm). Publisher's presentation binding in red half morocco, titles and sunflower motifs in gilt direct to spine, marbled boards and endpapers, red silk book

marker, top edge gilt, others untrimmed. Printed in orange and black, opening initials heightened in gilt. Corners a touch rubbed, the binding otherwise firm and unfaded, internally crisp; a near-fine copy.

First Roycrofters edition, number 19 of 100 copies on Japan vellum, signed by Hubbard, and inscribed on the first blank "To Margaret Scott, Royal Roycrofters, with all kind wishes from her Uncle, Elbert Hubbard".

The recipient, the actress, poet, and playwright Margaret Scott Oliver (1879–1930), was not in fact Hubbard's niece. Settled in the arts and crafts community at Rose Valley, Pennsylvania, Margaret Scott Oliver was hosted at Hubbard's home while being his student and becoming proficient in making and marketing Roycroft products. She was then put in charge of the first Roycroft shop established outside of East Aurora, in Philadelphia. Her arts and crafts bookplate with her maiden name Margaret Hunter Scott is affixed to the front pastedown.

£1,500

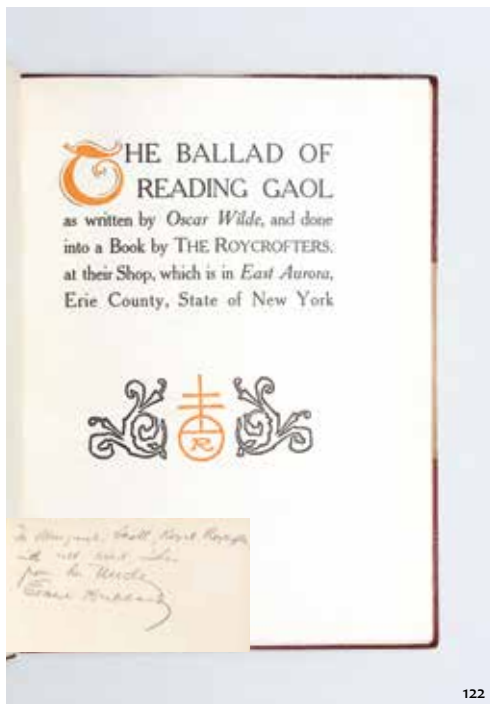
[142011]

*His first philosophical work*

123

**RUSSELL, Bertrand.** *A Critical Exposition of the Philosophy of Leibniz.* Cambridge: University Press, 1900

Octavo. Original dark blue cloth, spine lettered in gilt, covers with double ruling in blind (as with Russell's own copy; certain copies have single rules without any established priority). Ownership signature dated 1904 and Blackwell's bookseller's



122

ticket to front pastedown. Expertly recased with new free endpapers, light rubbing and very light wear at extremities, residue of removed bookplate to rear pastedown, contents generally clean; a very good copy, tight with cloth faded.

First edition, first impression, of Russell's first published philosophical work, his third book overall, marking a major turning point in his early career as a logician.

It was Russell's engagement with Leibniz which set the stage for his break with the neo-Hegelian influence of British Idealism, and instead allowed him to form his concept of logic as "indistinguishable from metaphysics; it is, in other words, an investigation into the most abstract and general features of reality ... This conception of logic was expressed by Russell with great force and elegance in his widely acclaimed book *The Philosophy of Leibniz*, which arose out of a series of lectures he gave at Cambridge in Lent term 1899. In this he presents what he describes as 'a reconstruction of the system which Leibniz should have written' (p. 2), two fundamental tenets of which are that 'all sound philosophy should begin with an analysis of propositions' (*ibid.*, 8) and that 'every proposition has a subject and a predicate' (*ibid.*, 14). The first of these Russell accepts, the sec-



123

ond he rejects, leading him to claim that if Leibniz had admitted the existence of relational propositions, he would have had no case for denying, as he did, the reality of relations" (*ODNB*).

Blackwell & Ruja A4.

£1,250

[139118]

124

**RUVIGNY AND RAINEVAL, Melville Henry Massue, Marquis of.** *The Blood Royal of Britain.* Being a roll of the living descendants of Edward IV and Henry VII. Kings of England, and James III, King of Scotland. With a series of portraits. London: T. C. & E. C. Jack, 1903

Quarto. Original white cloth, spine lettered in gilt, gilt crests to front cover, gilt edges. Colour frontispiece, 19 portraits. Printed on japon. Ownership signature to front free endpaper. Light soiling to cloth, contents clean. A near-fine copy.

First edition, presentation copy to the Princess of Bavaria, with four vellum leaves, each richly decorated in colour and gilt with heraldic designs, with the calligraphic presentation across the leaves "Her Royal Highness Princess of Bavaria/ Madam I venture to offer for the acceptance of / your Royal Highness this book in the hope that it may prove of some interest to the Senior Representative of the house of which it treats / I am, Madam, the humble and indebted servant of your Royal Highness Ruvigny".



124

The recipient was Marie Therese of Austria-Este (1849–1919), the last Bavarian queen; her ownership signature is on the front free endpaper. She was a descendant of the House of Stuart and was therefore considered a legitimate candidate for the English throne by the Jacobites, hence the inscription – the author (1868–1921) was twice president of the Legitimist Jacobite League of Great Britain and Ireland. Despite his work as a genealogist, the marquisate he used was in fact extinct.

£2,750

[141266]

A milestone in modern economics

125

**SAMUELSON, Paul Anthony.** *Foundations of Economic Analysis.* Cambridge, MA: Harvard University Press, 1947

Octavo. Original red cloth, spine lettered in gilt. Spine somewhat darkened and lightly worn at ends, residue of bookplate removal to front pastedown and rear free endpaper, faint shelfmark to rear pastedown, slight mark to top edge, contents clean. A good copy.

First edition, first impression, of this “milestone in the conversion of modern economists to the view that all economic behaviour can be studied as the solution to a maximization problem explicitly or implicitly employing the formulation of differential and integral calculus” (Blaug, *Great Economists Since Keynes*, p. 214), published as volume LXXX of the Harvard Economics Studies series.

Here Samuelson demonstrates that the common mathematical structure underlying multiple branches of economics is based on a set of basic principles: the optimising behaviour of agents and the stability of equilibrium as to economic systems. For this work Samuelson was awarded the Nobel Prize in Economics in 1970.

Fundaburk 2039; Mattioli 3186.

£1,250

[140045]

126

**SASSOON, Siegfried.** *Memoirs of a Fox-Hunting Man.* London: Faber & Faber, 1929

Octavo. Original japon, titles and decoration to spine and covers in red and black, top edge gilt, others uncut. With the dust jacket, and glassine wrapper. 7 plates with laid-in tissue-



125



126

guards, vignette half-title and title page, and frequent head- and tailpieces, all by William Nicholson. Very light bumping at extremities, else a fine copy, in near-fine jacket, very minor nicks and tiny chips at extremities, light sunning to spine panel. An exceptional copy, in the very scarce glassine.

First illustrated edition, signed limited issue, number 216 of 300 copies signed by Sassoon and Nicholson on the limitation page. First published the previous year, Sassoon’s “lightly fictionalized autobiography of his early years in Kent, in which he figures as the narrator George Sherston, was an immediate success, was awarded the Hawthornden and James Tait Black memorial prizes, and was quickly accepted as a classic of its kind – an elegy for a way of life which had gone for ever” (ODNB).

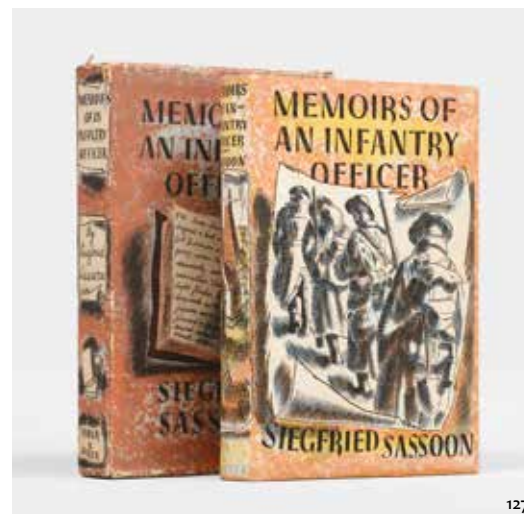
Keynes A30e.

£2,500

[138926]



124



127

127

**SASSOON, Siegfried.** *Memoirs of an Infantry Officer.* London: Faber & Faber Limited, 1931

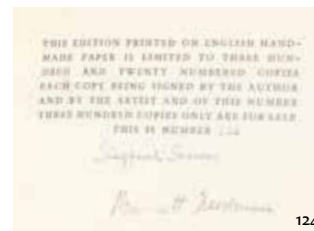
Octavo. Original illustrated parchment, pictorial endpapers, top edge gilt, others untrimmed. With the dust jacket. Housed in the original pictorial card slipcase. Colour frontispiece, 14 plates and numerous line drawings in the text by Barnett Freedman. A fine copy in fine jacket, box with some splits along joints and light rubbing at extremities.

First illustrated edition, signed limited issue, number 226 of 320 copies signed by both the author and the artist, the slipcase numbered in pencil on the top edge. The illustrated edition was published in three formats – signed, hand-coloured, and regular trade – the year after the original edition was published. This title was the second work in Sassoon’s autobiographical trilogy, following *Memoirs of a Fox-Hunting Man* (see previous item) and concluding with *Sherston’s Progress* in 1937.

Keynes A33e.

£2,750

[138928]



124



128

### Pre-publication typescript

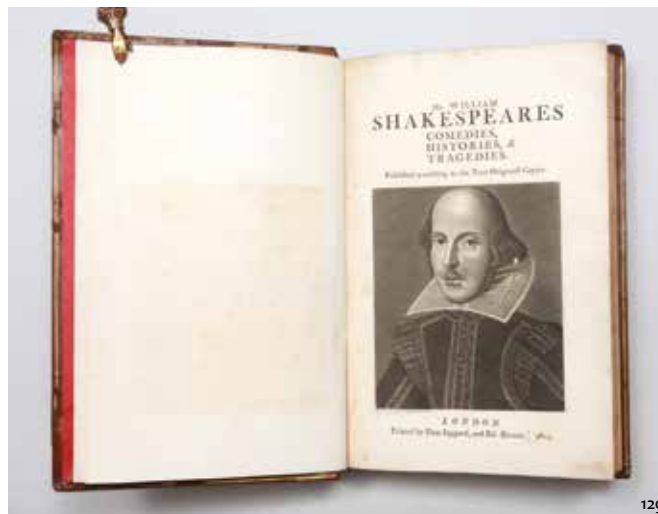
128

**SCHRÖDINGER, Erwin.** *Statistical Thermodynamics*. Dublin: Dublin Institute for Advanced Studies, 1944

Quarto. Original black cloth-backed orange card wrappers, printed paper spine label, author, title, and date printed in black to front cover. Hectographed typescript, printed on rectos only, ff. [2], 135. Ownership signature of Irish chemist Ernest Tyrrell in ink to title page. Spine sunned, cloth a little frayed and lifting at ends, wrappers creased and a touch faded in places, contents uniformly toned and clean. A very good copy.

Pre-publication hectographed typescript of Schrödinger's ground-breaking attempt "to develop briefly one simple, unified standard method" of dealing with all cases of statistical thermodynamics (General Introduction, p. 1). Printed in "a very small edition", it precedes the Cambridge University Press book-form edition of 1946, published for a wider readership (CUP note).

Schrödinger was senior professor at the Dublin Institute for Advanced Studies School of Theoretical Physics from 1940 to 1956. "From January to March, 1944, Schrödinger had returned to one of his first loves in science in a course of lectures on Statistical Thermodynamics at D.I.A.S. They were published in a small hectographed edition and later (1946) by the Cambridge University Press. In less than one hundred pages he covered the fundamentals of the subject with an insight and clarity that have never been



129

equalled. The book is a distillation of his many years of creative work in the field, and one hears echoes of the passionate discussions of the twenties with Planck, Ehrenfest, and Einstein" (Moore, p. 415).

Götschl 6.x. Walter Moore, Schrödinger: *Life and Thought*, 1998.

£2,200

[140666]

### The first facsimile of the First Folio

129

**SHAKESPEARE, William.** *Comedies, Histories, and Tragedies*. London: By Isaac Jaggard, and Ed. Blount 1623 [actually printed by Edward and John Wright, 1807]

Folio (356 × 229 mm). Contemporary russia, rebaked preserving original spine, spine lettered in gilt (with date of 1808) with gilt ornaments to compartments, covers ornately blocked in gilt and blind, bevelled boards, later red endpapers (with the bookseller's stamp of Henry Sotheran), gilt edges. Engraved title after the Droeshout portrait. Patches of very minor insect damage to binding, title with two tiny chips, paper repair to corner of V2-V4 affecting border and catchwords but not text. An excellent copy.

First edition of the Wright type facsimile of the First Folio of 1623, the first attempt to reproduce the book in the same size (though the paper is taller than the real thing) and with the original spelling. As Jaggard notes, the paper used was specially made, with the watermark "Shakespeare Whatman 1806". Such an attempt at a facsimile First Folio would not be made again until the Staunton facsimile of 1866. John

Wright (d. 1807) and his younger brother Edward (d. 1810) were printers in St John's Square, Clerkenwell.

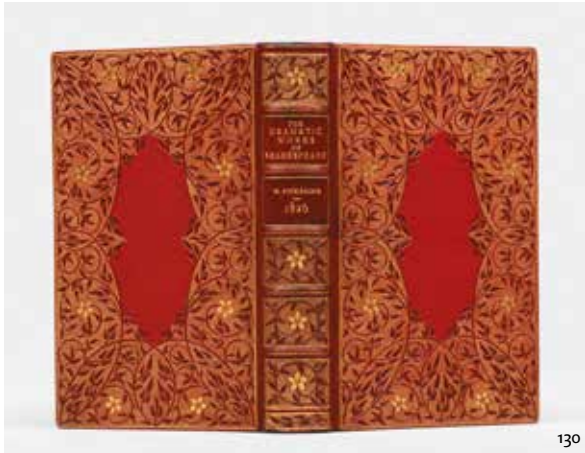
Jaggard, p. 510.

£3,500

[141383]



129



130

130

**SHAKESPEARE, William.** *The Dramatic Works.* London: William Pickering, 1826

Duodecimo (160 × 96 mm). Finely bound by Rivière & Son in late 19th- or early 20th-century red crushed full morocco, title and decoration to spine in gilt, intricate panels to both covers with scrolling foliate tendrils terminating in flower heads picked out in gilt, edges and turn-ins gilt. Housed in a custom fleece-lined leather jacket and marbled card slipcase. Engraved vignette title page, portrait frontispiece based on the Droeshout portrait, both engraved by Fox after Stothard, letterpress title with wood-engraved wreath of laurels and oak leaves; 37 engraved plates. A little offsetting to endpapers, small portion of loss to front free endpaper with the missing piece laid in, occasional foxing to contents. A very handsomely bound copy.

An exquisitely bound copy of this attractive Regency edition of Shakespeare, printed by Charles Corroll for the pioneering publisher William Pickering using his minuscule diamond type in double columns: the text is tiny but perfectly legible.

The plates were prepared for *The Plays of Shakespeare* in Pickering's 1825 "miniature classics" edition. Two variants of this edition were issued: with the engravings, at £2. 2s (as in the present copy), and without, at £1. 1s.

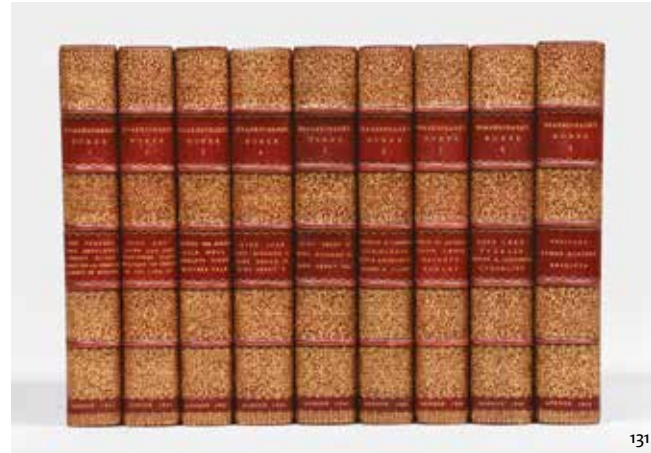
Jaggard, p. 517.

£3,250

[141562]

131

**SHAKESPEARE, William.** *The Works.* London: Macmillan and Co., 1891–93



131

9 volumes, octavo (228 × 150 mm). Contemporary red half morocco by MacLehose of Glasgow, marbled paper sides, titles tooled in gilt to spines in compartments, raised bands tooled in gilt, compartments extensively tooled in gilt with complex floral pattern, marbled endpapers, top edges gilt, others untrimmed. Title pages printed in red and black. Bookplate of James Arthur etched by David Young Cameron to front pastedown of each volume. Negligible rubbing to board edges, contents clean and bright; a fine and handsome set.

A beautifully bound set of the second edition of the Cambridge Shakespeare, which was edited by William Aldis Wright and "remains the great monument to his industry and accuracy ... It was in his nature to be silent about poetic beauty and dramatic genius; but learning, accuracy, and common sense combined to make him one of Britain's greatest Shakespearean scholars" (ODNB).

Wright's edition first appeared in 1863–66; the first volume of this set is described as a third edition, as it was reissued separately in 1867. This set is finely bound by the MacLehose bindery, founded in 1862 by Glasgow publisher and bookseller James MacLehose (1811–1885). The bindery soon became known for its elaborately tooled works in an art nouveau style.

£2,250

[139097]

132

**SLOCUM, Joshua.** *Sailing Alone Around the World.* New York: The Century Co., 1900

Octavo. Original blue cloth, titles and decoration to spine and front board in silver and green, top edge gilt, others uncut. Half-tone frontispiece and 64 illustrations by Thomas

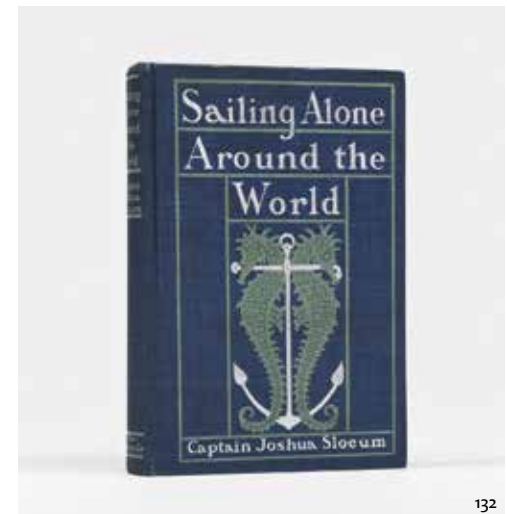
Fogarty and George Varian. Negligible rubbing to spine ends and tips, decoration to boards bright, contents clean, a near-fine copy.

First edition, first printing, of this superb narrative of the first single-handed circumnavigation of the globe. *Sailing Alone Around the World* "has been compared favourably to Thoreau's *Walden*. Slocum perceived his world in a poetic manner and described his vision of reality with grace" (Toy).

Morris & Howland, p. 126 \*; ; Toy 462. Ann Spencer, *Alone At Sea: The Adventures of Joshua Slocum*, 1998.

£1,800

[142511]



132



133

133

**SMITH, Adam.** *An Inquiry into the Nature and Causes of the Wealth of Nations*. Philadelphia: Printed by Thomas Dobson, 1796

3 volumes, duodecimo (172 × 102 mm). Contemporary American tree sheep, red morocco label to spines, smooth spines ruled in gilt. Splits to a few joints but still firm, slight rubbing and patches of stripping to sheep, tiny patches of wear at extremities, yet bindings generally in nice condition; initial binder's blank excised in vol. III, light browning and foxing to contents as usual, tiny chip to vol. II pp. 83/84 not affecting text. A very desirable copy.

The second American edition, in an unrestored contemporary American binding, of the "greatest classic of modern economic thought" (PMM), following the first American edition of 1789 and its original publication in London in 1776. The books have evidence of early American ownership, the front free endpapers with the ownership signature and note of purchase dated 31 December 1824 of Orange W. King, later listed as a New Jersey attorney, together with his stamps to a few early text pages, and the mid-19th-century bookplate of "the Library of the Hemmenders at Bernardsville" (New Jersey) to the front pastedowns.

ESTC W13002; Evans 31196; Kress B3288. Not in Goldsmiths' or Tribe.

£3,750

[139123]



134

134

**SMITH, Adam.** *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: Printed for A. Strahan; and T. Cadell jun. and W. Davies, 1799

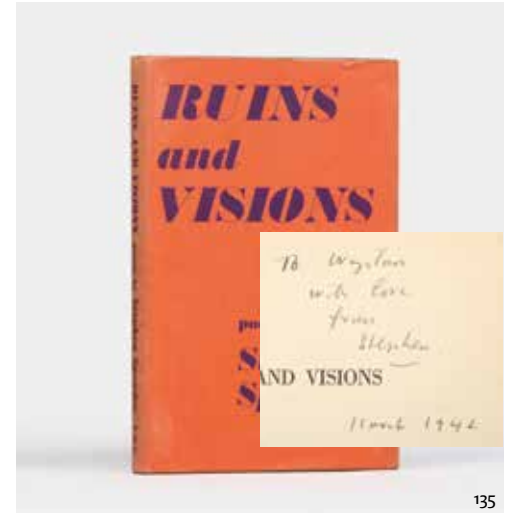
3 volumes, octavo (208 × 130 mm). Contemporary tree calf, red morocco labels to spine, the latter ruled in Greek key roll, black morocco roundels lettered in gilt, edges specked red and black. Joints and spine ends skilfully repaired, corners a little bumped, endpapers a little discoloured and marked with creases, worm-damage to rear pages and cover of vol. II, contents bright and clean, overall a very good set.

Ninth edition of Smith's highly influential work, which was first published in 1776, and one of 2,000 copies printed, according to Keith Tribe. "The *Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry" (ODNB).

Tribe 67.

£3,500

[118470]



135

Inscribed to Auden

135

**SPENDER, Stephen.** *Ruins and Visions*. London: Faber & Faber Limited, 1942

Octavo. Original green cloth, title to spine gilt. With the supplied dust jacket. Housed in a custom green flat-backed folding case. Spine darkened, a little soiling and spotting to cloth, spotting and splashes to rear endpapers, contents otherwise clean and unmarked, in a nice example of the dust jacket, spine slightly faded.

First edition, first impression, presentation copy of a work rarely found inscribed, to his lifelong friend and fellow poet W. H. Auden on the half-title, "To Wystan, with love from Stephen. March 1942". This is a key association, inscribed using Auden's first name, which was reserved for friends.

Auden was a major influence on Spender: "A pontiff where canonical poetry was concerned, Auden struck Stephen as being like a cabinet minister in his aim to set up a collective of new British modernist writing ... Auden's touch left an indelible mark – if not on the poetry then certainly on Stephen's idea of what it was to be a poet" (Sutherland, p. 79–81). Auden's first book of poetry was privately printed by Spender in 1928.

Connolly, *The Modern Movement*, 91; John Sutherland, *Stephen Spender: A Literary Life*, 2005.

£4,500

[139371]

De Staël's "un-French" study of German manners

136

**STAËL-HOLSTEIN, Anne Louise Germaine, Baronne de.** *De l'Allemagne.* London: John Murray 1813

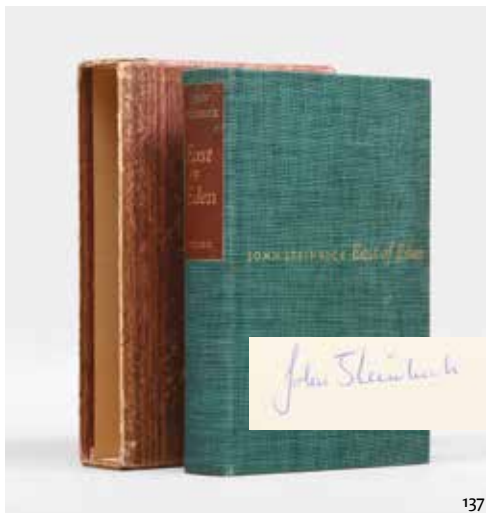
3 volumes, octavo (209 × 130 mm). Contemporary calf, spines speckled, titles gilt direct, compartments formed by paired metope and triglyph bands framing single gilt rule, single fillet panel to the boards which are edge-milled in blind, edges sprinkled in blue. Spine of volume I mildly sunned, overall a little rubbed, corners bumped, lower front corner of volume III creased but sound, some light foxing front and back but overall very good, an attractive set.

First available edition, the first having been published in Paris in 1810 but suppressed by Napoleon as "un-French", with perhaps a handful of copies surviving. Exiled from France in 1803 for her Revolutionary opposition to Napoleon's elevation to First Consul, Madame de Staël travelled widely in Europe. *De l'Allemagne*, considered by many her most important work, was the fruit of her first year as an emigré, spent in Germany.

