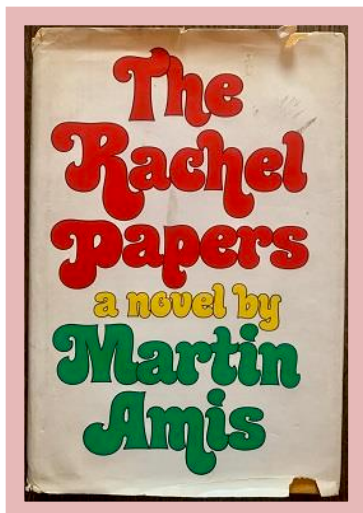


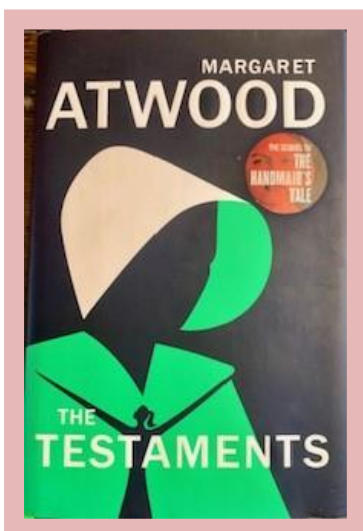
RA Gekoski Booksellers

Joiners Hall, 56 St Ann Street, Salisbury SP1 2DX
rick.gekoski@gmail.com +44 07831875202

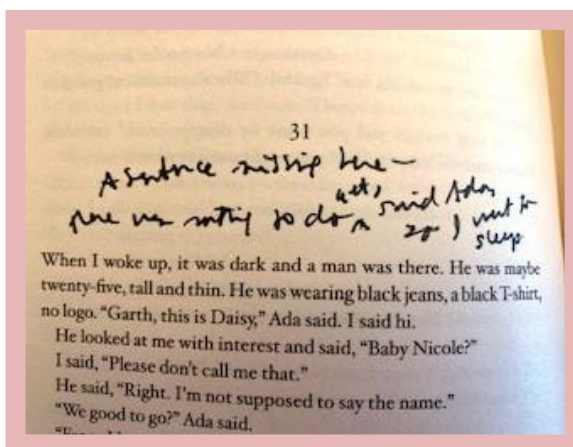
CHELSEA BOOK FAIR 2025



Amis, Martin. *The Rachel Papers*, Alfred A. Knopf, New York, 1974. First American edition of his first novel, inscribed by Amis to his girlfriend Julie Kavanagh "To my plaintive daffodil, Love from Martin." A very good copy in torn dust wrapper. £800



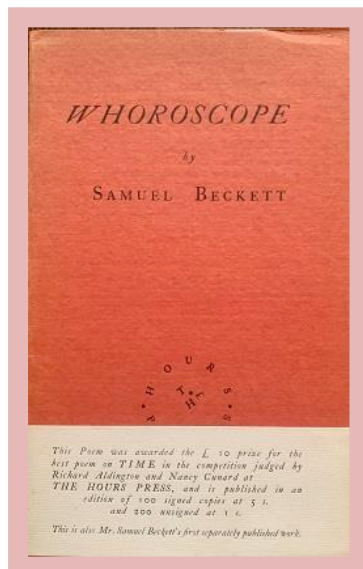
Atwood, Margaret. *The Testaments*. London: Chatto & Windus, 2020. First UK edition, first impression. Booker Prize winner. Heavily annotated throughout with explanatory notes by the author. In addition to her notes in black ink throughout the book, Atwood has included, in a still-sealed envelope, her "completion charts" tracking progress on the manuscript. A fine copy. £8,500



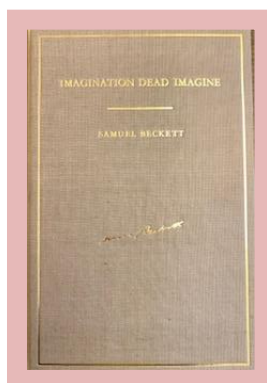
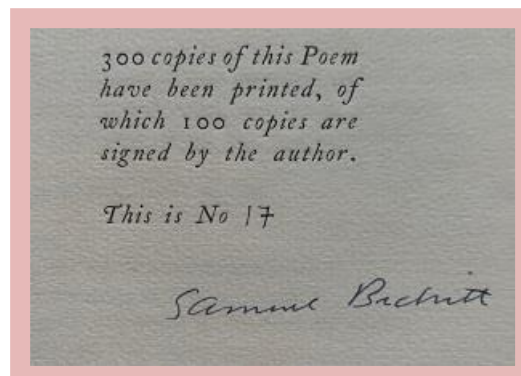


Baudelaire, Charles. *Les Fleurs du Mal* [in] *Revue des Deux Mondes* XXV année, April 1, 1855. The first appearance in print of the title “Les Fleurs du Mal”.

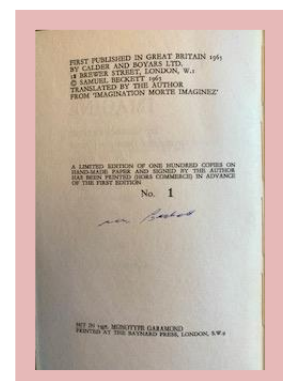
Extract bound in red half morocco with marbled sides, title to spine gilt, marbled endpapers, red silk bookmark. Lacking the original wrappers, binding a little rubbed, contents toned and a bit spotted on the early and late leaves. Very good condition. Published two years before the first edition of the complete volume of *Les Fleurs du Mal*, this magazine publication includes eighteen of Baudelaire’s poems. It is bound together with an extract from *Revue Contemporaine* dated 1860 that contains five poems. £750

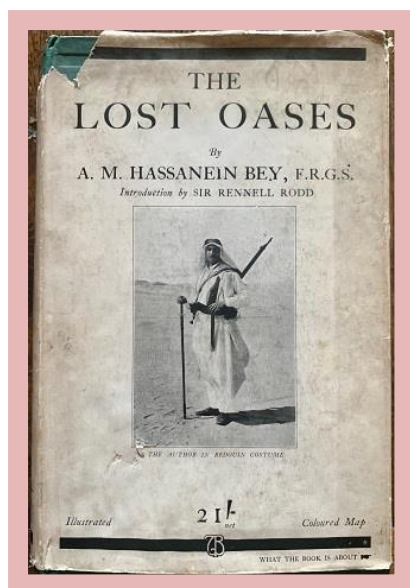


Beckett, Samuel. *Whoroscope*, The Hours Press, Paris, 1930. His first book, in the limited edition of 100 signed copies, with the wraparound band. An unusually fine copy in collector’s box. £10,000



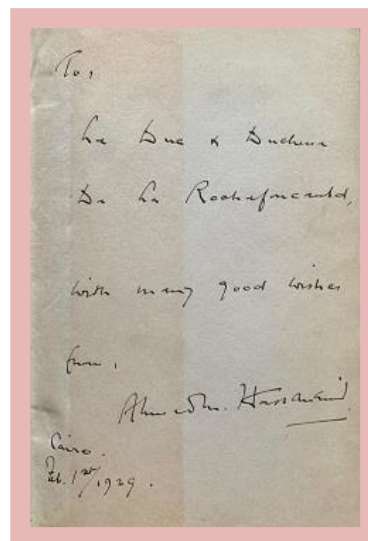
Beckett, Samuel. *Imagination Dead Imagine*. Translated from the French by the Author. London: Calder and Boyars, 1965. First English language edition, number 1 of 100 copies on hand-made paper, signed by the author on the limitation leaf. Original grey cloth blocked in gilt, in the original slipcase. Excellent condition, with just some small spots to the half title. £1,650





Bey, A. M. Hassanein. FRGS. *The Lost Oases*, Thornton Butterworth, London, 1925. With an Introduction by Sir Rennell Rodd. First edition of this seminal book of explorations in Libya (1923-1924); the author is often described as an Arab version of T E Lawrence.

