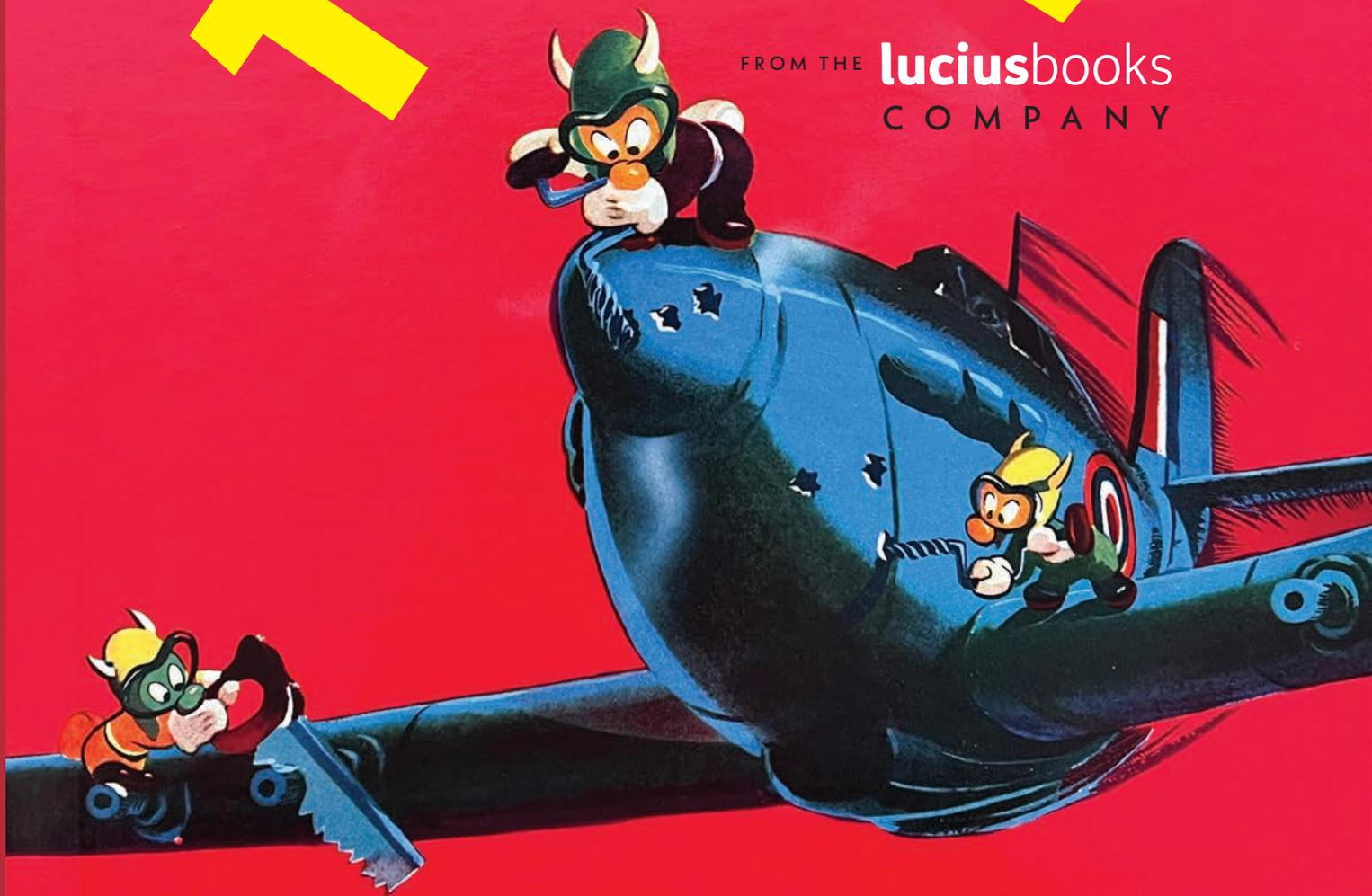


Catalogue

# TWELVE

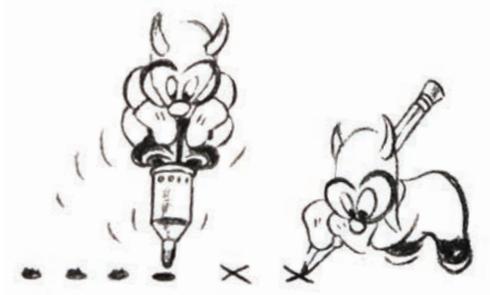
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**York National Book Fair**

The Knavesmire Suite, York Racecourse  
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**Firsts London**

Saatchi Gallery, Duke of York Square,  
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**1/ AINSWORTH, William Harrison: THE LANCASHIRE WITCHES. A Romance of Pendle Forest. London: Henry Colburn. 1849**

First edition in book form, first printing. Three volumes. Association copy. Publisher's original boards with white paper labels printed in black to the spine. Untrimmed. Double sided list of the author's previous novels and magazine contributions to the rear of volume two. A very good set, the bindings, uniformly rubbed and worn to the extremities remain square and firm and without repair or restoration. The original paper labels are toned and nicked at the edges. The contents, with the Donnington Priory bookplate of John Hughes to the front pastedown in each volume, and a subsequent owner's bookplate to the front endpaper of volume one only, are spotted to the prelims and rear endpapers, but otherwise clean throughout. **£2,250**

*A rare example in publisher's boards of the first edition of Ainsworth's occult novel, formally in the ownership of his good friend and fellow author John Hughes (Ainsworth would later dedicate his 1872 novel Boscobel, or the Royal Oak "to the memory of my old friend John Hughes of Donnington House").*

*Originally serialised in The Sunday Times in 1848, the first edition in book form, issued the following year by Henry Colburn in both cloth and paper covered boards, is the only one of the author's books to remain continuously in print from the day of publication. The novel, based on the true story of the Pendle Witches is rated by the bibliographer and scholar of science and fantasy fiction Everett Bleiler "one of the major English novels about witchcraft".*

(Bleiler).



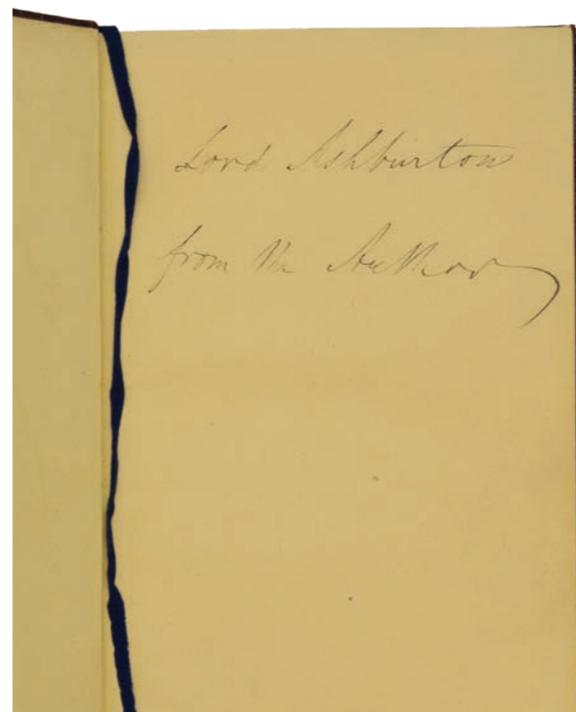
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**2/ ALEXANDER, G.W. [George William]: LETTERS ON THE SLAVE-TRADE, SLAVERY, AND EMANCIPATION; With a Reply to Objections Made to the Liberation of the Slaves in the Spanish Colonies; Addressed to Friends on the Continent of Europe, During a Visit to Spain and Portugal. London: Charles Gilpin. 1842**

First edition. Inscribed by the author. Small 8vo. Handsomely bound in contemporary full plum morocco, the boards ruled in gilt. The spine with four gilt-ruled raised bands and titles in gilt. All edges gilt. Pale yellow endpapers. Navy blue silk page-marker. Errata slip bound-in at contents page. Includes several charts and a useful bibliography. A near fine copy, the binding square and tight with a little rubbing. The contents with some very minor spotting to the preliminary pages are otherwise clean and bright throughout. An excellent copy. **£2,500**

*Inscribed "Lord Ashburton / from the Author" in ink to the front free endpaper. The key work by the prominent abolitionist George William Alexander (1802-1890). "As long time treasurer of the British and Foreign Anti-Slavery Society, Alexander helped co-ordinate an international effort to eradicate the slave trade and slavery. According to Frederick Douglass, Alexander spent more of his own personal fortune than any other abolitionist on either side of the Atlantic to rid the world of the scourge of slavery". With the publication of this work in 1842, and the death of Thomas Clarkson in 1846, Alexander emerged "as a leader in the British abolitionist movement... the persistence of the*

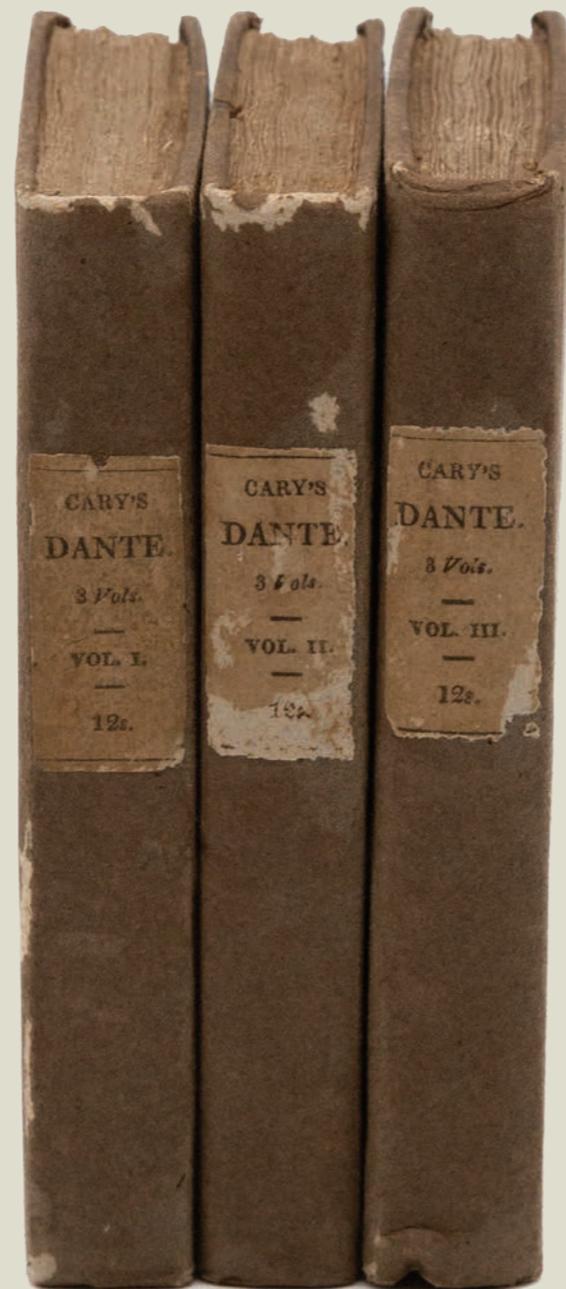
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African slave trade and the continuing presence of chattel slavery in the U.S., Brazil, Cuba and other locations made it clear that the work of abolition was far from complete.... He visited France, Spain and Portugal, using his personal diplomacy of moral suasion to convince those governments that it was in their best interest to enforce their own laws and satisfy their treaty obligations" (Rodriguez, *Encyclopedia of Emancipation*, 16). The book takes the form of a series of letters designed to "excite an interest in the cause of negro freedom, remove objections where honestly entertained, or stimulate the zeal and active exertions of the friends of emancipation". Addressed predominantly to governments, abolitionists and publics overseas, Alexander combines extensive evidence with impassioned prose, arguing for the vital necessity of international co-operation in the quest to permanently rid the world of slavery in all its forms, as well as providing a detailed account of the history, progress and current state of the anti-slavery movement in Britain and around the world.

The recipient of the present copy, Alexander Baring, 1st Baron Ashburton (1744-1848), was a Tory politician, financier and diplomat. In 1842, the same year as the publication of Alexander's work, Ashburton was sent on a diplomatic mission to America. Seeking to resolve several border issues between the United States and the British North American colonies, he concluded the Webster-Ashburton Treaty in August that year. Notably, the treaty was also important in furthering the curtailment of the slave trade, with the two states agreeing to maintain a squadron of at least eighty guns on the coast of Africa for its suppression, as well as to unite in an effort to persuade other powers to close all slave markets within their territories. These measures, in essence, formed a collective commitment to a final end to the slave trade on the high seas. Despite this involvement in the curtailment of the slave-trade, however, Ashburton had previously himself been a significant slave-owner. Indeed, when slavery was abolished in the 1830s, he received compensation in excess of £3,400 for over 2,200 slaves at Spring Garden in British Guiana, as well as more than £6,500 for the freedom of over 1,200 slaves on three estates in St Kitts. A superb association copy of an important abolitionist work, linking two figures central to the continued international fight to end the sea-borne slave-trade.

3/



- 3/ **ALIGHIERI, Dante; translated by CARY, Henry Francis:** THE VISION; OR HELL, PURGATORY, AND PARADISE OF DANTE ALIGHIERI *London: printed for Taylor and Hessey. 1814*

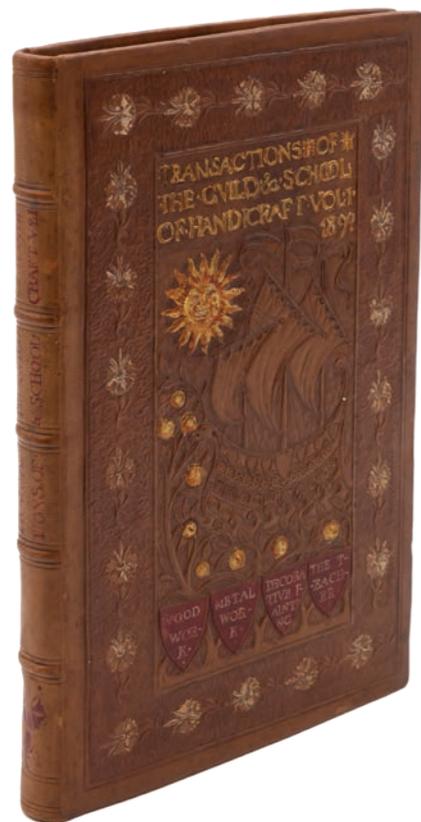
First edition, first printing, [second state] of one of the most important translations of Dante of the Romantic era. Three volumes. Publisher's original boards with white paper title labels printed in black to the spine. An exceptional example in entirely original condition, the bindings firm, a little toned and rubbed with some bumping and scuffing at the spine tips. The paper labels with toning and some erosion at the edges. The contents, complete with half titles and the pages uncut, show very light spotting to the deckled edges otherwise they are clean and bright throughout. The bookplate of magistrate, parliamentary agent and Mayor of Southwold John Eustace Grubb (1816-1899) to the front pastedown of each volume. Housed in a bespoke, cloth solander box. Rare in commerce. **£8,500**

Cary began his translation of Dante's *Divina Commedia* into blank verse in January 1797, starting with the *Purgatorio*. In 1800, he turned his attention to the *Inferno*, and it was this part which was published first, in 1805-6, accompanied by the Italian text. Sales were small, yet he persevered and completed his translation of the complete *Divine Comedy* in 1812. Published at Cary's own expense, with little fanfare, and in such a diminutive format that it was barely legible, the work initially attracted little attention. This changed in October 1817 when he made the acquaintance, by chance, of the poet Samuel Taylor Coleridge, whilst visiting Littlehampton. Coleridge's subsequent praise for the work in a lecture at the Royal Institution in early 1818, which was reinforced by an enthusiastic article by Ugo Foscolo in the *Edinburgh Review*, resulted in the sale of 1,000 copies in less than three months, followed by a second edition in 1819. Admired by many of the leading literary figures of the Romantic era, including Wordsworth, Keats, Lamb, Rogers, Moore, Macaulay and Ruskin, it remained a standard text well into the twentieth century, despite the eighty-four other translations that were produced between 1782 and 1966. As Cunninham writes, "Cary's version still holds its place as a minor classic, thanks to the fact that its author was a competent versifier with some poetic perception" (G. F. Cunningham, *The 'Divine comedy' in English: a critical bibliography*, 1965-6). An outstanding copy of the first edition of one of the most significant and influential translations of Dante's masterpiece.

- 4/ **ASHBEE, Charles Robert:** TRANSACTIONS OF THE GUILD & SCHOOL OF HANDICRAFT. VOL. I. *London: Published by The Guild & School of Handicraft, Essex House, Mile End, E. [Essex House Press]. 1890*

First edition. Inscribed presentation copy. In an outstanding Guild of Handicraft Arts and Crafts movement binding. Full tan sheep with extensive tooled decoration to the upper board displaying the favoured emblems of the Guild including the 'Craft of the Guild' galleon under sail beneath a rising sun and a border of stylised pink carnations (with traces of colour remaining). The sun, the fruits within the foliage beneath the galleon, and the titles in two-toned gilt. Red onlays in the shape of shields at the foot with the names of different crafts lettered in white. The spine with five raised bands, titles hand-painted in red, and with a painted carnation to the bottom compartment. Top edge gilt, the others untrimmed. Blue card endpapers. Original card upper cover bound in at the front. Half title, title page, dedication and contents printed in black and red. Illustrated with a black and white frontispiece and profusely throughout with black and white vignettes and decorations by C. R. Ashbee, J. Eadie Reid, T. Stirling Lee, E. P. Warren and others. A fine copy, the binding square and tight with only minor rubbing to the extremities. The contents with a little minor spotting to the endpapers are otherwise clean and bright throughout. **£8,750**

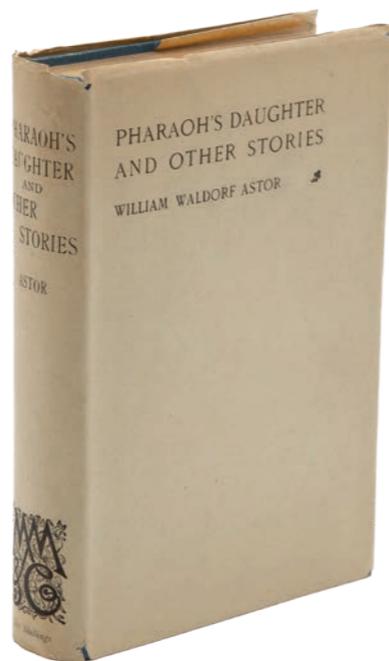
A beautiful and important binding executed at the Guild of Handicraft/Essex House Press after a design by C.R. Ashbee. Inscribed by Ashbee in black ink to the front endpaper: "For a 'something' written / in at Mr \*\*\*\*\* 's / desire / C. R. Ashbee / July '93", followed by an excerpt from Rudyard Kipling's poem 'The Conundrum of the Workshops': "They builded a tower to shiver / the sky & wrench the stars apart - / Till the Devil grunted behind the / bricks: 'It's striking, but is it Art?' / The stone was dropped at the / quarry-side & the idle derrick swung, / While each man talked of the / aims of Art, & each in an / alien tongue". Established in London in 1888 by the designer, architect and social reformer C.R. Ashbee (1863-1942), the Guild and School of Handicraft became one of the foremost workshops of the Arts and Crafts movement. Modelled on the medieval guilds, it took the form of a craft co-operative, intending to give working people satisfaction in their craftsmanship, to produce beautiful, functional hand-crafted goods, and to serve as a centre for educating



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apprentices in traditional artistic crafts, increasingly under threat from a machine-driven industrial consumer capitalism. Working on the principles of John Ruskin and William Morris, many members of the Guild were active socialists, and in 1902 the Guild moved to Chipping Camden, in the Cotswolds, to establish a co-operative community of artists and craftspeople. In the present work, the activities of the Guild in its earlier period are recorded, in addition to essays by Ashbee, George Frederick Watts, William Holman Hunt, Lawrence Alma Tadema and Henry Holiday amongst others. A listing of the Guild's upcoming courses reveals the range of leading figures involved in its activities, with classes taught by individuals including William Morris, Walter Crane and Thomas Cobden-Sanderson. It is unknown as to who precisely at the Guild of Handicraft/the Essex House Press created the present binding, however, similar examples of decorative leatherwork designed by Ashbee are held in the Victoria and Albert Museum as well as the Cheltenham Art Gallery's renowned Arts and Crafts collection and it was doubtless executed to his design. An exceptional example of a Guild binding.

5/



5/ **ASTOR, William Waldorf:** PHARAOH'S DAUGHTER AND OTHER STORIES London: Macmillan and Company. 1900

First edition, first printing. Publisher's original light blue cloth with illustration in gilt and titles in black to the upper board and spine, in dustwrapper. Illustrated with a colour frontispiece and 24 further plates in black and white by Sydney Cowell and others. A superb fine copy, the binding bright and fresh, square and tight. The contents with mild offsetting to the endpapers are clean throughout and without previous owner's inscriptions or stamps. Complete with the lightly rubbed and nicked dustwrapper that has a few small chips at the spine tips and fold corners. Correctly priced six shillings at the base of the spine. An exceptional example of both the relatively common book and exceedingly rare dustwrapper. **£1,450**

Stories of fantasy, crime and horror. (Reginald 00604; Hubin).

6/ **BACON, Francis:** DERRIERE LE MIROIR Paris: Maeght Editeur. 1966

First edition. Inscribed by Francis Bacon to the director of the Tate Gallery. Publisher's original colour lithograph card covers. The contents with five single sheet colour lithographs and one folding triptych colour lithograph, loose as issued. Further illustrations throughout. The text by Michel Leiris and an interview with Bacon by David Sylvester is in French. An excellent near fine copy, the covers without tears or creasing, the contents bright throughout. A very attractive, complete example of the Francis Bacon issue of Derriere Le Miroir. **£3,500**

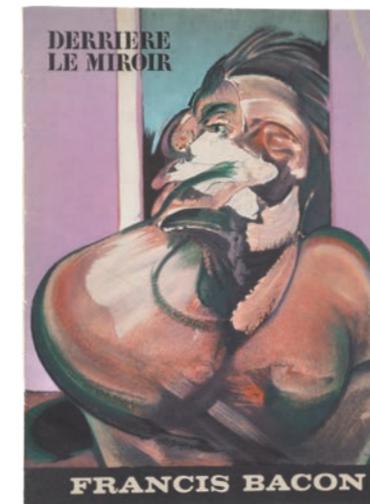
Inscribed by the artist in green pen on the inside cover "To Norman Reid / with all my best wishes / Francis Bacon". A fabulous association copy.

The recipient, Sir Norman Reid served as the Director of the Tate Gallery from 1964 to 1980. During his 16 years as Director, through major acquisitions and ground-breaking exhibitions, he transformed an English institution into an internationally acclaimed museum recognised as one of the leading museums of modern art in the world. A trained painter himself, Reid formed strong relationships with several major artists that led to important works being donated to the Gallery. Mark Rothko's Seagram murals and work by Barbara Hepworth, Ben Nicholson, Naum Gabo and Henry Moore were all gifted to the Tate largely as a result of the personal respect the artists had for its Director. Notably, the year of this publication and presumably Bacon's presentation inscription coincides with the Tate's first purchase of a Francis Bacon painting (Portrait of Isabel Rawsthorne, 1966).

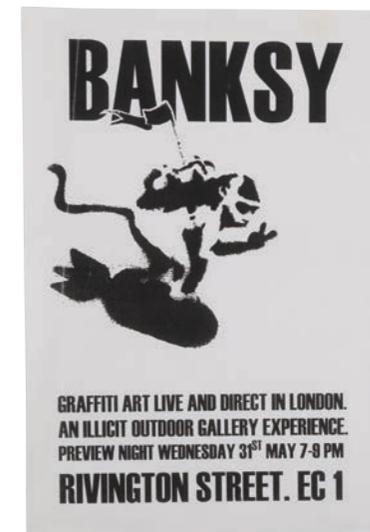
7/ **BANKSY:** GRAFFITI ART LIVE AND DIRECT IN LONDON. Original Poster for Banksy's first London Exhibition. Privately Printed. May 2000

Authentic promotional poster for Banksy's first ever London show. Measuring 21 x 29.5cm. The "illicit outdoor gallery experience" took place in Shoreditch under Rivington Street arches. Very early in the artist's career, this first London exhibition featuring the satirical stencil artworks for which he would later become world renowned, was in the words of his long time gallerist, documentarian and agent Steve Lazarides "absolutely a game changer". Condition is very good without loss or tears, with a vertical crease to the left side. A rare and important piece with cast iron provenance. **£6,000**

From the personal collection of Steve Lazarides, with his signed and fingerprinted letter of provenance included.



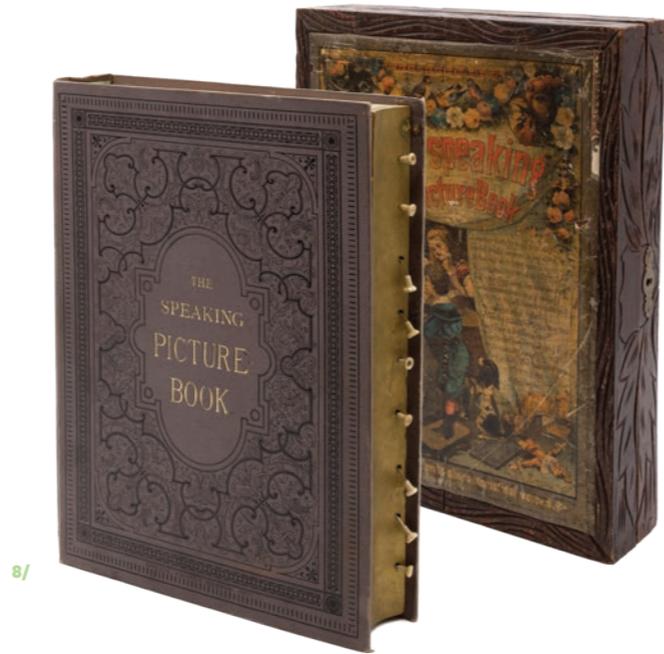
To Norman Reid  
with all my best wishes  
Francis Bacon



8/ **BRAND, Theodor:** THE SPEAKING PICTURE BOOK For the Amusement of Children by Image, Verse and Sound. [Sonneberg: Theodor Brand]. 1880

First English edition. Publisher's original grey cloth with elaborate decoration in black and titles in gilt to the upper board. The front pastedown bearing a bold chromolithographic additional title page, declaring the work to be "a new picture book with characteristical voices". This followed by eight full page colour chromolithograph plates printed on thick card with facing text. The remainder of the book comprising a concealed mechanism with gilt wood sides with fret-carved foliate decoration to the top and bottom edges; the fore-edge with nine string pulls with ivory knobs, which, when pulled and released operate a series of internal paper bellows to produce the specific sound mentioned in the text. 32 × 24.5cm. Contained within the original carved wooden Black Forest-style hinged box with brass lock plate (key lacking), colour chromolithographic pictorial title panel to the lid and lined internally with salmon coloured paper bearing publisher's declaration and instructions. An excellent near fine copy, the binding firm and bright with a horizontal mark to the rear board. The contents with some light scattered foxing are otherwise in very good order. The mechanism remains fully operational, with all the sounds working smoothly. A few of the strings have apparently been replaced, but all of the original knobs are present. The original wooden box not quite closing, with a few small scuffs to the extremities and some rubbing and very minor loss to the chromolithographic panel is otherwise in very good condition. A superb example, rare with the original box and in this excellent state of preservation. **£2,250**

The first English edition of German inventor Theodor Brand's marvellous "Speaking Picture Book", containing eight illustrated verses with nine accompanying sounds, or "voices", including "The Cock", "The Donkey", "The Little Lamb", "Robin-Red-Breast", "The Cow", "The Cuckoo", "The Goat" and "Papa and Mamma". Described in the publisher's declaration as "a combination of a picture-book with human and animal sounds", Brand's innovative, interactive creation sought to provide a nursery book "both instructive and entertaining for children and amusing for the adult". Utilising a series of concealed hand-made paper bellows to produce the sounds, the guidance advises the reader on how best to operate



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the mechanism: "the strings in general are to be pulled moderately fast, till resistance is felt. The string to the cuckoo is to be pulled and let loose swiftly by turns. Use, besides, will soon be the best teacher in fitly handling the strings to the voices".

Brand obtained a German patent for the book in 1878, followed by a British patent the following year. The work met with great public success and was republished numerous times during the late nineteenth century, with subsequent versions produced for the French, Spanish and American markets.

A notable invention in the development of children's books, Peter Haining describes the work as "the pièce de résistance of any collection of movables, or toy-books for that matter... an item of such charm and fascination that even the most blasé modern parents or their children can hardly fail to be captivated by it"; whilst Eric Quayle praises it thus: "Pride of place in my own collection of toy-books has been given to The Speaking Picture Book, a musical toy in the form of a book that has fascinated young visitors whenever they have been allowed to hear it in action." (Haining, Movable Books, p.136).

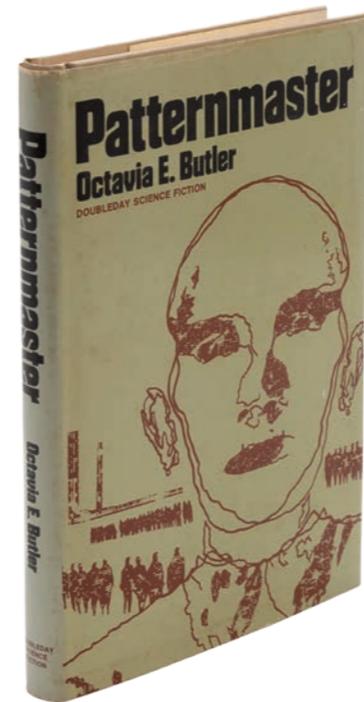
An uncommonly fine example.

9/ **BUTLER, Octavia E.:** PATTERNMMASTER New York: Doubleday & Company. 1976

First edition, first printing. Inscribed presentation copy to fellow science fiction writer Robert Coulson. Publisher's original grey cloth with black titles to the spine, in the Tim and Steve Quay illustrated dustwrapper. With the publisher's review copy slip loosely laid in. A near fine copy, the binding square and firm, the cloth clean and bright, with a minor bump at the head of the spine. The contents, with Coulson's stamp to the front pastedown, and small patch of scuffing to the front endpaper where the review slip was fixed, are otherwise clean throughout. Very slight spotting to the text block edges. Complete with the very lightly rubbed and creased dustwrapper that remains without loss or tears. Not price-clipped (\$5.95 to the upper front flap). **£2,250**

Inscribed by the author in blue ink on the title page "To Buck Coulson / Best wishes / Octavia E. Butler". The recipient is the science fiction novelist and reviewer Robert "Buck" Coulson. Together with his wife, writer and filker Juanita Coulson, Coulson edited the mimeographed fanzine Yandro, which was nominated for the Hugo Award 10 years in a row from 1959 through to 1968 and won in 1965.

Octavia Butler's first novel and the first book in her Patternist series which spanned five books and concluded in 1984. She won multiple Hugo and Nebula awards and was known, with the exploration of race and sex that is common in her work, for expanding the genre of science fiction to include themes, as well as readers, and writers, that were hitherto rare in what was previously an overwhelmingly white and male dominated field.



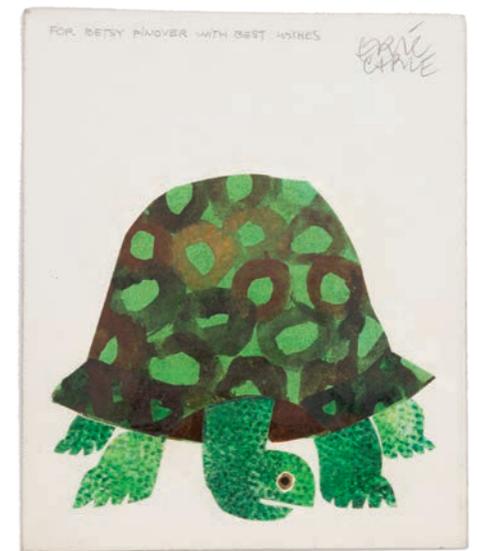
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10/ **CARLE, Eric:** THE FOOLISH TORTOISE Original Artwork. 1985

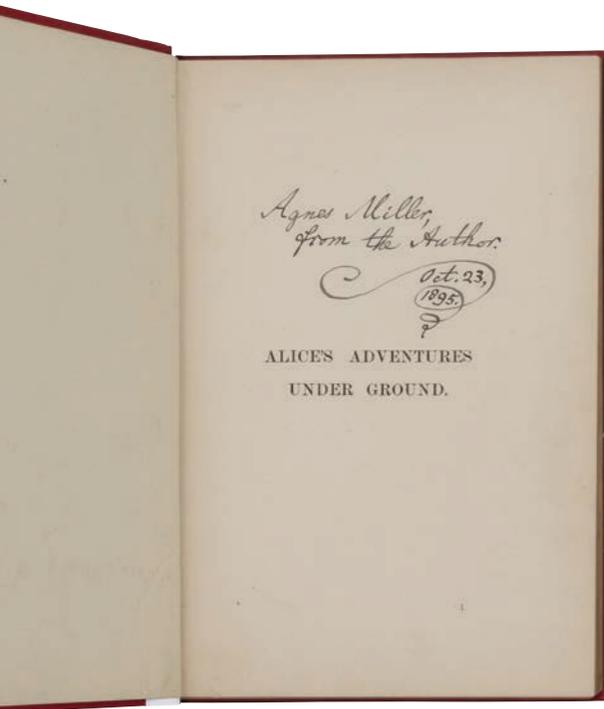
Hand-painted and glazed collage on board. 229 × 191mm. Signed and inscribed "For Betsy Pinover with Best Wishes / Eric Carle" in pencil to the upper margin; additionally signed and dated by Carle in black ink on verso. In excellent condition, the colours bold and bright. **£8,750**

A wonderful original artwork by the creator of "The Very Hungry Caterpillar" for the 1985 book "The Foolish Tortoise" by Richard Buckley. Tired of being so slow, the eponymous tortoise decides that the easiest way for him to move faster is to get out of his heavy shell. The only problem is, once he manages to leave, he finds himself too scared to walk anywhere, thus learning the hard way that there is no place like home. The present collage, although not used in the published book, appears to be an alternative design for the front cover illustration. A charming and characterful creation, executed in Carle's inimitable style.

Provenance: from the collection of Betsy Pinover Schiff.