From the Vane Londonderry library, with elaborate armorial bookplates to the front pastedowns, and ownership inscriptions of Frances Anne Emily Vane-Tempest to the front free endpapers. On marriage to Lady Frances, Charles Stewart, third marquess of Londonderry, a former Hussar with Peninsula service and a variable temperament, changed his name to Vane and gained access to considerable wealth derived from his wife's estates in county Durham and northern Ireland. However, although "Londonderry was in theory a wealthy man, the fluctuations of the coal trade, his electioneering expenditure, and his personal extravagance meant that he



136



137

was always in financial difficulties – so much so that in 1834 it was feared he would follow his half-brother [Castlereagh's] example of suicide" (ODNB).

£1,250

[140970]

137

**STEINBECK, John.** *East of Eden.* New York: The Viking Press, 1952

Octavo. Original green cloth, titles to spine on red ground and to front cover in gilt, all edges red. Housed in the publisher's wood-finish card slipcase. Spine and tips lightly rubbed, else a near-fine, square and bright copy. The slipcase with minor wear at extremities as usual, but still holding and firm.

First edition, signed limited issue, one of 1,500 copies unnumbered copies signed by Steinbeck; of these 750 were released for sale.

Goldstone & Payne A32.

£2,750

[138857]

*A Victorian lady's illustrated account of her Iberian travels*

138

**TENISON, Louisa.** *Castile and Andalusia.* London: Richard Bentley, 1853

Large octavo (275 × 180 mm). Contemporary green calf, richly gilt, by Rivière, titles in gilt on red morocco spine label, five raised bands, compartments with gilt floral motifs, floral



138

borders in gilt on boards and repeated on turn-ins, edges tooled in gilt, dahlia marbled endpapers, marbled edges. Folding panoramic frontispiece, 23 tinted lithographed plates with tissue-guard, and numerous engraved vignettes from original drawings by Louisa Tenison and Egon Lundgren. Armorial bookplate of Christopher Turnor MP (1809–1886), politician and promoter of Lincolnshire architecture who owned and redesigned the present Stoke Rochford Hall in 1843. Slight wear to extremities, some spotting to boards, light foxing occasionally heavier; else a very good copy.

First edition of this account, a well-preserved and attractive copy. A writer, painter, photographer, and traveller, Louisa Maria Anne Tenison (1819–1882) was "independent in means and equally so in spirit" (Taylor, p. 380).





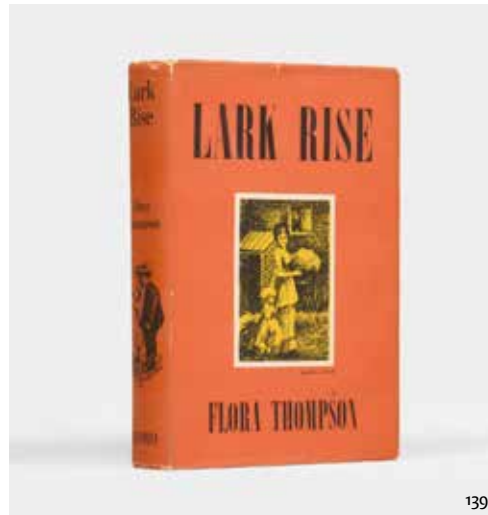
She had earlier established a reputation as a travel writer and artist with her *Sketches in the East* (1846), traveling alone through the Holy Land and Egypt shortly after her marriage to the Irish politician and photographer Edward King Tenison (1805–1878). The present work, for which she is today better known, was published after she toured Spain between 1850 and 1853 with her husband. Perhaps influenced by his wife's work, Tenison became a pioneering photographer, and was one of the earliest and greatest photographers of Spain. "Tenison's photography first emerged seriously in Spain in 1850–51. They had moved there for Lady Louisa's health, and she sketched and painted while he photographed" (ibid.). However, "the work of Lady Louisa takes no back-seat to the work of her spouse. In fact, her contribution to the entire Spanish venture, even beyond it, was undeniably immense, arguably greater than that of E. K. Tenison ... Lady Louisa must have been the greater impulse behind the Spanish sojourn, and she was a manual artist in her own right, and a remarkable writer who maintained a diligent chronicle of their journey, replete ... with critical observations about contemporaneous factors, about history, and about all sorts of socio-political issues" (Fontanella, p. xi).

The other illustrator of this volume, Egron Lundgren (1815–1875), was a Swedish painter and author who specialized in watercolours. He lived in Spain for four years from 1849, where he focused on genre scenes, featuring the local people, market life and public festivities..

Not in Abbey, nor in Robinson.

£1,250

[133821]



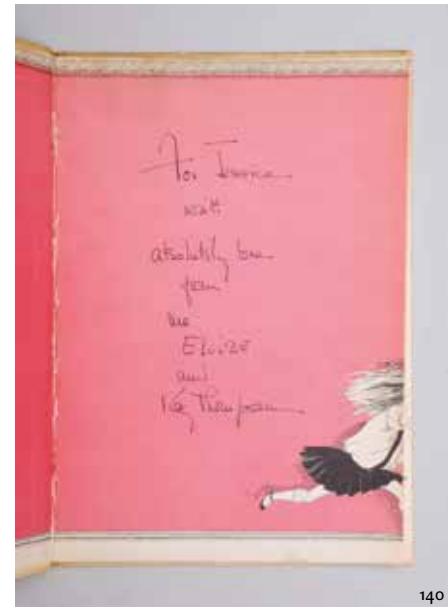
139

139

**THOMPSON, Flora.** *Lark Rise*. London: Oxford University Press, 1939

Octavo. Original tan cloth, spine lettered gilt on red ground, top edge yellow. With the dust jacket illustrated by Lynton Lamb. Black and white illustrations by Lynton Lamb in the text. Small contemporary ownership signature to front free endpaper. A near-fine copy, otherwise clean and unmarked, square and bright, in the original dust jacket, not price-clipped, neat repair to front flap fold, a little chipping to spine ends and couple of short closed tears, bright and well-preserved.

First edition, first impression, uncommon in collectible condition. This is the first and key volume in



140

Thompson's quintessentially English memoirs of her Oxfordshire childhood, which was adapted for the popular BBC drama *Lark Rise to Candleford*, running from 2008 to 2011.

£1,250

[139317]

Inscribed by the author, and with the Eloise sheet music

140

**THOMPSON, Kay.** *Eloise*. New York: Simon and Schuster, 1955

Quarto. Original white boards, titles and decoration to spine and front board in black and red, colour pictorial endpapers. With the dust jacket. Pink, red and black illustrations throughout by Hilary Knight. Mild toning to boards, extremities lightly rubbed, the binding otherwise firm, internally clean and bright. A very good copy indeed in the notably unfaded, sharp jacket, not price-clipped.

First edition, first printing, inscribed by the author on the front free endpaper, "For Jessica, with absolutely love from me Eloise and Kay Thompson". With a loosely inserted copy of the original sheet music *Eloise*, words and music by Kay Thompson and Robert Wells, which was released the following year and made it into the US top 40 singles chart.

£5,500

[111785]



138



141

### Seventeenth-century astrological handbook

141

**TURNER, Robert.** *Astrological Institutions.* London: Printed by J[ames]. C[ottrell]. for Samuel Speed, 1658

Octavo (159 × 104 mm). Contemporary calf, spine ruled in gilt with red morocco label, red edges. With letterpress table bound as double-page spread (in some copies bound as folded plate); 20 engraved vignettes (including signs of the zodiac) within text. Front pastedown with early heraldic bookplate of the Price family (crest with three rampant lions one holding a rose with the motto "Auxilium Meum in Domino"). Bound without terminal blank. Extremities worn, joints splitting at head though holding; front free endpaper loosening a little at head and with residue of removed bookplate, contents lightly browned with occasional foxing, offsetting to endpapers and facing leaves, closely cropped at head with occasional loss to headlines and page numbers. A very good copy.

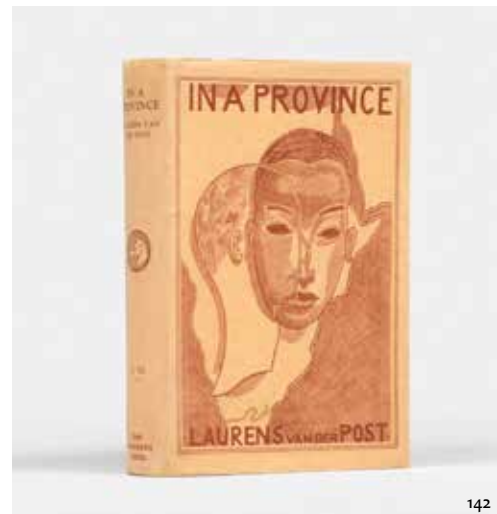
First edition of this illustrated astrological manual,

explaining the influence of the planets and their alignments, and how to use astrology to answer questions such as whether a woman is with child, whether her husband is really the father, whether a disease shall be fatal, whether stolen goods will be returned, whether a legal trial will fall in your favour, and so forth. As the preface says, there were many similar books in Latin, but there were few astrological guides in English. Robert Turner (1619–1665) published various medical and astrological works, both his own and in translation. A variant title page which names the author is known, without any established priority. The book is scarce, with ESTC locating 12 copies between the two variants.

ESTC R209817; Thomason, E.1825[2] (dated August); Wing T3327 (stated quarto, seemingly an error).

£4,000

[139144]



142

142

**VAN DER POST, Laurens.** *In a Province.* London: Leonard and Virginia Woolf at the Hogarth Press, 1934

Octavo. Original green cloth, spine lettered in black. With the dust jacket designed by Anthony Butts. Some very mild mottling to cloth and a trivial rubbing, a few marks to lower edge of pages, a very good copy with the dust jacket bright, small damp-stain to foot of spine, and a little light tissue restoration to the ends and corners.

First edition, first impression, of this scarce Hogarth Press novel, the debut of Woolf's friend Laurens van der Post, in a bright example of the Anthony Butts jacket. Of the 1,250 copies printed, Woolmer states that 300 were pulped.

Woolmer 353.

£1,750

[140892]

143

**VERNE, Jules.** *A Journey to the Centre of the Earth.* London: Griffith and Farran, 1872 [1871]

Octavo (178 × 119 mm). Contemporary full calf by Bickers & Son, titles in gilt to green morocco spine label, decorative gilt tooling to compartments, double gilt fillet frame to boards, marbled endpapers and edges. Engraved frontispiece, title vignette, and 50 similar plates after Riou. A hint of wear, inner hinges cracked after endpapers but firm, light foxing to first and last few leaves mostly, small closed



143

tear to pp. 27–8 just touching one letter, internally fresh and unmarked; a very good copy.

First English edition in book form, first impression, of Verne's early science fiction novel, first published in French in 1864. Although dated 1872 it was actually published in November 1871, following a serial publication in *Boys' Journal*, from January to December 1870.

£3,750

[141918]

144

**WAITE, Arthur Edward.** *Belle and the Dragon. An Elfin Comedy.* London: James Elliott & Co., 1894

Quarto. Original dark green cloth, titles to spine in gilt, detailed fairy and spider's web illustration incorporating titles in silver to front cover, plain endpapers, top edge gilt, others untrimmed, a couple of leaves unopened. Frontispiece, illustrated title page, and 36 illustrations in the text. Minor rubbing to spine ends and board edges, slight bump to bottom tip of front board, faint browning to endleaves, very occasional ink smudges from printing process to margins; a very good, attractive copy, the illustrations clean and crisp.

First edition, in bright condition, of this uncommonly found allegorical children's fantasy. The work, set in the mythic land of Ravendale, features lightly disguised versions of Waite and his cohort. In "all his work Waite presented himself as a non-denominational mystic", here named "the Mystic", and depicted at page 95 (ODNB). We trace copies in 12 institutions worldwide.

Waite's wife, Ada, is represented as the dormouse, while her sister, and Waite's first and true love, Dora, is featured as the heroine, Mesuline. Waite first met Dora in 1886 and the two fell almost



144

immediately in love; however, in June 1887 she married one Reverend Granville Stuart-Menteath. In January 1888 Waite in turn married her sister Ada. Dora and Waite remained close despite their marriages and the two families lived near one another in Gunnersbury. Stuart-Menteath's sister, Evelyn, was also a close friend of Waite's and provided the striking illustrations for this work, and several of his others, featuring here as the title dragon.

R. A. Gilbert, A. E. Waite: *Magician of Many Parts*, 1987.

£1,500

[141596]

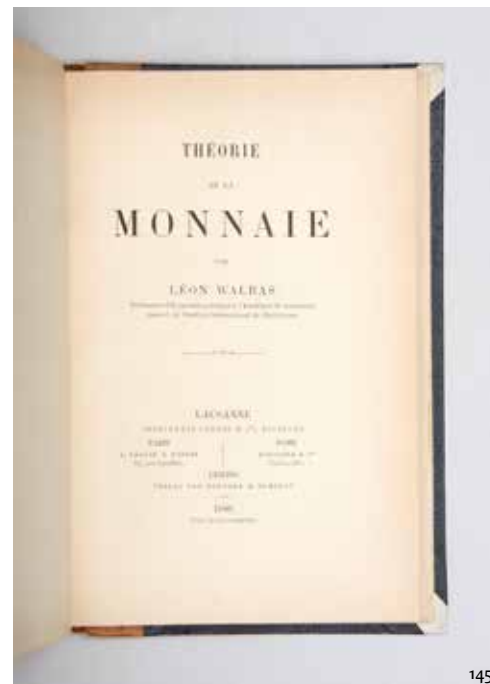
*A fine copy within a Sammelband of scarce bimetallist works*

145

**WALRAS, Leon.** *Théorie de la monnaie.* Lausanne: Corbaz, 1886

Bound the last of six works in a pamphlet volume, octavo (192 × 125 mm). Contemporary polished tan calf-backed black pebbled boards, white tips, pale green endpapers. 4 folding plates. Contemporary manuscript contents list to front free endpaper, neat pencilled marginal markers to a few of the works (not to the Walras). Contents variously toned due to differing paper stock, single closed tear to leaf 2.8 of the fifth work. In very good condition, *Théorie de la Monnaie* especially crisp and clean.

First edition of this important contribution to Walras's monetary theory, in fine condition, the final text in a contemporary Sammelband of six related works on bimetallism. The ideas in *Théorie de la mon-*



145

*naie* would be revisited and fully developed in the fourth edition of Walras's *Éléments d'économie politique pure*, published 14 years later. Schumpeter believed that "as far as pure theory is concerned, Walras is in my opinion the greatest of all economists" (Blaug, *Great Economists Before Keynes*, p. 264), arguing that the "outstanding purely analytic performance on bimetallism is that of Walras" in *Éléments (History of Economic Analysis*, p. 1076).

The preceding works in the volume date from 1886 to 1891.

Einaudi 5973; Masui, p. 537; Mattioli 3804; Menger col. 684; Sraffa 6245; Walker 169.

£5,000

[141141]



**146**  
**WARHOL, Andy (design).** The Velvet Underground & Nico. New York: Verve, manufactured by Metro-Goldwyn-Mayer, Inc., 1967

12 inch vinyl record with plain paper slip, in original card folding sleeve designed by Andy Warhol with banana peel sticker. Somewhat rubbed to extremities, rear cover (containing the record) splitting a little at both corners, but still in very good condition, small tear across the top of the banana peel and some other light abrasions but nonetheless complete and intact, the record excellent with only two or three light scratches.

The very scarce first pressing of this seminal album (both record and sleeve numbered V6-5008), signed by the producer Andy Warhol on the iconic front cover he designed. This rarity comes from the per-

sonal collection of the Greenwich Village character Roger Richards, owner of the legendary Greenwich Books, who was a Warhol Factory regular and confidante to most of the beats.

The first copies issued had an image of the dancer Eric Emerson projected upside down above the band photograph on the rear cover; Emerson threatened to sue and the record was quickly recalled and the image of Emerson airbrushed out (as here). Any copies with Emerson visible are of the exceptionally rare first issue, though this second issue was still produced in small numbers and is very scarce indeed. All later pressings were produced clean of the stencilling evident in this copy.

£15,000

[140519]

Inscribed to the Catholic chaplain of  
 Cambridge University

**147**

**WAUGH, Evelyn.** Brideshead Revisited. London: Chapman and Hall, 1945

Octavo. Original red cloth, titles to spine gilt. With the dust jacket. Light rubbing to ends and corners of cloth, patches of fading at spine ends, sound and clean within, the jacket chipped at ends and corners with a little loss to the imprint text at tail, still a good copy.

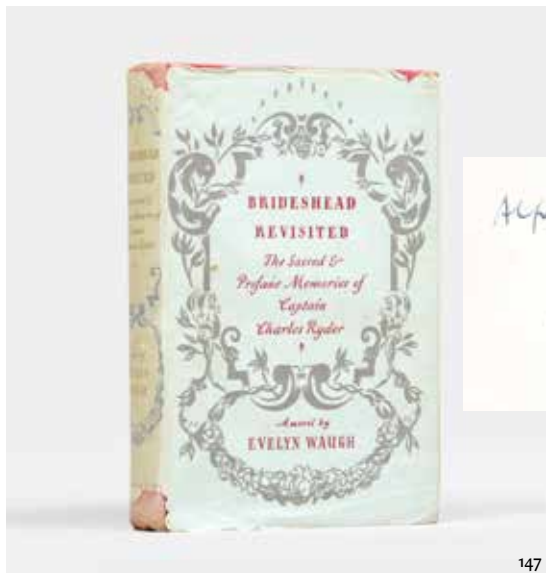
An excellent presentation copy of Waugh's most enduring novel, inscribed by him on the title page to the Catholic chaplain of Cambridge University, "Alfred Gilbey from Evelyn Waugh 1945", and with an accompanying autograph letter signed presenting the book. Monsignor Alfred Gilbey (1932–1965) was chaplain of Fisher House, the Catholic Chaplaincy to the University of Cambridge.

The letter, which is signed "Yours ever Evelyn", is dated 16 October and confirms his forthcoming lecture "to the Fisher on Nov 18th". "I wonder if you saw this novel of mine. They only printed about a dozen copies so most of my friends never read it. I managed to get hold of a copy the other day. Here it is." He also asks after present members at Fisher House, which had been converted to a rehabilitation centre for wounded RAF personnel, "Ex-service 25 years old? Invalid? Young men doing courses in telegraphy from the R.A.F.?"

This copy is of the "Revised Edition", the second trade edition, published in the same year as the first.

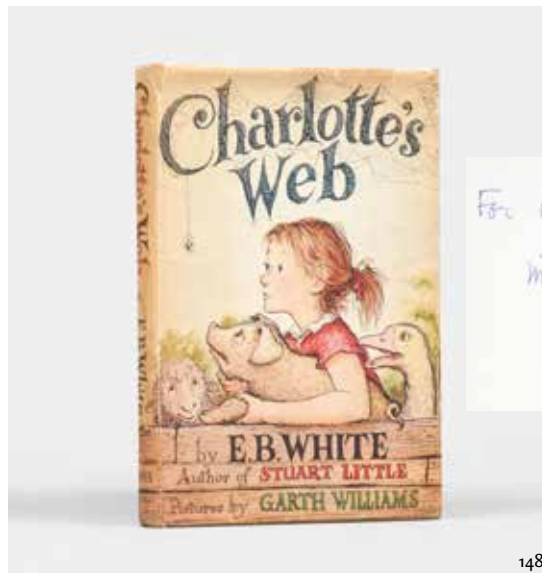
£13,500

[139951]



Alfred Allen  
 from  
 Evelyn Waugh  
 1945

147



For Lynn Bushell  
 with greetings from  
 E.B. White

148

### Inscribed by the author

148

**WHITE, E. B.** *Charlotte's Web*. New York: Harper and Brothers, 1952

Octavo. Original light brown cloth, spine and front cover lettered in black and blue, blue and white spider-web patterned endpapers. With the dust jacket. Numerous line-drawing illustrations by Garth Williams. Minor bumping to spine ends, small patch of faint discolouration to lower edge of front board, minute nick to lower tip of front board, otherwise clean and firm. A crisp, near-fine copy in the very good dust jacket, occasional light toning, corners sometime discreetly restored, a couple of tiny edge-splits, extremities rubbed, else unmarked and not price-clipped.

First edition, first printing, inscribed by the author in blue ink on the half-title: "For Lynn Bushell with greetings from E B White". White won the Laura Ingalls Wilder Medal in 1970 for *Charlotte's Web* and his first children's book, *Stuart Little*, which was published in 1945.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 92.

£9,500

[137825]

149

**WHITE, Florence.** *Good Things in England. A Practical Cookery book for Everyday Use*. London, Toronto, New York: Jonathan Cape, 1932

Octavo. Original beige cloth, titles to spine in blue, dark blue top-stain. With unclipped typographical dust jacket. Frontispiece and 3 other plates. Bottom corners just bumped, pale toning, else very good in very slightly rubbed jacket, short split with slight loss at the head of the spine, just biting the initial "G" of the title.

First edition, first printing, with the scarce dust jacket, of this classic book by the founder of the English Folk Cookery Association.

Born in 1863, White's somewhat unhappy childhood, shopping "economically for food (since the family was by then poor), waiting on her uncongenial stepmother, and teaching the three small children of her father's third marriage" (ODNB), was relieved when she was sent to Fareham "to nurse her father's two elderly sisters, formerly proprietors of the Lion Hotel and Assembly Rooms. From them, as she later described in her autobiography, she learned that 'good epicurean country-house cookery which had been handed down the family from mother to daughter since the days of Queen Elizabeth'". Only when in her sixties "living in frugal semi-retirement in a Chelsea basement room" supported by freelance journalism, did Florence formally begin to research her lifelong passion, good, traditional English food.

The book contains regional specialities as well as numerous traditional favourites, encompassing recipes from the England of Chaucer's time right up to the modern day. A couple of pages of pencilled notes are loosely inserted to this copy, together with

a contemporary clipped review from an unidentified source which concludes that *Good Things in England* is in "itself undoubtedly a Good Thing".

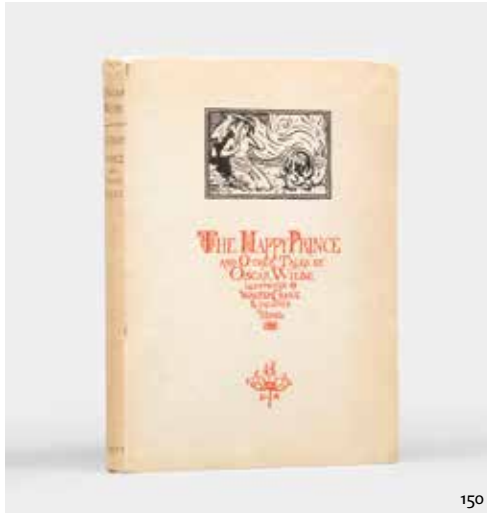
Biting p. 493.

£1,500

[104630]



149



150

**Presentation copy**

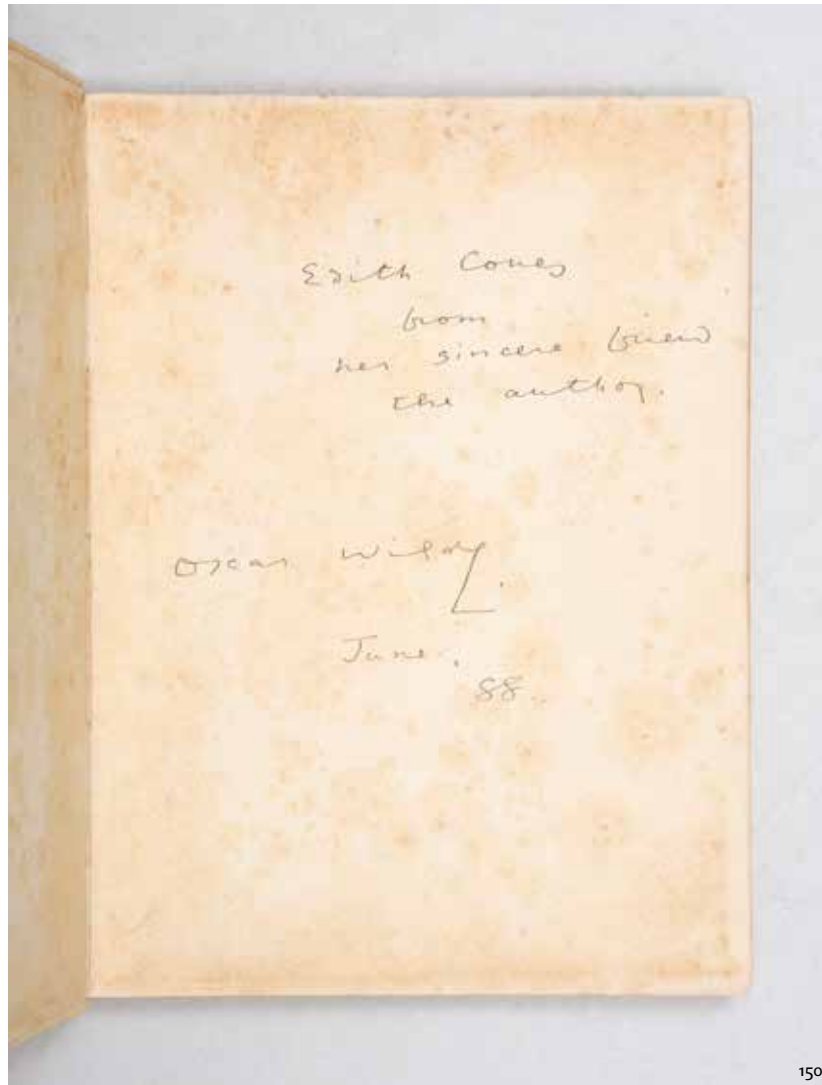
150

**WILDE, Oscar.** *The Happy Prince and Other Tales.* London: David Nutt, 1888

Small quarto. Original white Japanese vellum boards, spine lettered in black, front cover lettered in red with design in black by Jacomb Hood, edges untrimmed. Housed in a red morocco-backed slipcase, spine lettered in gilt, red cloth sides and chemise. Frontispiece with tissue-guard and 2 plates by Walter Crane, 12 head- and tailpieces by Jacomb Hood. Very slight patches of chipping and creasing at joints and extremities, slight superficial split in front hinge, contents foxed, some gatherings unopened and others opened a little roughly. A very good copy, the binding clean and unrestored.