This copy is graced with a full page inscription by the author: "For Le Duc & Duchess De La Rochefoucauld with many good wishes from Ahmed

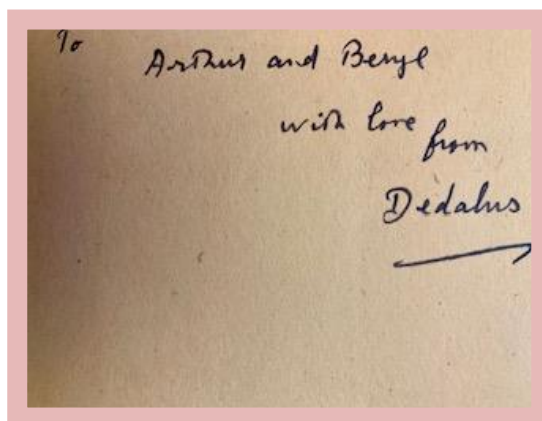


M. Hassanein Cairo February 1, 1929." Hassanein was a diplomat and geographic explorer, an Olympic fencer, and tutor to King Farouk of Egypt. The Duke was instrumental in introducing him to Parisian social and intellectual circles. A nice copy is soiled dust wrapper missing a piece at top of spine and top edge. £1,250

Brenan, Gerald. *The Spanish Labyrinth: An Account of the Social and Political Background of the Civil War*. Cambridge: At the University Press, 1943. First edition, first impression, presentation copy inscribed by the author, "To Arthur and Beryl, with love from Dedalus" (Brenan's nickname) on the front free endpaper.

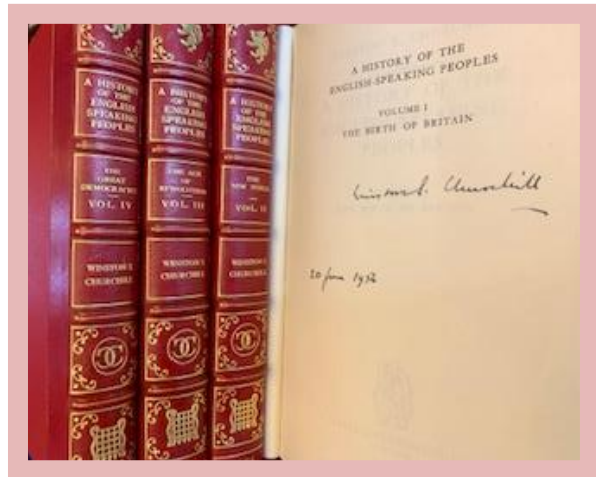
Original red cloth, titles to spine gilt. Binding faded along the spine and edges, some bumps, lower edge darkened. A very good copy in the rubbed and chipped jacket with a closed tear in the upper panel and damp stain and markings to the lower panel. Housed in a black cloth folding case. Author Gerald Brenan (1894-1987) was born and educated in England but spent most of his life in Spain, becoming one of the leading British experts on the country.

He inscribed this copy to prominent sinologist and friend of the Bloomsbury Group Arthur Waley (1889-1966) and his wife. £1,500

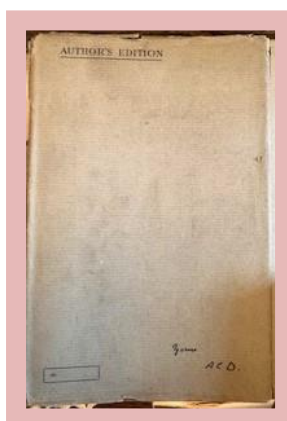


Churchill, Winston. *A History of the English-Speaking Peoples*, London: Cassell and Company, Ltd., 1956-1958.

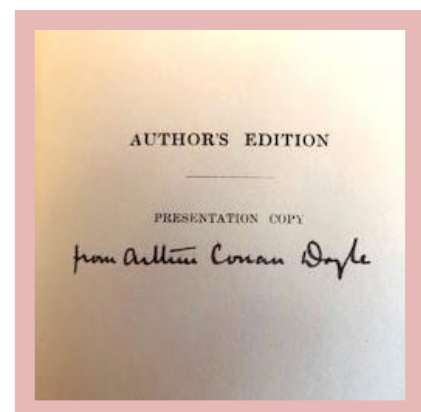
First editions, first impressions, Finely bound in red half morocco by Asprey, spines elaborately gilt in compartments, marbled endpapers, all edges gilt. A fine set. Signed by Churchill and dated "20 June, 1956" on the half-title of volume I. £8,000



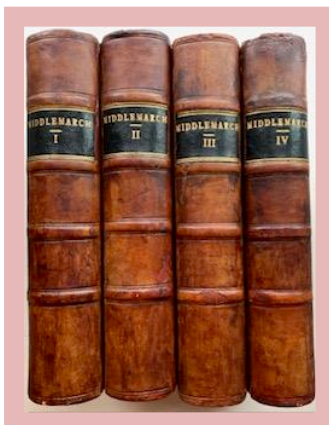
Doyle, Arthur Conan. *The White Company*. London: Smith, Elder & Co., 1903. The Author's Edition, out of sequence copy inscribed "from Arthur Conan Doyle". Original red cloth, titles to spine and upper board gilt. Cloth a little rubbed and marked, contents clean, a very good copy in the rubbed and chipped jacket with damp-stain affecting the spine panel and lower panel. The Author's Edition, as explained by Doyle in the preface, was his version of a collected edition of his writings, casting off "what my mature judgment told me



was unworthy" and keeping only the works of which his "conscience approved". The first volume of each set was signed and numbered, but this is an out of sequence copy, the normal limitation replaced by "presentation copy" above the signature. Rare in the dust jacket. £1,850



Eliott, George. *Middlemarch: A Study of Provincial Life*. Edinburgh and London, Blackwood and Sons 1871. First edition in four volumes, bound without half-titles (as frequently) in contemporary quarter leather.

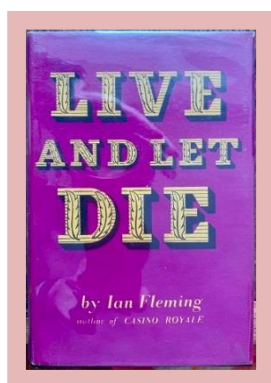


Previous owner's signature crossed out in Volume 1 (but repeated in the other three volumes), and replaced with an inscription from the young Martin Amis to his Oxford girlfriend Julie Kavanagh, later a distinguished literary journalist and writer: "To my dearest Julie from Martin Christmas '74." Kavanagh, who had been urged by Amis "always to read with pencil in hand," has used hers to make notes on a number of pages of the last chapter of

Volume 4, ending with the exclamation “Bravo”! There are then some notes in her hand on one of the final blanks. A curious association copy, rather surprising and touching. £1,850

Fitzgerald, Penelope. Autograph letter to Mary Knox on two leaves of plain blue stationery with blue envelope postmarked 6 August, 1985, and an additional cream envelope addressed to the same recipient dated 27 September, 1986. Fitzgerald’s maiden name was Knox, and her mother was Mary, but this seems to have been sent to a different Mary Knox, possibly a paternal relative. Fitzgerald addresses her “Dearest Mary” and thanks the recipient for a “splendid summer lunch” for an elderly couple “Rawle and Helen”.