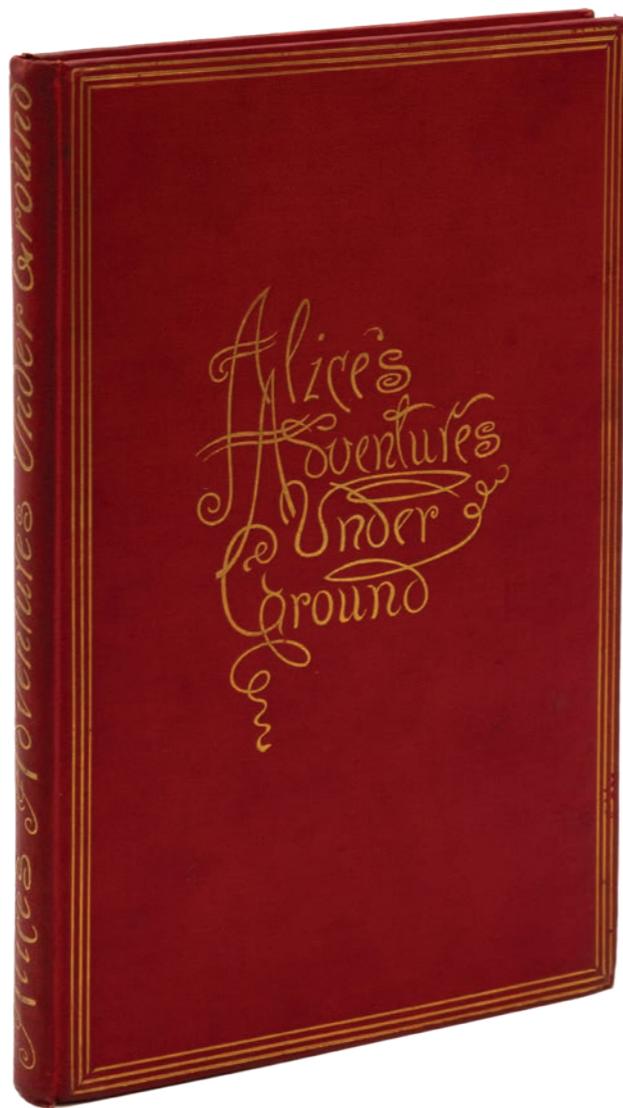


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11/ **CARROLL, Lewis; pseudonym of DODGSON, Charles Ludwidge:** ALICE'S ADVENTURES UNDERGROUND London: Macmillan and Co. 1886

First edition, first issue. Inscribed by the author. Publisher's original red cloth with decorative titles in gilt to the spine and upper board, upper and lower boards triple ruled in gilt and with a small illustration in gilt to the lower board. All edges gilt. Black [first issue] endpapers. The author's handwritten text and thirty-seven illustrations printed in facsimile of the original manuscript throughout. A superb, near fine copy, the binding firm with only light bumping at the spine tips, the cloth bright and fresh. The contents with hinges sound, are clean throughout and without previous owner's inscriptions or stamps. Housed in a bespoke quarter red morocco solander case. A stellar example. **£8,500**



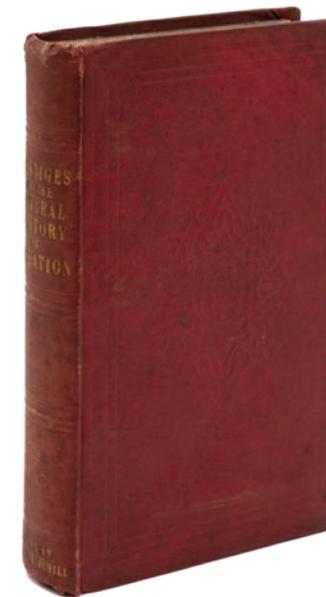
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Inscribed by Lewis Carroll in black ink on the half title "Agnes Miller / from the author / Oct 23, 1895 [within a flourish]". A facsimile of the original manuscript hand written and illustrated by Lewis Carroll that was later developed into the beloved Alice's Adventures in Wonderland. Carroll's illustrations were used as a reference point by John Tenniel when creating his now iconic Alice in Wonderland illustrations and many are indeed very similar to those in this book.

12/ **[CHAMBERS, Robert]; [DARWIN, Charles]:** VESTIGES OF THE NATURAL HISTORY OF CREATION; with EXPLANATIONS: A Sequel to "Vestiges of the Natural History of Creation". London: John Churchill. 1844 & 1845

First editions, first printings. Two volumes. 8vo. Publisher's original red cloth with gilt titles to the spines. A very good set, the bindings square and firm with minor nicks to the head of the spine of "Vestiges", minor cracking to the inner hinges and chipping with loss to the spine ends of "Explanations", the corners of both volumes a little bumped. The contents of "Vestiges" with minor toning to page edges and the occasional minor mark to a couple of page margins are otherwise in excellent order, clean throughout, and without previous owners' inscriptions or stamps. The contents of "Explanations" with a small contemporary bookseller's ticket to the front pastedown, minor toning to the page edges, the odd marginal mark, a few faint pencil underlings, a very minor water mark to the rear pastedown/free endpaper and an original paper flaw to p.59, are otherwise in very good condition. All in all, an attractive and appealing set in entirely original unsophisticated condition. Housed in a bespoke quarter morocco solander case. **£12,500**

The first full-length exposition of an evolutionary theory in English and the most important precursor to Darwin's Origin. "This outspoken statement of a belief in evolution, published anonymously to protect Chambers' reputation as a publisher, anticipated Darwin's Origin by 16 years (Garrison and Morton, p.218). Bringing "together a large variety of data from both geology and the life sciences to support the idea of the origin of species through a process of transmutation... It played a significant role in the history of mid-nineteenth century biology by making evolutionism a commonplace topic of discussion", becoming a sensational best-seller, read widely by the intellectual and cultural elite, thus easing the way for Darwin's own writings (Norman). Notably, the work also contains what is probably the first discussion of computing within the context of biology, with Chambers demonstrating "that evolutionary change occurring over long periods of time could be seen as similar to the workings of Babbage's Difference Engine, programmed from the beginning of its operation to produce in sequence several different series of numbers according to a succession of mathematical rules". Vestiges, in fact, served to significantly aid public



12/

understanding of Babbage's work, with his ideas receiving "a much wider circulation through Chamber's text than through the two editions of the "Ninth Bridgewater Treatise" (Hook et al., Origins of Cyberspace, p.147). The October 1844 first edition of Vestiges consisted of 750 copies with a second edition of 1000 copies quickly following in December. The book was constantly revised, with Chambers refining arguments, addressing criticism and reacting to new scientific publications. Late in 1845, largely in response to Adam Sedgwick's review of the work in the Edinburgh Review, Chamber's wrote "Explanations: A Sequel to Vestiges of the Natural History of Creation", consisting of 1,500 copies and which was subsequently appended to later editions (DSB III:192). The 11th edition of 1860 included a three page discussion of Darwin's recently published Origin, a book which, according to historian James A. Secord, Vestiges outsold up until the early twentieth century. It was not until the 12th edition of 1884 in the preface written by his friend Alexander Ireland, that Robert Chambers was revealed to have written Vestiges, ending several decades of public speculation that had named everyone from Prince Albert to Darwin himself as the potential author.

(Secord, Victorian Sensation, The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation (2001)).



13/ CHAUCER, Geoffrey; MORRIS, William; edited by ELLIS, F. S.; illustrated by BURNE-JONES, Edward: THE WORKS OF GEOFFREY CHAUCER Now Newly Imprinted. Hammersmith: The Kelmscott Press. 1896

Limited edition, one of 425 copies on paper from a total edition of 438. A magnificent copy of Morris's masterpiece of printing. Folio (425 × 285mm). Contemporary white pigskin by Paul Claessens, covers with floral design in light brown morocco inlays and gilt enclosed by triple fillet border in gilt, front cover with titles in gilt, spine in compartments with designs in light brown morocco inlays and gilt. Vellum pastedowns, the binder's name stamped in gilt on front inner dentelle, preliminary and rear blanks retained (a1, a2 and 2n6). Ornamental woodcut title, 14 large borders, 18 different frames round the illustrations, 26 initials designed by William Morris and 87 wood-engraved illustrations designed by Sir Edward Burne-Jones and engraved by W. H. Hooper. Shoulder and side titles printed in red and the whole printed in two columns in Chaucer type designed by William Morris. Minimal natural discolouration to vellum pastedowns, additional inserted blank between first and second gatherings creased and with a short 9mm tear. Closed tear to a5, very minor foxing to lower margins of r3 and r6, else an exceptionally fine copy. Housed in a bespoke morocco backed solander case, titles printed in red and black.

£225,000



13/

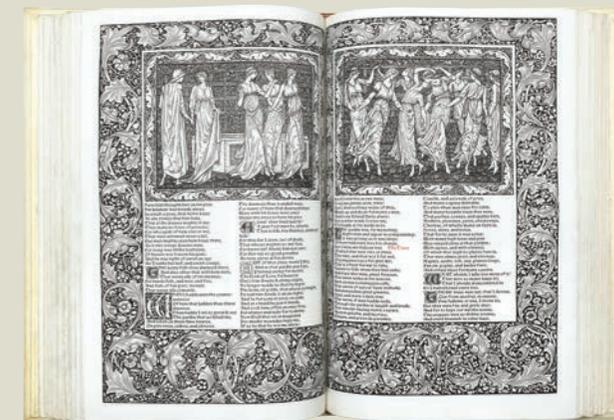
The most ambitious and magnificent book of the Kelmscott Press, it was four years in the making. Morris designed the watermark for the paper (copied from an Italian incunable in his collection) and the paper stock was made entirely of linen by Batchelor. It took several requests before the Clarendon Press granted permission to use Skeat's new edition of Chaucer. Burne-Jones called the book "a pocket cathedral it is so full of design" and "the finest book ever printed; if W. M. had done nothing else it would be enough". Burne-Jones devoted all his Sundays for almost three years to the work, and Morris came to talk with him as he drew. As the artist worked he increased the number of proposed illustrations from 48 to 60 to 72 to 87 and Morris accepted each change. The process of adapting the drawings to the woodblock and engraving them, was entrusted to W. H. Hooper and R. Catterson-Smith, with Burne-Jones closely supervising every detail.

"The Kelmscott Chaucer is not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world. Its splendour can hardly be matched among the books of the time" (Ray, *The Illustrator and the Book in England*).

Noted in William S. Peterson and Sylvia Holton Peterson's *The Kelmscott Chaucer: A Census* (New Castle, DE, 2011) as an "Unlocated Copy".

The probable first owner of this copy (certainly the earliest traced) was the Belgian politician and banker, Théophile Charles André de Lantsheere (1833-1918).

At the turn of the twentieth century, Brussels had become a focal point for the Arts and Crafts Movement. It is entirely likely that Lantsheere commissioned the distinguished bookbinder



Paul Claessens (1861-1909) to bind this copy in an appropriate design. Claessens, advertising himself as a bookbinder and gilder was, around the 1890s, operating from 43 Rue des Comédiens, Brussels.

When sold by Colin Franklin in 1978 he noted that the binding was "an entirely appropriate binding for the Kelmscott Chaucer, a rare event indeed, by a binder of great distinction... I would say that this is an art nouveau binding absolutely in sympathy with Burne Jones's illustrations and the Morris borders. It came to me with a tradition that Burne Jones was connected with the design but I have no supporting evidence..." The use of pigskin recalls the magnificent Cobden-Sanderson bindings of the Kelmscott Chaucer executed at the Doves Bindery. Indeed, the grandeur of this binding finds an obvious comparison in Cobden-Sanderson's own copy, sold to the Duke of Marlborough, later part of *The Garden Collection* and acquired by Sir J. Paul Getty in 1989 for his *Wormsley Library*.

Provenance: Théophile Charles André, Vicomte de Lantsheere (sold American Art Association, 16 December 1929) [Peterson 4.254] - Joseph William Walton (sold National Art Galleries, 24 February 1933) [Peterson 4.292] - Gabriel Wells [reported in *New York Times*, 25 February 1933] - Duschnes, 1956 - Temple University, Philadelphia - Charles Sessler, 1971 - Colin Franklin, c. 1978 - Dr B.N. Beirman, 1978.

(Clark Library, Kelmscott and Doves, pp. 46-48; *The Artist & the Book* 45; Peterson A40; Ransom, *Private Presses*, p. 329, no. 40; Ray, *The Illustrator and the Book in England*, 258; Sparling 40; Tomkinson, p. 117, no. 40; Walsdorf 40; Peterson, *The Kelmscott Chaucer: a Census* 3.120)

**“THE IMPOSSIBLE COULD NOT HAVE HAPPENED, THEREFORE THE IMPOSSIBLE MUST BE POSSIBLE IN SPITE OF APPEARANCES.”**

**AGATHA CHRISTIE, MURDER ON THE ORIENT EXPRESS**

**14/ CHRISTIE, Agatha:** THE MURDER ON THE LINKS London: John Lane, The Bodley Head. 1923

First UK edition, first printing. Bound in full green crushed morocco by Baker Bindery, Alabama (for Asprey). Five raised bands, gilt ruled compartments and titles in gilt to the spine. Upper and lower boards ruled in gilt. Inner dentelles double ruled and with corner pieces in gilt. Green patterned endpapers. All edges gilt. The publisher’s original orange cloth bound in at the rear. A fine copy, the binding square and tight, the contents spotlessly clean throughout and without previous owner’s inscriptions or stamps. **£3,500**

Agatha Christie’s third novel and by a small margin her scarcest in the British first edition. Featuring Hercule Poirot and Arthur Hastings.

(Hubin).

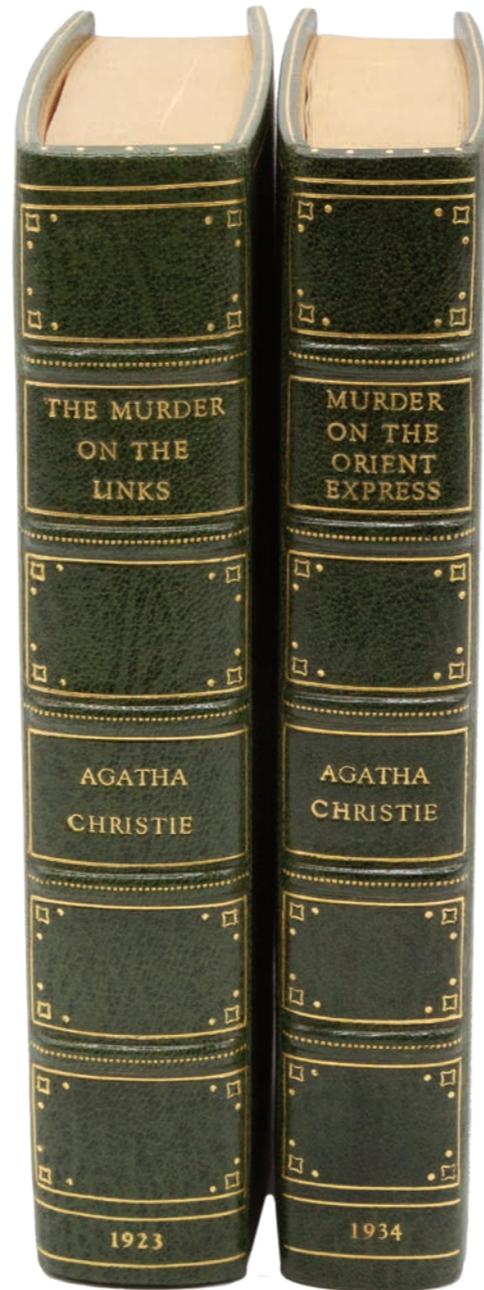
**15/ CHRISTIE, Agatha:** MURDER ON THE ORIENT EXPRESS London: Collins, The Crime Club. 1934

First edition, first printing. Bound in full green crushed morocco by Baker Bindery, Alabama (for Asprey). Five raised bands, gilt ruled compartments and titles in gilt to the spine. Upper and lower boards ruled in gilt. Inner dentelles double ruled and with corner pieces in gilt. Green patterned endpapers. All edges gilt. The publisher’s original orange cloth bound in at the rear. A fine copy, the binding square and tight, the contents spotlessly clean throughout and without previous owner’s inscriptions or stamps. **£2,250**

Perhaps the best known of Agatha Christie’s Poirot novels, the basis for several film and television adaptations.

(Hubin).

14/



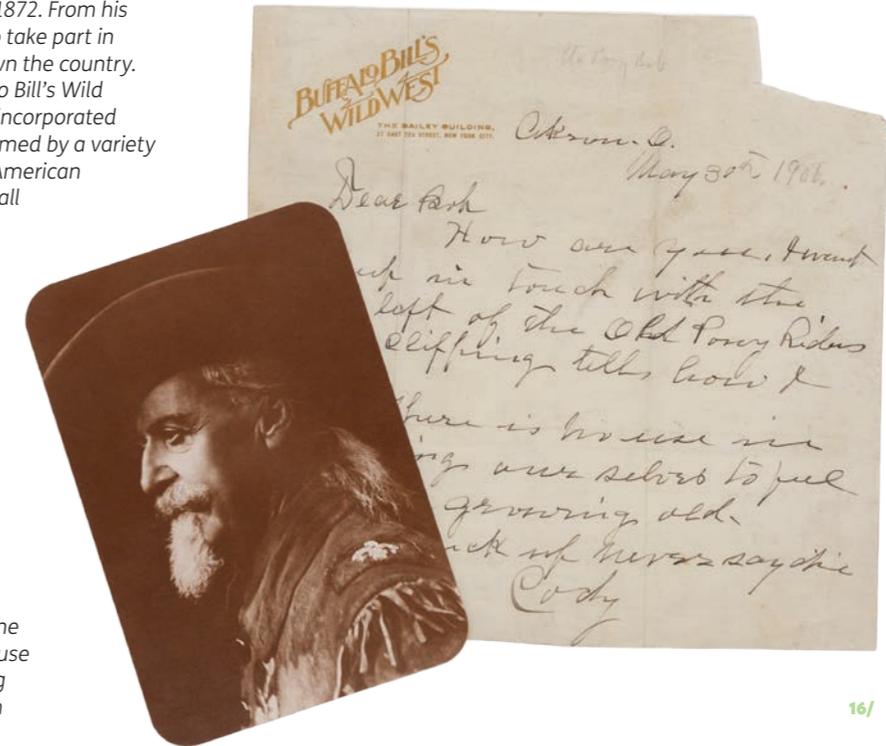
15/

**16/ CODY, William F. “BUFFALO BILL”; HASLAM, Robert “PONY BOB”:** SIGNED MANUSCRIPT LETTER TO “PONY BOB” New York: Unpublished manuscript letter. 1908

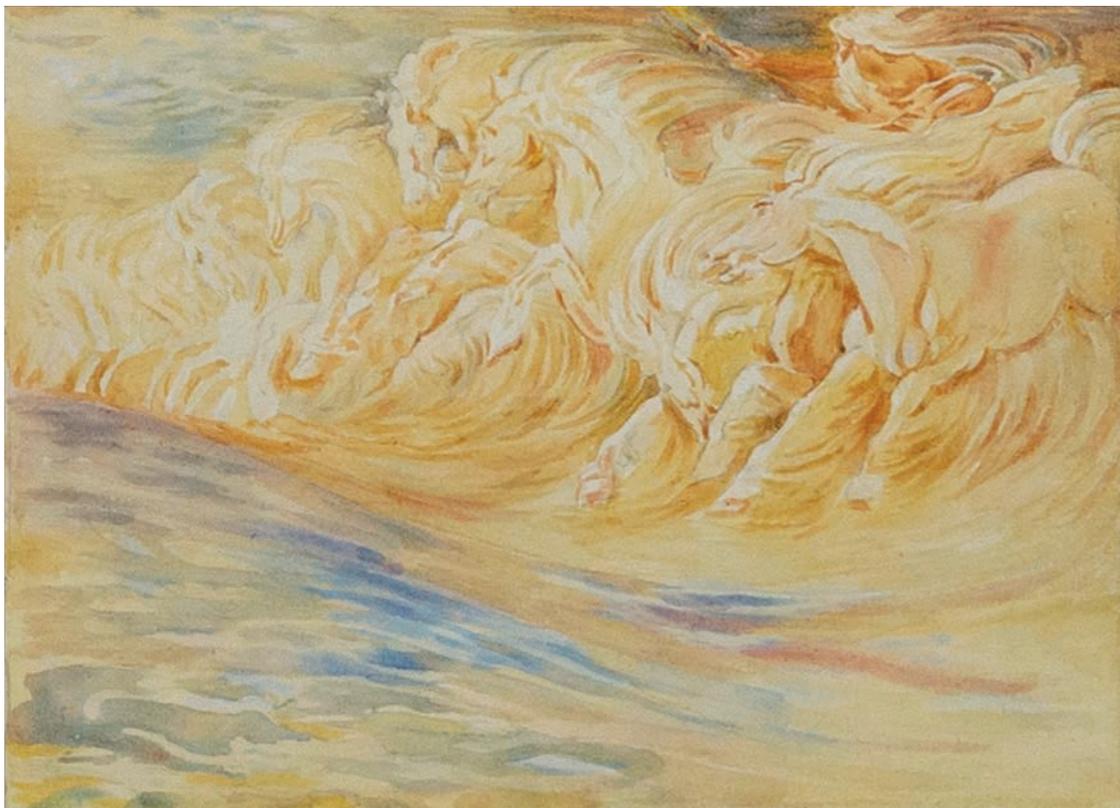
Single-sided manuscript letter in ink on “Buffalo Bill’s Wild West” gilt-embossed headed notepaper, signed as ‘Cody’ by William F. Cody, aka “Buffalo Bill”, to the foot. Dated May 30th 1908. The letter has a clipped corner to the top right, a couple of minor marks, a few old folds and some very faint traces of adhesive to the verso where once likely laid in an album, otherwise it is in very good condition. **£3,750**

“Buck up, never say die” - a superb letter between two of the greatest figures of the American Old West. William F. Cody (1846-1917), known around the world as “Buffalo Bill”, became a rider for the legendary Pony Express at the age of fifteen, later serving for the Union during the American Civil War and then as a civilian scout for the US Army during the Indian Wars, receiving the Medal of Honor in 1872. From his early twenties his fame grew and he began to take part in popular ‘Wild West’ variety shows up and down the country. In 1883, Cody founded his own show - “Buffalo Bill’s Wild West” - a circus-like touring attraction which incorporated parades, feats of skill and staged races performed by a variety of ‘horse-culture’ groups including cowboys, American Indians, the US military and performers from all over the world, with Turks, gauchos, Arabs, Mongols and Georgians all displaying their distinctive horses and colourful costumes. Many notable historical Old West figures also participated, including Calamity Jane, Annie Oakley and Chief Sitting Bull, who appeared with a band of twenty of his braves. From 1887, Cody began touring throughout Europe to great acclaim, notably performing for Queen Victoria and Pope Leo XIII. In the present letter, he writes to Robert Haslam (1840-1912), aka “Pony Bob”, reaching out with an encouraging reaffirmation of friendship, the pair of them now being in their later years: “How are you, I want / to keep in touch with the / few left of the Old Pony Riders.... There is no use in / allowing ourselves to feel / we are growing old - / Buck up, never say die”. Haslam, born in

London, came to the US as teenager and began working for the Pony Express soon after his arrival, ultimately becoming one of the most famous of its riders, perhaps second only to Cody himself. He is credited with having made the longest round trip of the Pony Express, totalling 380 miles, however, his most celebrated ride came in 1861 when he rode 120 miles in 8 hours and 20 minutes while wounded, to carry the message of Abraham Lincoln’s Inaugural Address. Cody and Haslam remained firm friends beyond their Pony Express days, collaborating on a variety of other endeavours, most notably accompanying each other on a diplomatic mission to negotiate the surrender of Sitting Bull in December 1890. A rare and evocative letter from one of the most iconic cultural figures of nineteenth-century America.



16/



17/

**17/ CRANE, Walter:** WATERCOLOUR STUDY FOR 'NEPTUNE'S HORSES' [Original Artwork]. [c.1893]

Original watercolour with pencil, depicting the god Neptune astride a wave of seaborne horses. 18 × 26cm. Framed and glazed. The picture is in excellent, clean condition with fresh, bright colours. **£3,250**

A beautifully rendered study by Walter Crane for his most famous painting, 'Neptune's Horses'. Greatly influenced by the work of the Pre-Raphaelite Brotherhood, Crane, alongside his friend William Morris, was one of the leading artists and designers of the Arts and Crafts Movement, as well as one of the pre-eminent children's book illustrators of the age. Suggested to him by the sight of Atlantic waves breaking on a beach at Wauwinet, Nantucket in 1892, Crane's depiction of Neptune, the Roman god of both the sea and

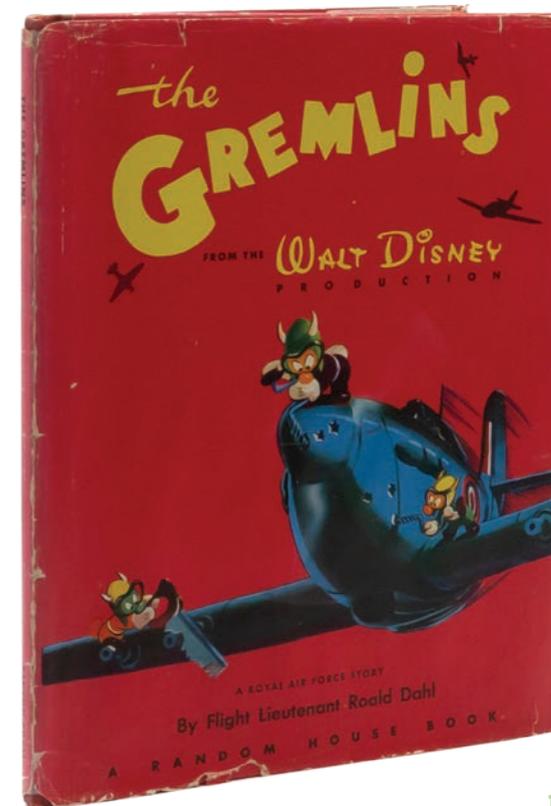
horses, riding above the waters on a magnificent wave of his equine companions, stands as one of the most admired Symbolist paintings by a British artist. The present study, with the horses and waves seamlessly merging into one unified force of unstoppable, majestic, rolling momentum, certainly exemplifies the qualities most admired in his final oil painting. This earlier watercolour version, however, presents a lighter, breezier composition, conveying a somewhat dreamlike quality; notably, here, the horses also still appear to have their hooves, in contrast to the finished work wherein they have morphed into the webbed feet of the mythological sea-horse, or hippocampus. Completed in 1893 and exhibited at the New Gallery that year, the finished work now resides in the collection of the Neue Pinakothek in Munich.

Provenance: The Cyril and Shirley Fry Collection.

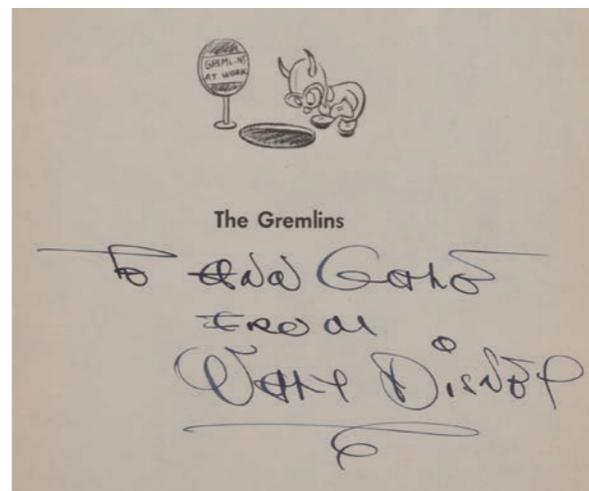
**18/ DAHL, Roald; DISNEY, Walt:** THE GREMLINS. A Royal Air Force Story. From the Walt Disney Production. New York: Random House. [1943]

First edition, first printing. Inscribed presentation copy. Publisher's original pictorial boards, in dustwrapper. Illustrated with 13 full page (one double page) colour plates and black and white drawings by the Walt Disney Studio artists throughout the text. An attractive near fine copy, the binding square and fresh with just a little shelf wear rubbing at the corners. The contents are clean throughout and without previous owner's marks. Complete with the very good rubbed, nicked and creased dustwrapper that has several small chips to the edges and some archival strengthening to short closed tears and splits on the underside. Not price-clipped (\$1.00 to the top of the front flap). **£9,850**

Signed and inscribed by Walt Disney in black ink on the half title "To Ann Gale / from / Walt Disney". A highly desirable example of Roald Dahl's first book. The Walt Disney Production referred to on the upper cover was abandoned due to copyright issues surrounding the "Gremlin" character, thus copies inscribed by the legendary studio owner and animation pioneer are very scarce.



18/



18/

**19/ DAHL, Roald; illustrated by BLAKE, Quentin:** GEORGE'S MARVELLOUS MEDICINE London: Jonathan Cape. 1981

First edition, first printing. Signed by the illustrator. Publisher's original blue cloth with gilt titles to the spine, in dustwrapper. Illustrated by Quentin Blake in black and white throughout. A lovely fine copy, the binding square and firm, the contents clean throughout and without previous owner's inscriptions or stamps. Complete with the fine original dustwrapper which is ever so slightly faded to the spine. Not price-clipped (£3.95 net to the front flap). A lovely copy. **£750**

Signed by Quentin Blake in black ink on the half title, scarce thus.



**20/ DALI, Salvador; SHAKESPEARE, William: ROMEO E GIULIETTA.** Milan: Rizzoli Editore. 1975

First edition. Limited edition of 35 personalised copies, signed by Dalí on the title page. With an original gouache signed and dated '67 by Dalí lower right. Folio. Publisher's full brown morocco, titles in gilt and white to the upper cover and spine, white silk endpapers and gilt inner dentelles. Printed on handmade paper with Dalí watermark. Illustrated throughout with 10 reproductions after gouache paintings by Salvador Dalí. Portfolio bound in full black morocco with titles in gilt to the upper cover housing the original gouache on papier d'Arches (sheet size 378 × 279mm). With a second portfolio in quarter morocco over white silk boards, titles embossed to the upper cover, containing the full suite of loose prints on heavy card.

Together with a certificate of authentication signed by the publisher. Also with a letter signed by Dalí and a certificate from Editions d'Art signed and dated Oct. 1975 linked by a rubber stamp for the original gouache. All in fine condition and housed in the original printed cardboard packaging.

**£96,000**

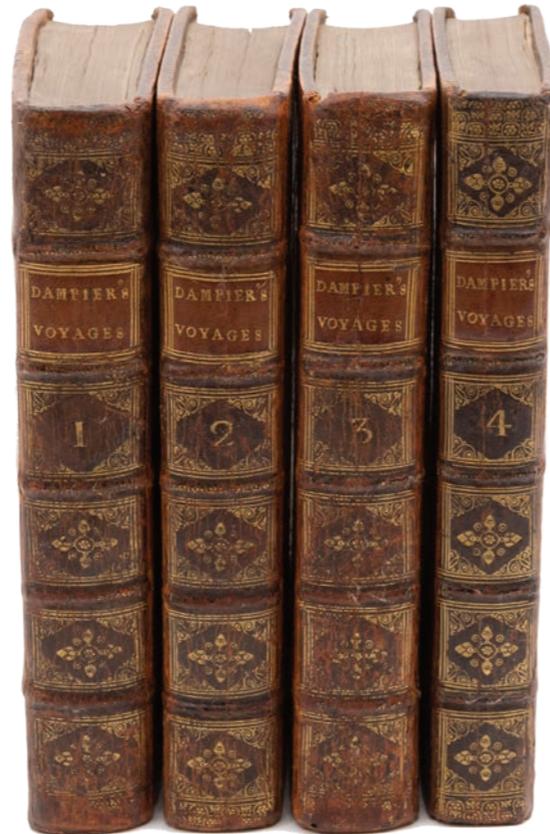
A phenomenal example of the iconic Spanish surrealist painter Salvador Dalí's illustrated edition of Shakespeare's 1597 tragedy *Romeo and Juliet*. Whilst one of the first 35 copies, produced in a deluxe binding and printed on superior paper for named recipients, it can be one of only 10 within this limitation to include an original gouache painting. This copy was reserved for Carlo Sironi, whose name appears in the book, accompanying letters from Dalí and publisher's certificates. The total edition, comprising at least four issues, was 999 copies.



20/

**"I MAY WITHOUT VANITY ENCOURAGE THE READER TO EXPECT MANY THINGS WHOLLY NEW TO HIM..."**

(PREFACE, p.ii)



21/

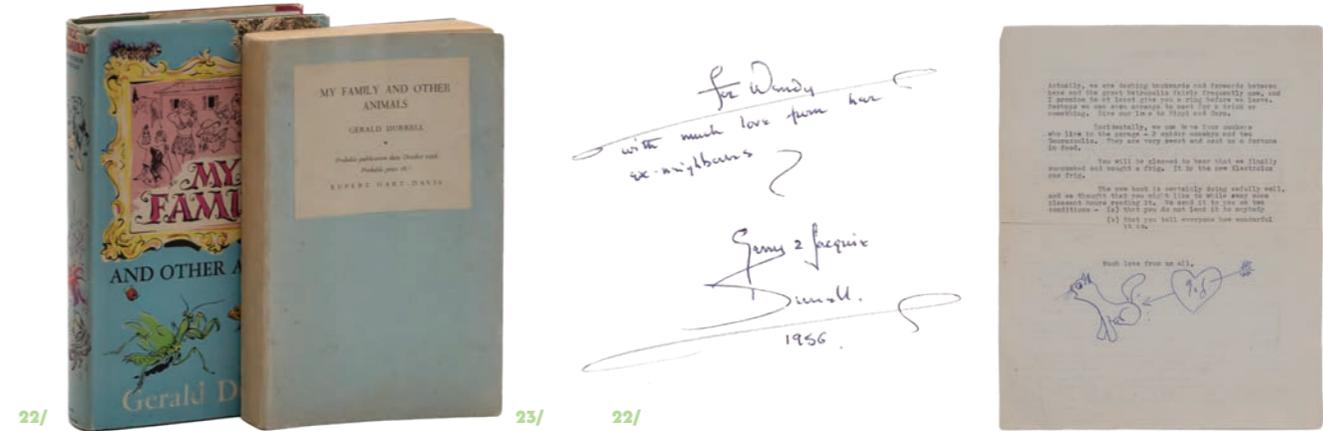
**21/ DAMPIER, William:** A COLLECTION OF VOYAGES. London: James and John Knapton. 1729

First collected edition, "considered by many to be the best" (Hill). 8vo. Handsome contemporary panelled calf. The spine with five raised bands, gilt-decorated compartments and red morocco title label lettered in gilt. Illustrated with 63 engraved maps and plates, many folding and with engraved tailpieces throughout. Attractive contemporary armorial bookplate to the front pastedown of the fourth volume. A fine set, the bindings square and firm with just a small spot of loss to the leather on the upper cover of the fourth volume and a minor scuff to the upper boards of the first and third. The contents with bookplates removed from the front pastedowns of the first three volumes, a little toning, occasional minor offsetting from the plates and the odd minor mark to page margins are otherwise in excellent order and clean throughout. The plates remain uncommonly fresh and bright.

£9,500

A most attractive set of Dampier's celebrated collection of voyages. Starting his career as a buccaneer seizing ships and raiding settlements on the Spanish Main, Dampier went on to become one of the most important British explorers of the period between Sir Walter Raleigh and James Cook. The first Englishman to explore parts of what is today Australia and the first person to circumnavigate the world three times, his exploits and writings led him to become a figure of significant cultural and scientific influence. Through his skill as a popular and thrilling storyteller he inspired both Daniel Defoe and Jonathan Swift (Dampier was the rescuer of Alexander Selkirk, the castaway who supposedly inspired Defoe's Robinson Crusoe and it was his description of the aborigines at King Sound upon which Swift likely based his "Yahoos" in Gulliver's Travels). Whilst his observations and analysis of natural history helped Alexander von Humboldt, Alfred Russel Wallace and

Charles Darwin develop their scientific theories, particularly with regard to his notes on the Galápagos Islands and the Malay Peninsula. Perhaps most importantly, however, Dampier's voyages served to shape the development of British exploration through the following century, pioneering the subsequent British focus on the exploration of the Pacific and with figures including James Cook, Horatio Nelson and William Bligh all drawing upon his discoveries and data. This first collected edition includes not only Dampier's accounts, but also the narratives of Wafer, Funnel, Hacke, Cowley, Sharp, Wood and Roberts. The publisher, Knapton, used the latest editions of each of the four volumes with a new general title page, thus the first volume is in its "seventh edition, corrected" form, while the others are represented by third or fourth edition texts. [Hill 422; Sabin 18373].



22/

**22/ DURRELL, Gerald:** MY FAMILY AND OTHER ANIMALS London: Rupert Hart-Davis. 1956

First edition, first printing. Inscribed presentation copy. With a typed letter signed and an original drawing. Publisher's original green cloth with silver titles to the spine, in the Ralph Thompson illustrated dustwrapper. An excellent near fine copy, the binding square and firm with a little bumping at the spine tips and corners, the cloth and silver fresh. The contents are clean throughout and without spotting or previous owner's inscriptions or stamps. Complete with the rubbed and nicked dustwrapper which has a couple of tiny chips at the head of the spine. Not price-clipped (16s net to the front flap). **£3,750**

Inscribed by the author in blue ink on the front endpaper "For Wendy [underlined] / with much love from her / ex-neighbours / Gerry and Jacquie Durrell [underlined] / 1956".