First edition, presentation copy, inscribed on the front free endpaper: "Edith Cowes from her sincere friend the author. Oscar Wilde, June, 88". A woman of that name contributed an article on the artist James Tissot in the *Century Magazine* (Edith Cowes, "Tissot's Life of Christ", *Century Magazine*, 51, no. 37, 1895-6).

*The Happy Prince and Other Tales* was the author's first and best-known collection of children's stories, including "The Selfish Giant", "The Nightingale and the Rose", "The Devoted Friend", and "The Remarkable Rocket". Wilde's "reputation as an author dated from the publication of *The Happy Prince and Other Tales* in London in May 1888. The *Athenaeum* compared him to Hans Christian Andersen, and Pater wrote to say that 'The Selfish Giant' was 'perfect in



150

its kind,' and the whole book written in 'pure English' – a wonderful compliment" (Ellmann, p. 282).

Mason 313; Richard Ellmann, *Oscar Wilde*, 1987, p. 282.

**£42,500**

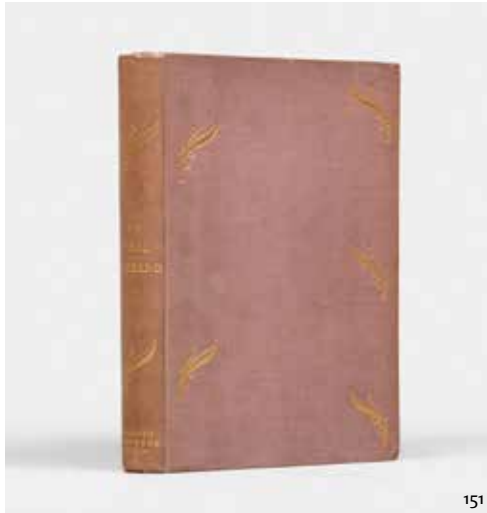
[139228]

**Wilde's third comedy**

151

**WILDE, Oscar.** *An Ideal Husband.* London: Leonard Smithers and Co, 1899

Quarto. Original pink cloth, title to spine and floral motifs to covers in gilt, edges untrimmed. Armorial bookplate of Claire Mendel to front pastedown. Corners gently bumped, the binding otherwise firm and unfaded, faint foxing to endpapers, else internally fresh; a very good copy indeed.



151

First edition, first impression, one of 1,000 copies printed. Oscar Wilde's third comedy, the play premiered at the Haymarket on 3 January 1895, before Wilde's trial, but was not published until after his release from prison. This edition was published anonymously.

Mason 385.

£1,500

[140565]

152

**WILDE, Oscar.** *De Profundis*. London: Methuen and Co., 1905

Octavo. Original white cloth, titles to spine in gilt, gilt designs to front cover by Charles Ricketts of a bird flying through prison bars and through a night sky, top edge gilt, others untrimmed. Buckram toned and a little rubbed, light spotting to endpapers and deckle edges, very good condition.

First edition, presentation copy, with Robert Ross's compliments slip laid in, one of 200 copies of the deluxe issue on handmade paper and specially bound. A later slip from "the private secretary to the Chancellor of the Duchy of Lancaster" gives a clue to the original recipient of Ross's presentation, though we have not been able to confirm which holder of that office it was.

*De Profundis* was the only literary work Wilde produced during his two years in Reading Gaol (1895–7), being eventually published five years after his death by his literary executor Robert Ross. Wilde began writing what was then a letter addressed to Lord Alfred Douglas in the last months of 1896



152

and worked on it until April 1897. The resulting manuscript grew from a simple letter into "a more purely autobiographical and meditative document, oriented to the future as much as to the past, in which Wilde laid out the preconditions and terms on which he intended to face the world once again" (Frankel, p. 68). Though he had been instructed by Wilde to send the 20 handwritten sheets to Douglas, after first having two typewritten duplicates made, Ross instead retained it, perhaps having realised its literary value. Ross published this first edition of the

letter with Methuen in 1905, as "a heavily redacted version of the manuscript, to great acclaim, with the title *De Profundis* (meaning 'From the Depths', from Psalm 130), having first carefully removed all references to Douglas or his family as well as all traces of the document's origins as a letter. Tellingly, when Douglas reviewed this 1905 publication for the *Motorist and Traveler*, he was unable to recognise the work's origins in a letter to himself" (Frankel, p. 69). The complete original manuscript was eventually deposited in the British Library in 1909, on condition that access was restricted for 50 years..

Mason 388.

£3,750

[140889]

A handsome set

153

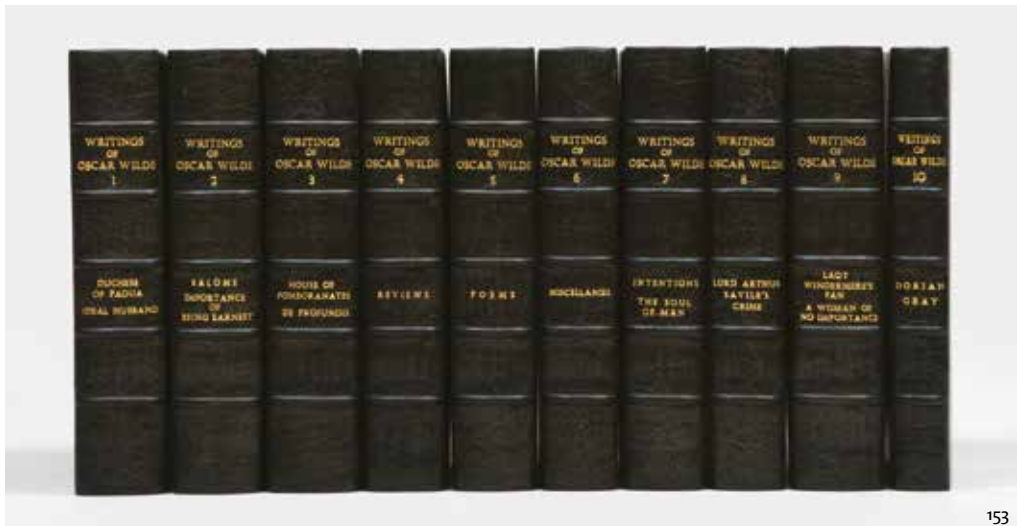
**WILDE, Oscar.** *Complete Writings*. New York: The Nottingham Society, 1907–09

10 volumes, octavo (193 × 130 mm). Mid-20th-century green morocco by Bayntun-Rivière, spines lettered in gilt, gilt ruled turn-ins, marbled endpapers, gilt edges. Frontispieces with captioned tissue guards, black and white illustrations in the text. A fine set.

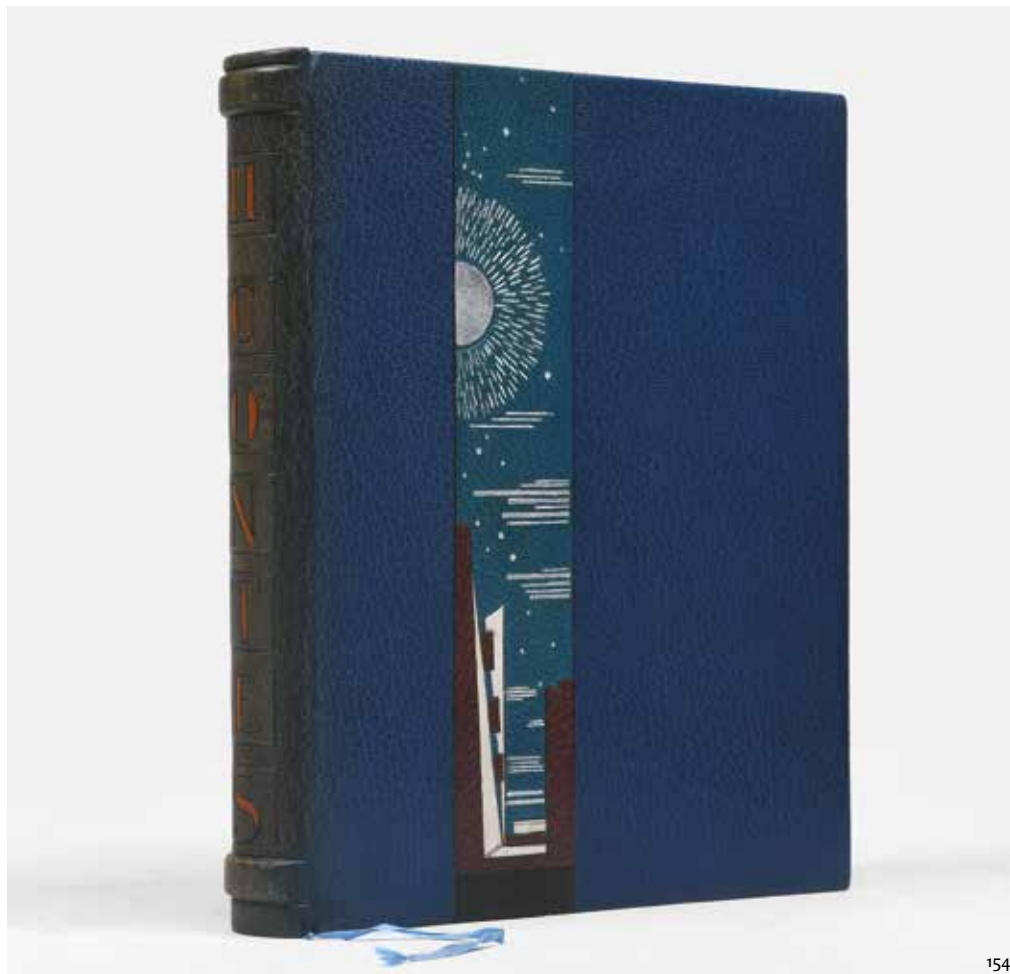
Edition Deluxe, number 815 of 1,000 sets, attractively printed and handsomely bound. The writings include Wilde's only novel, *The Picture of Dorian Gray*, his plays, poems, fairy tales, essays, and miscellaneous prose.

£3,000

[139273]



153



154

In a superb Schmied art deco binding

154

**WILDE, Oscar; SCHMIED, François-Louis (illus.)** *Deux Contes*. Paris: F.-L. Schmied, 1926

Quarto (273 × 222mm). Finely bound by Creuzevault in contemporary blue crushed morocco, titles to spine in red morocco onlay and blind tooling, pictorial onlays in blue, red, brown, white, and black morocco heightened in silver after two of Schmied's in-text ornamental designs, blue patterned silk endpapers, original colour pictorial wrappers preserved, blue silk book marker, untrimmed. Housed in a custom plush-lined patterned-paper slipcase (light rubbing to extremities). Original gouache signed by Schmied mounted before limitation page, 60 colour woodcuts heightened in silver and gilt, including 4 full-page, suite of woodcuts all

but one on Japan, title page in red and black with Schmied's device in similar colours. Light sunning and rubbing to spine, the binding otherwise sharp, occasional light offsetting, else internally fresh and clean; a near-fine copy.

Signed limited edition, number 59 of 162 copies only, signed by Schmied on the original drawing, of these two French translations of Wilde's *The Happy Prince* and *The Nightingale and the Rose*, originally published in 1888.

François-Louis Schmied (1873–1941), a Swiss-born French painter, engraver and printer, incarnated the art deco style in the 1920s, which he brought to its peak in the bibliophile-oriented publishing field.

£4,500

[143533]



154





The library of tapes in which subroutines are punched is contained in the steel cabinet shown on the left. The operator is punching a program tape on keyboard perforator. She can copy mechanically tapes taken from the library on to the tape she is preparing by placing them in the tapereader shown in the center of the photograph.

155

### The first book on computer programming

155

**WILKES, Maurice V.; David J. Wheeler; Stanley Gill.** *The Preparation of Programs for an Electronic Digital Computer.* With special reference to the EDSAC and the use of a library of subroutines. Cambridge, MA: Addison-Wesley Press, Inc., 1951

Octavo. Original brown cloth, spine lettered and ruled in gilt. With 2 photographic frontispieces, one depicting a general view of the Cambridge EDSAC, the other an operator punching a programme tape on keyboard perforator; numerous diagrams and figures in the text. Withdrawn stamp to front free endpaper, no other signs of library use. Minor bumps to spine ends and lower outer tip of front cover, light scratch to cloth to front cover, very faint offsetting to endpapers; a bright copy in near-fine condition.

First edition, first printing, in lovely condition, of "the first book on computer programming" and one of the most influential textbooks of this early era (Tomash & Williams). As in the Tomash copy a printed slip with the imprint of Scientific Computing Service Limited is tipped onto the title page indicating that they were the English distributors of the book.

Commonly referred to as "Wilkes, Wheeler, and Gill", the present work "had its genesis in the privately issued Report on the Preparation of Programmes for

the EDSAC, a dittoed typescript prepared by the Cambridge University Mathematics Laboratory and distributed to a limited number of computer researchers. Wilkes believed that the report deserved a wider publication ... Because Addison-Wesley was then a small publisher with no offices in England, Scientific Computing Service, founded by L. C. Comrie, handled the English distribution" (OOC). It was "so influential that a number of computers were created that mimicked the EDSAC so that the subroutine techniques used in this book could be implemented more readily" (Tomash & Williams). A typescript list of errata is loosely inserted in this copy.

*Origins of Cyberspace 1030; Tomash & Williams W66.*

£1,000

[139945]

"A mile-stone in the progress of wage-earning women"

156

**WILKINS, Zora Putnam.** *Letters of a Business Woman to Her Daughter and Letters of a Business Girl to Her Mother.* Boston: Marshall Jones Company, [c.1923]

Octavo. Original black pictorial cloth, spine and front cover lettered and illustrated in orange. With the dust jacket, illustrated to the same design, publisher's device to rear



156

panel. Decorative headpieces. Spine ends a touch bruised; a fine copy.

First edition, first printing; a beautiful copy in the striking dust jacket. On publication it was applauded by contemporaries such as the journalist Anna Steese Richardson, who described it as a "mile-stone in the progress of wage-earning women".

"For the past ten years, business women have been offered nothing better than guide-books which have catalogued the vocations open to girls, listed salaries and suggested the best preparation for the positions described. But Miss Wilkins, recognizing that woman is firmly established in industrial and professional fields and is steadily opening up new avenues for herself, presents a philosophy of fitting women's peculiar qualifications to wage earning, of giving one hundred per cent service for her salary and of getting back one hundred per cent satisfaction from her job ... It should be in the library of every co-educational institution in the country, every college for girls, every industrial plant where women are employed" (Richardson).

Smith, *American Fiction, 1901-1925*, W-625. Anna Steese Richardson, review titled "Every Business Woman's Book", single sheet laid into the Schlesinger Library copy.

£1,125

[141544]



157

*Her only lifetime collection of short stories*

157

**WOOLF, Virginia.** *Monday or Tuesday*. Richmond: The Hogarth Press, 1921

Octavo. Original quarter brown cloth, paper-covered boards, black and white woodcut to front cover designed by Vanessa Bell. No jacket issued. With 4 full-page woodcuts by Vanessa Bell, and 1 page of publisher's advertisements at end. Bookseller's ticket to rear pastedown. Very light wear at head of spine, slight rubbing. A very good copy.

First edition, first impression, of the only collection of Woolf's short stories to be published in her lifetime, further developing her modernist style which would blossom in the coming years, and continuing her collaboration with her sister Vanessa Bell who provided the cover design and illustrations.

Kirkpatrick A5; Woolmer 17.

£2,000

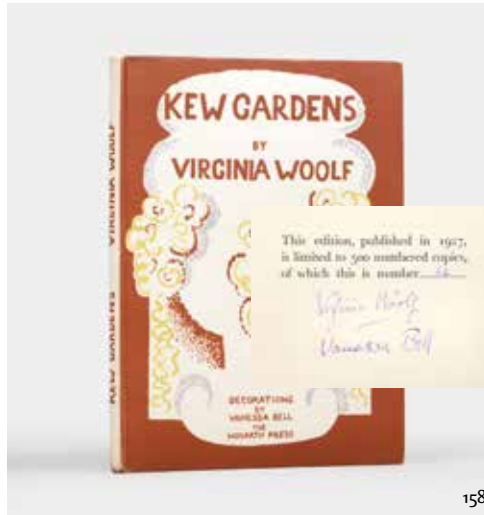
[138873]

*Signed by both sisters*

158

**WOOLF, Virginia.** *Kew Gardens*. [London:] The Hogarth Press, 1927

Crown quarto. Original pictorial paper-covered boards, titles to spine and front board in brown, three-colour pictorial design by Vanessa Bell to front board, untrimmed, printed on rectos only. With the glassine jacket, and fragments of an additional glassine. Title page printed in brown, decorative floral frames throughout, all after de-



158

signs by Bell. Very light rubbing at extremities and small chip at foot of spine yet still an exceptional copy, in the rare glassine, torn, chipped, and split.

First edition fully illustrated by Vanessa Bell, (third overall), signed by Woolf and Bell on the limitation page, and numbered 62 from a limited edition of 500.

*Kew Gardens* was first published in 1919, and Bell's contribution to the first two editions was a woodcut frontispiece and finispiece only. The unexpected success of this work was "the most dramatic factor in the Woolfs' becoming significant commercial publishers" (Woolmer p. xxiii). Sales of the first edition were slow until the appearance of a review in the *Times Literary Supplement* hailing it as "a work of art ... a thing of original and therefore strange beauty, with its own 'atmosphere,' its own vital force" (idem p. xxiv). This resulted in a flood of orders that the Woolfs could not fulfil on their own, and they contracted the second edition to professional printer Richard Madley. *Kew Gardens* was not simply a vehicle for showcasing Vanessa's artistic talents: alongside Virginia's second published work, *The Mark on the Wall* (1917), and *An Unwritten Novel* (1920), *Kew Gardens* was one of her early shorter fictions which really "were less stories than theoretical expositions of the new form of fiction that she had come upon" (ODNB). Vanessa's contribution was also of great personal importance to Virginia, who saw it as a means of "binding herself to her sister" (Willis p. 31).

Kirkpatrick A3c; Willis pp. 30-34; Woolmer 155.

£15,000

[139242]



159

159

**WOOLF, Virginia.** *On Being Ill*. London: The Hogarth Press, 1930

Octavo. Original vellum-backed blue-green cloth boards, spine lettered in gilt, marbled endpapers. With the pictorial dust jacket, and a glassine wrapper. A fine copy, couple of leaves unopened, clean and fresh, in the dust jacket, spine slightly faded, else bright, a few short closed tears and nicks to extremities.

First edition in book form, signed limited issue, number 51 of 250 copies signed and numbered by the author in her typical purple ink. Written by Woolf after experiencing a period of severe manic-depression, *On Being Ill* was first published in essay form in T. S. Eliot's *New Criterion* in January 1926.

In the essay, Woolf turns fresh attention to the creative possibilities of enforced self-isolation: "Directly the bed is called for, or, sunk deep among pillows in one chair, we raise our feet even an inch above the ground on another, we cease to be soldiers in the army of the upright; we become deserters. They march to battle. We float with the sticks on the stream; helter skelter with the dead leaves on the lawn, irresponsible and disinterested and able, perhaps for the first time in years, to look round, to look up - to look, for example, at the sky."

Kirkpatrick A14; Woolmer 245.

£6,750

[142216]

## GIFT SELECTION



160

**ANGELOU, Maya.** *I Know Why the Caged Bird Sings.* New York: Random House, 1969

Octavo. Original black cloth, titles in gilt and metallic red to spine, front board with gilt monogram, top edge red. With the dust jacket, designed by Janet Halverson. Whited out ownership inscription dated 1970 to front free endpaper. Slightly cocked, corners a touch bumped, minute wear to lower tips, the binding otherwise firm and notably unfaded, minor staining to lower edge, internally clean and fresh. A very good copy in the very good jacket, price-clipped, minimal edge-splits to corners, else bright.

First edition of the first volume of Angelou's seven volume autobiography. Nominated for a National Book Award in 1970, *Caged Bird* remained on *The New York Times* paperback best-seller list for two years, and "is considered her most notable contribution to black literature" (Nelson).

Emmanuel S. Nelson, *African American Autobiographers, A Source-book*, 2002, p. 20.

£225

[142023]

161

**ARNOLD, Matthew.** *Poetical Works.* London: Macmillan and Co., Limited, 1910

Octavo (181 × 119 mm). Finely bound in unsigned green morocco, titles in gilt direct to spine, raised bands, gilt tooling to compartments, elegant gilt rules to boards with interlaced motifs at corners, central intricate knot-work to front board, turn-ins richly gilt, grey endpapers, all edges gilt, green silk book marker. Lithographic portrait frontispiece

with tissue guard. A hint of wear to corners, else remarkably bright and firm, internally crisp; an attractive copy.

Handsomely presented copy of Arnold's complete poems, first published in 1890.

£250

[140552]

162

**ARROW, Kenneth J.** *Social Choice and Individual Values.* New York: John Wiley & Sons, Inc. and London: Chapman & Hall, Limited, 1951

Octavo. Original blue cloth, spine and front cover lettered in gilt. Spine sunned and a little rubbed. A very good copy.

First edition of Arrow's brilliant doctoral thesis, published as number 12 in the series of Cowles Commission Monographs.

"Employing the notational system of symbolic logic, at the time unfamiliar to economists, Arrow proposed to solve a question in politics which no economist and few political scientists had ever posed: suppose all individuals can rank all states of the world in order of preference, is it possible to find a voting rule that will always select one of those states as 'most preferred?'" (Blaug, *Great Economists since Keynes*, p. 6).

£250

[142548]

163

**AUSTEN, Jane.** *Persuasion.* London: J. M. Dent & Co.; New York, E. P. Dutton & Co., 1909

Octavo. Original full vellum, elaborately gilt to spine and front cover, pictorial endpapers, top edge gilt, others

untrimmed. Colour frontispiece and 22 plates. Very light soiling to vellum, toning to endpapers; a very good copy without wear, light staining to terminal few leaves else contents clean.

First revised Brock-illustrated edition, deluxe issue in the richly gilt vellum binding, the second overall, with new plates re-drawn from the first Brock-illustrated edition of 1898.

Demonstrating his mastery in using ink and watercolour, Brock provided colour illustrations for all six Austen novels published by Dent between 1907 and 1909. Charles Brock and his brother Henry had collaborated on Dent's 1898 edition of Austen's work; a decade later Charles alone was commissioned by Dent to produce fresh illustrations for their new edition of Austen as part of their "Series of English Idylls", for which he provided 144 watercolours. The colourful costumes and interior decor depicted in these illustrations are reputedly accurate to the Regency period, for Charles Brock and his brother Henry collected antique furniture and clothing so that their friends and relations could model for the artists in their Cambridge studio.

Brock was elected a member of the Royal Institute of Painters in Watercolour in 1908.

£875

[142228]

**AUSTEN, Jane.** *The Novels.* Oxford: at the Clarendon Press, 1946

5 volumes bound in 2 (180 × 156 mm). Finely bound by Sangorski and Sutcliffe in green morocco, titles and centre tool to spines gilt, raised bands, green cloth boards, marbled endpapers, gilt edges. Frontispiece to each volume and 42 plates. Faint damp staining to the bottom fore-edges resulting in a slight waviness to the book blocks, spines a little faded and rubbed at extremities, boards a little marked, overall a very good set.

A handsomely bound set of Austen's novels.

£750 [141563]

**BAILEY, David.** *Rock and Roll Heroes.* London: Thames and Hudson, 1997

Quarto. Original black boards, titles to spine in silver, publisher's device to front board in silver. With the photographic dust jacket. Illustrated with 84 full-page or double page plates, 73 in duotone and 11 in colour. Book fine. Dust jacket chipped to head and foot of spine.

First edition, inscribed on the half-title, "For Tom Love David Bailey 2010". This collection features some of Bailey's portraits of musicians taken during the 1960s up to the 1990s.