“I felt like weeping when I thought of Rawle’s 70th birthday when he was just about going under and had more or less given up reading & writing or apparently caring about anything, & now - there he was enjoying your lovely lunch, complaining in his old way about everyone giving him wrong traffic directions, full of ideas & books & world affairs...” The rest of the missive discusses domestic affairs and a potential visit to see a Hockney, “but I expect you’ll have been by the time I come back, no matter you must tell me about it.” It is signed “much love and many thanks - MOPS”. £300

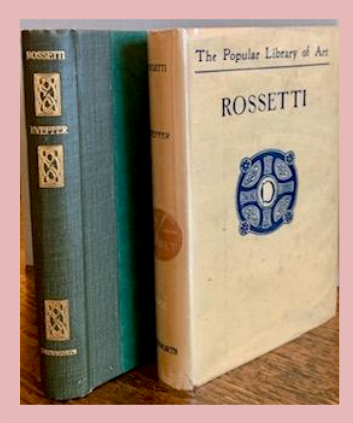


Fleming, Ian. *Live and Let Die*, Jonathan Cape, London, 1954. First edition, first state. Very slight darkening to top margin of front and rear panels, else a fine copy of the second of the James Bond novels. £25,000

Fleming, Ian. *Diamonds are Forever*, Jonathan Cape, London, 1956. First edition of the fourth Bond novel, in fine condition, in collector’s box. £9,000



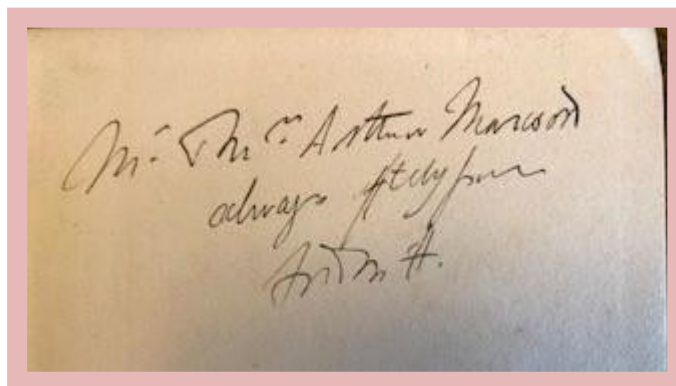
[Ford] Hueffer, Ford Madox. *Rossetti. A Critical Essay on His Art.* London: Duckworth & Co., New York: E.P. Dutton & Co., [1902]. First edition with the Popular Library of Art ads at rear (Laurence A10), in an unrecorded binding.



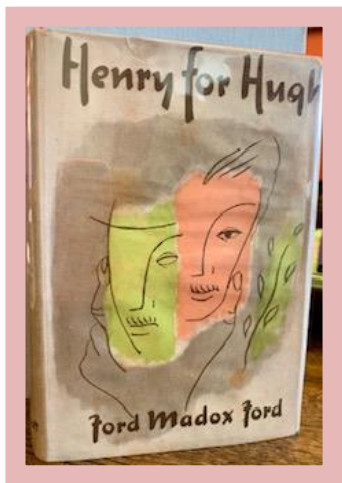
Original green boards, green cloth back strip, titles and design to spine gilt. Lightly rubbed at the extremities, corners gently bumped, partial tanning of the endpapers and a couple of spots to the edges of the text block. An excellent copy in the jacket that is very slightly rubbed, dulled, and creased, with 3/- net cancel price sticker over the published price of one shilling and sixpence to the spine. Among Ford Madox Ford's earliest works were his critical writings on art history, particularly the pre-Raphaelites, including his uncle, Dante Gabriel Rossetti. Highly regarded today, these

early books and monographs established him as a leading authority on the movement (Fortunati, 'Ford Madox Ford's Art Criticism', *Ford Madox Ford and the Visual Culture*, vol, 8, 2009). £350

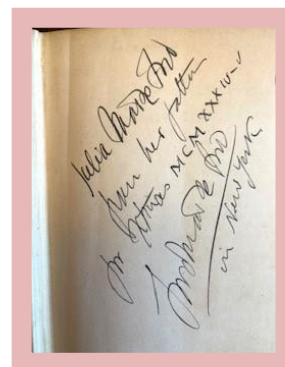
[Ford] Hueffer, Ford Madox. *An English Girl. A Romance.* London: Methuen, 1907. First edition, a superb association copy inscribed from the author, "Mr. and Mrs. Arthur Marwood, always affectionately, from Ford MH" on the front free endpaper. Arthur Marwood was the model for Ford's most famous character, Christopher Tietjens, the protagonist of the *Parade's End* series. Original blue cloth, titles and floral pattern to spine and upper board gilt. Cloth rubbed and marked, corners bumped, spine faded and with a repaired tear in the cloth at the head, light spotting throughout the contents. Very good condition. £1,500



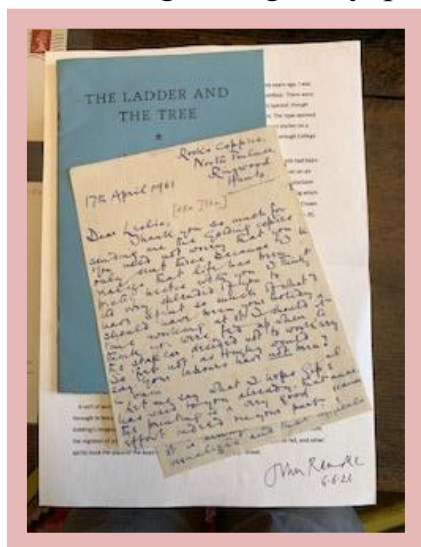
Ford, Ford Madox. *Henry and Hugh: A Novel*. Philadelphia & London: J.B. Lippincott Company, 1934. First edition, presentation copy inscribed by the author on the front free endpaper, "Julia Madox Ford from her father for Xmas MCMXXXIV-V, Ford Madox Ford, in New York". Original red cloth, titles to spine and upper board gilt, top edge dyed black. Contents toned, spine rolled, cloth a little rubbed and marked with some small worn spots.



A very good copy in a supplied jacket with some damp stain and a few small chips and short closed tears with tape repairs on the verso. Esther Julia Madox Ford (1920-1987) was the author's daughter by Stella Bowen. Not published in the UK. £850



Golding, William. *The Ladder and the Tree*, The Marlborough College Press, 1961. First separate edition of Golding's short work on his childhood in Marlborough, originally published in *The Listener* in March of the previous



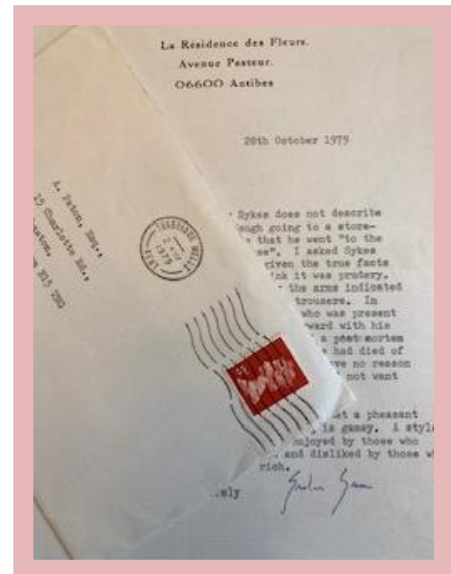
year. Original blue wrappers printed in black. Slight rusting of the staples, an excellent copy. This edition was published by John Randle, founder of the Whittington Press, when he was a student at Marlborough College. Included is a four-page autograph letter by the pamphlet's illustrator, Julian Pritchard, dated April 17th, 1961, thanking Leslie (John) for sending copies and discussing the publication, as well as a one-page word processor remembrance by Randle, signed and dated 6.6.21. £1,850

Greene, Graham. Typed letter signed on La Résidence des Fleurs letterhead, dated 28 October, 1979, with typed and postmarked envelope.