Loosely laid in is a fabulous, typed letter from the author to Wendy on his 51 St Alban's Avenue, Bournemouth headed notepaper "We have now got the top flat at Margaret's [Margo's]" catching up on current news "Ten-thousand apologies for the long silence. Unfortunately the London project came to grief and we never got established, and since then we have been trying madly to get people interested in us and our 'works'. However the upshot of the whole affair is that we are leaving on the 16th December on our third expedition to the Cameroons. This time we are after gorilla, and we hope that our shining eager faces will once more pollute the T. V. screens on our return". It continues in typically Durrellesque fashion "Incidentally, we now have four monkeys who live in the garage - 2 Spider monkeys and two Dourocoulis. They

are very sweet and cost us a fortune in food". Before signing off with initials within a humorous original illustration he notes "The new book is certainly doing awfully well, and we thought that you might like to while away some pleasant hours reading it. We send it to you on two conditions - (a) that you do not lend it to anybody (b) that you tell everyone how wonderful it is".

An outstanding presentation copy of the first and best known book in Gerald Durrell's autobiographical 'Corfu trilogy', a never out of print classic and the basis of several successful television adaptations. The commercial success of this publication financed the above mentioned 1957 trip to Cameroon enabling the author to collect animals which would form the core collection of his own zoo.

**23/ DURRELL, Gerald:** MY FAMILY AND OTHER ANIMALS London: Rupert Hart-Davis. 1956

Uncorrected proof copy of the first edition, first printing. Publisher's original pale blue card covers with white paper label, printed in black to the upper cover. A very good copy, the binding firm and without tears, with some fading and vertical creasing to the lightly rolled spine. The contents with mild toning to the paper stock are otherwise clean throughout and without previous owner's marks. The closed text block edge very lightly spotted and marked. **£750**

Rare in proof state, indeed this is the first example we have handled.

24/ **ELIOT, T. S.:** PRUFROCK AND OTHER OBSERVATIONS London: *The Egoist Ltd.* 1917

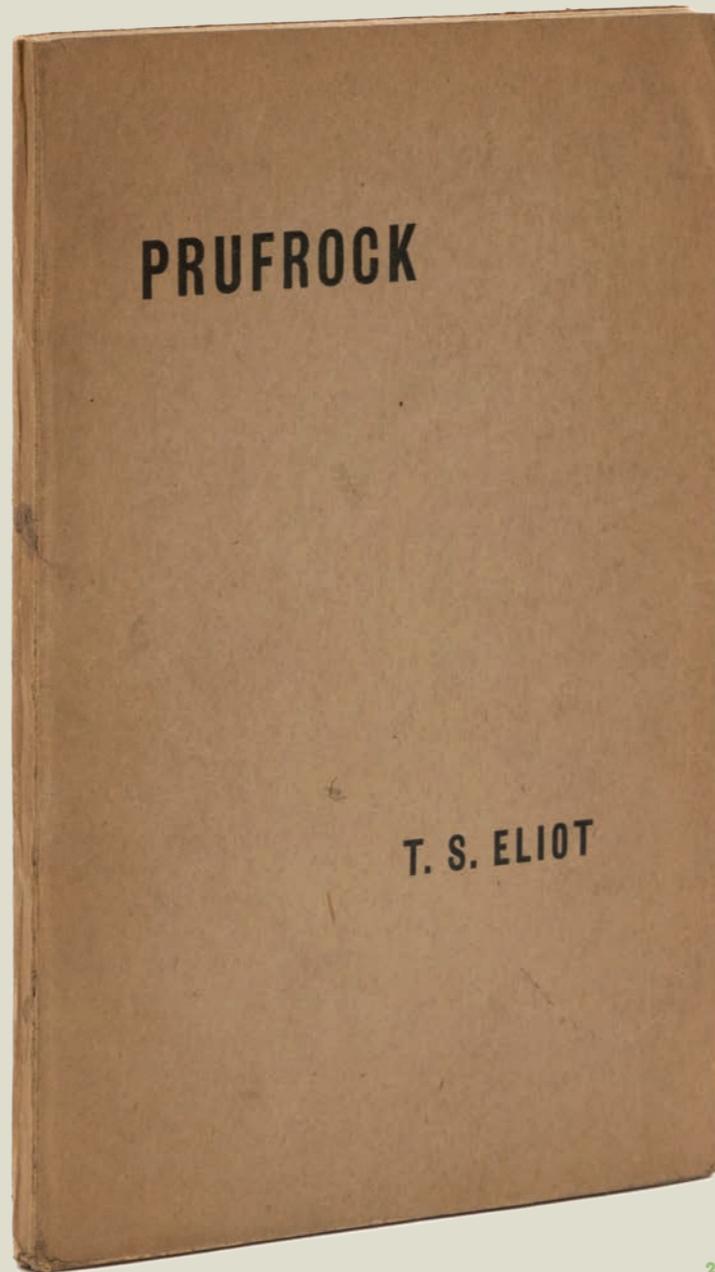
First edition of Eliot's monumentally influential first poetry collection. Publisher's original buff card covers printed in black. A superb fine copy, the binding square and tight with just the slightest of rubbing and toning at the extremities, the spine intact with light creasing. The contents are bright and fresh throughout and without previous owner's inscriptions or stamps. Housed in a bespoke cloth solander case, suede lined with recess and cloth chemise, to the inner cover of which has a tipped in card, signed by T. S. Eliot in blue ink. A stellar example of a notoriously fragile production, rare in fine original condition. **£35,000**

The author's first book, collecting *The Love Song of J. Alfred Prufrock*; *Portrait of a Lady*; *Preludes*; *Rhapsody on a Windy Night*; *Morning at the Window*; *The Boston Evening Transcript*; *Aunt Helen*; *Cousin Nancy*; *Mr. Apollinax*; *Hysteria*; *Conversation Galante*; *La Figlia che Piange*. The title poem, a dramatic monologue written as a stream of consciousness, is one of the founding texts exploring modernist themes and aesthetics. 500 copies printed. (Gallup A1; Connolly, *The Modern Movement* 30a).

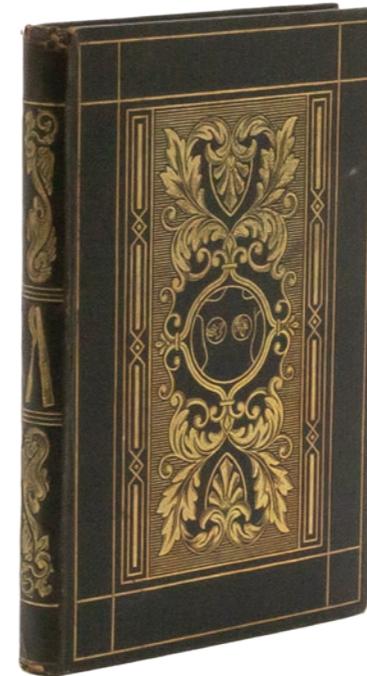
**"DO I DARE**

**DISTURB THE UNIVERSE?"**

**T. S. ELIOT, PRUFROCK AND OTHER OBSERVATIONS**



24/



25/

25/ **ERNST, Max; CREVEL, Rene; [STERN, James]; translated by BOYLE, Kay:** MR. KNIFE, MISS FORK Paris: *The Black Sun Press.* 1931

First edition. A rare, inscribed presentation copy from Max Ernst to James Stern. Publisher's black buckram, decorated in gilt to a design by Max Ernst. Illustrated with 19 original photograms by Max Ernst, each with a glassine guard, with the title printed in red. Black endpapers. Housed in a bespoke quarter morocco solander case. A very good copy, the binding square and firm with rubbing and fraying at the spine tips and corners. The contents are entirely complete, clean throughout and without inscriptions or stamps. This work is a fragment from Crevel's novel *Babylone*. The 19 photograms of Ernst's frottages were completed with the collaboration of Man Ray in his studio after days of trials, with Ernst's rubbings on transparent paper serving as the negative. Ernst had developed his frottage technique as a visual counterpart to the Surrealist ideal of "automatic writing," and the dark visions he produces here perfectly capture the darkness of Crevel's own vision, here translated by Kay Boyle. A fine and strikingly original production. **£11,500**

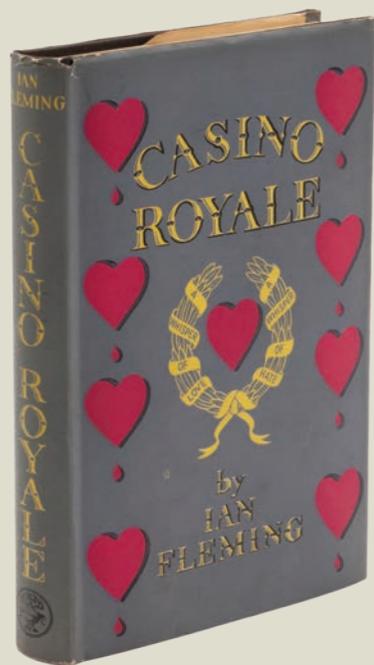
To Jimmy and Tania  
Stern  
amitié  
Xmas 1941  
max ernst

25/

Inscribed by the artist in black ink on the front blank "To Jimmy and Tania / Stern / amitié / Xmas 1941 / Max Ernst". One of 200 copies printed on 'finest Bristol Paper'; there was also an edition of 50 on Hollande paper signed by both the author and the artist; and five special copies, each containing four of the original artworks. Whilst the signed edition appears sporadically in commerce, presentation copies by Ernst are genuinely rare (rarebookhub traces not a single example in the last 50 years, although a colleague was able to locate a defective example, lacking all but two of the nineteen photograms, offered in 1985).

Anglo-Irish writer James Stern's friendship with Max Ernst began in Paris during the 1930s, but at the time of this inscription they were both living in New York. Ernst had arrived in the city with his patron, and soon to be wife, Peggy Guggenheim, after she had helped him to escape from Nazi-occupied France. In New York, they formed part of a growing community of exiled European artists and writers, including friends such as Marcel Duchamp and Marc Chagall. Stern had also moved to the city in 1939, becoming a fixture of such artistic and literary circles; as Malcolm Cowley once remarked to him, "My God, you've known everybody, his wife, his boyfriend, and his natural issue!" This position was reflected through Stern's extensive correspondence with a multitude of leading cultural figures of the period (now largely held in the James Stern Archive at the British Library). Notably, Arthur Miller dedicated 'A View from the Bridge' to Stern, and, when Peggy Guggenheim came to write her memoir, 'Out of this Century: Confessions of an Art Addict' (in which she painted a harsh portrait of Ernst, her then ex-husband), Stern was one of the trusted friends to whom she turned for advice.

(Minkoff, George: *A Bibliography of The Black Sun Press* A41; Roth, Andrew: *The Book of 101 Books. Seminal Photographic Books of the Twentieth Century*, 2001, p.66).



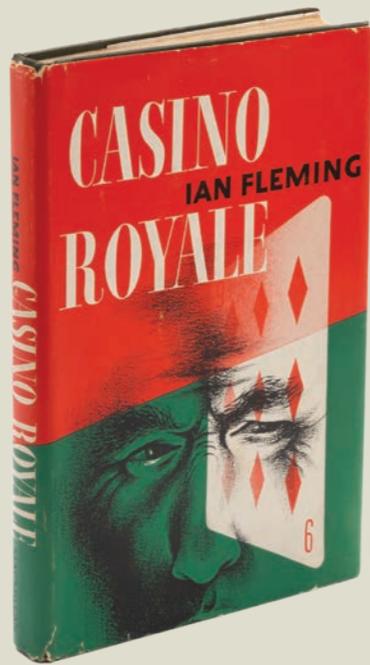
26/

26/ **FLEMING, Ian:** CASINO ROYALE London: Jonathan Cape. 1953

First edition, first printing. Publisher's original black cloth with red titles to the spine and heart motif to the upper board, in the author designed, Kenneth Lewis illustrated dustwrapper. An excellent very near fine copy, the binding firm, the cloth and titles fresh and bright. The contents with just a hint of spotting to the front endpaper are otherwise clean throughout and without previous owner's inscriptions or stamps. Complete with the very lightly rubbed dustwrapper that has a tiny nick at the upper front spine fold and a slightly dusty rear panel but remains bright and without tears. Not price-clipped (correctly priced 10s 6d net to both the front and rear flap). Housed in a bespoke, quarter black morocco solander case. A superb example, without repair or restoration. **£45,000**

The author's first book, introducing the British secret agent 007, James Bond. Of the 4728 copies of the first edition bound for sale, only 3000 carried this first state dustwrapper. Much, as many as half of the first printing went into the public library system.

(Gilbert A1a 1.1)

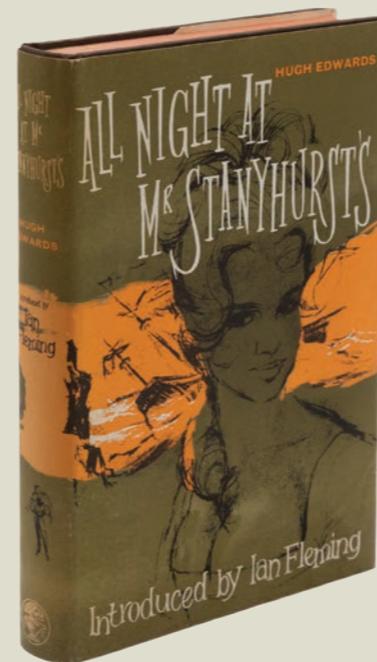
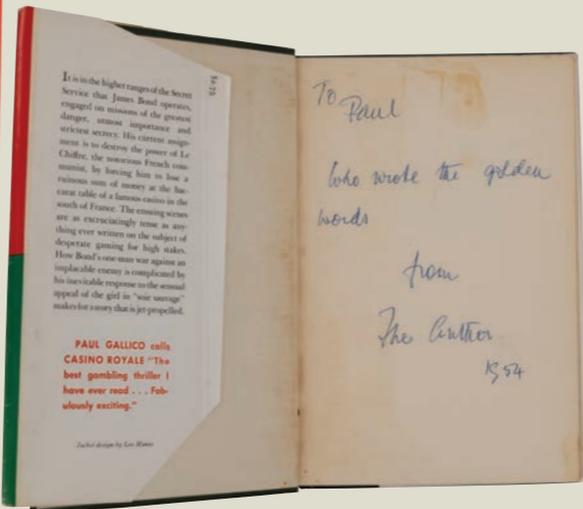


27/

27/ **FLEMING, Ian:** CASINO ROYALE New York: The Macmillan Company. 1954

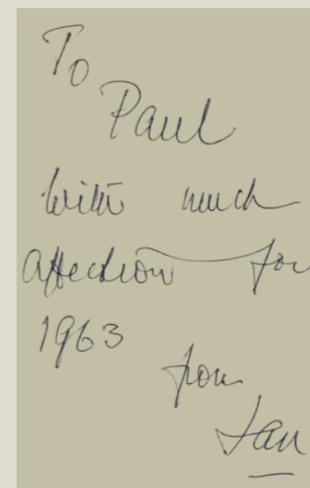
First American edition, first impression. Inscribed association copy. Publisher's original green cloth with red titles to the upper board and spine, in the Leo Manso designed dustwrapper. A very good or better copy, the binding square and the cloth fresh. Minor bumping to the spine tips and a small nick towards the base of the spine. The contents, with some foxing to the edge of the endpapers and closed text block edge are otherwise clean throughout. Complete with the lightly rubbed and nicked dustwrapper that has a couple of short closed tears but remains uncommonly bright and attractive. Housed in a bespoke, quarter black morocco solander case. **£55,000**

Inscribed by Ian Fleming in blue ball point pen to the front endpaper "To Paul / who wrote the golden words / from / the author / 1954". A superlative association copy, inscribed by Fleming to his great friend and early James Bond champion, Paul Gallico. American novelist and short story writer Paul Gallico, worked with Fleming at The Sunday Times. He was one of the first people to read the manuscript of Casino Royale,



28/

28/ **FLEMING, Ian (introduction); EDWARDS, Hugh; [GALLICO, Paul]:** ALL NIGHT AT MR. STANYHURST'S London: Jonathan Cape. 1963



Reissue (the first edition with Ian Fleming's introduction). A rare inscribed presentation copy from Ian Fleming to Paul Gallico. Publisher's original black cloth with gilt titles to the spine, in the Aedwyn Darroll illustrated dustwrapper. Top edge orange. An excellent near fine copy, the binding firm and the cloth and gilt fresh. The contents are clean throughout and without previous owner's inscriptions or stamps, the top edge with a few foxing spots. Complete with the lightly rubbed dustwrapper that is ever so slightly faded to the spine but otherwise without loss or tears. Not price-clipped (16s net to the front flap). Housed in a bespoke, quarter black morocco solander case. **£14,750**

Inscribed by Ian Fleming in blue ball point pen on the front endpaper "To Paul / With much / affection for / 1963 / from / Ian". A superlative association copy, inscribed by Fleming to his great friend and early James Bond champion, Paul Gallico (see also item 27).

Jonathan Cape first published this "brilliant tour de force" and favourite novel of Ian Fleming in 1933. Soon forgotten by the wider public and unable to locate a copy himself, Fleming requested the Cape file copy in order to re-read it. The result was an enthusiastic and determined recommendation to his publisher that the unjustly neglected novel be re-published.

The re-issue, for which Fleming contributes a 14 page introduction was published on the 28th January 1963 in an edition of just 2,763 copies. Ian Fleming bibliographer Jon Gilbert states "There appear to be very few presentation copies of this novel given out by Fleming". Ivar Bryce, another close friend of the author, in "You Only Live Once" (1975, page 142) makes reference to his own similarly inscribed copy and one would assume that Cape head Michael Howard would have also been a recipient; however this example remains to date the only example we have seen or had the pleasure of cataloguing.

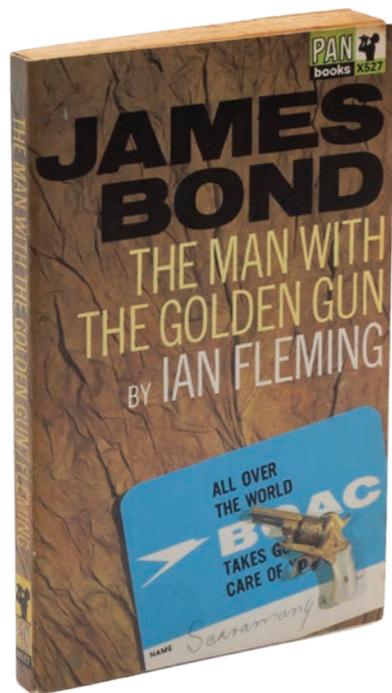
[Gilbert B5a (1)].

providing Fleming with encouragement to publish. The "golden words" to which the author refers in his inscription are printed in red on the front flap of the first edition dustwrapper "PAUL GALLICO calls CASINO ROYALE "The best gambling thriller I have ever read... Fabulously exciting.""

Jon Gilbert in his award winning bibliography of Ian Fleming writes "Paul Gallico was not only a fan but was of particular help getting Casino Royale published in the United States, where initially the book seemed difficult to place... Unlike the British Cape editions, very few American editions appear to have been inscribed by the author". We are aware of only one other inscribed American first edition (the Stanley Meyer copy also noted in the bibliography).

The author's first book, introducing 007 James Bond. First American edition, first printing, second state with the front flap of dustwrapper clipped to the corners and with the printed price of \$2.75.

[Gilbert A1b (1.2).]



29/

29/ **FLEMING, Ian; [MOORE, Roger]:** THE MAN WITH THE GOLDEN GUN London: Pan Books Ltd. 1966

First paperback edition, first printing. Signed by Roger Moore. Publisher's original pictorial card covers. An excellent near fine copy, the binding square and firm with only a hint of rubbing at the corners. The covers remain bright and complete. The contents, with toning to the cheap paper stock are otherwise clean throughout and without previous owner's marks. **£425**

Inscribed in black ink on the title page "Best wishes / Roger Moore / 007". Uncommon thus. The first paperback edition of the thirteenth James Bond book, published the year after the Jonathan Cape first edition and filmed in 1974 starring Roger Moore, Britt Ekland, Maud Adams and Christopher Lee.

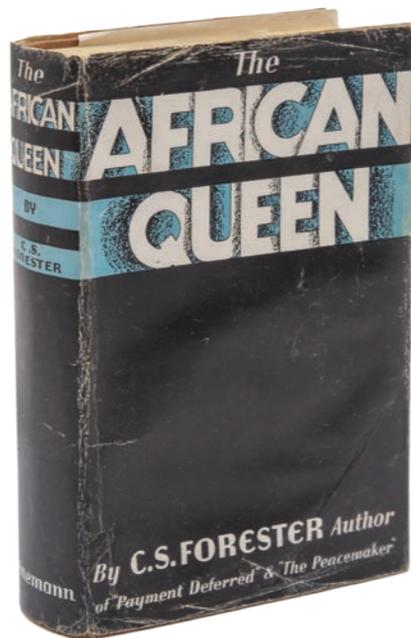
[Gilbert A13a (12.1)].

Best wishes  
Roger Moore

30/ **FORESTER, C. S.:** THE AFRICAN QUEEN London: William Heinemann. 1935

First edition, first printing. Publisher's original brown cloth with gilt titles to the spine, in dustwrapper. A very good copy, the binding firm and the cloth fresh and without fading. The contents are clean throughout and without previous owner's inscriptions or stamps. The closed text block edge with minor spotting. Complete with the rubbed and nicked original dustwrapper which has been subtly professionally restored replacing pieces to the bottom of the spine and lower right corner of the front panel. Correctly priced 7/6 net to both the front and rear flaps. An attractive looking example of the author's scarcest and most desirable title to obtain in dustwrapper. **£6,750**

The basis for the 1951 Academy Award winning John Huston directed film of the same name starring Humphrey Bogart and Katherine Hepburn. The later American first printing was published without the last three chapters of the Heinemann edition.



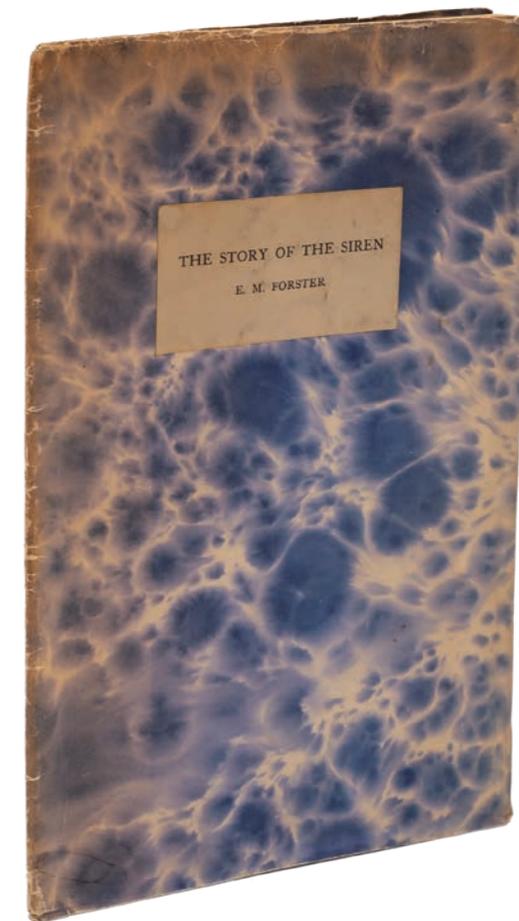
30/

31/ **FORSTER, E. M.:** THE STORY OF THE SIREN Richmond: Printed by Leonard & Virginia Woolf at The Hogarth Press. 1920

First edition, first impression. One of 500 copies hand-printed and bound by Leonard and Virginia Woolf at The Hogarth Press. Signed and inscribed by the author. 8vo. Original blue marbled paper wrappers with printed paper title label to the front cover (the label in the third state of three, without priority of issue). Pages entirely unopened. A very good copy indeed, the binding firm with a little wear and light toning to the extremities. The contents with a hint of dust-soiling to the head of the pages are otherwise clean throughout. **£3,750**

Signed by E. M. Forster in black ink on the title page, with a strike through the printed name, and additionally inscribed by Forster to the front endpaper "Alexis and Jill / with Morgan's birthday greetings and gratitude / Nov. 26th 1960". Alexis Peter Vlasto (1915-2000) was a British historian, philologist and pioneer of Slavonic studies. Having entered King's College, Cambridge in 1937 to study modern and medieval languages, in 1939 he was headhunted to work at the British code breaking establishment Bletchley Park, where he was placed on secondment to undertake "war work". There, he was given charge of the Japanese Army Air Force section, where he would aid in cracking the Japanese Army Air Force code system 3366. Whilst at Bletchley Park Vlasto also renewed his acquaintance with the young musicologist, Hilda Joan "Jill" Medway, like him seconded from Cambridge. By the end of the war the pair were married, with the wedding taking place on 19th of March 1945, less than two months before VE day. Following the war, they remained in Cambridge, where Jill taught music and enthusiastically promoted the early music revival and Alexis worked alongside the renowned linguist Elizabeth Hill to establish the Cambridge University Department of Slavonic Studies, which opened in 1948. An honorary fellow of King's since 1946, Forster spent a significant amount of his time at the college, largely residing there for the final decade of his life and it was here that he developed a friendship with the Vlastos. An excellent association copy of E. M. Forster's metaphysical Mediterranean tale.

(Woolmer 9; Kirkpatrick A6).



31/

Alexis and Jill  
with Morgan's birthday greetings & gratitude  
Nov. 26<sup>th</sup> 1960

32/ **FORTUNE, Dion; pseudonym of FIRTH, Violet Mary:**  
*THE SECRETS OF DOCTOR TAVERNER* London: Noel Douglas.  
 1926

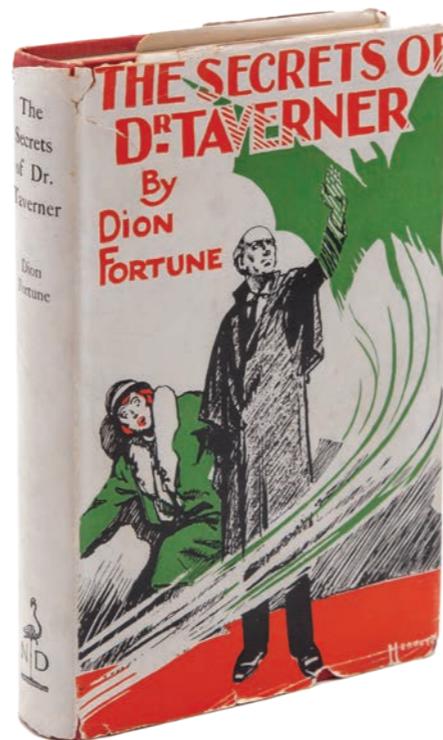
First edition, first printing. Publisher's original variant red paper covered boards with black titles to the spine, in the fabulous Mendoza illustrated dustwrapper. An excellent near fine copy, the binding fresh, square and firm with just a little bumping at the spine tips. The contents, with very light spotting to the endpapers and closed text block edge are otherwise clean throughout and without previous owner's inscriptions or stamps. Complete with the rubbed and nicked original dustwrapper that remains bright with only minor loss at the spine tips and a few short closed tears. Correctly priced 7/6 net to the front flap (with evidence of a small circular label having been removed). Rare in dustwrapper. **£3,850**

The binding is one of three known variants: Locke notes others in green cloth and the more common grey paper covered boards with white cloth backstrip.

A highly entertaining collection of 12 short stories featuring the Holmes like psychic detective Dr. Taverner and his assistant Dr. Rhodes. Whilst advertised as a work of fiction, Fortune maintained that all events (including death hounds, shape shifters and vampires) were based on true occurrences. Many believe her to have based Taverner on her own spiritual teacher, Dr. Theodore Moriarty and the character of Rhodes on herself.

Dion Fortune is recognised as one of the most luminous figures of twentieth century esoteric thought. A prolific writer, pioneer psychologist, powerful psychic, and spiritualist, she dedicated her life to the revival of the Western Mystery Tradition. She co-founded the Society of the Inner Light and was also a member of the Order of the Golden Dawn (as were A. E. Waite, Aleister Crowley, and W. B. Yeats).

(Locke: Spectrum of Fantasy; Bleiler).



32/



33/

33/ **FRENCH, Annie:** *PIERCED BY AN ARROW* Original artwork.  
 undated [c.1910]

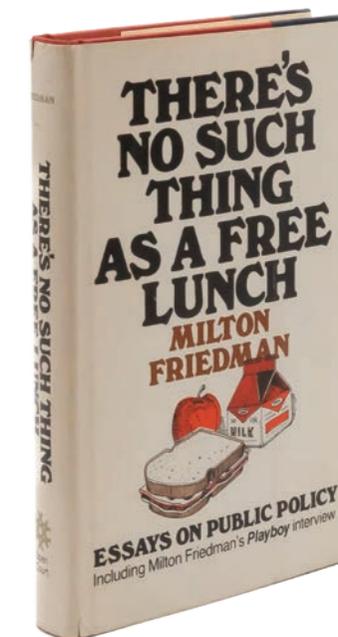
An original illustration of a woman on the floor of a forest, her voluminous skirts spread around her as she clutches her hand to her breast where an arrow has pierced her. Executed in ink and watercolour atop a tan background and heightened with gold ink. Signed to the lower right corner. Mounted and framed, the illustration and mount window measure 16 x 16cm, while the frame measures 34 x 35cm. Undated. **£8,750**

Scottish artist Annie French (1872-1965) attended and later taught at the Glasgow School of Art during the era of the 'Glasgow Girls' (of which she was one) and the 'Glasgow Boys', whose distinctive collective style helped to shape the aesthetics of British art and crafts across the turn of the 20th century. Among her contemporaries were Margaret and Frances MacDonald and Jessie M. King.

This gorgeous piece is a wonderfully typifying example of French's work and perfectly exhibits her delicate, fluid style, which manages to be highly detailed (note the ruffles around the neckline and hem of the dress and even the faint crosshatching in the seemingly blank space in the background) without ever becoming heavy, stagnant, or overworked. Her linework is exceptionally fine and sweeping, creating an airy and subtly dynamic atmosphere, while her restrained use of gold and bright turquoise against an otherwise muted palette stands out jewel-like, lifting and completing the scene.

Milton Friedman  
 To Chester:  
 Milton Friedman

34/



34/

34/ **FRIEDMAN, Milton:** *THERE'S NO SUCH THING AS A FREE LUNCH*. Essays on the Public Policy. La Salle, Illinois: Open Court. 1975

First edition, first printing. Inscribed by the author. Publisher's original red and blue cloth boards, with titles in blue to the spine, in the Bud Edmondson designed dustwrapper. An excellent fine copy, the binding square and firm, the cloth fresh and bright. The contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the lightly rubbed and nicked dustwrapper that has a couple of short closed tears without loss. Not price-clipped (\$9.95 to the upper front flap). An attractive example. **£1,950**

Inscribed by the Nobel Prize winning economist in black ink on the title page "For Chester / Milton Friedman". The recipient is photographer Chester Higgins Jnr who graduated from Tuskegee Institute with a bachelor's degree in business management, where he was mentored by the school's official photographer, P. H. Polk. From 1975, over four decades he worked as staff photographer with The New York Times, photographing Friedman on several occasions.

A key collection of essays by one of the 20th century's leading economic scholars.



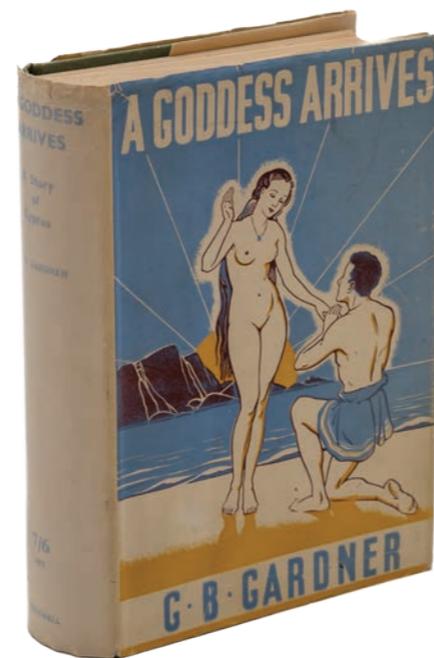
35/

35/ **FULLER, Samuel and Joseph:** THE AREAORAMA. A VIEW IN THE REGENTS PARK. London: S & J Fuller. 1825

Folding telescopic paper peepshow depicting a variety of scenes in Regent's Park, London, printed in lithography with hand colouring. Pictorial card covers with six illustrated cut-out sections in between, joined in folding concertina style, with illustrated rear panel (eight illustrated sections in total). The upper cover with a hole through which to view the scene, continuing through the six internal sections. Each section 14 × 11cm, extending to c. 70cm in length. Contained within the original card slipcase with pink paper decorative printed title label to the front panel. An excellent near-fine example, the covers with just a hint of rubbing to the extremities; the contents with a couple of minor marks to the blank paper joints are otherwise wonderfully clean and bright throughout, free from any loss and with the colours remaining vibrant. The case perhaps lacking a tie, with a contemporary owner's name in ink to the head of the front panel and a little wear to the extremities is otherwise in very good order. An exceptional copy. **£2,250**

The first known paper peepshow to have been produced in Great Britain, created by the brothers Samuel and Joseph Fuller. Beautifully composed, exquisitely coloured and with

meticulous attention to detail, the work is an outstanding example of its type, with each panel carefully constructed so that no image obscures another and with each layer subtly diminishing in size in order to conjure a marvellous sense of depth. The Fuller brothers opened their shop in 1809, trading as publishers, printsellers, stationers, manufacturers and artists' colourmen. Operating from the same premises as Rudolph Ackermann Jr, son of the renowned bookseller, inventor, lithographer and publisher, they went on to achieve great success as a producer of quality paper goods during the Regency and early Victorian period. Regent's Park would have certainly been a topical subject matter at this time, its construction being part of George IV's scheme for the improvement of London. Led by John Nash, the scheme aimed to transform London's West End into a picturesque urban landscape for its richer inhabitants. The construction of Regent's Park and the surrounding terraces was completed shortly before the publication of this paper peepshow, which would have functioned as a fine rendition of the new designs. The word 'Areaorama' was coined by the Fuller brothers themselves, who probably took inspiration from the first known paper peepshow, Teleorama No.1, published by Heinrich Friedrich Müller. (Gestetner 193).



36/ **GARDNER, Gerald Brosseau:** A GODDESS ARRIVES London: Arthur H. Stockwell Ltd. [1939]

First edition, first printing of the father of modern witchcraft's first novel. Association copy. Publisher's original green cloth with gilt titles to the upper board and spine, in dustwrapper. An excellent near fine copy, the binding square and firm and the cloth and gilt fresh. The contents with a presentation inscription of the author's last High Priestess "Lady Olwen" are otherwise clean throughout. Complete with the rubbed and nicked, pictorial dustwrapper that has a small chip at the head of the spine and a couple of short closed tears with several pieces of tape to the underside. Correctly priced 7/6 net to the spine. **£8,750**

Inscribed in black ink on the blank reverse of the half title "To Virgilio / Blessed Be, / Olwen / High Priestess + Witch Queen / Castletown, 25 August, 1965".

A stellar example of one of the great rarities in modern occult fiction. Gardner's first novel, published in the year of his initiation concerns magic, warfare and the worship of The Goddess as Aphrodite in the year 1450 BC.

Monique Wilson (née Arnoux) was born to French parents in Haiphong, Vietnam where as a child she first met the young British customs official Gerald Gardner, the author becoming close to Monique and her family. In 1939, after witnessing her father's murder in the streets of Hanoi she and her mother fled to Hong Kong, where she met her future husband Campbell "Scotty" Wilson. The young couple moved to Britain in 1959 and settled in Perth, Scotland.

