

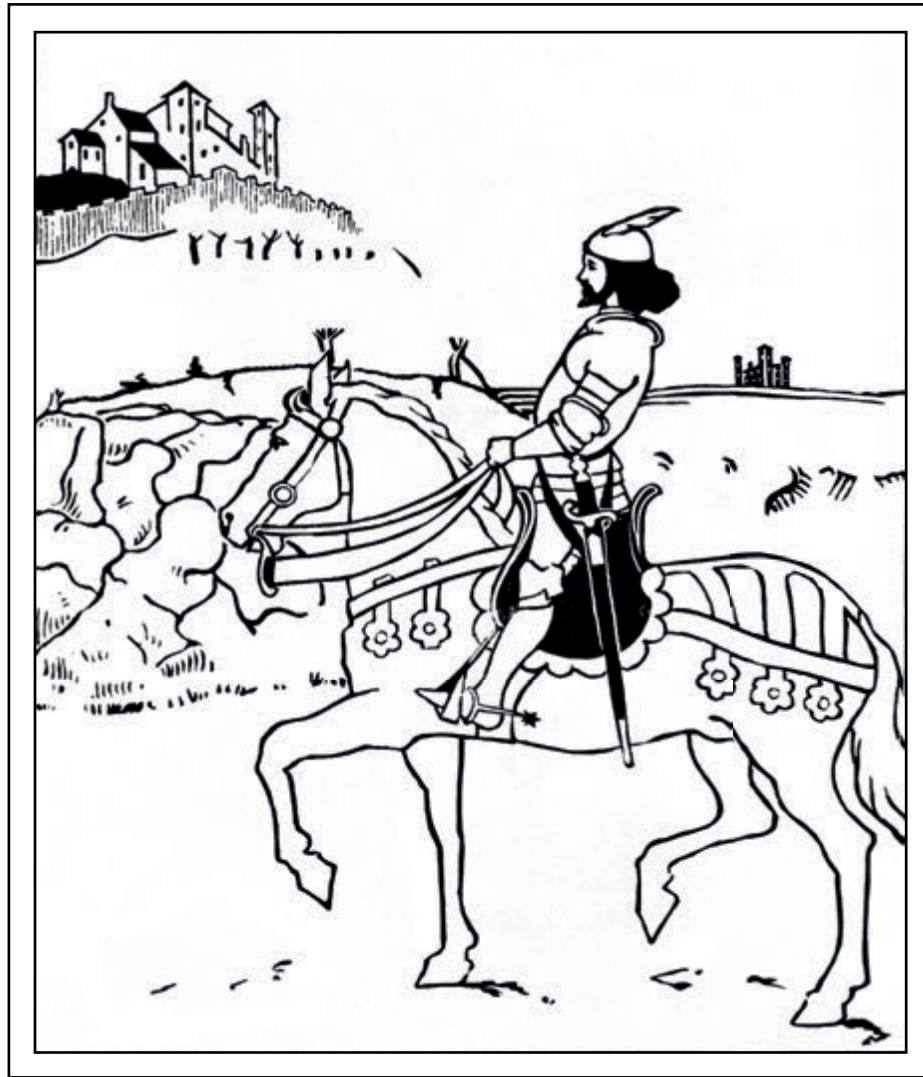
SHAPERO

RARE BOOKS



MODERN FIRST EDITIONS

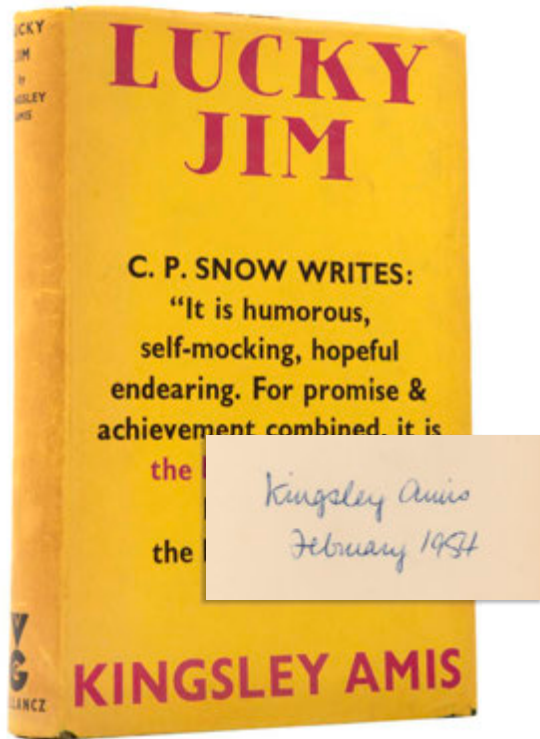
MODERN FIRST EDITIONS



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106 New Bond Street
London W1S 1DN



AMIS' FIRST NOVEL - SIGNED

1. **AMIS, KINGSLEY.** *Lucky Jim*. London, Victor Gollancz Ltd, 1953.
£9,500 [ref: 108268]

AMIS' FIRST AND BEST-LOVED NOVEL, rare signed and in its jacket.

An attractive example of Amis' first novel; it features the titular Jim Dixon, an inferior academic in a second-rate university. *Lucky Jim* is remarkable for its relentless skewering of artifice and pretension; it also contains some of the finest comic set pieces in the language. One of the more brilliant concerns a weekend at the home of a ghastly senior professor: After an afternoon of enforced madrigals, Jim becomes so horribly drunk that he inadvertently destroys his host's spare room.

Jim is more appealing than some of Amis's later heroes; his hatreds – expressed viscerally through a vast repertoire of grotesque faces – are infectious, while his increasingly elaborate attempts to dig himself out of trouble rarely have the desired effect.

The result is a novel in the grand tradition of English satire.

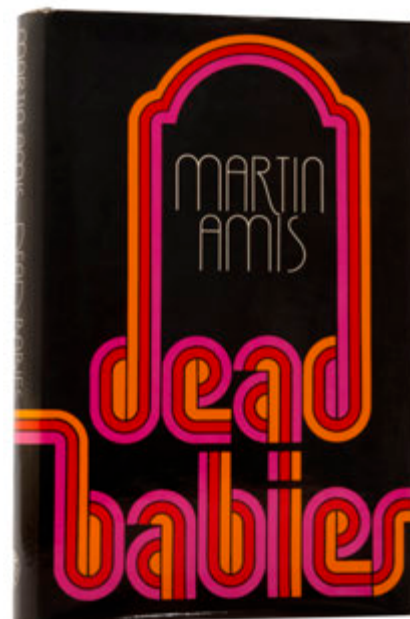
First edition, SIGNED BY THE AUTHOR AND DATED February 1954 on upper endpaper; 8vo; publisher's boards, very slight fading to spine, dust-jacket, light browning to spine, light toning to head of rear panel, spine ends and corners a little chipped, short nick with creasing to lower corner of upper panel, some very light surface soiling but a sharp and very good copy overall.

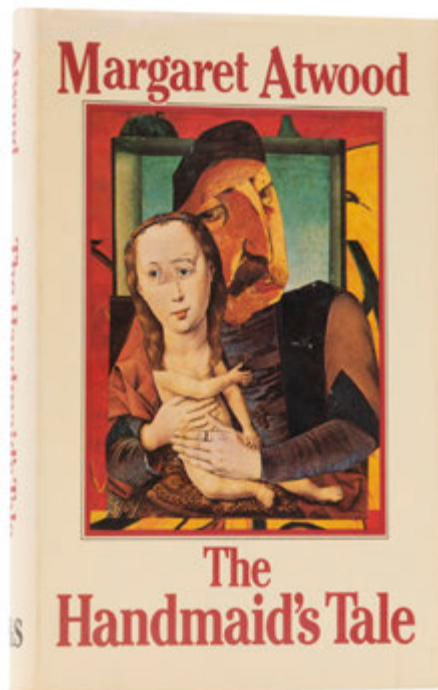
2. **AMIS, MARTIN.** *Dead Babies*. London, Jonathan Cape, 1975.
£275 [ref: 108467]

The author's second book and one of his best.

Provenance: Ronald M. Aye Maung (bookplate to front free endpaper).

First edition, first impression; 8vo; light spotting to endpapers, otherwise unmarked internally; publisher's dark grey boards, gilt lettering to spine, orange topstain, light spotting to fore-edge, with the unclipped pictorial dustjacket, a very good example.

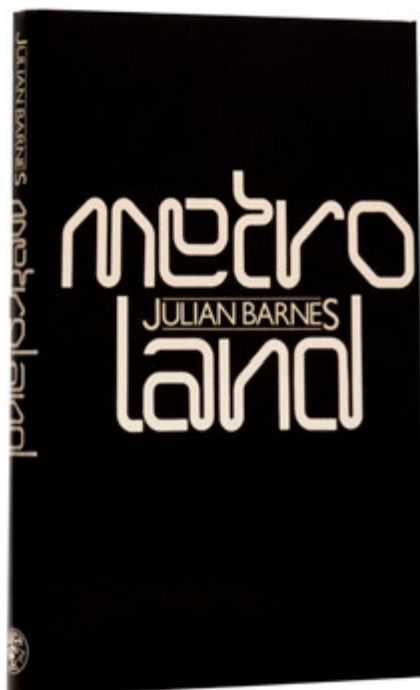




3. **ATWOOD, MARGARET.** *The Handmaid's Tale.* Toronto, McClelland and Stewart, 1985.

£525 [ref: 108682]

A true first edition of what has become Margaret Atwood's best-known novel. *The Handmaid's Tale* is a dark and disturbing vision of a future all too readily believable, set in the monotheocracy of Gilead and following the misadventures of Offred, attached to the Handmaid class and made to suffer various injustices and indignities. The author published a sequel, *The Testaments*, in 2019.



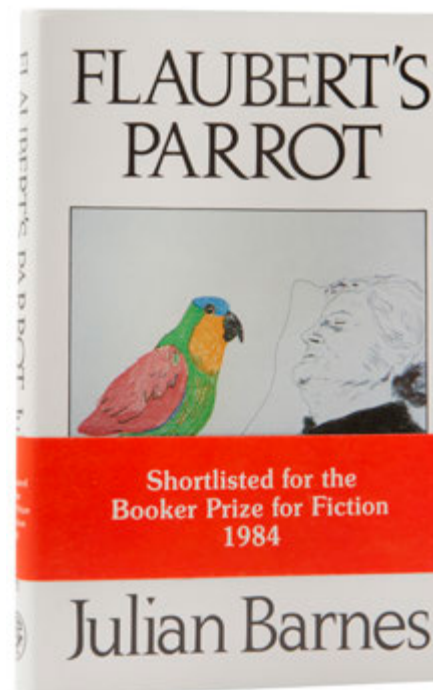
First edition, first printing; 8vo; publisher's cloth-backed boards, titles to spine in cream, brown coated endpapers, superb copy in the minimally faded, price-clipped dust jacket.

4. **BARNES, JULIAN.** *Metroland.* London, Jonathan Cape, 1980.

£375 [ref: 108665]

The author's first book.

First edition, first impression; 8vo; publisher's blue boards, titles to spine in silver, grey endpapers, with the dust jacket; a superb copy in the dust jacket with a couple of minor pinch marks at the spine.

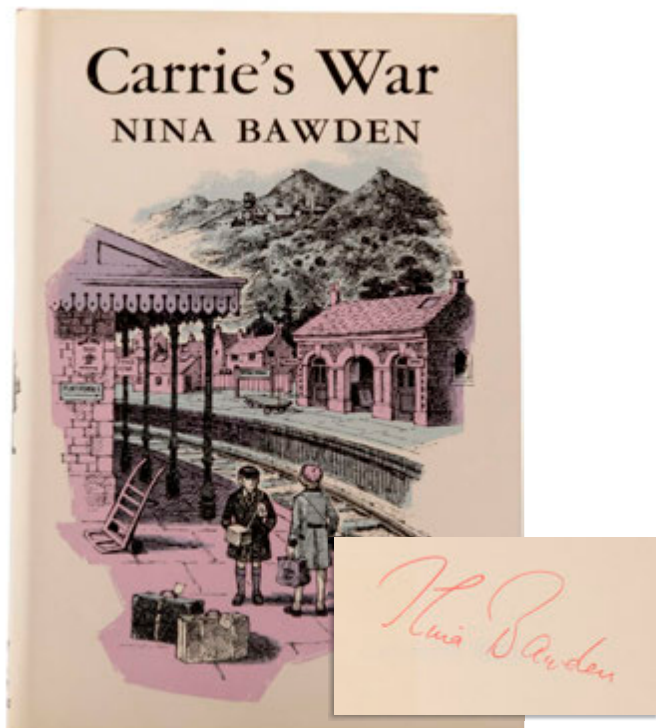


5. **BARNES, JULIAN.** *Flaubert's Parrot.* London, Jonathan Cape, 1984.

£325 [ref: 107588]

Probably Barnes's most highly regarded work.

First edition, first impression; 8vo; publisher's green boards, titles spine gilt, with the dust jacket and publisher's wrap around band; a fine copy in the dust jacket and Booker Prize shortlist promotional band.

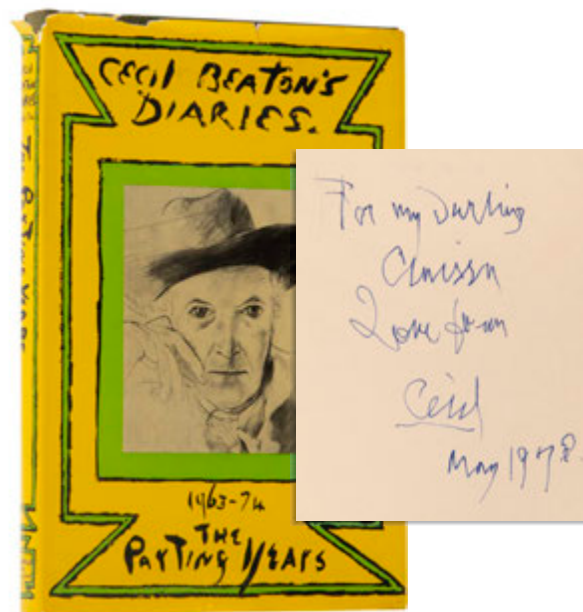


SIGNED BY THE AUTHOR

6. BAWDEN, NINA. *Carrie's War*. London, Victor Gollancz Ltd, 1973.
£1,250 [ref: 108418]

A near-fine first edition of this classic work of twentieth-century children's literature, signed by Bawden in red ink to the front free endpaper. This book won the Phoenix Award in 1993, which recognises the best children's book in the English language not to have won any major literary award in the year of its publication. Examples in such bright condition are scarce.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; illustrations by Faith Jaques, internally fine; publisher's purple cloth, gilt lettering to spine, with the unclipped pictorial dustjacket by Faith Jaques, light creasing to edges, otherwise an attractive example.



INSCRIBED TO CLARISSA EDEN

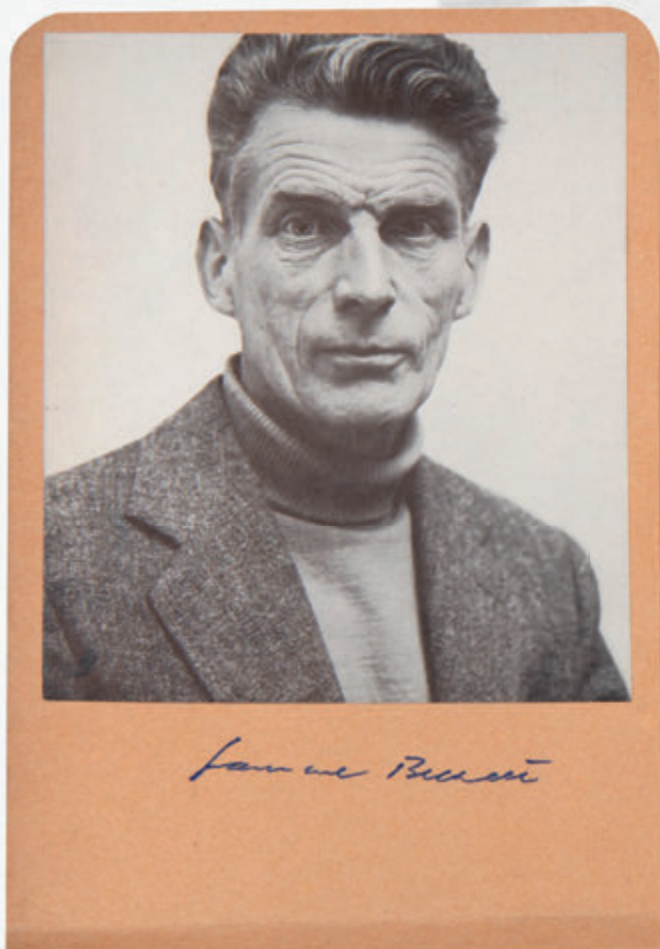
7. BEATON, CECIL. *The Parting Years: Diaries 1963-1974*. London, Weidenfeld and Nicholson, 1978.

£475 [ref: 108190]

A fine association copy with the author's signed presentation inscription to the front free endpaper, 'For my Darling Clarissa love from Cecil May 1978'. The recipient was Clarissa Eden, Countess of Avon, widow of the former Prime Minister, Anthony Eden and a long standing friend of Beaton's. She appears several times in these diaries, the pages being neatly recorded in pencil at the end of the book.

Provenance: Clarissa Eden, Countess of Avon (author's presentation inscription to front endpaper).

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; with photographic plates; publisher's green boards, titles to spine gilt, yellow topstain, with the dust jacket; an excellent copy in the lightly frayed dust jacket.



SIGNED BY BECKETT

- 8. BECKETT, SAMUEL. Portrait photograph.** Paris, 1950s.
£3,250 [ref: 107611]

A vivid and famous portrait of the greatest Irish playwright ever to pick up a pen. Signed portraits of Beckett are extremely uncommon. We have not handled another example.

High quality half tone image of Beckett mounted on tan card and signed on the mount; in fine condition.



- 9. BECKETT, SAMUEL. En attendant Godot. Pièce en deux actes.** Paris, Les Éditions de Minuit, 1952.

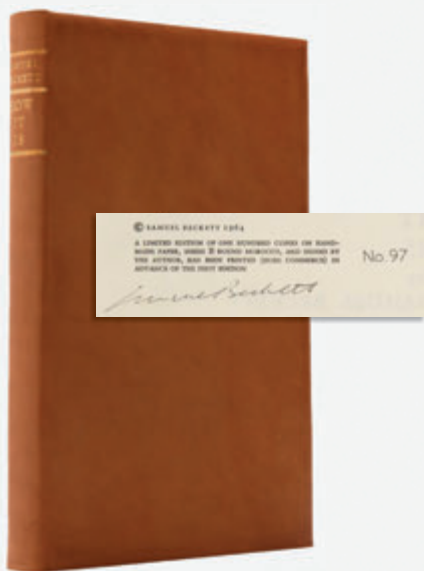
£4,500 [ref: 107121]

The best copy we have handled of what is effectively the earliest obtainable manifestation of Godot; a beautiful thing.

First trade edition, first printing (only preceded by the private edition of just 35 numbered copies); small 8vo; somewhat browned internally as always with the papier courant issue; original wrappers printed in blue and black, in the very early, if not original glassine, very light vertical crease to backstip but an absolutely stunning copy and rare thus; contained in a custom-made, blue cloth drop-down box. Federman & Fletcher 259.

- 10. BECKETT, SAMUEL. Happy Days.** London, Faber & Faber, 1962.
£225 [ref: 107053]

First edition in English, first impression; 8vo; publisher's red cloth, titles to spine gilt, with the photographic dust jacket, an excellent copy in the little sunned dust jacket, with a small internal stain at the foot of the spine panel.



ONE OF 100 COPIES - SIGNED BY THE AUTHOR

11. BECKETT, SAMUEL. *How It Is*. Translated from the French by the author. London, John Calder, 1964.

£1,500 [ref: 106931]

There were two limited issues of this first printing of *How It Is*. One in tan morocco, as here, and one in vellum (also limited to 100 copies). The copy found here is decidedly more scarce.

First edition, first impression, ONE OF 100 COPIES ON HAND-MADE PAPER SIGNED BY BECKETT; intriguing doodle in ink to the title page of what I feel must be Pim and Pim [sic] the creatures of this remarkable book; original full tan morocco, t.e.g., unopened; a beautiful copy in the very slightly marked slipcase. Federman & Fletcher 384.1.

12. BECKETT, SAMUEL. *Play*. London, Faber & Faber, 1964.

£150 [ref: 107051]

First edition, first impression. 8vo. Publisher's red cloth, titles to spine gilt. With the photographic dust jacket; an excellent copy in the somewhat rubbed dust jacket.



13. BECKETT, SAMUEL. *Proust. Three dialogues* Samuel Beckett & George Duthuit. London, John Calder, 1965.

£175 [ref: 108531]

Originally published in 1931 by Chatto, this printing, with some augmentation, is actually harder to find in this condition.

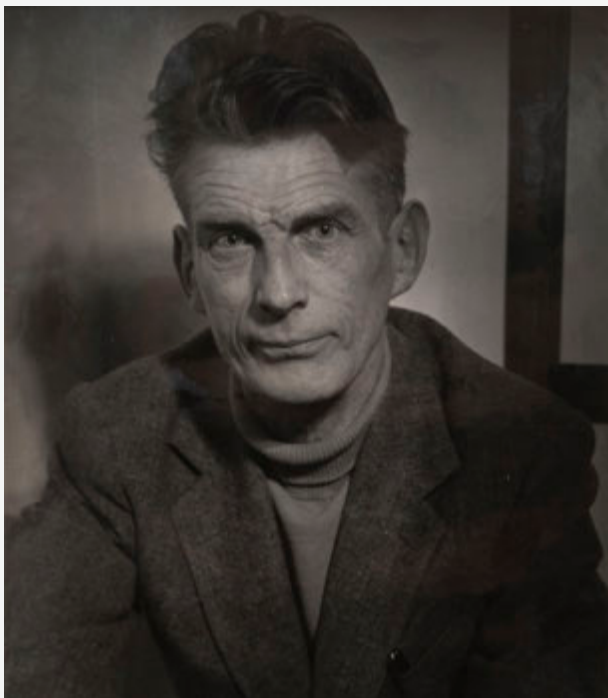
First Calder edition, first impression; 8vo; publisher's purple boards, titles to spine gilt, with the dust jacket, very lightly toned on the verso and with a couple of trivial scuffs; a superb copy, uncommon in such condition.

14. BECKETT, SAMUEL. *Ill Seen Ill Said*. Translated from French author. London, John Calder, 1982.

£125 [ref: 107052]

The first UK edition is particularly susceptible to fading, unlike this copy which has no fading at all.

First UK edition, first impression; 8vo; publisher's black and white boards, titles to spine in black, with the dust jacket; an exemplary copy in the minimally sunned dust jacket.



WITH PHOTOGRAPHER'S PRESENTATION INSCRIPTION

15. [BECKETT, SAMUEL]. BRASSAÏ. Portrait photograph of Samuel Beckett. Paris, Studio Brassai, 1951.

£4,250 [ref: 106712]

A stunning portrait of Beckett in his absolute prime, showing his head and shoulders, leaning slightly forward and looking directly into the camera. Taken at a sitting in 1951 at which time, of course, Beckett was putting the finishing touches to *Waiting for Godot*. Exceedingly uncommon, especially in this size, and with the photographer's signed presentation inscription to the verso, 'Pour Louise et Stefan leur ami Brassai le 10 juin 73'.

Vintage monochrome print from the original negative, with the Brassai studio stamp to the verso, INSCRIBED BY THE PHOTOGRAPHER ON THE VERSO; a little rubbing at the very edges and signs of very light creasing, annotations and some light tape support to the verso, otherwise a sharp, fresh, glossy example; 295 x 235 mm, framed and glazed 470 x 395 mm.

THE DEDICATION COPY

16. BERNERS, [GERALD] LORD. Percy Wallingford and Mr. Pidger. Oxford, Basil Blackwell, 1941.

£275 [ref: 108300]

Beneath the printed dedication the author has written, 'and again To Clarissa from Gerald October 1941'. The recipient Clarissa Spencer-Churchill was Winston Churchill's cousin (their father's were brothers), she went on to marry Anthony Eden as his second wife, becoming Countess of Avon.

Provenance: Clarissa Spencer-Churchill, later Eden (author's inscription).

First edition, first impression, DEDICATION COPY INSCRIBED BY THE AUTHOR; 8vo; publisher's grey wrappers, printed in black, rather rubbed and somewhat tanned, else very good.

PRESENTATION COPY

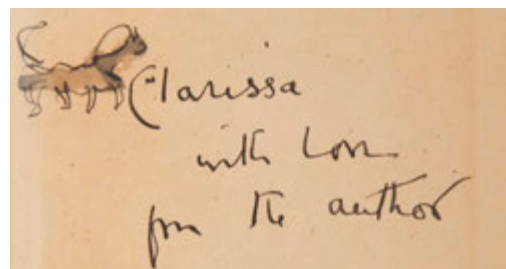
17. BERNERS, [GERALD] LORD. A Distant Prospect. A Sequel to First Childhood. London, Constable, 1945.