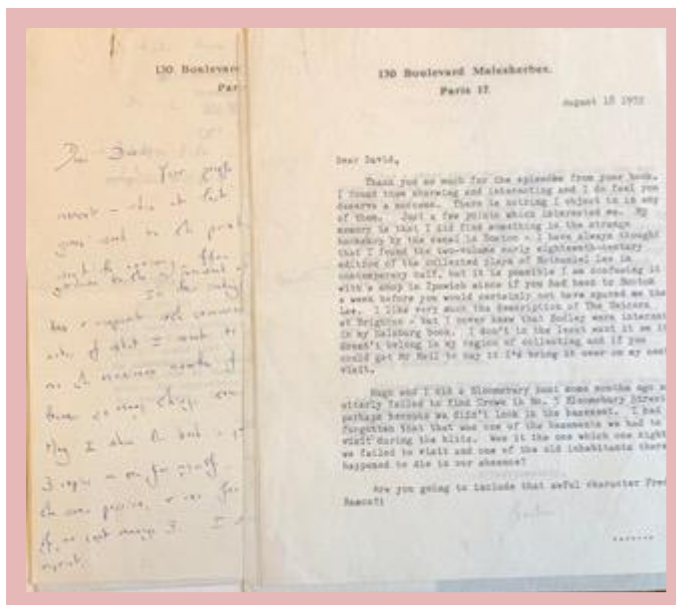
This letter to an unknown correspondent is in reply to a question about Evelyn Waugh's death. "Dear Mr. Paton, Christopher Sykes does not describe in the biography Waugh going into a store-cupboard. He writes that he went 'to the back parts of the house'. I asked Sykes myself why he had not given the true facts of Waugh's death. I think it was prudery. He explained that raising the

arms indicated that he was pulling on his trousers. In fact I was told by somebody who was present in the house that he fell forward with his head in the lavatory basin and a postmortem had to be held to see whether he had died of drowning or from his heart. I have no reason to disbelieve that story but I did not want to go into unnecessary detail”.

Beginning an unrelated paragraph he writes, “I use gamey in the sense that a pheasant when it has been properly hung is gamey. A style like the late James to be enjoyed by those who like their pheasant high and disliked by those who find it a little too rich”. £1,500



Greene, Graham. 4 typed letters signed and 1 autograph letter to bookseller and author David Low regarding *With All Faults*, Low’s book on the secondhand trade for which Greene wrote the introduction, together with 2



related missives from Greene’s secretary Josephine Reid, all dated between August and November 1972, and a final postcard from Reid dated 1984. Housed loosely in a prospectus replicating the jacket. With a copy of the first edition in excellent condition and letters acknowledging receipt of copies by the Bodleian Library and T.F. Burns of *The Tablet*. Greene’s second letter, of August 18th, is the most substantial, being two pages in response to portions of

the text, noting where his memory of an event differed from Low’s and reliving book hunting anecdotes. “My memory is that I did find something in the strange bookshop by the canal in Boston - I have always thought that I found the two-volume early eighteenth-century edition of the collected plays of Nathaniel Lee in contemporary calf, but it is possible I am confusing it with a shop in Ipswich... Hugh and I did a Bloomsbury hunt some months ago and utterly failed to find Crowe in No 5 Bloomsbury Street - perhaps because we didn’t look in the basement. I had quite forgotten that that was one of the basements

we had to visit during the blitz... Are you going to include that awful character Fred Bason?! I had a great coup once at Clapham during the war with old Skalkeld - or was it Salkeld? My man ran a bookshop near the church on the edge of the common. I bought there for two shillings a *Order of the Holy Week* translated by Sir Walter Blunt, date 1687... I loved your account of Mr. Rosen of Rupert Street. Yesterday I was telling John Carter about the book and he was extremely interested. Why not get the *Book Collector* to serialise one of the pieces...”

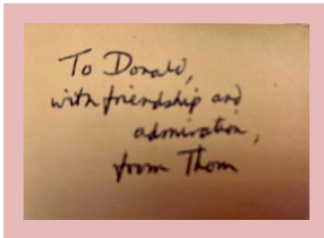
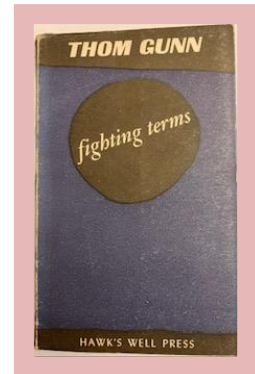
£2,200

Greer, Germaine. *The Female Eunuch*. London: MacGibbon & Kee, 1970. Proof copy together with a typed letter signed from Greer to Mary Ingham of the Gillon Aitken literary agency, a copy of the first edition, and a single-leaf prospectus. Proof in original brown paper wrappers, printed paper label to upper wrapper. Spine rolled, wrappers rubbed and creased, spotting to edges of text block. Very good condition. TLS with a single vertical crease. First edition in the original purple boards, titles to spine gilt. A little marking of the edges of the text block, an excellent copy in the jacket that is price-clipped, a little creased, and faded along the spine panel. This collection of material from Mary Ingham, presumably an employee of the Gillon Aitken literary agency. The proof, which has the publication date in autograph on the cover (“Oct. 12 1970”), contains extensive underlining and occasional marginal notes (“is this so?”, “he he he”). The typed letter is approximately one page, and provides details of Greer’s biography, presumably for publicity purposes: “I was actually born in Melbourne... Melbourne was then and still is a small town; there is no need I think to describe the series of suburbs in which I lived. It would probably create a confusing cross-reference in the Fontana Dictionary of Modern Thought, if you were to say that I was influenced in my intellectual development by the Sydney Libertarians... The decision to leave Australia was formed before I was twelve, when I learnt three languages to equip me for life as a citizen of Europe (modelling myself on Erasmus, you see)... None of this minutiae strikes me as very interesting, but I hope it is helpful.”

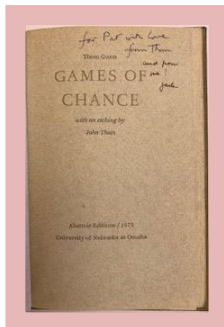
£2,500



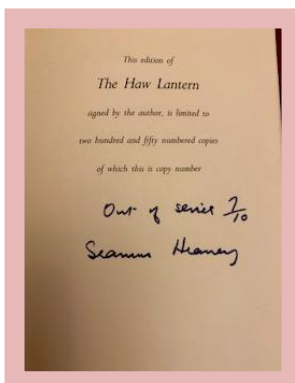
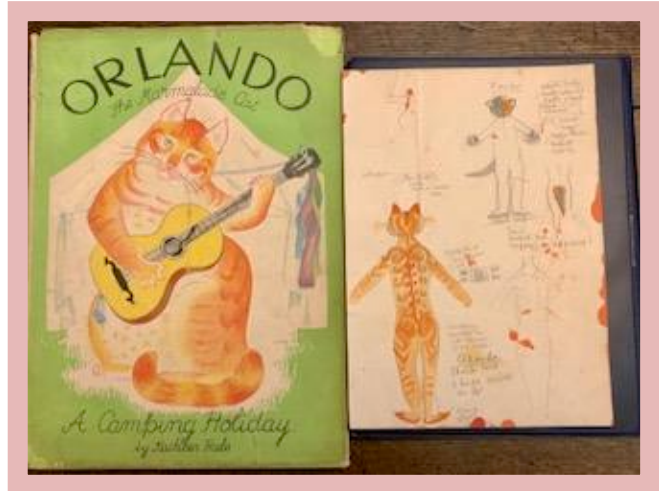
Gunn, Thom. *Fighting Terms*, New York: Hawk's Well Press, 1958. First US edition, one of 1500 copies, originally published by Fantasy Press in the UK in 1954. Presentation copy of the author's first book, inscribed to his mentor, "To Donald, with friendship and admiration, from Thom" and with 22 authorial annotations. Original blue and black wrappers, lightly rubbed, two closed tears in page 33 as though something previously stapled there was removed, excellent condition. The recipient of this copy, Donald Davie, was a poet and critic closely associated with the Movement school who taught at Cambridge, where Gunn was a student. 'At Cambridge, Gunn had begun publishing his poems, and wrote the bulk of his first collection, *Fighting Terms* (1954) in his last two years there. They are startlingly assured pieces, formally controlled, metaphysical, with a subtext that only seems obviously homoerotic in retrospect' (Potts, *Moving Voice*, the *Guardian*, Sept. 27, 2003). In addition to the presentation inscription, this copy contains twenty-two annotations, most commenting on changes between the two editions: "a good change from weak 1st version", "unsatisfactory change from the first edition", "these last lines, unrevised, still cryptic". £1,800