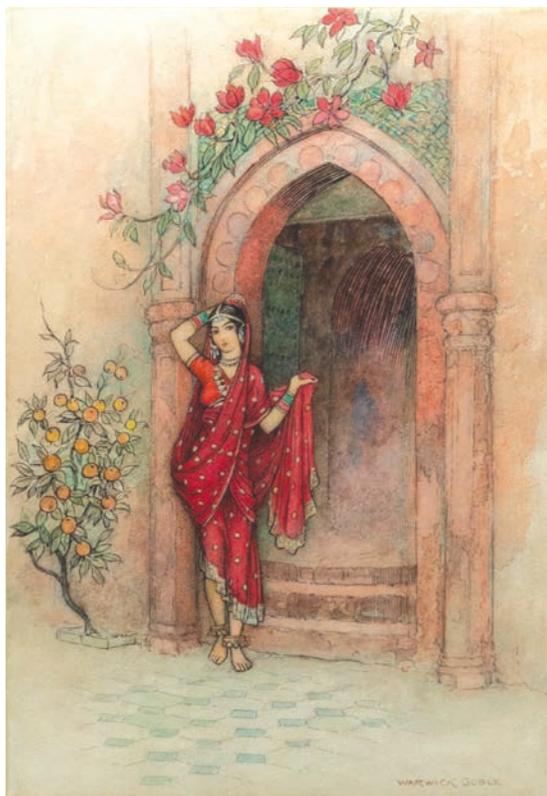
While living in Perth, Monique became interested in the Old Religion, inspired in part by reading "Witchcraft Today" which had just been published by "Britain's Chief Witch" Gerald Gardner. Monique found many similarities between the goddess worship of the craft and her familiarity with the figure of Kuan Yin from her upbringing in Vietnam. Not knowing he was the same "Uncle Gerald" from her childhood, Monique contacted the author at his Museum of Witchcraft and Magic on the Isle of Man. The two rekindled their friendship and she was initiated into his coven, taking the name Lady Olwen and elevating to High Priestess in 1961. In the following years Olwen, became a high profile and influential proponent of witchcraft, the press labeling her the "Queen of the Witches". On the 12th of February 1964, whilst returning from Lebanon aboard the ship The Scottish Prince, Gardner suffered a fatal heart attack and was buried the following day in Tunis.

In his will Gardner, having no children or heir, left the bulk of his estate to Monique Wilson. This included all the contents and artefacts of the "Museum of Witchcraft" housed in the "Witches Mill", Castletown on the Isle of Man and his cottage on Malew Street, which contained almost as many items as in the museum, including numerous notebooks, papers and other important documents. She and her family moved into the cottage but jealousy within the UK witch community caused tension and much negative publicity resulting in financial hardship and the eventual sale of the museum and all of Gerald Gardner's personal belongings.

To Virgilio  
Blessed Be,  
Olwen  
High Priestess of Witch-Queen  
Castletown, 25th August, 1965

△  
☆  
H.

36/



37/

**GOBLE, Warwick:** "AT THE DOOR OF WHICH STOOD A LADY OF EXQUISITE BEAUTY" - ORIGINAL WATERCOLOUR FOR "FOLK TALES OF BENGAL" [Original Artwork]. 1912

Pen and ink and watercolour over pencil depicting a young Indian woman wearing a red sari with necklaces, earrings and bangles, standing in front of an open arched doorway and surrounded by foliage bearing red flowers and orange fruits. 34 × 24cm. Framed and glazed. The painting is in excellent, clean condition with no apparent faults. The colours remain bold and bright. The painting is accompanied by the original sale catalogue: "Catalogue of Water-Colours illustrating The Fairy Book, Indian Myth and Legend, Folk Tales of Bengal [etc.] by Warwick Goble" at the Dudley Galleries, Piccadilly, January 1914. Original printed wrappers with prices added in contemporary manuscript; an excellent near fine example with just a little marking to the rear cover. The present watercolour is listed as number 96 in the catalogue and priced at 15 guineas. **£2,975**

An original watercolour illustration for 'The Story of the Rakshasas' from the collection 'Folk Tales of Bengal' by the Rev. Lal Behari Day, published by Macmillan in 1912. Warwick Goble (1862-1943) was one of the leading artists of the Golden Age of Illustration, providing vibrant suites of illustrations to numerous lavish gift books and illustrating works as diverse as Charles Kingsley's 'The Water Babies' and H. G. Wells' 'War of the Worlds'. A specialist in Japanese and Indian themes, the present watercolour is an excellent example of Goble's work, illustrating the tale of the Rakshasi - a cannibalistic being which takes the form of a beautiful woman in order to lure its victims - in Bengali author Lal Behari Day's (1824-1892) pioneering collection of folk and fairy tales, which formed one of the first attempts to collect and preserve such stories from the region.

**38/ GODWIN, William:** AN ENQUIRY CONCERNING POLITICAL JUSTICE, AND ITS INFLUENCE ON GENERAL VIRTUE AND HAPPINESS London: Printed for G. G. J. and J. Robinson. 1793

First edition. Two volumes. Handsome contemporary calf with red morocco title labels lettered in gilt. Five raised bands, compartments ruled in gilt. Red speckled edges. With half-titles in each volume and directions to the binder bound in at the end of volume two. A fine set with wide margins, the bindings square and firm with minor rubbing to the boards and extremities and a couple of small old repairs to the leather on the rear board of each volume. The contents, with the engraved armorial bookplate of George Baille, a neat contemporary ink signature to the head of the title page of volume two, a small contemporary ink numeral notation to the rear of each half-title and scattered foxing to the prelims and occasionally to a few page edges are otherwise in excellent order and clean throughout. An exceptionally attractive example in a strictly contemporary binding. **£9,500**

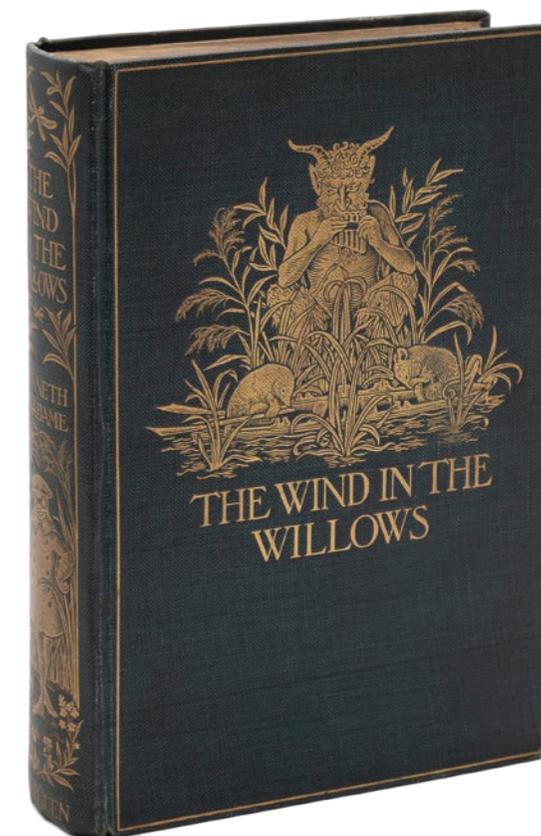
Godwin's seminal text and one of the most important works of political philosophy of the eighteenth century. Husband of pioneer feminist Mary Wollstonecraft, father of Mary Shelley, and mentor to Percy Shelley, Godwin was a highly influential figure in the intellectual life of the period. In *Political Justice*, a foundational text of anarchist and socialist political theory, written partly in response to Burke's *Reflections*,



38/

Godwin outlined his belief in the perfectibility of humanity and the importance of independent, rational thought in its development. Centrally, the work attacked all forms of restraint on the exercise of individual judgement, arguing that the free growth of knowledge would progressively enlighten and reform human opinions, relations and social structures, ultimately removing the need for government in its entirety. Through this, Godwin presented not only the institution of government (especially monarchy) as antithetical to the advancement of human progress, but also those of property, religion and marriage. Despite being published just weeks after the execution of Louis XVI and during the build up to the 1794 Treason Trials, designed to cripple the British radical movement, Godwin's *Enquiry* met with great success, becoming central to political, philosophical and economic debate in the period. Notably, it inspired a famous response from Thomas Malthus, in the form of his influential economic treatise, *An Essay on the Principle of Population* (1798) and later informed the development of the ideas of the Romantic poets, including Coleridge, Wordsworth and, in particular, Shelley. A superb copy of a key work in the history of modern political thought. (Printing and the Mind of Man 243).

Provenance: From the library of the Earls of Haddington (George Baillie (1644-1738), engraved armorial bookplate applied posthumously).



39/

**39/ GRAHAME, Kenneth:** THE WIND IN THE WILLOWS London: Methuen and Co. Ltd. 1908

First edition, first printing. Presentation Copy. Original blue-green cloth with gilt illustration and title to the front and spine. Top edge gilt. Black and white frontispiece by Graham Robertson, complete with tissue guard, as issued. A superb fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents with the publisher's circular "presentation copy" ink stamp at the bottom of the title page are otherwise clean throughout and without previous owner's marks. Housed in a mid twentieth century green quarter leather chemise slipcase, with titles in gilt. **£9,750**

A stunning example of this classic of children's literature, seldom encountered in fine original condition or in publisher's presentation state.



40/

41/

**40/ GREENE, Graham:** OUR MAN IN HAVANA London: William Heinemann. 1958

First edition, first printing. Inscribed by the author. Publisher's original blue cloth with gilt titles to the spine, in the Donald Green illustrated dustwrapper. An excellent near fine copy, the binding firm and the cloth and gilt fresh. The contents with a little toning of the paper stock are otherwise clean throughout and without previous owner's inscriptions or stamps. There is just a hint of spotting to the closed text block edge. Complete with the very lightly nicked dustwrapper that remains without fading or loss. Not price clipped (15s net to the front flap). **£4,250**

Inscribed by the author in black ink on the title page "For [crossed out] David Posner / from / Graham Greene". A previous or joint recipient's name in the author's hand has been crossed through. A scarce signed and inscribed first edition of Greene's 1958 black comedy, adapted the following year into a film directed by Carol Reed, starring Alec Guinness as James Wormald, vacuum cleaner salesman turned MI6 operative.

For Hubert  
with love from  
Graham.

41/

40/

**41/ GREENE, Graham; [GREENE, W. Herbert]:** A BURNT-OUT CASE London: William Heinemann. 1961

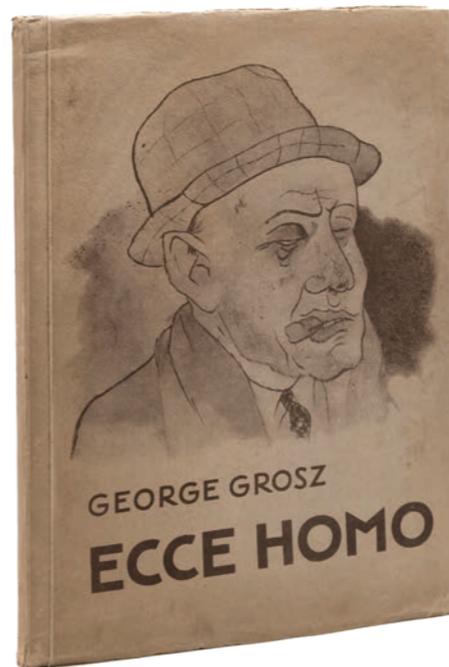
First British edition, first printing. Inscribed by the author to his eldest brother. Publisher's original black cloth with silver titles to the spine, in dustwrapper. A near fine copy, the binding square and firm with a little bumping at the spine tips, the contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the lightly rubbed dustwrapper which has a few foxing spots to the rear panel. Not price-clipped (16s net to the front flap). Family association copies of Graham Greene's novels are scarce in commerce. **£2,750**

Inscribed by the author in blue ink on the front endpaper "For Herbert / with love from / Graham".

[William] Herbert Greene was the eldest of the four Greene brothers and it could be said he suffered from being an average person in a brilliant family. Throughout his life, the impoverished "black sheep" displayed a deep moral turpitude and opportunism, consorting with remittance men and confidence-tricksters. A regular source of family anxiety and dismay, in the 1930s he flitted around the fringes of the intelligence world, spying ineffectively for the Imperial Japanese Navy and for the fascists in Spain. No doubt Herbert's misadventures contributed to Graham's obsession with seedy, broken down men and dodgy dealers; first appearing, thinly disguised, as the conman Anthony Farrant in his 1935 novel "England Made Me". Despite their difficulties, it is clear Graham kept in touch with Herbert (a tranche of correspondence between the two, spanning four decades, the tone generally friendly and warm, is held at the Pierpoint Morgan library). In later years, having never had a steady career, Herbert was supported financially with an allowance provided by Graham.

(Lewis, Jeremy: Shades of Greene, One Generation of an English Family, 2010).

For ~~Herbert~~ David Posner  
from  
Graham Greene.



42/

**42/ GROSZ, George:** ECCE HOMO [EXTRA-ILLUSTRATED WITH ORIGINAL WATERCOLOURS BY THE ARTIST] Berlin: Malik Verlag. [1923]

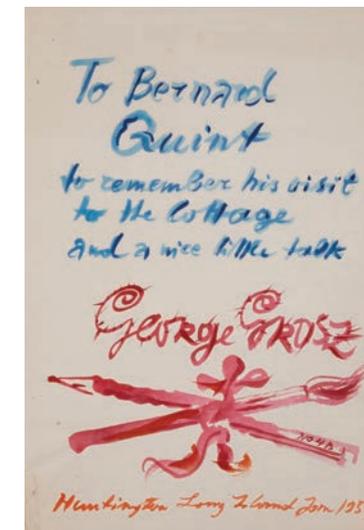
First edition, this copy being one of "Ausgabe C", the most complete state of this work (containing the same number of illustrations as state A, but with the illustrations unsigned). Signed and extra-illustrated by the artist with a watercolour dedication page inscribed to Bernard Quint. Also with an original watercolour and ink illustration on card by Grosz of a human heart constrained by barbed wire, cut to shape by the artist and inscribed in ink, loosely laid in, along with a typed letter, elaborately signed from Grosz in blue and purple ink, on his headed paper, to Bernard Quint, with original mailing envelope. Folio. Publisher's original illustrated card wrappers. Illustrated with 16 colour aquarelles and 84 black and white lithographs. A very good copy indeed, the binding square and firm with a little wear to the spine ends. The contents, with a little wear to the gutter edge of the front free endpaper (the watercolour dedication page) is otherwise in very good order and clean throughout, with the illustrations remaining bright and the colours bold. Housed in a bespoke, quarter black morocco solander case. **£8,750**

Inscribed by George Grosz in blue and red watercolour on the front free endpaper "To Bernard / Quint / to remember his visit / to the cottage / and a nice little talk / George Grosz / Huntington Long Island Jan[?] 1954", the inscription incorporating a red watercolour drawing of a crossed brush and pencil. The additional watercolour of a heart covered in barbed wire inscribed in black ink "To Bernie Quint / from George Grosz / Febr.18, 54."

A wonderful extra-illustrated copy of this famous work of German expressionism, containing two original watercolours by Grosz. A prominent member of the Berlin Dada and New Objectivity groups during the Weimar Republic, Grosz was an early critic of the Nazis, who would later condemn his work as 'degenerate' and seize and destroy many of his paintings. Emigrating to the United States in 1933, shortly before Hitler came to power, Grosz settled in New York and later in Huntington, Long Island, where he continued to paint and teach.

In the present work, Grosz provides a rich, satirical depiction of Berlin and the Weimar Republic during the 1920s, getting under the skin of German life and morality through a focus on his most frequently visited subjects: drinking and gambling in late night bars, nefarious criminal activities, corpulent businessmen, wounded soldiers, prostitutes, sex crimes and orgies. Accused of being a slanderous attack upon the army, its publication led Grosz to be prosecuted for "offences against public morality and for besmirching the values of the German people", leading to the removal of 5 colour plates and 17 black and white plates from the portfolio (all present here), and a fine of 6,000 marks (Kranzfelder, p.59).

The recipient Bernard Quint (1914-1982), was a noted graphic designer and photo editor. In the 1950s and 60s he worked as art director for "Life Magazine", during which time he pioneered the photo essay form of journalism. His job put him in contact with the great photographers and artists of the twentieth century, many of whom he befriended.



**43/ HAGUENTHAL, Élie:** PANORAMA D'UN STEEPLE-CHASE Pont-à-Musson: Haguenthal. [c.1860]

Folding telescopic paper peepshow depicting a steeple-chase, printed in lithography with hand colouring. Pictorial card covers with four illustrated cut-out sections in between, joined in folding concertina style, with illustrated rear panel (six illustrated sections in total). The upper cover with a hole through which to view the scene, continuing through the four internal sections. The lower board with titles printed on blue-green paper. Each section 19 × 14cm, extending to c. 50cm in length. A very good example, the covers with some rubbing and a little loss to the illustration on the upper cover; the contents with a few old neat paper reinforcements/repairs to the blank paper joints between the panels and minor wear to the edges are otherwise in very good order. Internally the peepshow remains bright and without loss. **£1,750**

A particularly lively and visually striking peepshow by the French publisher Élie Haguenthal (1822-1881), wonderfully capturing the energy and social buzz of a contemporary horse race. Haguenthal was a leading maker of such novelties from around 1850 until his death, winning numerous medals at the annual 'Exposition des produits de l'industrie française' industrial exhibitions. An uncommon paper peepshow; we can trace no copies in either auction records or institutional collections worldwide.



43/

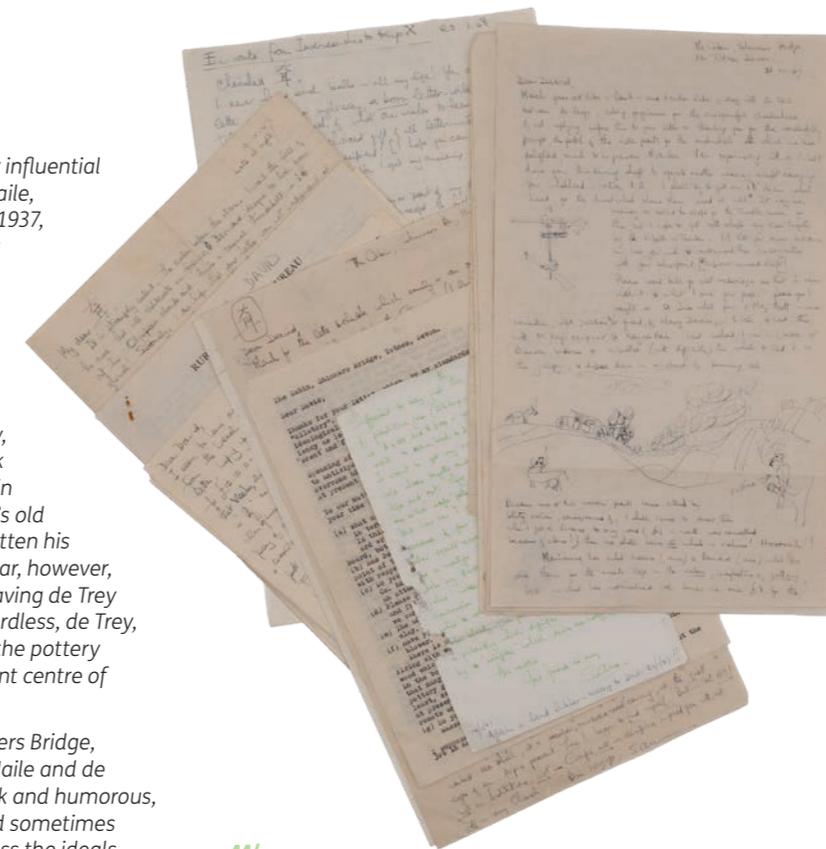
**44/ HAILE, (Thomas) Sam; LEACH, David:** AN ARCHIVE OF AUTOGRAPH, TYPED AND ILLUSTRATED LETTERS BETWEEN DAVID LEACH AND SAM HAILE *Original Manuscript. 1947-48*

A collection of letters from the artist and potter Sam Haile to the potter David Leach, spanning the period January 1947 to January 1948. Twelve letters, across thirty sides of paper of varying size. Six letters are written in ink and five are typed with manuscript additions, four also contain hand drawn illustrations and diagrams. Condition is good, all have old folds and a few have the odd nick or mark, one sheet has some loss to the sides which affects the text, but without losing meaning. Otherwise the group remains very well preserved. **£2,800**

Sam Haile (1909-1948) studied at the Clapham School of Art and then at the Royal College of Art (1931-4) under William Staite Murray. Although an accomplished painter, winning his scholarship to the RCA on this basis, Haile is primarily remembered as a potter, producing some of the most inventive work of the period. From 1936 he taught at Hammersmith and Kingston art schools and shared a studio in Raynes Park with Margaret Rey. Here he produced slipware and stoneware and held his first solo exhibition in 1937.

In 1938 he married Marianne de Trey, another influential pioneer of the British craft ceramics revival. Haile, who had joined the British surrealist group in 1937, introduced de Trey to a world of revolutionary art, literature, music and politics. In 1939 the pair moved to America where Haile taught at various institutions. Eventually drafted into the army, he returned to Britain in 1944, followed by de Trey in 1945. After the war they established a pottery at the Bulmer Brickyard, near Sudbury, Suffolk. In need of more space, they then took over Bernard Leach's Shinners Bridge Pottery in Dartington, Devon in 1947, moving into Leach's old wooden bungalow, where he had recently written his seminal text *A Potter's Book*. After just one year, however, Haile was tragically killed in a car accident, leaving de Trey alone and pregnant with their daughter. Regardless, de Trey, with the help of her sisters, went on to make the pottery a highly successful enterprise and an important centre of ceramic innovation.

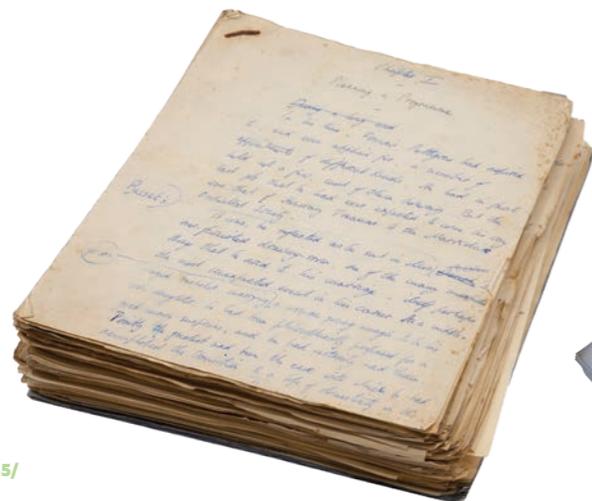
This collection dates from the period at Shinners Bridge, shortly before Haile's death and documents Haile and de Trey's relationship with the Leach family. Frank and humorous, the letters are imbued with an acerbic wit and sometimes decorated with amusing drawings. They discuss the ideals motivating both Haile's and Leach's respective work, their methods and designs for kilns and potter's wheels, including diagrams. They also shine an intimate light on their personal lives, thoughts, opinions and concerns. As well as his wife de Trey, Haile frequently talks of his relationship with Bernard Leach, in addition to numerous other contemporary potters, including Harry Davis, Bernard Forrester, Helen Pincombe, and Henry Hammond. His commentary on Bernard often reveals good-humoured disagreement, serving to reflect the challenge posed to Leach's more traditional approach by the ideas of the subsequent generation of potters - 'Don't tell Bernard I built an electric kiln and, what is more, am using it in the pottery he built or he'll cut me more than his silence has done these last weeks'. He notably remarks on the relationship between David Leach and his father, assuring David that 'of course all distinguished fathers have an inhibiting effect on their sons...Accept the influence and the fine mentor-ship of Bernard, as El Greco did of Tintoretto'.



44/

Haile also casts a critical eye over the activities of his fellow artists. Of Patrick Heron's art criticism, for example, he writes: 'To have Heron judging Picasso seems to me a trifle bombastic, but he seems to think it justified by his insight'. Haile's ceramics, of course, had incorporated symbolic figures and dream characters more than ten years before Picasso had begun producing his own. Leach and Haile's interest in China and Japan is also frequently reflected, as is Haile's radicalism, typically asserting: 'I want to get my contemporary potters together - hold shows together and make them ignore "safety" in life and art'.

As a group, these letters form an important archive of the last year of the life of an innovative, pioneering, charismatic ceramicist and provide a fantastic record of the relationships that shaped the development of studio ceramics in Britain in the post-war period.

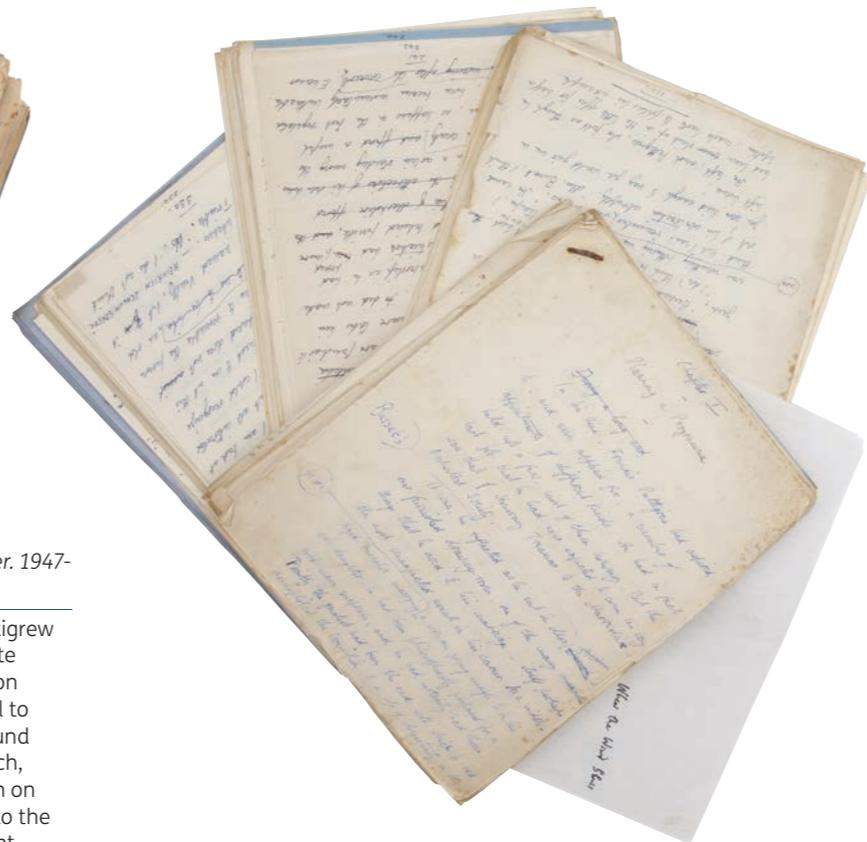


45/

**45/ HARE, Cyril; pseudonym of CLARK, Alfred Alexander Gordon:** WHEN THE WIND BLOWS. Original Holograph Manuscript. London: Later published by Faber and Faber. 1947-1948

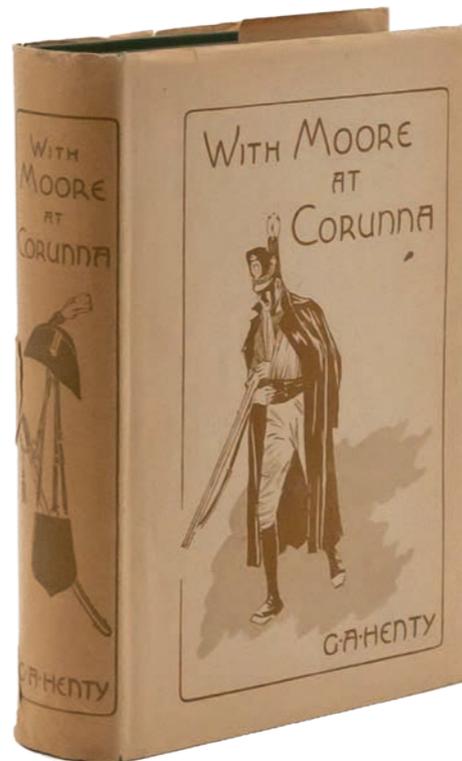
Original holograph manuscript of the third Francis Pettigrew novel. Written in black or blue ink on 418 leaves of white or blue paper with copious emendations and pagination by the author. Further editorial / typist's notes in pencil to some margins. Complete. The first 13 chapters are bound in 11 sections with a clip at the upper left corner of each, the remainder loose leaves. The text of novel is written on the recto of previously used paper much of it relating to the author's legal career, but with fascinating and pertinent material including two autograph letters signed from fellow crime writer E. C. R. Lorac, one inviting him to join The Detection Club; a partial carbon typescript of Hare's play "The Murder At Warbeck Hall" which he would later develop into the 1951 novel "An English Murder"; several letters from W. G. Gore (Hare's typist) written during the process of converting the novel from manuscript to typescript; a typed letter signed on Detection Club notepaper from fellow crime writer E. R. Punshon requesting payment for Hare and guests' attendance at a Club dinner; a typed letter from Hare's publisher Faber and Faber.

The leaves are toned with occasional creasing, foxing, marginal nicks and finger marks as to be expected from a working manuscript, the binding clips are rusted. Still in excellent condition and beautifully presented in a purpose made black cloth chemise and slipcase. **£3,500**



*The third novel to feature the amateur sleuth, Francis Pettigrew, published by Faber and Faber in 1949.*

*Alfred Alexander Gordon Clark (1900-1958) was a distinguished barrister and later Judge, taking the name Cyril Hare by combining his London home, Cyril Mansions in Battersea, with Hare Court where he worked in the chambers of Roland Oliver. He began writing crime fiction at the age of 36 producing eight well regarded novels before his tuberculosis related death aged just 57 - at the peak of his career as a judge and at the height of his powers as a master of the whodunit. In 1946, on the invitation of E. C. R. Lorac he became a member of The Detection Club, that written invitation recycled in Chapter II of this holograph manuscript.*

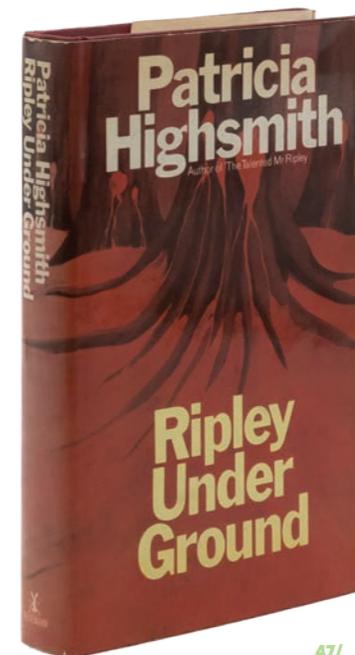


46/

**46/ HENTY, George Alfred; illustrated by PAGET, Walter:** WITH MOORE AT CORUNNA London: Blackie and Son. 1898 [1897]

First edition, first printing. Publisher's original bevelled green cloth, decorated and with titles in black, white, red and gilt to the upper board and spine, in the rare original pictorial dustwrapper. All edges olive green. With 12 full page ink wash illustrations by Walter Paget. A fine copy, the binding square and tight, the cloth fresh and bright. The contents with a small contemporary gift inscription in purple ink on the half title and a small patch of faint spotting to the black reverse of the frontispiece are otherwise clean throughout. Loosely laid in is the publisher's four page illustrated catalogue for other books by the author. Complete with the bright, rubbed and nicked dustwrapper which has several short closed tears and some mild associated creasing. A remarkable example, rarely, if ever encountered in the original dustwrapper. **£1,950**

*Although dated 1898 on the title page, the book was actually published on 22 May 1897. A Tale of the Peninsular War. (Newbolt, 80.1)*



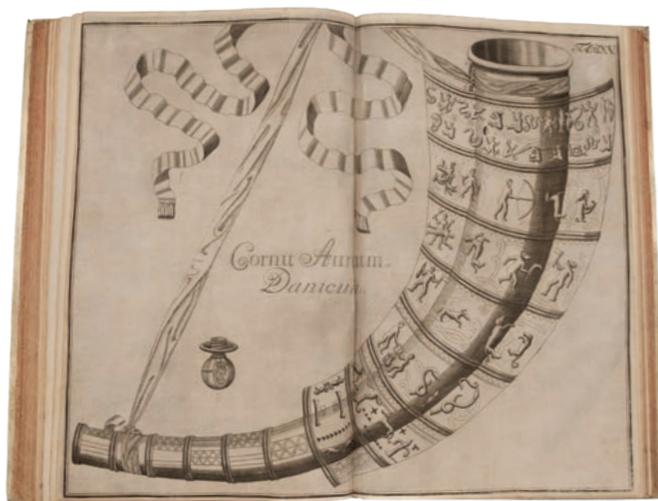
47/

*For Margot with love,  
Pat  
Oct. 1974*

**47/ HIGSMITH, Patricia:** RIPLEY UNDER GROUND London: William Heinemann. 1971

First UK edition, first printing. Inscribed presentation copy. Publisher's original purple cloth with gilt lettering, in dustwrapper. An excellent near fine copy, the binding square and firm, the cloth and gilt fresh. The contents are clean throughout and without previous owner's marks. The closed text block edge is a little dusty and has a couple of small foxing spots. Complete with the lightly rubbed dustwrapper that is without loss or tears but a little faded to the spine. Not price-clipped (£1.75; 35s. net to the front flap). An attractive example of the second Ripley novel, scarce signed. **£875**

*Inscribed by Patricia Highsmith in black ink on the title page "For Margot with / love / Pat / Oct. 1974". The recipient, Margot Johnson, was the author's literary agent up until 1958, during which time she facilitated the publication and film rights sale of Strangers on a Train and The Talented Mr. Ripley.*



48/

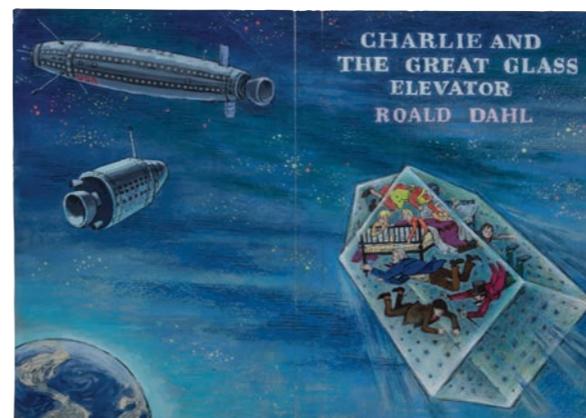
**48/ JACOBÆUS, Oliger:** MUSÉUM REGIUM, Seu Catalogus Rerum Tan Naturalium Quàm Artificialium, Quæ In Basilica Bibliothecæ Augustissimi Daniæ Norvegiæq; Monarchæ Christiani Qvinti Hafniæ Asservantur, Descriptus Ab Oligero Jacobæo, Me. & Phil. Prof. Regio. WITH: AUCTARIUM RARIORUM, Qvæ Museo Regio Per Triennium Hauniæ Accesserunt, Uberioribus Illustrata Commentariis, Præcipue Numismata et Aliæ Antiquitates Parti Secundæ Aut Insertæ Aut Inserendæ. *Copenhagen: Joachim Schmetgen. 1696*

First edition. Folio. pp. [16], 1-40, [1], 43-201, [5], [41] + [2], 97, [1]. Contemporary full vellum with manuscript title in black ink to the spine. Red speckled edges. Title page printed in red and black. Illustrated with an engraved frontispiece, 41 engraved plates (two of which are double-page) and with a decorative headpiece, tailpiece and large engraved initial to each chapter, each illustrated to represent the category of artefacts discussed therein. The standard collation of the work is 37 plates, however the present copy also includes the 'Auctarium rariorum' (1699) and so contains an additional four plates of numismatic subjects. A near fine copy, the binding square and firm; the vellum with some minor marking is otherwise unusually clean and bright. The frontispiece with the margins trimmed and three closed tears (10cm, 7cm and 3cm) laid down to the recto of the second front blank. The entirely complete contents with a small armorial bookplate to the front pastedown are otherwise immaculate throughout, remaining free from any foxing, marking or inscriptions. The plates themselves are in very fine condition. A superlative copy. **£9,750**

A beautifully preserved example of this magnificent guide to the King of Denmark's Kunstkammer, or Cabinet of Curiosities, richly illustrated with a superb suite of engravings by Johann Erichsonig after Benedict Grothschilling.

The Renaissance enthusiasm for classical antiquity and the upsurge in trade resulting from the discovery of new continents, provided the impetus for the growth of collections of ancient relics, artistic objects and rarities relating to ethnography and natural history during the sixteenth and seventeenth centuries. Assembled in princely, noble and scholarly houses all over Europe, these 'cabinets of curiosity', or 'wonder-rooms', were curated spaces of 'learned entertainment' in which social and intellectual elites could showcase the glamorous objects which they had gathered during their travels (or else that had been acquired on their behalf). Forming tangible representations of their owner's intelligence, erudition and taste, such collections were certainly a conspicuous display of wealth and social standing. However, through their attempts to categorise, learn from, and tell stories about the wonders and oddities which they contained, these pioneering assemblages also formed the precursor of the modern museum, both in spirit and substance.