£500 [140661]

**BARLOW, Jane.** *The End of Elftown.* London: Macmillan & Co., 1894

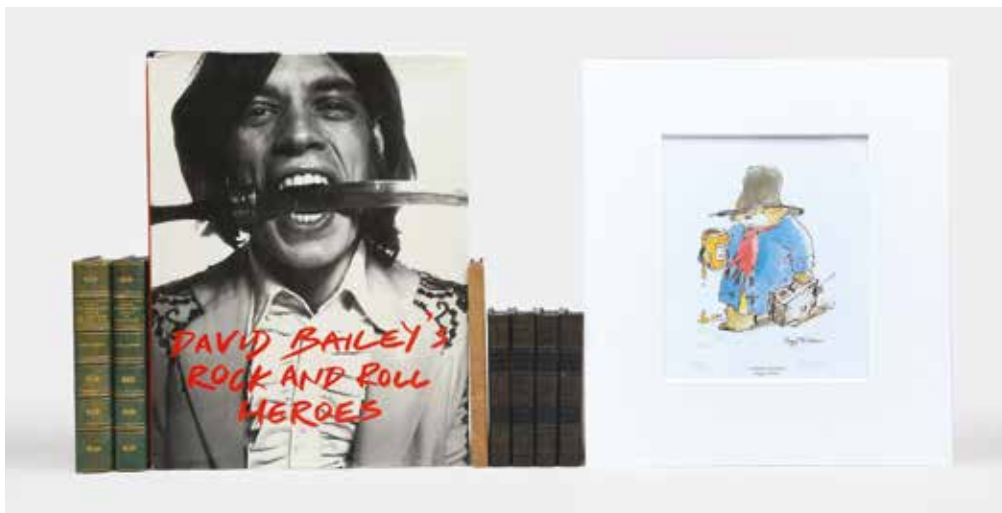
Octavo. Original yellow-brown cloth, titles in gilt to spine and boards, gilt pictorial design by Housman of tentacles and waves to boards, gilt edges. With 9 full-page illustrations by Laurence Housman, including tissue-guarded title page, and in-text illustrations. Contemporary ink ownership inscription to front free endpaper. Binding somewhat darkened, minimal wear to corners, front hinge starting but firm, foxing to endpapers and adjoining pages; a remarkably well preserved copy.

First edition of this interesting contribution to Victorian fairy literature by Irish-born poet and writer Jane Barlow (1857–1917). The work is exquisitely illustrated in a notably Pre-Raphaelite style by Laurence Housman (1865–1959), who likewise designed the art nouveau cover.

Barlow was close friends with fellow Irish poets Katherine Tynan and William Butler Yeats, and was one of the first women to receive an academic distinction from the University of Dublin.

Ray, *The Illustrator and the Book in England*, 280.

£650 [135808]



**BOCCACCIO, Giovanni.** *The Decameron.* London: Printed for William Sharp and Son, 1822

4 volumes, duodecimo in sixes (132 × 77 mm). Contemporary green straight-grain morocco, spine gilt lettered direct in second and fourth compartments, richly gilt to the remainder, sides with border of scrolling foliate roll, milled roll to edge corners, gilt scrolling turn-ins, drab brown-coated endpapers, gilt edges. Engraved portrait frontispiece of Boccaccio by Wainwright after Titian. Bindings just a little rubbed, a few minor abrasions, marginal tan burn to some leaves, one of two gatherings a little proud at fore edge, yet this remains a pretty set.

First edition thus, which prints for the first time in an English edition two previously censored sections: Day III novella 10 and Day IX novella 10, which are included in their full form, part of a "dynamic trend towards greater sexual explicitness in the English publications" of Boccaccio's masterpiece (Armstrong, p. 243).

The translation is that of Charles Balfour, a Derbyshire doctor, first issued in an expurgated edition by Robert Dodsley in 1741, revised by Edward Dubois in 1804. Dr Guyda Armstrong, in her highly acclaimed study *The English Boccaccio: A History in Books* (2013), notes that "the 1820s are significant in their reception history of the text [of the *Decameron*], for a number of reasons", the principal one being that "they mark the beginning of the recovery of the censored sexually explicit material". She also makes the point that this pocket-sized *Decameron* is much easier to handle than the "unwieldy octavo volumes" of Dubois's 1804 edition, and that "the whole seems designed to provide an attractive, informative, but not particularly learned package for a general

readership in the most portable format to date". The two novellas are not given in English, however, but in a combination of Italian and French. In the first of these, "the tale describes an innocent and highly religious girl who is persuaded by the hermit monk Rustico to 'rimettere il diavolo in inferno,' to 'put the devil back in hell,' which is to be understood as a metaphor for the sex act ... This edition preserves the modesty of the exclusively Anglophone reader, at least, by the deployment of a judicious translation into Italian just before Rustico begins to disrobe". A similar ploy is used for the second novella, in which "the humour centres on a sexually predatory cleric using wordplay to fool a gullible woman into having sex with him; the premise this time is that the priest can change Gemmata into a horse by a magic spell, and there is much play on both the sexual position and the affixing of the 'tail'".

This is an uncommon edition: an online search of institutional libraries cites just 12 locations worldwide, with 3 in Britain (Manchester, Oxford, and Durham) and 9 in North America.

£400 [140988]

**BOND, Michael; FORTNUM, Peggy (illus.)** [Paddington Bear] *A Sticky Passage.* Westbury: Portfolio Fine Art Limited, 1997

Gicleé print on thin card. Sheet size: 25.4 × 20.3 cm. Excellent condition. Presented in a limed ash frame with conservation acrylic glazing.



Edition of 495, signed in pencil lower right by Michael Bond, numbered lower left, Fine Art Trade Guild blind stamp lower left.

The original profit of this print was to provide a home treatment facility for Graham and Scott Karlsen, from Merseyside, two young boys who suffer from an immune deficiency disorder.

£575

[138030]

169

**BOOTH, William.** *In Darkest England and the Way Out.* London: International Headquarters of the Salvation Army, [1890]

Octavo. Original black cloth, spine and front cover lettered in gilt. Folding chromolithographic frontispiece. Contemporary ownership signature to front free endpaper. Rubbing at extremities, light foxing to initial and final few leaves. A very good copy.

First edition of Booth's "classic in the literature of poverty" (ODNB). "Booth's colossal self-confidence, his burning sense of injustice coupled with unswerving devotion to his purpose, and his deep sympathy with the unfortunate, made of him an evangelist and an organiser of the first order" (PMM).

*Printing and the Mind of Man* 373.

£275

[141908]

170

**BROOKE, Rupert.** *The Collected Poems.* London: Sidgwick & Jackson, 1960

Octavo (178 × 120 mm). Contemporary red calf by Bayntun, titles in gilt to blue calf label to spine, raised bands to spine ruled in gilt, compartments decoratively tooled with floral design in gilt, Brooke's profile stamped in gilt within wreath, frames ruled in gilt to covers, board edges and turn-ins ruled in gilt, edges gilt. Frontispiece portrait with tissue guard and photographic portrait. A couple of slight scuffs to leather; a near-fine copy.

A handsomely bound copy of Brooke's poems, the collection first published in July 1918.

£250

[139862]

171

**BROWNING, Robert.** *The Poetical Works.* London: Smith, Elder, & Co., 1901

2 volumes bound as 1, octavo (190 × 130 mm). Bound by Morrell in red-brown morocco, raised bands, titles and decorations to compartments gilt, pictorial decorations featuring dancing rats and the Pied Piper's pipe to front board gilt, double frames to boards gilt, all edges gilt, marbled endpapers, brown silk bookmark. Engraved portrait frontispiece with tissue guard to each volume. Text printed in double columns. Slight offsetting to endpapers from turn-ins, light foxing to plates, short closed tear and some mild creasing to fore margins of pp. 235–42. An excellent copy.

An attractively bound copy of Browning's poetry.

£250

[140251]

172

**CAPOTE, Truman.** *In Cold Blood.* New York: Random House, 1965

Octavo. Original red cloth, spine and front cover lettered in gilt and silver, red endpapers, top edge black, others untrimmed. With the dust jacket. Very light sunning at extremities, else a near-fine copy, in the very good jacket, a little chipped and rubbed, some splits and short closed tears with minor tape repairs on verso.

First edition, signed by the author on the initial blank, as part of the signed issue of the book for members of the First Edition Circle Society, with related ephemera laid in.

£975

[138835]

173

**CARROLL, Lewis.** *Alice's Adventures Under Ground.* London: Macmillan and Co., 1886

Octavo (183 × 121 mm). Mid-20th-century red half calf for Henry Sotheran's, twin green calf labels to spine, spine gilt to compartments, red cloth sides, marbled endpapers, top edge gilt. With the original wrappers bound in at rear. Binding with a few trivial marks otherwise fine, contents good with some soiling and paper repairs. An attractive volume.

First facsimile edition of the first draft of *Alice's Adventures in Wonderland*, in the hand of Lewis Carroll and with his own illustrations, around half the length of the final published version.

Williams–Madan–Green–Crutch 194.

£950

[138943]

174

**CARROLL, Lewis.** *Alice in Wonderland* [bound with:] *Through The Looking-Glass.* London: Macmillan and Co, Limited, 1937–9

Octavo (185 × 115 mm). Finely bound by Bayntun-Rivière in crimson calf, brown morocco labels, decoration to spine gilt, raised bands, white rabbit blocked to front board gilt and Queen of Hearts blocked gilt to back board, inner dentelles gilt, marbled endpapers, gilt edges. With the original Tenniel illustrations. Couple of minor spots, an excellent copy.

A handsome set of the *Alice* books, in a contemporary binding by Bayntun-Rivière.

£875

[135375]



175

**CARTLAND, Barbara.** *The Castle of Fear*; [together with] *Love Locked In*. London: Pan Books Ltd, 1974 & 1977

2 volumes, octavo. Original printed paper wrappers, titles to spines and front covers in pink and black, front covers illustrated by Francis Marshall. Spines lightly sunned, faint toning and a couple of marks to wrappers, minimal creasing to edges, margins browned as often, a very good pair.

First editions, presentation copies inscribed by the author on the front cover versos to her friend and fellow romantic novelist Denise Robins: *The Castle of Fear*, "To darling Denise with admiration and love from Barbara"; *Love Locked In*, "To dearest Denise, with love, Barbara". These historical novels are uncommonly found inscribed, especially so with such a key association.

The two authors shared a close friendship and were two of the co-founders of The Romantic Novelists' Association which represents authors of the sometimes maligned romantic fiction genre in the United Kingdom. Cartland was additionally the dedicatee of Robins's 1969 novel *A Love Like Ours*, the dedication reading "To Barbara Cartland, who understands and believes in romance as I do and who has always been so generous in the tribute she has paid to my work". The striking cover art on these titles is by the artist Francis Marshall (1901–1980) who "for much of the 20th century was one of Britain's most prolific and highly regarded fashion illustrators; his work was published widely in *Vogue* and in advertising for Jaeger, Fortnum and Mason, Liberty, and Elizabeth Arden" (V&A).

£175

[142245]

176

**CERVANTES SAAVEDRA, Miguel de.** *The Life and Adventures of Don Quixote de la Mancha*. London: Printed for Hurst, Robinson, and Co., 1820

4 volumes, octavo (164 × 100 mm). Near-contemporary green straight-grain morocco by Dawson & Lewis, titles and chivalric motifs in gilt direct to spines, each board with decorative motifs to corners and ruling in gilt, turn-ins tooled in gilt, orange-yellow coated endpapers, green silk book markers, edges gilt. Engraved titles, and 20 plates by Charles Heath after Richard Westall. Bookseller's ticket of Rodwell & Martin to front free endpaper verso. Spines uniformly sunned, light scuffing to extremities, internally fresh; an attractive set.

First Westall-illustrated edition. Richard Westall (1765–1836) was "a significant and innovative figure in the development of the English watercolour, his elegant and precise book illustrations set new standards in that field, and his portraits and historical and religious paintings have deservedly received more scholarly attention recently than hitherto" (ODNB).

£650

[140103]

177

**CHATWIN, Bruce.** *In Patagonia*; *The Viceroy of Ouidah*; *On the Black Hill*; *The Songlines*; *Utz*; *What Am I Doing Here*. London: Jonathan Cape, 1977–89

Together 6 separately published works, octavo. Original cloth, spines lettered in gilt. With the dust jackets. Black and white photographs. Slight lean to *In Patagonia* with

small abrasion to cloth, but bindings otherwise square and firm; a very good set in the jackets, *The Viceroy of Ouida* and *On the Black Hill* price-clipped, minor creasing to spines, more pronounced on *What Am I Doing Here*, but clean and free from chips and tears.

First editions. This is the complete collection of the author's works published in his lifetime.

£750

[141970]

178

**CHURCHILL, Winston S.** *Lord Randolph Churchill*. London: Macmillan and Co. Limited, 1906

2 volumes, octavo. Original red cloth (primary issue binding), spines and front covers lettered in gilt, Marlborough crest stamped in gilt to front covers. Photogravure portrait frontispieces, 13 plates and 3 facsimiles, 1 folding, 1 double-page. Spines very lightly sunned, some light rubbing, occasional minor foxing, very light running stain to top edge of vol. II, yet still particularly fresh, nice copies.

First edition. Churchill had it in mind to write a biography of his father soon after Lord Randolph's death in January 1895, and was appointed by the late statesman's literary executors to do so in autumn 1902. Churchill worked on the biography, his most substantial literary project so far, for the next two and a half years.

The book was published to "almost universal acclaim in the Press" (Churchill, Winston S. Churchill II) with the *Sunday Times* remarking on Churchill's "maturity of judgement, levelheadedness and discretion" and the *Spectator* praising his style: "He has chosen the grand manner ... but the general effect is of dignity and ease."

Cohen A17.1.

£750

[138958]

179

**CHURCHILL, Winston S.** *A History of the English-Speaking Peoples*. London: Cassell and Company Ltd, 1956–58

4 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With the dust jackets. Several maps and genealogical tables to text. Contemporary newspaper reviews for each volume tipped-in to verso of front free endpapers, Readers Digest stamp to front free endpaper of Vol I. Spine ends gently bumped, bindings square and firm, occasional brown spots to text; a very good set in jackets, spines gently toned, 22 mm closed tear to rear of Vol. I, two small marks to cover of Vol. III, but overall unusually clean and neat, largely free from creasing.

First editions. Churchill began his history of the British Empire and the United States during his period in the political wilderness in the early 1930s, but did not complete it until after his retirement in the late 1950s. The

events of the Second World War, the major interruption in the writing process, had reconfirmed his belief in the “special relationship” between Britain and the United States. Consequently he gave considerable attention to the key events of American history: around a quarter of the third volume, *The Age of Revolution*, is dedicated to the War of Independence, and a full third of the final volume, *The Great Democracies*, contains a detailed study of the American Civil War.

Cohen A267.1(I)–(IV); Woods A138(a).

£500 [142242]

180

**COWARD, Noël.** *Collected Sketches and Lyrics.* London: Hutchinson & Co., [1931]

Octavo. Original red cloth, spine lettered in gilt. With the dust jacket. Photographic portrait frontispiece. Bookseller's ticket to rear pastedown. A fine copy in very good jacket, price-clipped, spine panel lightly sunned, slight soiling and rubbing, minor chipping at extremities.

First collected edition, signed by the author on the half-title. This was Coward's first collection of sketches, taken from the revues *London Calling* (1923), *On with the Dance* (1925), *This Year of Grace* (1928), *Cochran's Revue* (1931), and *The Third Little Show* (1931). It includes “Mad Dogs and Englishmen”, which soon became Coward's signature song.

£750 [138938]

181

**COWARD, Noël.** *Cavalcade.* London: William Heinemann Ltd, 1932

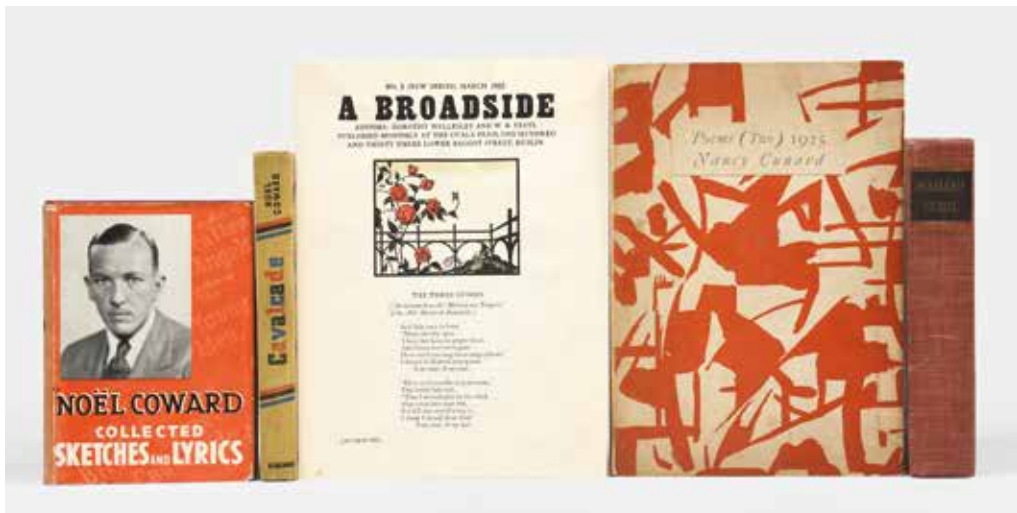
Octavo. Original yellow cloth, multi-coloured lettering printed on spine and boards (black, red and blue). Housed in a custom blue half morocco box by the Baker Bindery. Frontispiece and 22 black and white photographic plates from the production. Note “Souvenir 6 Feb. 1932” to front free endpaper, remnants of removed bookseller's ticket to rear pastedown. Spine and extremities a little darkened with very minor rubbing, light spotting to edges. A very good copy.

First edition, signed by Coward on the dedication page. The play premiered in October 1931, with Coward as the director and Charles B. Cochran as the impresario. It was the basis for the 1933 film of the same name.

£950 [142020]

182

**CUALA PRESS: YEATS, W. B., & Dorothy Wellesley (eds.)** *A Broadside: No. 3 (New Series).* Dublin: Cuala Press, March 1937



Single bifolium (total leaf size: 292 × 430 mm). Text and musical notation printed to 4 pp. in black. Housed in a custom brown cloth chemise. Two hand-coloured woodcuts designed by Victor Brown. Engraved armorial bookplate of book collector Oliver Sylvain Baliol Brett, 3rd Viscount Esher, to front inside cover of chemise. Touch of light foxing, else a fine copy.

First edition, one of 300 copies printed, of this attractive Cuala Press publication. Yeats's “The Three Bushes” was first published just two months prior in *The London Mercury*.

The Cuala Press Broadside was issued monthly, with a bound set of the collected issues published at the end of the year in a smaller edition. The first series ran from 1909 to 1915, the new series from 1935 to 1937.

The Cuala Press was one half of the Cuala Industries, a co-operative business run by Yeats's sisters Lily and Elizabeth. Cuala Industries was founded with the aim of reviving the craft of book printing in Ireland and “to give work to Irish girls” (McMurtrie, p. 472). The press's “clearly legible, slender volumes with their distinctive paper labels may be seen as the sole survivors of the handcrafted ideal established in 1900 by Walker and T. J. Cobden-Sanderson's Doves Press” (ODNB).

Douglas McMurtrie, *The Book: The Story of Printing and Bookmaking*, 1943; Liam Miller, *The Dun Emer Press, Later the Cuala Press*, 1973; Wade 254.

£250 [140544]

183

**CUNARD, Nancy.** *Poems (Two) 1925.* London: The Aquila Press Limited, 1930

Small folio. Original red and white patterned-paper boards designed by by Elliott Seabrooke, printed paper label to front board, untrimmed. Housed in a custom red cloth clamshell box. Binding somewhat darkened, an internally clean and bright copy.

First edition, one of 150 copies, this copy unnumbered.

£600 [137307]

184

**CURIE, Marie – CURIE, Eve.** *Madame Curie.* Garden City, New York: Doubleday, Doran & Company, Inc., 1937

Octavo. Original red buckram, spine lettered in gilt on black ground, monogram “MC” stamped in gilt over vine pattern on front cover, top edge red, others uncut, black silk book marker laid in. Together with 3 pieces of related ephemera. Photographic portrait frontispiece of Marie Curie, 15 double-sided plates. Spine a little darkened and foot bruised, a few faint marks to top edge of book block. A near-fine copy, the contents crisp and unmarked.

First US edition of one of the most popular biographies of all time, signed on the initial blank by Eve Curie, Marie Curie's youngest daughter. A typescript of emendations, a typed letter signed from Eve to Malcolm Johnson, editor at Doubleday, and an announcement of her marriage to Henry Richardson Labouisse are enclosed, providing valuable insight into Eve's work during and after its publication.

Eva Hemmungs Wirtén, *Making Marie Curie*, 2015.

£850 [140778]

**DARWIN, Charles.** *Journal of Researches into the Geology and Natural History of the Countries Visited During the Voyage of H.M.S. Beagle Round the World.* London: John Murray, 1873

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

Second edition, later issue, "twelfth thousand", and the final definitive text.

The *Journal of Researches* was first published as volume III of Fitzroy's *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle* in 1839, and also issued as an independent volume at the same time. The second edition, extensively revised and reduced from about 224,000 words to 213,000, was first published in 1845 in the scarlet cloth of John Murray's Colonial and Home Library. It was reprinted in the same series in 1852, stated on the title page as a new edition, instead of second, although no changes had been made.

The present edition is a later issue of the same second edition, and is the final text as Darwin left it. The parts from the original stereotypes are the same, but a postscript, dated 1 February 1860, is added to the preliminaries. Darwin noted in his autobiography that "the voyage of the *Beagle* has been by far the most important event in my life and has determined my whole career ... The success of this my first literary child always tickles my vanity more than that of any other books."

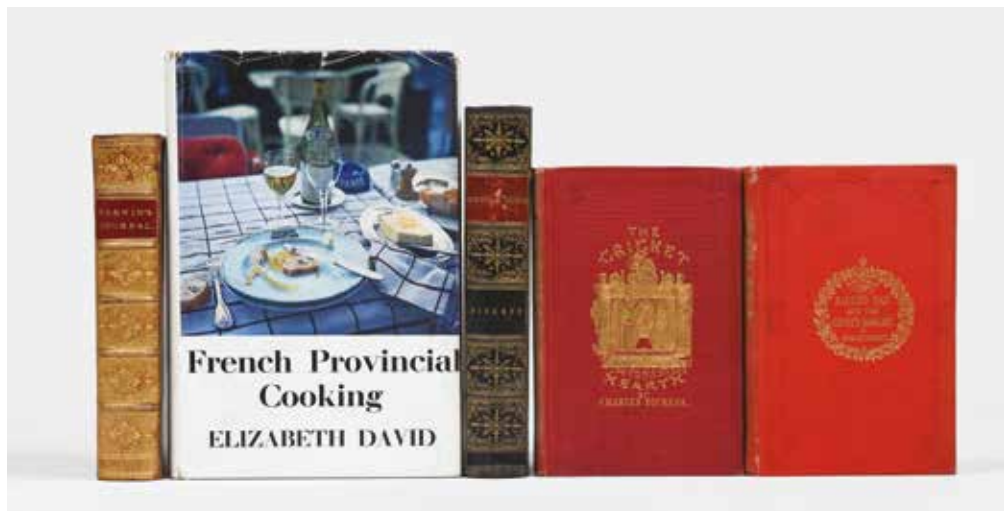
£950 [139482]

186

**DAVID, Elizabeth.** *French Provincial Cooking.* London: Michael Joseph, 1960

Octavo. Original green cloth, titles to spine in gilt on red ground, pictorial design to front board in red, top edge red. With the dust jacket. Illustrated throughout. Pencil note listing recipe locations to rear free endpaper, a small number of marginal pencil marks to bibliography. Tiny nick to foot of front board at spine joint, cloth bright, faint toning to outer leaves else contents clean; a near-fine copy in the faintly soiled jacket with creasing and a couple of short closed tears to top edge, minor nicks to spine ends.

First edition of the author's most influential work. David (1913–1992) taught herself Mediterranean-style cooking while living abroad during the early 1940s, and began writing a food column for *Harper's Bazaar* in 1949. Her first



book was published to wide acclaim the following year, and she is now recognized for her profound influence on British culinary culture.

"David was the best writer on food and drink this country has ever produced. When she began writing in the 1950s, the British scarcely noticed what was on their plates at all, which was perhaps just as well. Her books and articles persuaded her readers that food was one of life's great pleasures, and that cooking should not be a drudgery but an exciting and creative act. In doing so she inspired a whole generation not only to cook, but to think about food in an entirely different way" (ODNB).

£975 [143032]

187

**DICKENS, Charles.** *Christmas Stories.* London: Chapman and Hall Limited, 1891

Octavo (204 × 125 mm). Contemporary black half calf, titles and elaborate decoration to spine gilt, red morocco label, raised bands, marbled sides, endpapers, and edges. With frontispiece and 19 plates. Light rubbing to spine and extremities, else a very good copy.

A handsomely bound copy.