Gunn, Thom. *Games of Chance*, Omaha: Abbatoir Editions, 1979. Limited Edition in cloth. Illustrated with an etching by John Thein. One of two hundred and twenty numbered copies [#22] printed by Harry Duncan and Mark Watson in The University of Nebraska at Omaha College of Fine Arts, spring 1979, on J. Barcham Green paper, from Walbaum type with Romulus Open initials and from the copperplate etched and wiped by the artist. This copy has been inscribed by both Gunn and Thein to Gunn's editor, Patricia Strachan, on the title page: "for Pat with love / from Thom" / "and from / me! / Jack". From the library of Patricia Strachan, former Fiction Editor of *The New Yorker*, and Editor at Farrar Straus Giroux. Slightly darkened at the spine, else a fine copy. £275

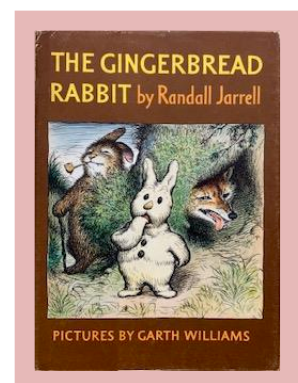


Hale, Kathleen. *COSTUME DESIGNS for Orlando the Marmalade Cat: A Camping Holiday.* 3 A4 sheets of original designs for a theatrical production in pencil and water colour, with copious notes in Hale's hand, together with a first edition of the original book in very good condition in the dust jacket, a flyer for the production, and photocopied background material. Documents housed together in a blue cloth folder. Hale, together with Rita Taylor, worked as a designer for the play, which was adapted by William Corlett and performed by The Unicorn Company at the Unicorn Arts Theatre, Great Newport Street, London in the summer of 1976, supported by the Arts Council of Great Britain. The costumes depicted are for Orlando, a rooster, and a woman with a blue bonnet and apron. £1,250

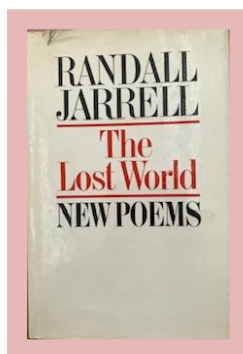
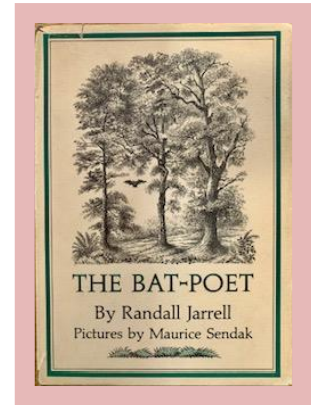


Heaney, Seamus. *The Haw Lantern*, New York: Farrar, Straus, Giroux, 1987. Limited Edition in gilt-stamped cloth and a slipcase. Of a total edition of 250 copies, this is one of only ten numbered [#7] Out-of-Series copies, so designated and signed by Heaney on the colophon. UNKNOWN TO THE BIBLIOGRAPHER. A fine copy in a lightly scuffed, else near fine slipcase. £1,500

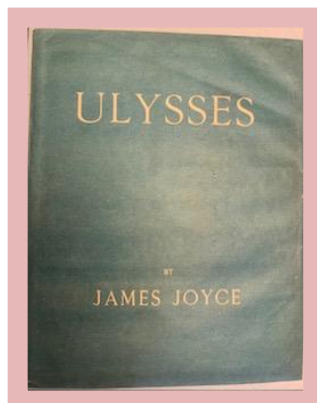
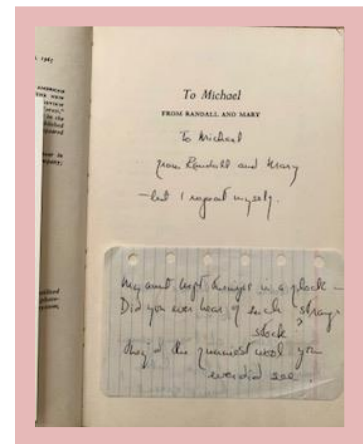
Jarrell, Randall. *The Gingerbread Rabbit*, New York: Macmillan, 1964. First Edition in dust jacket. Illustrated by Garth Williams. A fine association copy, inscribed by Jarrell to his editor, Michael di Capua, on the front preliminary page: "To Michael from Randall / and Mary – if you hadn't / got me to do the fairy tale / translations, and then talked / to me about doing a children's / book. I never would have done / this or the others. Many happy / returns of the day!" Slightly bumped and rubbed, else a very good or better copy in a very good jacket, which is creased and chipped at the spine. £1,750



Jarrell, Randall. *The Bat-Poet*, New York: Macmillan, 1964. First Edition in dust jacket. Illustrated by Maurice Sendak. A fine association copy, inscribed by Jarrell to his editor, Michael di Capua, on the front free endpaper: "Dear Michael, / I certainly never would / have written The Bat-Poet if it / hadn't been for you – so Mary / and I send you this copy of / it with the most intense / gratitude. / Affectionately, / Randall and Mary." Faded at the spine, else a very good or better copy in an internally-repaired, very good jacket, which is torn with loss at the spine. £2,000



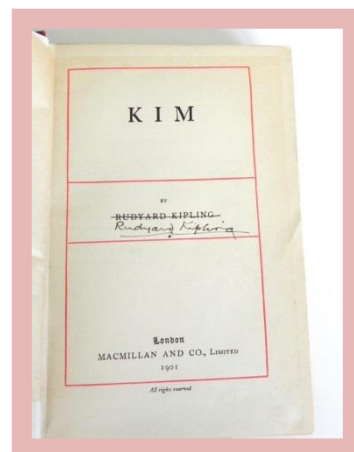
Jarrell, Randall. *The Lost World*, New York: Macmillan, 1965. First Edition in dust jacket. The Dedication Copy, inscribed by Jarrell to his editor, Michael di Capua, on the dedication page. The printed dedication reads 'To Michael / from Randall and Mary' beneath which Jarrell has inscribed "To Michael / from Randall and Mary – / but I repeat myself." Laid into this copy is a blank card featuring a colour illustration of Eugene Delacroix's c. 1832 painting *Portrait of Paganini*, and also a small perforated sheet of notepaper featuring holograph verse in black ink in Jarrell's hand. Small tear at the inner head of the spine, else a near fine copy in a lightly creased and soiled, very good jacket, with a short tear to the upper front panel edge. £4,000



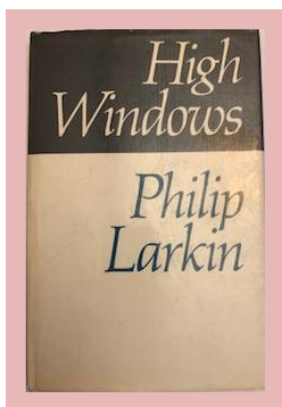
Joyce, James. *Ulysses*, Paris: Shakespeare and Company, 1922. First edition, one of 750 numbered copies on handmade paper from a total edition of 1,000. Wrappers conserved along the edges and spine, contents faintly toned, a very good copy housed in a light blue folding box. From the library of American heiress, philanthropist, and art collector Joan Whitney Payson, with her Tiffany & Co. bookplate. Slocum and Cahoon 17. £42,500

Kipling, Rudyard. *Kim*, Macmillan and Co., 1901. First English edition of the book that "is acknowledged as Kipling's masterpiece in fiction. The novel is the finest written about the India of the British Empire" [CGEL]. Signed by Kipling on the title page and very scarce thus.