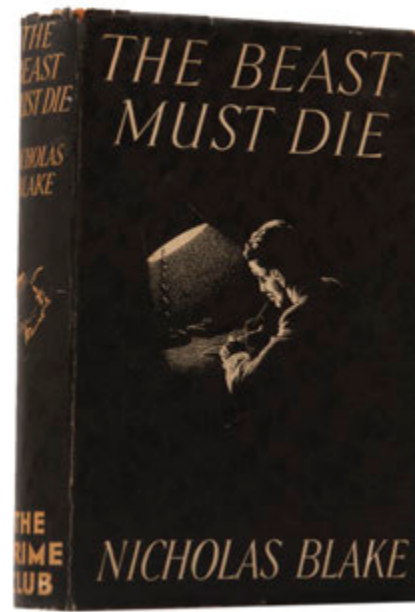
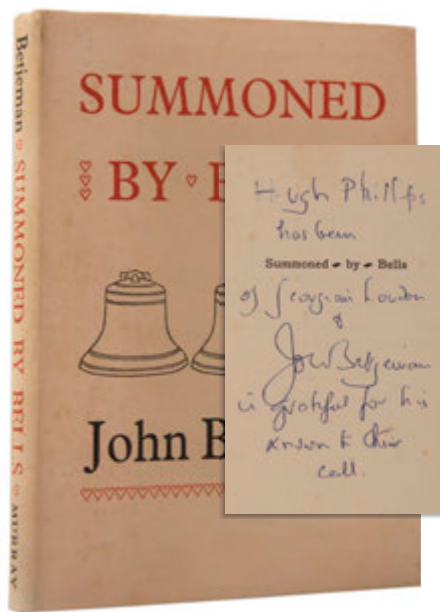
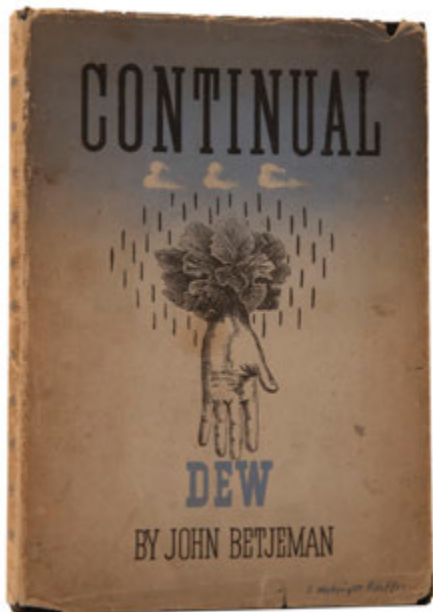
£275 [ref: 108162]

A superb association copy with Berners' presentation inscription to the front free endpaper. The recipient was Clarissa Spencer-Churchill (see above).

Provenance: Clarissa Spencer-Churchill, later Eden (author's inscription).

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; frontispiece by the author and three photographs; publisher's blue cloth, titles to upper board and spine in silver. An excellent copy.





PRESENTATION COPY

18. BETJEMAN, JOHN. *Continual Dew. A Little Book of Bourgeois Verse.* London, John Murray, 1937.

£325 [ref: 107966]

First edition of Betjeman's second volume of poetry in the original dust jacket, comprising thirty-three poems with numerous illustrations throughout.

First edition, first impression; 4to; printed on blue paper, illustrations by Osbert Lancaster, de Cronin Hastings, Gabriel Pippet and others, light toning to leaves; publisher's black cloth, title and decoration to upper cover and spine gilt, corners a little rubbed, all edges gilt, with the unclipped pictorial dust jacket by E. McKnight Kauffer, slightly worn and tanned; overall a very good copy. Peterson A5a.

19. BETJEMAN, JOHN. *Summoned by Bells.* London, John Murray, 1960.

£500 [ref: 107726]

With the author's signed presentation inscription incorporating the half title text, 'Hugh Phillips has been [Summoned by Bells] of Georgian London & John Betjeman is grateful for his answer to this call'.

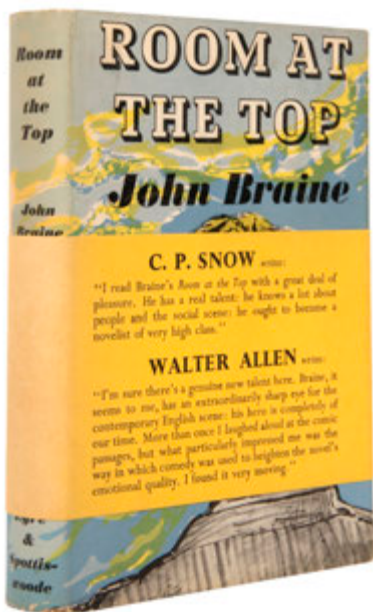
First edition, first impression, trade issue, INSCRIBED BY THE AUTHOR; large 8vo; trivial spotting, otherwise unmarked internally; publisher's green cloth, boards decorated in blind, title to spine gilt, pictorial endpapers, tape stain to front free endpaper, spine very rolled; a bright, sharp copy in the price-clipped dust jacket, with a minor piece of internal repair.

20. BLAKE, NICHOLAS. [DAY LEWIS, CECIL (PSEUD.)] *The Beast Must Die.* London, The Crime Club, 1938.

£2,250 [ref: 108664]

The poet laureate, Cecil Day Lewis wrote a number of detective works under the name Nicholas Blake, of which this title is by far the best regarded. Copies of this printing in this condition with the jacket are uncommon.

First edition, first impression; 8vo; publisher's orange cloth, titles to spine in black, mild partial browning to the endpapers, trace of erasure to front free endpaper, with the dust jacket, some mild ghosting to the spine through the jacket but an exceptional copy in the little tanned and very slightly rubbed dust jacket.



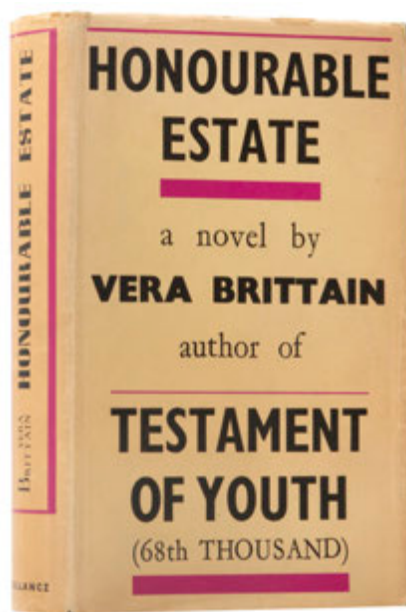
BRAINE'S FIRST BOOK WITH JOHN MINTON JACKET

21. BRAINE, JOHN. *Room at the Top.* London, Eyre & Spottiswoode, 1957.

£750 [ref: 106000]

With this first novel, Braine was to become part of a group of writers who emerged during the 1950s, dubbed 'angry young men'. His protagonist, Joe Lampton, the working-class (anti)hero epitomises the post-war anxieties, alienation and disillusionment of a young generation. The jacket is designed by painter, illustrator & stage designer John Minton.

First edition; 8vo; publisher's green cloth, pictorial dust jacket printed in blue, yellow & black designed by Minton, spine with slight even sunning, extreme edges minutely rubbed, with the rare publisher's wraparound band, presented in yellow cloth slipcase with black morocco label with gilt lettering.



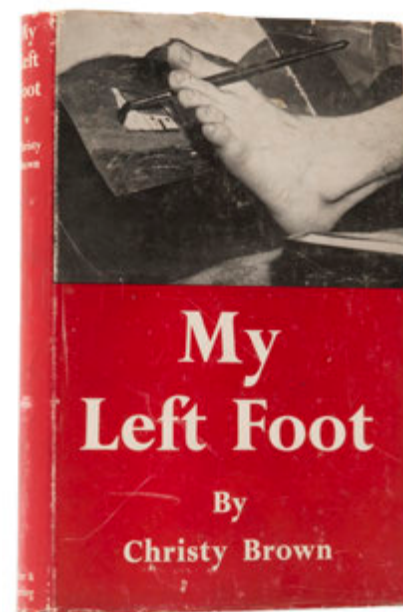
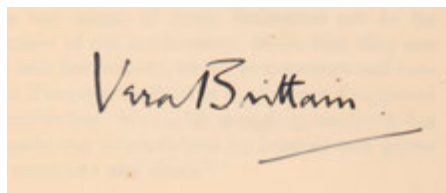
SIGNED BY THE AUTHOR

22. BRITTAİN, VERA. *Honourable Estate.* London, Victor Gollancz Ltd., 1936.

£375 [ref: 108282]

A major novel by the great Vera Brittain, signed by her on the title page.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; publisher's blue cloth, titles to spine in blue, with the dust jacket, spine gently leaning, but an excellent copy in the nicked and somewhat tanned dust jacket with a single, tiny chip.

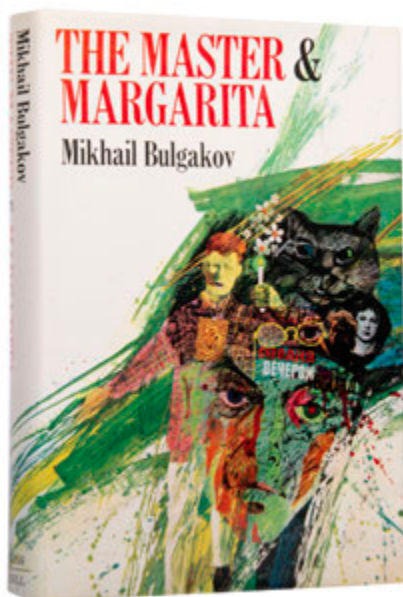


23. BROWN, CHRISTY. *My Left Foot.* London, Secker & Warburg, 1954.

£325 [ref: 108412]

The extraordinary artist and author's autobiography, his first book and the basis of the Daniel Day-Lewis's oscar-winning film. Uncommon in this condition.

First edition, first impression; 8vo; leaves a trifle browned, particularly at the plates, contemporary ownership inscription to the front paste down; publisher's burgundy boards, titles to spine in silver, with the dust jacket; a very sharp copy in the lightly rubbed dust jacket, a little marked on the rear panel, with a short tear at one fold.

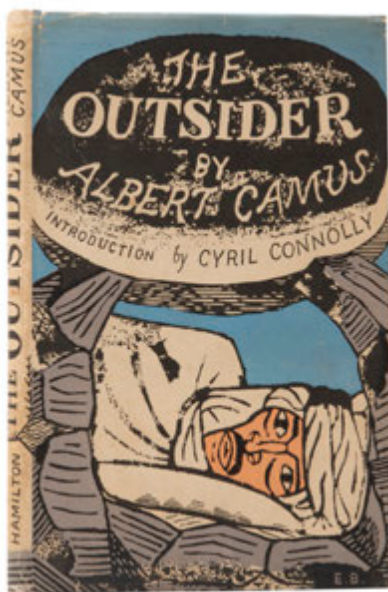


24. BULGAKOV, MIKHAIL. *The Master and Margarita*. Translated from Russian by Michael Glenny. London, Collins and Harvill Press, 1967.

£650 [ref: 107423]

Written in the early 1930s and banned for decades in the Soviet Union, Bulgakov's masterpiece was only available in clandestine Samizdat form. In 1966 a version was permitted to be printed in the literary magazine *Moskva*. The first attempt to publish this remarkable novel in English (Grove Press, 1967) used the bowdlerised Russian text as published in *Moskva*. Once this became apparent Harpers brought out the Glenny translation which has become the standard English language text.

First UK edition, first impression; 8vo; publisher's green boards, with the pictorial dust jacket; an excellent copy in minimally sunned jacket.



25. CAMUS, ALBERT. *The Outsider*. London, Hamish Hamilton, 1946.

£1,500 [ref: 108479]

A very good example of the UK first of Camus' masterpiece. Gilbert's wonderful translation matched by one of its era's greatest pieces of book design.

First edition in English, first impression; 8vo; light spotting to margins and fore-edge; publisher's grey cloth, gilt lettering to spine, spine and edges slightly faded, with the original pictorial dust jacket designed by Edward Bawden, neatly repaired tear to front panel, slight edge-wear, spine ends slightly chipped, some toning to edges, overall a very good example. Connolly (100 Modern Books), 94B.

26. CHANDLER, RAYMOND. *Killer in the Rain*. London, Hamish Hamilton, 1964.

£150 [ref: 108471]

First edition of this collection of eight short stories, five of which appear here for the first time in book form. The stories initially appeared in pulp magazines between 1935 and 1941.

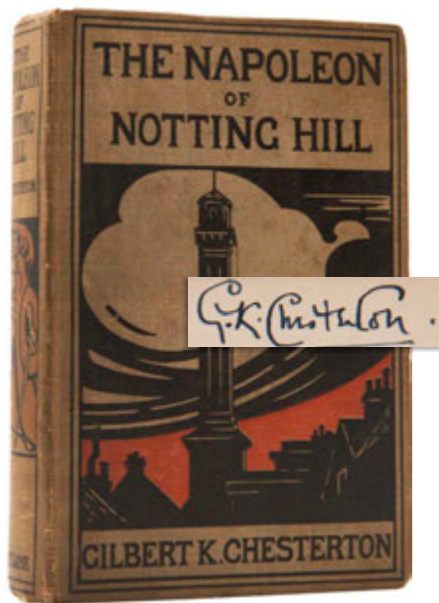
First edition; 8vo; ink ownership inscription to front free endpaper, leaves slightly toned, light foxing to prelims and endpapers; publisher's pink cloth, gilt lettering to spine, light spotting to edges, with the unclipped pictorial dustjacket by John Andrew, slight edge-wear, repaired tear to head of spine, some spotting to rear panel, overall a very good example. Brucoli A14.1.a.

27. CHATWIN, BRUCE. *The Songlines*. London, Jonathan Cape, 1987.

£150 [ref: 108472]

Widely considered to be the best work by the British novelist and travel writer, *The Songlines* is a poignant, elegiac, and cosmic exploration of Australian Aboriginal creation myths interspersed with a running philosophical reverie on the nature of nomads.

First edition; 8vo; marginal toning to leaves; publisher's black cloth, gilt lettering to spine, spine ends slightly bumped, faint stain to top edge, with the unclipped pictorial dustjacket, slight toning to spine, minor creasing to spine ends and corners, overall a very good copy.



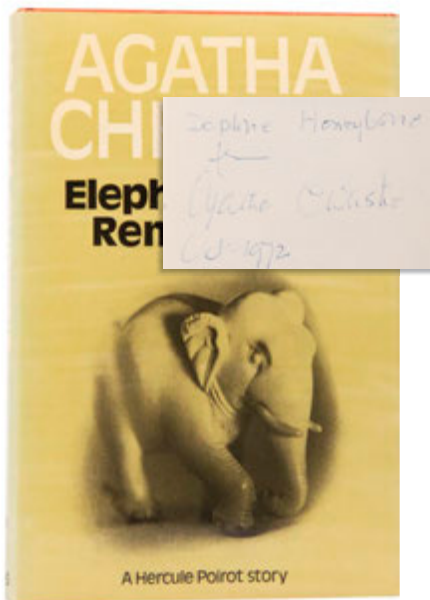
SIGNED BY THE AUTHOR

28. CHESTERTON, G.K. *The Napoleon of Notting Hill*. London, John Lane The Bodley Head, 1904.

£3,750 [ref: 107015]

The author's first novel, a fantasy set in the future and featuring a main character based on Max Beerbohm. Signed copies of this book are of the utmost scarcity; we have handled only one other example.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; 7 plates by W. Graham Robertson and one map, 2pp. advertisements, one or two pages slightly roughly opened, a few short marginal tears, contemporary gift inscription to early blank leaf; publisher's grey cloth, decoration and titles to upper board and spine in black and red, bookplate to front pastedown, cloth a little dusty, spine somewhat faded, otherwise very good. Sullivan A7a.



INSCRIBED BY THE AUTHOR TO HER PERSONAL SECRETARY

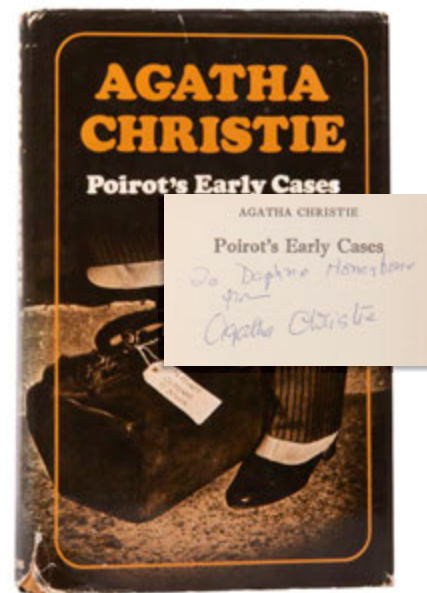
29. CHRISTIE, AGATHA. *Elephants Can Remember*. London, Collins, 1972.

£4,250 [ref: 106919]

A Poirot novel. A fine association copy with the author's signed presentation inscription to the title page, 'Daphne Honeybone from Agatha Christie Oct. 1972'. The recipient was for many years Agatha Christie's personal secretary.

Provenance: Daphne Honeybone (inscribed by the author).

First edition, first impression, AUTHOR'S PRESENTATION COPY, with inscription to title page; 8vo; publisher's red boards, titles to spine gilt, with the dust jacket; a superb copy in the minimally faded dust jacket.

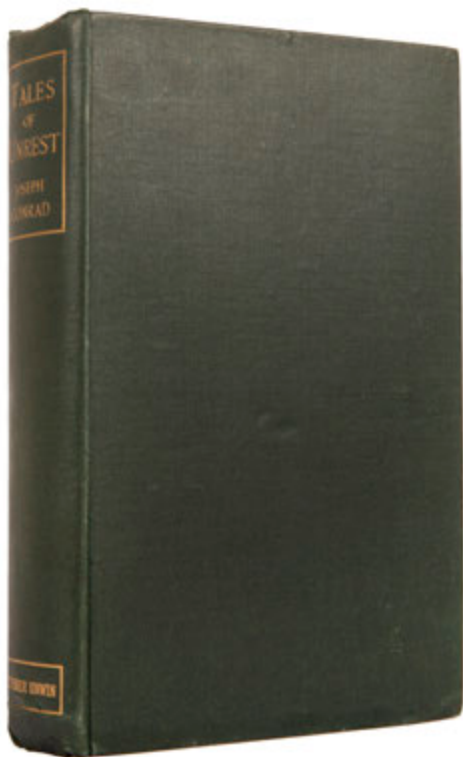


30. CHRISTIE, AGATHA. *Poirot's Early Cases*. London, Collins, 1974.

£4,750 [ref: 106921]

A Poirot novel. A fine association copy with the author's signed presentation inscription to the title-page, 'To Daphne Honeybone from Agatha Christie'. The recipient was for many years Christie's personal secretary. This is an especially poignant inscription in Christie's final and most shaky hand, presenting what would prove to be the final Poirot publication in her lifetime (she died a year after). We have handled just one other presentation copy and heard of a single other example.

First edition, first impression, AUTHOR'S PRESENTATION COPY inscribed to title-page; 8vo; publisher's tan boards, titles to spine gilt, dust-jacket, somewhat frayed and rubbed, an excellent copy otherwise.

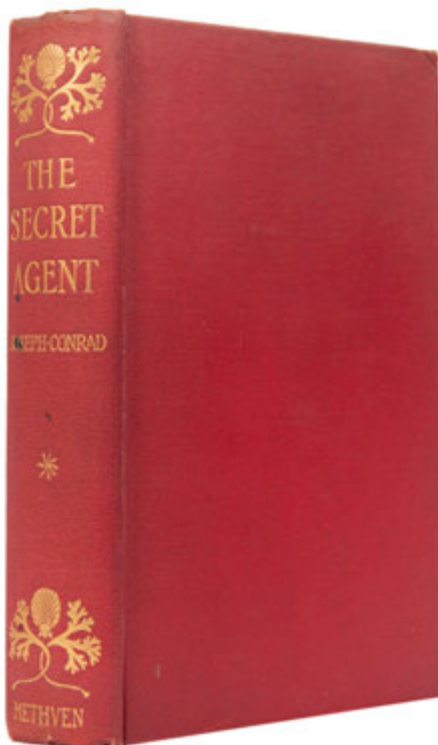


31. CONRAD, JOSEPH. Tales of Unrest. London, T. Fisher Unwin, 1898.

£1,750 [ref: 106554]

Conrad's third publication and in our experience the hardest of the first three to find in such superlative condition.

First edition, first impression; 8vo; publisher's dark green cloth, titles spine gilt, first issue binding with top edge gilt; an exceptionally nice copy and distinctly scarce thus. Wise 6.



32. CONRAD, JOSEPH. The Secret Agent. London, Methuen, 1907.

£2,750 [ref: 106622]

Conrad's thriller was based on a true incident of the late nineteenth century - a bombing in Greenwich Park.

His treatment of the psychology of his protagonists in this novel is truly one of his greatest achievements. Copies in this condition are distinctly uncommon. A Haycraft Queen cornerstone.

Provenance: Gladys Scott, Manchester 1907 (ink inscription on front free endpaper); G.E.G. Tooth (gilt morocco bookplate).

First edition, first impression, first issue with 40pp. publisher's catalogue (dated September 1907) at end (final leaf of catalogue toned); 8vo; publisher's red cloth, titles to spine gilt, two corners lightly bumped, three tiny ink spots to spine, but an exceptional copy of a true masterpiece.

PRESENTATION COPY TO CLARISSA EDEN

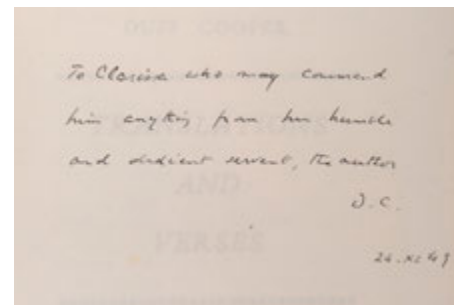
33. COOPER, DUFF. Translations and Verses. London, The Dropmore Press, 1949.

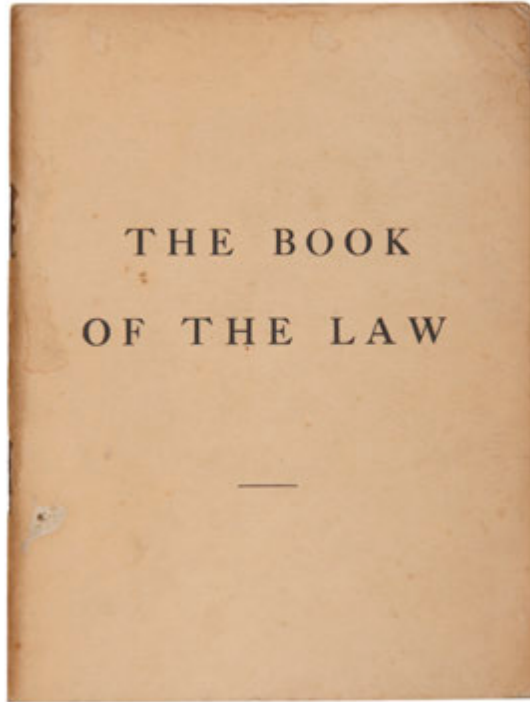
£325 [ref: 108166]

With the translator's signed presentation inscription to the half title leaf, 'To Clarissa who may command him anything from the humble and obedient servant the author D. C. 24.x1.49'. The recipient later married was the wife of the politician (later Prime Minister) Anthony Eden, created Earl of Avon.

Provenance: Clarissa Spencer-Churchill, later Eden (author's inscription).

First edition, first impression, one of 600 numbered copies printed on handmade paper, TRANSLATOR'S PRESENTATION COPY; 8vo; publisher's red cloth, titles to spine in red, spine somewhat faded, an excellent example.





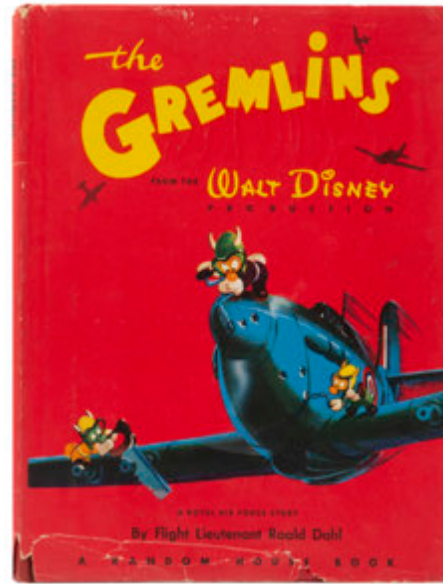
34. CROWLEY, ALEISTER. *The Book of the Law*. Technically called *Liber al vel Legis sub figura CCXX* as delivered by XCII - 418 to DCLXVI. London, Privately issued by the O.T.O., 1938.

£3,250 [ref: 108648]

Dictated to Crowley by his personal guardian angel, known as 'Alwass, this is the central sacred text of Thelema, the religion founded by Aleister Crowley.

The text was first printed in an issue of the *Equinox* and subsequently in 1911 in a private edition of just 11 copies. In the late thirties the O.T.O. printed 250 copies in this edition which they put out for one shilling. Copies are extremely uncommon in commerce.

First published edition, sole printing; contents spotted especially early and late; single quire wire-stitched into cream wrappers printed in black, staples rusted but perfectly sound, wrappers a little marked and sunned, otherwise a very good example; 56pp.



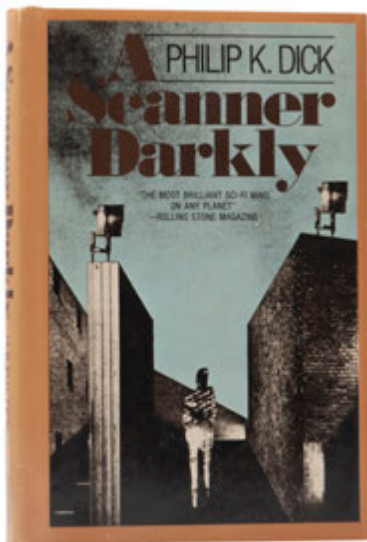
35. DAHL, ROALD. *The Gremlins*. From the Walt Disney Production. New York, Random House, 1943.