£95 [138718]

188

**DICKENS, Charles.** *The Cricket on the Hearth.* London: Bradbury & Evans, 1846 [i.e. 1845]

Octavo. Original red cloth, titles and decoration to spine and front cover in gilt, elaborate frame stamped in blind to covers, yellow coated endpapers, gilt edges. Engraved

frontispiece and title page, 12 illustrations in the text. Bookseller's ticket of C. R. Paine to front pastedown. Spine sunned with tiny chip and light wear at ends, contents clean. A very good copy.

First edition. *The Cricket on the Hearth*, the third of Dickens's five Christmas books, was published on 20 December 1845, the title page postdated 1846. It proved enormously popular, doubling the circulation of its predecessors. This copy with the second state of the advertisement leaf, as usual.

Smith, II, 6; Eckel, pp. 119–120.

£400 [141487]

189

**DICKENS, Charles.** *The Haunted Man and the Ghost's Bargain.* London: Bradbury & Evans, 1848

Octavo. Original red cloth, titles and decoration to spine and front cover in gilt, elaborate frame stamped in blind to covers, later yellow endpapers, gilt edges. Frontispiece, engraved title page, and 15 illustrations in the text. Very light rubbing to binding extremities; some peripheral creasing to contents, crease to pp. 5/6, title page loosening a little at foot. A very good, bright copy.

First edition. *The Haunted Man* is the fifth and final Christmas book by Dickens.

"As soon as he returned from Broadstairs to London, he started work on the Christmas Book he had for so long been contemplating, a book about lost time. *The Haunted Man and the Ghost's Bargain* is concerned with the power of memory, with family life which is destroyed and replaced only by the wretched anxieties of a distinguished but solitary man... the theme itself revolves around Dickens's





belief that memory is a softening and chastening power, that the recollections of old sufferings and old wrongs can be used to touch the heart and elicit sympathy with the sufferings of others... It has been said that in this autobiographical fragment Dickens is only suppressing his feelings of hurt and jealous rage, but it seems more likely that he was actively involved, after Fanny's death, in the process of transcending them" (Ackroyd, p. 553).

Eckel p. 124; Smith II, 9, pp. 68–70. Peter Ackroyd, *Dickens*, 1990.

£750

[138110]

190

**DICKENS, Charles – CLARKE, Joseph Clayton.** *Afterwards. Being a somewhat unexpected sequel to A Christmas Carol by "Kyd".* London: Jarndyce, [1993]

Octavo. Original printed wrappers. Facsimile of original manuscript, 2 plates. Very light creasing and soiling to wrappers, else in near-fine condition.

First edition, number 249 of 250 copies, published to mark the 150th anniversary of the publication of *A Christmas Carol*.

Together with: **Sawyer, Richard.** "Kyd"... a preliminary study of his life and work. London: Chas J. Sawyer, 1980. First edition.

£100

[138160]

191

**DOYLE, Arthur Conan.** *The Valley of Fear.* London: Smith, Elder & Co., 1915

Octavo (179 × 113 mm). Late 20th-century royal blue full morocco by Bayntun-Rivière, gilt panelled spine, two-line gilt border on sides, three-line gilt turn-ins, marbled endpapers, edges gilt; with the original cloth covers and spine bound-in. Monochrome frontispiece by Frank Wiles. A handsomely bound copy.

First UK edition. Published 3 June 1915, it was preceded by the American edition, released earlier the same year, on 27 February.

Green & Gibson A39.

£975

[106897]

192

**DOVES PRESS: BROWNING, Robert.** *Dramatis Personae.* Hammersmith: The Doves Press, 1910 [January 1911]

Octavo. Original limp vellum, titles in gilt to spine, the Doves Bindery stamp to rear pastedown. Text printed in red and black. Small gift inscription "To Meryl from Bart 1966" in ink to front pastedown. Front cover starting to bow as often, small red mark to foot of front cover touch of foxing to edges; a bright, near-fine copy.

First Doves Press edition, one of 250 copies on hand-made paper, this copy in attractive condition. A further 15 copies of the work were issued on vellum. Browning's *Dramatis Personae* was first published in 1864.

The Doves Press was run by T. J. Cobden-Sanderson and his wife Anne. Cobden-Sanderson left his career as a

lawyer in 1884 in order to open the Doves Bindery, establishing the Doves Press in 1900. He was interested in all aspects of book design, writing in his diary in 1898 that "I must, before I die, create the type for today of 'The Book Beautiful', and actualize it – paper, ink, writing, printing, ornament and binding". Though an admirer of William Morris, he felt that the Gothic Kelmscott designs were excessive. Instead, he worked with the printer Emery Walker to develop a clear, refined, type based on those of 15th-century Italian masters Nicholas Jenson and Jacobus Rubeus.

Franklin p. 269; Ransom, *Doves Press* 23.

£600

[139554]

193

**DRYDEN – JUVENAL & Persius.** *The Satires.* London: Printed for Jacob Tonson, 1713

Duodecimo (132 × 74 mm). Later 18th-century red straight-grain morocco, smooth spine lettered and ruled in gilt, single gilt fillet to covers, marbled endpapers, gilt edges. With 2 engraved frontispieces, one of which is a portrait of the dedicatee Charles Earl of Dorchester, and 13 other engraved plates. Minor soiling to morocco, dampstaining at foot of contents. A very good copy.

First duodecimo edition of Dryden's translation, the fifth overall, first published in 1693. An attractively bound copy, with a pencilled note on the front free endpaper identifying the work as that of Roger Payne (1739-1797), the notable English bookbinder who had a significant influence on the development of the craft in Britain. The style, especially in the lettering on the spine, does bear resemblance to other bindings by Payne, but the claim cannot be verified.

£500

[128943]

194

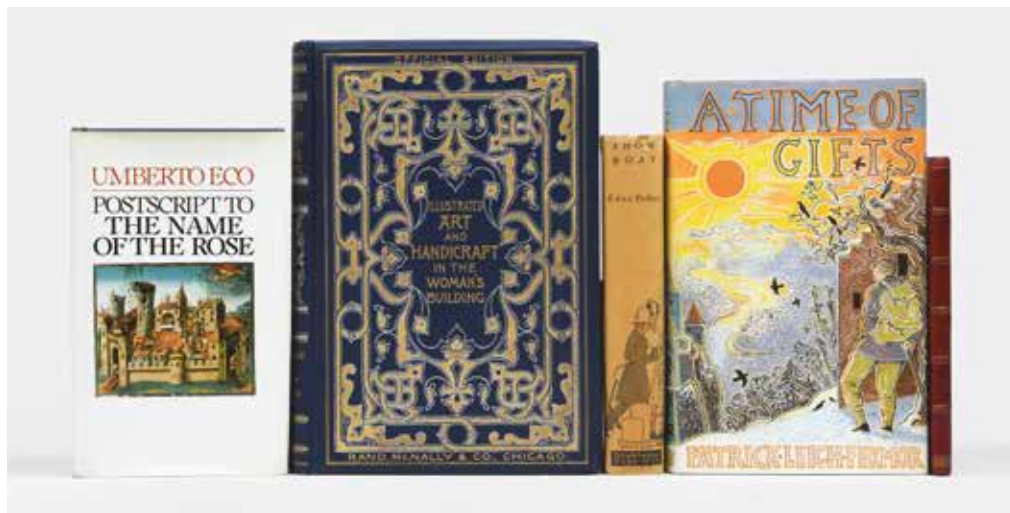
**DUTREY, Marius.** *Calendrier Gastronomique.* London: Frederick Muller Ltd, 1938

Octavo (215 × 136 mm). Contemporary blue morocco by Sangorski and Sutcliffe, spine lettered in gilt with gastronomic motifs, covers with single gilt fillet and blind-stamped foliate motifs extending from spine bands, gilt ruled turn-ins, gilt edges. With coloured vignettes. Ownership signature dated 1945 to front free endpaper. Spine a little sunned, else a fine, highly attractive copy.

Limited edition, number 1 of 250 copies, the author's own copy, with his ownership signature to the front free endpaper. Marius Dutrey served as a French chef in some of the leading French and British hotels from 1918 to 1962. *La Coupe d'Or Internationale d'Art Culinaire* is still presented in his name.

£350

[129761]



195

**ECO, Umberto.** *Postscript to The Name of the Rose.* San Diego: Harcourt Brace Jovanovich, 1984

Octavo. Original blue cloth, title to spine in gilt, tan endpapers. With the dust jacket. With 11 black and white illustrations. A fine, unmarked copy in the slightly toned jacket, with slight faint stain to foot of rear panel.

First edition in English, inscribed by the author on the half-title, "To Craig and Monica Anderson, Umberto Eco". This is a review copy, with the publisher's review slips laid in. *Postscript* was first published in Italian the preceding year.

£300 [139442]

196

**ELLIOTT, Maud Howe (ed.)** *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago 1893.* Paris & New York: Goupil & Co, and Boussod, Valadon & Co, 1893

Large octavo. Original dark blue cloth, bevelled boards, spine and front board decorated in gilt and silver, the front with an elaborate strapwork design by Alice Cordelia Morse, floral-patterned gilt endpapers, edges gilt. Additional colour lithographed frontispiece by Madeleine Lemaire, numerous black and white photographic illustrations throughout. Spine ends and corners bumped, else a near-fine copy, the cloth particularly bright.

First edition, in the rarer blue variant binding, unsigned though attributed to the American Arts and Crafts designer Alice Cordelia Morse (1863–1961). This is the richly illustrated official handbook for the Woman's Building

at the World's Columbian Exposition in 1893, in notably attractive condition.

Having lobbied hard for an official place for women in the World's Columbian Exposition in 1893, activists in Chicago succeeded in acquiring permission for the construction of a Woman's Building. It was designed by Sophia Hayden, aged twenty-one, the first female graduate of the four-year architecture programme at MIT, and was at that time the largest exhibition building funded and devoted to exhibits of women's work.

This handbook was edited by Maud Howe Elliott (1854–1948), daughter of the abolitionist and suffragist Julia Ward Howe, and comprises thirty contributions from women – including an essay on women illustrators by Morse – which underscore the professional achievements of those whose work was displayed at the Fair. The French painter Madeleine Lemaire (1845–1928) designed the poster for the Building, featuring an allegorical figure epitomising the new, modern woman, which is reproduced in the guide as a colour lithographed frontispiece. It is more commonly seen in a mustard brown cloth, with the same decorative strapwork. Here, though the copy bears the Goupil imprint, the binding is lettered Rand, McNally & Co. of Chicago, publishers of the 1894 issue, suggesting this to be a variant binding.

Mindell Dubansky, *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse*, 93–3.

£500 [131545]

197

**FERBER, Edna.** *Show Boat.* Garden City, New York: Doubleday, Page & Co., 1926

Octavo. Original yellow cloth, spine and front cover lettered in black, pictorial endpapers. With the dust jacket. Spine with exceedingly light sunning and very minor bumping at ends, else a near-fine, square and clean copy, in near-fine jacket, spine and rear panel lightly sunned, very minor chips and rubbing at extremities with a couple of short closed tears, still overall an unusually nice example, unclipped and unrestored.

First edition of the best-selling novel that inspired the 1927 musical of the same name.

£675 [138931]

198

**FERMOR, Patrick Leigh.** *A Time of Gifts.* On foot to Constantinople from the Hook of Holland to the Middle Danube. London: John Murray, 1977

Octavo. Original blue boards, titles to spine and decoration to front board gilt. With the illustrated dust jacket. Photographic portrait frontispiece, and a two-page map. Head of spine bumped, but binding square and firm, internally clean; a near-fine copy in the jacket, very slight whitening to spine ends, small crease to top of front panel, but bright and clean.

First edition. In the winter of 1933, at the age of eighteen, Patrick Leigh Fermor set off from the heart of London on an epic journey – to walk to Istanbul, or "Constantinople" as Leigh Fermor insists with dogged atavism on calling the city in spite of its official renaming in 1930.

Part antiquarian pilgrimage through a Europe that was being changed irrevocably by National Socialism, part adolescent coming-of-age adventure, *A Time of Gifts* (which relates the first part of the journey, as far as Hungary) is undoubtedly the author's masterpiece, ranking among the greatest travel books of the 20th century. This copy includes the original dust jacket designed by the painter, graphic artist, and theatre designer John Craxton, known for being "one of the leading exponents of Neo-Romanticism" (*Oxford Dictionary of Art and Artists*).

£350 [141451]

199

**FIELD, Alice Withrow.** *Poems.* London: Edward Walters & Geoffrey Miller, 1932

Octavo (174 × 110 mm). Contemporary amateur red crushed morocco, spine ruled in compartments in gilt with raised bands, front cover lettered in gilt by hand within three frames ruled in gilt, matching frames to rear cover, turn-ins ruled in gilt, marbled endpapers. Illustrations from wood blocks drawn and engraved by Geoffrey Miller. Rubbing to

joints and extremities, a couple of small scratches to covers, offsetting to endpapers from turn-ins, contents clean, text crisp; a very good copy indeed.

First edition, number 35 of 250 copies only, of this attractively produced and illustrated collection of poems. Alice Withrow Field (1909–1960) was a sex researcher, criminologist, and social scientist, whose seminal work *Protection of Women and Children in Soviet Russia* was also published in 1932. This edition is now uncommon and has been traced at 13 institutions worldwide.

The publisher Edward Walters was an engraver associated with the artists of the Guild of St Joseph and St Dominic, a Roman Catholic arts and crafts community founded at Ditchling in the late 1910s by Hilary Pepler, Eric Gill, Joseph Cribb, and Desmond Chute. Walters worked with Pepler as an engraver for a time before establishing his own press with the illustrator of this work, Geoffrey Miller, in Primrose Hill in 1929.

Field's papers are now held at The Kinsey Institute for Research in Sex, Gender and Reproduction at Indiana University.

Joanna Selborne, British wood-engraved book illustration, 1904–1940, 1998.

£250 [139595]

200

**FITZGERALD, F. Scott.** *The Bodley Head Scott Fitzgerald.* London: The Bodley Head, 1958–63

6 volumes, octavo. Original red cloth, spines lettered in gilt. With the dust jackets. An excellent near-fine set, bindings square and firm, foxing to top edges of book blocks, otherwise clean throughout; in the near-fine, spine toned dust jackets, not price-clipped.

First editions of the only collected edition of the works of F. Scott Fitzgerald ever printed.

Brucoli AA5.

£850 [138505]

201

**FLAUBERT, Gustave.** *Madame Bovary.* London: Penguin Classics, 2006

Octavo. Original blue cloth, yellow book marker. With the dust jacket. In the clear perspex slipcase and original packaging. A fine copy, still sealed.

Limited edition, number 491 of 1,000 copies published to mark the 60th anniversary of Penguin Classics, with a dust jacket designed by the shoe designer Manolo Blahnik.

£550 [122966]



202

**FRENCH, James Weir (ed.)** *Modern Power Generators, Steam, Electric, and Internal Combustion, and their Application to Present-day Requirements.* London: The Gresham Publishing Company, 1908

2 volumes, quarto. Original dark green cloth, title gilt to the spines, and in black to the front boards, with art nouveau panelling in gilt and black to both, design by Talwin Morris, dun surface paper endpapers. With original card slipcase and packaging. 11 chromolithographic plates with multiple over-lays – the “Composite Sectional Models” – 500 illustrations to the text, line-drawn and from photographs, title pages printed in red and black. Vol. I with a few slight indentations to front cover, back cover discoloured where once damped, vol. II front free endpaper and half-title creased and soiled at fore-edge, title page similarly affected but less so, slipcase rather battered and with portion of front torn away, yet this remains an attractive copy in the striking original cloth bindings.

First edition of this spectacularly illustrated work relating to the industrial developments of the late 19th to early 20th centuries, focusing on the production of steam, electric, and gas power.

The editor, later Sir James Weir French, was a graduate of the University of Glasgow, and specialised in scientific instrumentation. A director from foundation of the engineering company Stroud & Barr, he made important contributions in the field of range-finding instruments and gun-sights, and between the wars was highly influential in the advancement of submarine and aviation technology.

£500 [140380]

203

**(FRENCH LITERATURE.)** *Fables, lettres, et variétés historiques.* Londres: chez E. et C. Dilly, et P. Elmsly, 1777

Duodecimo (170 × 100 mm). Contemporary red morocco, smooth spine richly gilt in compartments, green morocco label, sides with wide gilt borders, marbled endpapers, gilt edges. With an initial leaf of advertisements for schoolbooks published by E. and C. Dilly. A fine copy.

Second edition (first published by Elmsly alone in 1771) of this compendium of passages for students of French, here handsomely bound in red morocco, an English binding making considerable effort to match the generally higher standards of contemporary French binders.

Peter Elmsly, or Elmsley, was principally involved in importing foreign books and was often described as a French bookseller, although he was born in Aberdeenshire. Elmsley served as bookseller and shipping agent for Edward Gibbon, assisting in the management of his affairs in London when Gibbon was in Lausanne. He was also the first named of the conger of booksellers who conceived and published *The Works of the English Poets with Prefaces, Biographical, and Critical*, by Samuel Johnson. For this edition he was joined by Edward and Charles Dilly, notorious in many circles for their republican sympathies. They published a further three editions before the end of the century.

£750 [100358]

**GILL, Stephen.** Hackney Wick. London: *Nobody*, 2005

Quarto. Original blue cloth decoratively blocked in grey, blue and white pictorial endpapers. Full-page colour photographs throughout, one page folding, with 24-page booklet illustrated from photographs and paintings by Laure Prouvost bound in as issued. Mild rubbing to extremities. A near fine copy.

First edition, signed by the photographer to the front pastedown. When visiting the Hackney Wick market one Sunday, Gill bought a plastic camera and started taking photos. He spent the next two years trying to capture the diversity of this East London neighbourhood.

Parr & Badger II, p. 324.

£350 [125423]

**GINSBERG, Allen.** Photographs. Altadena: *Twelve-tree Press*, 1990

Folio. Original grey cloth, titles to front cover and spine in blind. With the dust jacket and the wraparound band. An excellent copy, only some very light rubbing to extremities.

First edition, inscribed by Ginsberg on the title page, "2/17/94, Allen Ginsberg, for Audrey Gaston", and with a large ink drawing across the title page spread featuring his favoured Blakean "Ah, Sunflower" growing under an "Ah" sun and other celestial shapes; from an edition of 5,100 copies.

Ginsberg's collection of photographs of his close friends includes portraits of Kerouac, Cassady, Burroughs, Orlovsky, Snyder, Corso, and Leary, with some of such luminaries as Robert Frank, Basil Bunting, Lou Reed, and Ken Kesey, all with revealing descriptive annotations in facsimile.

£750 [140264]

**GOEPPERT MAYER, Maria, & J. Hans D. Jensen.** *Elementary Theory of Nuclear Shell Structure*. New York: John Wiley & Sons, Inc., & Chapman & Hall, Ltd, London, 1955

Octavo. Original blue cloth, spine lettered in bronze. With the dust jacket. Numerous diagrams and tables throughout. Ownership signature in ink to front free endpaper, "Lars Rombén nov 55", likely the Swedish chemist. A fine copy in the about near-fine jacket, with just a few chips to spine ends and along top edge, one tiny closed tear to centre of spine, and a couple of faint marks to the same.

First edition of a classic text on nuclear shell structure. "The authors of this monograph shared the 1963 Nobel Prize for Physics for the nuclear shell model of atomic



nuclei. In addition to theoretical work, the book includes a large body of experimental data interpreted with the aid of the shell model. As the second author admitted in a letter, Mayer wrote most of the book" (Grolier). Goepert Mayer was only the second woman, after Marie Curie, to receive the Nobel Prize in Physics. Her co-author was a professor of physics at the University of Heidelberg.

German-born American physicist Maria Gertrude Käte Goepfert Mayer (1906–1972) wrote her dissertation on the then-theoretical two-photon absorption phenomenon; experimental at the time, it was verified some thirty years later, and the unit for the two-photon absorption cross section was named after her (the GM unit). She worked for the Manhattan Project on isotope separation and the development of Edward Teller's 'Super' bomb, and participated in efforts to assist German refugee scientists. She co-wrote a textbook on statistical mechanics with her husband, the chemist Joseph Mayer, and produced notable work on double beta decay and benzene's spectrum. Having occupied a number of voluntary, non-paid or half-time academic positions, often reliant on token stipends, she was appointed full professor of physics at the University of California, San Diego in 1960. Later that decade the American Physical Society established the Maria Goepfert Mayer Award in her honour to support early-career women physicists.

Grolier, *Extraordinary Women in Science and Medicine*, pp. 65–68.

£300 [140350]

**GRAHAME, Kenneth; PAYNE, Wyndham (illus.)** *The Wind in the Willows*. London: Methuen & Co. Ltd, 1927

Octavo. Original light blue cloth, titles in gilt to spine and front board, top edge gilt, others untrimmed. With the dust jacket. Two-tone frontispiece and 19 plates by Wyndham Payne. Ventnor Knight's Library ticket to front pastedown; ink gift inscription to front free endpaper. Cocked, extremities a little rubbed but still bright and fresh, light scattered foxing, otherwise unmarked. A very good copy in the very good jacket, corners a little chipped, a few edge-splits, somewhat soiled and spotted, but not restored or sunned.

First Wyndham Payne edition. *The Wind in the Willows* was only published with a frontispiece when it first appeared in 1908. Wyndham Payne is the first British illustrator of this work, preceding E. H. Shepard by four years. "Payne's contribution was to place the characters in unmistakably English countryside. His inspired conception of Toad's canary-yellow caravan has remained through all ensuing illustrations" (Lanes).

Lanes, Selma G., *Through the Looking Glass*, p. 167.

£700 [137879]

**GRAY, Thomas.** *An Elegy*. Chicago & New York: Fleming H. Revell, publisher of Evangelical Literature, [c.1900]

Square octavo (112 × 106 mm), pp. 28. Contemporary grey morocco, titles to spine in gilt, spine with raised bands ruled in gilt, small red morocco inlay flowers to compart-



ments, frame ruled in gilt across covers and spine, decorative cornerpieces with matching red morocco flowers, turn-ins richly tooled in gilt, green marbled endpapers, edges gilt. Illustrated throughout by Alfred Woodruff. Minor rubbing to extremities, a couple of faint scratches to covers, offsetting from turn-ins to endpapers; a near-fine copy.

An attractive gift edition of Gray's *Elegy*, with illustrations by Alfred Woodruff, in a charming unsigned contemporary binding.

Gray's *Elegy* was originally published privately by Horace Walpole in June 1750 and distributed amongst his connections in the fashionable classes. It was then published for the public in a quarto pamphlet on 15 February 1751; "the poem was an instant success, Dodsley's quarto going through five editions by the end of the year. It was printed in five magazines within three months, and soon became the most admired and imitated poem of the century" (ODNB). It was first published with illustrations by Alfred Woodruff in 1887.

£150 [139593]

209

**HANFF, Helene.** *84, Charing Cross Road.* London: Andre Deutsch, 1971

Octavo. Original red boards, spine lettered in dark blue. With the dust jacket. Loosely inserted is an autograph letter presenting this copy as a gift. Boards gently bowed, a little foxing to endpapers and edges, contents clean and free from ownership marks. A very good copy in the bright jacket, price-clipped, with a touch of foxing but sharp and bright.

First UK edition. The transatlantic epistolary romance between an American bibliophile and a London anti-

quarian bookseller, Frank Doel of Marks & Co., was the basis for the 1974 film starring Anne Bancroft and Anthony Hopkins. It was first published the preceding year in New York.

£375 [142910]

210

**HAMNETT, Nina.** *Laughing Torso.* London: Constable & Co Ltd, 1932

Octavo. Original black cloth, titles and pictorial design to spine in silver. Housed in a custom black cloth slipcase. With 23 black and white plates after photographs. Newspaper clippings tipped-in at rear. Cloth a little marked and rubbed, slight wear at extremities, repair at foot of front joint, contents with some light foxing and finger-soiling. A good copy.

First edition, presentation copy, inscribed by the author on the title page, "Monty and I are glad that you could read it Nina Hamnett 3 December 1932". The inscription perhaps refers to Montague Shearman junior, the barrister and art collector, jokingly implying that he has read the book for libel before publication. *Laughing Torso* is the artist's autobiography and a key document in the history of the Fitzrovia satellite of the Bloomsbury movement. Hamnett knew just about every literary misfit and outsider who wandered the streets of Fitzrovia during the first half of the century. She studied under Sickert, sued Crowley, was a friend of Dylan Thomas and an enemy to many. Monty Shearman, son of the judge of that name, was also well known in that circle, both as a collector and the generous host of lavish parties.

£750 [138430]

211

**HARTREE, Douglas R.** *Calculating Instruments and Machines.* Urbana: The University of Illinois Press, 1949

Large octavo. Original brown cloth, spine lettered in black. With the dust jacket. Numerous photographic illustrations and in-text diagrams. Neat ink ownership inscription to front free endpaper. Extremities a touch rubbed, the binding bright and firm, internally fresh. A fine copy in the very good jacket, a few edge-splits with minor loss to corners, not price-clipped and notably unfaded.