The Royal Danish Kunstkammer, founded by King Frederick III in 1650 and continued by his son, Christian V (1646-1699), to whom the present work is dedicated, formed a spectacular example of its type. This catalogue, authored by Oliger Jacobæus (1650-1701), a comparative anatomist who taught medicine, philosophy, history and geography at the University of Copenhagen, provides an important written and visual record of the Kunstkammer as it was in the late seventeenth century, illustrating a wide range of its fascinating holdings, including: Egyptian mummies, reptiles, birds, fishes, shells, snakes, insects, plants, elephant teeth, skulls, horns, antlers, asteroids, minerals and stones, precious gold and silver objects, instruments and weaponry created by cultures from around the globe, relics from Northern Europe's antiquity, mechanical and optical instruments and an extensive collection of coins and medals. As was the case with many such collections, the Kunstkammer was dispersed in 1825, with its contents going on to form the basis of several specialised museums which were established during the early nineteenth century.



49/

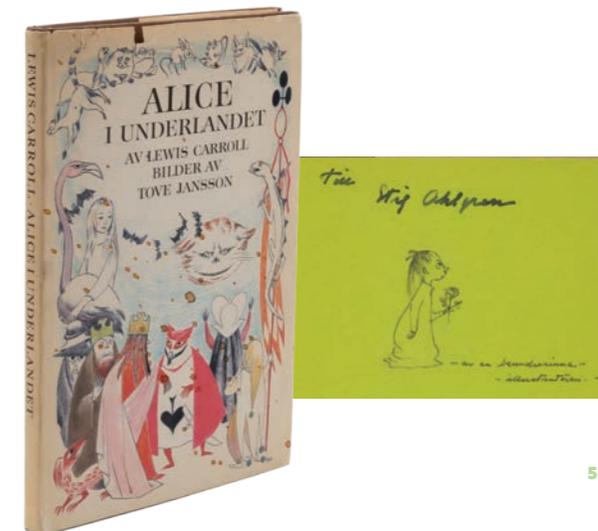
**49/ JACQUES, Faith; DAHL, Roald:** CHARLIE AND THE GREAT GLASS ELEVATOR *Original Artwork: Later published by George Allen and Unwin. c.1972*

The original preliminary painting for the wraparound cover design of the 1973 first UK edition of Charlie and the Great Glass Elevator. Pen, watercolour and gouache on card. Measuring 25 x 35cm. Annotated and signed by the artist on verso "Elevator should be about 1/2" higher. F. J." In excellent bright condition, folded and partially split along the spine panel in production.

A rare opportunity to acquire an iconic image of 20th century British children's literature. Faith Jacques (1923 - 1997), in *Charlie and the Chocolate Factory* (1967) was the first British illustrator of Roald Dahl's books, therefore visually responsible for introducing a generation of children (and adults) to the world of Willy Wonka and Charlie Bucket.

**"IT'S A WONKAVATOR. AN ELEVATOR CAN ONLY GO UP AND DOWN, BUT THE WONKAVATOR CAN GO SIDWAYS AND SLANTWAYS AND LONGWAYS AND BACKWAYS..."**

**ROALD DAHL, CHARLIE AND THE GREAT GLASS ELEVATOR**



50/

**50/ JANSJON, Tove (illustrates); CARROLL, Lewis:** ALICE I UNDERLANDET [Alice in Wonderland] *Stockholm: Albert Bonniers. 1966*

First edition with these illustrations. Inscribed by Tove Jansson, who adds an original drawing for the highly influential Swedish author and critic Stig Ahlgren. Publisher's original brown cloth with gilt titles to the spine and a gilt design to the upper board, in dustwrapper. Illustrated throughout by Tove Jansson with colour and black and white in-text illustrations. Text in Swedish. An excellent near fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the very good, rubbed, nicked and marked dustwrapper that has several short closed tears at the edges and a small chip at the middle of the upper panel. **£6,500**

Inscribed by Tove Jansson in black ink on the front endpaper with a fine original drawing of Alice holding a flower "Till Stig Ahlgren / av en beundrarinna - illustratören - 66" [to Stig Ahlgren / by an admirer - the illustrator - [19]66]. A fine and rare presentation copy of Moomin creator Tove Jansson's exquisitely illustrated *Alice In Wonderland*.

Provenance: Presented by Tove Jansson to Stig Johan Axel Blommert-Ahlgren (1910-1996), Swedish author, editor, translator and critic; collection of Tor Morisse (1947-2017), Norwegian children's book author and illustrator who lived in Sweden for most of his life.



51/

51/ **[JONI, Icilio Federico, attrib.]:** RENAISSANCE BINDING FORGERY BY THE "PRINCE" OF SIENESE FORGERS [c.1890]

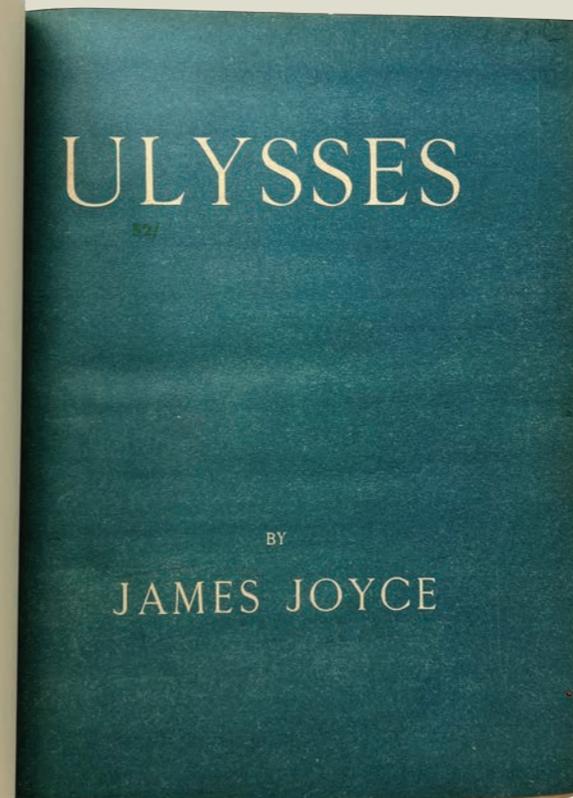
A pair of "tavolette" wooden book covers, 38 × 28 cm each, tempera and gilt on carved wood, with remnants of calf binding. Both covers gilt with framed panels carved and set with gilt floral and foliate decoration over painted black and red backgrounds, gilt wooden bosses carved in relief at each corner and with brass clasps partially present. The upper cover with a painting depicting a male saint holding a flag and quill standing on a chequered floor, the lower cover emblazoned with seven painted armorial shields and the inscription: "Inventario de le cose de la sacrestia del duomo e del altre cose mobili rifatto la sico[n]da volta al tempo uomo Bartolo Vannutelli camarlencho dellopara disiena anno domini 1465". The covers are in very good condition, with apparent wear - each cover slightly bowed, a couple of faint minor cracks, a little chipping to the paint, and 'worming' to the edges and rear - largely being the work of Joni himself. The gilt and paintwork remain vibrant and bright. **£3,750**



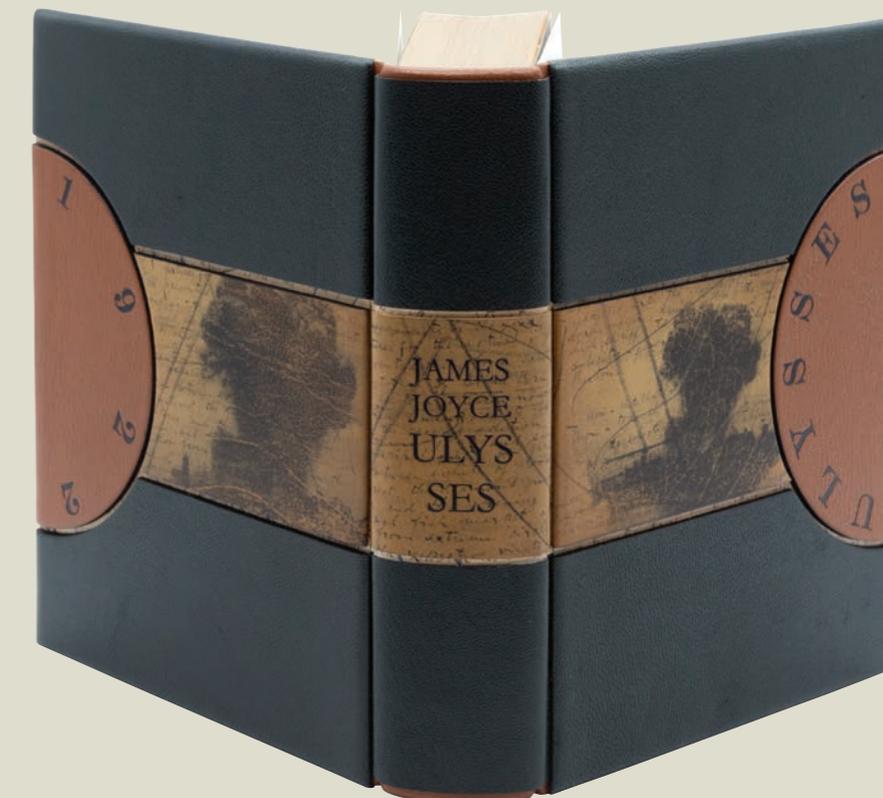
'Tavolette di Biccherna' were the book covers used by the Biccherna (Public Treasury) of Siena from the thirteenth to the mid-fifteenth centuries on their bi-annual account-books; these were often decorated by the leading artists of the day, including Sano di Pietro, Giovanni di Paolo, Lorenzo Vecchietta and others. Icilio Federico Joni (1866-1946), a painter, gilder and restorer, sometimes called the "prince" of Sieneese forgers, had read of the covers but, interestingly, never actually visited the city archives to see them in the flesh before commencing his imitations. Immensely proud of his work, he viewed them as original creations (they were certainly anachronistic, as the Biccherna had switched to leather bindings in 1459, with many of Joni's covers dated after this), and never sought to pass his painted covers off as originals. Some unscrupulous dealers, however, were not so circumspect and they were occasionally offered as Renaissance originals during the late nineteenth and early twentieth centuries. Joni's creations were undoubtedly ingenious, as he described in his autobiography "Le Memorie di un pittore di Quadri Antichi" (1932, English trans. 1936), he employed various techniques for antiquating his covers, using soot, turmeric, and chrome yellow, and treating metal fittings with ammonia or iodine to produce the right kind of rusting. His bindings - undetected - came to grace some of the greatest book collections, including those of Hoe and Wilmerding. Even recognised as imitations, they had great cachet, as the commission by Lady Wantage, the noted art collector and benefactor, for a binding in 1904 demonstrates. The present pair forms a typical example of Joni's work, incorporating an especially attractive figural portrait, and stands as a beautiful, highly accomplished binding forgery by one of the leading masters of the art.

"THE SUPREME QUESTION ABOUT A WORK OF ART IS OUT OF HOW DEEP A LIFE DOES IT SPRING"

JAMES JOYCE, ULYSSES



52/

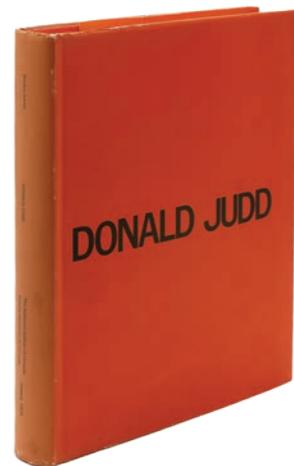


52/ **JOYCE, James:** ULYSSES Paris: Shakespeare and Company. 1922

First edition, first printing. One of 750 copies. Exquisite full leather designed binding by Stephen Conway. Retaining the original front and rear blue wrappers, bound at the front and rear and the publisher's four page "Extracts from Press Notices" pamphlet. Top edge gilt, the remainder uncut. Housed in a bespoke green cloth solander case. A fine copy, the binding square and tight, the contents clean and bright throughout and without previous owner's marks. A beautifully presented first edition of James Joyce's impenetrable modernist masterpiece. **£18,500**

Number 723 of 750 copies on handmade vergé à barbes paper (numbered 251 to 1000). The first edition, published on the 2nd of February 1922 comprised 1000 copies in three states. Copies 1 to 100 were signed by Joyce and printed on Dutch handmade paper; copies numbered 101 to 250 (unsigned, large paper) were printed on vergé d'Arches.

(Slocum & Cahoon A17; Connolly 100).

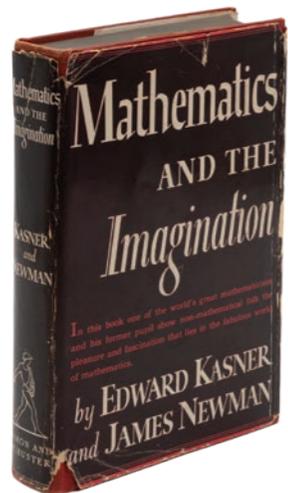


53/

- 53/ **JUDD, Donald; SMITH, Brydon, DEL BALSIO, Dudley, SMITH, Roberta (Eds.):** DONALD JUDD: A Catalogue Raisonné of Paintings, Objects, and Wood-Blocks 1960-1974. Ottawa: The National Gallery of Canada 1975

First edition, first printing. Hardcover issue. Original orange cloth, lettered in black to the spine and front panel, in dustwrapper. Parallel French and English text. Over 400 reproductions, four in colour. With the scarce errata slip loosely laid in at the rear. A very near fine copy, the cloth bright, the binding tight and square, the contents clean and without inscriptions or stamps. Minimal pushing to the lower spine tip, and a small bump to the lower edge of the front panel. The dustwrapper is a little rubbed to edges, folds and extremities, with one or two light marks to the rear panel and a couple of faint stains to the lightly faded spine. A scarce book in this condition. **£3,750**

Issued to coincide with the major exhibition of Judd's works held at The National Gallery of Canada, Ottawa, May-July 1975, curated by Brydon Smith, this catalogue raisonné of the Judd's work includes 355 paintings, objects and woodblocks "made between 1 August 1960, when Judd moved into his studio at 53 East 19th Street, and 1 July 1974". It includes a substantial essay by Roberta Smith, an illustrated list of exhibitions and a bibliography. It remains the single most substantial volume devoted to Judd's work.



54/

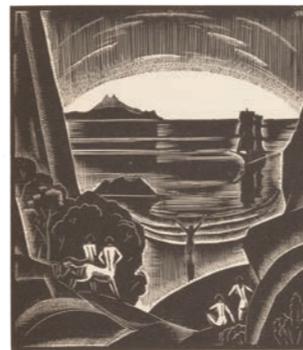
- 54/ **KASNER, Edward; NEWMAN, James; illustrated by ISAACS, Rufus:** MATHEMATICS AND THE IMAGINATION New York: Simon and Schuster. 1940

First edition, first printing. Original red cloth with gilt titles to the spine and a gilt emblem to the upper board, in dustwrapper. Top edge black. Illustrated throughout with black and white in-text diagrams and drawings by Rufus Isaacs. A near fine copy, the binding square and firm, the cloth fresh with just a little rubbing at the spine tips. The contents with faint spotting to the endpapers and light toning to the margins, are otherwise clean throughout and without previous owner's inscriptions or stamps. Complete with the good or slightly better, rubbed and creased dustwrapper that is chipped at the spine tips and corners and with several closed tears primarily at the folds. Not price-clipped (\$2.75 to the front flap). Scarce in first edition, especially so in dustwrapper. **£3,250**

A non-technical book on mathematics which became a best seller, praised for its ability to elegantly convey complex mathematical concepts, as well as the wonder that mathematicians find in mathematics, to the average lay person. Now famous for the first appearance of the words 'googol' and 'googolplex', it contains a charming story of how Kasner's nine year old nephew suggested the name during a conversation about very large numbers with his uncle.



55/



- 55/ **KEATS, John; illustrated by BUCKLAND-WRIGHT, John:** THE COLLECTED SONNETS OF JOHN KEATS Maastricht: The Halcyon Press. 1930

Limited edition, number 281 of 325 copies printed on Dutch Pannekoek laid paper (from a total edition of 376). Quarto. Publisher's original blue cloth with gilt vignette by John Buckland-Wright to the upper board and titles in gilt to the spine. Page edges untrimmed, with many pages unopened. Illustrated with a wood engraved portrait frontispiece and 10 further wood-engraved plates by Buckland-Wright. With the bookplate for Helge Loewenberg-Domp to the front pastedown. A very good copy, the binding square and firm with a little wear to the corners and spine ends, a few minor marks to the lower board and a touch of fading to the spine. The contents with a little toning to the endpapers are otherwise clean and bright throughout. **£1,275**

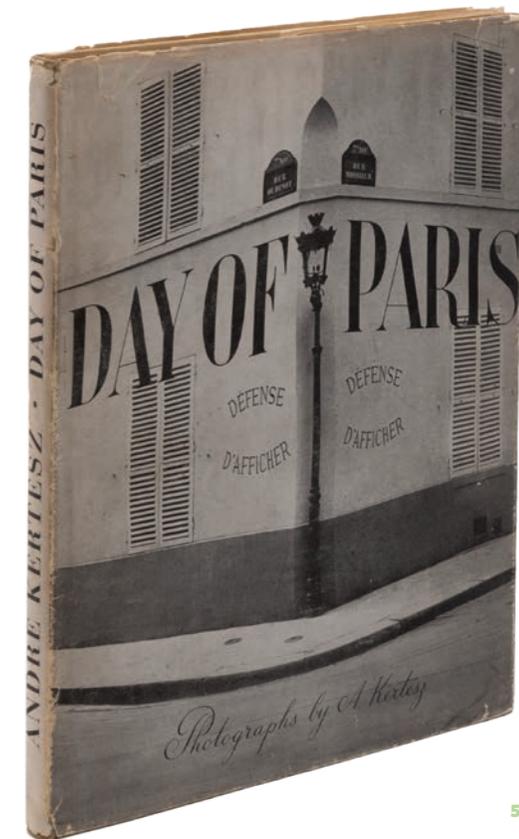
An attractive example of John Buckland-Wright's first illustrated book. (Reid A1d).

- 56/ **KERTESZ, André; edited by DAVIS, George:** DAY OF PARIS New York: J. J. Augustin. 1945

First edition, first printing. Inscribed association copy. Publisher's original grey cloth with black titles to the upper board and spine, in the Alexis Brodovitch designed dustwrapper. Illustrated with black and white photographs by Andre Kertesz throughout. An excellent near fine copy, the binding square and firm, the cloth fresh and bright. The contents with the small ownership signature of Bernard Quint to the upper front pastedown are otherwise clean throughout. Complete with the very good, rubbed and nicked dustwrapper that is lightly chipped at the spine tips and internally reinforced to the underside at the folds. Not price-clipped (\$6 to the upper front flap). An attractive example with a notable association linking two pioneers of photojournalism. **£2,250**

Inscribed by Andre Kertesz in black ink on the half title "To Bernard Quint / with old friendship / Andre / Sept 29 - 1967". Loosely laid in is an invitation to the private preview of "The Concerned Photographer" group show at the Riverside Museum September 29th, 1967 - addressed to Bernard Quint at Life Magazine and inscribed on the reverse "Hope you can come, Andre!". Evidently, given the date of the presentation inscription Quint did make it to the show. Bernard Quint (1914-1982) was a noted graphic designer and photo editor who was a pioneer of the photo essay form of journalism. As art director for "Life Magazine" during the 1950s and 60s he worked directly with and befriended many of the great photographers and artists of the twentieth century.

(Roth 101; Parr and Badger, The Photobook: A History, Volume 1).



56/

To  
Bernard Quint  
with old friends hope  
Andre  
Sept 29 - 1967



57/

**57/ KETTLE, Herbert Lionel; YORKSHIRE AUTOMOBILE CLUB:** SALT BURN SPEED TRIALS 1909 - ORIGINAL PHOTOGRAPH ALBUM [Original unpublished photograph album]. 1909

Oblong album. Grey card covers tied with brown cord. Manuscript titles in white to the front cover and with additional name "Rumboll" in manuscript. 18pp. each with an original photograph by Scarborough-based photographer Herbert Lionel Kettle affixed recto and captioned beneath in manuscript. The album is in fine condition; the binding firm, the contents clean and bright throughout. The photographs themselves remain wonderfully sharp and fresh. **£1,950**

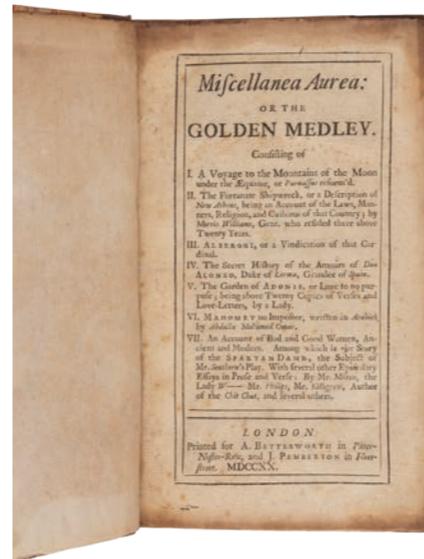
A superb early motoring photograph album, documenting the Saltburn Speed Trials of 1909. The five straight miles of hard, flat, smooth sands boasted by Saltburn were the perfect location for the Yorkshire Automobile Club's pioneering speed trials, which first took place in 1906, watched by 60,000 spectators. The present album illustrates the fourth year of the trials, depicting the triumph of Kenelm Lee Guinness (1887-1937) in his French-made 200hp Darracq (then the world's fastest car), achieving a speed of 120.26 mph across the sands. A member of the Guinness brewing family, he went on to become a well-known racing driver during the 1910s and 1920s, mostly associated with Sunbeam racing cars, and set a new Land Speed Record in 1922. A beautifully preserved visual narrative of one of the formative events of the sport of motor racing, the album captures both the pre-race pride, as drivers pose by their cars, as well as the excitement of the race itself, with numerous images of cars zooming along the beach, including one of A. W. Tate, who placed second to Guinness, achieving 94.78 mph in his Mercedes. A rare and evocative piece of motoring history.

**58/ KILLIGREW, Thomas; or GILDON, Charles (attributed), and others:** MISCELLANEA AUREA: OR THE GOLDEN MEDLEY. Consisting of: I. A Voyage to the Mountains of the Moon under the Æquator, or Parnassus reform'd. II. The Fortunate Shipwreck, or a Description of New Athens, being an Account of the Laws, Manners, Religion, and Customs of that Country; by Morris Williams, Gent. who resided there above Twenty Years [etc.] London: Printed for A. Bettesworth and J. Pemberton. 1720

First edition. Octavo. Twentieth-century half calf in period style over marbled boards. The spine with five raised bands and morocco title label lettered in gilt. Woodcut head- and tail-pieces and decorative initials. A very good copy, the binding square and firm. The contents with some occasional scholarly annotations in pencil to page margins, the odd minor crease to the top corner of a handful of pages, a pinprick hole to the title page, light scattered foxing and a little browning to the margins of the preliminary pages are otherwise in very good order. **£2,250**

The first edition of this collection of stories and essays, most notable for its inclusion of an important early Australian imaginary voyage - "The Fortunate Shipwreck, or a Description of New Athens" - a castaway narrative detailing the discovery of a utopian society on the southern coast of the Terra Australis, published just one year after Defoe's Robinson Crusoe.

Taking the form of a series of letters, the work traces the experiences of the fictional English adventurer Maurice Williams after his chance arrival on the Australian continent following a shipwreck. Once ashore, he discovers a utopian society founded by ancient Greeks, who had themselves travelled for three years across desert and ocean in order to realise their "New Athens" in "Terra Australis incognita" (Country of the South). As Williams explains, after their arrival, the Greeks had peacefully integrated with the original inhabitants (those who "may properly be call'd the Aborigines of the place") and established a new society free from the manifold follies of contemporary Europe. In the tradition of utopian literature, as established by Thomas More's seminal 1516 work, Williams describes in detail the architecture and administration of the great Greek-Australian city, its politics and laws and the customs and manners of its inhabitants. He then goes on to discuss the way in which he and his



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companions introduce the New Athenians to English poetry, the art of printing, the manufacture of gunpowder and the construction of war ships, apparently to the great benefit of the latter.

In addition to its early Australian setting, the narrative also notably contains the first reference to the American territory of "Carolina" in fiction, as Williams, after having been caught in yet another violent storm on his return from New Athens, finds himself "very well pleas'd" to be able to get ashore on Carolina's coast, knowing that he was "pretty secure of finding a passage to Old England".

The main contributor to the collection was the dramatist Thomas Killigrew the younger (1657-1719), although Charles Gildon, recorded by CBEL as the editor, may be the author of the second imaginary voyage. Chief amongst the work's other contents are: "A Voyage to the Mountains of the Moon under the Æquator", "Mahomet no Imposter, written in Arabick by Abdulla Mahumed Omar" (a defence of Islam purportedly written by a Muslim), "Alberoni, or a Vindication of that Cardinal", "The Secret History of the Amours of Don Alonzo", "The Garden of Adonis" and "An Account of Bad and Good Women, Ancient and Modern".

Scarce in commerce.

[Grove, Imaginary Voyages, p.234; ESTC T117537].

**59/ LANG, Andrew (edits); illustrated by FORD, Henry Justice; HOOD, George Percy Jacomb:** THE BLUE FAIRY BOOK London: Longmans, Green and Co. 1889

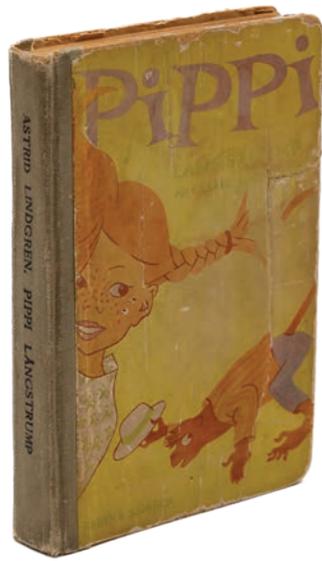
First edition, first printing. Publisher's original blue cloth illustrated in gilt to the upper board, titles in gilt to the spine. All edges gilt. Illustrated with eight full page plates and numerous drawings throughout the text. Decorated title page and tail piece vignettes. Black coated endpapers. A very good or better copy, the binding square and firm with some rubbing to the spine hinges and a touch of wear and bumping at the spine tips and board corners with a tiny bit of fraying. The cloth and gilt are clean and bright with slight fading to the spine. The contents, with a little light foxing, primarily to the prelims but occasionally and faintly throughout, are complete and without previous owner's inscriptions or stamps. An attractive example in entirely original condition, scarce thus. **£2,000**

The first and scarcest volume in Andrew Lang's beautifully produced Colour Fairy Book series.

The stories include: The Bronze Ring; Prince Hyacinth and the Dear Little Princess; East of the Sun and West of the Moon; The Yellow Dwarf; Little Red Riding Hood; The Sleeping Beauty in the Wood; Cinderella or the Little Glass Slipper; Aladdin and the Wonderful Lamp; The Tale of a Youth Who Set Out to Learn What Fear Was; Rumpelstiltskin; Beauty and the Beast; The Master Maid; Why the Sea Is Salt; The Master Cat or Puss in Boots; Felicia and the Pot of Pinks; The White Cat; The Water-lily / The Gold-spinners; The Terrible Head; The Story of Pretty Goldilocks; The History of Whittington; The Wonderful Sheep; Little Thumb; The Forty Thieves; Hansel and Gretel; Snow-White and Rose-Red; The Goose-girl; Toads and Diamonds; Prince Darling; Blue Beard; Trusty John; The Brave Little Tailor; A Voyage to Lilliput; The Princess on the Glass Hill; The Story of Prince Ahmed and the Fairy Paribanou; The History of Jack the Giant-killer; The Black Bull of Norway; The Red Etin.

**"LETTERS FROM THE FIRST WERE PLANNED TO GUIDE US INTO FAIRY LAND"**

ANDREW LANG



Pippi Långstrump  
gratulerar den  
lycklige pris-  
tagaren  
gm  
Astrid Lindgren

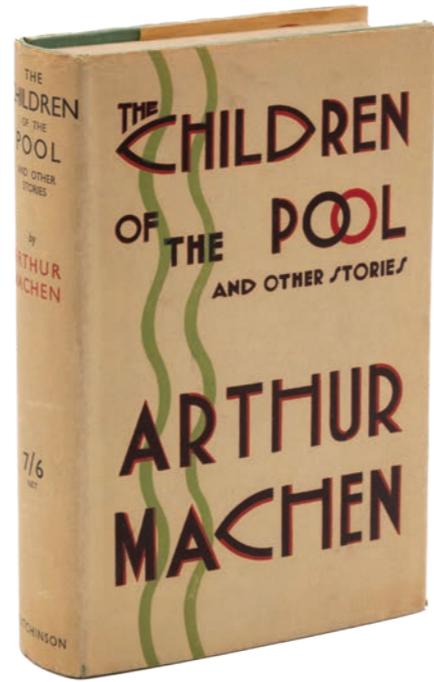
60/

60/ **LINDGREN, Astrid; illustrated by NYMAN, Ingrid:** PIPPI LÅNGSTRUMP [English title: PIPPI LONGSTOCKING]. Stockholm: Raben & Sjögren. 1945

First edition, first printing of the first appearance in print of Pippi Longstocking. Inscribed by the author. Publisher's pictorial paper covered boards, grey cloth spine with titles in black. Illustrated with full page line drawings by Ingrid Nyman. A good or better copy, the binding worn at the corners and toned or faded to the panels. The spine tips with some rubbing and minor fraying. The contents, with the unavoidable toning of the poor quality paper used in production are otherwise clean throughout. There is a professional tissue repair to strengthen the inner rear gutter. Housed in a bespoke cloth solander case. Very scarce in inscribed state. **£3,250**

Inscribed by the author in blue ink on the front endpaper "Pippi Långstrump / gratulerar den / lycklige pris- / tagaren / gm / Astrid Lindgren" [Pippi Longstocking congratulates the lucky prize winner through Astrid Lindgren].

A wonderfully inscribed first edition of the first book in the eponymous series of children's books by the Swedish author Astrid Lindgren. Subsequently translated into 100 languages and the basis of numerous film, television and radio adaptations. In 2002 the Norwegian Nobel Institute listed the novel as one of the "Top 100 Works of World Literature", based on polling one hundred authors from 54 countries.



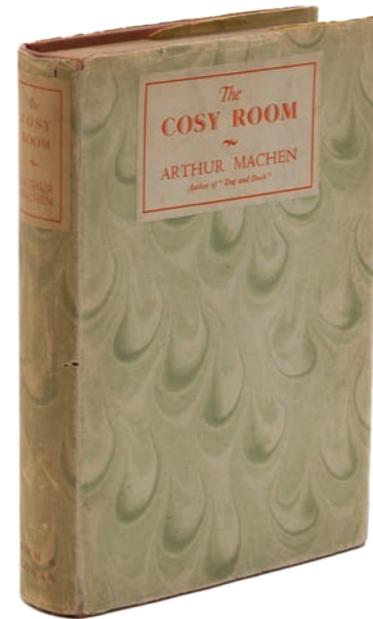
61/

61/ **MACHEN, Arthur; pseudonym of JONES, Arthur Llewellyn:** THE CHILDREN OF THE POOL AND OTHER STORIES London: Hutchinson. [1936]

First edition, first printing. Publisher's original light green cloth with gilt titles to the spine, in dustwrapper. A very good copy, the binding square and firm with some bumping at the spine tips and minor rubbing at the corners. The contents with the occasional light finger mark to the margins are otherwise clean throughout and without previous owner's inscriptions or stamps. Catalogue to the rear dated Autumn 1936. Complete with the lightly rubbed and nicked dustwrapper that is mildly toned to the spine and with evidence of three previously removed pieces of tape to underside. Correctly priced 7/6 net to the spine. An attractive example of a scarce title in first edition, exceptionally so in dustwrapper. **£2,450**

A collection of six supernatural and fantasy tales in first edition comprising *The Exalted Omega*; *The Children of the Pool*; *The Bright Boy*; *The Tree of Life*; *Out of the Picture*; *Change*. George Locke rated this title, along with *The Cosy Room* (1936) "probably the hardest of Machen's books, issued by a trade publisher to find". This title went into several early reprints.

(Bleiler; Locke: Spectrum of Fantasy).



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62/ **MACHEN, Arthur; pseudonym of JONES, Arthur Llewellyn:** THE COSY ROOM AND OTHER STORIES London: Rich and Cowan. March 1936

First edition, first printing. Publisher's original brown cloth with green titles to the spine, in dustwrapper. An excellent near fine copy, the binding square and firm, the cloth fresh and bright. The contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the rubbed and nicked, price-clipped dustwrapper that is a little toned to the spine and with several pieces of tape to the underside. Very scarce in dustwrapper. **£2,250**

A collection of essays, prose poems and supernatural tales, the earliest dating from 1890 through to the first publication of Machen's highly regarded, now classic supernatural short story "N".

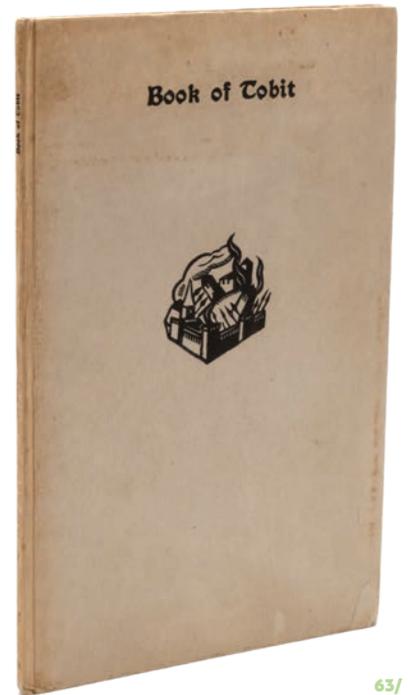
(Bleiler; Locke: Spectrum of Fantasy).

63/ **[MANDRAKE PRESS]; CARTER, Ann Gillmore (illustrator):** THE BOOK OF TOBIT London: The Mandrake Press. 1929

First edition. Publisher's original cream paper covered boards with pictorial vignette and title in black to the upper board and titles in black to the spine. Printed at the Botolph Printing Works, Kingsway, London. Illustrated with a series of wood engravings by Anne Gillmore Carter. A near fine copy, the binding square and tight with a little marking and toning to the extremities and a slight bump to the foot of the spine and bottom corners. The contents with a touch of foxing to the endpapers are otherwise clean and bright throughout. An excellent example of a rare title. **£1,375**

One of the scarcest titles from the short-lived Mandrake Press, forming the *Book of Tobit* from the third / early second century BC, superbly illustrated with a series of wood engravings by British-Australian artist Anne Gillmore Carter, her work clearly showing the influence of Eric Gill. A small operation, founded by Edward Goldston and P.R. Stephenson in 1929, the Mandrake Press published works by D.H. Lawrence, Liam O'Flaherty, Rhys Davies, Aleister Crowley (notably publishing 'Moonchild'), Peter Warlock and others. In 1930 the company found itself in financial problems; a consortium led by Crowley formed Mandrake Press Ltd., however this was then itself dissolved in December 1930. An exhibition and catalogue documenting the output of the press was curated by Cambridge University Library in 1985.

Anne Gillmore Carter, also known as Ann Gillmore Rees (1900-1982), attended the Central School of Arts and Crafts in London in the mid to late 1920s, where she studied wood engraving with Noel Rooke. Shortly after her marriage in 1937 she moved to Sydney, Australia, where she exhibited with the influential Society of Artists.