£1,750 [ref: 108644]

A very smart first edition copy of Roald Dahl's first book *The Gremlins*, a collaborative effort with Disney for a feature-length animation which, in part due to copyright issues revolving around the 'gremlin' characters, never took off. Fortunately the planes and Air Force pilots featured in the story had better luck getting off the ground, but only to be subsequently plagued by these mischievous sprites with mechanical failures and worse.

Laid into this copy is a black and white photograph of an animator and Walt Disney looking at some of the concept art for the abandoned movie upon which this book was based.

First edition, sole printing; 4to (28.6 x 23 cm); colour frontispiece, 11 full-page colour illustrations and one double-page colour illustration, plain line illustrations throughout, pictorial patterned endpapers; publisher's red cloth-backed pictorial boards, minor chaffing along the bottom edge of the boards but a superb copy in the somewhat frayed, price-clipped dust jacket with a couple of very minor chips.



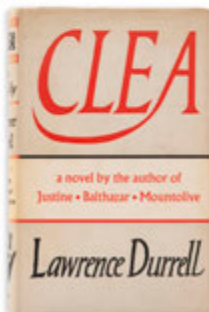
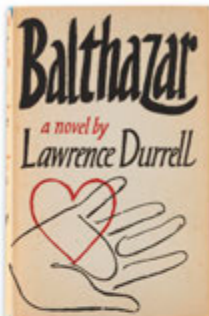
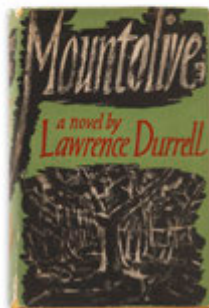
36. DICK, PHILIP K. *A Scanner Darkly*. Garden City, New York, Doubleday & Company, Inc., 1977.

£675 [ref: 108645]

A fine first edition copy of this classic Sci-Fi title by Philip K. Dick, a disturbingly prescient tale of the near future; an undercover cop struggles to differentiate between reality and an alt reality induced by the mysterious drug Substance D. The book was faithfully made into an excellent interpolated 'slacker' animation in 2006, starring Keanu Reeves, Robert Downey Jr., Woody Harrelson, and Winona Ryder.

An uncommon title thus without fading and the merest trace edge-wear to the jacket.

First edition, first printing; 8vo; publisher's beige boards, titles to spine in black, very mild partial browning to the endpapers, with the pictorial dust jacket; a superb copy in the minutely rubbed dust jacket.



'WHY SHOULD NOT PEOPLE SHOW MORE THAN ONE PROFILE AT A TIME?'

37. DURRELL, LAWRENCE. [The Alexandria Quartet]. *Justine; Balthazar; Mountolive; Clea*. London, Faber and Faber, 1957, 1958, 1958 & 1960.

£1,750 [ref: 108422]

Unusually the first and scarcest title (*Justine*) is in much better condition than the others.

At the age of 11, Durrell, who was born in the North of India near Tibet, was sent 'home' to England to be educated. He disliked living in such a different country and culture and never fully adjusted to it, even after his father's early death in 1932 when his mother returned with the rest of the family to live in England. Later, in 1935, following his first marriage, Durrell moved with his mother and his siblings to Corfu, which he felt reminded him of India.

While in Greece, he drafted a novel entitled *The Book of the Dead*, a predecessor to his first volume of *The Alexandria Quartet*. However, it was only much later, in 1952, after his return to the Mediterranean, Durrell began actually writing *Justine*. During the 1940s he had worked for the British Information Office in Egypt. He was separated from his first wife, Nancy Myers, and in Alexandria he met Eve Cohen, a Jewish woman on whom the character of Justine is loosely based and who became his second wife. Durrell would eventually complete the Quartet in France.

First editions, first impressions; 4 vols, 8vo; comprising *Justine*, publisher's red cloth with gilt title on a pale blue background, pale blue topstain, dust-jacket; *Balthazar*, publisher's blue cloth with gilt title on a red background, dust-jacket; *Mountolive*, publisher's yellow cloth with gilt title on a purple background, dust-jacket; *Clea*, publisher's red cloth with gilt title on a dark green background, dust-jacket, ownership signatures to front endpapers of *Justine* and *Mountolive*, a good set in rubbed and somewhat faded dust-jackets.



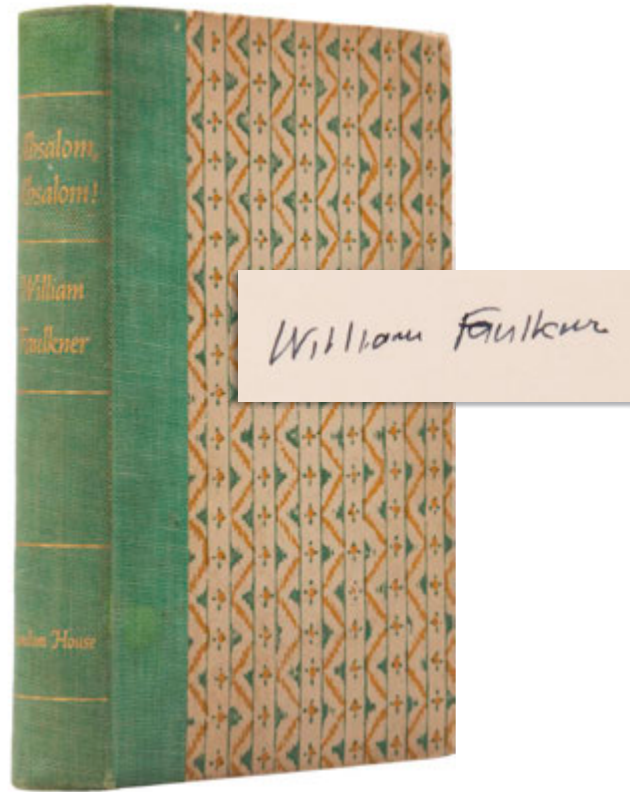
1 OF 50 NUMBERED & SIGNED BY DURRELL

38. DURRELL, LAWRENCE. *Faustus*. [together with] Belle Gonzalez sings *Contemporary Poets Set in Jazz*. NP. Jupiter Records. 1965.

£250 [ref: 108717]

The card was issued by Jupiter as a Christmas card it prints the poem *Faustus* in facsimile of the author's manuscript. The record features the poem *Lesbos* as well as works by Auden and Michael Baldwin. Loosely inserted is the mimeographed text of the four poems recorded by Gonzales.

First separate edition, sole printing and the first pressing of the record. ONE OF 50 NUMBERED COPIES SIGNED BY THE AUTHOR. Single left sewn into pictorial card wrappers designed by Durrell. The 7" vinyl record in the original inner sleeve and cover repeating the Durrell design. Some browning to the outer sleeve of the record, trivial rubbing to the tips of the pamphlet.

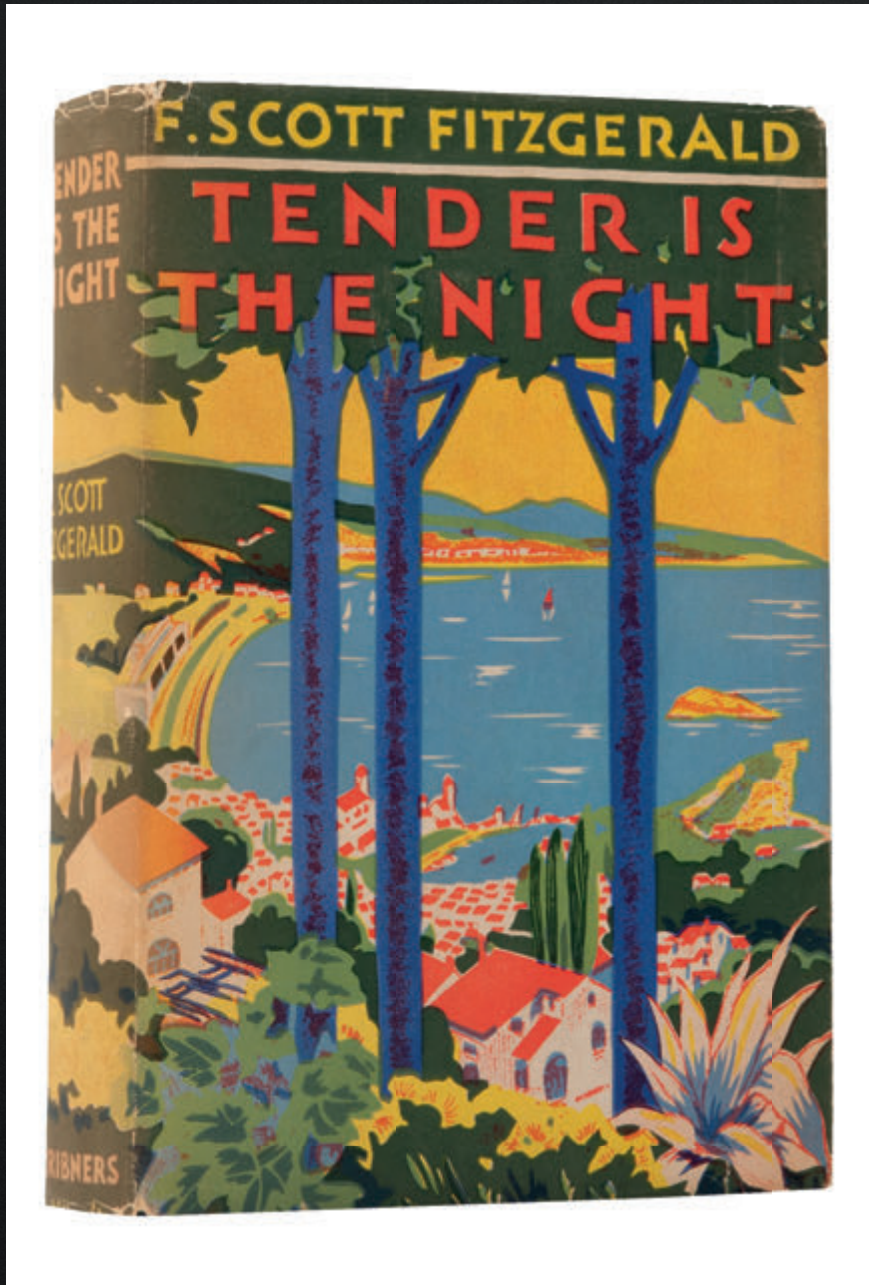


39. FAULKNER, WILLIAM. *Absalom, Absalom*. New York, Random House, 1936.

£6,250 [ref: 108646]

Many of Faulkner's books were produced in signed and limited issues within the first printing. The present title has always been one of the more sought after, and copies in decent condition are not easy to find.

First edition, first impression; LIMITED EDITION, ONE OF 300 NUMBERED COPIES SPECIALLY BOUND & SIGNED BY THE AUTHOR; 8vo; ownership signature to front free endpaper; publisher's green cloth-backed patterned paper boards, titles so spine gilt, top edge gilt, not issued in printed jacket, some minor and absolutely typical discolouration to the fugitive green cloth but an tight square copy of the limited issue of one of Faulkner's indisputable master works.



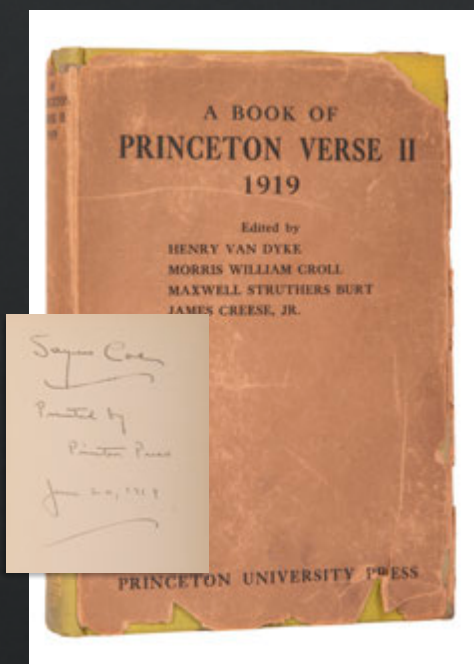
40. FITZGERALD, F. SCOTT. *Tender is the Night*. New York, Charles Scribner's Sons, 1934.

£27,500 [ref: 108260]

Fitzgerald worked for six years on his most accomplished and ambitious novel. Its complex structure and delayed publication met with little critical acclaim. Fitzgerald's star had already faded after the crash of 1929. As the decades passed however - and especially post Mitzner's 1948 book (*The Other Side of Paradise*) - *Tender is the Night* became more and more obviously a masterpiece. Also - there were few more beautiful books issued ever. The present example - totally unsophisticated, and truly lovely.

First edition, first printing; 8vo; contemporary ownership signature to front pastedown, page stock somewhat toned as often, a few minor smudges to prelims; publisher's green cloth, titles to spine gilt, pictorial dust-jacket, some typical but only mild fading to the spine and a little general sunning, otherwise a tight, square and bright; a superior copy of one of the greatest American novels of the 20th century. Bruccoli A14.1a.



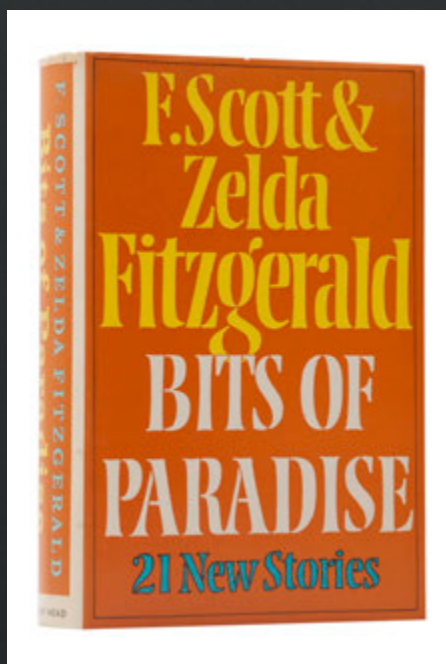


PUBLISHER'S PRESENTATION COPY TO ONE OF THE CONTRIBUTORS

41. FITZGERALD, F. SCOTT (CONTRIBUTOR). *A Book of Princeton Verse II*. 'Marching Streets', 'The Pope at Confession', 'My First Love'. Princeton, Princeton University Press, 1919.

£1,200 [ref: 106600]

A contributor's copy the holograph presentation inscription to the front free endpaper, 'Sayers Coe Presented by the Princeton Press June 20, 1919'. The recipient also contributed three poems, unlike Fitzgerald however they managed to get Coe's name right. Fitzgerald being listed as T Scott Fitzgerald. This his first contribution to a published anthology and is rare in dust jacket.



First edition, first printing; 8vo; publisher's green cloth, titles to upper board and spine gilt, top edge gilt, with the dust jacket; cloth a little mottled as usual but an excellent copy in the rather worn, rubbed, chipped and internally repaired dust jacket. Brucoli B1.ffff.

42. FITZGERALD, F. SCOTT. *Bits of Paradise*. London, Bodley Head, 1973.

£125 [ref: 108533]

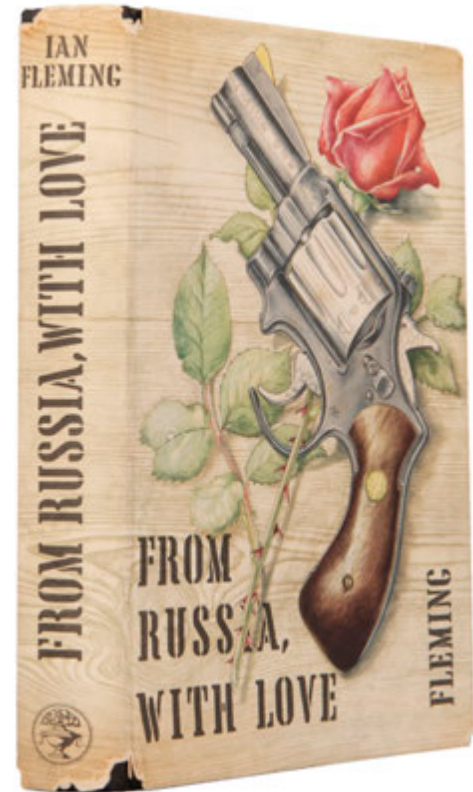
This anthology of twenty-one previously uncollected stories appeared first in the UK printing. Copies in this exemplary condition are far from common.

First edition, first impression; 8vo; publisher's blue boards, titles to spine gilt, with the dust jacket; a superb copy in the dust jacket with a couple of tiny nicks.

FOR YOUR EYES ONLY



SHAPERO
RARE BOOKS

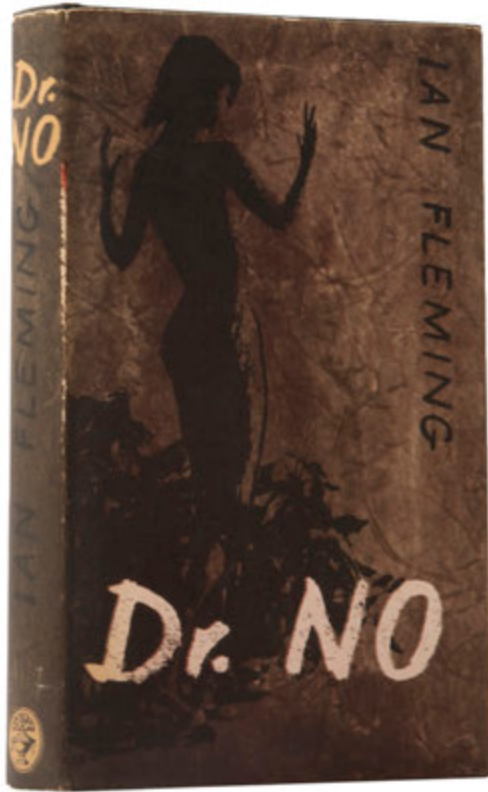


43. FLEMING, IAN. *From Russia, With Love*.
London, Jonathan Cape, 1957.

£4,250 [ref: 105492]

Fleming's 'tautest, most exciting and most brilliant tale' (*The Times Literary Supplement*). The first Bond novel with a jacket by Richard Chopping, who went on to execute many of the subsequent Bond covers, often in collaboration with Fleming himself.

First edition, first impression; 8vo; publisher's black boards (Gilbert's Binding A) stamped in silver & red; an exceptionally sharp copy in an unusually bright dust jacket with tiny loss at the corners and a small, trivial abrasion to the edge of the front flap. Gilbert A5a 1.1.

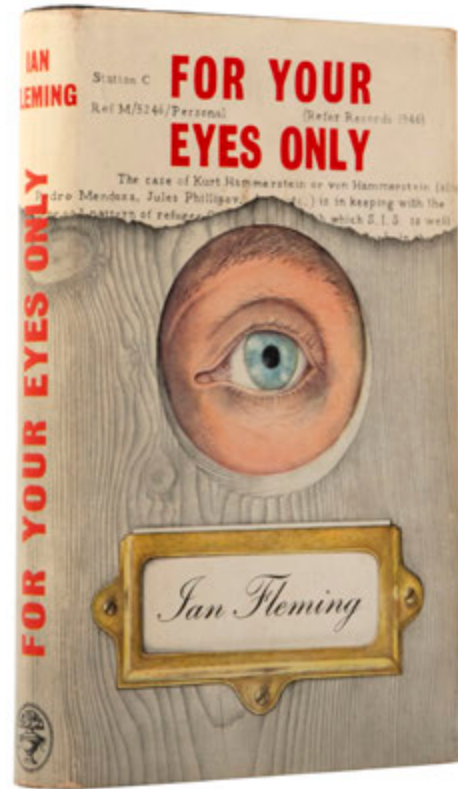


44. FLEMING, IAN. *Dr. No*. London, Jonathan Cape, 1958.

£2,500 [ref: 108460]

Fleming's sixth James Bond novel, and the first to be made into a film.

First edition, first impression; 8vo; unmarked internally; publisher's second state binding as usual with silhouette to upper board, silver lettering to spine, with the unclipped pictorial dust jacket by Pat Marriott, light edge-wear, some toning to rear panel, spine slightly darkened, otherwise a very good example. Gilbert A6a 1.3.



45. FLEMING, IAN. *For Your Eyes Only*. London, Jonathan Cape, 1960.

£3,500 [ref: 108263]

Although by no means an uncommon book, examples in dust jacket as fresh as this are notoriously scarce.

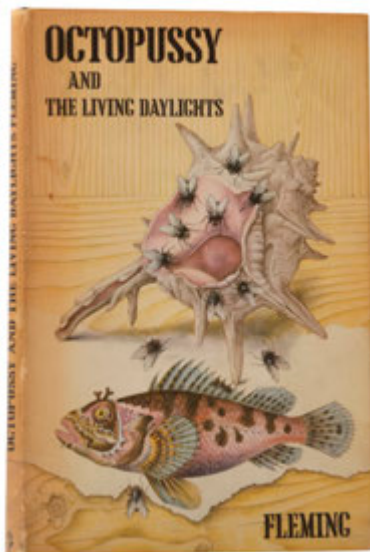
First edition, first impression; 8vo; publisher's black cloth, blocked in white to front cover with eye and eyebrow motif, gilt lettering to spine, with the original dustjacket by Richard Chopping, minor creases at 2 corners, faint marks on rear panel; a superb copy with no fade to the fugitive red at the spine. Housed in a quarter black morocco folding box. Gilbert A8a 1.1.



46. FLEMING, IAN. *The Man with the Golden Gun*. London, Jonathan Cape, 1965.
£675 [ref: 108458]

An exceptional example of one of Fleming's most famous Bond novels, a popularity further enhanced by the film starring the lamentably now late Roger Moore and Christopher Lee. Set in Fleming's adopted Jamaica this work introduces the master criminal Francisco 'Pistols' Scaramanga, a crack-shot assassin with a penchant for bling, an inability to whistle and, in the film version at least, a third nipple...

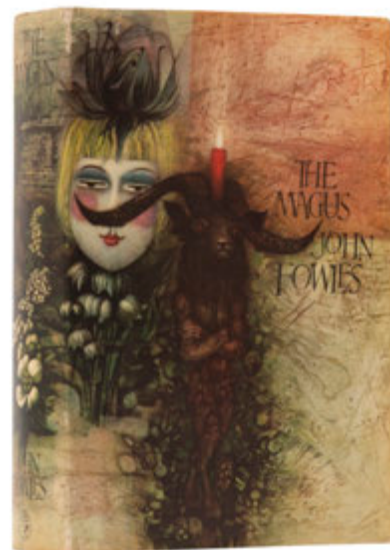
First edition, first impression; 8vo; unmarked internally; publisher's black boards, gilt lettering to spine, green patterned endpapers, light spotting to top edge, with the unclipped pictorial dustjacket by Richard Chopping, slight toning to flap edges, otherwise a near-fine copy. Gilbert A13a 1.3.



47. FLEMING, IAN. *Octopussy and The Living Daylights*. London, Jonathan Cape, 1966.
£250 [ref: 108461]

First edition of Ian Fleming's last two novellas, published posthumously. Both parts were made into films, starring Roger Moore and Timothy Dalton respectively.

First edition, first issue; 8vo; light age-toning to leaves, otherwise unmarked internally; publisher's dark grey cloth, silver lettering to spine and upper cover, patterned endpapers, with the unclipped first issue pictorial dustjacket (priced 10s 6d) by Richard Chopping, light wear to spine ends, some toning to edges, otherwise a very good example.



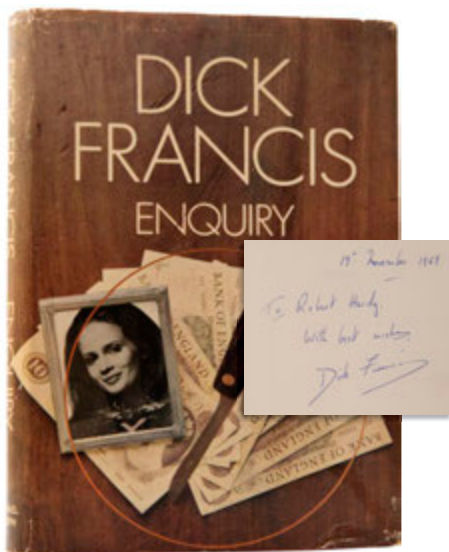
INSCRIBED BY THE AUTHOR TO THE PUBLISHER

48. FOWLES, JOHN. *The Magus*. London, Jonathan Cape, 1966.
£875 [ref: 106573]

With the author's signed presentation inscription to the front free endpaper, 'Glenn Horowitz With my best wishes - John Fowles 14th Sept, 1985'

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's grey boards, purple spine and topstain, titles to spine gilt, with the pictorial dust jacket; an excellent copy in the lightly rubbed dust jacket, housed in somewhat faded quarter purple morocco box.

With my best wishes
John Fowles
14. Sept. 1985



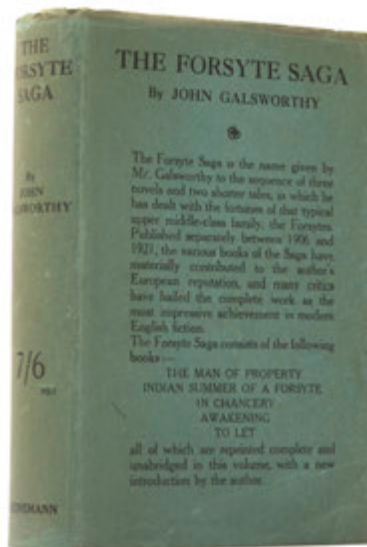
INSCRIBED BY THE AUTHOR TO THE ACTOR ROBERT HARDY

49. FRANCIS, Dick. *Enquiry.* London, Michael Joseph, 1969.

£750 [ref: 107419]

A fine association copy with the author's signed presentation inscription to the front free endpaper, '19th November, 1969 To Robert Hardy with best wishes Dick Francis'. The recipient was the notable British actor who appeared in several television adaptations of a Dick Francis story. Francis was an enthusiastic inscriber of his works, however examples with meaningful associations are rare.