First edition, presentation copy, albeit uninscribed, with the loosely inserted slip of "the Compliments of the Author", of Hartree's survey of analogue and digital machines, now considered a pioneering work of computing. Intended as a general introduction illustrated by Hartree's personal experiences working with ENIAC and the Harvard Mark I, the book's contents were originally delivered as a lecture series at the University of Illinois in 1948. "They represented the first comprehensive exposition of electronic digital computing, and this book was one of the first two treatises on the subject" (OOC); the other was Edmund Berkeley's *Giant Brains or Machines that Think*.

WorldCat locates two copies in institutional holdings worldwide (both at the University of Toronto).

*Origins of Cyberspace* 652.

£375 [139615]

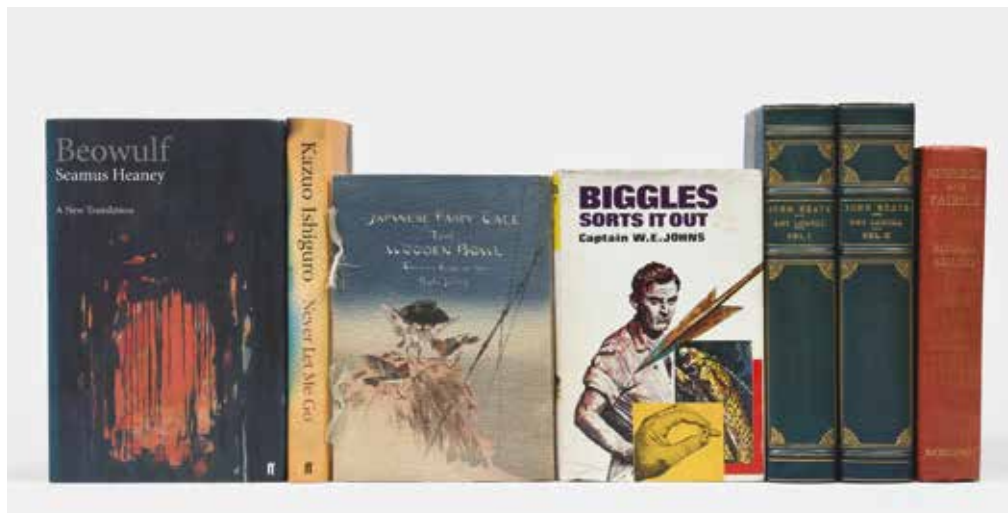
212

**HAWTHORNE, Nathaniel.** *The Scarlet Letter.* New York: privately printed, 1904

Large octavo (259 × 176 mm). Contemporary binding by Zaehnsdorf for Brentano's (New York), in brown crushed morocco with red onlay, covers with central panel in gilt infilled with stylized flower and leaf tools, spine lettered in gilt with flower ornaments in compartments, brown silk endpapers, gilt ruled edges, inner dentelles and top edge gilt, other edges uncut. Frontispiece and 14 plates all in two states, coloured and uncoloured, with printed tissue guards; 30 plates in all. Spine a little rubbed; an excellent copy, internally fine.

Special limited edition, one of only 125 copies printed on Japanese imperial paper (one copy was printed on vellum).

£975 [94414]



213

**HEANEY, Seamus.** *Beowulf*. London: Faber and Faber, 1999

Octavo. Original dark blue boards, spine lettered in gilt, orange endpapers. With the dust jacket. Genealogical table of the Danish, Swedish, and Geatish dynasties at end. A near-fine copy, tips a little bumped, contents clean and without ownership marks, in the dust jacket, not price-clipped, spine a little sunned, else bright.

First edition, signed by the author on the title page. Heaney's translation of the Anglo-Saxon epic, which he dedicated to the memory of Ted Hughes (1930–1998), won the 1999 Whitbread Book of the Year award.

Brandes & Durkan A72a.

£400 [142432]

214

**ISHIGURO, Kazuo.** *Never Let Me Go*. London: Faber and Faber, 2005

Octavo. Original green cloth, spine lettered in white, yellow endpapers. With the dust jacket. A fine copy in fine jacket.

First edition, signed by the author on the title page. Shortlisted for the Booker prize in 2005, *Never Let Me Go* was the basis for the 2010 film directed by Mark Romanek and starring Carey Mulligan, Keira Knightley, and Andrew Garfield.

£375 [138934]

215

**JAPANESE FAIRY TALES.** *The Wooden Bowl*. Told in English by Kate James. Tokyo: T. Hasegawa, [1934]

Octavo (187 × 135 mm), pp. [22]. Original light blue silk-backed pictorial crêpe paper covers bound with stab light blue silk ties in the Yamato toji style, crêpe paper folded sheets. Woodblock-printed colour illustrations throughout, including 1 full-page and 1 double-page, last page with publisher's advertisements. Remarkably clean and fresh, without traces of toning or use; a fine copy.

First edition thus, second overall, in large format and on crêpe paper (the crêpeing process was applied after printing), and the 16th title in Hasegawa's "Fairy Tale" books series, published between 1885 and 1903. The *Wooden Bowl* tale was first published in 1887, on plain paper, and reprinted around two years later in the same format.

Takejiro Hasegawa (1853–1938) was an innovative Japanese publisher specializing in European-language books on Japanese subjects, notably fairy tales, poetry, and ephemera such as calendars, to help Japanese people learn foreign languages. Hasegawa's project took root in the era of what the French named "Japonisme", that is, the popularity and influence of Japanese art and design in western Europe in the late 19th century. "He chose traditional stories whose subjects would already be familiar to his readers and presented these tales in a Western format. The books would open in the Western manner, reading from left to right, and the illustrations would be positioned as adjuncts to the text, instead of having text superimposed on them in the traditional Japanese fashion" (Sharf).

Frederic A. Sharf, *Takejiro Hasegawa*, p. 10.

£675 [140781]

216

**JOHNS, Captain W. E.** *Biggles Sorts it Out*. Leicester: Brockhampton Press, 1967

Octavo. Original blue boards, title to spine in gilt. With the dust jacket. Ownership inscription to front free endpaper. A little foxing to edges of book block, contents otherwise clean. A very good copy in the dust jacket, with a couple of creases and short closed tears, and a little soiling but overall quite bright.

First edition of the 88th Biggles book.

£350 [139515]

217

**KEATS, John – LOWELL, Amy.** *John Keats*. Boston and New York: Houghton Mifflin Company, 1925

2 volumes, large octavo (230 × 158 mm). Contemporary blue half morocco, titles to spines in gilt, four raised bands ruled in gilt, motif in gilt to corners of compartments, blue cloth sides in imitation of moiré silk, floral endpapers, top edge gilt. Bookseller's price ticket to rear pastedown of Vol I. A very good set, spines and edges lightly toned, some slight wear to extremities, but the binding square and firm, pages clean and fresh.

A handsome copy of this important biography of John Keats.

The poet and critic Amy Lowell (1874–1925), began this "momentous" (ANB) biography following a lecture she delivered at Yale celebrating the 100th anniversary of Keats's birth. "The lecture stimulated her to write the book, which minutely examines Keats's life and corrects some long-standing misconceptions about him", and she subsequently became "the first biographer to see Fanny Brawne in a favourable light". Lowell was one of the first to use Keats material residing in major American collections, an "unexpected wealth of new material existing uncharted and almost unexplored in the libraries of American collectors" (Preface), and referred to her own extensive collection of Keatsiana which included a rare first edition of *Lamia* inscribed to Fanny Brawne from Keats.

£225 [139474]

218

**KIPLING, Rudyard.** *Rewards and Fairies*. London: Macmillan and Co., Limited, 1910

Octavo. Original red cloth, titles to spine in gilt, raised central roundel of Ganesha to front board gilt, top edge gilt. 4 full-page monochrome plates by Frank Craig, and 2 pp. publisher's advertisements at end. Spine faintly sunned and roundel a little rubbed as often, corners gently bumped, the binding otherwise bright and firm, slight damp-staining along top edge of pastedowns, light foxing to edges and

first and last few leaves, else internally fresh and clean; still a very good copy.

First edition, the first appearance in book-form of Kipling's most enduring poem "If". Originally written in 1895, "If" was inspired by the actions of Dr Leander Starr Jameson, a British officer whose forces were massacred by the Boers in 1895, but who was portrayed as a victorious hero by the British press.

With a Hutchinson bookmark loosely inserted.

£350

[141873]

219

**KOREAN WAR.** Two North Korean air-drop propaganda "Christmas cards" – "Where there is Peace there is blessing". *Korea: The Korean People's Army/ The Chinese People's Volunteers*, 1952

Two "greetings cards" folded size (109 × 83 mm): the first, 154A, a single-sheet printed both sides, the front panel a full-colour image of a Christmas coaching scene, with decorated tree and wrapped parcels, full-page message inside addressed to "British Officers and Soldiers"; the second, 155A, a bifolium, full-colour front panel of word Peace in "gold" enclosed within an holly wreath, open to show a 3-page message from The Chinese People's Volunteers addressed to "American Soldiers". Lightly soiled, particularly on the outer panels, creases from old folds, one panel of the second item slit halfway across on the fold, overall very good.

Uncommon propaganda items from the last year of the Korean War, carrying carefully weighed messages separately to the American forces and to their British allies.

That addressed to the British forces attempts to peel away support for their American allies: "It is 28 months since the Yanks dragged Britain into this war. Nearly 10,000 British lads have been killed or wounded in this period", making specific reference to the heavy casualties suffered by the Glosters who have "suffered particularly high casualties as a result of American selfishness". That to the Americans is a longer, and more complex appeal, making the case that they are not striking a blow against "Communist aggression" but are themselves the oppressors, everywhere they hear people yelling "Yanks go home!" This wasn't the way the GI's were greeted everywhere in World War II, when they were really fighting against aggressors – the Nazis and Japanese warlords. Then they got flowers So something is wrong. What is it?... the American government has been stolen from the American people by greedy Big Business". Unusual examples of Communist psy-ops.

£375

[142447]



220

**LA MOTTE-FOUQUÉ, Friedrich Heinrich Karl, Freiherr de.** *Undine*. London: Edward Lumley, 1854

Duodecimo (160 × 100 mm). Finely bound by Rivière & Son in light brown calf, titles in gilt to brown morocco spine label, spine and turn-ins richly gilt, triple gilt fillets to boards, original red cloth with ivy motifs in gilt bound in at end, marbled endpapers, all edges gilt. 11 engraved illustrations after John Tenniel, including the frontispiece and illustrated title, decorative opening initials, and 24 pp. of publisher's advertisements dated 1853 at end. The binding unfaded and firm, internally crisp; a fine copy.

First Lumley edition, second overall, of the Tenniel-illustrated *Undine*. It was first published in German in 1811, and first published with the Tenniel illustrations, in London by James Bruns, in 1845.

£300

[140742]

221

**LAMPEDUSA, Giuseppe Tomasi di.** *The Leopard*. London: Collins and Harvill Press, 1960

Octavo. Original green cloth, titles to spine in gilt. With the dust jacket designed by Hans Tisdall. Very slight lean to spine, ends gently rubbed, occasional spots to preliminaries with offsetting to fore-edge of endpapers, spots to edges of book block; a very good copy in the bright and fresh jacket, faintest of fading to spine with very trivial creasing to ends.

First edition in English, originally published in Italy by Feltrinelli in 1958 as *Il Gattopardo* after the author's death the preceding year. *The Leopard* was Lampedusa's only

novel and in 1959 won the Strega Prize, Italy's highest award for fiction.

£500

[140944]

222

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

Square octavo. Contemporary red paper boards, rebacked, titles in red on modern paper spine label, drab endpapers, untrimmed. Title printed in red and black. Rebacked, rubbing to extremities, internally clean; a very good copy.

Pirate edition, number 648 of 1,000 copies, likely produced in New York around the same time as the true first. This early pirated edition is well printed but lacks Lawrence's signature.

The true first edition was printed and distributed from Florence "with the help of the Florentine bookseller Pino Orioli ... and made Lawrence more money than he had ever imagined" (ODNB). The unexpurgated text was not published in the UK until 1960.

Roberts & Poplawski A42.

£200

[140388]

223

**LE CARRÉ, John.** *A Small Town in Germany.* London: Heinemann, 1968

Octavo. Original red boards, spine lettered in gilt. With the dust jacket. Offsetting to endpapers, foxing to edges of book block, contents otherwise clean and unmarked. A very good copy in the dust jacket, not price-clipped and bright.

First edition.

£150 [141410]

224

**LE CARRÉ, John.** *The Little Drummer Girl.* London: Hodder and Stoughton, 1983

Octavo. Original brown cloth, spine lettered in gilt, top edge brown. With the dust jacket. A fine copy in near-fine jacket, very light creasing at peripheries.

First edition, signed by the author on the title page.

£500 [142399]

225

**LEE, Laurie.** *Cider with Rosie.* London: The Hogarth Press, 1959

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. Frontispiece drawing and illustrations to text by John Ward. Very light peripheral bumping and slight lean to spine, else a near-fine copy, in very good jacket, light creasing and rubbing at extremities, repaired short closed tear at foot of rear panel.

First edition.

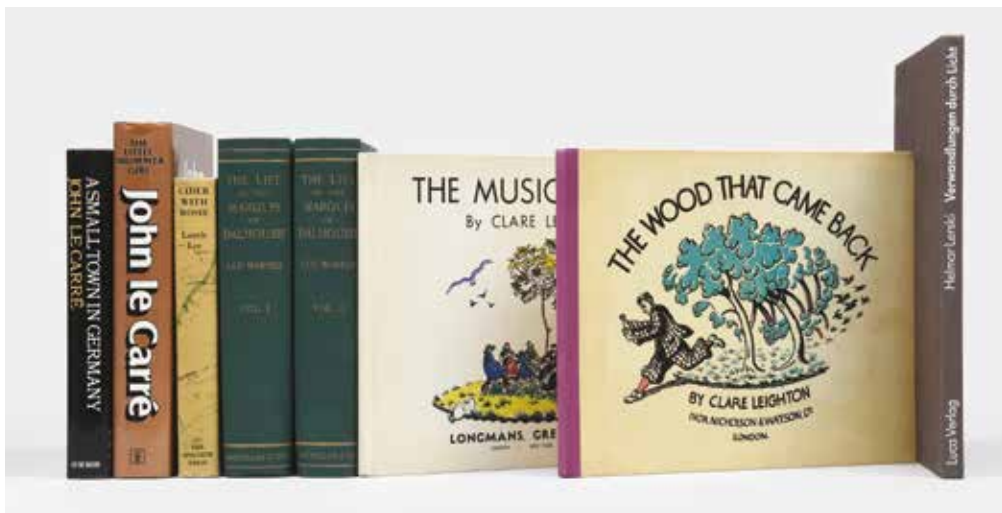
£250 [139122]

226

**LEE-WARNER, Sir William.** *The Life of The Marquis of Dalhousie.* London: Macmillan and Co., Limited, 1904

2 volumes, octavo. Original green diaper-grain cloth, gilt-lettered spine, gilt Dalhousie crest to front covers. Photogravure portrait frontispiece of Dalhousie by Walker & Cockerell from the engraving by Henry Robinson after George Richmond, double-sided facsimile letter to vol. I, 2 other plates, and 4 folding maps and plans. Bindings skillfully refurbished, extremities of spine and corners consolidated, gilt lettering retouched, top and bottom edges lightly sanded, vol. I with light crease across top corner of front cover. A very good set that presents well on the shelf.

First edition of the first biography of Dalhousie to be based on access to the "whole mass of his correspondence". Lee-Warner was a "competition wallah", passing



the open competition for the Indian civil service in 1867, arriving in Bombay in 1869 to take up an appointment as assistant collector and magistrate of Poona. Over the next three decades he played an important role in the government of Bombay. Both there and back in England, as political and secret secretary at the India Office, he "was influential in the formation of Indian policy" (ODNB).

£350 [140512]

227

**LEIGHTON, Clare.** *The Musical Box.* London & New York: Longmans, Green and Co., 1932

Oblong quarto. Original pictorial cream paper boards, titles to front board in black, colour illustration of village dancing to front cover, yellow floral endpapers. With woodcut illustrations by Leighton throughout. Newspaper clipping review of Leighton's *Four Hedges* laid in. Spine ends and tips slightly bumped, boards slightly toned at edges, stitches for first gathering slightly loose. A very good, bright copy, contents clean and unmarked.

First edition, presentation copy, inscribed by the author on the front free endpaper "To dear Ada and Jessey, hoping they are still young enough to enjoy this. With much love from Clare Christmas 1932." One of Leighton's scarcer titles, this was her first picture book for children. Loosely laid in is a pamphlet featuring two woodcuts by Leighton, printed as part of a fundraising campaign to save the Whiteleaf Cross area in the Chilterns.

£650 [137970]

228

**LEIGHTON, Clare.** *The Wood that Came Back.* London: Ivor Nicholson & Watson, Ltd, 1934

Oblong quarto. Original purple cloth backed yellow boards, titles to front cover in black, forest illustration in green, pink, and black to front cover, pink forest patterned endpapers. Illustrated with coloured woodcuts by Leighton throughout in black, pink and green. Boards slightly toned, with a couple of marks, tips a little rubbed, slight offsetting to front free endpaper. A very good copy indeed, contents strikingly vibrant and fresh.

First edition, presentation copy, inscribed by the author on the front free endpaper "To dearest Ada, Jessey and Fanny with love from Clare. Christmas 1934. To amuse the nephews!". This was the second of Leighton's two children's picture books.

£750 [137972]

229

**LERSKI, Helmar.** *Verwandlungen durch Licht. Metamorphosis Through Light.* Berlin: Luca Verlag, 1982

Quarto. Original brown cloth, titles to spine in white. With the loose original photographic print. Illustrated with 70 full-page portraits by Lerski. All in excellent condition. Sheet size: 21 × 27.8 cm. Text in German and English.

First edition, number 24 of 100 copies, accompanied by an original photographic print produced by André Gelpke from an original glass negative by Lerski. These photographs were taken in Palestine of the same gentleman in 1936 over a period of 3 months.

£800 [140741]





230

**LESSING, Doris.** *The Golden Notebook*. London: Michael Joseph, 1962

Octavo. Original black boards, spine lettered gilt. With the dust jacket. A fine copy in the bright jacket.

First edition of the Nobel laureate's masterpiece.

£950 [98139]

231

**LEVIN, Ira.** *The Stepford Wives*. New York: Random House, 1972

Octavo. Original cream cloth-backed buff boards, title to spine and geometric decoration to front board bronze, top edge brown. With the dust jacket. Ownership inscription pencilled to front pastedown. A few minor marks to board edges, contents clean and fresh, a very good copy indeed in the price-clipped jacket, faint stain to top edge, short closed tear to head of rear panel, tape repair to verso.

First edition. It was adapted twice for film, under the same title, in 1975 and 2004, which starred Nicole Kidman, Bette Midler, and Glenn Close.

£175 [141402]

232

**LEYEL, Hilda Winifred Ivy.** *Cold Savoury Meals*. London: George Routledge & Sons, Ltd, 1927

Octavo. Original pale blue cloth, title in moderate blue to the spine, and to the front board within a decorative frame. With the striking pictorial dust jacket. Book ticket of Eleanor Lowenstein's Corner Book Shop to the front pastedown, together with that of a later New York cookery specialist. Spine sunned, particularly head and tail, and slightly crumpled, corners bumped, differential browning to the free endpapers, first and last leaves, moderate toning throughout, jacket browned and a little rubbed and lacking c.30 mm sections at head and tail, but pictorially complete, remains attractive, a very good copy.

First edition, scarce in the delightful Kathleen Hale jacket. One of Leyel's cleverly targeted series of themed books on cooking and presentation, issued under the banner "The Lure of Cookery" – "most serviceable and attractive little books" (*Daily Telegraph*) – part of a 1930s renaissance of interest in English food.

"It taxes the ingenuity of most English cooks to even think out a cold meal on the day the boiler has to be cleaned, and yet a cold supper, and even a picnic basket of cold food, can be made a banquet" (Preface). Hilda Leyel was best known as "a specialist in traditional plant lore and proprietor of the Culpeper stores" (Harris, *Romantic Moderns*, p. 122), but she is also responsible for the volumes in this eminently practical series, which also included *Diet for Children*, *Meals on a Tray*, *Cakes of England*, and *Picnics for Motorists*. Her work is now seen as part of

a revivification of English food. "With Florence White, she set the tone for a series of books which would open new possibilities for English cookery. They answered, on the one hand, to the spirit of modern experiment and, on the other, to the rich, marginalised traditions of English food" (*ibid.*).

£300 [141556]

233

**MACKAY, Charles.** *Memoirs of Extraordinary Popular Delusions and the Madness of Crowds*. London: Office of the National Illustrated Library, 1852

2 volumes, octavo. Original brown cloth, spine lettered and decorated in gilt, boards elaborately lettered and decorated in blind, yellow publisher's advertisement endpapers, top edges gilt. Wood-engraved frontispieces, vignette half-titles, with tissue guard between in vol. 2, 116 vignettes in text. 4 pp. publisher's advertisements to rear of vol. 2. Engraved bookplates to front pastedowns, firstly of W. Weatherhead 31 Castlegate, pasted over those of George Johnston M.D. Berwick upon Tweed; bookseller's ticket of Thomas Melrose of Berwick to front pastedowns; binder's ticket of Leighton Son & Hodge, London to rear pastedown of vol. 2. Spine ends and corners bumped and lightly rubbed, with a few nicks to former, gilt on spine of vol. 2 particularly bright, contents crisp and clean throughout excepting some very occasional faint foxing to vol. 2. A very good copy in the attractive original cloth.

Second edition, and the first thoroughly illustrated one, following Bentley's 1841 first edition, which had only five plates over three volumes. This is an important early work on popular delusions of all types, considering the credulous enthusiasm of mankind for phenomena such as alchemy, witchcraft, relics, the Crusades, urban myths, as well as economic events such as the tulip bubble, the Mississippi Bubble, and the South Sea Bubble.

Still in print, Mackay's book has had a profound influence on economics and sociology, with many modern economists referring to his work when analysing the stock market bubbles of our own age. "Charles Mackay's passionate erudition and urbane, unaffected prose style contributed to make him one of the chief figures in the establishment of Victorian journalism as a dignified profession" (ODNB).

£850 [139739]



234

**MACKENZIE, Helen Catharine.** *Life in the Mission, the Camp, and the Zenáná; or, Six Years in India.* London: Richard Bentley, 1854

2 volumes, octavo (190 × 115 mm). Contemporary dark red calf, decorative gilt spines, dark brown and black morocco twin labels, gilt triple fillet border on sides enclosing concentric gilt dog-tooth and triple blind fillet panels, gilt foliate edge roll and turn-ins, marbled endpapers, edges gilt. Tinted lithograph frontispieces, one similar plate, 2 lithograph maps, showing the “March from Dinghi to Chillianwala” and plan of the Battle of Gujerat (folding). Spines faintly sunned, light abrasion at head of vol. II, single wormhole to upper joint of vol. I. A fresh and attractive set.

Second edition, following the first of 1853, of this entertaining and revealing narrative of a woman in the Punjab in the 1840s, presented here in a most handsome binding, with two plates lithographed by the author.

“Helen Mackenzie [1819–1910] was the second wife of Brigadier Colin Mackenzie, veteran of the first Afghan War of 1838–1842 and hero of the Siege of Kabul. She sailed out to Calcutta with the brigadier in 1846, and spent most of the next six years in the Punjab at Ludhiana, ‘one of the ugliest stations in the country’. In Ludhiana the Mackenzies lived in an American mission station, and Helen’s chief interest throughout her stay – good Scots stalwart of the Free Kirk as she was – was the state of Presbyterianism amongst the Zenáná, or women’s communities of India. She was also a military enthusiast, fascinated by the tactics and strategy of soldiering (seen at first hand during the Punjabi uprisings of 1848) and often to be seen inspecting ‘The Lines’ on her fa-

vourite elephant. It is a sign of her general stoutness that she did not succumb to the slightest fever until the end of her second year, and that when she did eventually become seriously ill in 1852, she still insisted on leading her elderly mother (who had come to visit) on a sedan-chair tour of the jungle – and enjoyed it” (Robinson).

The plates show “An Afghan Begum Smoking”, “A Sikh with his Provisions and Bedding, Marching to join Chat-tar Singh”, and “A Pahári or Hill Woman of Simla”; two of them are signed on the plate “H. C. M.” indicating that they were lithographed by Mackenzie.

Zenáná missions were established in India in 1854, following an initiative by the Scottish missionary Thomas Smith, with the intention that women missionaries could enter the homes of Indian women – the zenáná being that part of the home reserved for women. Gradually these missions expanded from purely evangelical work to providing medical services and education.

Provenance: contemporary book labels of Eleanor Walker and neat presentation inscriptions dated 1854 to front free endpapers; this may be the Eleanor Walker who was a senior member of the Church of Scotland Women’s Association for Foreign Missions, and an attendee of the World Missionary Conference held in Edinburgh in 1910. Robinson, p. 215 (for the first edition).

£950

[133765]

235

**MANNING, Frederic, as Private 1902.** *Her Privates We.* London: Peter Davies, 1930

Octavo. Original rough white cloth, title lettered in black to spine, and to front board together with striking pictorial

decoration of death and the soldier. With the glassine dust jacket incorporating printed paper flaps. An excellent copy, with the rare glassine somewhat chipped around the ends, and printed front flap unglued but preserved and laid-in.