The illustrations are by John Lockwood Kipling, the author's father. (Richards A174; Stewart 254; Livingston 250). *Kim* was selected as a "Modern Library 100" for the 20th century. Some slight age related toning to the red cloth but altogether a nice copy. £5,000



Larkin, Philip. *High Windows*. London: Faber and Faber, 1974. Second impression. Inscribed from both Larkin and Kingsley Amis to Julie Kavanagh, Martin Amis's girlfriend during his early 20s: "Julie, Love from Kingsley, Christmas 1974" "& from Philip Larkin". With Kavanagh's penciled underlining and tick marks, erased notes on several pages, and short notes on the rear pastedown. Spine rolled, cloth a little rubbed and toned and a few splashes to page 20, a very good copy in the price-clipped, rubbed and scuffed jacket. £2,000



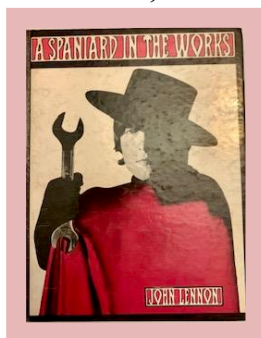
le Carré, John. *16 manuscript letters and notecards* addressed to David Gillard MBE. 2008-2020, each one-page, largely written on both sides, all but one in hand-written envelopes, with two signed bookplates. The correspondence is on headed paper/card from the author's London home and Cornish retreat, dated and signed 'David Cornwell', 'David C' or 'David', various sizes. Though single le Carré letters are common in the market, and range from £200 to £2000 pounds depending on content, a sustained series like this is distinctly uncommon.

A wide-ranging personal collection from the author to David Gillard, (whom he addresses as MBE on every envelope, which seems odd given le Carre's disdain for the honours system). The recipient was an arts journalist, music editor and critic for BBC *Radio Times* and *The Daily Mail*. The letters touch on the author's family (present & past), as well as his work, including his ambitions as an actor and illustrator and 'the Brexit element'. His progress through various novels is deftly traced, and there is some rather fun gossip and sly characterisation: "I love Larry O's effusive letters, so rich in insincerity and

honeyed rhetoric... Denholm was extraordinary: ex rear-gunner, POW, gay, married, uberintelligent in an actorish way....”

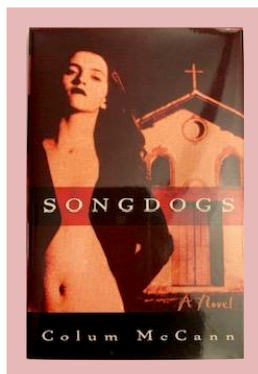
The poignant final letter was written less than two months before the author’s death: 'Thanks for your good wishes, and the accurate guess: lobster it was... My wife Jane is on a severe course of chemo, & I am in similar shape, about to undergo an experimental therapy which involves nuking me. The grandchildren are enchanted. Thanks for being so supportive and forgive me if I go off air. We have a lot to sort out. Best as ever, David'. £5,000

Lennon, John. *A Spaniard in the Works*, proof copy together with first edition.

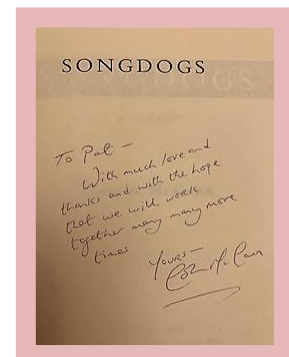


London: Jonathan Cape, 1965. Proof copy in wrappers with “proof only” and provisional publication date on the rear flap of the dust jacket, jacket very lightly rubbed with minor loss from the head of the spine panel and two scuffs affecting the lower panel. The first edition in laminate boards, lightly rubbed and dulled. Both excellent condition. £2,000

McCann, Colum. *Songdogs*, New York: Metropolitan



Books / Henry Holt, 1995. First American Edition in dust jacket. This copy has been inscribed by McCann on the half-title page to his editor, Patricia Strachan: “To Pat – / With much love and / thanks and with the hope / that we will work / together many many more / times / Yours – / Colum McCann.”



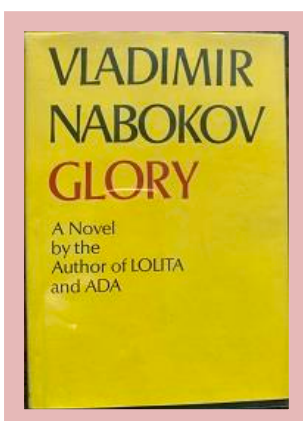
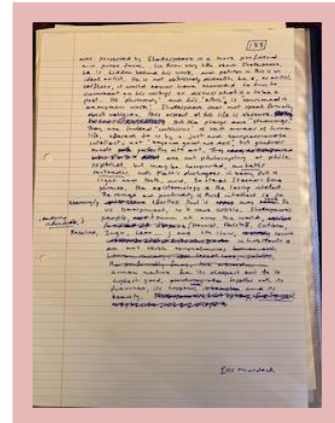
A fine copy in a fine jacket. £450

Milligan, Spike. Collection of Letters and Cards to Australian politician Barry Cohen, 1980s, together with a copy of *The Spike Milligan Letters*. 6 typed letters signed, 4 autograph letters, and 12 autograph cards, all dated to the 1980s, when Milligan was frequently visiting and considering living in Australia, and Cohen was first the Minister for Home Affairs the Environment and then Minister for Arts, Heritage and the Environment.

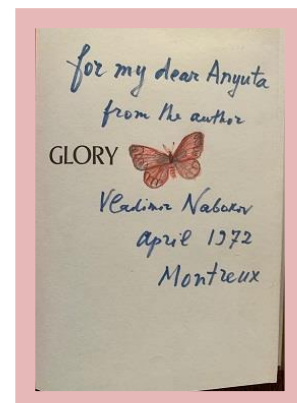


Milligan was an environmental activist and much of the correspondence is related to that, including his concern about commercial activities on Fraser Island (now World Heritage listed). He frequently discusses overpopulation, often expressing overtly racist sentiments. Other matters in the letters include heritage conservation and local issues in Woy Woy, the town where his mother lived. £1,500

Murdoch, Iris. Two autograph draft portions of *Metaphysics as a Guide to Morals*, with other short autograph material and a photo. *Metaphysics as a Guide to Morals* was published as a book in 1992. The first portion of the text present here is on a single sheet of lined paper, labeled 188 and signed by the author at the bottom. It begins, “was possessed by Shakespeare in a more profound and purer form...” and became pages 115 and 116 in the finished text. The second comprises two and a quarter lined pages and is labeled 521 and 522 and signed by the author. It begins, “(explanatory) observation concerning a problem which traveled with him...” and would become part of chapter 9. Also included are three cards, one with a quote from Paul Valery, one with five lines apologising that she doesn’t have a proof and sending best wishes for Christmas, and the third “With best wishes, Iris Murdoch” mounted together with a monochrome portrait. Housed together in a blue plastic folder labeled “Iris Murdoch stuff”. £600



Nabokov, Vladimir. *Glory*, McGraw Hill, New York. 1972. First edition, with one of Nabokov’s beautiful butterfly drawings and his inscription to his wife’s niece: “for my dear Anyuta from the author Vladimir Nabokov April 1972 Montreux” on the front blank. A fine copy in dustjacket. £18,000



O’Brien, Edna. *A Collection of American first editions* by Edna O’Brien with fulsome inscriptions to her editor, Patricia Strachan, former Fiction Editor of *The New Yorker*, and Editor at Farrar Straus Giroux, with many markings in her hand. For the collection of eight books: £2,500

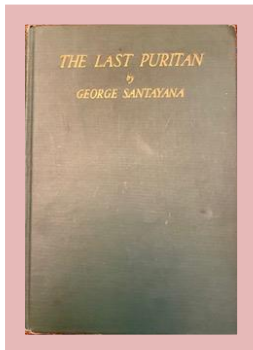


Orton, Joe. ORIGINAL EVENING STANDARD DRAMA AWARD FOR *Loot* together with the prop version made for the biographical film *Prick Up Your Ears* and a copy of the first edition of *Loot* in the dust jacket with “Evening Standard Drama Award” wraparound band. The original statuette by Frank Dobson in bronze and marble, together with the copy in plaster and wood, both approximately 12x6x3 inches. £4,500