First edition, first impression, PRESENTATION COPY INSCRIBED BY THE AUTHOR; 8vo; publisher's red boards, titles to spine gilt, dust jacket, somewhat worn and faded but still a very good copy.

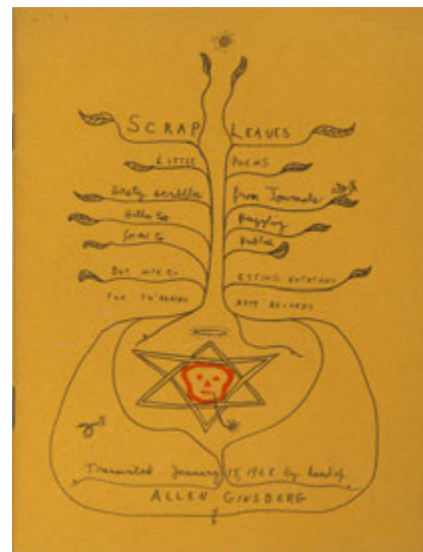


50. GALSWORTHY, JOHN. *The Forsyte Saga. The Man of Property; Indian Summer of a Forsyte; In Chancery; Awakening; To Let.* London, William Heinemann, Ltd., 1922.

£975 [ref: 108668]

The five volumes of the saga of the Forsyte family are here collected for the first time as 'The Forsyte Saga'. Very scarce in this condition.

First complete edition, first impression, first issue; 8vo; mild partial browning to the endpapers; publisher's green cloth, titles to upper board and spine gilt, green topstain, with the dust jacket; an exceptional copy in the dust jacket.



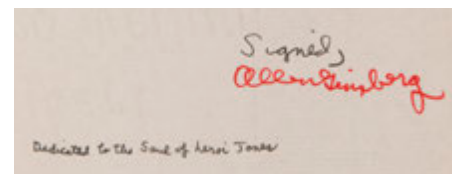
ONE OF 150 COPIES - SIGNED BY THE AUTHOR

51. GINSBERG, ALLEN. *Scrap Leaves.* Millbrook, New York, Sri Ram Ashram for the Poet's Press, 1968.

£175 [ref: 108123]

Number 127 of 150 copies, signed and numbered by Ginsberg on the colophon.

First edition, NUMBER 127 OF 150 COPIES, SIGNED BY THE AUTHOR; small 4to (18.3 x 14.4 cm); illustrated throughout with drawings from Ginsberg, internally fine; publisher's yellow pictorial wrappers, stapled as issued, light spotting to rear cover, otherwise a remarkably fresh example.





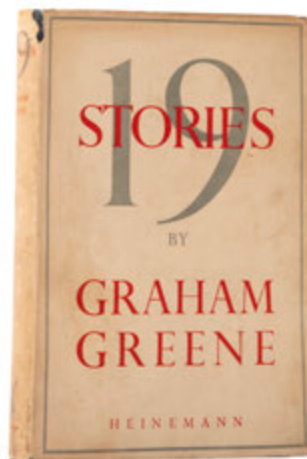
SCARCE IN THE DUST JACKETS

52. GOGOL, NIKOLAY VASILIEVICH. Dead Souls. Translated by Constance Garnett. London, Chatto & Windus, 1922.

£1,500 [ref: 107626]

A fine example of the first edition of Garnett's translation of *Dead Souls*, with the incredibly scarce dust jackets. Garnett had previously translated works by Dostoevsky, Turgenev, Tolstoy and Chekhov, all to great acclaim, before turning her attention to Gogol, one of the 'fountain-heads of Russian literature'.

First edition of the Garnett translation, first impression; 2 vols, 8vo; two leaves opened roughly; publisher's blue cloth, titles to spines gilt, top edges green, dust jackets which are slightly tanned, fine copies.



53. GREENE, GRAHAM. Nineteen Stories. London, William Heinemann Ltd, 1947.

£375 [ref: 108473]

First edition of this post-war collection of stories, uncommon in the dustjacket. Stories include 'The Basement Room', subsequently filmed memorably as 'The Fallen Idol' by Carol Reed from Greene's screenplay.

First edition, first impression; 8vo; leaves toned, otherwise unmarked internally; publisher's dark blue cloth, silver lettering to spine, slight rubbing to extremities, light offsetting to endpapers, with the unclipped dustjacket, slight loss to head of spine, minor creasing to edges, spine slightly darkened, some soiling to panels, overall a very good copy.

54. GREENE, GRAHAM. The Third Man and the Fallen Idol. Two entertainments by Graham Greene. With forewords by the author. London. William Heinemann Ltd., 1950.

£1,250 [ref: 104989]



An exceptionally fresh copy of a book much prone to wear.

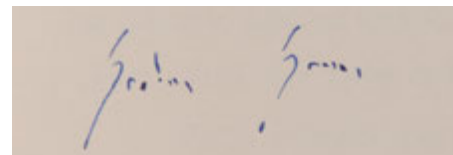
First edition, first impression; 8vo; publisher's black cloth, titles to spine in silver, dust jacket; a superb copy in the nicked dust jacket.

55. GREENE, GRAHAM. May We Borrow Your Husband ? And Other Comedies of the Sexual Life. London, Bodley Head, 1967.

£375 [ref: 106602]

Greene as dramatist. Very nice.

First edition, first impression, NUMBER 449 OF 500 NUMBERED COPIES SPECIALLY BOUND AND SIGNED BY THE AUTHOR; 8vo; original cloth backed boards, a fine copy in original tissue jacket.





56. HARTLEY, GEORGE (EDITOR). *Listen*. Hull, 1954 - 1962.
£750 [ref: 106660]

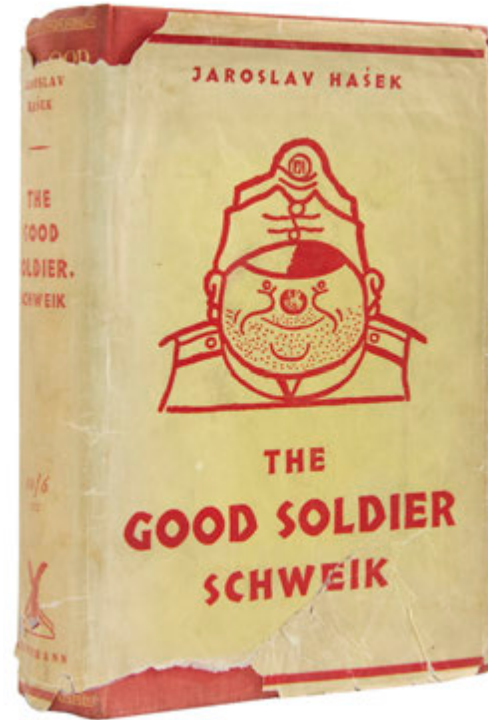
A complete run in superb condition of an important little magazine, principally devoted to original poetry. The contributors included, Philip Larkin, Donald Davie, John Wain, Kingsley Amis, Richard Murphy, Elizabeth Jennings, Thom Gunn, James Merrill, Geoffrey Hill, Thomas Kinsella, R. S. Thomas and others. Four issues with cover designs by Henry Moore.

First editions, first printings; 13 issues in 12 vols, ALL PUBLISHED; together with a proof pull of the cover design (by Stanley Chapman) of the first issue and a short manuscript poem by Hartley; an exceptionally good set in the original wrappers.

57. HASEK, JAROSLAV. *The Good Soldier Schweik*. Translated from the Czech by Paul Selver, with drawings by Joseph Lada. London, William Heinemann Ltd., 1930.

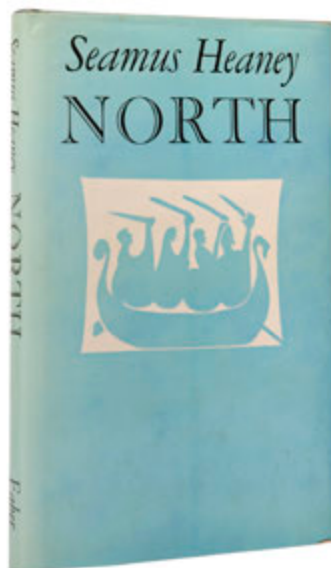
£1,250 [ref: 104925]

A miraculous comic novel set on the Eastern Front in the Great War featuring the desperate attempt at survival of a picaresque Ubu-like character, Schweik.



Unsurprisingly Brecht would later adapt this work as *Schweik* in the Second World War to blistering effect. The 'good and evil man' (to steal an epithet) adopted an apparently passive response to authority which belied his complete disregard for it, in the manner of say Fletcher in *Porridge*. And Brecht himself adopted exactly Hasek's blueprint in his own testimony at the McCarthy hearings 'I could not honestly tell you name of any communist'. So successful was this policy the McCarthy thanked Brecht for his co-operation. Back to the book - this is not the least blemished copy one could imagine but it is only the second one in jacket we have handled.

First English edition, first impression; 8vo; contemporary ownership signature to front free endpaper; publisher's red cloth, titles to spine gilt, with the dust jacket, spotting to the fore edge as always but a very decent copy in the somewhat beaten-up dust jacket, some light internal repair, a little defective along the bottom edge and head of the spine panel; a very uncommon book in the dust jacket.



WITH THE DUST JACKET

58. HEANEY, SEAMUS. *North.* London, Faber & Faber, 1975.

£750 [ref: 105835]

A very nice copy of a collection which is certainly one of the poet's major achievements. The jacket, which is printed on a pale blue ground, is particularly prone to fading.

First edition, first impression; 8vo; front endpapers browned as usual, otherwise unmarked internally; publisher's blue cloth, titles to spine gilt, with the dust jacket; an exceptional copy in the minimally faded dust jacket. Brandes & Durkan A12a



ONE OF 100 COPIES - INSCRIBED BY THE AUTHOR

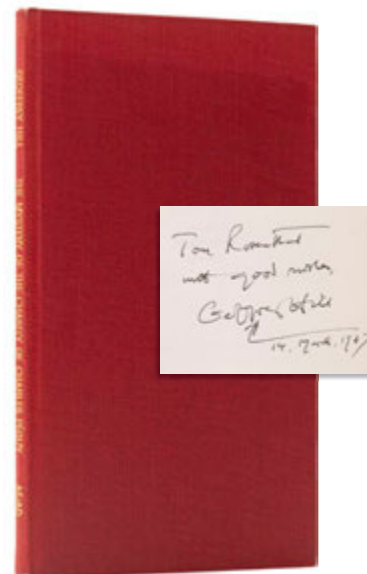
59. HERRING, ROBERT. *The Impecunious Captain. or Love as Liv'd. A Play on the lives of George Farquhar and Anne Oldfield.* London, Brendin Publishing Company, 1944.

£125 [ref: 105445]

A very uncommon, Brendin publication. With Herring's signed presentation inscription to the limitation leaf, 'To Alan, with the Author's Best Wishes - Robert 20.12.44'. The recipient was the poet Alan Rook.

Provenance: Alan Rook (author's presentation inscription).

First edition, first impression, one of 100 numbered copies, THIS EXAMPLE INSCRIBED BY THE AUTHOR; 8vo; publisher's stiff, marbled paper boards, white paper title label to upper board printed in black; a fine copy.



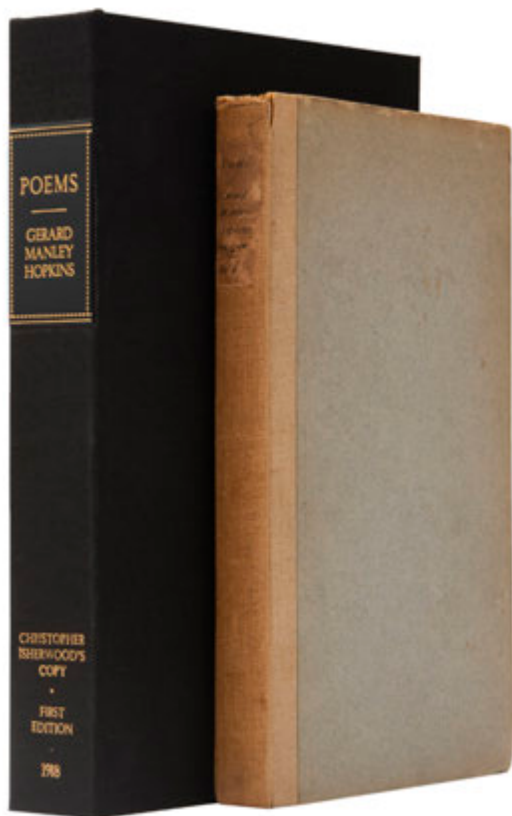
ONE OF 100 COPIES - SIGNED AND INSCRIBED BY THE AUTHOR

60. HILL, GEOFFREY. *The Mystery and the Charity of Charles Peguy.* London, Andre Deutsch, 1983.

£450 [ref: 108295]

A superb association copy with the author's signed presentation inscription to his publisher, 'Tom Rosenthal with good wishes Geoffrey Hill 14 March 1987'. Rosenthal was the owner and chairman of Andre Deutsch.

First edition, first impression, ONE OF 100 COPIES SPECIALLY BOUND AND SIGNED BY THE AUTHOR, ADDITIONALLY INSCRIBED; publisher's red cloth, titles to spine gilt, with the original plain acetate dust jacket; a fine copy in the lightly chipped acetate.



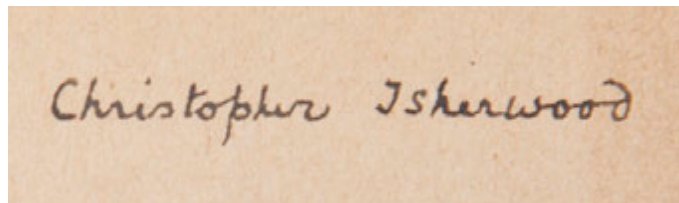
ONE OF 750 COPIES - WITH LITERARY PROVENANCE

61. [HOPKINS, GERARD MANLEY]; BRIDGES, ROBERT (EDITOR). *Poems of Gerard Manley Hopkins now first published.* London, Humphrey Milford, 1918.

£4,500 [ref: 106593]

First edition of Hopkins' first book. Christopher Isherwood's copy signed by him on the front free endpaper; 'Christopher Isherwood 1926'. Isherwood was just 21 in 1926.

Provenance: Christopher Isherwood (ownership inscription to front free endpaper).



First edition, ONE OF 750 COPIES; small 8vo; illustrated with photogravure portrait and facsimiles; original buckram-backed blue boards with printed label on spine, spine and label slightly darkened and rubbed as usual, boards a little tanned at the edges, bookplate to front pastedown signed in an indistinct hand; with a more than decent copy.

SIGNED BY THE AUTHOR IN FARSI AND ENGLISH

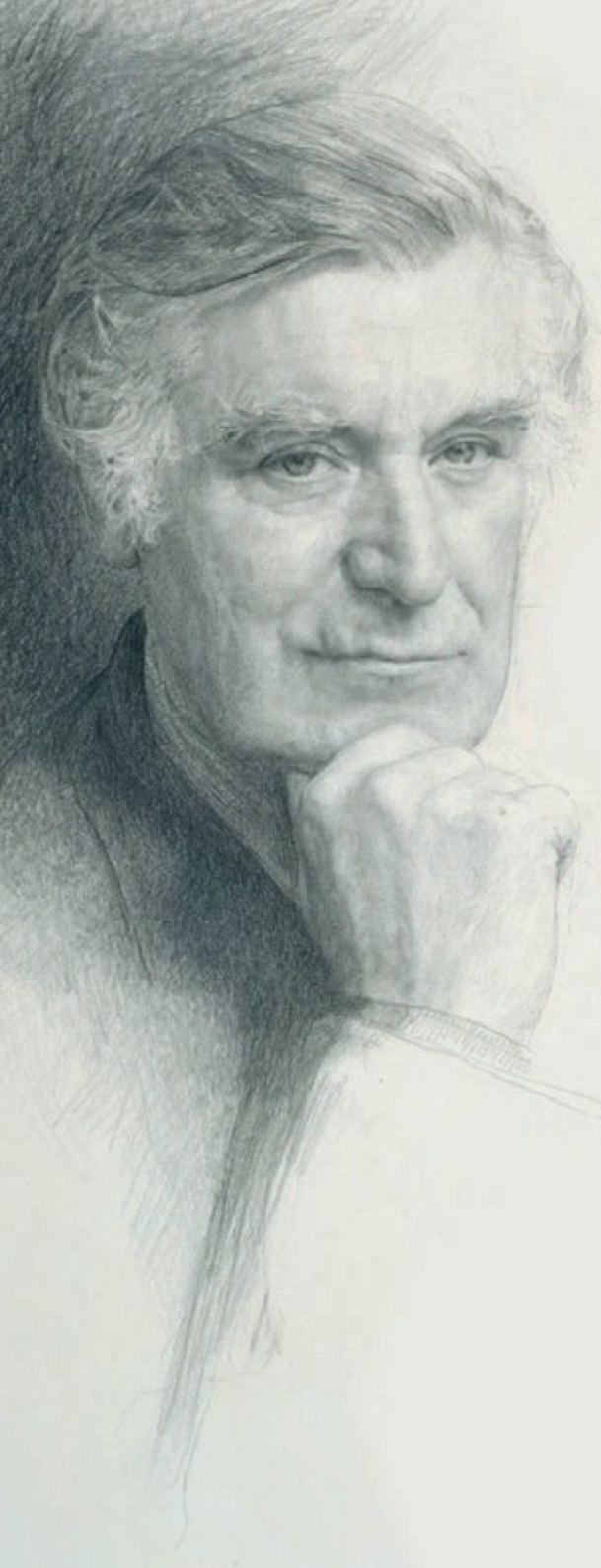
62. HOSSEINI, KHALED. *The Kite Runner.* London, Bloomsbury, 2003.

£425 [ref: 106316]

The author's bestselling first novel, adapted into the eponymous 2007 film.

First edition, FLAT SIGNED ON THE TITLE-PAGE IN FARSI AND ENGLISH; 8vo; dark grey publisher's cloth, dust-jacket, light marginal dampstain to dust-jacket, a fine copy.





INSCRIBED BY THE AUTHOR

63. HUGHES, TED. *Wodwo*. London, Faber and Faber, 1967.

£975 [ref: 106535]

Inscribed by Hughes on the front free endpaper, 'Ted Hughes 18th May, 1967'. A wonderful copy of a marvellous collection.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; Publisher's red cloth-backed sage cloth sides, titles to spine gilt, with the dust jacket; an unusually fresh copy in the dust jacket.

PRESENTATION COPY

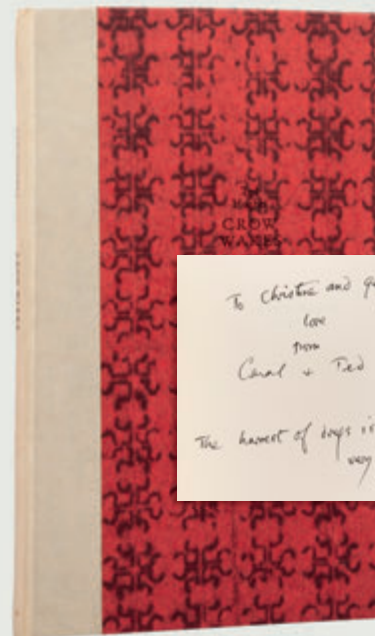
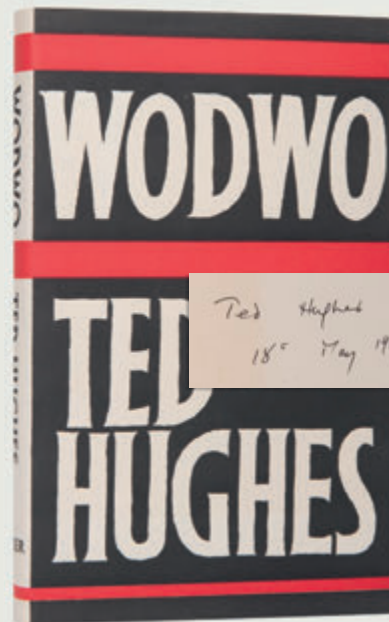
64. HUGHES, TED. *Crow Wakes*. Essex, Poet and Printer, 1971.

£1,250 [ref: 106172]

A beautiful production and one of Hughes nicest collections. The title poems being a masterpiece. With the author's signed presentation inscription to the front free endpaper, 'To Christine and George love from Carol & Ted The harvest of dregs is very great.' The recipients were the poet George Tardios and his wife.

Provenance: George and Christine Tardios (poet's presentation inscription).

First edition, sole impression, NUMBER 9 OF 200 COPIES PRINTED EACH SIGNED BY THE AUTHOR, INSCRIBED BY THE POET; 8vo; publisher's japon backed patterned red boards, titles to upper board and spine in black; a fine copy.



SIGNED LIMITED EDITION

65. HUGHES, TED. Wolverine. [North Tawnton, Devon], The Morrighu Press, December 27th, 1979.

£475 [ref: 104796]

A fine signed edition of Hughes' poem 'Wolverine', printed by the Morrighu Press in December 1979.

The Morrighu Press was founded by Nicholas Hughes, Ted's son, when he was eighteen years old. He had received the gift of an Albion handpress from his aunt, Olwyn Hughes, and between 1979 & 1983 printed and bound over twenty poems by hand in limited editions. Except for one poem by Charles Causley, Nicholas exclusively printed Hughes' poems; Hughes would complete a poem, and pass it on to Nicholas to be set up in type. The early publications, such as this, appeared as broadsides, the Press moving onto printed booklets from 1982.

The broadside poems are each accompanied by an illustration by the poet. Hughes' favourite illustrator & friend Leonard Baskin designed the logo for the Press, featuring a three-legged crow ('Morrighu' is an Irish goddess who sometimes took the form of that bird).

NUMBER 21 OF 75 COPIES SIGNED & NUMBERED BY THE POET; broadside, 395 x 280 mm; title & imprint printed in red, illustration by the author, a little minor creasing; framed & glazed (560 x 430 mm). Sagar & Tabor A69.

SIGNED LIMITED EDITION

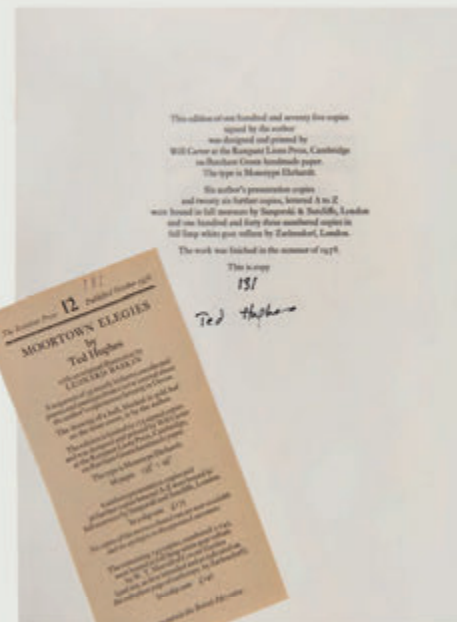
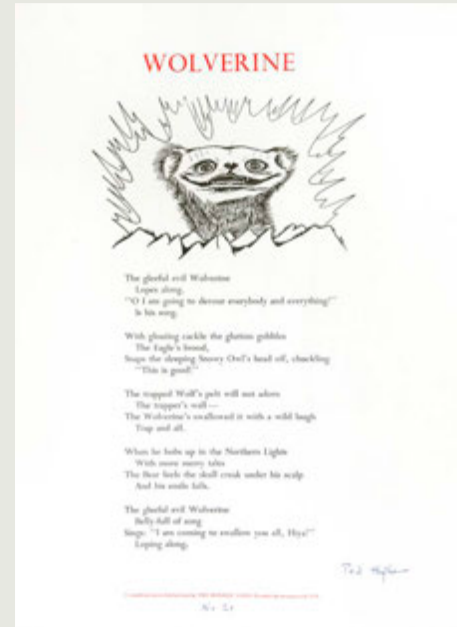
66. HUGHES, TED. Moortown Elegies. Cambridge, Rampant Lions Press for Rainbow Press, 1978.

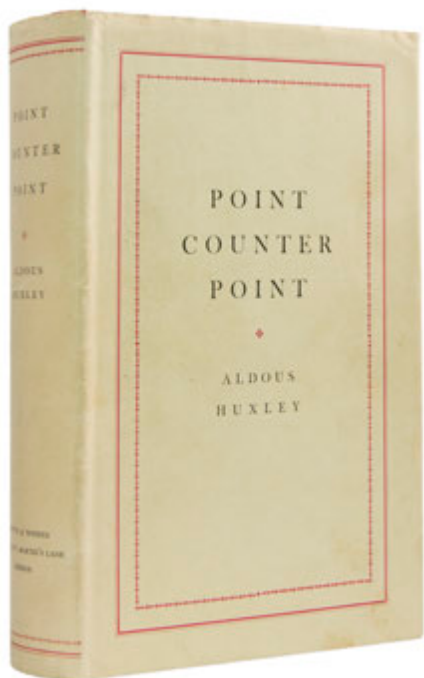
£500 [ref: 106159]

'Hughes's love of animals was one of the catalysts in his decision to become a poet. According to London Times contributor Thomas Nye, Hughes once confessed "that he began writing poems in adolescence, when it dawned upon him that his earlier passion for hunting animals in his native Yorkshire ended either in the possession of a dead animal, or at best a trapped one. He wanted to capture not just live animals, but the aliveness of animals in their natural state: their wildness, their quiddity, the fox-ness of the fox and the crow-ness of the crow.'" However, Hughes's interest in animals was generally less naturalistic than symbolic' (Poetry Foundation).