First trade edition, with the very fragile, and therefore rarely encountered, glassine dust jacket and printed flaps. *Her Privates We* is a fictionalized account of Manning’s experiences on the Western Front, particularly in the Battle of the Somme, published the previous year in a limited edition of 525 copies as *The Middle Parts of Fortune*.

This lightly expurgated version met with great popular success, buoyed by enthusiastic critical responses, such as that of T. E. Lawrence: “It’s magnificent, a book in a thousand ... No praise could be too sheer for this book ... How admirable are its restraint, and humour, and vividness ... there are too many sides to the book for it ever to be forgotten”. Hemingway claimed to read the book “every year to remember how things really were so that I will never lie to myself or anyone else about them”, while for E. M. Forster it was simply “the best of our war novels”.

£675

[139517]

236

**MARSH, Edward.** *Edward Marsh’s Little Book.* Reproduced in facsimile. Eton: Eton College, 1990

2 volumes, octavo. Bound in the publisher’s brown quarter morocco, with green cloth boards. Housed in the publisher’s green card slipcase with printed paper label to spine, and the original cardboard packaging. A fine set.

First edition, limited issue, number 49 of 626 copies (26 were deluxe signed copies). This is the first printing, reproducing the original in facsimile, of the notebook presented in 1911 by Lady Diana Cooper to Sir Edward Marsh (1872–1953), who was Winston Churchill’s secretary and a great literary impresario in his own right. Marsh determined “to ask all the poets I knew to copy out in it a poem apiece”; it includes contributions from Robert Graves, Thomas Hardy, Rudyard Kipling, T. E. Lawrence, and Edith Wharton.

£275

[139254]

237

**MISES, Ludwig von.** *Human Action. A Treatise on Economics.* London: William Hodge and Company Limited, 1949

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. Bookseller’s ticket to front pastedown. Slight sunning at extremities, minor soiling to top edge; a very good copy in the good jacket, spotted, spine panel darkened and a little rubbed, chipping at extremities and splitting along folds professionally stabilized on verso.

First edition, UK issue from US plates. "A comprehensive and systematic treatise on economics, social philosophy, and the social sciences, [this was] Mises' major economic treatise, his magnum opus. A survey of the science of human action, its epistemology (methodology), its theories derived by reasoning logically from a priori axioms, and their application to specific economic phenomena" (Greaves & McGee). "This book is the counterweight of Marx's 'Das Kapital', of Lord Keynes' 'General Theory', and of countless other books recommending socialization, planning, credit expansion, and similar panaceas" (jacket front flap).

Greaves & McGee B-16.

£750

[140164]

238

**MOORE, Brian, as Michael Bryan.** *Murder in Majorca*. London: Eyre & Spottiswoode, 1958

Octavo. Original black boards, titles to spine in gilt. With the dust jacket designed by Donald Green. A fine copy, contents clean and unmarked, in a lovely example of the dust jacket, not price-clipped, sharp and bright.

First UK edition, scarce in such nice condition. This early pseudonymous detective novel by the prize-winning Canadian author was first published in the US the preceding year.

£450

[140419]

239

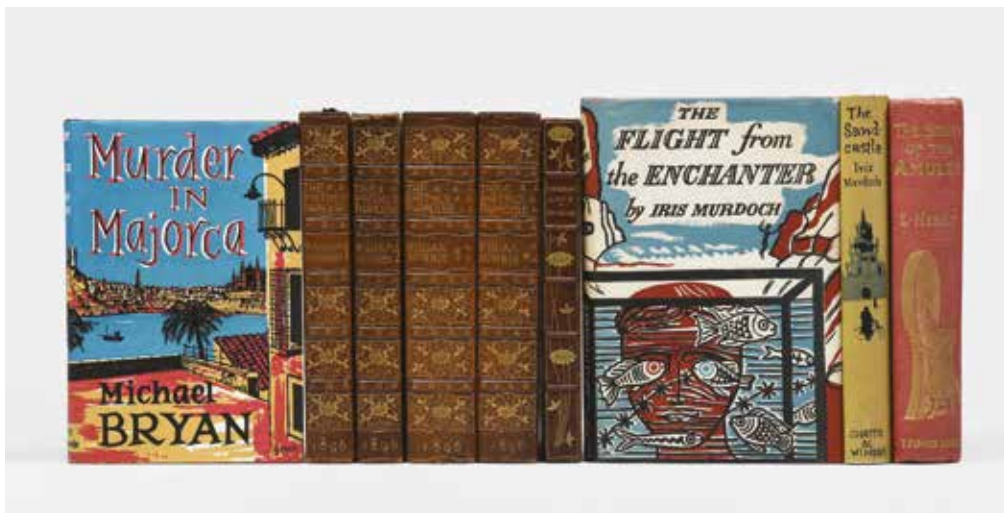
**MORRIS, William.** *The Earthly Paradise*. London: Longmans, Green, and Co., 1896

4 volumes, octavo (188 × 125 mm). Contemporary green half morocco for Hatchards, titles and arts and crafts style floral decoration to spines in gilt in compartments, raised bands dotted in gilt, marbled paper sides and endpapers, top edges gilt, others untrimmed, green silk book markers. Woodcut vignette to title page. Spines uniformly toned to brown, slight rubbing to joints and board edges, top edges lightly dust toned; a handsome set in very good condition indeed.

An attractively bound set of Morris's epic poem *The Earthly Paradise*. This copy is from the library of the renowned actress, suffragette, theatre manager, and producer Lena Ashwell, with her bookplate to the front pastedowns, and a couple of small pencil asterisks to contents pages. *The Earthly Paradise*, "the poem that made Morris famous", was first published from 1868 to 1870 and tells the story of a band of 14th-century Norsemen who flee the Black Death in search of the reputed utopian "earthly paradise 'where none grow old'" (ODNB). The first Kelm-scott Press edition was released in the same year as the present tenth edition of the work.

£425

[139927]



240

**MÜLLER, Max F. (ed.)** *Deutsche Liebe* (German Love). London: Longmans, Green, and Co., 1898

Octavo (185 × 126 mm). Contemporary brown morocco, titles in gilt direct to spine, marigold motifs in gilt to spine, boards, and with crowns to turn-ins, pink silk endpapers, green page-marker, top edge gilt, others untrimmed. Light wear to tips, small split to bottom of front joint, internally fresh and clean; a very good copy.

An attractive copy in a handsome arts and crafts binding, of a collection of poems first published at Leipzig in 1857.

£125

[141855]

241

**MURDOCH, Iris.** *The Flight from the Enchanter*. London: Chatto & Windup, 1956

Octavo. Original brown boards, titles in gilt to spine. With the dust jacket designed by Edward Bawden. Slight bumping to corners, the binding otherwise sharp and firm, the contents bright and unmarked. A near-fine copy in the very good jacket, extremities rubbed, verso toned, else notably unfaded, not price-clipped.

First edition of the author's second book, based on Murdoch's relationship with Elia Canetti, to whom the book is dedicated.

£850

[138786]

242

**MURDOCH, Iris.** *The Sandcastle*. London: Chatto & Windup, 1957

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. A fine copy in near-fine jacket, very light sunning and slight mark to spine panel but brighter than usual, very minor shelfwear at extremities but generally well-preserved and fresh.

First edition of the author's third novel.

£350

[138919]

243

**NESBIT, Edith.** *The Story of the Amulet*. London: T. Fisher Unwin, 1906

Octavo. Original red pictorial cloth, title and vignette to spine and front cover in gilt, amulet device in blind to rear cover, top edge gilt. Frontispiece with tissue guard and illustrated by Harold Millar. Bookseller's ticket to front pastedown. Spine a touch faded, front inner hinge partly cracked but firm, one tip a little worn, contents clean and unmarked. A very good, bright copy.

First edition of the concluding work in Nesbit's children's trilogy, preceded by *Five Children* and *It and The Phoenix and the Carpet*. It is notable for including a trip into the future, featuring Nesbit's vision of a socialist utopia in which H. G. Wells is venerated as a reformer. Nesbit was one of the founding members of the Fabian Society in 1884.

Bleiler, *Supernatural Fiction*, p. 382; *Science-Fiction*, p. 538.

£850

[140035]

244

**NORMAN, Sylva.** *Cat Without Substance.* London: Peter Davies, 1931

Octavo. Original black cloth, title to spine gilt. With the dust jacket. Pencilled ownership inscription to rear free endpaper. Spine gently rolled, a little foxing to contents, couple of punctures to rear joint. A very good copy, unmarked, in the bright original dust jacket, a little creased, closed tear to spine panel fold, not price-clipped.

First edition, inscribed by the author on the front free endpaper in the month of publication, "Nellie Grange, who prods the sleepest mule into activity – from Sylva Norman. 31 August 1931". Set in post-war London, this is Norman's second novel. Norman collaborated with Edmund Blunden on their 1932 novel *We'll Shift Our Ground*, and the two married the following year.

£500 [139340]

245

**OWEN, Wilfred.** *The complete poems and fragments* edited by Jon Stallworthy. London & Oxford: Chatto and Windus – The Hogarth Press; Oxford University Press, 1983

2 volumes, large octavo. Original grey-purple cloth, titles in gilt to spines. Housed in the publisher's black paper slipcase with titles printed in black and brown on paper label to front board. Monochrome frontispiece in vol. 1. A fine set with bright and unfaded bindings, internally crisp and unmarked.

First edition, review copy, with the loosely inserted publishers' review and press release sheets, of wartime poet Wilfred Owen's works. The first collection of Owen's poems was published two years after his death, in 1920, with an introduction by Siegfried Sassoon (1886–1967), and was followed by another in 1931, edited by the poet Edmund Blunden (1896–1974).

£450 [140499]

246

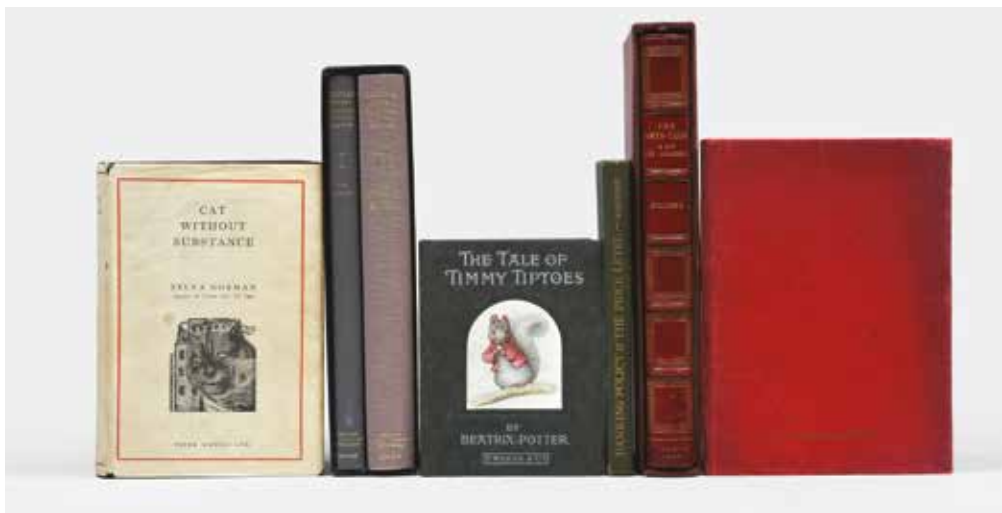
**POTTER, Beatrix.** *The Tale of Timmy Tiptoes.* London: Frederick Warne and Co., 1911

Sextodecimo. Original dark green boards, titles to spine and front cover in white, pictorial label to front cover, pictorial endpapers. Frontispiece and 26 colour illustrations by the author. Bright with no inscriptions, an excellent copy.

First edition.

Linder, p. 429.

£950 [141589]



247

**ROBBINS, Lionel – ROBERTSON, Dennis Holme.** *Banking Policy and the Price Level. An Essay in the theory of the trade cycle.* London: P. S. King & Son, Ltd, 1926

Octavo. Original green cloth, spine lettered in gilt, front cover blocked in blind. Spine a little sunned and lightly worn, light toning and faint foxing. A good copy.

First edition, the copy of the British economist Lionel Robbins, with his ownership signature to the front free endpaper, and a few of his annotations in the form of underlining and marginal exclamation marks.

Robbins, along with Keynes, was the leading British economist of the inter-war period; at the London School of Economics, he "dominated the economics department for thirty years and built it up to its pre-eminent position in British economics" (ODNB). This book deeply impressed Robbins, who later wrote that "for profound theoretical insight and power to open up totally new horizons", the only comparable contemporary English work was Hayek's writings on the trade cycle (cited in Susan Howson, *Lionel Robbins*, p. 197).

In *Banking Policy and the Price Level*, Robertson developed his earlier theme, first displayed in *A Study of Industrial Fluctuation* (1915), of the importance of saving and investment as the determinants of the level of economic activity, with the banking systems as the means whereby savings are transferred (or not transferred) into investment. "It is not extravagant to claim this work and not Keynes's *General Theory* as the fountainhead of modern macroeconomic dynamics" (Blaug).

Blaug, *Great Economists before Keynes*, p. 205.

£450 [140219]

248

**ROGERS, G. A. F.** *The Arts Club. And its members.* London: Truslove and Hanson, Ltd, 1920

Quarto (263 × 204 mm). Publisher's red morocco presentation binding, titles to spine in gilt, five raised bands tooled in gilt, each compartment decorated in gilt, two-line ruled border in gilt to covers enclosing four-line ruled frame, scrolling foliate turn-ins, green silk endpapers, top edge gilt, fore-edge untrimmed. With the cloth slipcase. Photographic frontispiece, 13 full-page plates, 1 illustration to text, several by members of the Arts Club. Spine and joints a little rubbed, bands and compartments lightly chipped, occasional spots to text; a very good copy.

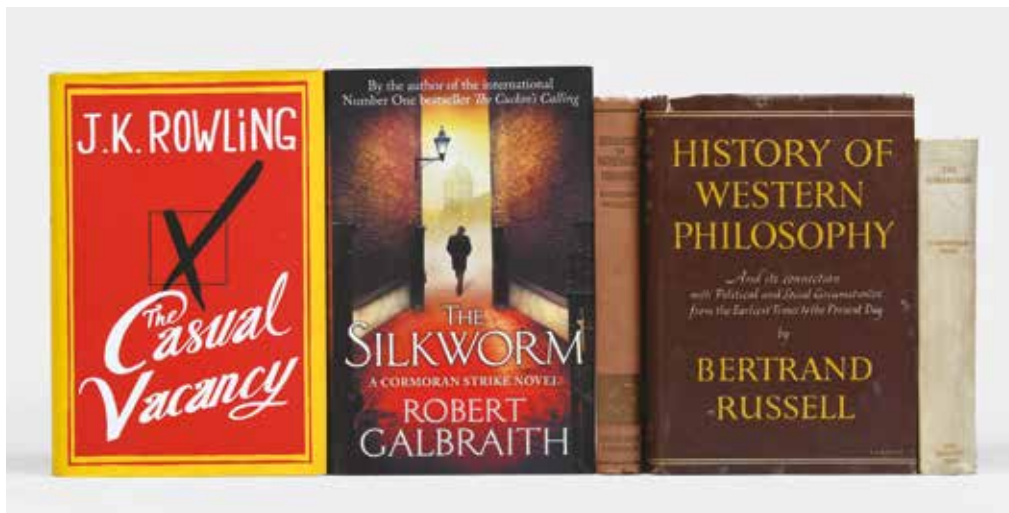
First edition, presentation copy, inscribed by the author and publisher on the front free endpaper: "Presented to the Arts Club by G. A. F. Rogers and J. Truslove". The book charts the history of the Arts Club from its foundation in 1863. It includes detailed histories of the Club's premises at Hanover Square and Dover Street, and contains a complete list of members from 1863 to the book's publication in 1920.

£350 [141029]

249

**ROLLESTON, John Fowke Lancelot.** *Scientific Investment in Daily Practice.* London: [n.p., 1909?]

Octavo. Original red paper-covered boards, front cover lettered in gilt with author's name. With 3 folding plates, one



of which is in colour. Spine slightly warped, lightly rubbed, contents clean. A very good copy.

First edition of this investment guide by the Conservative MP John Rolleston (1848–1919), encouraging investing in emerging markets to secure the highest returns. “Sir John Rolleston was the head of the Investment Registry, one of the largest investment houses of the day, and produced this work to promote his advisory service. Recommending a series of high yielding government, railway, and municipal bonds, he advertised that he could produce a six and a half per cent yield, with an annual small capital gain. Investments in Great Britain were the least satisfactory, while Central and South America offered the greatest overall gain” (Dennistoun).

Dennistoun 462.

£250

[140161]

250

**ROWLING, J. K.** *The Casual Vacancy*. London: Little, Brown, 2012

Octavo. Original black cloth, spine lettered in gilt, orange endpapers. With the dust jacket. A fine copy, clean and unmarked, in the bright jacket.

First edition, signed by the author on the title page, with the publisher's authenticating hologram to the verso of the half-title. *The Casual Vacancy* was Rowling's first novel for adults.

Errington A16(a).

£400

[142161]

251

**ROWLING, J. K., as Robert Galbraith.** *The Silkworm*. London: Sphere, 2014

Octavo. Original black cloth, spine lettered in silver, red endpapers. With the dust jacket. Fine in fine dust jacket.

First edition, signed by the author as Robert Galbraith on the title page, with her authentication sticker on the adjacent review page. Rowling's second pseudonymous novel was adapted by the BBC in 2017, starring Tom Burke and Holliday Granger.

£600

[141771]

252

**RUSSELL, Bertrand.** *Introduction to Mathematical Philosophy*. London: George Allen & Unwin, Ltd, 1919

Octavo. Original red cloth, spine lettered in gilt. Spine lightly sunned with slight lean, light spotting to edges and to initial and final leaves; still an excellent copy.

First edition, based on a set of public lectures Russell had delivered in autumn 1917 which were intended to serve as a popular introduction to the system of *Principia Mathematica*. He wrote the book while serving a six-month prison sentence for an article he wrote alleging that American troops would be employed in Britain as strike-breakers. The print run was 1,430 copies, of which 67 were for review and 260 for the American market.

Blackwell & Ruja A30.1a.

£575

[140790]

253

**RUSSELL, Bertrand.** *History of Western Philosophy*. London: George Allen and Unwin Ltd, 1946

Octavo. Original grey cloth, spine lettered in yellow on a brown ground. With the dust jacket. Pictorial bookplate of Peter Hardiman Scott to front free endpaper, covering his ownership inscription in green ink, dated 1947. Minor bumping to corners, the binding bright and firm, internally untuned. A very good copy in the unfaded jacket, light wear to corners, a few edge-splits, not price-clipped.

First UK edition. Russell's expansive account of the history of philosophy, ranging from the Orphism of ancient Greece to the logical positivism of the author's present day, was a triumph of his populist craft and is perhaps his most famous book. Written during the Second World War, Russell's project was in part conceived to explain to his audience the exact nature of the civilization for which they were fighting. Appropriately, the dust jackets were printed on the backs of surplus Second World War maps, the present example interestingly showing Sainte-Marie-du-Mont and part of north-west Normandy, with a partial legend. Simon & Schuster had published the first US edition the preceding year.

Loosely inserted is a press cutting from *The Times*, 10 June 1986, of an article titled “The meeting of two master minds” exploring the philosophical currents of John Rawls and Derek Parfit.

From the library of the 1970s BBC political editor Peter Hardiman Scott (1920–1999), with his occasional annotations.

Blackwell & Ruja A79.2a.

£600

[140564]

254

**SACKVILLE-WEST, Vita.** *The Edwardians*. London: The Hogarth Press, 1930

Octavo. Original japon-backed pink cloth, titles to spine gilt, top edge gilt, others untrimmed. Bookplate of E.L. Allhusen to front pastedown. A little soiling to covers but still bright, contents clean and fresh. A very good copy.

Signed limited edition, number 77 of 125 copies signed by the author. This novel “celebrated the lavish style of country house life that she had observed in her parents' heyday at Knole” (ODNB).

Cross & Ravenscroft-Hulme A20; Woolmer 235A.

£800

[141992]



255

**SALTEN, Felix.** *Bambi*. [Translated from the German by Whittaker Chambers.] Foreword by John Galsworthy. New York: Simon and Schuster, 1928

Octavo. Original green vertical-ribbed cloth, titles in gilt direct to spine, front cover with deer motif in gilt in central panel, pictorial endpapers, top edge yellow. With the dust jacket. With 26 full-page illustrations by Kurt Wiese; title with vignette and device printed in green. Ownership inscription to verso of front free endpaper. Spine ends gently bumped, the binding bright and firm, small grey stain to pp. 280–281 but not affecting plate. A near-fine copy in the very good jacket, slightly toned, a little creased and rubbed at edges, price-clipped.

First US edition. The German-language original was first published in Berlin in 1923.

£900 [137906]

256

**SANDER, August.** *People of the 20th Century*. New York: Harry N. Abrams Inc. 2002

7 volumes, quarto. Various colours of cloth with titles to spines in silver. With the dust jackets. All housed in the original printed cardboard slipcase. Illustrated with 619 full-page photographs. All fine in fine box

First editions, published to celebrate the 125th anniversary of Sander's birth, and with text in German, English and French.

£475 [141007]

257

**SERRAILLIER, Ian.** *The Silver Sword*. London: Jonathan Cape, 1956

Octavo. Original orange boards, title and vignette to spine in black. With the dust jacket. Colour frontispiece and illustrations to text by C. Walter Hodges. Edges and endpapers lightly foxed, otherwise unmarked, a square, tight copy in the original dust jacket, slightly toned but still bright, with minor chips to spine ends and tips, not price-clipped.

First edition of the children's classic. Set in wartime Poland, and partly based on eyewitness accounts from Jan Stranký's *East Wind Over Prague*, it featured in the Imperial War Museum's exhibition *Once Upon A Wartime: Classic War Stories for Children* in 2011. It was published in the US under the title *Escape from Warsaw*.

£575 [137799]

258

**SHAKESPEARE, William.** *The Works*. London: Henry Frowde, 1903

3 volumes, sextodecimo (188 × 128 mm). Contemporary half vellum, red morocco labels, gilt letters and floral tooling to spines, marbled sides and endpapers, top edges gilt, red silk bookmarkers. Portrait frontispieces. Contemporary gift inscription to first blank prelin of *Histories, Poems & Sonnets*. Scuff marks to boards, extremities lightly rubbed, mild foxing to first few leaves of each volume, else bright and presentable. A very good set.

The Oxford Miniature Edition of Shakespeare's complete works, edited by W. J. Craig and with a full glossary.

£500 [138504]

259

**SHAKESPEARE, William.** *The Complete Works*. London: Oxford University Press, 1965

Octavo (202 × 143 mm). Bound by Bayntun Rivière in dark blue crushed morocco, raised bands, titles and decorations to compartments and bands gilt, Shakespeare coat of arms to front board gilt, marbled endpapers, edges gilt. Minor rubbing to extremities, faint creases to half-title and title page. An excellent copy.

Attractively bound copy of Shakespeare's works. This is a reprint of the large format Oxford Standard Authors edition on India paper, first published in 1954.

£375 [140848]

260

**SHERRIFF, R. C.** *Journey's End*. London: Victor Gollancz, Ltd, 1929

Octavo. Original black cloth, red paper title label to spine printed in black. With the dust jacket. A near-fine copy, only some mild toning to spine panel and very light rubbing along top edge, the endpapers also partially toned.

First edition, the hardcover issue with the jacket in exceptional condition. *Journey's End* is one of the few lasting dramas of the Great War, its fame helped by the lead role of the first production (at the Apollo, its premiere 9 December 1928) being performed by a young Laurence Olivier.

£750 [141050]

261

**STEVENSON, Robert Louis.** *Treasure Island and Kidnapped*. London: Cassell and Company, Ltd, 1909

Octavo. Publisher's deluxe pink-orange limp covers in straight-grain morocco with yapp edges, titles in gilt direct to spine, pictorial design of a tree with foliate and floral motifs in gilt to spine and within gilt rules to front cover, green pictorial silk-grain endpapers with gold dusting effect, gilt edges, white silk book marker. Title page and editor's note within elaborate borders of English rose, Scottish thistle, and Irish shamrock motifs; a map. Neat contemporary gift inscription to first blank. Spine a touch sunned, slight splaying to covers, a tiny hole to front joint, edges a trifle rubbed, still a very attractive binding, faint foxing to first and last few leaves, otherwise clean and unmarked.

First combined edition (first published thus in August 1907), fifth impression, in an attractive deluxe binding. *Treasure Island* (1883) and *Kidnapped* (1886) were the first of Stevenson's novels to be published by Cassell, and they remained among the best-sellers on Cassell's list for many years.