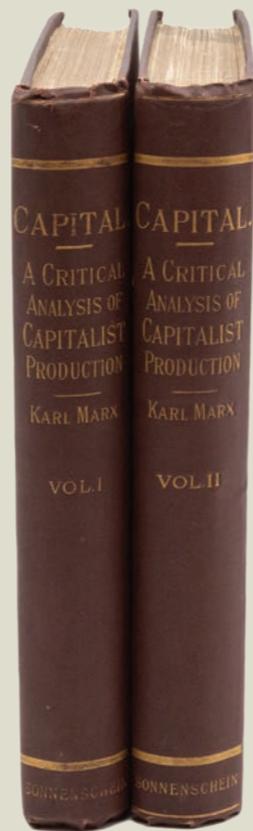
63/

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

First edition in English. 8vo. Two volumes. Original publisher's brown cloth with titles in gilt to the spines. A fine, unread copy with pages uncut after p.24 in volume one and uncut throughout in volume two. The bindings firm and bright with just a little rubbing to the extremities. The contents, with a previous owner's ink name to the half-titles, a one-inch chip to the half-title of volume one (mis-cut and retained) and a minor moisture mark to the top edge, extending slightly to the fore-edge and to the top margin of the first and last few pages, are otherwise in excellent order and clean throughout. Housed in a bespoke quarter morocco solander case. Rare in such remarkably fine original condition. **£37,500**

The first appearance of Marx's seminal work in materialist philosophy, economics and politics in the language of the country in which it was written. One of only 300 copies issued in Britain, with the remaining 200 copies of the edition sold in America. "Marx himself modestly described Das Kapital as a continuation of his Zur Kritik de politischen Oekonomie, 1859. It was in fact the summation of his quarter of a century's economic studies, mostly in the Reading Room of the British Museum. The Athenaeum reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm'. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives!'" (Printing and the Mind of Man).

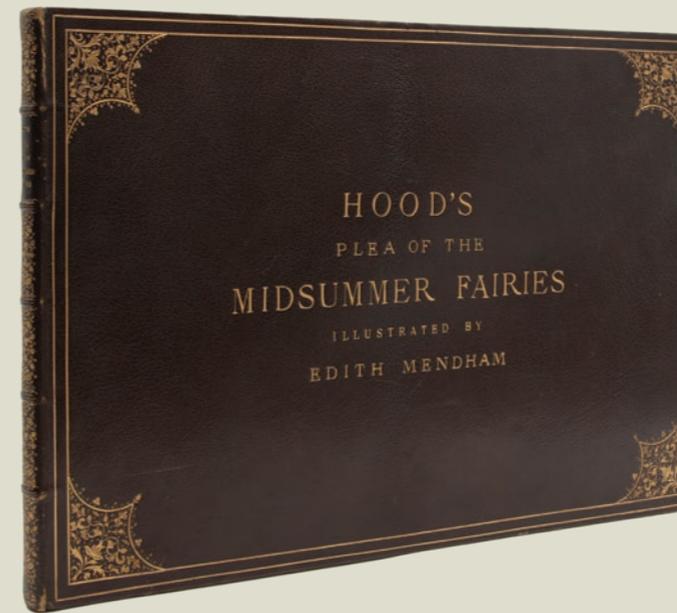
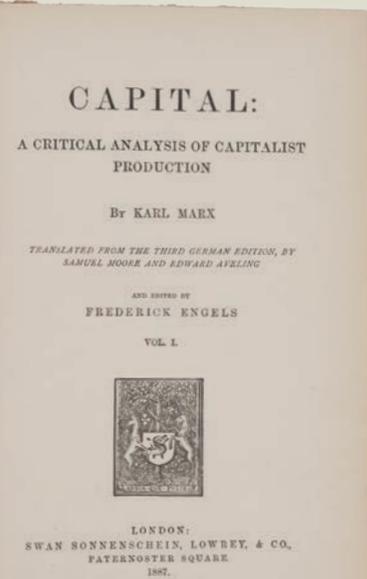
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The translation into English was carried out under the editorship of Friedrich Engels by Samuel Moore and Edward Aveling. Aveling was married to Marx's youngest daughter Eleanor, who in reality did a great deal of the work, as is credited in Engels' preface. In a letter of 10th March 1887 written to another of Marx's daughters, Laura Lafargue, Engels notes that the first English edition of Capital, comprising of 500 copies, had almost sold through and that "nearly half the edition, as far as I can calculate, has gone to America". The royalty statement Engels received at the end of 1887 from Sonnenschein confirms this, with 200 copies marked as sold in America, and of the 300 remaining copies issued in England 224 had sold, with the remainder given gratis to the press, the Marx family and Engels.

As one of his biographers writes, "The history of the twentieth century is Marx's legacy. Stalin, Mao, Che, Castro - the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognise them as such is quite another matter. Nevertheless, within one hundred years of his death half the world's population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion, nor been so calamitously misinterpreted" (Francis Wheen, Karl Marx, 1999).

A truly exceptional set of one of the most influential works of the modern age. (PMM, 339).



**65/ MENDHAM, Edith; HOOD, Thomas:** PLEA OF THE MIDSUMMER FAIRIES Original illustrated manuscript. c.1890

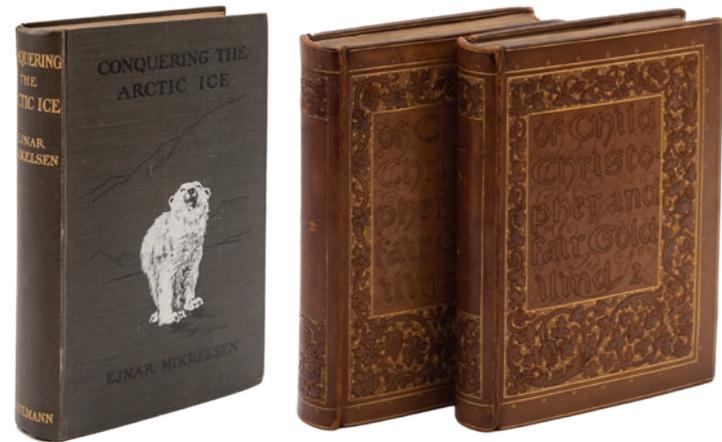
Oblong folio. 33 original watercolour illustrations artistically incorporating manuscript calligraphic text. Handsomely bound by Roger de Coverly in contemporary crushed brown morocco. Boards decorated and ruled in gilt, titles in gilt to the upper board and with decorative gilt dentelles. The spine with five raised bands, titles in gilt and compartments richly decorated in gilt. Marbled endpapers. Thick card pages, all edges gilt. In very good condition, the binding square, firm and bright with a little rubbing to the boards and bumping to the corners. The contents with the occasional spot are otherwise clean throughout and free from any previous owner's inscriptions or stamps. The superb watercolours remain fine and bright. **£10,000**

A wonderful illustrated manuscript of Thomas Hood's 1827 poem in which Queen Mab and her fairies, threatened with imminent destruction, are rescued by the timely intervention of William Shakespeare. Little is known of the artist Edith Mendham (fl. 1888-1911), who is recorded by the Victoria and Albert Museum as having exhibited at Clifton, Bristol in 1890, but the present work reveals her to have been a highly competent and skilled illustrator. The large, original

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watercolours on every page are delicate and detailed while retaining the freshness and fluidity of the medium and the rendering of landscapes and the use of light and shadow is astoundingly accomplished and well observed. With its beautiful fairy imagery and artful compositions that trail the illustrations through the carefully inked text, it is a work that could easily be considered worthy of reproduction in its entirety today. Provenance: Christie's, 29th January 1979, lot 36.



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**66/ MIKKELSEN, Ejnar:** CONQUERING THE ARCTIC ICE London: William Heinemann. 1909

First edition, first printing. Signed and inscribed by the author to Valdemar Josef Glückstadt. 8vo. Publisher's original grey cloth with an image of a polar bear in white and titles in black to the upper board and with titles in gilt to the spine. Top edge gilt, the others untrimmed. Illustrated profusely throughout with numerous black and white photographs, two maps (one folding) and a chart. Attractive engraved bookplate for Valdemar Glückstadt (which depicts the part of Greenland that was named after him) to the front pastedown. A near fine copy, the binding square, firm and bright with a little bumping to the corners. The contents with a later inscription (dated 1927) to the front free endpaper, a little toning and some light scattered foxing to the preliminary pages and scattered foxing to the edges of the text block are otherwise clean and bright throughout. An attractive example, scarce signed. **£1,475**

Signed and inscribed by Ejnar Mikkelsen to the front free endpaper "Til Hr. Konsil Valdemar Glückstadt / venskabeligt / Ejnar Mikkelsen". An excellent association copy of the Danish explorer's first published work, inscribed to expedition committee member Valdemar Josef Glückstadt (1868-1942). In 1906-07, Mikkelsen and Ernest Leffingwell led the ambitious Anglo-American Polar Expedition to north Alaska and northwestern Canada, determined to discover and map

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a supposed land mass - known as 'Keenan Land' - that was thought to exist at the top of the world. Not long into the expedition their ship, the Dutchess of Bedford, became locked in trap ice and was then destroyed, with the crew members salvaging the wood to build a cabin. The expedition overwintered at Flaxman Island, Alaska and then proceeded on foot, using dog sleds, over the ice of the Beaufort Sea in search of the new land. Ultimately, they found that the water increased in depth the farther north they travelled, the pattern of their findings conclusively proving that there was no land mass in the north polar region and establishing the presence of a continental shelf. Mikkelsen was, however, still very satisfied with the results of the expedition, declaring that although they "had not found the land we had so implicitly believed in, it was a consolation for us to know that to prove the absence of land was of as much scientific value as to find it!". Valdemar Glückstadt was a Danish businessman and Consul-General, after whom Valdemar-Glückstadt Land on Greenland was named following his sponsorship of Mikkelsen's expedition. [Arctic Bibliography 11421].

**67/ MILTON, John; frontispiece by SAVAGE, Reginald; [illuminated by KINGSFORD, Kate Florence]:** COMUS, A MASK. London: Printed under the care of C.R. Ashbee at the Essex House Press. Published by Edward Arnold. 1901

Limited edition, number 60 of 150 copies printed on vellum. Small octavo. Publisher's original full vellum with decorative rose device and the words "soul is form" in blind to the upper board and with titles in gilt to the spine. Hand-coloured woodblock frontispiece by Reginald Savage. Illuminated by hand with a large opening gilt initial and with other initials in red and gilt throughout by Florence Kingsford. Hand-coloured tailpiece on the colophon. The text printed in blue and black. Contained within a custom quarter vellum solander box by Asprey. A fine copy, the binding square and tight, the vellum clean. The contents with the very occasional spot of natural toning to the vellum are otherwise immaculate throughout. The solander box with a little marking and a minor stain to the head of the spine is otherwise in very good order. A splendid copy. **£1,875**

An elegant edition of Milton's masque in honour of chastity, first performed on Michaelmas in 1634, beautifully printed at C.R. Ashbee's Essex House Press and illuminated by Kate

Florence Kingsford Cockerel (1871-1949), one of the leading illuminators of the Arts and Crafts movement. Kingsford learned the techniques of medieval manuscript illumination whilst studying at the Central School of Arts and Crafts, later developing her practice as a student of master calligrapher Edward Johnston. After producing her magnificent edition of The Song of Songs for the Ashendene Press, she began working for the Essex House Press, founded by Charles Robert Ashbee and Laurence Hodson following the closure of William Morris's Kelmscott Press in 1897, with the aim of continuing its Arts and Crafts ethos. Between 1901 and 1904, she contributed decorative initials in colours and gilt to a number of limited-edition books published by the press, each featuring a single long poem printed on vellum. The present work is the eighth in this 'great poems' series.

**68/ MORRIS, William; CHIVERS, Cedric:** CHILD CHRISTOPHER AND GOLDILIND THE FAIR Hammersmith: Kelmscott Press. 1895

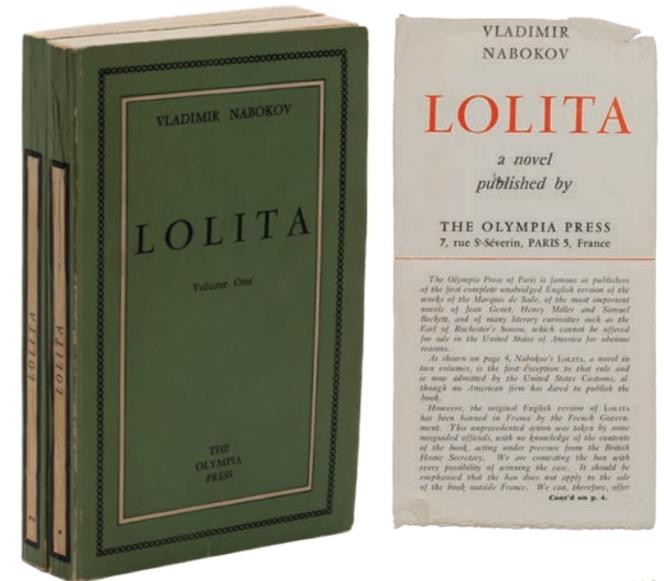
First edition. Two volumes. Contemporary full brown calf by Cedric Chivers of Bath, finely decorated in relief and gilt. Hand decorated floral endpapers. Gilt ruled and decorated inner dentelles. Top edge gilt. Woodcut title, decorative borders and woodcut initials designed by William Morris, Chaucer type printed in red and black on handmade paper. The bindings are square and firm with some rubbing to the extremities. The contents are clean and bright throughout and without previous owner's inscriptions or stamps. An exceptional example in every respect. **£2,750**

Published on 25th September 1895 in an edition of 600 copies on paper (there were also 12 copies printed on vellum).

(Peterson A35).

**"LOLITA, LIGHT OF MY LIFE, FIRE OF MY LOINS. MY SIN, MY SOUL."**

**VLADIMIR NABOKOV, LOLITA**

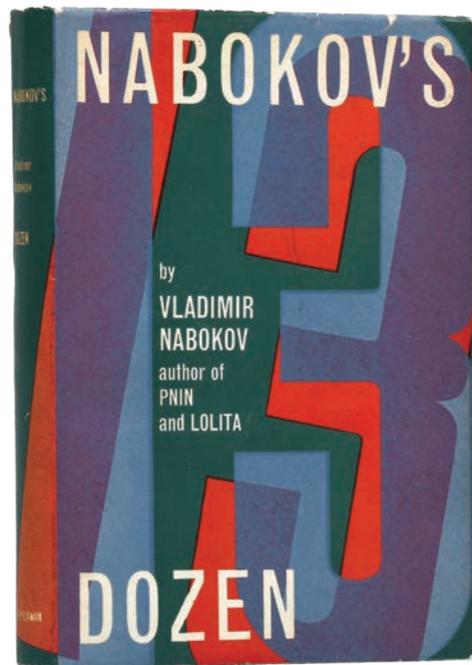


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**69/ NABOKOV, Vladimir:** LOLITA Paris: The Olympia Press. 1955

First edition, first printing. Two volumes, octavo. Publisher's original green and white card covers printed in black in the first state, without the publisher's overprice stamp to the rear wrappers. An excellent near fine set, the bindings square and tight with a little rubbing at the spine edges, the white panels on the spines still notably clean and bright. The contents are clean throughout and without previous owner's inscriptions or stamps. Loosely laid in is the rarely encountered 4 page Olympia Press publication announcement brochure for Lolita that is nicked and creased at the edges and partially split at the fold. Housed in a green cloth chemise and slipcase with titles in gilt to a black label. A very attractive example, scarce thus. **£7,500**

Lolita was originally published with "Francs: 900" printed on the rear covers, but a sudden currency fluctuation at the time of publication meant that the books had to be re-priced to 1,200 francs. Copies of the first issue appear either without a price change (as here) or with the bookseller's hand-written correction. The second issue appeared with the publisher's overprice sticker on the rear covers.



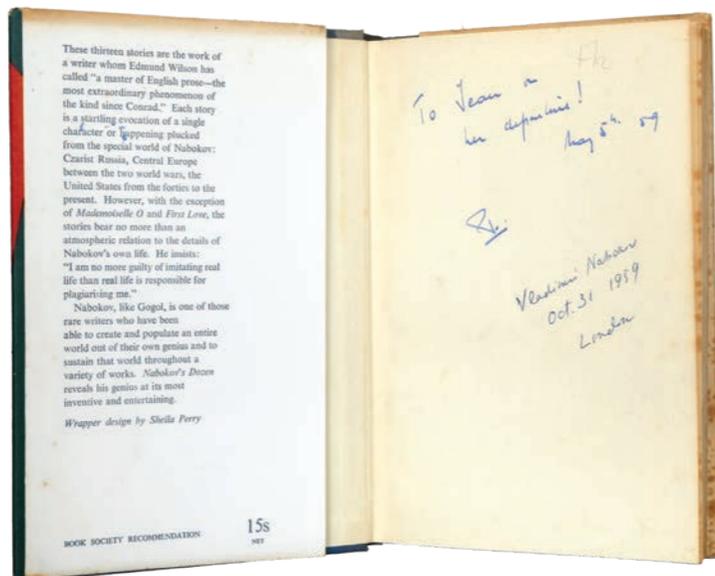
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**70/ NABOKOV, Vladimir:** NABOKOV'S DOZEN. Thirteen Stories. London: William Heinemann. 1959

First UK edition, first printing. Signed by the author on a Halloween visit to London, in the year the British first edition of Lolita was published. Publisher's original blue cloth with gilt titles to the spine, in dustwrapper. A very good copy, the binding square and firm with a little bumping to the rear joint, the cloth bright and fresh. The contents with a gift inscription and some spotting to the text block edges, extending occasionally to the page are otherwise clean throughout. Complete with the lightly rubbed and nicked dustwrapper that is a little spotted to the lower panel. Not price-clipped. Rare in signed state. **£9,750**

*Inscribed by the author "Vladimir Nabokov Oct 31 1959, London" likely at the behest of Jean, to whom the book was inscribed five months prior (in a different hand).*

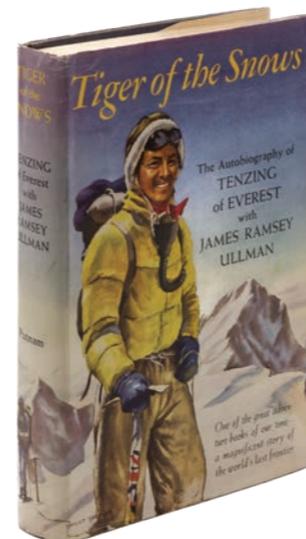
*Nabokov's Dozen was first published in book form in the US in 1958; this UK edition published 16 March 1959, includes four additional stories "Signs and Symbols", "Scenes from the Life of a DoubleMonster", "Lance", and "First Love", which (in Nabokov's own words) "became the darling of anthologists"* **70/**



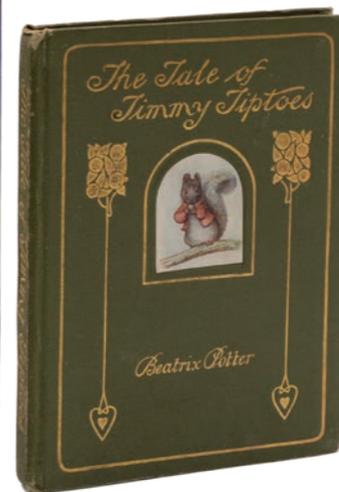
**71/ NORGAY, Tenzing; written in collaboration with ULLMAN, James Ramsey:** TIGER OF THE SNOWS: The Autobiography of Tenzing of Everest. New York: G. P. Putnam's Sons. 1955

First edition, first printing. Signed by Tenzing Norgay. Publisher's original blue cloth with gilt Himalayan Club emblem to the upper board and titles in gilt to the spine, in dustwrapper. Map endpapers. Illustrated with numerous black and white photographic plates, maps and sketches. A better than very good copy, the binding square and firm with minor bumping to the spine ends. The contents with the impression of Tenzing's signature going through to the title page and three or four tiny spots to the fore-edge of the textblock are otherwise clean throughout and free from any previous owner's inscriptions or stamps. Complete with the better than very good dustwrapper that has a small nick to the foot of the upper joint and a little wear to the extremities. **£575**

*Signed and inscribed by Tenzing Norgay in blue ink to the rear of the frontispiece "To / Gareth L. Pawlowski / Tenzing / 5/3/71". The autobiography of the Nepali-Indian Sherpa mountaineer, most famous for being one of the first two individuals to reach the summit of Mount Everest, which he accomplished alongside Sir Edmund Hillary on 29th May 1953. An uncommon title signed.*



71/



73/

**73/ POTTER, Beatrix:** THE TALE OF TIMMY TIPTOES London: Frederick Warne and Co. 1911

First edition, first printing. Deluxe issue. Publisher's original olive green cloth with colour illustration laid down to the upper board surrounded by decoration and single rule border in gilt. Titles in gilt to the upper board and spine. All edges gilt. With a frontispiece and 26 colour illustrations by the author. An excellent, better than very good copy, the binding square and firm with a little rubbing and bumping at the spine tips and corners. The gilt remains bright. The contents with a faded contemporary gift inscription to the blank reverse of the frontispiece are otherwise clean and bright throughout. **£2,750**

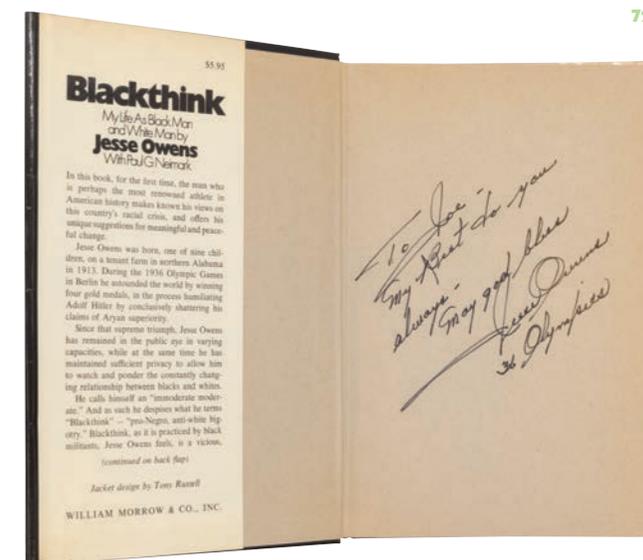
*A lovely example in the scarce deluxe binding of the first printing of Beatrix Potter's The Tale of Timmy Tiptoes. The trade edition was issued in a brown or dark green paper covered boards priced at 1/-. This deluxe issue, in slightly larger format, was available in green or red decorated cloth was priced at 1/6.*

*(Linder p.429).*

**72/ OWENS, Jesse; with NEIMARK, Paul G.:** BLACKTHINK: My Life as a Black Man and White Man New York: William Morrow & Co. Inc. 1970

First edition, first printing. Inscribed presentation copy. Original black cloth with white lettering to the spine, in the dustwrapper designed by Tony Russell. A very near fine copy, the binding square and firm, the contents clean throughout. Minor bumping to the spine tips. In the near fine dustwrapper, showing a little rubbing and minor crumpling to the upper spine and a light diagonal crease to the upper corner of the front panel. There are a few tiny light marks visible to the spine where laminate and paper have separated a little. Not price-clipped (\$5.95 to the front flap). A scarce signed copy of the great athlete's memoir. **£750**

*Inscribed by the author in black ink to the front free endpaper, "To Joe - / My Best to you / always - / May god bless / Jesse Owens / 36 Olympics". Owens famously won four gold medals at the 1936 Olympic Games held in Berlin. 'Blackthink' is a memoir as well as a personal meditation upon the racial struggles of twentieth century America.*



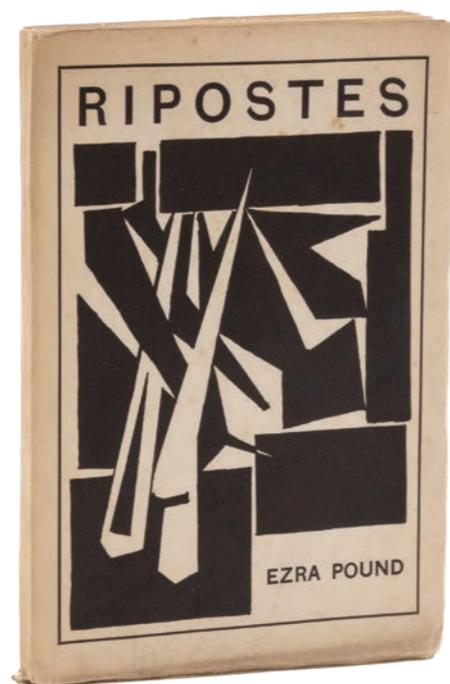
72/

74/ **POUND, Ezra:** RIPOSTES OF EZRA POUND. Whereto are Appended the Complete Poetical Works of T. E. Hulme. With Prefatory Note. London: Elkin Mathews. 1915

First edition thus, fourth issue overall, with first edition sheets and cancel title page. Publisher's original card wrappers with a Vorticist design by Dorothy Shakespear in black to the front cover, in original glassine dustwrapper. Fore-edge and bottom edge untrimmed. A very good copy indeed, the binding square and firm with some faint spotting to the covers and a little dust-soiling to the bottom edge of the front cover. The contents, with a contemporary previous owner's name in pencil to the head of the title page are otherwise clean and bright throughout. Complete with the scarce original glassine wrapper which is a little chipped and torn. An excellent example.

£1,200

The first and only issue of Pound's collection of Imagist poetry with the Vorticist cover designed by his wife, the artist Dorothy Shakespear (the fourth issue of the collection overall). Only 400 copies were printed. (Gallup A8d).



74/

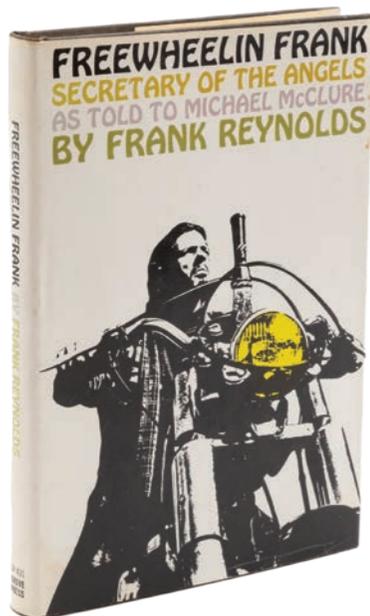
75/ **REYNOLDS, Frank; MCCLURE, Michael:** FREEWHEELIN FRANK: SECRETARY OF THE ANGELS New York: Grove Press. 1967

First edition, first printing. Inscribed presentation copy. Publisher's original black cloth with silver titles to the spine, in dustwrapper. An excellent near fine copy, the binding square and firm, the cloth fresh. The contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the lightly rubbed dustwrapper that remains without loss or tears. Not price-clipped (\$5.00 to the upper front flap).

£225

Inscribed by the author (McClure) in black ink on the front endpaper "To Norman Hall (for Freewheelin Frank) / Gracias / [drawing with 5 letter code] Michael McClure / N.Y.C. Sept 27, 1967". Scarce thus.

The first book by an Angel about the Hell's Angels. Frank Reynolds, [illiterate] secretary of the Hell's Angels, dictated his personal story of drugs, sex and violence to the beat poet and "prince of the San Francisco [counterculture] scene" Michael McClure, providing a rare insight into the Angel Code.



To Norman Hall  
(for Freewheelin Frank)  
gracias  
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Michael McClure  
N.Y.C. Sept 27, 1967

75/

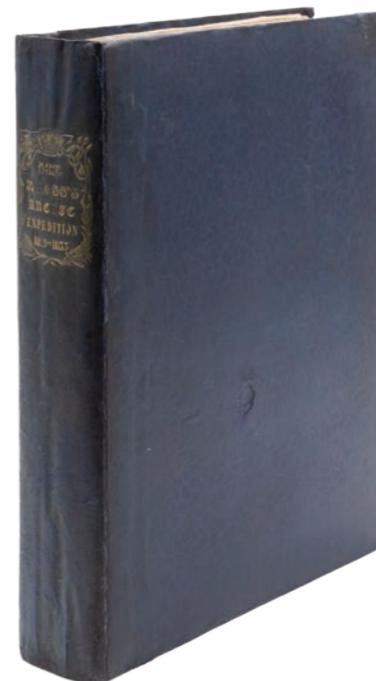
76/ **ROSS, Capt. Sir John:** NARRATIVE OF A SECOND VOYAGE IN SEARCH OF A NORTH-WEST PASSAGE, and of a Residence in the Arctic Regions during the Years 1829, 1830, 1831, 1832, 1833. Including the Reports of Commander, now Captain, James Clark Ross... and the Discovery of the Northern Magnetic Pole. London: A.W. Webster. 1835

First edition, large paper copy. Author's presentation copy. Quarto. Publisher's original moire blue cloth with titles in gilt to the spine. Page edges untrimmed. Illustrated with a portrait frontispiece, large folding map (coloured in outline) and 30 plates (eight of which are hand-coloured) and charts. viii, xxxiv, 740pp. Contained within a custom made matching blue cloth slipcase. A very good copy, the binding square and firm with two small dents to the upper board. Recased, with the original spine neatly relaid; the corners strengthened and repaired. The contents, with some occasional light scattered foxing are otherwise in very good order, clean throughout and remain free from any previous owner's inscriptions or stamps.

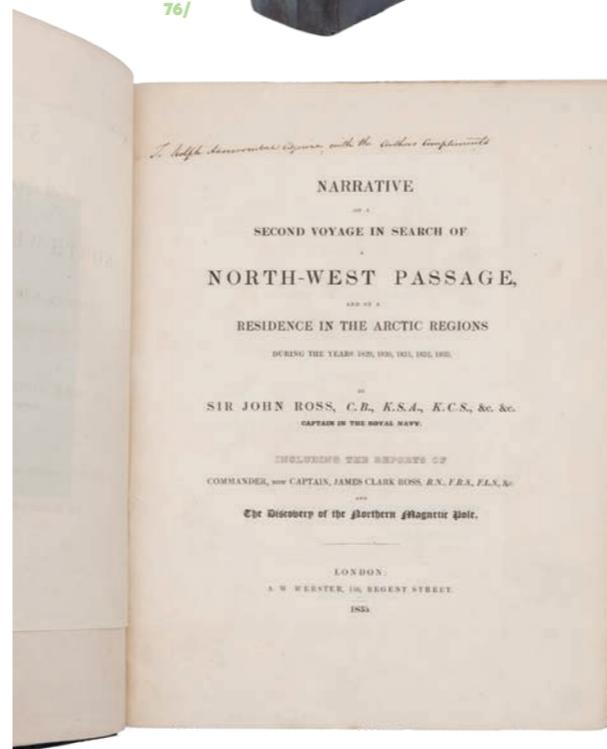
£3,975

Inscribed in black ink to the head of the title page "To Ralph Abercrombie Esquire with the author's compliments". "As a result of the failure of his voyage in 1818, the Admiralty refused to support John Ross in a second expedition. It was not until 1829 that the assistance of Felix Booth, the sheriff of London, enabled him to set out in the small paddle-steamer 'Victory' with his nephew James Clark Ross as second-in-command. The expedition survived four winters in the Arctic, during which James Clark Ross discovered the North Magnetic Pole" (Hill, p.261). The plates include many of Eskimo costume and life, as well as the justly praised colour mezzotints showing the polar night sky. A most uncommon author's presentation copy of this key work from the Golden age of Arctic Exploration.

(Abbey Travel, 636; Hill, 1490; Sabin, 73381).

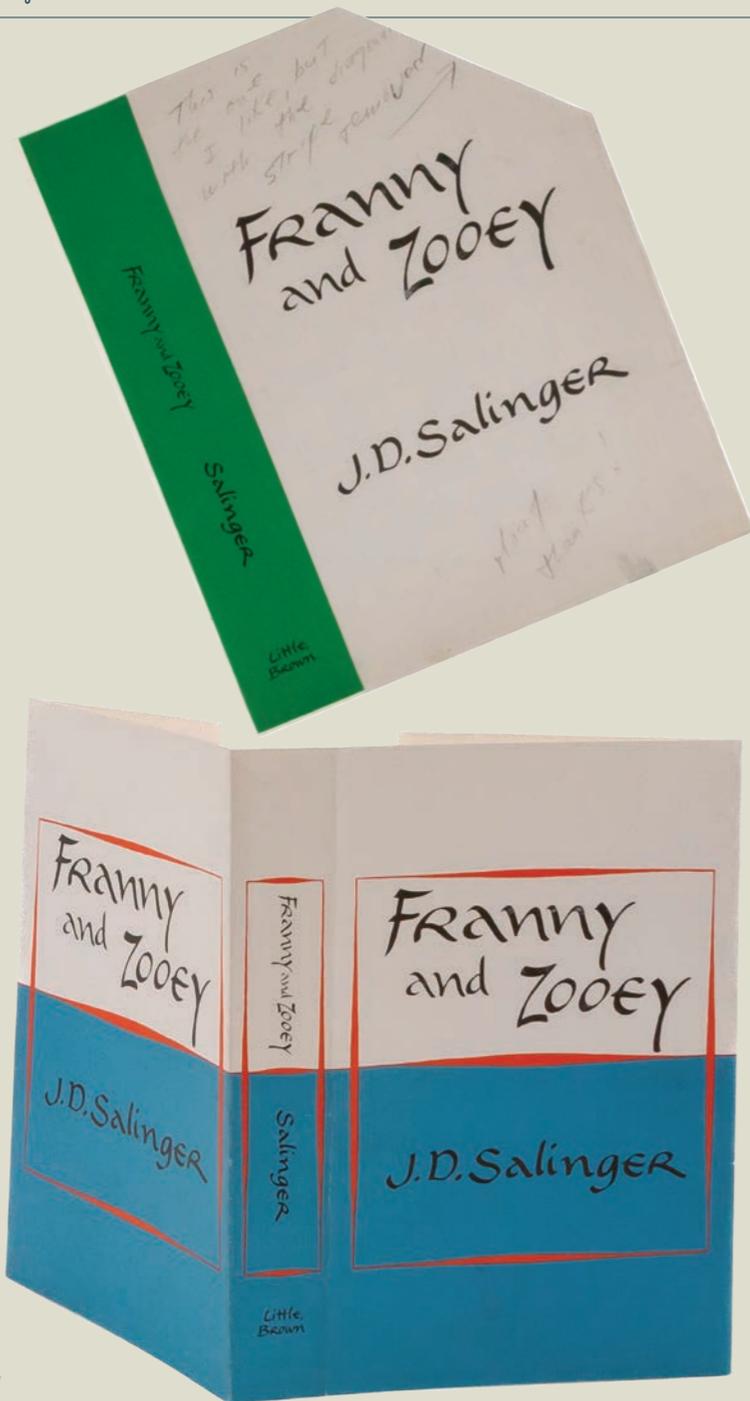


76/



**"LET THEM IMAGINE, IF THEY CAN, THESE MOUNTAINS OF CRYSTAL, HURLED THROUGH A NARROW STRAIGHT BY A RAPID TIDE; MEETING, AS MOUNTAINS IN MOTION WOULD MEET, WITH THE NOISE OF THUNDER."**

CAPTAIN SIR JOHN ROSS



77/

77/ **SALINGER, J. D.:** FRANNY AND ZOOEY - Original Dustwrapper Artwork - INSCRIBED BY THE AUTHOR. *Original Artwork: later published by Little Brown, Boston & New York. 1961*

Original dustwrapper designs produced for the 1961 first edition of Franny and Zooey, annotated by J. D. Salinger. Two dustwrapper designs on gloss white card. The first is a trial design in blue, orange and black, folded as a dustwrapper with blank flaps. This design was evidently under early consideration by the author and is referred to in a letter to his editor Ned [Bradford] dated May, 10 1961 "That's a very nice blue. I feel, too, that the red-line border is better, livelier than the black" [a photocopy of the letter is included]. The second artwork is what would become the actual design used for the first edition and is annotated by J. D. Salinger in pencil "This is the one I like, but with the diagonal stripe removed [with an arrow to the subsequently removed (clipped) stripe]. Many thanks!". Together with a fine copy, in fine dustwrapper, of the first edition, first printing. A remarkable and unique artifact from the publishing history and hand of one of the most reclusive authors in twentieth century literature. **£17,500**

J. Randall Williams, who managed the New York office of Little Brown, was one of the very few people permitted to maintain some contact with the author - by telephone and mail only - to deal with the physical details of bringing out the books. "A very particular man" was Salinger, exceptionally fussy about type faces and the quality of paper and design. For the green and white jacket of Franny and Zooey, published in 1961, Williams thinks he sent out 27 samples of white before the precise shade was found to suit Salinger.