This collection of poems very much reflects the above and Hughes' day job as a Devon farmer, although some are more naturalistic than previously.

NUMBER 131 OF A LIMITED EDITION OF 175, SIGNED BY THE AUTHOR; folio (30.4 x 24.2 cm); title in red and black, illustrations by Leonard Baskin, numbered prospectus loosely inserted; publisher's pictorial limp vellum, gilt, a little yellowed (as usual), top edge gilt, others uncut, original slip-case, small dent to one edge, otherwise very good, a near-fine copy. Sagar & Tabor A57a.1



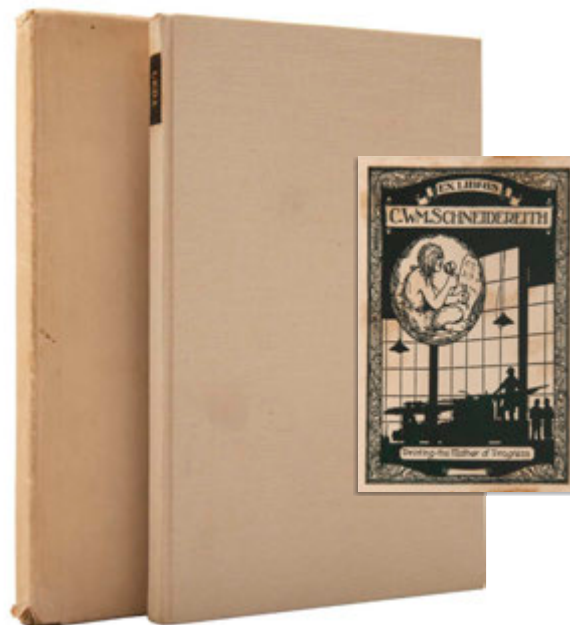


67. HUXLEY, ALDOUS. *Point Counter Point*. London, Chatto & Windus, 1928.

£600 [ref: 104924]

One of Huxley's greatest books. Produced in somewhat over-sized format as compared to most of his other Chatto publications, and vulnerable as such, issued in a cream dust jacket with some red embellishment - this being one of the most fugitive colours in the printer's arsenal, and with a red topstain much given to fading. This is the best copy we have ever seen.

First edition, first impression, trade issue; 8vo; publisher's orange cloth, titles to spine gilt, red topstain, with the dust jacket; a superb copy in the jacket.



ONE OF 361 COPIES - SIGNED BY THE AUTHOR

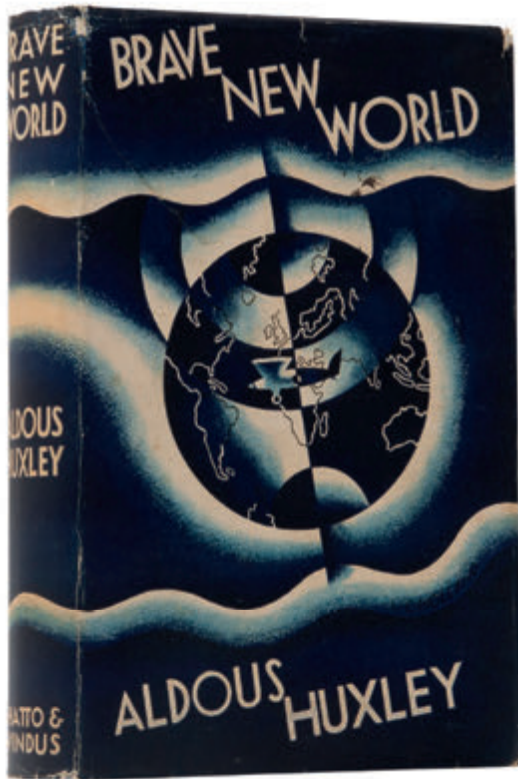
68. HUXLEY, ALDOUS; GILL, ERIC (ILLUSTRATOR). *Leda*. Garden City, New York, Doubleday, Doran & Company, Inc., 1929.

£325 [ref: 107953]

Aldous Huxley was one of the most prolific 20th-century authors, primarily known for his dystopian novel *Brave New World*. Huxley also wrote this collection of poems which he entitled *Leda*. This 1929 edition was part of a limited print run of 361 copies signed by Huxley himself, and illustrated by Eric Gill by special arrangement with the Golden Cockerel Press.

Provenance: The printer C. William Schneidereith (bookplate to front pastedown).

Limited edition, ONE OF 361 COPIES, SIGNED BY THE AUTHOR, UNNUMBERED; 8vo; engravings by Eric Gill, occasional light offsetting, otherwise unmarked internally; original cream cloth boards, black leather spine label with gilt lettering, housed in the slightly worn original unprinted cardboard slipcase.



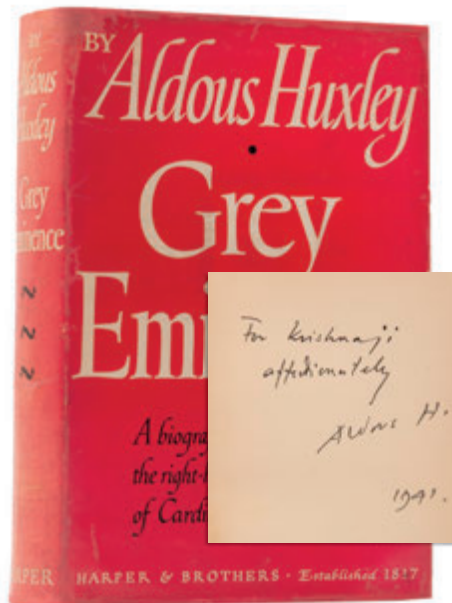
O BRAVE NEW WORLD THAT HAS SUCH PEOPLE IN'T

69. HUXLEY, ALDOUS. *Brave New World. A Novel...* London, Chatto & Windus, 1932.

£6,500 [ref: 108421]

An excellent first edition example of Aldous Huxley's *Brave New World*, a groundbreaking and chilling dystopian classic.

First edition, first impression; 8vo; publisher's blue cloth, titles to spine gilt, with the dust jacket, spine cocked and just a little faded but an excellent copy in the frayed and lightly rubbed dust jacket with a closed tear to the upper panel.



INSCRIBED BY THE AUTHOR TO KRISHNAMURTI

70. HUXLEY, ALDOUS. *Grey Eminence. A study in religion and politics.* New York, Harper & Brothers, 1941.

£2,500 [ref: 108685]

A magnificent association copy with the author's signed presentation inscription to the front free endpaper: 'To Krishnasji, affectionally, Aldous H. 1941.' The recipient was, of course, Jiddu Krishnamurti, Huxley's friend and to a large degree his spiritual adviser. Huxley actively supported the school in California established by the sage's followers in furtherance of his beliefs and precepts. This work, is Huxley's study of the 16th century mystic whose writings and life were also a major influence on Huxley's spiritual development.

First American edition, first printing, INSCRIBED BY THE AUTHOR; 8vo; publisher's grey cloth, multiple rules to upper board and spine gilt, titles to upper board and spine gilt on a blue ground, somewhat rubbed but a very good copy.

INSCRIBED COPY

71. HUXLEY, ALDOUS. *The Perennial Philosophy.* New York, Harper & Brothers, 1945.

£475 [ref: 108689]

An exceedingly interesting association copy bearing the signed presentation inscription, in the hand of D. Rajagopal, to the front free endpaper, 'To Rosalind with love from Aldous & Rajagopal Ojai - Oct. 31, 1945'. The recipient was Rosalind Rajagopal who had been, together with Krishnamurti and others, one of the founders of the Happy Valley School in California. Rosalind had been introduced to her future husband Rajagopalacharya Desikacharya (commonly D. Rajagopal, 1900–1993), by Annie Besant in London, in 1927. 0

First edition, second printing, INSCRIBED COPY; 8vo; publisher's burgundy cloth, bands to upper board and spine gilt, titles to upper board and spine gilt on a black ground, dust jacket nicked at top edge and spine, spine faded from red to grey; otherwise a very good copy.



72. JOYCE, JAMES. James Joyce Reading 'Anna Livia Plurabelle'. Cambridge, The Orthological Institute, 1929.

£2,500 [ref: 106597]

One of just two recordings of readings Joyce made; this one by far the most resonant. Organised by the great C.K. Ogden, this stunning reading was later issued by His Master's Voice. Increasingly hard to find in perfect condition.

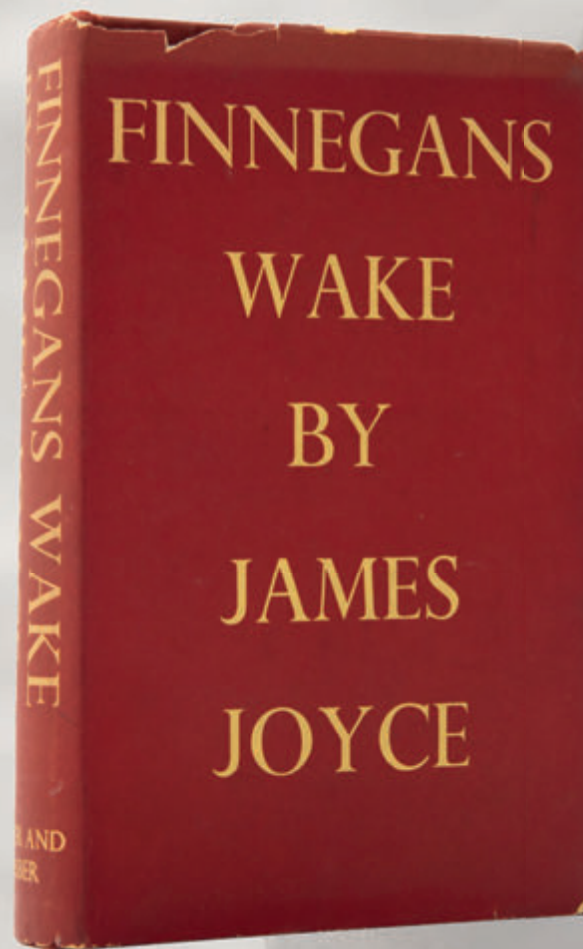
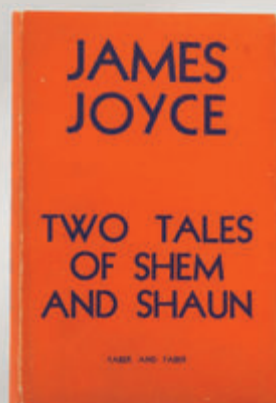
Original 12-inch shellac, white paper labels printed in green; first pressing, in the original unprinted sleeve; a pristine copy, housed in an elaborate and secure, quarter green morocco folding case.

73. JOYCE, JAMES. Two Tales of Shem and Shaun. Fragments from work in progress. London, Faber & Faber, 1931.

£375 [ref: 108528]

A segment of 'Work in Progress', originally issued in a limited edition in France. Faber put out this beautiful little trade edition in a bright orange dust jacket, almost as if they wanted it to fade. Well this example didn't.

First UK edition, first impression; 8vo; publisher's pale blue boards, titles to spine in blue, with the dust jacket; the very mildest of toning to the pale blue boards but a truly remarkable copy in the bright, crisp dust jacket.



74. JOYCE, JAMES. Finnegans Wake. London, Faber & Faber, 1939.

£3,250 [ref: 107461]

One of 3,400 sets of sheets for the trade edition of *Finnegans Wake* which were printed for Faber. Of these, 2,255 were bound and sold at 25 shillings, 950 were destroyed by the publisher, and the remaining were gratis copies. It is possible that the 950 discarded sets of sheets remained unsold because of the price, which Joyce believed was too high.

'A way alone aloved alost along the...' If *Finnegans Wake* is a key book, it is a key which needs a key' (Connolly). 'His work is enriched by such large resources of invention and allusion that its total effect is infinite variety' (Harry Levin).

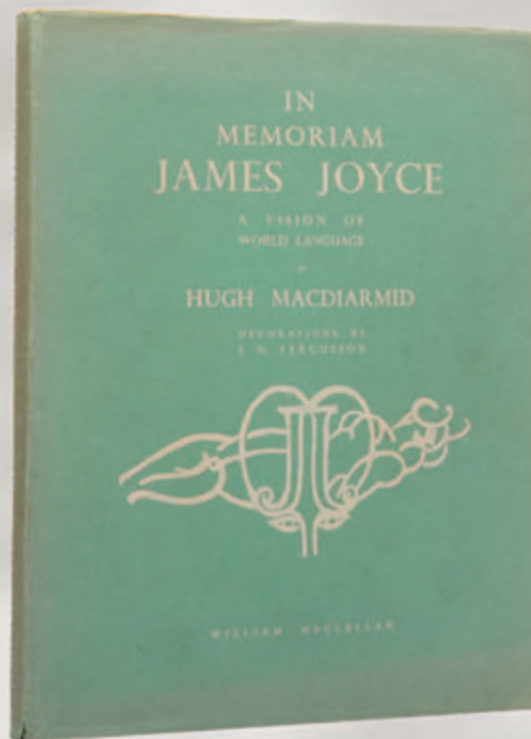
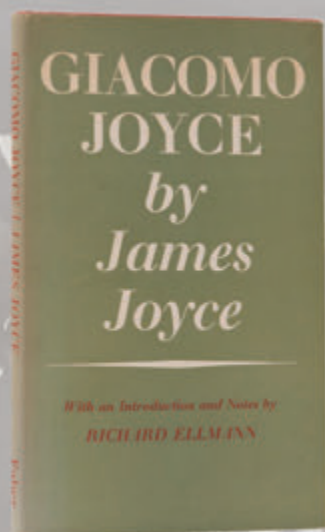
First edition, first impression, trade issue; large 8vo; publisher's burgundy cloth, titles to spine gilt, spotting to the first and last leaves from the endpapers, as always, dust jacket with some very minor loss at the top edge, otherwise a very good copy. Slocum & Cahoon A47; Connolly (The Modern Movement), 87; Harry Levin (James Joyce: A Critical Interpretation).

75. **JOYCE, JAMES. Giacomo Joyce.** London, Faber & Faber, 1968.

£125 [ref: 108530]

The manuscript of this little erotic masterpiece was first discovered and published in America in a limited edition in 1967. This UK printing in this condition is considerably scarcer.

First UK edition, first impression; 8vo; publisher's red cloth, titles to spine gilt, with the dust jacket; a stunning copy in the minimally faded dust jacket; uncommon thus.



76. **[JOYCE, JAMES]; MACDIARMID, HUGH. In Memoriam James Joyce. From a Vision of World Language.** Glasgow, William Maclellan, 1955.

£525 [ref: 105446]

The correct first printing of this impressively produced book. This first printing was put out and sold by subscription to some 150 people whose names are listed as an appendix. A second impression was printed in 1956 for general release. The illustrations are amongst Fergusson's best.

First edition, first impression, ONE OF 150 COPIES; 4to; decorations by J.D. Fergusson; publisher's green cloth, device to upper board by J.D. Fergusson gilt, titles to spine gilt, with the dust jacket; an unusually nice copy in the very slightly faded dust jacket with a single, short tear.



AUTHOR'S SIGNED PRESENTATION COPY

77. [KRISHNAMURTI, JIDDU]. ALCYONE. At the Feet of the Master. London, Theosophical Publishing Company, 1911.

£3,250 [ref: 108686]

With the author's signed presentation inscription to the front free endpaper, 'To Naga from Krishna Bude, Feb; 7; 1915'. The author's first book written when he was just 14 years old and first published pseudonymously in India in 1910. This UK printing was the organised by Annie Besant, prints the identity of the author on the title page. A rare presentation copy of a cornerstone work of 20th century spiritualism, which remained in print for 100 years.

First UK edition, first impression, INSCRIBED BY THE AUTHOR; small 8vo; frontispiece, some minor worming, light foxing; publisher's limp calf, pathway and gate device and titles to upper board gilt, titles to spine gilt, spine and upper board faded, extremities rubbed; very good.

78. KEROUAC, JACK. Rimbaud. San Francisco, City Lights Books, 1960.

£375 [ref: 108122]

A remarkably fresh copy of this fragile publication. This 202-line poem by Kerouac about the proto-beat French poet Arthur Rimbaud (1854-1891) first appeared in Yugen no. 6 in 1960, and was printed by Lawrence Ferlinghetti's City Lights in their fold-out format later that same year.

First edition, first printing, ONE OF 2000 COPIES; broadside folded in fifths (12.7 x 12.9 cm folded, 63 x 12.7 cm unfolded); yellow paper printed in black, light dampstain to lower edge of front cover, covers slightly marked, a very good copy. Charters A14.

79. KEROUAC, JACK. Maggie Cassidy. London, Andre Deutsch, 1974.

£250 [ref: 108115]

First UK hardback edition of Jack Kerouac's autobiographical work about his early relationship with his teenage sweetheart, Mary Carney, in Lowell, Massachusetts from 1938 to 1939. The book was first published in the UK as a paperback original (PBO) by Panther Books in 1960, preceded by the American first edition, which was also a PBO, published by Avon Books in 1959.

First UK hardback edition, first impression; 8vo; unmarked internally; publisher's pink cloth, silver lettering to spine, with the unclipped pictorial dustjacket, a near-fine example.



Arthur!
On Foyoula gas Jean!
Bare in 1854 sailing in Charle-
ville that paving the way for
the astronomical work of
of Andromeda—
The wonder your father left
to you entered school at 8
—Foyoula little, Latahou you!
In October of 1887
Rimbaud is writing poetry
to Grand-Francois—
Take a runaway train

to Paris without a ticket
the intendant Monsieur Brodeur
shows him all the fact
was, to Heaven, which
he no longer travels because
Heaven is everywhere—
Nevertheless the old age
intervenes—
Rimbaud neglected Rimbaud
vains in the great National
Grand, proud, marching
to the dust with his banner—
waiting to be baptised—
dreaming of the ultimate God.
—Cities are bombarded as
by stars & stars & stars
his desperate lip & stars
with grey eyes of
Victor France—

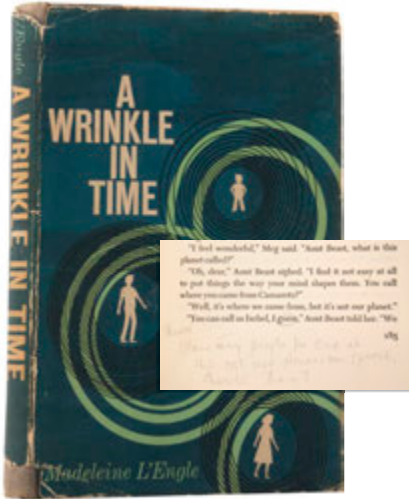
André Gill was fortunate
to André Gill—
Long walks reading poems
in the Grand Haystack—
The Vignat is born,
the deranged eye makes his
Soul Manifesto,
great vessels colors
& commonly talking care,
comes under the influence
of old French Faltes
the ocean line of vanquishing
of the brain & dizziness
of the mouth—
Vierge comes him to Paris
with him approach than he
did banish girls to
Alphina—

"Murder" screams Rimbaud
at Vierge when
George in Paris—Vierge Wife
is prison of a boy
with no teeth, to his frozen
—Love sends money from Brouss
—Mother Rimbaud takes
the impetuosity of Madame
Vierge—Dignitously Arthur
is suspected of being a poet
by none—

Screaming in the bars
Rimbaud writes leaves in Hell,
his mother trembles—
Vierge sends money & bulks
into Rimbaud—
Rimbaud goes to the police
& presents his impotence
the pale innocence
of his divine feminine Jesus
—Poor Vierge, 2 years
in the sea, but could have
got a knife in the heart

—Bismarck! Stuttgart!
Study of Language
On feet Rimbaud walks
& looks thru the Alpine
pass, like Italy, looking
for stone walls, reds,
Gone Kingdom & ahead
of him walking but the old
Canelite, death of son
an old Venetian building
—Rimbaud studies language
—born of the Alphonse,
of Brooklyn, of last
American Pigeon—

The angel sister dies—
Vierge! she looks at patches
& puts old dog! I hope!
This mad cat joins
the Dutch Army
& calls for Java
commanding the feet
of midnight
on the low, alone,
no one hears his Command
but every fishy shoring
in the sea—August is no
time to stay in Java—
—Aiming at Egypt, he's again
longer in Italy as he goes
back home, to deep archaic
but immediately he goes
again, to Cyprus, to
run a gang of swamy
workers—what did he
look like now, this later
Rimbaud—Black dust
& black birds & black
of coughs, the dream runs
in the Frenchman's Africa
mind—brevity from
the tropics are always
loved—The Red Sea
is June, the coast clerk
of Arabia—Honor
Honor, the magic trading
post—Aden, Aden,
South of India—
Ogaden, Ogaden, cover
known—Meanwhile
Vierge sits in Paris
over copper wondering
what Arthur looks like
now, & how black their
eyes, because they believed
in earlier eyes, beauty—
Who cares? What kinds
Frenchman are these?
Rimbaud, hit me over the
head with that egg!

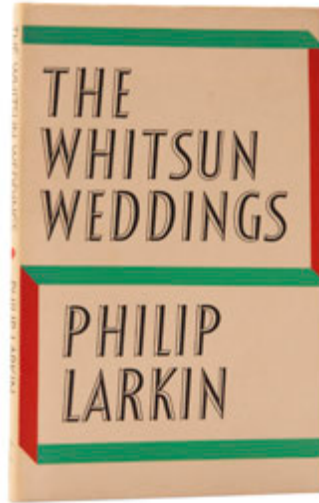


SETTING COPY USED FOR THE BRITISH EDITION

80. L'ENGLE, MADELEINE. A Wrinkle in Time. New York, Farrar, Straus & Cudahy, 1962.
£5,250 [ref: 108420]

A particularly interesting setting copy of this American classic in the scarce first issue dustjacket, which gives an excellent insight into the adaptation of the book for the UK market.

Internally there's a book stamp for Literary Agents DC Benson & Campbell Thomson Ltd and it is very likely that this copy was used by them to adapt the book for publication in the UK. There are a significant number of spelling amendments, for example the addition of an 's' to 'math' and an 'u' to 'colored', plus adaptations to make the book more readable like the use of 'form mistress' for 'teacher' and whether 'the planetary people for Eng. ed. shd. not use American speech.'

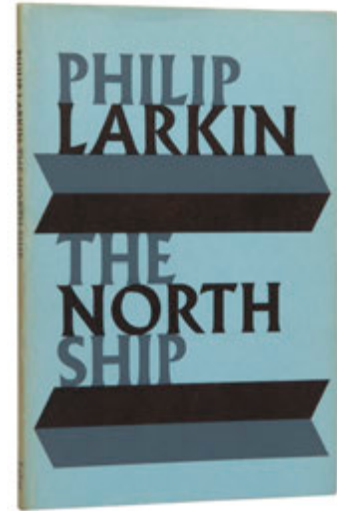


First edition, first impression, SETTING COPY USED FOR THE BRITISH EDITION; 8vo; textual amendments in pencil throughout, slight toning to leaves, literary agent's rubber stamp to front free endpaper; publisher's blue cloth-backed covered boards, some discolouration to spine ends, faint marks to boards, extremities slightly rubbed, with the unclipped first issue pictorial dustjacket priced \$3.25, without the Newbery Medal to front panel, loss to spine at head and foot, some edge-wear, slight loss to corners, some dust-staining and toning to rear panel, overall a very good copy.

81. LARKIN, PHILIP. The Whitsun Weddings. London, Faber and Faber, 1964.
£325 [ref: 107649]

The poet's breakthrough collection and a landmark publication in British poetry.

First edition, first impression; 8vo; publisher's plum cloth, titles to spine gilt, some mild browning to the endleaves, but an excellent copy in the bright fresh dust jacket; 46pp.



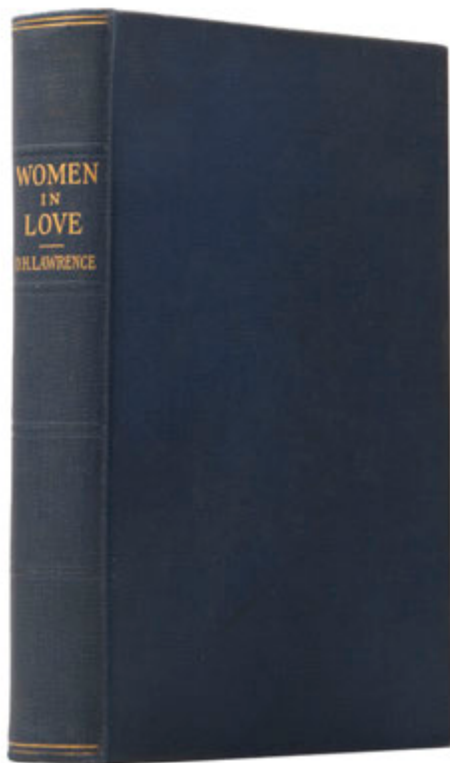
SIGNED BY THE AUTHOR

82. LARKIN, PHILIP. The North Ship. London, Faber and Faber, 1973.
£950 [ref: 106378]

A later reprint of Larkin's debut collection of poems, for which he would have been paid, unlike Reginald Caton (Fortune Press), who did not pay his writers and expected them to buy certain numbers of them as well.

Originally, the collection comprised 31 items, numbered with Roman numerals. The last of these, 'The North Ship', is a set of five poems tracking a ship's northward progress. In the 1966 reissue an extra poem, 'Waiting for breakfast, while she brushed her hair' was added at the end (as here).

Later edition, SIGNED BY THE AUTHOR ON THE TITLE-PAGE; 8vo; 48pp with 32 poems; publisher's light blue limp paper wrappers, spine lightly browned, slight stain to lower wrapper, otherwise near-fine.