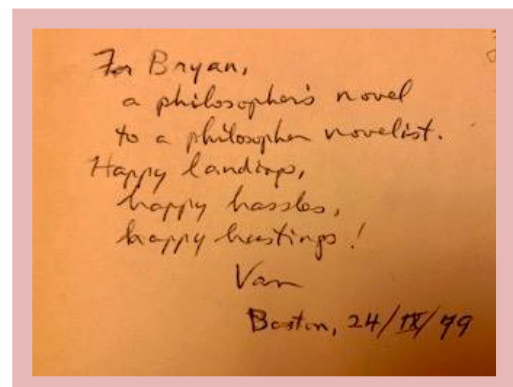
Peake, Mervin. HOUSEBOAT. Watercolour (4.75 x 6.5 inches), mounted, glazed, and framed. Inscribed “For Judy” and additionally signed “Peake”. From the collection of Peake’s niece, Judith Bland (née Peak). £1,450

[Quine, Willard van Orman]. Santayana, George. *The Last Puritan*, New York: Charles Scribner’s Sons, 1936. First edition, first printing. Inscribed from



American philosopher Willard van Orman Quine to British philosopher and broadcaster Bryan Magee on the front free endpaper, “To Bryan, a philosopher’s novel to a philosopher’s novelist. Happy landings, happy hassles, happy hustings! Van, Boston, 24/IX/79”. Original green cloth, titles to spine and upper board gilt. Charles Lauriat bookseller’s ticket to the front free endpaper, contents faintly toned, cloth rubbed with wear at the corners and

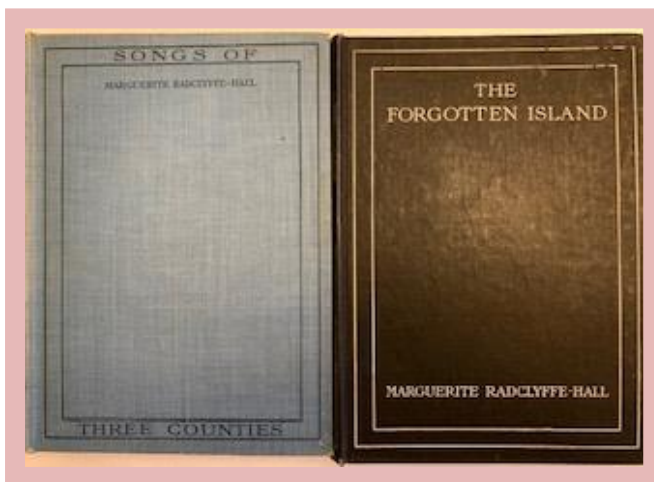
ends of spine, a very good copy. Magee was an Oxford philosopher, a Labour politician, and novelist, but is best known for the three radio and television programmes on philosophy that he presented for the BBC during the 1970s and 80s. The 1978 television series, *Men of Ideas*, presented in-depth conversations contemporary philosophers, with Quine the subject of episode nine. £500



Radclyffe-Hall, Marguerite. *Songs of Three Counties.* London: Chapman & Hall, Ltd., 1913. First and only edition, with substantial autograph corrections. Original light blue boards, titles to spine and upper board in dark blue. Cloth lightly rubbed, spine toned, little light spotting to early and late leaves, edges of the text block, and occasionally to the contents, a very good copy. Rare early work by the author of *The Well of Loneliness*. Though best known for her seven novels, beginning with *The Forge* in 1924, Hall's first published works were poetical, and "Some of her best writing has a descriptive power which owed much to her early experiments with lyric poetry. Between 1906 and 1915 five slim volumes of her poems were published, many being set to music by popular composers of the day. The best-known was '*The Blind Ploughman*' (Oxford Dictionary of National Biography). The corrections in this volume seem intended for a second edition that was never published. The first poem is extensively edited, with four whole lines reworked. There are 18 other corrections, most of single words but a few of lines, and six poems have been struck out entirely.

TOGETHER WITH:

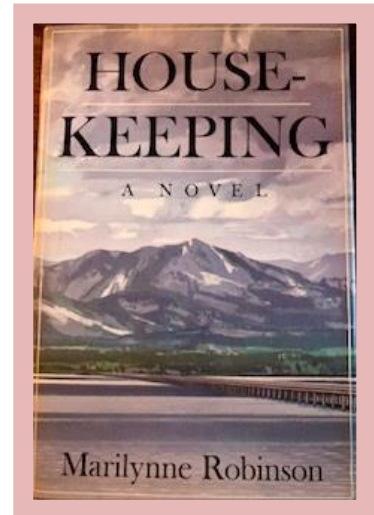
Radclyffe-Hall, Marguerite. *The Forgotten Island,* London: Chapman and Hall Ltd., 1915. First and only edition, with 15 autograph authorial corrections.



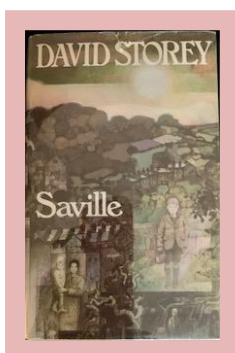
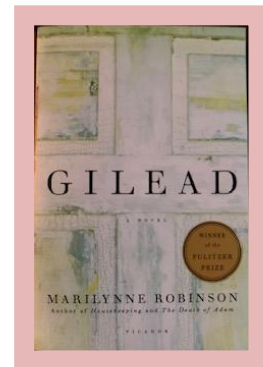
Original black boards, titles to spine and upper board in white. Spotting to edges of text block, early and late leaves, and occasionally to contents, cloth a little rubbed and scuffed with loss of the white lettering from the spine, a very good copy. Rare early work by the author of *The Well of Loneliness*, a volume of erotic poetry dedicated to musician Violet Gordon-Woodhouse, with whom

Hall may have had a dalliance. Though best known for her seven novels, beginning with *The Forge* in 1924, Hall's first published works were poetical, and "Some of her best writing has a descriptive power which owed much to her early experiments with lyric poetry. Between 1906 and 1915 five slim volumes of her poems were published, many being set to music by popular composers of the day. The best-known was '*The Blind Ploughman*' (Oxford Dictionary of National Biography). The corrections in this volume seem intended for a second edition that was never published, with two whole poems being struck out. Most of the other corrections are replacements of individual words, though one whole line has been added to poem LIII on page 66. TWO BOOKS: £3,000

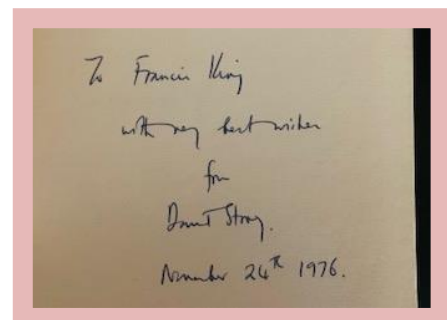
Robinson, Marilynne. *Housekeeping*. New York: Farrar Straus Giroux, 1981. First Edition, second printing in dust jacket. This copy has been signed by Robinson in black ink on the half-title title page. Beneath this, Robinson has also inscribed this copy in blue ink to her editor, Patricia Strachan: "For Pat, with love / & thanks, / Marilynne Robinson / May 21, '98." Laid into this copy is a page of Patricia Strachan's holograph notes on Robinson written on Henry Holt and Company notepaper [the publishing house where her husband was an editor]. There is a small amount of excess binder's glue on the upper front panel, with some light creasing to the lower spine, else an about near fine copy in a near fine jacket. From the library of Patricia Strachan, former Fiction Editor of The New Yorker, and Editor at Farrar Straus Giroux. £850