£450 [138093]

**STEVENSON, Robert Louis.** *Treasure Island.* London: Oxford University Press, 1940

Large octavo. Original blue cloth, titles to spine and front cover gilt, vignette to cover, top edge gilt. With the original glassine jacket. Housed in the publisher's pictorial card slipcase. Colour frontispiece and map, 11 full-page coloured plates mounted on paper. Bookseller's ticket to pastedowns, contemporary school presentation inscription and ink stamp to front pastedown. A very good copy, spine slightly rolled with a few small white spots to cloth, some light offsetting to front free endpaper, but the cloth bright and plates clean; in the original glassine jacket, a few nicks and closed tears to edges but very well preserved.

An attractive edition of Stevenson's classic novel, with illustrations by the American-born British artist Rowland Hilder (1905–1993). Hilder was commissioned by several publishers to design illustrations for books, including Herman Melville's *Moby Dick* (1926), Mary Webb's *Precious Bane* (1930), and numerous titles from C. S. Forester's Hornblower series. The first edition of *Treasure Island* to feature Hilder's illustrations was published in 1929.

£275

[139495]

263

**STEVENSON, Robert Louis.** *Treasure Island.* Illustrated by Ralph Steadman. London: Harrap, 1985

Large octavo. Original black sheep, gilt titles to spine and decoration to front cover, illustrated endpapers, edges gilt. With the black sheep slipcase, as issued. Colour illustrations by Ralph Steadman. Extremely minor rubbing to slipcase, slight crease at foot of rear free endpaper, a near-fine copy.

First Steadman edition, deluxe limited issue, number 182 of 250 copies.

£375

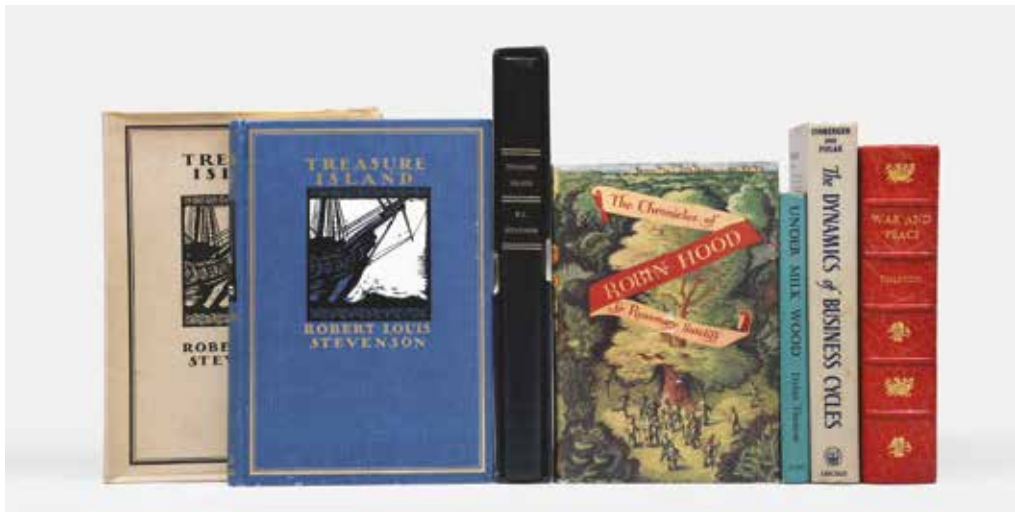
[141911]

264

**SUTCLIFF, Rosemary.** *The Chronicles of Robin Hood.* Oxford: Geoffrey Cumberlege, Oxford University Press, 1950

Octavo. Publisher's green cloth, titles in gilt on spine, green and black pictorial endpapers. With the pictorial dust jacket. Colour frontispiece, 7 other similar plates, and numerous in-text black and white illustrations. Bookseller's ticket of H. Petty to front pastedown. Spine ends a trifle bumped, edges a little foxed. A near-fine copy in the very good dust jacket, minor wear to extremities, small hole and rubbing to front panel.

First edition of the author's first published book. Rosemary Sutcliff (1920–1992) was an English novelist best known for children's books, especially historical fiction



and retellings of myths and legends. She spent most of her life in a wheelchair, and "most of Sutcliff's intellectual stimulus had come from books read aloud by her mother ... It seems to have been Kipling who made the deepest impression" (ODNB). Cyril Walter Hodges (1909–2004) was an English artist and writer best known for illustrating children's books and winner of the annual Greenaway Medal for British children's book illustration in 1964. He illustrated six of Sutcliff's books, *The Chronicles of Robin Hood* being the first one.

£500

[135706]

265

**THOMAS, Dylan.** *Under Milk Wood.* London: J. M. Dent & Sons Ltd, 1954

Octavo. Original brown cloth, spine lettered in gilt. With the dust jacket. With 9 pp. of facsimile manuscript sheet music at end. A little cocked, corners a trifle bumped, the binding otherwise firm, a touch of spotting to top and fore edges, else clean. A near-fine copy in the very good jacket, a hint of wear, slight spotting to rear panel, not price-clipped.

First edition in book form. *Under Milk Wood* was originally commissioned as a radio drama by the BBC, and was first broadcast on 25 January 1954. It was originally printed in the magazine *Mademoiselle* in their February 1954 issue. The posthumously published work has since become one of Thomas's best known.

Rolph B21.

£600

[138763]

266

**TINBERGEN, Jan, & J. J. Polak.** *The Dynamics of Business Cycles. A Study in Economic Fluctuations.* Chicago: University of Chicago Press, 1950

Octavo. Original brown cloth, titles to spine gilt, top edge red. With the dust jacket. Charts throughout. Offset tape toning to endpapers, otherwise clean; a near-fine copy in the very good jacket, slight toning and marking to spine panel, minor nicking and short closed tears, split at foot of front flap fold.

First edition in English. It was originally published in the Netherlands in 1942. The author won a Nobel Prize in 1969 for his development of dynamic economic models.

£250

[140577]

267

**TOLSTOY, Leo.** *War and Peace.* Translated by Louise and Aylmer Maude. London: London, Macmillan & Co., 1971

Octavo (209 × 131 mm). Bound by Bayntun-Rivière in red half morocco, raised bands, titles and decorations to compartments gilt, red cloth sides, dark pink endpapers, top edge gilt. Spine slightly sunned, minor spotting to cloth. An excellent copy.

A handsomely bound copy of *War and Peace*. This translation was first published in 1942.

£375

[140509]

**VAN GOGH, Vincent.** *The Complete Letters.* Greenwich, Connecticut: New York Graphic Society, 1959  
3 volumes, octavo (245 × 178mm). Finely bound by Sangorski & Sutcliffe in 20th-century red crushed morocco, spines decorated in gilt with raised gilt bands, gilt initials "O.C.S." to front boards, edges and turn-ins gilt, marbled endpapers. With mounted colour reproductions of Van Gogh's drawings throughout. Spines lightly sunned, else a fine copy, handsomely bound.

Second and expanded English edition. First published in English in 1953 on the centenary of Van Gogh's birth, it contains all of the artist's letters and the few remaining ones that Theo (Dutch art dealer and Van Gogh's brother) wrote to him. His life history by J. Van Gogh-Bonger is published in its original form, with a few additional notes from the family history. Since 1953, seven more letters turned up from different sources, and several sketches and illustrations are published in this edition for the first time.

Van Gogh's letters were originally published in 1914–15, with two volumes of his Dutch letters and one of the French.

£975 [136738]

## 269

**VERLAINE, Paul.** *Œuvres Complètes.* Paris: Albert Messein, 1919–20

5 volumes, octavo (183 × 125 mm). Contemporary green morocco, gilt titles and floral motifs to spines in compartments, raised bands decorated in gilt, boards elaborately blocked in gilt floral border, gilt inner dentelles surrounding a floral border, green endpapers, top edges gilt. Text in French. Spines toned to brown, tips lightly rubbed, offsetting from turn-ins, else a near-fine set.

A handsomely bound set of Verlaine's poems which includes his collections *Poèmes saturniens* (1866), *Fêtes galantes* (1869), *Romances sans paroles* (1874), *Sagesse* (1880), and *Les Poètes maudits* (1884).

*Romances sans paroles* was inspired by Verlaine's relationship with his wife, Mathilde Mauté, and his lover, the French poet Arthur Rimbaud. Verlaine eventually abandoned his wife and child for Rimbaud, and left for London in 1872. Their infamously stormy affair culminated in an argument during which Rimbaud shot and wounded Verlaine in a jealous rage. The violent attack led to Verlaine's arrest and *Romances sans paroles* was published during his imprisonment.



Associated with the Symbolist and the Decadent movements, Verlaine's work was recognised as groundbreaking by his contemporaries and served as inspiration for composers such as Claude Debussy. Debussy set many of Verlaine's poems to music, including *Clair de Lune* which also became the inspiration for the famous third movement of his *Suite bergamasque* (1890).

£750 [138447]

## 270

**VERNE, Jules.** *The Chase of the Golden Meteor.* London: Grant Richards, 1909

Octavo. Original blue cloth, spine lettered in yellow, front cover lettered in gilt with pictorial stamping. With 24 black and white plates including frontispiece. Presentation bookplate from Oldham PSA society to front pastedown. Some light foxing to edges and contents, last few pages a little creased at foot, front hinge a little tender, otherwise a very good, attractive copy, cloth clean.

First edition in English, following publication in French the same year. The novel was started in 1901, but was still unfinished at the time of Verne's death; it was substan-

tially reworked by his son Michael Verne for posthumous publication, one of seven such novels.

£600 [138971]

## 271

**VICTORIA, Queen of Great Britain – MARSHALL, William (ed.)** *A Collection of Anthems used in the cathedral and collegiate churches of England and Ireland.* Oxford and London: John Henry and James Parker, 1865

Duodecimo (178 × 105 mm). Contemporary blind-tooled black calf by R. Ingalton Drake, Eton, with his ticket, supralibros of Queen Victoria to front board and title to spine in gilt, spine with raised bands, marbled endpapers, gilt edges. Rubbed in places, contents occasionally spotted, a few corners creased, very good.

A handsome copy of William Marshall's (1806–1875) compilation of devotional anthems, bound for Queen Victoria by R. Ingalton Drake, binder to Windsor Castle.

£500 [141789]





272

**WALTON, Isaac, & Charles Cotton.** *The Complete Angler.* London: Samuel Bagster, 1815

Octavo (218 × 133 mm). Finely bound by Rivière & Son in early 20th-century red morocco, spine gilt-tooled in compartments with titles direct, triple gilt rule bordering both sides, turn-ins richly gilt-rolled, marbled endpapers, all edges gilt. Engraved half-title and frontispiece, 13 engraved plates, and several vignettes in the text. Joints cracking somewhat from the head though nonetheless sound, but a handsome copy, clean within, excellent overall.

A handsome copy of Walton's angling classic, this being the second Bagster edition, in a fine binding by Rivière & Son.

£375

[141624]

273

**WATSON, James D.** *The Double Helix. A Personal Account of the Discovery of the Structure of DNA.* New York: Scribner Classics, 1998

Octavo. Contemporary beige quarter cloth, spine lettered in gilt, cream sides. With the dust jacket. A fine copy.

Signed by the author on the title page; this is the 30th-anniversary printing of Watson's narrative of the discovery of the structure of DNA, a key firsthand account of the practice of science during the 20th century, chronicling not only the wonder and beauty of a major breakthrough but also the politics and turf wars of researchers battling for scientific glory.

£275

[138554]

274

**WEBER, Bruce.** *O Rio de Janeiro.* New York: Alfred A. Knopf Inc., 1986

Folio. Original stiff photographic wrappers, titles to front cover and spine in purple. No dust jacket issued. Illustrated throughout with 130 full-page photographs. A near-fine copy.

First edition, featuring street photographs of the youth in Rio De Janeiro.

Parr & Badger I, 135; Roth, p. 78.

£750

[140925]

275

**WELLER, Paul.** *A Thousand Things.* Guildford: Genesis Publications Limited, 2007

Square quarto. Illustrated black boards with black leather spine, all edges silver. Housed in a black illustrated box. Together with the printed black draw-string bag. Contains nearly 350 photographs. All in fine condition.

First edition, one of 2,000 copies signed by Weller. Includes a 12-inch EP with 4 demo tracks, 3 of which appeared on the Jam's first album "In the City", and a cover of The Who track "So Sad About Us".

£500

[140684]

276

**WILLIAMS, Oscar (ed.)** *The War Poets. An Anthology of the War Poetry of the 20th Century.* New York: The John Day Company, 1945

Octavo. Original grey cloth, titles to spine and front cover in gilt on red ground, top edge orange. With the dust jacket. With 16 pages of photograph portraits. Negligible rubbing to board edges, occasional foxing, most notably to portraits; else a near-fine copy in the lightly soiled, uncommonly bright jacket with sunned spine, tiny nicks to extremities, not price-clipped.

First edition, presentation copy, inscribed by the editor on the day of publication on the front free endpaper, "For Jean Lanslow with love from Oscar Williams – editor – June 19 1945", the inscription continued by the founder of the John Day company: "And from Richard Walsh", and by two contributors, "from Hubert Creekmore" and "from Willard Maas".

A party to celebrate the publication of the book was held at the Gotham Book Mart on the evening of 19 June 1945 and "many of the contributors were invited" (Filreis, p. 322). This copy of Williams's expansive anthology was presumably inscribed at the time for one of the guests.

Alan Filreis, *Wallace Stevens and the Actual World*, 1991.

£350

[139656]

277

**WILMER, Val.** *Mama said there'd be days like this: my life in the jazz world.* London: The Women's Press, 1989

Octavo. Original black boards, silver-lettered spine. With the dust jacket Profusely illustrated. Jacket lightly rubbed, slight abrasion to front panel, short closed-tear at foot of front fold. An excellent copy, sharp and square.

First edition, remarkably elusive thus, of the autobiography of one of the finest British writers and photographers of the jazz scene, an important figure in the feminist movement, and a founding member of Format, Britain's first all-women photography agency.

"Her books, articles and photographs delve deep into the minds, lives and politics of jazz's most famous exponents – John Coltrane, Thelonious Monk, Charles Mingus – as well as countless unrecognised men and women who have shaped African-American culture since the 1950s" (BBC Radio 3, retrieved 1 September 2020).

£275

[143047]



278

**WITTGENSTEIN, Ludwig – LEITNER, Bernhard.** *The Wittgenstein House.* New York: Princeton Architectural Press, 2000

Folio. Original white boards, spine and front panel lettered in black. Photographic illustrations throughout, figures, floor plans, and 4 double-and-treble-page fold outs. Top front corner bruised, else a very good copy.

First edition in English, published simultaneously in German by the Hatje Cantz Verlag, an expanded reworking of Leitner's *The Architecture of Ludwig Wittgenstein*, originally published in 1973.

"The interconnection of the two books, which span a period of almost three decades, is underscored by a similar format, the size of some reproductions (160 × 160 mm), and the reprinting of some photographs, including illustrations of architectural elements and details that were an integral part of Wittgenstein's building but no longer exist today" (Preface).

Paul Engelmann and the philosopher Ludwig Wittgenstein (1889–1951) designed and built this villa from 1926 to 1928 for Margarethe Stonborough-Wittgenstein, the philosopher's sister. In its severity and simplicity, the structure reflects the logical clarity of Wittgenstein's thinking.

For an account of Wittgenstein as architect, see Monk, *The Duty of Genius*, chapter 10.

£225

[139424]

279

**WODEHOUSE, P. G.** *Good Morning Bill. A Three-Act Comedy.* London: Methuen & Co., Ltd, 1928

Octavo. Original blue boards, titles to front board and spine in black. With the dust jacket. An excellent copy, boards bright, faint spotting to endpapers and edges, the jacket bright to front panel though with small patch of orange background sunned to yellow, somewhat dust-soiled to rear and spine, orange spine titles faded to yellow, small chips to ends and corners, some other tears and creases, without repair and overall very good.

First edition, later adapted into the novel *Doctor Sally* (1932). Copies with the jacket in collectable condition are uncommon.

McIlvaine C3a.

£950

[140961]

280

**WODEHOUSE, P. G.** *Right Ho Jeeves.* London: Herbert Jenkins Limited, 1934

Octavo (177 × 114 mm). Recent blue half morocco by Bayntun-Rivière, blue cloth boards, titles and decorative floral motifs in gilt on spine, blue marbled endpapers, top edge gilt. Very occasional faint foxing, a little glue residue at gutter of half-title, a near-fine copy.

First edition of the second full-length novel featuring Jeeves and Wooster, published on 5 October 1934, following hot on the heels of *Thank You, Jeeves* (16 March 1934).

Jasen 52.

£575

[135699]

281

**WOOLF, Virginia.** *The Common Reader: Second Series.* London: Leonard & Virginia Woolf at the Hogarth Press, 1932

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket designed by Vanessa Bell. Somewhat soiled and rubbed, rear hinge cracked. A good copy in like jacket, lightly soiled and chipped, short closed tears repaired with tape on verso.

First edition of the second of the two volumes of Woolf's *Common Reader*, collecting critical essays, articles, and book reviews that had previously appeared in various publications. With a Hogarth Press advertisement for the works of Virginia Woolf loosely inserted.

Kirkpatrick A18a; Woolmer 315.

£350

[138880]

282

**WOOLF, Virginia.** *Flush. A Biography.* London: The Hogarth Press, 1933

Octavo. Original light brown cloth, spine lettered in gilt. With the dust jacket. Frontispiece and 9 plates, 4 of which are by Vanessa Bell. Light toning to half-title, and to spine panel and front flap of jacket, but otherwise a superb copy.

First edition of Woolf's imaginative biography of Elizabeth Barrett Browning's dog Flush, "the spaniel who shared the sickroom of Elizabeth Barrett and accompanied her when she eloped with Browning" (ODNB). The dust jacket declares this to be a "large paper edition", but all copies of the first impression were in this format.

Kirkpatrick A19a.

£750

[138408]

283

**WOOLF, Virginia.** *Three Guineas.* London: Hogarth Press, 1938

Octavo. Original yellow cloth, spine lettered in gilt. With the dust jacket, designed by Vanessa Bell. With 5 black and white plates. Light sunning to spine, bumping at extremities, and toning to endpapers; a very good copy in like jacket, spine panel summed, a little chipped with some short closed tears at extremities.

First edition. Written as a companion piece to her earlier essay, *A Room of One's Own*, Woolf addresses how women can influence and prevent the rise of militarism, even though they are excluded from education, professional employment, and the public sphere.

Kirkpatrick A23a; Woolmer 440.

£750

[138941]

**YATES, Elizabeth Upham.** *Glimpses into Chinese Homes.* Boston: Joseph W. Hamilton, 1887

Octavo. Original pebble-grain brown cloth, titles to spine and front cover in gilt, elaborate decoration to front cover in black, plain endpapers. Spine very lightly sunned, touch of wear to spine ends and tips, inner front hinge starting, book block remaining firm, margins toned; a very good, bright, and attractive copy.

First edition, inscribed by the author to a fellow Maine suffragist on the front free endpaper, "Mrs. Ann Greely, with kind regards, the author, Dec. 25 1890", with Greely's book label to front pastedown. This edition is now uncommon, especially inscribed, the present copy in notably attractive condition.

The recipient, Ann Jarvis Greely (1831–1914), would have been known to Yates through their shared engagement in the suffrage lecture circuit. Greely was active in her local suffrage movement and organised a series of suffrage lectures and a "woman's rights" ball in Ellsworth in 1857, which included Susan B. Anthony as a speaker. From her mid-20s she was, like Yates, an avowed and outspoken temperance worker and was active in the anti-slavery movement. In 1851 she opened the Old Stand, a millinery shop on Main Street, thereby becoming one of the first recognised businesswomen of Maine.

Yates (1857–1942) was licensed to preach by the Methodist Episcopal Church and travelled to China as a missionary under the auspices of the Women's Foreign Missionary Society in 1880, staying for six years. Yates was inspired to reform in the US based on what she had learnt in China and "reflected in her book on Chinese women's freedoms in Peking, and their ability to excel equally with men when given access to education" (Risk, p. 157). She began lecturing for the temperance, suffrage, and abolition movements in the 1890s and became a leading state advocate, speaking at numerous national suffrage events. In 1920 she ran as the Democratic Party candidate for lieutenant governor of Rhode Island, one of the first women to run for any such position.

Not in Robinson nor Theakstone; Shannon M. Risk, *In Order to Establish Justice: The Nineteenth-Century Woman Suffrage Movements of Maine and New Brunswick*, 1994.

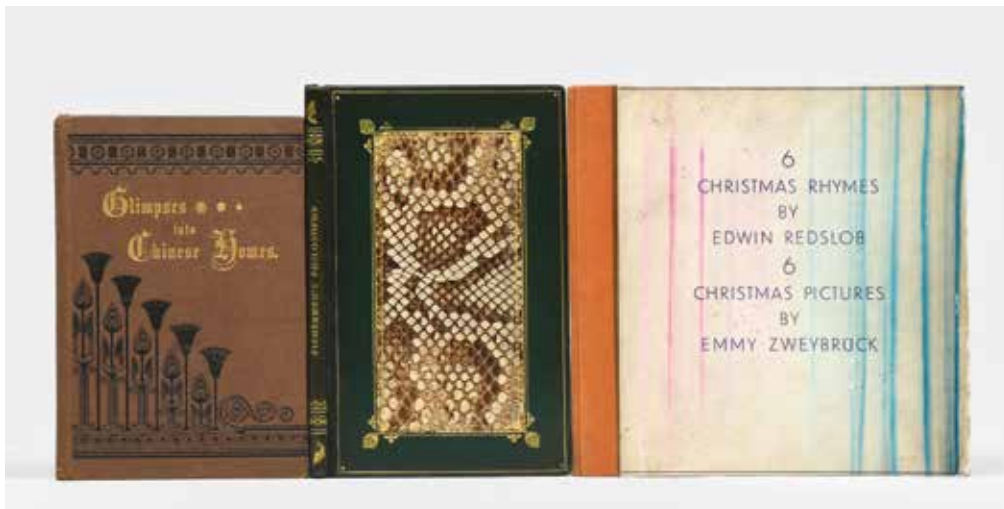
£750

[141614]

285

**ZABRISKIE, George Albert.** *Fishermen's Philosophy.* "The Doldrums", Ormond Beach, Florida: [Privately printed,] 1935

Octavo pp. 22, printed on rectos only. Original green morocco by Zabriskie, "GAZ" stamped in gilt to front pastedown turn-in, titles and fish motifs to spine in gilt, central snake-



skin panels onlaid to covers within decorative frames in gilt, turn-ins decorated with fish motifs, marbled endpapers, top edge gilt. Hand-coloured vignette title page, two further hand-coloured illustrations in the text. Rubbing to spine joints, ends, and tips, light offsetting to endpapers, contents a little toned, a very good, fresh, copy.

First and sole edition, the author's own copy, strikingly bound by him and stamped with his initials, with two newspaper articles pasted to the front free endpaper regarding Zabriskie's successful catches, both neatly labelled in his hand. This work was self-published for Zabriskie's friends and family and is consequently uncommon; just eight copies traced institutionally worldwide, all in the US.

£475

[130039]

286

**ZWEYBRÜCK, Emmy, & Edwin Redslob.** *6 Christmas Rhymes 6 Christmas Pictures.* Translated by Paula Granichstädten. Vienna: Studio Emmy Zweybrück, 1931

Small quarto. Original orange cloth-backed pink and blue striped boards, title to front cover in blue, decorative pink and yellow tape to fore edge, as issued. With 6 full-page hand-coloured lithographs with gold and silver foil highlights by Emmy Zweybrück. A little spotting to boards, contents bright and clean, a near-fine copy of this beautiful production.

First edition in English of this beautifully illustrated work, produced at the studio of Emmy Zweybrück; institutionally scarce, with just six copies traced in WorldCat.

It was published in German in a small edition the previous year, under the title *Ein Stern ist aufgegangen*.

Zweybrück (1890–1956), a highly talented artist and teacher, trained at the Vienna School of Applied Arts. "In 1914, in defiance of the gender divide in education, Emmy Zweybrück established her own embroidery atelier and school in Vienna, Kunstgewerbliche Schule und Werkstätte, accepting advanced students of embroidery from abroad as well as from Vienna... Zweybrück quickly developed an international reputation as from 1916 her work frequently received favourable reviews in *The Studio*, *Die Kunst*, *Deutsche Kunst und Dekorative (DKD)*, *Stickereien und Spitzen (Stickereien)*. She received international acclaim in 1925 when her works were included in the Austrian Pavilion at the 1925 Exposition des arts décoratifs et industriels modernes.

Redslob, who provided the text, was the Reichkunstwart (State Art Officer) under the Weimar Republic "Zweybrück hailed Redslob as a hero, along-with her graphics teacher, Rudolf von Larisch. Redslob was responsible for national art and culture questions and made numerous attempts to evolve a state policy for applied arts and design seeking to introduce a statute to improve recognition for applied artists ... In 1933 Redslob resigned from the National Socialists and was dismissed by the Nazis. Later in the 1930s Redslob wrote articles for the American Design journal. He established an university and set about finding banished artworks after the Second World War" (Heffernan, p. 108).

Sandra Heffernan, "Lost in the History of Modernism: Magnificent Embroiderers" in *MoMoWo: Women Designers, Craftswomen, Architects and Engineers between 1918 and 1945*.

£600

[140553]

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