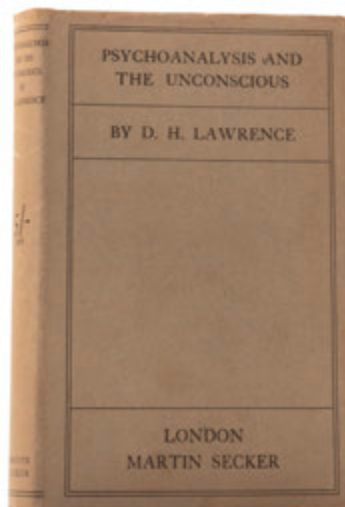


83. LAWRENCE, D.H. Women in Love. New York, Privately Printed for Subscribers only. 1920.

£2,500 [ref: 108667]

One of the author's three masterpieces, published in New York three years before the UK printing. This a large format and rather heavy book much prone to wear. The present example is exceptional.

First edition, first printing; ONE OF 1250 NUMBERED COPIES; large 8vo; publisher's deep blue cloth, titles to spine gilt, not issued in printed dust jacket; a superb example, very uncommon thus. Roberts A15.

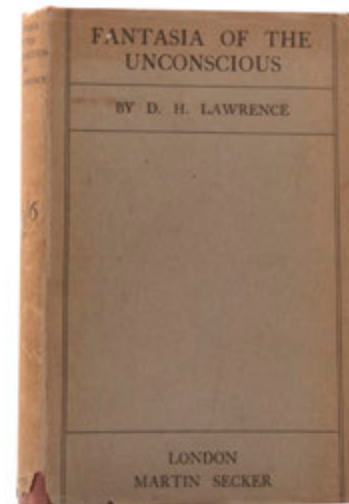


84. LAWRENCE, D.H. Psychoanalysis and the Unconscious. London, Martin Secker, 1923.

£500 [ref: 108453]

Out of Lawrence's many forays into genres other than fiction and poetry (he wrote a history book and travel accounts), this is perhaps the one that sheds the most light on his novels and the conception of the human mind for which Lawrence is celebrated. A superb copy, scarce thus.

In the book, Lawrence tries to arrive at a definition of the unconscious, which he believes previous psychoanalysts (including Freud) have failed to do satisfactorily; and only by doing so can we move towards fully comprehending ourselves. Lawrence's treatise on psychoanalysis is wholly original and a work of art in itself, ardently attacking Freud's ideas about the unconscious and developing his own with the sublime poetry that characterises his best works of fiction.



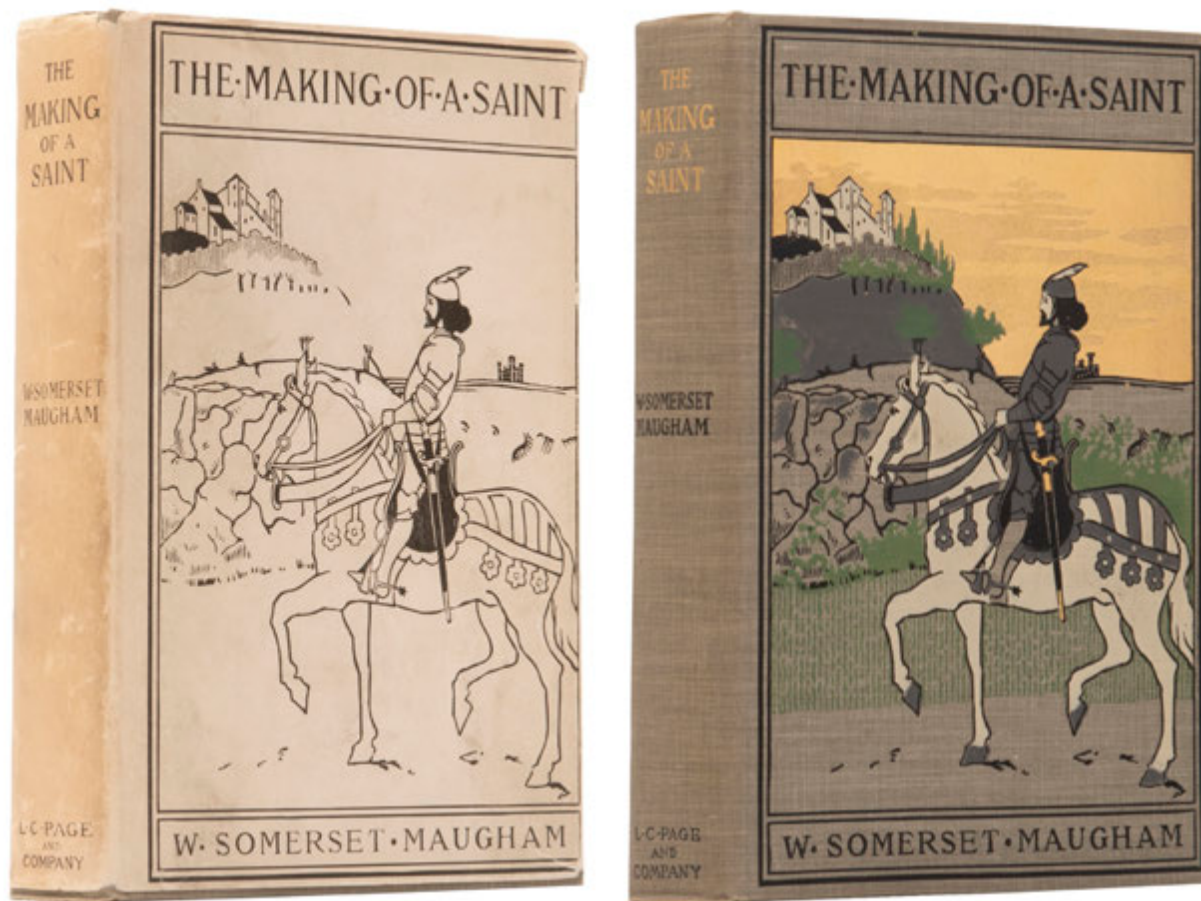
First UK edition, first impression; 8vo; scattered light foxing; publisher's maroon cloth, red lettering to spine on white paper label, spine ends slightly bumped, some spotting to edges, with the original dustjacket, minor creasing to head of spine, spine slightly darkened, an attractive example.

85. LAWRENCE, D.H. Fantasia of the Unconscious. London, Martin Secker, 1923.

£425 [ref: 108454]

First UK edition of Lawrence's philosophical follow-up to *Psychoanalysis and the Unconscious*. Scarce in the dustjacket.

First UK edition, first impression; 8vo; very occasional spotting, primarily to last few leaves, light age-toning; publisher's maroon cloth, red lettering to spine on white paper label, spine ends slightly bumped, light offsetting to endpapers, dustjacket, slightly sunned, foot of spine chipped with loss, some edge-wear, repaired tear to rear panel, a very good example.



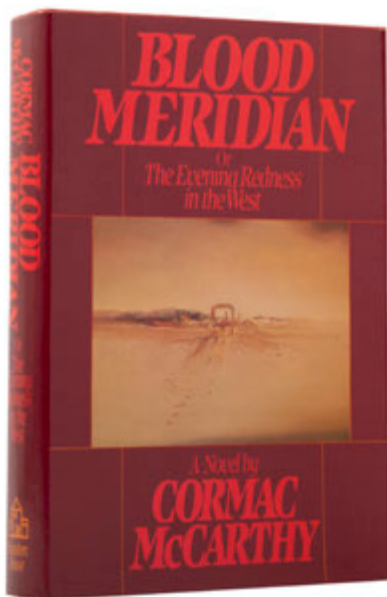
WITH DUST JACKET — A TRUE RARITY

86. MAUGHAM, W. SOMERSET *The Making of A Saint*. Boston, L. C. Page and Company, 1898.

£27,500 [ref: 108481]

The true first edition of Maugham's second book and a true rarity in dust jacket. There were three bindings put out, a presentation issue with the lettering on the spine all in gold (29 copies only), then one with the titles in gold but the imprint in black (the present example). Then finally one with all the spine lettering in black. We have not handled any other example, of any issue in dust jacket.

First edition, first printing, second state binding (i.e. first published, see above); 8vo; publisher's pictorial cloth, titles to spine in black and gold, with the pictorial dust jacket; a stunning copy in copy in the dust jacket with just a trace of rubbing at the edges a little sunning to the spine panel, but nonetheless extraordinarily fresh.



ASSOCIATION COPY IN STUNNING CONDITION

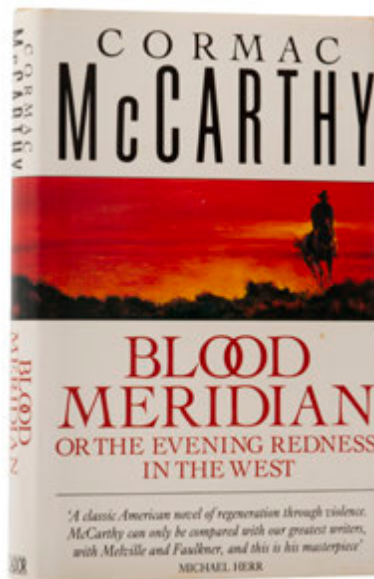
87. MCCARTHY, CORMAC. *Blood Meridian or The Evening Redness in the West*. New York, Random House, 1985.

£4,500 [ref: 108094]

A wonderful copy of the author's masterpiece from the library of the noted archivist, historian and collector of Western Americana, Gene M. Grassley with his discreet monogram blind stamp to the title-page.

Provenance: Gene M. Grassley (monogram blindstamp to title-page).

First edition, first impression; 8vo; publisher's quarter red cloth, red boards, titles to spine gilt, with the dust-jacket, a single, miniscule nick to the rear panel, a truly stunning copy and rare thus.



88. MCCARTHY, CORMAC. *Blood Meridian or the Evening Redness in the West*. London, Picador, 1989.

£525 [ref: 108102]

First UK edition of McCarthy's epic novel *Blood Meridian*. This is McCarthy at his most baroque and apocalyptic.

First UK hardback issue; 8vo; light spotting to prelims, heavier to endpapers, leaves toned; publisher's red cloth, white lettering to spine, spotting to edges, with the undipped pictorial dustjacket, some spotting to extreme edges, minor spotting to panels, slight edge-wear, without the usual fading of the spine, overall a very good copy.



FIRST EDITION OF THE AUTHOR'S FIRST BOOK

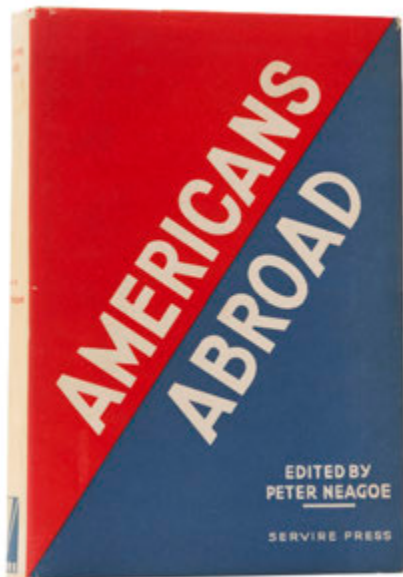
89. MCKAY, CLAUDE. *Spring in New Hampshire*. London, Grant Richards, 1920.

£1,250 [ref: 107395]

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, NOT ISSUED IN THIS FORM IN AMERICA. With the contemporary ownership inscription to half title page of, 'Edward J. O'Brien November 12th, 1920 Secretum meum mihi'. E. J. O'Brien was probably the most influential anthologist and editor of his generation, responsible for publishing Scott Fitzgerald and Hemingway amongst many others, in the UK for the first time. Books from his library were circulated in the '80s and early '90s. Few of them however were as interesting as this.

Provenance: Edward J. O'Brien (ownership inscription to half-title).

First edition, sole impression; 8vo; portrait frontispiece, foxing throughout as usual; publisher's buff wrappers, blue paper title label to front wrapper printed in black, a very decent copy.



MAGNIFICENT MODERNIST ANTHOLOGY

90. MILLER, HENRY; POUND, EZRA; STEIN, GERTRUDE; WILLIAMS, WILLIAM CARLOS; BOYLE, KAY; MCALMON, ROBERT; CUMMINGS, E.E. [sic]; BARNES, DJUNA; HEMINGWAY, ERNEST. *Americans Abroad*. Edited by Peter Neagoe. *The Hague, Sevire Press, 1932*.

£1,750 [ref: 108687]

A remarkable copy in the rare first binding of this magnificent modernist anthology. The short-lived Sevire Press also printed several of the later issues of transition as well as the Joyce piece of *Work in Progress*, *The Mime of Mick, Nick and the Maggies*. Out of all of which copies of the present titles in the first binding and in this condition are by a margin the hardest to find.

First edition, first printing, first issue binding; 8vo; publisher's grey linen, titles to upper board and spine in blue, red topstain, buff endpapers, with the dust jacket, crease to one corner of the notoriously brittle front free endpaper, light smudges along the lower edge but a truly exceptional copy in the lightly frayed and rubbed dust jacket with some minor internal repair.



INSCRIBED BY THE AUTHOR

91. MILLER, HENRY. *Of - By - and About Henry Miller*. *Yonkers, NY, Alicat Bookshop Press, 1947*.

£1,250 [ref: 106932]

WITH THE AUTHOR'S SIGNED PRESENTATION INSCRIPTION TO THE FIRST LEAF, 'FOR HANS REITZEL HENRY MILLER 6/16/57'.

The recipient was the Danish publisher by whom Miller was published from 1956 (*Sexus*). Reitzel would soon campaign on Miller's behalf when the Norwegian government banned publication of his works after that country's version of *Sexus* came out in 1957. Almost precisely at the time of Miller inscribed this copy. Laid in is the 4pp typescript (1 page is holograph of Amile Kerne's essay on Miller entitled, *La lecture heureuse*).

1000 copies printed.

First edition, sole printing, INSCRIBED BY THE AUTHOR; 4to; single quire, wire stitched into yellow wrappers printed in black and red, overlapping edges a little creased, but an excellent copy.

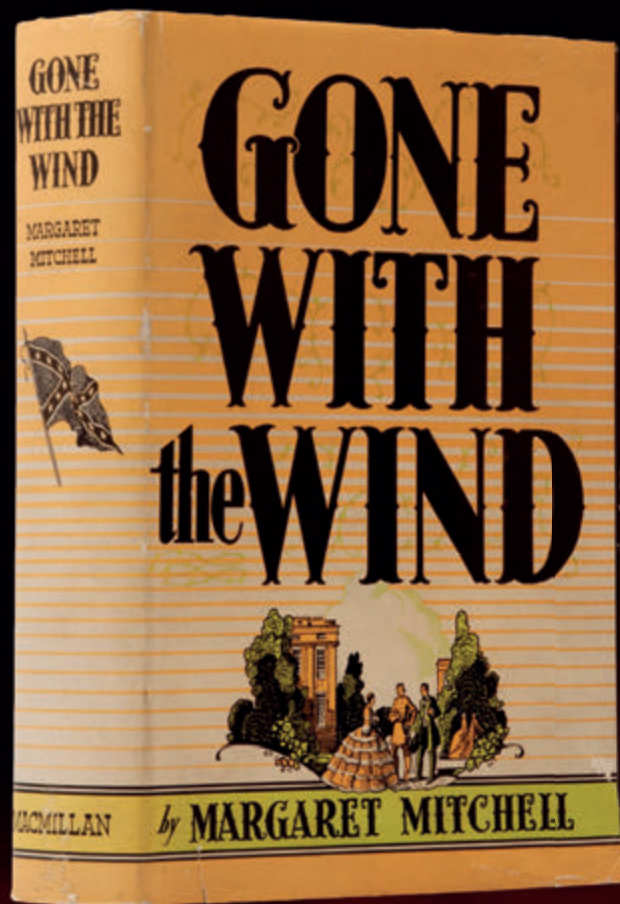
FIRST PRINTING

92. MITCHELL, MARGARET. *Gone with the Wind*. New York, The Macmillan Company, 1936.

£10,000 [ref: 108642]

Margaret Mitchell was born in Atlanta, Georgia, in November 1900. After a broken ankle immobilised her in 1926, Mitchell started writing a novel that would become *Gone With the Wind*. Published in 1936, it made Mitchell an instant celebrity and earned her the Pulitzer Prize. The film version, also lauded far and wide, came out just three years later. More than 30 million copies of Mitchell's Civil War novel have been sold worldwide, and it has been translated into 27 languages. Sadly Mitchell was struck by a car and died in 1949, leaving *Gone With the Wind* as her only novel.

First edition, first printing (with 'Published May, 1936' on copyright page); 8vo; publisher's grey cloth, titles to upper board and spine in blue, mustard yellow topstain, first issue dust-jacket (with rear panel headed 'Macmillan Spring Novels' listing Gone With The Wind as the second title in the second column), publisher's printed '\$3.00' price present on the lower part of upper flap, minimally rubbed with a short, very slightly ragged tear at one fold, housed in a brown cloth, solander box, a very good example of one of the cornerstones of twentieth-century American literature.

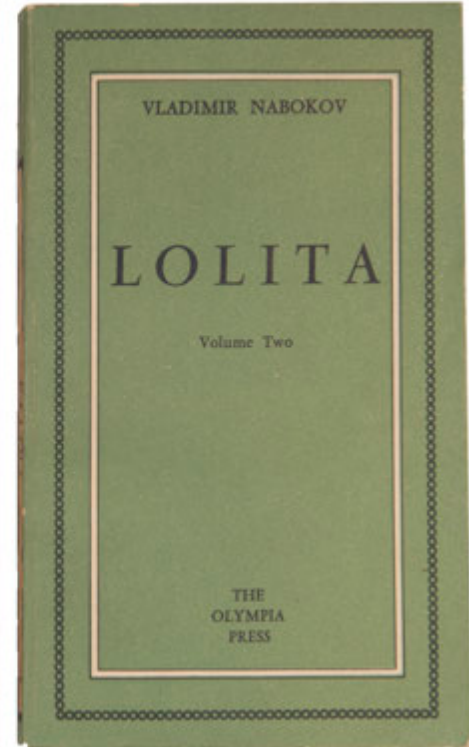
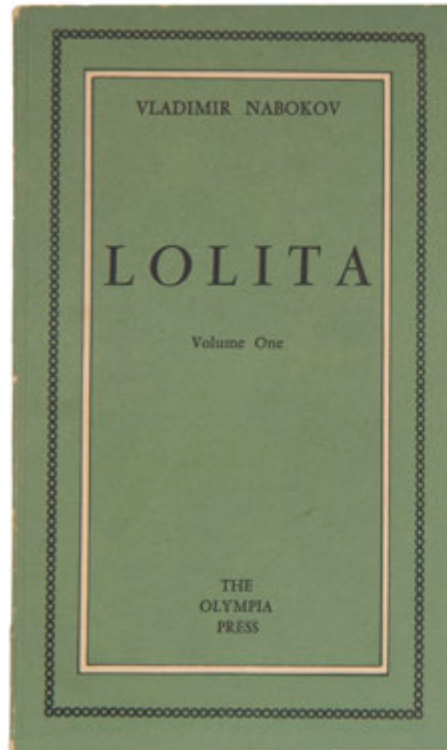


93. **NABOKOV, VLADIMIR.** *Lolita.* Paris, The Olympia Press, 1955.

£5,000 [ref: 107906]

Nabokov's controversial novel was rejected by American publishers, but was finally accepted by the avant-garde Olympia Press in Paris and published in this two-volume edition. The novel was first brought to a wider English public by Graham Greene who selected it as one of his books of the year in an article in the *Sunday Times* newspaper. In 1956, John Gordon, editor of the *Sunday Express*, responded by calling it 'the filthiest book I have ever read. Sheer unrestrained pornography', thus ensuring its enduring notoriety, and a ban in America and Britain until 1958.

First edition, second issue; 2 vols, 8vo; publisher's wrappers, light wear to spine tips and corners, faint finger soiling to rear wrappers, one corner crease, with the stickers (chipped on vol.II) altering the price to '1200 Francs' affixed to the rear covers, a very good set.



94. **O'BRIEN, EDNA.** *The Country Girls Trilogy: The Country Girls; The Lonely Girl; Girls in Their Married Bliss.* London, Hutchinson [then Cape], 1960, 1962 & 1964.

£875 [ref: 106160]

O'Brien's first three novels form a trilogy and a testimony to life for women in southern Ireland in the middle of the twentieth century. It established its author as the major novelist she continued to be for the five decades - and counting! Sets in this condition are not common.

First editions, first impressions; 3 vols, 8vo; publisher's black, pink and blue boards respectively, titles to spines, with the pictorial dust jackets. I: spine just a touch rolled but a lovely copy in the lightly frayed dust jacket with a couple of pieces of internal support; the other two titles are gorgeous in the dust jackets.

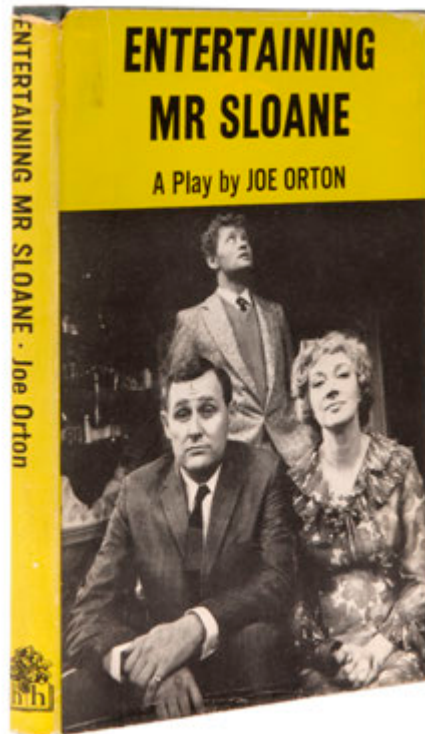




95. O'FLAHERTY, LIAM. *The Informer*. London, Jonathan Cape, 1925
£3,250 [ref: 105631]

An unusually good example of the author's classic novel set in the aftermath of the Irish Civil War, the inspiration for a number of film adaptations, most famously that of John Ford in 1935.

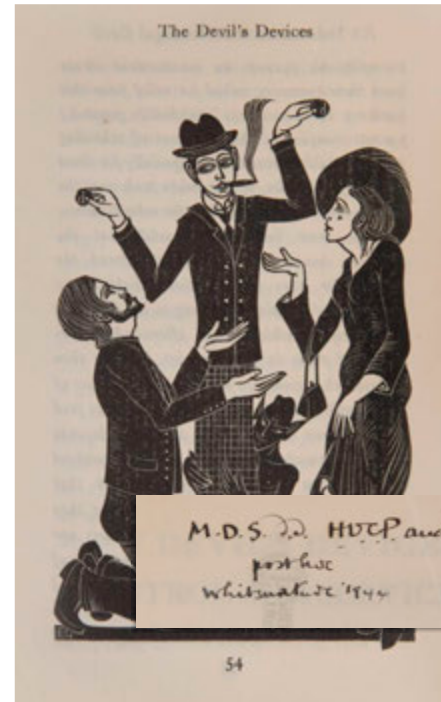
First edition; 8vo; publisher's cloth, light sunning to spine, spine ends a little bumped, dust-jacket, light toning and creasing to spine, neat repairs and restorations to spine ends and corners, light surface soiling to lower panel, in effect a very good copy.



96. ORTON, JOE. *Entertaining Mr. Sloane A Comedy*. London, Hamish Hamilton, 1964.
£275 [ref: 105632]

Entertaining Mr Sloane was Orton's first published play. During his short public career he scandalized audiences with his black comedies, before tragically being murdered in 1967.

First edition; 8vo; publisher's boards, dust-jacket slightly chipped at head of spine and with a few short tears, tape repairs to verso, internally a clean, crisp copy.

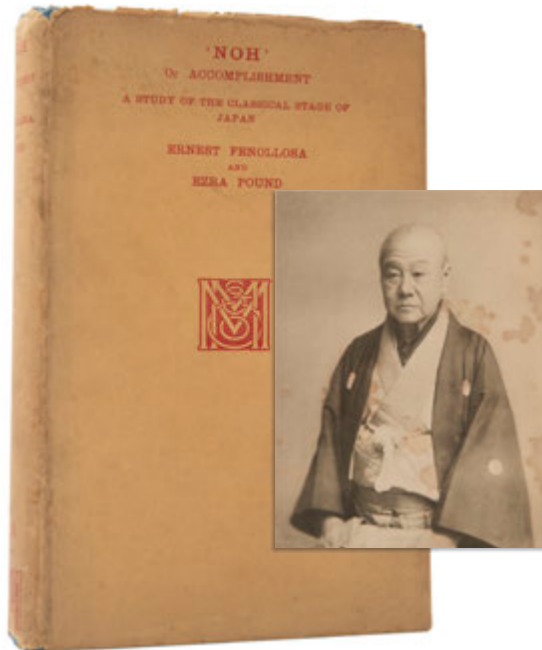


INSCRIBED BY THE AUTHOR

97. PEPLER, DOUGLAS; GILL, ERIC (ILLUSTRATOR). *The Devil's Devices or Control versus Service*. London, The Hampshire House Workshops, 1915 [but 1934].
£500 [ref: 107987]

Inscribed by the author after half-title, 'M.D.S. [?] H.D.C.P. auct / post hoc Whitsuntide 1944'. *The Devil's Devices* was the second book to feature Eric Gill's illustrations.

Reissue, INSCRIBED BY THE AUTHOR; 8vo; 12 woodcuts, 11 by Eric Gill, some full-page, scattered light foxing, slight toning to leaves; publisher's red cloth, black lettering to spine, spine faded, corners slightly rubbed, light toning to endpapers, otherwise a very good copy. Evan Gill Bibliography, 259.