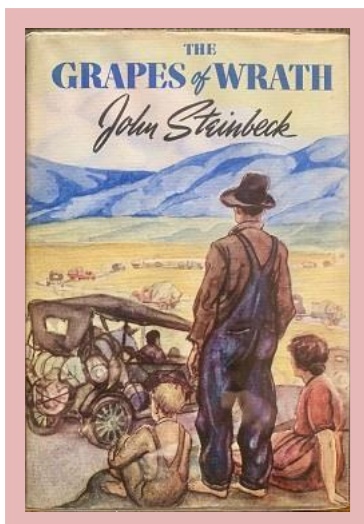
Robinson, Marilynne. *Gilead*. New York: Picador, 2006. First Picador Edition in wrappers. This copy has been inscribed by Robinson to her editor, Patricia Strachan, on the front preliminary page: "For Pat Strachan! / Blessings / Marilynne Robinson!" From the library of Patricia Strachan, former Fiction Editor of The New Yorker, and Editor at Farrar Straus Giroux. A fine copy, with a 'WINNER of the PULITZER PRIZE' sticker on the front cover. £375



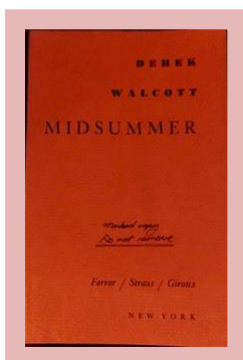
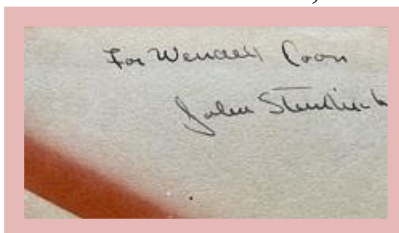
Storey, David. Saville, London: Jonathan Cape, 1976. First edition, first impression, presentation copy inscribed by the author to *Sunday Telegraph* fiction reviewer Francis King on November 24th, 1976, the day it was awarded the Booker Prize. Original green cloth, titles to spine gilt. Lightly



rubbed at the extremities, spine very slightly rolled, a very good copy in the dust jacket with faded spine panel and short closed tear and crease to the upper panel. £1,600



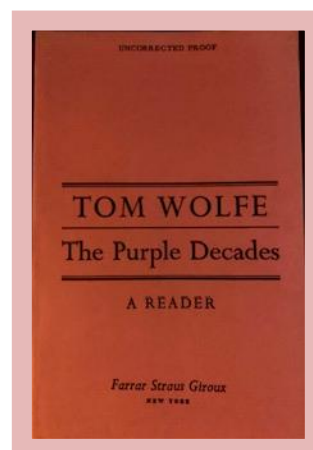
Steinbeck, John. *The Grapes of Wrath*, Viking Press, New York, 1939. First edition. Presentation copy, inscribed "For Wendell Coon/John Steinbeck." Born in Iowa in 1906, Coon enlisted in 1942, noting his occupation as Bookseller. He served as Staff Librarian for the Sixth Army from 1942 – 1972. With just a hint of darkening to the top edge, nonetheless a fine copy in collector's case. £40,000.



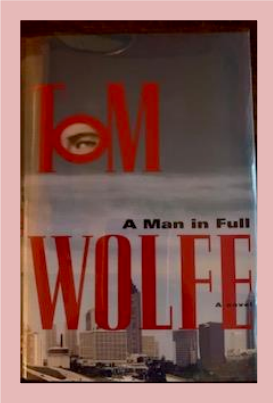
Walcott, Derek. *Midsummer*. New York: Farrar, Straus, Giroux, 1984. Uncorrected Proof Copy in printed wrappers. This copy contains editor Patricia Strachan's holograph pencil emendations to the text, which were later incorporated into the published first edition. The front cover states in holograph ink: "Marked copy / Do not remove." From the library of Patricia Strachan, former Fiction Editor of *The New Yorker*, and Editor at Farrar Straus Giroux. Near fine. £300

Wolfe, Tom. *The Purple Decades*, New York: Farrar Straus Giroux, 1982. Uncorrected Proof Copy in printed wrappers. Selected by Tom Wolfe.

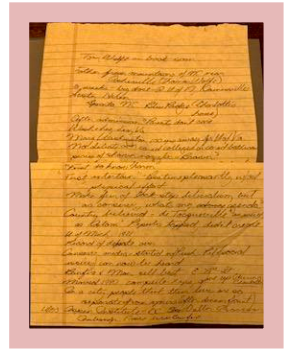
An early state of this proof, with the title page stating "twenty-five illustrations by Tom Wolfe to come," and with editor Patricia Strachan's holograph ink emendations reproduced on the following pages: 11, 18, 28, 31, 37, 44, 45, 47, 51, 66, 73, 76, 99, 114, 117, 121, 125, 129, 149, 162, 168, 188, 193, 196, 202, 205, 209, 268, 351, 355, 366, 367, 387 & 396. From the library of Patricia Strachan, former Fiction Editor of *The New Yorker*, and Editor at Farrar Straus Giroux. A fine copy. £350



Wolfe, Tom. *A Man in Full*, New York: Farrar Straus Giroux, 1998.



First Trade Edition in dust jacket. An Advance Copy with the publisher's promotional card laid in. A near fine copy in a near fine jacket. Laid into this copy is an invitation to Patricia & William Strachan to attend the Farrar, Straus and Giroux publication party for the novel, held at the Pierre Hotel in Manhattan on



November 12, 1998. Also laid into this copy is a single yellow-lined sheet of editor Patricia Strachan's holograph notes on Wolfe. From the library of Patricia Strachan, former Fiction Editor of The New Yorker, and Editor at Farrar Straus Giroux. £400

ADDENDA

RANDALL JARRELL: Letters

From the library of his editor at Macmillan, MICHAEL di CAPUA

A highly important and lengthy collection of holograph letters to his editor at Macmillan, Michael di Capua, 1962-1965. Seventy letters, over fifty of which are unpublished.

These items are accompanied by a typed draft of the catalogue of the letters, on the front page of which Michael di Capua has signed and affirmed his ownership of the material, June 20, 2025. His corrections and additions to the catalogue are in holograph throughout, and are valuable as a record and for research. POA - FULLY DETAILED ILLUSTRATED CATALOGUE ON REQUEST

RANDALL JARRELL: Manuscripts

Jarrell, Randall. *The Bat-Poet*. [New York: Macmillan, 1964]. Long Galleys. Folio. Loose unbound sheets printed on the rectos only; 12 pp. These galleys are designated 'Author's Set' in holograph pencil, and contain Randall Jarrell's holograph emendations to the text in blue ink. Also present are editor Michael di Capua's notations and corrections in holograph red, blue and black pencil. Folded and creased at the edges, with staple holes at the top of the pages and the trace of a rusty paper clip, else a very good working set containing the text only, with no title page or illustrations present. £2750

Jarrell, Randall. *Fly By Night* [N.p.: n.d.]. Typescript. Quarto. Loose carbon sheets typed on the rectos only; 12 pp. The note “by Randall Jarrell / (final ms.)” has been added in holograph black ink at the head, and the text contains a few holograph corrections in the hand of Jarrell’s editor, Michael di Capua. There is the impression of a rusty paperclip on the upper left edges, with some additional light creasing, else generally near fine. £1750

Jarrell, Randall. *The Lost World*, New York: Macmillan, 1965. Long Galleys. Folio. Loose unbound sheets printed on the rectos only; 25 pp. These galleys contain a few holograph notations in blue ink in the hand of Randall Jarrell’s editor, Michael di Capua. Folded and creased, with some darkening to the first page, else a very good set. £750

Jarrell, Randall. Autograph manuscript. *The Knight, Death, and the Devil* [N.p.: n.d.]. Quarto. Published in *The Partisan Review* in 1950, and included in his collection *The Seven-League Crutches* in 1951. Two pages affixed to a board, containing Jarrell’s ink holograph manuscript of his poem, inspired by Albrecht Dürer’s 1513 engraving of the same name. A striking nineteenth-century reproduction print of Dürer’s engraving has in turn been included with the poem. Generally, about near fine. £2000

Jarrell, Randall. Autograph Manuscript. *The Author to the Reader* [N.p.: n.d.]. A single 5” x 7” sheet containing Jarrell’s ink holograph manuscript of his poem, matted in a 10” x 13” frame. Appeared as the epigraph to *A Sad Heart at the Supermarket* (1962) on page vi. Near fine. £1000