(Dudar, Helen: *J. D. Salinger in Retreat*; Writers Bloc, June 1979)

78/ **[SCANDINAVIAN SCHOOL]:** FINE WATERCOLOUR OF ARCTIC WHALING [Unpublished original artwork]. [c.1801]

Pen and ink with watercolour and gouache on laid paper depicting an Arctic scene of five large Dutch sailing ships and five smaller rowing boats circling and harpooning whales, four of which are surfacing to blow, with two polar bears in the foreground. Signed "H.C. Taussen[?]" in black ink to the lower right corner and dated 180[?]. 300 x 410mm. The sheet with a large medallion watermark. Ruled borders with watercolour washes. Excepting a few creases, the image remains in very good condition, with the colours fresh and bold. **£3,250**

A fine and attractive image of early European exploratory activity in the Arctic. Commercial Whaling in the Arctic began around the 1730s, as Dutch and English explorers began to fund their expeditions with whale catches. The crews of whaling vessels formed perhaps the most significant European presence in the Arctic region, charting its geography and climate, documenting its landscape and natural history and trading with the indigenous Inuit populations.

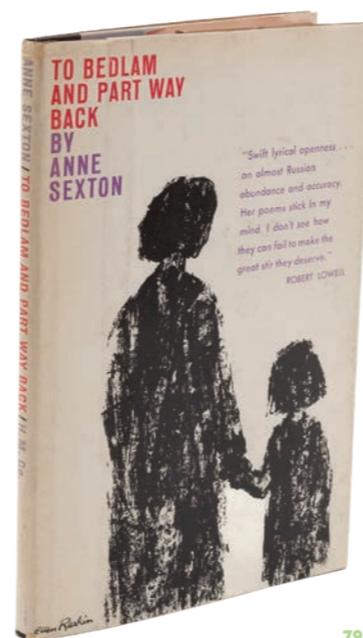


78/

79/ **SEXTON, Anne:** TO BEDLAM AND PART WAY BACK *Boston: Houghton Mifflin Company. 1960*

First edition, first printing. Inscribed presentation copy. Original grey paper covered boards with a black cloth spine bearing silver titles, in the Ellen Raskin illustrated dustwrapper. A very near fine copy, the binding square and tight, with just a tiny bit of rubbing to the spine tips, the contents clean and bright throughout. Complete with the very good or better, rubbed and nicked dustwrapper that has a tiny closed tear to the top edge of the upper panel and a little darkening at the extremities. Not price-clipped (\$3.00 to the front flap). **£1,350**

Inscribed by the author in blue ink on the half title "For Beverly Quint / with my best wishes, / Anne Sexton / Dec - 1962". The poet's first book. She went on to win the Pulitzer Prize for poetry in 1967 for her book *Live or Die*. Beverly Quint was a poet and writer published in the *New Yorker*. She was married to Bernard Quint, the art director of *Life* magazine throughout the 1950s and 60s.



79/

80/ **SHAKESPEARE, William; edited by DOWDEN, Edward:** THE SONNETS OF WILLIAM SHAKESPEARE *London: C. Kegan Paul & Co. 1881*

First edition thus. Handsomely bound by Bayntun Riviere in full red morocco, the spine with five raised bands and titles in gilt to the spine, elaborate gilt turn-ins. Top edge gilt, the others untrimmed. Marbled endpapers. Printed on watermarked laid paper. Illustrated with an etched portrait frontispiece. A lovely fine copy, the binding square and tight, the contents with just the very occasional dot of light foxing are otherwise wonderfully clean and bright throughout. A superb copy. **£375**

A beautifully produced edition of Shakespeare's sonnets; the smart, understated Bayntun binding combining with the untrimmed edges to make a pleasingly tactile copy. (Image on page 63).



81/ **SHAKESPEARE, William; illustrated by CRAIG, Edward Gordon; edited by WILSON, J. Dover:** THE TRAGEDIE OF HAMLET PRINCE OF DENMARKE. Edited by J. Dover Wilson Litt.D. from the text of the second quarto printed in 1604-5 'according to the true and perfect coppie'. With which are also printed the Hamlet stories from Saxo Grammaticus and Belleforest and English translations therefrom. Illustrated by Edward Gordon Craig. Weimar: Printed by Count Harry Kessler at the Cranach Press. 1930

First English Cranach edition, number 255 of 300 copies printed on Maillol hand-made paper, from an overall edition limited to 322. Folio. Publisher's original linen-backed boards with printed paper title label to the spine. Page edges untrimmed. Title cut by Eric Gill, printed in red and black. The type designed by Edward Johnston, with headlines, colophon and occasional headings printed in red. Illustrated with eighty expressionist wood-engravings designed and cut by Edward Gordon Craig, two with additional colour. "Notes on The Tragedie of Hamlet" by J. Dover Wilson in original paper wrappers contained within a pocket at the rear. A very good copy, the binding square and firm with some uneven toning and light spotting to the boards and bumping to the corners. The contents, with a little toning and spotting to the endpapers, light scattered foxing to pp.162-171 and a few odd spots to the edges of the textblock are otherwise clean and bright throughout. Housed in a bespoke, quarter black morocco solander case. **£9,750**

**"THE BRAVEST ADVENTURE AMONG ALL PRIVATE PRESS BOOKS."**  
**FRANKLIN, THE PRIVATE PRESS**



81/



One of the most remarkable printed books of the twentieth century, this meticulously planned and elegantly executed edition of Hamlet was the crowning achievement of the celebrated Cranach Press - the pre-eminent private press of Weimar Germany and the embodiment of its spirit of vibrant artistic and literary experimentation.

The Cranach Hamlet was the brainchild of Count Harry Kessler (1868-1937), the founder of the press, who began the work in 1912, commissioning Edward Gordon Craig to produce a series of illustrations which were to be printed at the press using the woodblocks of Craig's "black figures" and accompanied with specially designed type. The outbreak of the First World War, however, saw work on the book suspended, with Craig then becoming distracted by other projects. This ultimately meant that the work was not issued for nearly 20 years, with the German edition appearing in 1929 and the English in 1930, the latter including some additional engravings. When it finally appeared it was a masterpiece of printing and design, the artistry of the physical book, conceived and executed with such insight, serving to complement and enhance the drama of Shakespeare's text perfectly. The illustrations themselves visually captured many of Craig's ideas for the theatre, with its "screens" or "scenery" formed by blocks of engraved lines and simple draped figures in different sizes creating a sense of theatrical space. Craig's son, Teddy, went to Weimar to assist the master-printer, Gage Cole, in the printing of the woodblocks: "I was the only person who knew how to get the kind of impression required, showing the delicate side grain of wood and at the same time producing the specially blackened details in certain blocks" (Edward Craig. Gordon Craig: The Story of His Life p. 326). According to the colophon, the type font, designed by Edward Johnston, was based on that "used by Fust and Schoeffer in their Mainz Psalter of 1457." In fact, the model was the 1462 Bible font of Fust and Schoeffer, modified with roman capitals. "The bravest adventure among all private press books", the work, according to Franklin stands as "a flawless monument" to its creators (Franklin, The Private Press, p.164). The painter William Rothenstein concurred, writing to Kessler to congratulate him on such a "triumph", declaring that he considered it to be "one of the great books, to my mind easily the most important book since Morris's Chaucer".

82/ **SHAKESPEARE, William; illustrated by HATHERELL, William:** ROMEO AND JULIET London: Hodder and Stoughton. [1912]

First edition thus. Deluxe signed limited edition. Original publisher's vellum with gilt titles and illustration to the front panel and spine. Only very minor rubbing and dustiness to the extremities, the vellum notably bright. Top edge gilt. With 22 tipped in colour plates, mounted on card with gilt borders and with captioned paper guards all of which are in fine condition, as well as with an additional six black and white line drawings. The binding remains square and tight, the boards a touch bowed and the ties no longer present. The contents, with offsetting to the free endpapers, are entirely complete with no inscriptions or stamps and no loose or torn pages. A very attractive example of this beautifully illustrated edition. Scarce in this deluxe signed edition. **£750**

Limited to 250 copies of which this is hand numbered 230 and signed by the illustrator in pencil on the limitation page. William Hatherell was a painter and illustrator who studied at the Royal Academy of Arts and later was a member of The Royal Institute of Painters in Watercolours and The Royal Institute of Oil Painters.

83/ **SHAKESPEARE, William; illustrated by RACKHAM, Arthur:** THE TEMPEST London: William Heinemann 1926

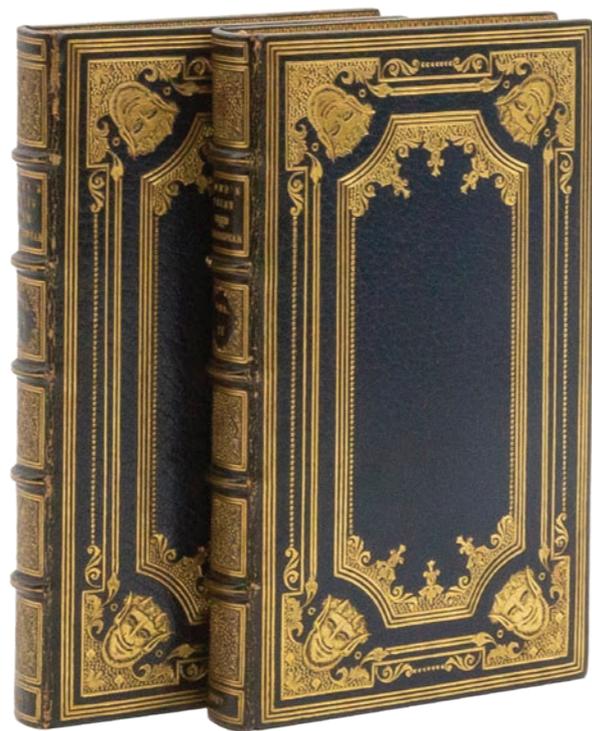
First edition, first printing with these illustrations. Publisher's original black cloth with gilt titles to the upper board and spine, in dustwrapper. Top edge yellow. With 20 tipped in colour plates and 25 additional black and white illustrations throughout the text by Arthur Rackham. A lovely, near fine copy, the binding square and firm with a little bumping and rubbing at the spine tips and board corners, the cloth fresh and the gilt bright. The contents, with a crease to the rear free endpaper, are clean throughout and without previous owner's inscriptions or stamps. Complete with the very lightly rubbed and creased dustwrapper that is a little darkened to the spine and the front panel. **£825**

A lovely example of the first Arthur Rackham illustrated edition of William Shakespeare's The Tempest.

84/ **SHAKESPEARE, William; illustrated by RACKHAM, Arthur; edited by LAMB, Charles and Mary:** TALES FROM SHAKESPEARE London: J. M. Dent and Co. 1909

First edition with these illustrations. Signed deluxe edition. Publisher's original white buckram with titles in gilt to the upper board and spine. Top edge gilt. All four original red cloth ties present as called for. Illustrated with 13 full page colour plates, two full page black and white illustrations, 20 chapter headings and 14 tail-pieces by Arthur Rackham. An excellent example, the binding square and firm with just a little light marking to the cloth. The contents, with some patina to the vellum endpapers, the bookplate of Amy Beatrice Huntington to the blank reverse of the front endpaper and another of H. C. Drayton opposite, are otherwise fine, clean and bright throughout. Housed in a bespoke blue cloth solander case. **£1,250**

Limited to 750 copies of which this is hand numbered 178 and signed by Arthur Rackham on the limitation page. This deluxe edition contains an additional colour plate not included in the trade issue. A beautifully illustrated collection of 20 comedies and tragedies retold in the prose of Charles and Mary Lamb aimed at making Shakespeare accessible to younger readers. Comprising *The Tempest*; *A Midsummer Night's Dream*; *The Winter's Tale*; *Much Ado about Nothing*; *As You Like It*; *The Two Gentlemen of Verona*; *The Merchant of Venice*; *Cymbeline*; *King Lear*; *Macbeth*; *All's Well that Ends Well*; *The Taming of the Shrew*; *The Comedy of Errors*; *Measure for Measure*; *Twelfth Night*; or, *What you Will*; *Timon of Athens*; *Romeo and Juliet*; *Hamlet*, *Prince of Denmark*; *Othello*; and *Pericles, Prince of Tyre*.



85/

85/ **SHAKESPEARE, William; LAMB, Charles [and Mary]; engravings by BLAKE, William; after drawings by MULREADY, William:** TALES FROM SHAKESPEAR. Designed for the Use of Young Persons. London: printed for Thomas Hodgkins, at the Juvenile Library. 1807

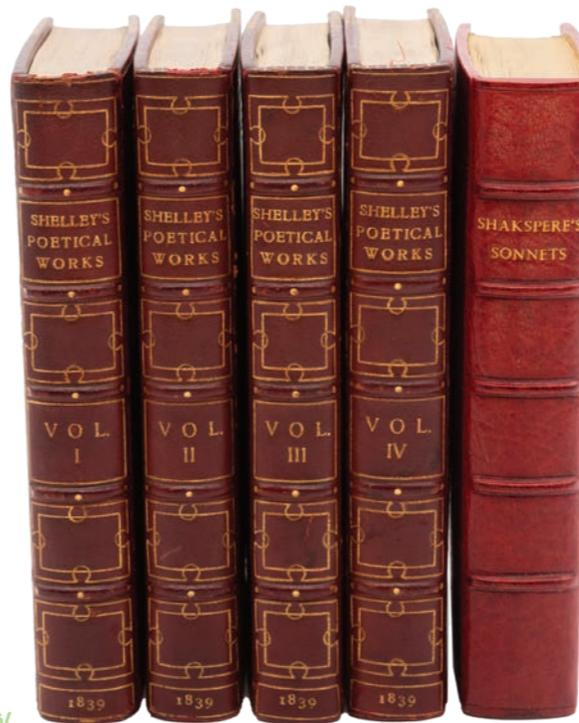
First edition, first issue, with the T. Davison imprint on the verso of p.235 of volume 1, and the earlier address of Hanway Street on the advertisements in volume two. Two volumes. 12mo. Superbly bound in full blue morocco by Lortic of Paris with extensive gilt decoration including gilt vignettes of Puck to each corner of the boards. The spines with five raised bands and compartments with decoration and titles in gilt. Gilt dentelles. All edges gilt. Marbled endpapers. Illustrated with 20 engraved plates by William Blake after drawings by William Mulready. A near fine set, the bindings firm and bright with a slight split to the head of the upper joint of the first volume and minor rubbing to the extremities of each. The contents with the bookplates of Robert Hoe and Robert J. Collier to the front pastedowns of each volume and a little scattered foxing are otherwise clean throughout. **£3,750**



83/  
82/  
84/

86/ **SHELLEY, Percy Bysshe; edited by SHELLEY, Mary:** THE POETICAL WORKS OF PERCY BYSSHE SHELLEY London: Edward Moxon. 1839

First collected edition. 12mo. Handsomely bound by Bayntun of Bath in early twentieth-century full dark red crushed morocco. Geometric gilt panels to the boards, the design repeated to the spine compartments, titles in gilt, all edges gilt. Marbled endpapers. Red silk page-marker to each volume. Engraved frontispiece portrait of Shelley after W. Finden to volume one. Laid into volume four is a pressed violet (now preserved between two sheets of acetate), with the following inscription in pencil to the rear endpaper of volume four: "Violet & leaf in this volume I picked from Shelley's grave, English Cemetery, Rome". A very good set, the bindings square and firm with some very minor chipping to the head of the spines of volumes one and two and a little rubbing to the joints and extremities. The contents, with the odd spot of toning are otherwise clean throughout. An attractive set, nicely bound. **£1,750**



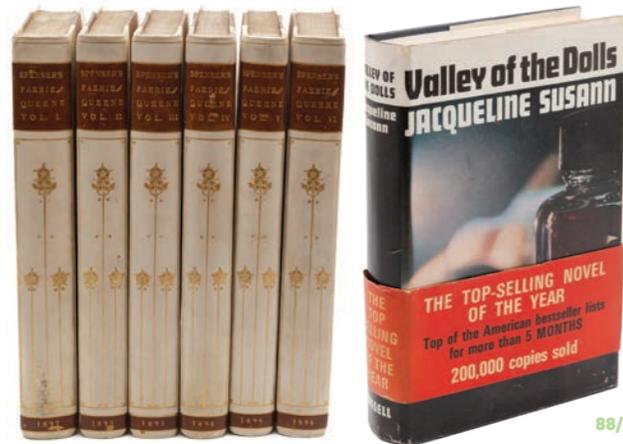
86/

80/

A beautiful set of the first edition of this important work, which formed the first attempt to make Shakespeare accessible to a young audience. The Tales were chiefly the work of Charles's sister Mary Lamb, who produced 14 of the 20 adaptations, with the rest by Charles, under the suggestion and encouragement of William Godwin, who had hired Thomas Hodgkins to run The Juvenile Library on his behalf. "Originally the Tales were to be anonymous, but Godwin persuaded the unreluctant Charles to have his name printed on the title-page", Mary's name did not appear until the seventh edition in 1838 (*St Clair, The Godwins and the Shelleys*). It was "the first book which, appealing to a general audience and to a rising generation, made Shakespeare a familiar and popular author", and went on to become a perennial favourite, remaining in print ever since (*Cambridge History of English Literature*). [Ashley III.42; Gumuchian 3614; Muir, *English Childrens' Books* 102-3, *Grolier Club, One Hundred Books Famous in Children's Literature*, 24].

Provenance: from the library of Robert Hoe (1839-1909; first president of the Grolier Club); the library of Robert J. Collier (1876-1918).

The first complete edition of Percy Shelley's poetical works, compiled and edited by his wife Mary Shelley. Previously, Shelley's poetry had largely been brought before the public in a multiplicity of either private and small-run editions (many of which had become increasingly scarce) or pirated editions. Percy's father, Sir Timothy Shelley, feared that a new collected edition would be likely to draw fresh attention to the radical writings of his son. Recognising, however, that obscurity was unlikely in any case, he relented and dropped his objections to Mary producing an official edition. After having attempted to do so since her husband's death in 1822, Mary thus brought Percy's work into the mainstream. Her notes, which added significantly to the fuller comprehension of Percy's poetic writings, have since become inseparable from the texts themselves and her endeavours ultimately served to secure his position as one of the foremost poets of the English language.



87/

88/

**87/ SPENSER, Edmund; illustrated by CRANE, Walter; edited by WISE, Thomas:** SPENSER'S FAERIE QUEENE, A Poem in Six Books; with the Fragment Mutabilitie. London: George Allen. 1897

First edition in book form, bound from the parts. Limited edition of 1,000 copies printed on handmade paper by Charles Whittingham at the Chiswick Press. Six volumes. Handsomely bound in contemporary three-quarter vellum over light-brown cloth by J. Adams of Manchester. The spines with floral Art Nouveau decoration in gilt and tan morocco title labels lettered in gilt. Top edges gilt, the others untrimmed. Light-brown marbled endpapers. Original illustrated pink card wrappers bound in at the rear of each volume. Profusely illustrated throughout by Walter Crane with 88 full-page illustrations, decorative title pages, head and tail pieces and decorative initials. A very good set indeed, the bindings square and firm with some minor toning to areas of the vellum and the odd small scuff to the spine labels. The contents, with the very occasional spot of foxing to a handful of page edges are otherwise clean and bright throughout and remain free from any previous owner's inscriptions or stamps. Most attractive. **£1,650**

*A wonderfully bound set of what is often regarded as Walter Crane's greatest work in black and white. His most extensive commission as a book illustrator, taking three years to complete, his edition of Spenser's great epic poem forms a truly marvellous example of Arts and Crafts movement book production, beautifully combining form, text and image to create a holistic work of craftsmanship as well as of literary and visual art.*

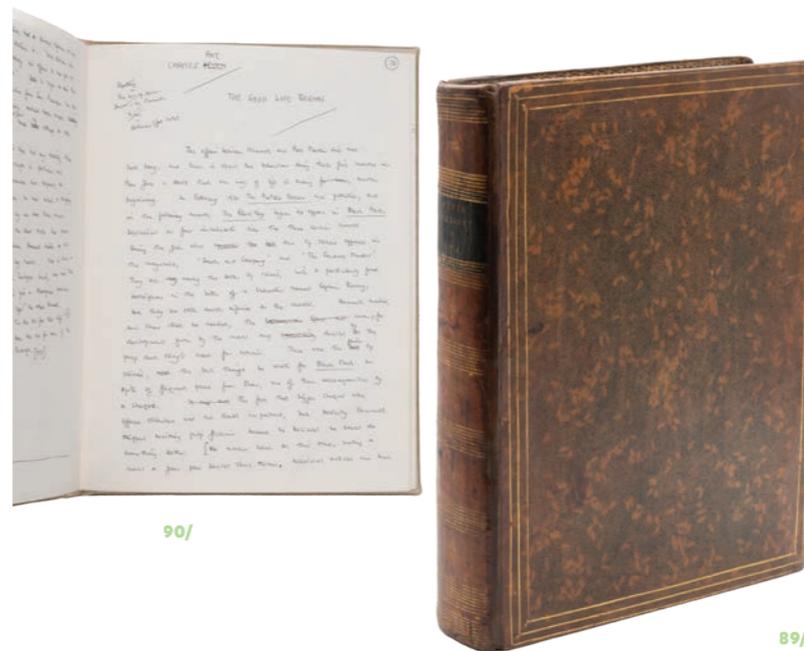
**88/ SUSANN, Jacqueline:** VALLEY OF THE DOLLS London: Cassell. 1966

First UK edition, first printing. Inscribed presentation copy. Original blue cloth with silver lettering to the spine, in the dustwrapper designed by Nicholas Flower, with a photographic portrait of the author (by Bruno of Hollywood) to the rear. A near fine copy, the binding square and firm, the contents clean without inscriptions or stamps. There is a very light crease visible to the cloth of the spine panel, not affecting the binding; upper and fore-edges of the page block little dusty. The clean, bright, neatly price-clipped dustwrapper is a little rubbed and nicked to spine tips and corners. A sharp copy. **£475**

*Inscribed by the author in black ink to the front free endpaper, "To Franca and Justin - / in friendship and / deepest affection - / Always - / Jacki S / 11/6/66". Known previously as an actress for stage and screen, 'Valley of the Dolls' was Susann's first novel and was one of the fastest and biggest selling novels of the twentieth century. It was adapted for the 1967 film directed by Mark Robson and starring Barbara Parkins, Patty Duke, Sharon Tate, Susan Hayward and Lee Grant.*

**89/ SYMES, Michael:** AN ACCOUNT OF AN EMBASSY TO THE KINGDOM OF AVA, Sent by the Governor-General of India in the Year 1795. London: Printed by W. Bulmer and Co. 1800

First edition. Quarto. Contemporary full mottled calf, the boards with triple ruled gilt borders, the spine with five gilt ruled compartments containing decorative devices and with titles in gilt to spine label. Gilt dentelles. Attractive blue endpapers repeating the same scattered rice grain pattern used on the boards. Lozenge decoration to the edges of the textblock. Illustrated with 26 engraved plates (several folding) by T. Medland, Vincent and Mackenzie after Singey Bey and others and two engraved folding maps by J. Walker after Dalrymple and Thomas Woods. A very good copy, the binding square and tight with some bumping and tenderness to the corners. Expertly rebacked, with the original spine neatly relaid. The contents, with the contemporary engraved armorial bookplate of William Markham to the front pastedown, a small neatly repaired tear to the foot of the largest folding map and the occasional minor mark to the odd page margin are otherwise clean and bright throughout.



90/

89/

The largest folding map and a few of the folding plates have been linen backed. Beyond a little finger marking to the margin of one plate, the plates remain wonderfully fresh. An attractive, wide-margined copy. **£1,950**

*The first edition of Irish soldier, diplomat, and politician Lieutenant-Colonel Michael Symes' (1761-1809) important account of his time spent living in Burma during the late eighteenth century, forming "one of the first detailed accounts of the country written in English. In just over 500 pages, it addressed the history, geography, culture, and economics of Burma" (ODNB). Symes produced the work following his 1795 diplomatic mission to the country, having been sent to the court of King Bodawpaya "to try to improve political and commercial relations" and to ascertain whether the French had begun to make political inroads there. "The embassy was counted a success", with his account seen as painting "a generally favourable impression of Burma, emphasising its civility, culture, and stability, while also hinting at the Burmese court's suspicions of the British". The finely engraved plates, many by the Company-trained Bengali artist Singey Bey,*

*include depictions of native costume, architecture, statuary and boats, as well as a suite of eight botanical plates of plants which had been selected by the President of the Royal Society "as the most rare and curious among the copious and valuable collection made by Doctor Buchanan". The work is also notable for its survey of the lower River Irrawaddy, the first reliable chart of it, carried out by Symes's colleague Thomas Woods, being illustrated in the second folding map. [Brunet V:611; Cordier BI 445; Howgego S200; Lowndes III, p. 2564].*

**90/ SYMONS, Julian; [HAMMETT, Dashiell]:** DASHIELL HAMMETT: The Author's Archive. Comprising Holograph Manuscript; heavily corrected typescript; galley proof; uncorrected proof; first edition. Original Manuscript; later published by Harcourt Brace Jovanovich. 1983

Julian Symons' manuscript archive relating to his biography of Dashiell Hammett. Comprising the holograph manuscript, bound in yellow boards. 144 pages written between March 18th 1983 and June 1st 1983 in black ink, with corrections and reworking throughout. Typescript, 99 pages, signed by Symons at Chapter One and with holograph corrections throughout. Two page select bibliography, 34 pages of typed textual revisions (dated March 1984) and a further 7 typescript notes (all either staple or paper clip bound); galley proof, 61 pages, signed by Symons at the head of page one with holograph emendations and editorial notes throughout; Uncorrected proof copy, a fine copy in blue card covers printed in black. A first edition of the published work, the author's copy with his ownership signature to the top right corner of the front endpaper and with the publisher's review / advance copy slip loosely laid in. A superb collection of material documenting the entire process from manuscript to publication. **£1,500**

*The multi award-winning British crime writer's highly regarded biography and critical appreciation of the master of hard-boiled detective fiction Dashiell Hammett. Published as volume 5 in the HBJ Album Biography series, edited by Matthew J. Brucoli. Symons served as the president of the Detection Club from 1976 until 1985 and was the recipient of a CWA Crossed Red Herring / Gold Dagger Award. He also won two Edgar Awards from the Mystery Writers of America and the MWA's Grand Master Award (1982).*



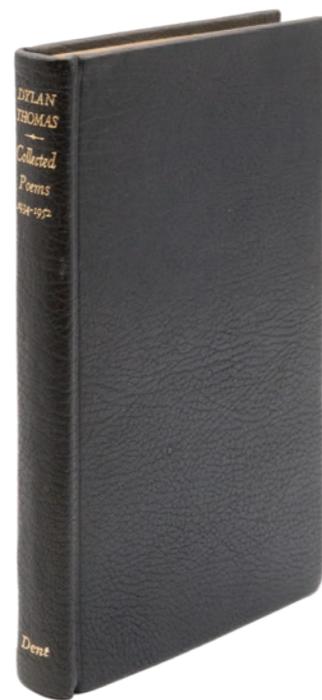
91/

**91/ TAYLOR, Derek:** IT WAS TWENTY YEARS AGO TODAY *Guilford: Genesis Publications & London, New York: Bantam Press. 1987*

First edition. Limited edition. Signed by the author to the limitation page. Illustrated Publisher's original three-quarter red morocco and blue buckram, titled in gilt to the spine, in slipcase. All edges gilt. Illustrated in colour and black and white throughout. With inserts. A very fine copy of this beautiful production. As new, with the publisher's paper cover, and all packaging and shipping material retained.

**£6,750**

*The rarest of all of the Genesis Publications with only 100 signed copies issued, this being number 46, signed by Derek Taylor in blue ink on the limitation page. The author was the press officer for The Beatles, these are his illustrated recollections of 1967 and all things fab and beautiful.*

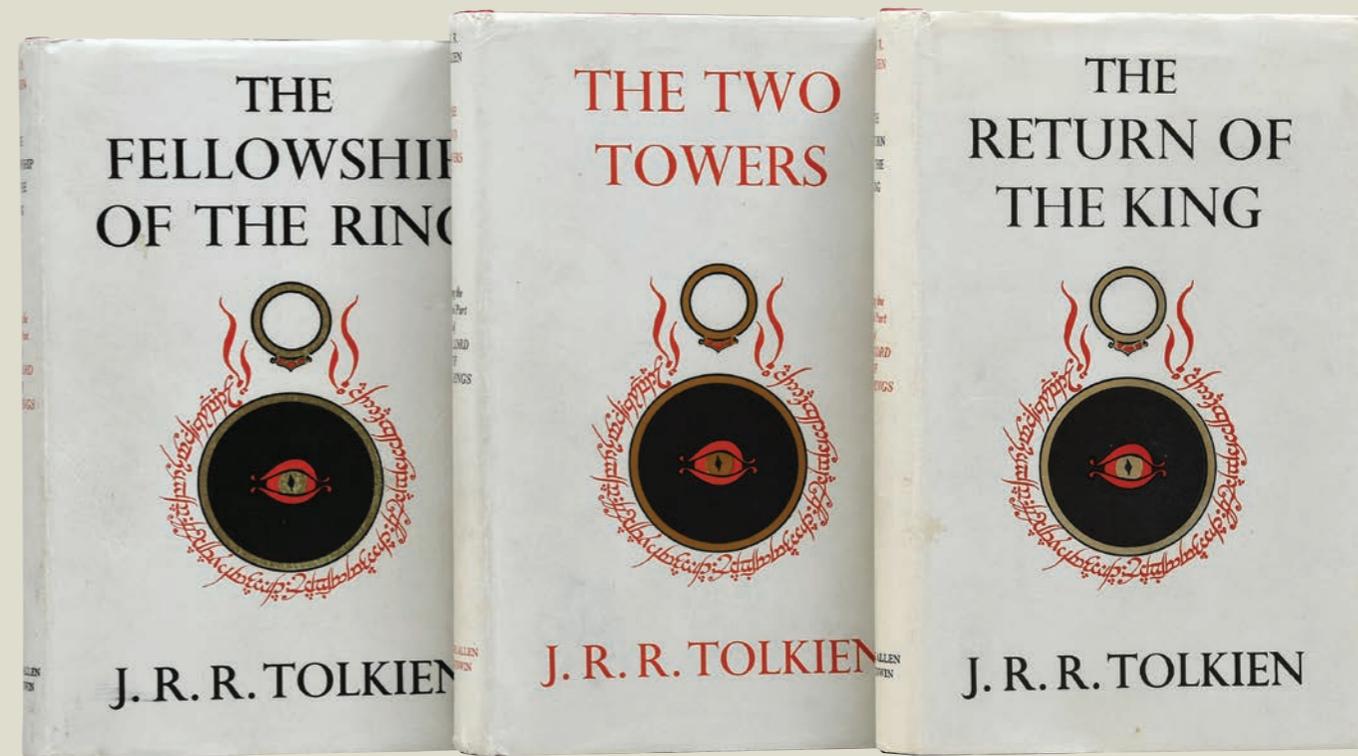


92/

**92/ THOMAS, Dylan:** COLLECTED POEMS 1934-1952 *London: J. M. Dent & Sons. 1952*

First edition, limited issue, number 20 of 65 copies signed by the author. Octavo. Publisher's original full navy-blue morocco with titles in gilt to the spine. Top edge gilt. Printed on mould-made paper. Illustrated with a black and white portrait frontispiece of the author after a painting by Augustus John. A very good copy indeed, the binding square and firm with a hint of bumping to the corners. The contents with toning to the endpapers and a couple of dots of foxing to the preliminary pages are otherwise in very good order, clean throughout and remain free from any previous owner's inscriptions or stamps. An attractive example. **£5,975**

*Signed in blue ink to the limitation page by Dylan Thomas. A handsomely produced limited issue of the first edition of the Welsh poet's last collection of poems, composed between 1934 and 1952. Published a year before Thomas's death at the age of 39, the collection won the Foyle Poetry Prize and according to the contemporary critic Philip Toynbee, confirmed Thomas as "the greatest living poet in the English language".*



93/

**93/ TOLKIEN, J. R. R.:** THE LORD OF THE RINGS Comprising The Fellowship of the Ring, The Two Towers and The Return of the King. *London: George Allen and Unwin. 1954 - 1955.*

First edition, second impression of volume one, first impression of volumes two and three. Three volumes. Publisher's original red cloth with titles in gilt to the spine, in dustwrapper. Top edge red. Folding map to the rear of each volume. A superb, very near fine set. The bindings are firm and the cloth fresh, the spines ever so slightly rolled. The contents are fine, clean and bright throughout.