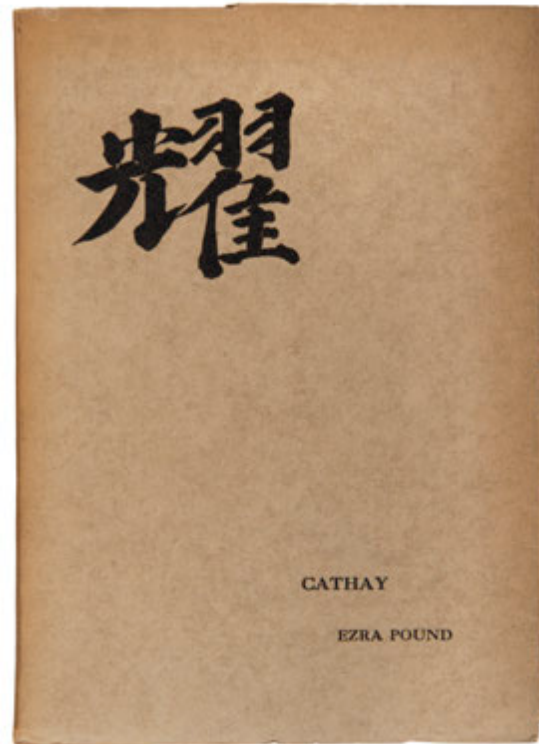


98. POUND, EZRA & FENOLLOSA, ERNEST. *Noh or Accomplishment. A study of the Classical Stage of Japan.* London, Macmillan and Co. Ltd., 1916.

£3,500 [ref: 105314]

A remarkable book jointly written by Pound after Fenollosa's original conception and the first substantial book to be published in English on the subject. Copies in poor condition can readily be found however this is the first time we have handled an example in the dust jacket. Rare, Gallup states that there were less than a 1000 copies of the UK issue.

First edition, first impression; 8vo; wartime paper stock browning as all too often, title page substantially foxed from the tissue guard, Japanese bookshop 'chop' to front free endpaper, pages entirely uncut; publisher's blue cloth, device to upper board in black, titles to spine gilt, with the printed dust jacket; browning notwithstanding, a truly exceptional copy of a vulnerable book in the original printed dust jacket, with trivial loss at the spine and two corners and a couple of closed snags to the rear panel. Gallup A13a.



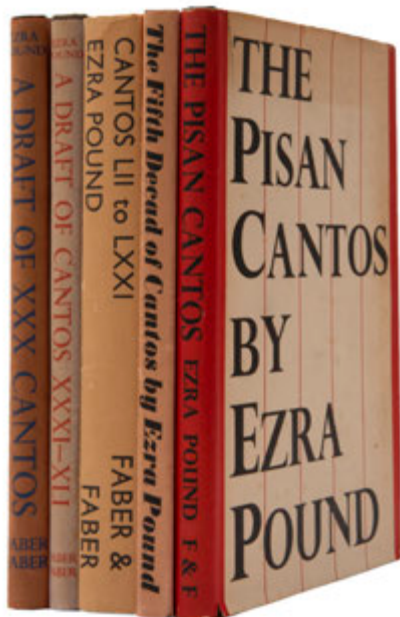
ONE OF 1000 COPIES

99. POUND, EZRA. *Cathay. Translations... for the most part from the Chinese of Rihaku, from notes of the late Ernest Fenollosa, and the decipherings of the professors Mori and Ariga.* London, Elkin Mathews, 1915.

£1,750 [ref: 106167]

The first of Pound's Chinese translations most of which were subsequently collected in *Lustra*, *Personae* and the collected poems. Only 1000 copies of this title were issued and copies in such nice shape as the present example are not common.

First edition, sole impression; 8vo; publisher's buff wrappers, titles to front wrapper in black; just a trace of toning to the backstrip but a remarkably nice copy. Gallup A9.



100. POUND, EZRA. *A Draft of XXX Cantos [TOGETHER WITH] A Draft of Cantos XXXI - XLII [AND] The Fifth Decad of Cantos [AND] Cantos LII To LXXI [AND] The Pisan Cantos.* London, Faber & Faber, 1935-1949.

£875 [ref: 107393]

Together these five titles print the first 84 cantos (with the omission of 72 and 73 which Pound considered unfinished at the time of the publication of *The Pisan Cantos*).

First edition, second impression of the first titles first UK printings of the others; 5 vols, 8vo; publisher's black cloth, titles to spines gilt, with the dust jackets. Exceptional copies in the minimally faded dust jackets with the odd negligible tear.



101. PYNCHON, THOMAS. *V. A Novel.* New York, Lippencott, 1963.

£1,250 [ref: 106149]

A sharp and bright first edition of Thomas Pynchon's first novel, a macabre twentieth-century classic; uncommon in such condition.

First edition, first printing; 8vo; publisher's mauve cloth, titles to upper board in blind and to spine in silver, grey topstain, mustard endpapers, with the pictorial dust jacket; cloth just a little faded through the dust jacket as often, but an excellent copy in the particularly fresh dust jacket with the typical fading of the yellow at the spine; a superior copy of the author's first book.



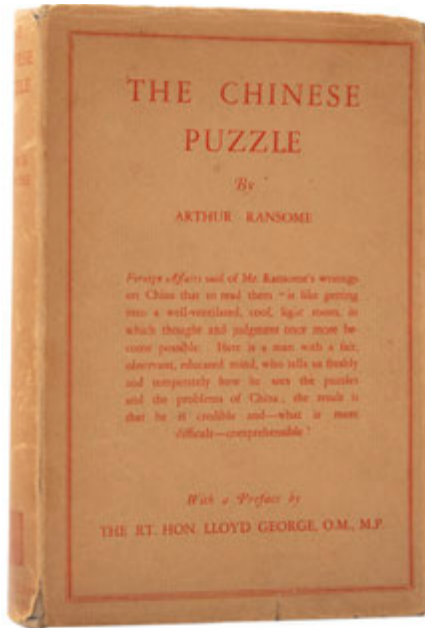
102. RANSOME, ARTHUR. *The Hoofmarks of the Faun.* London, Martin Secker, 1911.

£1,500 [ref: 107560]

Roger Senhouse (1899-1970) was a publisher and translator on the fringes of the Bloomsbury Group, the last lover of Lytton Strachey. Senhouse took over Ransome's publisher Martin Secker in 1935 when the firm was in receivership and with Frederic Warburg founded Secker & Warburg, noted for being the publisher of George Orwell's books from 1938.

Provenance: Roger Senhouse (pencil ownership signature to front free endpaper).

First edition, first impression; 8vo; publisher's brown cloth, white paper title label to spine printed in black, with the dust jacket. Hammond A12.



PRESENTATION COPY

103. RANSOME, ARTHUR. *The Chinese Puzzle.* London, George Allen & Unwin Ltd, 1927.

£1,500 [ref: 107740]

PRESENTATION COPY of Ransome's reworked journalistic dispatches from China from the author to his friend, the poet and critic Lascelles Abercrombie (1881-1938). The inscription simply reads: 'L.A. from A.R.' Abercrombie dedicated his 1911 play *The Sale of Saint Thomas* to Ransome, who in turn dedicated his 1931 novel *Swallowdale* to Abercrombie's daughter Elizabeth.

Ransome was sent to China by the *Manchester Guardian* in 1926. In his preface to *The Chinese Puzzle*, David Lloyd George wrote 'Our interest and China's interests are identical. We both want peace and we both want trade... This is in substance... the view that Mr. Ransome expresses.'

Previously in the collection of the Ransome collector John Cowen, this copy was sold at Bonhams in 2015 along with another copy in the scarce jacket; it appears that the purchaser married the jacket to the presentation copy.

Provenance: Lascelles Abercrombie (author's presentation inscription to front free endpaper); John Cowen (Bonhams 2015).

First edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR; 8vo; light spotting to prelims and endpapers; publisher's pale sage cloth, black lettering to spine, boards lightly marked, with the buff dustjacket (supplied from another copy) printed in red, jacket slightly toned and chipped, otherwise a very good copy of a scarce work.

INSCRIBED BY THE AUTHOR

104. ROBINSON, MARILYNNE. *Housekeeping.* New York, Farrar Strauss Giroux, 1980.

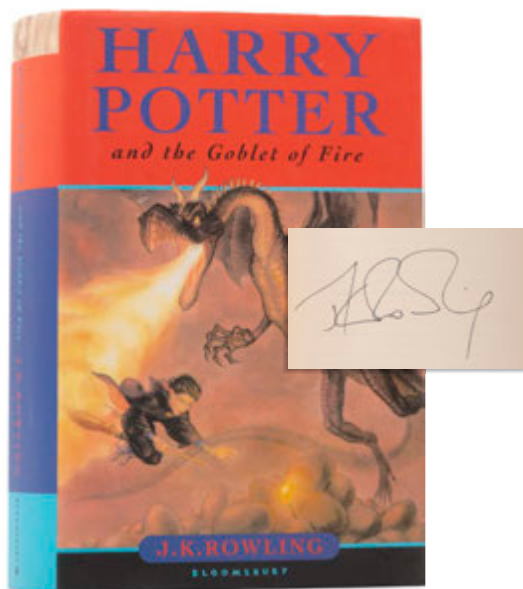
£1,250 [ref: 106558]

A finalist for the Pulitzer prize for fiction Marylinne Robinson's novel was awarded the PEN/Hemingway Award for best first novel.

With the author's signed presentation inscription to the title page, 'For Glenn Horowitz with dearest thanks Marilynne Robinson'. One of the great novels of its era and distinctly uncommon in presentation state.

First edition, first impression; 8vo; inscribed by the author on title page; original quarter blue cloth with lighter blue boards, titles in gilt to spine, with the dust jacket. Housed in a blue cloth slipcase with chemise; a superb copy in the dust jacket.





SIGNED FIRST IMPRESSION

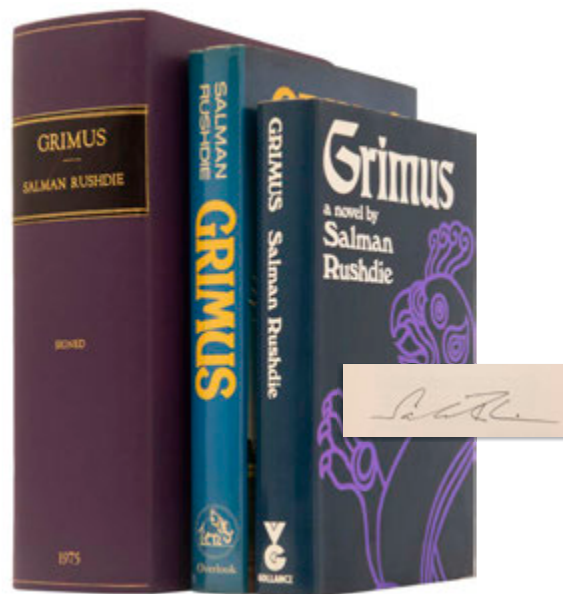
105. ROWLING, J.K. Harry Potter and the Goblet of Fire. London, Bloomsbury, 2000.

£2,500 [ref: 108579]

A near-fine, signed first edition of the fourth Harry Potter book by J.K. Rowling, recounting Harry's adventures during the Triwizard Tournament and featuring perhaps the most terrifying encounter with Lord Voldemort from all the series. This book was the first of the author's works to significantly increase in length, a trend carried on through the subsequent three Harry Potter titles, much to the delight of children and the horror of some bedtime-reading parents...

This copy was purchased from a man who attended a first edition launch as a boy and asked the author to sign it.

First edition, first impression, SIGNED BY THE AUTHOR ON THE DEDICATION PAGE; 8vo; internally fine; publisher's pictorial boards, corresponding dust-jacket, mild rubbing, a little bumped along the top edge and a linear crease to upper flap, otherwise near-fine. Errington A9a.



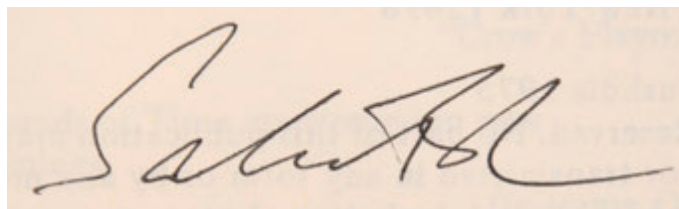
FIRST UK & US PRINTINGS - SIGNED BY THE AUTHOR

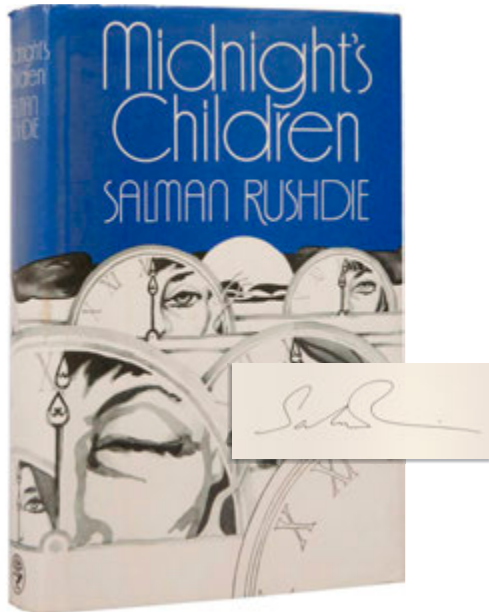
106 RUSHDIE, SALMAN. Grimus. London [& New York], Victor Gollancz [& Overlook Press], 1975.

£1,250 [ref: 106568]

The author's first book in the UK and US printings. All your *Grimus* needs in one fell swoop.

UK: first edition, first impression; US: first edition, first printing; 8vo; BOTH VOLS SIGNED BY THE AUTHOR ON THE TITLE PAGE; UK edition: publisher's lilac boards, titles to spine gilt, original dust jacket printed in dark blue and purple; together housed in a purple cloth slipcase and chemise. Both lovely copies in dust jacket.





SIGNED BY THE AUTHOR

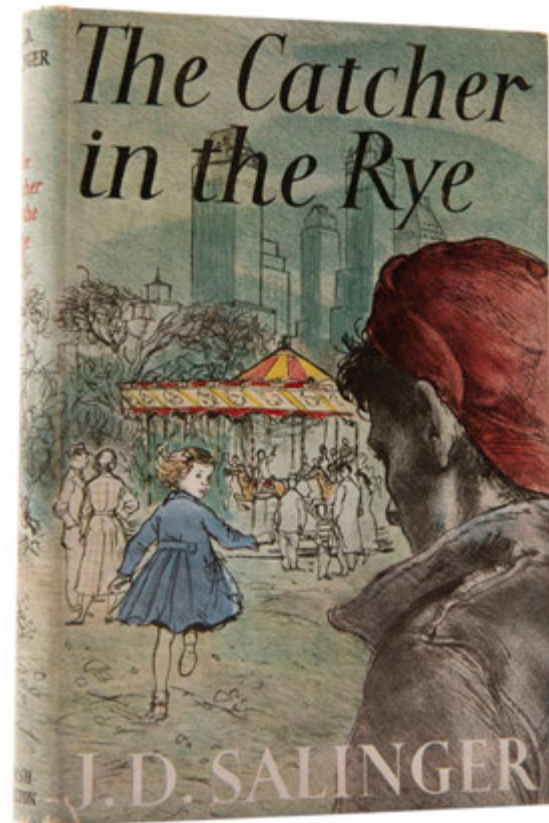
107. RUSHDIE, SALMAN. *Midnight's Children*. London, Jonathan Cape, 1981.

£1,500 [ref: 106153]

'An extraordinary novel. One of the most important to come out of the English-speaking world in this generation.' (Robert Towers, *The New York Times Book Review*).

The initial UK printing of this book was abandoned at proof when it was discovered that the copy text had been an early draft and not the finished version. (Which being the reason UK proofs of the Cape run were recalled, are of the utmost scarcity and of considerable value). To meet the publication schedule Cape acquired 2500 sets of sheets from the US printing issuing them with a UK title page as in the present example. The Booker of Bookers. A masterpiece.

First UK edition, first impression from the American sheets, SIGNED BY THE AUTHOR ON TITLE-PAGE; 8vo; neat ownership signature to front free endpaper; publisher's cloth-backed boards, titles to upper board and spine in silver; a very fine copy in the pictorial printed dust jacket, housed in a blue cloth solander box.



108. SALINGER, J.D. *The Catcher In The Rye*. London, Hamish Hamilton, 1951.

£2,500 [ref: 107567]

The pretty English first edition of Salinger's monumental first novel. Copies in this condition are rare.

First UK edition, first impression; 8vo; publisher's blue boards, titles to spine in silver, some typical, minor spotting to fore edges and end leaves, dust-jacket with a single minor tear on the bottom edge, otherwise a sharp copy.



109. SCOTT, PAUL. The Raj Quartet. The Jewel in the Crown; The Day of the Scorpion; The Towers of Silence; A Division of the Spoils; [TOGETHER WITH] Staying On. London, Heinemann, 1966-77.

£875 [ref: 107917]

The great Scott tetralogy together the celebrated pendent volume, *Staying On*.

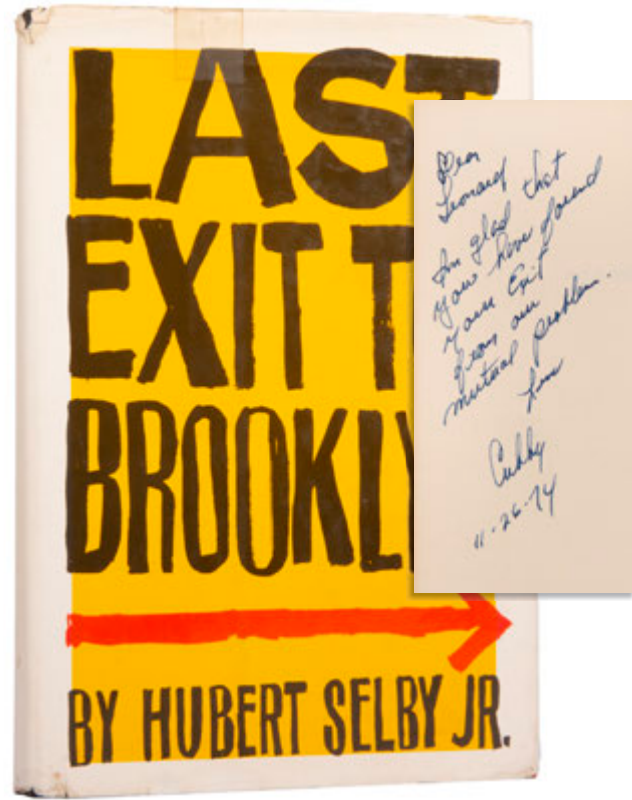
First editions, first impressions; 5 vols, 8vo; coloured boards, titles to spines gilt, with the dust jackets; an excellent set in slightly frayed and mildly faded dust jackets, that of *Day of the Scorpion* being price-clipped.

AUTHOR'S PRESENTATION COPY

110. SELBY, HUGH, JR. *Last Exit To Brooklyn*. New York, Grove Press, 1964.

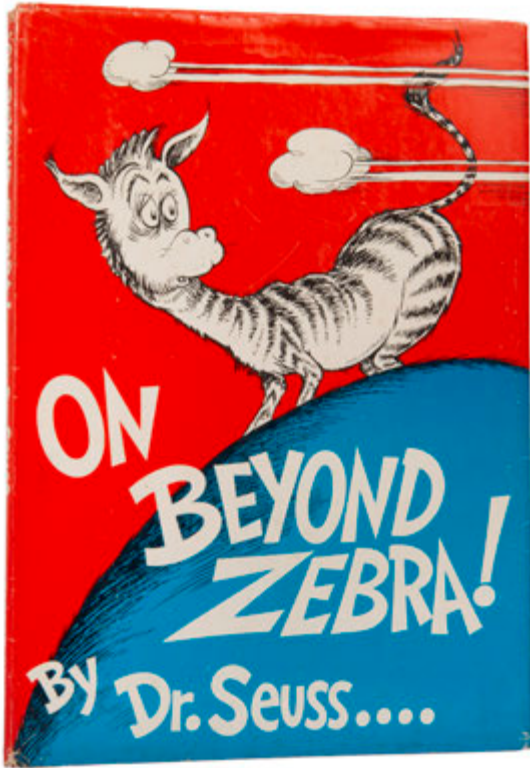
£1,250 [ref: 107425]

A fine and very moving presentation copy, inscribed by the author on the verso of the half title leaf, 'Dear Leonard I'm glad that you have found your Exit from our mutual problem love Cubby 11.26.74'. The recipient was a member of AA, the 'mutual problem' of course the alcoholism which eventually killed Selby.



Last Exit is truly one of the greatest collections of linked short stories in the language. Full of terrifying beauty and occasionally beautiful terror. Inscribed copies with anything like a meaningful association are rare. The book was initially banned in the UK at least in unexpurgated form. Anthony Burgess was instrumental in the book's UK publication. Cubby by the way was Selby's pet name as revealed by Walter Lowenfels poem for his author friend, *Welcome Home Cubby*.

First edition, first printing, INSCRIBED BY THE AUTHOR ON THE VERSO OF THE HALF TITLE; 8vo; publisher's black cloth-backed rose boards, titles to spine in red, with the dust jacket; a very good copy in the somewhat worn dust jacket.



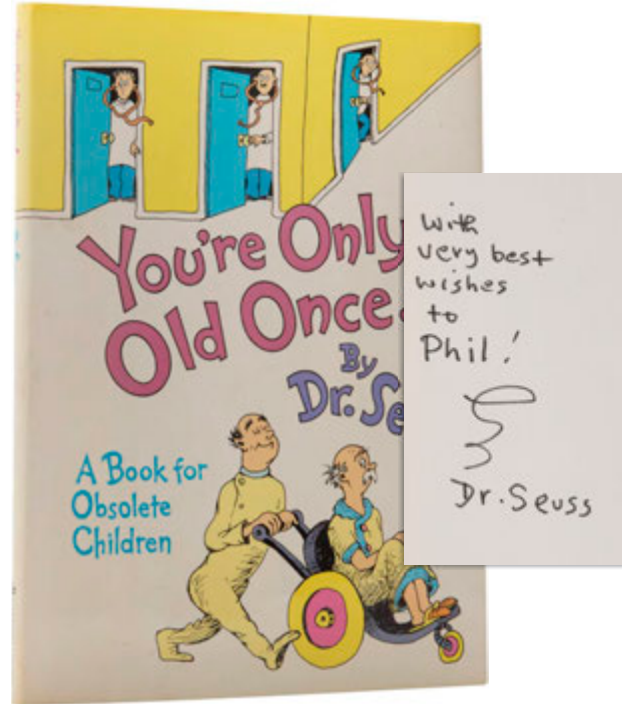
111. SEUSS, DR. [GEISEL, THEODOR SEUSS (PSEUD.)]
On Beyond Zebra! New York, Random House, 1955.

£1,750 [ref: 106617]

An excellent example of the first edition of Dr Seuss' *On Beyond Zebra!*

In this take on the genre of alphabet book, Seuss presents, instead of the twenty-six letters of the conventional English alphabet, twenty additional letters that purportedly follow them.

First edition, first impression; 4to (28.5 x 21 cm); colour illustrations throughout by Dr Seuss, pictorial endpapers; publisher's pictorial glossy boards, pictorial dustjacket with slight edge-wear, else a very good example. Younger & Hirsch 63.



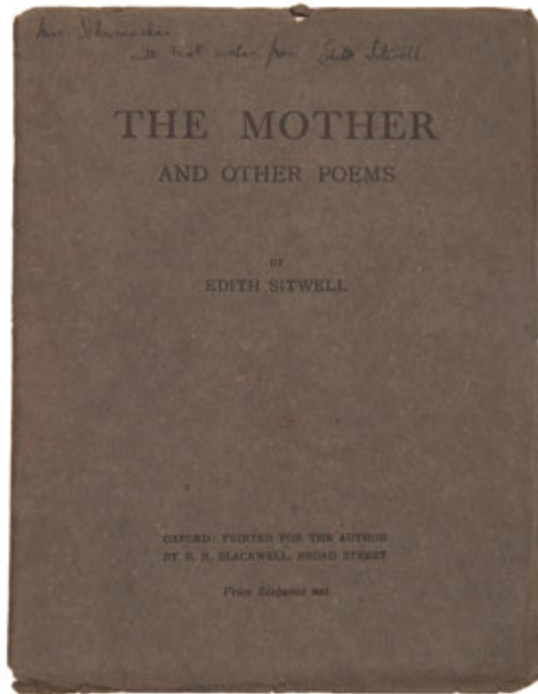
INSCRIBED BY THE AUTHOR

112. SEUSS, DR. [GEISEL, THEODOR SEUSS (PSEUD.)]
You're Only Old Once! New York, Random House, 1986.

£1,875 [ref: 108080]

The correct first issue with the complete number line on the verso of the title page. With the author's signed presentation inscription to the verso of the front free endpaper, 'with very best wishes to Phil from Dr. Seuss'. Phil was a reviewer in the Atlanta area. With a fine publicity portrait of Seuss laid in together with the single page, Random House press release. This late work is the great man's final book for adults or 'Obsolete Children' as he calls them!

First edition, first printing, trade issue, INSCRIBED BY THE AUTHOR; 4to; publisher's quarter tan cloth, green sides, titles to spine in silver, pictorial endpapers, with the pictorial dust jacket; an attractive copy in the minimally faded dust jacket.



PRESENTATION COPY OF AUTHOR'S FIRST BOOK

113. SITWELL, EDITH. *The Mother and Other Poems.*
Oxford, printed for the author by B.H. Blackwell, 1915.

£1,250 [ref: 108055]

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Of the 500 copies printed, around 200 are believed to have been pulped by the printers in the 1920s. 'Drowned Suns' and 'Serenade' were first published in *The Daily Mirror*, priced 6d. Inscribed by the author in black ink to top of the front cover, 'To Mrs Schumacher / with best wishes from Edith Sitwell'.