Complete with the very lightly rubbed and nicked dustwrappers with a touch of toning at the extremities and a few minor marks to volume three. Not price-clipped. An exceptionally attractive set of Tolkien's masterpiece of fantasy fiction. **£18,750**

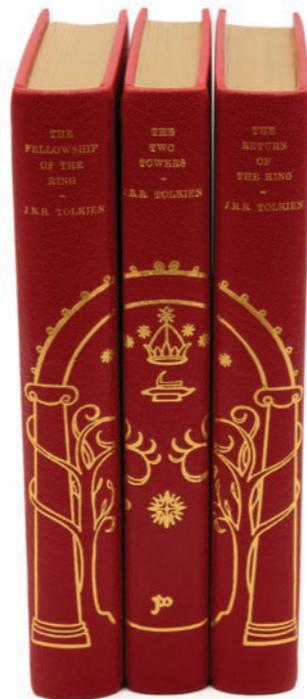
*The Return of the King is in Hammond and Anderson's previously assumed first state with signature mark "4" present on page 49 and lines of type sagging in the middle, the conclusions of the bibliographers have since been challenged.*

*(Bleiler; Hammond & Anderson A5a i, ii, & iii).*

**94/ TOLKIEN, J. R. R.:** THE LORD OF THE RINGS. Comprising The Fellowship of the Ring, The Two Towers and The Return of the King. London: George Allen and Unwin. 1966

Second edition, first printing (the first revised edition). Three volumes. Superbly bound in full red morocco, each of the three spines titled individually and tooled in gilt forming the complete Gate of Moria illustration when placed together. The upper board with the author's JRRT monogram in gilt. All edges gilt. Hand sewn headbands. Red marbled endpapers. Illustrated by the author, each volume with a large folding map at the rear. A stunning fine set, the contents spotless throughout and without previous owner's inscriptions or stamps. Housed in a bespoke black cloth slipcase. **£2,250**

*A beautifully presented example of a bibliographically important printing of The Lord of The Rings. This first revised edition features a new foreword and revisions to the first edition text by the author throughout. (Hammond & Anderson A5e).*



94/

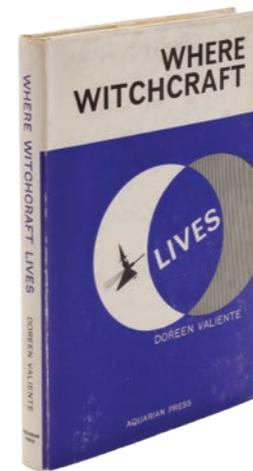
**95/ TOLKIEN, J. R. R.; SMITH, Philip:** A GROUP OF 14 METAL FIGURES FOR DISPLAY WITH PHILIP SMITH'S LORD OF THE RINGS BOOK BINDINGS c.1970

A group of 14 cast metal figures depicting characters from J. R. R. Tolkien's The Lord of the Rings. Ranging in height from 3.5cms (Gollum and Frodo) to 8.5 cms (Gandalf). Owned and used by the award winning bookbinder Philip Smith MBE for display alongside his legendary Lord of the Rings bindings. Housed in a card box, inscribed by Philip Smith and with his early and later address labels. **£475**

*The bindings which Philip Smith MBE (1928-2019) created for the works of Tolkien were amongst his most pioneering in terms of their technical innovation. The intelligence of their artistry and the scale of their ambition also ensured that they were Smith's most celebrated, with his Lord of the Rings 'book wall', conceived in 1970 - in which a number of volumes, although complete designs in themselves, also come together to form a larger work of art - perhaps being the most famous. The present set of figures were used by Smith to enhance the various displays of his bindings for Tolkien's works, of which he produced several dozen, winning him numerous awards. Examples of Smith's bindings are now held by many important private and major public collections, including those of the V&A, the British Library and the Fitzwilliam Museum in Cambridge.*



95/



96/

**96/ VALIENTE, Doreen:** WHERE WITCHCRAFT LIVES London: Aquarian Press. 1962

First edition, first printing of the "Mother of Modern Witchcraft's" first book. Publisher's original grey cloth with gilt titles to the spine, in dustwrapper. An excellent near fine copy, then binding square and firm, the contents clean throughout and without previous owner's inscriptions or stamps. Small book label of the Atlantis Bookshop, London to the bottom right corner of the front pastedown. Complete with the unusually attractive, near fine dustwrapper that shows just a little rubbing at the extremities. Not price-clipped (15s net to the front flap). Scarce in this condition. **£875**

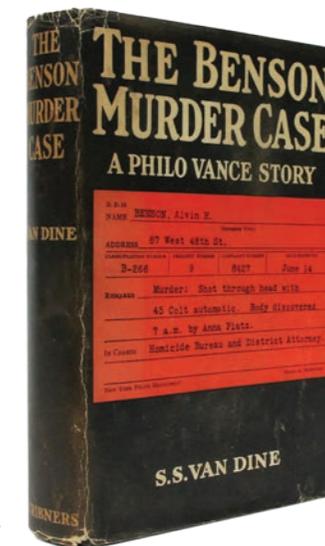
*In 1953 Doreen Valiente was initiated into the Gardnerian tradition by its founder, Gerald Gardner. As High Priestess of Gardner's Bricket Wood coven she helped to produce and adapt many important scriptural texts for Wicca, such as The Witches Rune and the Charge of the Goddess, which were incorporated into the early Gardnerian Book of Shadows.*

*Valiente published this, her first book, after intensive investigations and research into the history and folklore of witchcraft in her home county of Sussex. Just as Gardner had done in his book Witchcraft Today, here Valiente did not identify as a practicing Wiccan, but as an interested scholar of witchcraft. Her publications and practice over the following three decades lead to witchcraft becoming ever more inclusive, ultimately embracing feminism, environmentalism and a host of New Age concepts, confirming her status as the most influential woman in the world of modern Witchcraft.*

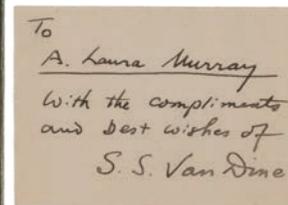
**97/ VAN DINE, S. S.:** THE BENSON MURDER CASE New York: Charles Scribner's Sons. 1926

First edition, first printing. With a signed presentation card. Publisher's original black cloth with red titles to the upper board and spine, in dustwrapper. An excellent, near fine copy, the binding square and firm with a little pushing at the spine tips. The contents are clean throughout and without previous owner's inscriptions or stamps. Small bookseller's label to the bottom left corner of the front endpaper. Complete with the very good, first state dustwrapper that is a little rubbed, nicked and creased at the extremities, with some toning to the spine and flap edges. Not price-clipped (correctly priced \$2.00 to the upper front flap) and with a faint green date stamp "Dec 17 1926" opposite. An excellent example of a notable rarity in the correct dustwrapper. **£10,000**

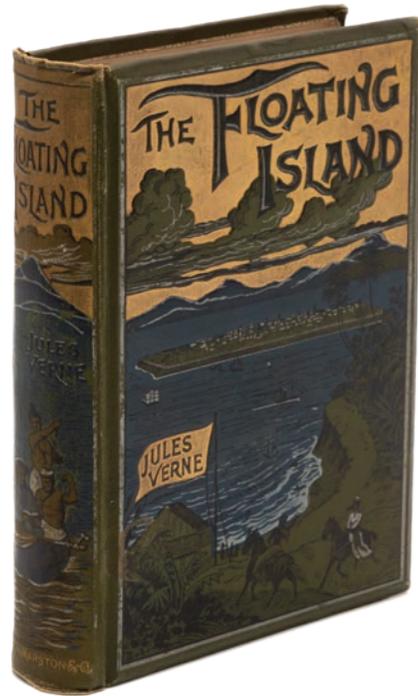
*Loosely laid in is a small white card inscribed by the author in black ink "To A. Laura Murray [underlined] / With the compliments / and best wishes of / S. S. Van Dine". The first Philo Vance novel, a Haycraft-Queen Cornerstone, and the basis for the 1930 Paramount Pictures film of the same name, directed by Frank Tuttle, starring William Powell in the lead role. (Hubin).*



97/



98/



98/ **VERNE, Jules:** THE FLOATING ISLAND or The Pearl of the Pacific London: Sampson Low, Marston and Company. 1896

First English edition, first printing. Publisher's green cloth over bevelled boards, illustrated in black, white and gilt. All edges gilt. Illustrated title page and 79 full page steel engravings. Tissue guard to the frontispiece. An excellent, better than very good copy, the binding firm with a little rubbing and bumping to the spine tips and corners. The contents with two previous owner's names (dated 1912 and August 1966) to the front endpaper, the latter owner's small bookplate to the upper left corner of the front pastedown, are otherwise clean throughout. The inner front hinge is slightly tender and cracked but holding. £1750

A very attractive example of the first edition in English, translated by W. J. Gordon and published in October 1896, preceding the first American edition by just over a year. This is the "deluxe" issue binding with bevelled boards and extra gilt blocking, there was also a "standard" issue on lighter boards with only the titles in gilt.

(Bleiler).

99/ **VICKERS, Vincent Cartwright:** ORIGINAL WATERCOLOUR DRAWING OF A GOOGLE BIRD [Unpublished]. 1933

Pen and ink with watercolour on artist's board finished with a thin layer of varnish, depicting a mythical bird amongst foliage, a lake below, contained within a decorative border. Signed with a monogram and dated lower left. 360 x 255mm. Inscribed verso "V. C. Vickers / Edge Grove / April 1933". Framed and glazed. The picture remains in excellent condition, the colours bold and bright. The frame with a few small marks and minor losses is otherwise in very good order. £2,750

A spectacular, original watercolour drawing of a fantastical bird by Vincent Cartwright Vickers (1879-1939), the author/artist of the celebrated 'Google Book'. Vickers, a prominent economist, created the highly imaginative world of the Google bird and its companions whilst a director at the Bank of England (of which he was also later Governor). A talented humorist and artist, his surreal drawings were originally intended for his children, nephews and nieces (although also perhaps as a form of relief from his day job!). A selection of these were later gathered together with some additional Lear-esque verse to create a book, first published privately in a limited edition of 100 copies in 1913, followed by a first trade edition by the Medici Society in 1931. The work is set in the Land of Google, which can only be visited by children when they are "nearly - but not quite - asleep"; its focus is the eponymous Google, a magical bird creature which sleeps in a pool within a beautiful garden by day and preys upon the various other extravagant, remarkable birds that dwell therein by night.

Notably, through the creation of this fantasy world, as well as producing some the most striking and whimsical imagery of the Golden Age of book illustration, Vickers also pioneered the use of the word 'Google', decades before it became the name of a well-known search engine.

Incredibly detailed, the bird in the present watercolour drawing really does look as if it could launch itself right out of the frame.

Rare and immensely charming.

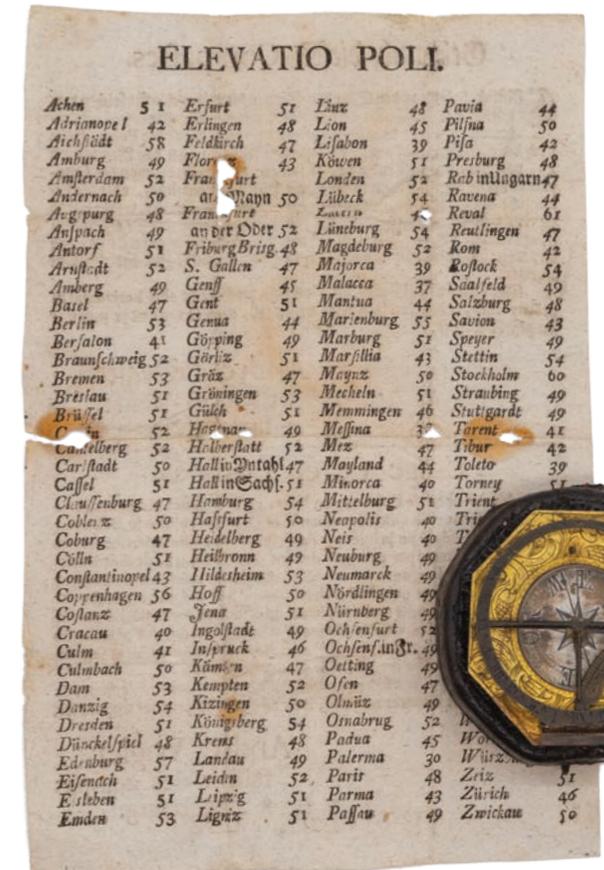


99/

100/ **VOGLER, André:** OCTAGONAL EQUINOCTIAL BRASS DIAL AND COMPASS Augsburg, Germany. [c.1740]

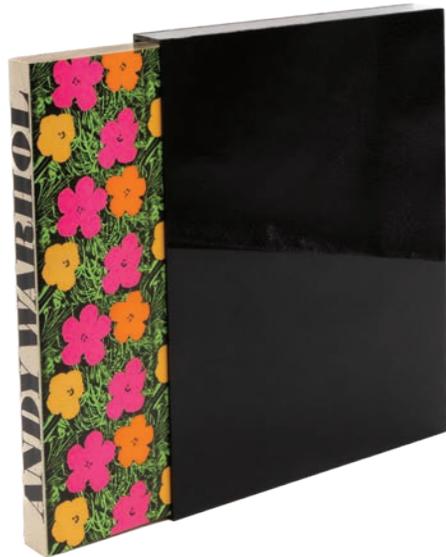
Brass equinoctial dial with hinged latitude arc, hour scale, gnomon and integral compass. Signed on the base Andreas Vogler. Octagonal brass engraved plate, glazed insert silvered compass with engraved compass rose, blued needle with brass cap, shaped hour ring with Roman chapters and gnomon, latitude arc 0o-90o, glazed cover. The whole brass cover engraved with a pattern of waves over bricks, the hour ring engraved with the Roman numerals I - IX and III - XII, with a brass pointer, the folding latitude engraved for 15-83 degrees, and the back engraved "Elev. Poli. Augsburg..." and signed "And. Vogler". The dial 2 inches (5cm) in width. Contained within the original leather and card, silk-lined fitted case and accompanied by the single text leaf of Vogel's instructions on how to use the compass written in both German and French and with the co-ordinates of 160

100/



European cities listed verso. The dial and compass remain in excellent condition. The case, with a little cosmetic wear is otherwise very good; the instruction leaf with slight staining and small holes along fold lines, but without loss. A beautiful example. £1,500

A fine eighteenth-century navigator's instrument from the golden age of European exploration and commerce. André Vogler was a prominent maker of such instruments during the period, with several examples of his equinoctial dials and compasses held in the collection of the National Maritime Museum, Greenwich.



101/

**101/ WARHOL, Andy; edits with KÖNIG, Kasper, HULTÉN, Pontus and GRANATH, Olle. Design by MELIN, John, SVENSSON, Gösta and ARBMAN, Stig: ANDY WARHOL** Stockholm: Moderna Museet. 1969

Signed Limited Edition. The catalogue for Andy Warhol's first major European retrospective. Illustrated card covers, with a design after Warhol's 'Flowers' silk-screen. All edges gilt. Housed in the purpose made perspex slipcase, as issued. 614 black-and-white reproductions, divided into three sections: black-and-white reproductions of Warhol's work, followed by two sections of photographs of Warhol and his associates by Billy Name and Stephen Shore. A superb fine copy, the binding square and tight, without fading, loss or tears. The contents are clean throughout and without previous owner's inscriptions or stamps. The notoriously fragile perspex slipcase remains solid and in original condition with only a few light scratches. An exceptional example of this landmark Warhol publication, offered here in its most desirable form. **£8,500**

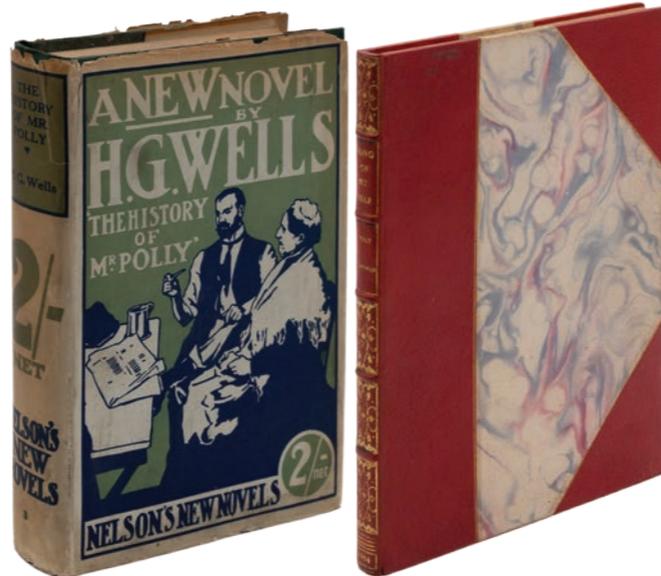
The deluxe signed issue of Warhol's legendary Stockholm Exhibition Catalogue. Signed by Warhol in black ink on the title page. It is unknown exactly how many were issued in this signed gilt edged deluxe edition, most estimate around 50 copies and others possibly as many as 100. Whatever the number, intact examples of this issue in attractive original condition are rare in commerce.

(Parr & Badger: The Photobook II, p.144-145).

**102/ WELLS, H. G.:** THE HISTORY OF MR. POLLY London: Thomas Nelson and Sons. 1910

First edition, first printing. Publisher's original green cloth with titles in gilt to the spine, in dustwrapper. An excellent near fine copy, the binding square and firm, the cloth bright and fresh. The contents are clean throughout and without previous owner's inscriptions or stamps. Publisher's adverts to the rear and with the Nelson's New Novels folded pamphlet loosely laid in. Complete with the very good, rubbed and nicked dustwrapper that has multiple tiny chips to the edges and an old internal tape repair to a closed tear at the head of the mildly darkened spine. Correctly priced 2/- net to the upper panel and spine. An attractive example, very scarce in the dustwrapper. **£1,900**

Both the book and the dustwrapper are in the first state with mention of John Masefield's never published "Trepanned".



102/

103/

**103/ WHITMAN, Walt; [CARPENTER, Edward]; [HUBBARD, Elbert]; [ADDAMS, Jane]; [DARROW, Clarence]; [KERR, Charles H.]; [TRIGGS, Oscar L.]:** SONG OF MYSELF New York: The Roycrofters. 1904

Limited edition, number 37 of 100 copies printed on Japan vellum. Presentation copy to Edward Carpenter, with tipped-in presentation leaf (on the same Japan vellum) with calligraphic titles in red, green and gilt, signed by Elbert Hubbard and others (see below). Publisher's deluxe binding of three-quarter red morocco over marbled boards. The spine with five raised bands, gilt decorated compartments and titles in gilt. Top edge gilt. Matching marbled endpapers. Photogravure portrait frontispiece with tissue-guard. Title page with elaborate decorative borders. Running title printed in red, with the text in black. A near fine copy, the binding square, firm and bright with a minor mark to the head of the upper board. The contents, with a little finger-marking to the verso of the frontispiece are otherwise clean and bright throughout. A handsome copy. **£2,250**

A wonderful association copy of a poem which sat at the heart of Whitman's magnum opus, presented to his leading English disciple and rumoured lover, Edward Carpenter. The presentation leaf reads, "This little book is a / token of regard to / Edward Carpenter / from", with the signatures of William Johnson, Elbert Hubbard (writer, publisher and founder of the Roycroft artisan community in East Aurora, New York), Charles H. Kerr (publisher and socialist), Alice B. \*\*\*\*\*[?] m.d., Clarence S. Darrow (prominent lawyer and leading member of the American Civil Liberties Union), Oscar L. Triggs (Chicago professor and author of works on Whitman), and Jane Addams (author, political activist and key leader in the US women's suffrage movement).

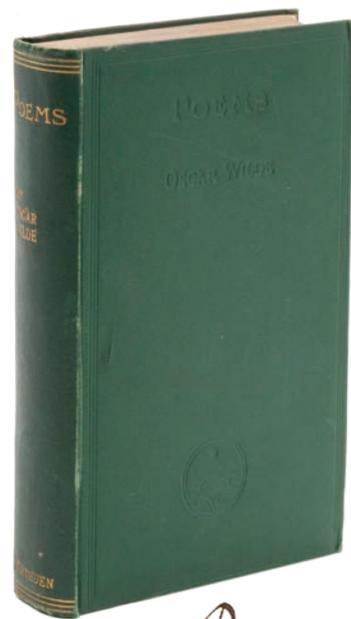
Edward Carpenter (1844-1929), a leading English socialist, poet, philosopher and advocate for women's rights, vegetarianism and 'the simple life', was a hugely influential writer and activist in the struggle for sexual liberation and gay rights. Through both his published writings and his private correspondence and friendships, he became a guru for many (of both genders) in the early twentieth century who were seeking to understand and express their sexuality in the context of widespread societal (and often their own personal) repression. Always one for putting his beliefs into practice, the originally upper

middle-class Carpenter lived in an openly gay relationship with his working-class partner George Merrill for 30 years; their home at Millthorpe, near Sheffield, becoming a centre for radicals and reformers of every description.

In 1868, at the age of 24, Carpenter had encountered the work of Whitman, after receiving a copy of Leaves of Grass from a friend. This proved to be perhaps the most formative moment in Carpenter's life, as well as in the development of his emancipatory political philosophy and his pioneering gay literature and activism. Although he had known for some time that he was gay, Whitman's work, and the way that he presented love between men, marked a pivotal shift in Carpenter's self-perception, occasioning what he described as "a profound change" in him (My Days and Dreams). As he later wrote to Whitman: "Because you have given me a ground for the love of men I thank you continually in my heart ... For you have made men to be not ashamed of the noblest instinct of their nature. Women are beautiful; but to some, there is that which passes the love of women." In 1877, Carpenter journeyed to Camden, New Jersey where he met and stayed with Whitman, striking up a close intellectual and personal friendship, sometimes interpreted as romantic and perhaps even sexual, later recalling his experiences in his 'Days with Walt Whitman' (1906). In 1883, Carpenter published the first part of one of his best-known works, 'Towards Democracy', a long poem expressing his ideas regarding "spiritual democracy" and his beliefs concerning humanity's emancipatory progression towards a freer, more egalitarian and just society. Significantly shaped by the work of Whitman, after several expanded editions the final complete edition was published in 1905. A touchstone for many early socialists, its themes of "comradely love" also formed the central plank of Carpenter's groundbreaking LGBTQ literary canon, which notably influenced the likes of E M Forster, Virginia Woolf, Rupert Brooke, and D H Lawrence, amongst many others. Indeed, the signatories of the present book certainly indicate the diverse reach of Carpenter's influence.

An evocative copy of one of the boldest sections of Whitman's seminal work, commemorating the transatlantic relationship of two of the most influential figures in the early history of sexual liberation and the development of gay identities and cultures.

d.d.H. Graham Greene



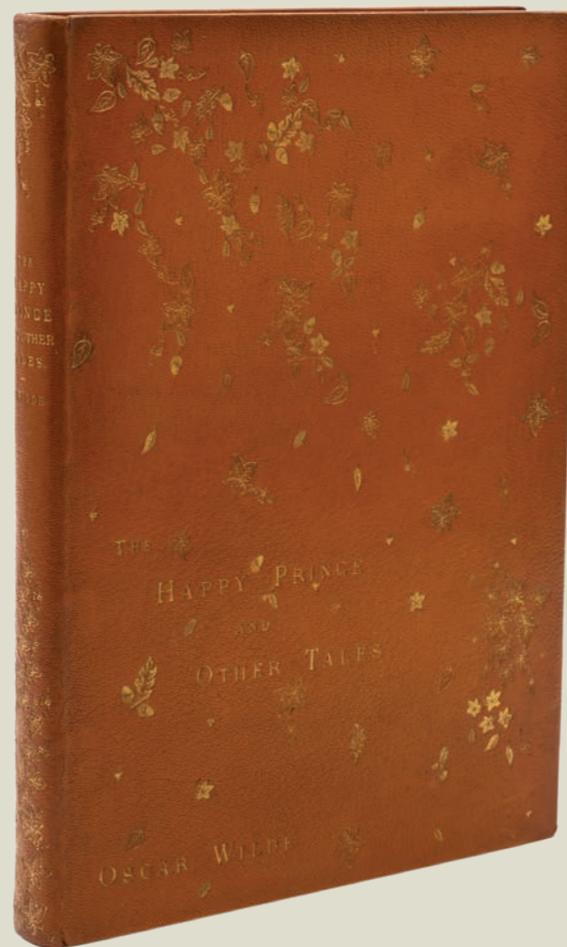
Raymond Greene

104/

**104/ WILDE, Oscar; [GREENE, Graham]; [GREENE, Raymond]:** POEMS BY OSCAR WILDE with THE BALLAD OF READING GAOL London: Methuen and Co. Ltd. 1921

Fifteenth edition. Graham Greene's copy. Publisher's original green cloth with gilt titles to the spine. An excellent near fine copy, the binding square and firm and the cloth bright and fresh. The contents with just a few foxing spots to the prelims and closed text block edge are otherwise clean throughout. An attractive example. **£875**

With the autograph ownership inscription "d.d.H. Graham Greene" to the top left of the front endpaper, and that of his older brother Raymond Greene in bolder ink below. Graham's ownership presumably dates from his Balliol College days, around the publication date of his poorly received volume of poetry Babbling April.



105/

Seventy-five Copies of this Edition have been printed, sixty-five of which are for sale. All are numbered and signed by the Publisher.

This Copy is No. 36..... D Nutt

Oscar Wilde

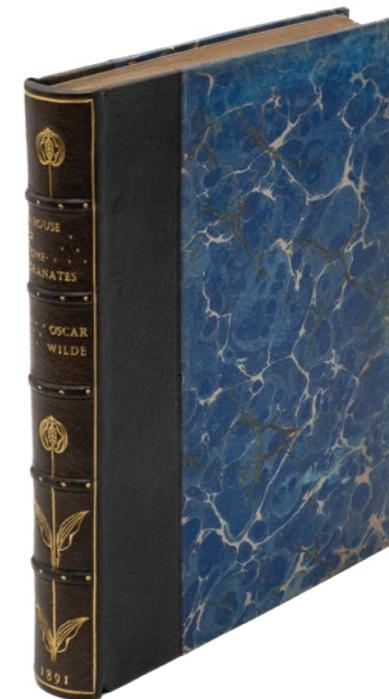
**105/ WILDE, Oscar; illustrated by CRANE, Walter; HOOD, Jacomb:** THE HAPPY PRINCE AND OTHER TALES London: David Nutt. 1888

First edition, first printing. Signed Limited Edition. Small 4to. Stunning contemporary orange morocco by Zaehnsdorf, titles and ivy leaf tooling in gilt to the spine, upper board with titles in gilt, upper and lower boards decorated with acorns and oak, ivy, sycamore and willow leaves in gilt. The inner dentelles are decorated with ivy leaves in gilt, the binder's name stamp in gilt at the front and exhibition stamp in gilt at the rear. Top edge gilt, others untrimmed. Retaining the original upper wrapper. Illustrated title page in red with black vignette, printed title page in red and black. Illustrated with a frontispiece and two further plates by Walter Crane, each in two states, and 12 head and tailpieces by Jacomb Hood. A beautiful, near fine copy. Imperceptible repair to the upper joint, minor toning to the leather. The contents with light offsetting to the endpapers and a faint mark to the margin of one page are otherwise clean and bright throughout. Housed in a recent full black morocco, felt lined solander case, titles in gilt to the spine, and grey cloth slipcase. **£37,500**

Limited to 75 large paper copies of which this is hand numbered 36 and signed by Oscar Wilde and the publisher David Nutt on the limitation page. A superb example of the rare first edition (preceding the trade edition of 1000 copies, issued later the same year), in an exceptional contemporary exhibition quality autumnal foliate binding.

The Happy Prince is Oscar Wilde'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 its kind,' and the whole book written in 'pure English' - a wonderful compliment" (Ellmann, Richard: Oscar Wilde p. 282). [Mason 314].

Provenance: Charles Mills, Lord Hillingdon (1830 - 1898); Sotheby's sale of 1932, lot 454; purchased by book dealer and co-founder of the Society for Theatre Research Ifan Kyrle Fletcher (with his neat pencil note recording the sale on the front pastedown); Helen Hambro, née Boyson (1936 - 2004).



106/

**106/ WILDE, Oscar; illustrated by RICKETTS, Charles and SHANNON, Charles Haslewood:** A HOUSE OF POMEGRANATES. The Design & Decoration of This Book by C. Ricketts & by C. H. Shannon. London: James R. Osgood McIlvaine & Co. 1891

First edition, one of 1,000 unnumbered copies. Attractive early twentieth century Art Nouveau binding of quarter blue morocco over marbled boards, the spine with five raised bands ruled in gilt, compartments decorated with gilt pomegranate tree motif and with titles in gilt. Top edge gilt. Tricolour silk page marker. Illustrated with an engraved title page, four plates by Ricketts and numerous illustrations in the text. A very good copy indeed, the binding square, firm and bright with a hint of fading to the spine. The contents, with toning to the endpapers and some light scattered spotting are otherwise in very good order and remain free from any previous owner's inscriptions or stamps. The plates by Ricketts are, as usual, quite faint due to the printing method (see Mason, Bibliography of Oscar Wilde, 347). A splendid copy. **£1,475**

The first edition of this book of fairy tales by Oscar Wilde, beautifully illustrated in the Aesthetic Movement style by Charles Ricketts and his partner Charles Shannon.

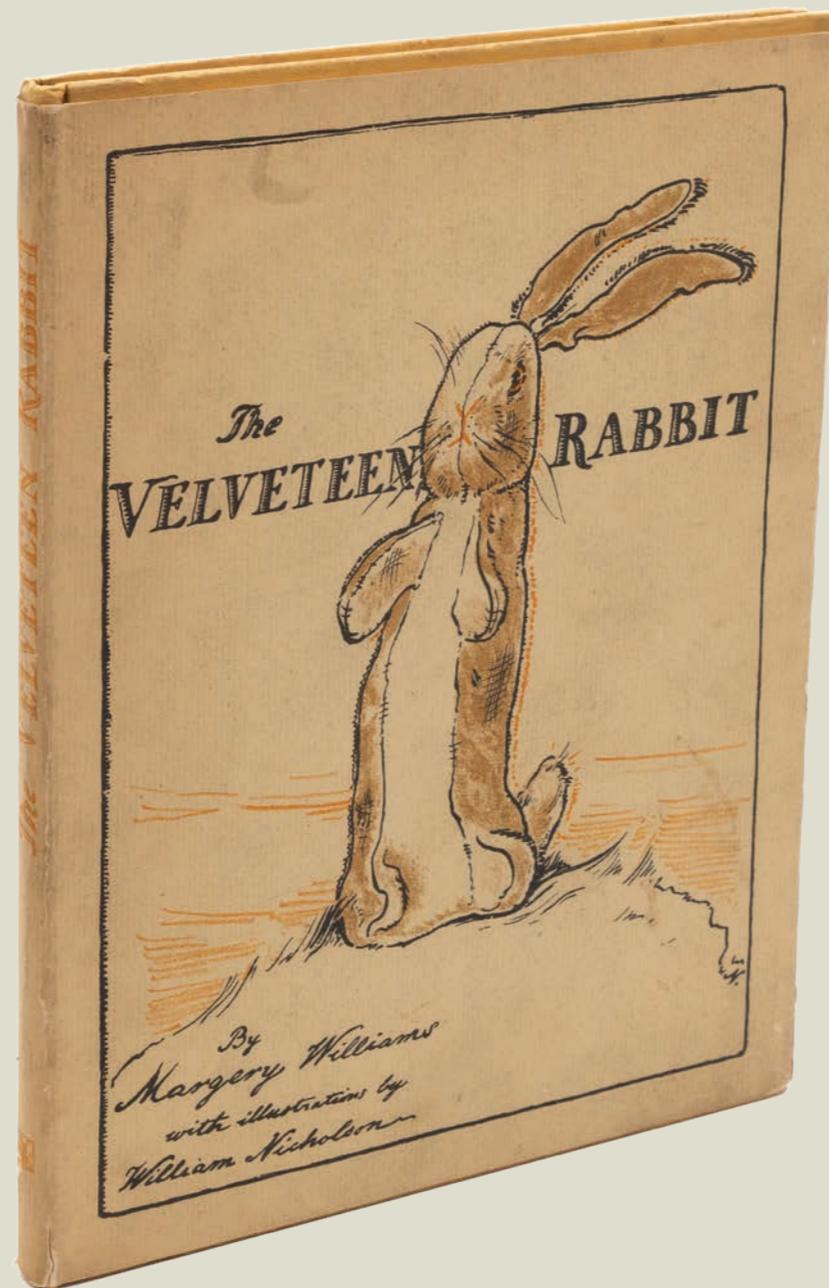
**107/ WILLIAMS, Margery; illustrated by NICHOLSON, William:** THE VELVETEEN RABBIT *London: William Heinemann; New York: George H. Doran Company. 1922*

First edition, first printing, American issue. Publisher's original pictorial paper-covered boards in dustwrapper. Illustrated with four full page and three double page richly coloured lithographs by William Nicholson. A superb, very near fine copy, the binding square and firm, without paper loss and with a little bumping at the lower edge. The contents are spotlessly clean throughout and without previous owner's inscriptions or stamps. Complete with the near fine, very lightly rubbed and dusty dustwrapper that has a couple of tiny nicks at the folds without loss. Both the book and the dustwrapper are entirely without repair or restoration. Housed in a bespoke quarter morocco solander case.

£17,500

*This copy is the earliest state of the American issue, the printed paper covered boards a slightly different shade and a few millimetres taller than the UK issue. Correctly dated 1922 and with the addition of George H. Doran to the title page, "Printed in Great Britain" to the reverse. Identical dustwrappers (printed in three colours with William Heinemann logo at the base of the spine) were used in both the UK and US issues, as here.*

*A beautiful example of a children's classic that has been reprinted many times, but never to the quality of this first edition.*



107/



108/

**108/ WOOLF, Virginia; illustrated by DWIGGINS, W. A.:** BEAU BRUMMELL *New York: Rimington & Hooper. 1930*

First edition, first printing. One of 550 copies printed. Signed by Virginia Woolf on the reverse of the half title. Original paper-covered boards with red cloth spine lettered in gilt. Card slipcase. No dustwrapper issued. A stunning fine copy. Scarce thus (Kirkpatrick A15).

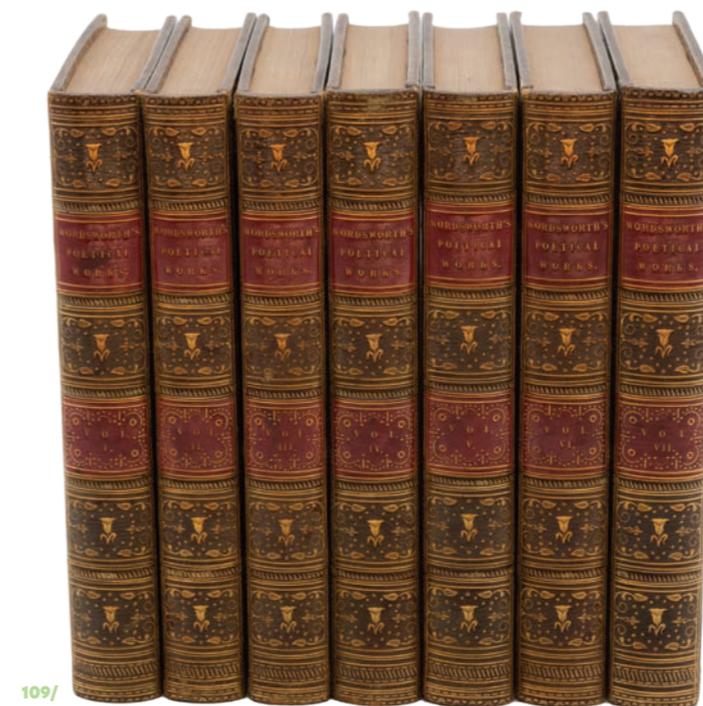
£2,500

**109/ WORDSWORTH, William:** THE POETICAL WORKS OF WILLIAM WORDSWORTH: In Seven Volumes. *London: Edward Moxon. 1846*

Seven volume edition, revised by the poet. Handsomely bound in contemporary full straight-grained green morocco. The boards ruled in gilt with decorative corner devices; the spines with five raised bands, compartments richly decorated in gilt and with gilt red morocco title and volume labels. Board edges and inner dentelles also decorated in gilt. All edges gilt. Volume one with a steel engraved portrait frontispiece by W. H Watt after a painting by H. W. Pickersgill. Engraved armorial bookplate for the Honourable C.C. Neville to the front pastedown of each volume. A near fine set, the bindings square, firm and bright with a touch of rubbing to the extremities, a small scuff to the upper board of volume seven, and a few minor marks to the boards of the other volumes. The contents are clean and bright throughout, remaining free from foxing and inscriptions.

£1,250

*A splendid set of Wordsworth's poetical works, based upon the 1836-7 collected edition prepared by the poet.*



109/

108/

*Virginia Woolf*



110/

**110/ [ZOOLOGY]:** LA MÉNAGERIE ROYALE, ou Collection de près de 300 Figures représentant tous les Quadrupèdes ou les Animaux les plus curieux des quatre parties de monde, classés par genres, avec la description de leur caractère, de leurs mœurs, des pays qu'ils habitent, etc.; suivie d'Anecdotes curieuses qui les caractérisent; ouvrage instructif et amusant pour tous les âges, et surtout pour la jeunesse. Paris: Saintin Et Mame. 1814

First edition published under this title, second overall. Four volumes. Sextodecimo (130 × 96mm). Publisher's original pink coated-paper boards with titles and volume numbers in gilt to the spines. Page edges untrimmed. Housed in a later pink handmade paper-covered card slipcase. Illustrated with 107 hand-coloured engraved plates, including a frontispiece depicting visitors to the Menagerie to the first volume. A near fine set, the bindings firm with light rubbing to the boards, sunning to the spines and some wear to the extremities. The contents, with a corner missing to the front free endpaper of volume two (appears to be an original paper flaw) and some occasional light foxing are otherwise in excellent order and clean throughout. The plates remain bright and fresh. A superb set. **£2,250**



A most attractive embodiment of the early nineteenth-century endeavour to transform royal and imperial ménageries, displays of power and authority, into the first zoological gardens. This formative period for the modern zoo was partly linked to the ongoing development of scientific zoological study, but was also, as is so wonderfully demonstrated by the present set, an attempt to educate and entertain the general population, democratising a formally exclusive arena of knowledge and spectacle. This work was first published in 1812 under Napoleon's reign as Emperor and was thus titled "La Ménagerie Impériale". Following his abdication in 1814, and his succession by King Louis XVIII, the publisher, Saintin, was prompted to reissue the same book, with identical text and illustrations and in the same exact format, but under the new title "La Ménagerie Royale". He even recycled the pages from the previous edition in the binding of this one, as revealed by the somewhat see-through endpapers. A rare and entirely original set of a charming French popular natural history, especially desirable with contemporary colouring. Not listed in Copac, nor at the Bibliothèque nationale de France, OCLC only lists three copies of the "Impériale" edition. [Huzard 4010].

Provenance: pencil ownership inscriptions of Euphémie and Esther Courtois to versos of front free endpapers, one dated "38", possibly pointing to a contemporary family living near Guiscard in the Oise department, north of Paris.

# FIRSTS

LONDON'S RARE BOOK FAIR

Saatchi Gallery

15-18 September 2022

# THIS YEAR WE FOCUS ON BANNED BOOKS.

**INVITATION: ADMITS ONE**

THURSDAY 15 SEPTEMBER (CHAMPAGNE PREVIEW) 5-9pm and RUN OF SHOW.

Compliments of **luciusbooks**.

# FIRSTS

LONDON'S RARE BOOK FAIR

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STEPHEN FRY, ACTOR, WRITER AND BOOK COLLECTOR

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(PREVIEW) 5–9pm

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11am–7pm

SATURDAY 17 SEPTEMBER

11am–6pm

SUNDAY 18 SEPTEMBER

11am–5pm

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