Provenance: National Portrait Gallery Exhibition. *The Sitwells*: 14/10/94 - 22/1/95. Catalogue No. b30 / 2.61.

First edition, one of 500 copies, INSCRIBED BY THE AUTHOR; 8vo; unmarked internally; original dark grey wrappers, stitched as issued, black lettering to upper cover; light wear to extremities, unopened and uncut, with NPG tissue wrapping with label.

FREDERIC PROKOSCH'S COPY

114. SPENDER, STEPHEN.
Perhaps. Bryn Mawr, Privately printed by Frederic Prokosch, 1933.

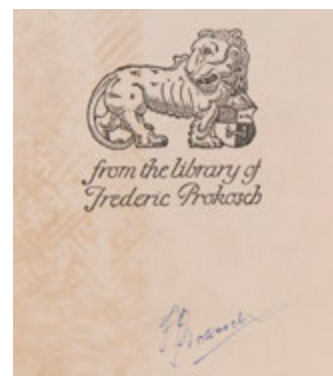
£2,250 [ref: 106649]

One of Prokosch's 'Butterfly Books'. An inscription by Prokosch refers to a 'letter from the author enclosed', which is not present.

Perhaps was first printed in *New Statesman and Nation*, VI, 141 on 4 November 1933, and reprinted in *Poems*, second edition (Faber 1934) and *Collected Poems* (Faber 1955).

Provenance: Frederic Prokosch (signed bookplate).

First edition thus, ONE OF 2 COPIES ON IMPERIAL VELLUM NUMBERED XX, from a total edition of 22, Prokosch's own copy with his signed bookplate, also signed by him on the colophon; 12mo; original hand-coloured illustration by Frederic Prokosch signed by him in pencil and mounted as frontispiece; original patterned light brown wrappers, gilt label to upper cover, with Prokosch's manuscript 'Bibliographical Note' on blue paper, preserved in blue marbled folding case and quarter morocco slipcase. A fine example.



FREDERIC PROKOSCH'S COPY

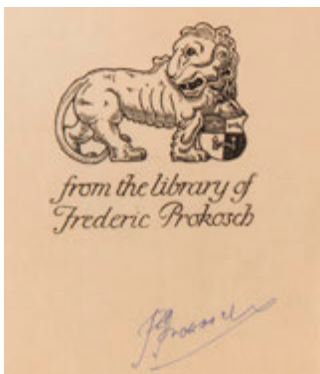
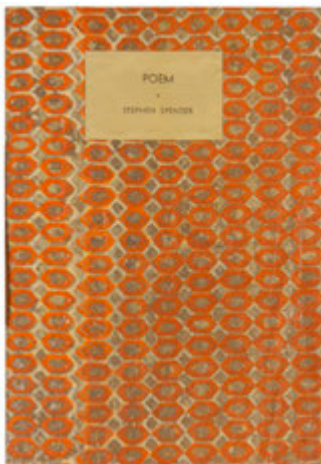
115. SPENDER, STEPHEN.
Poem. Bryn Mawr, Privately printed by Frederic Prokosch, Christmas 1934.

£2,250 [ref: 106652]

One of Prokosch's 'Butterfly Books'. *Poem* was first printed in the *Spectator* on 23 November 1934, and reprinted in *The Still Centre* (Faber 1939). This copy includes an original hand-coloured illustration by Prokosch signed by him in pencil and mounted as a frontispiece. In the inscription Prokosch refers to 'MS poem from the author enclosed', which is not present.

Provenance: Frederic Prokosch (signed bookplate).

First edition thus, ONE OF 2 COPIES ON IMPERIAL VELLUM NUMBERED XX, from a total edition of 22, Prokosch's own copy with his signed bookplate, also signed by him on the colophon; 12mo; ORIGINAL HAND-COLOURED ILLUSTRATION BY FREDERIC PROKOSCH SIGNED BY HIM IN PENCIL AND MOUNTED AS FRONTISPIECE; original patterned brick red and gilt wrappers, gilt label to upper cover, with Prokosch's manuscript 'Bibliographical Note' on blue paper, preserved in blue marbled folding case and quarter morocco slipcase. A fine example.



FREDERIC PROKOSCH'S COPY

116. SPENDER, STEPHEN.
At Night. Bryn Mawr, Privately printed by Frederic Prokosch, 1935.

£2,250 [ref: 106653]

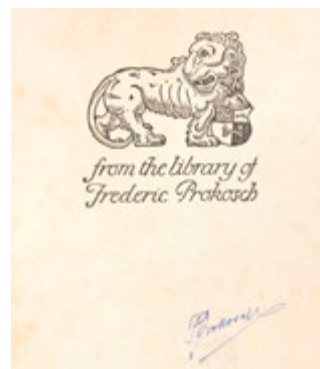
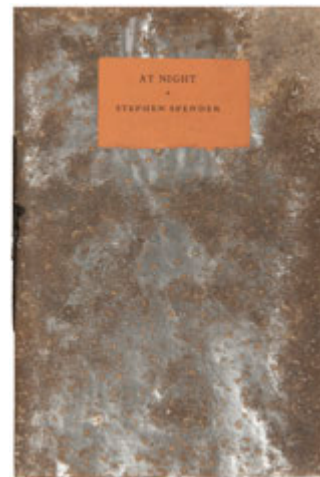
One of Prokosch's 'Butterfly Books'.

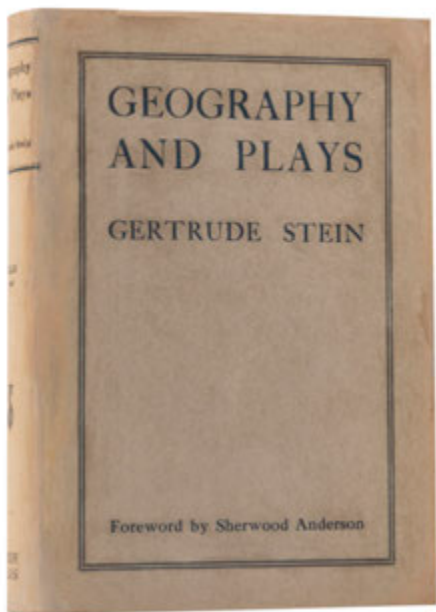
At Night was first printed in the *London Mercury* in May 1935, and not subsequently reprinted.

Provenance: Frederic Prokosch (signed bookplate).

First edition thus, ONE OF 2 COPIES ON RED FLORENTINE NUMBERED XX, from a total edition of 22, Prokosch's own copy with his signed bookplate, also signed by him on the colophon; 12mo; original hand-coloured illustration by Frederic Prokosch signed by him in pencil and mounted as frontispiece; original silver foil wrappers, brick red label to upper cover, with Prokosch's manuscript 'Bibliographical Note' on blue paper, preserved in black folding case and quarter morocco slipcase. A fine example.

See also Items 152 & 153



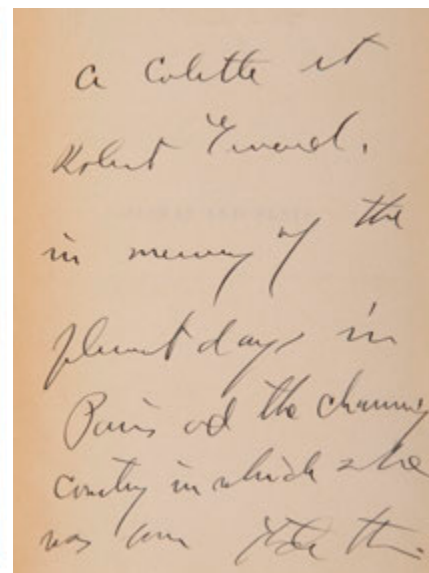


117. STEIN, GERTRUDE. Geography and Plays. Foreword by Sherwood Anderson. Boston, The Four Seas Company, 1922

£1,250 [ref: 108677]

An exceptional copy in the particularly uncommon earliest state, of an important early collection by the great American Modernist.

First edition, first printing, first state binding; 8vo; marginal tear to one leaf, seemingly in production; publisher's quarter bound blue cloth binding with light grey paper-covered boards, titles to upper board in black, cream paper title label to spine printed in black, with the dust jacket; a superb copy in the professionally repaired dust jacket with small restoration here and there. Wilson A5b.



PRESENTATION COPY

118. STEIN, GERTRUDE. Operas and Plays. Paris, [Maurice Darantière for] Plain Edition, August 1932.

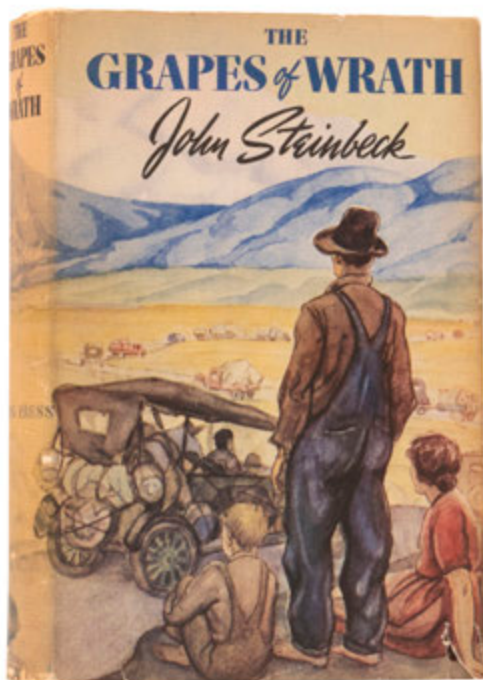
£2,500 [ref: 106934]

ONE OF 500 COPIES, THIS ONE INSCRIBED BY THE AUTHOR TO COLETTE. The presentation inscription reads: 'a Colette et Robert Jouvenel, in memory of the pleasant days in Paris and the charming country in which she was born[.] Gertrude Stein'.

Operas and Plays, a collection of 22 of Stein's dramatic works written between 1913 and 1931, was the penultimate title issued by Plain Edition, the publishers which Stein co-founded with Alice Toklas in 1930.

Provenance: Colette and Robert Jouvenel (author's presentation inscription).

First edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR, one of 500 copies of Alice B. Toklas imprint; small 4to; light toning to leaves, otherwise unmarked internally; original tan wrappers printed in black, housed in the original tan slipcase, light toning and soiling; a pleasing copy.



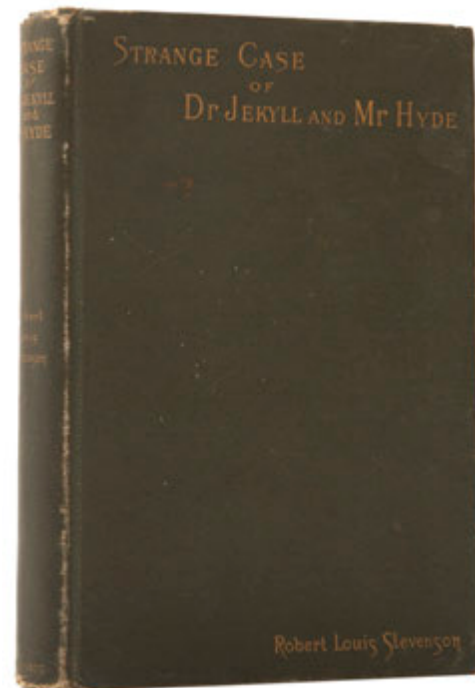
'MUSCLES ACHING TO WORK, MINDS ACHING TO CREATE - THIS IS MAN.'

119. STEINBECK, JOHN. *The Grapes of Wrath.* New York, Viking Press, 1939.

£3,750 [ref: 108643]

Set during the Great Depression, the novel focuses on the Joads, a poor family of tenant farmers driven from their home by drought, economic hardship, and changes in financial and agricultural industries. Due to their nearly hopeless situation and in part because they were trapped in the Dust Bowl, the Joads set out for California. Along with thousands of other 'Okie', they sought jobs, land, dignity, and a future. Steinbeck was awarded the Pulitzer Prize for Literature in 1940 for this novel.

First edition, first printing; 8vo; publisher's beige cloth, decoration to boards and titles to spine in brown, pictorial endpapers, yellow topstain, pictorial dust-jacket, a little rubbed and tanned, somewhat sunned at the spine; this is the correct state with, 'FIRST EDITION' on the front flap and with the \$2.75 price extant, spotting to fore-edges but a very good copy; 619pp Goldstone A12.

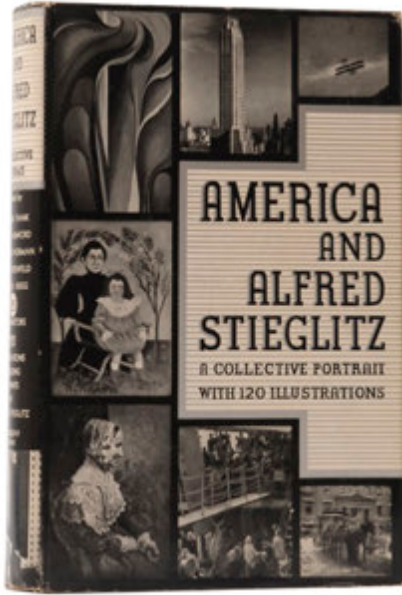


120. STEVENSON, ROBERT LOUIS. *Strange Case of Dr Jekyll and Mr Hyde.* New York, Charles Scribner's Sons, 1886.

£3,500 [ref: 108078]

The first state of the first US edition of Stevenson's Gothic horror classic which preceded the first UK edition by four days and was published on January 5, 1886 in an edition of 1,250 copies in cloth and 3,000 copies in paper wrappers. This is one of the remaining scarce hardback editions issued in green cloth.

First US edition, first impression, first state; 8vo (19 x 13 cm); slight toning to leaves, light soiling to prelims; publisher's green cloth, gilt lettering to spine and upper cover, light wear to extremities, top edge gilt, some light spotting to publisher's ads and rear endpapers, otherwise a very good example.

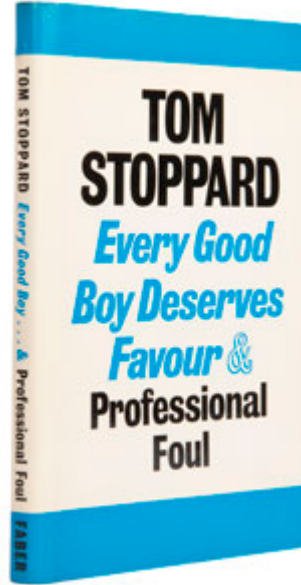


SIGNED BY ONE OF THE EDITORS

121. [STIEGLITZ, ALFRED]. FRANK, WALDO; MUMFORD, LEWIS; NORMAN, DOROTHY; ROSENFELD, PAUL; RUGG, HAROLD (EDITORS). *America and Alfred Stieglitz: A Collective Portrait*. Garden City, New York, Aperture, Doubleday, Doran & Company, Inc., 1934.

£1,250 [ref: 108688]

The definitive early collection of writings about the astonishing Austrian photographer Alfred Stieglitz. Norman not only helped edit this book but also contributed a major essay on the salon created by Stieglitz, 'An American Place'. By no means an uncommon book, however, examples in this condition and with a fine association as here, are rare.



First edition, first impression, SIGNED BY DOROTHY NORMAN; 8vo; 120 illustrations; publisher's black cloth, device to upper board in blind and titles to spine in black in a silver ground, charcoal grey topstain, with the pictorial dust jacket. Some all too typical, albeit in minor foxing to the endpapers but a remarkable copy in the dust jacket.

122. STOPPARD, TOM. *Every Good Boy Deserves Favour & Professional Foul*. London, Faber & Faber, 1978.

£275 [ref: 105189]

A fine copy in the dust jacket (a little dusty). This hard back issue of this title is exceptionally uncommon since the greater majority of the edition had been issued as a paper back,

First edition, first impression, casebound issue; 8vo; ownership signature to front free endpaper; publisher's blue boards, titles to spine gilt, with the dust jacket, some trivial spotting to the top edge; an excellent copy in the dust jacket and deeply uncommon thus.

123. THIRKELL, ANGELA. *Cheerfulness Breaks In. A Barsetshire War Survey*. London, Hamish Hamilton, 1940.

£250 [ref: 108292]

One of a small number of middle-period Thirkell titles which seem to be far scarcer than most of her earlier works.

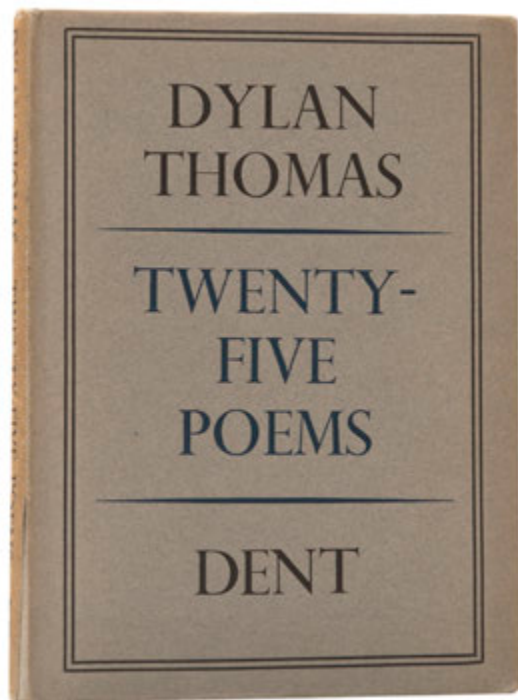
First edition, first impression; 8vo; publisher's pink cloth, titles to spine gilt, with the nicked and very lightly rubbed and sunned dust jacket.

124. THIRKELL, ANGELA. *Growing Up*. London, Hamish Hamilton, 1943.

£125 [ref: 108293]

A Barsetshire novel - uncommon in the dust jacket.

First edition, first impression; 8vo; publisher's red cloth, titles to spine gilt, Wartime stock tanned (inevitably), some spotting early and late, a very good copy in the rather worn dust jacket.

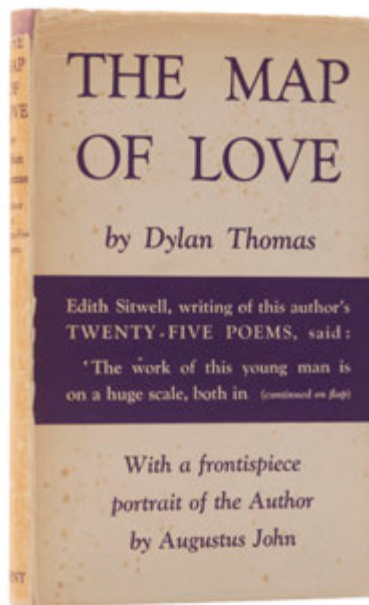


125. THOMAS, DYLAN *Twenty-Five Poems*. London, J.M. Dent & Sons Ltd., 1936.

£2,250 [ref: 108706]

A lovely copy of Thomas's second collection. Uncommon in this condition.

First edition, first impression. 8vo; publisher's grey boards, titles to spine in blue. With the dust jacket. Mild partial toning to the endpapers, an exceptional copy in the somewhat tanned and very lightly rubbed dust jacket.

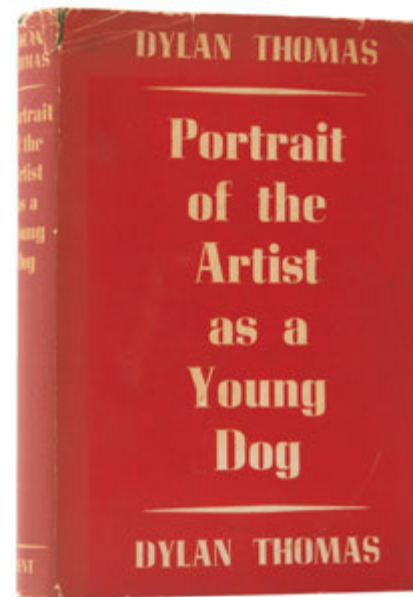


126. THOMAS, DYLAN. *The Map of Love*. Verse and prose. London, J.M. Dent & Sons Ltd, 1939.

£375 [ref: 108709]

Only 1000 copies were issued this being in the earliest state with the publisher's name on the spine in blind and the purple topstain.

First edition, first impression; 8vo; publisher's purple cloth, titles to upper board and spine gilt (but the imprint in blind) purple topstain. With the dust jacket. Some mottling to the cloth, topstain a touch faded, very good in the tanned and rubbed and spotted dust jacket with a piece missing at the head of the spine panel. Rolph B21.



127. THOMAS, DYLAN. *Portrait of the Artist as a Young Dog*. London, Dent, 1940.

£1,250 [ref: 108424]

The great man's first novel of which just 1500 copies were printed. Not so common in this condition.

First edition, first impression; 8vo; publisher's green cloth, titles to spine in silver, red topstain, very small fade at one corner and the very bottom of the spine, in the lightly frayed and sunned dust jacket with some trivial loss at the tips.

To Dick + Phoebe
from Ronald
(R.S. Thomas)

INSCRIBED BY THE AUTHOR

128. THOMAS, R.S. *Laboratories of the Spirit*. London, Macmillan, 1973.

£150 [ref: 108294]

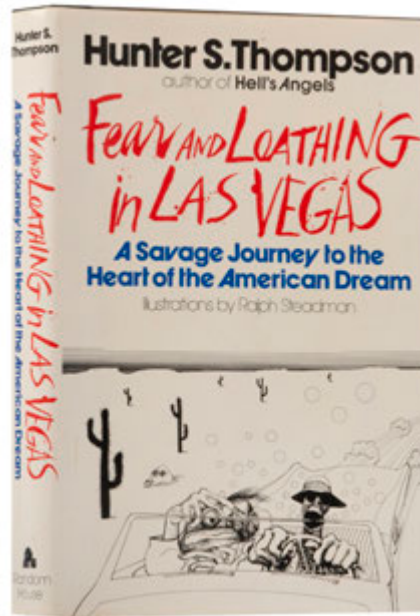
With the author's signed presentation inscription to the front free endpaper, 'To Dick & Phoebe from Ronald (R.S. Thomas)' In our experience genuine presentation copies of Thomas' more important collections are scarce.

First edition, first impression, hardback issue, INSCRIBED BY THE AUTHOR; 8vo; publisher's grey boards, titles to spine gilt, in the worn and faded, tape-stained, price-clipped dust jacket.

129. THOMPSON, HUNTER S. *Fear And Loathing In Las Vegas, A Savage Journey to the Heart of the American Dream*. New York, Random House, 1971.

£1,375 [ref: 108660]

American journalist Hunter S. Thompson is a mythical figure, partly by his own design, and partly, perversely, against his wishes. Norman Mailer called him 'a legend in successful self-abuse.' Biographer E. Jean Carroll reported Thompson's daily working regime, which allegedly started at 3pm.



While writing he consumed: Chivas Regal, Dunhills, cocaine, orange juice, marijuana, Heineken, huge helpings of food, LSD, Chartreuse, clove cigarettes, gin and pornographic films. Compare this with the drug collection of Raoul Duke, the first person narrator of *Fear and Loathing in Las Vegas*.

'Fear and Loathing in Las Vegas is a scorching epochal sensation. There are only two adjectives writers care about any more...brilliant' and 'outrageous'...and Hunter Thompson has a free hold on both of them' (Tom Wolfe).

First edition, first printing; 8vo; illustrated throughout by Ralph Steadman; publisher's black cloth backed grey boards, titles to spine in silver, with the pictorial dust jacket, top edge of boards a little sun-struck, the merest trace of spotting to the endpapers and fore edge, in the stunning, price-clipped dust jacket.

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130. TOLKIEN, J.R.R. Autograph Letter Signed. Oxford, Merton College, 1973.

£20,000 [ref: 108541]

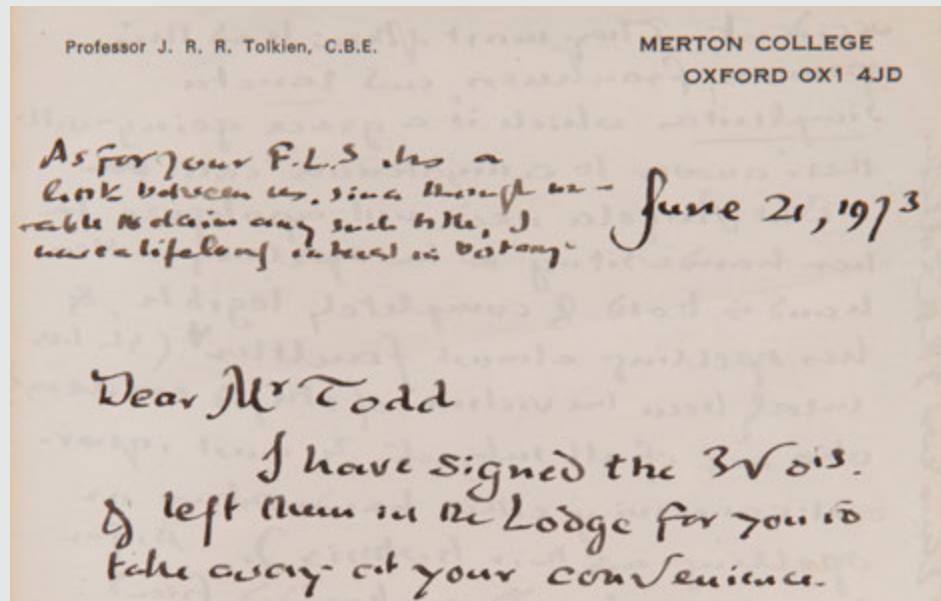
A beautiful letter in Tolkien's elegant and distinctive hand, addressed to Mr Todd and dated 'June 21, 1973', in which Tolkien confirms he has 'signed the 3 vols [presumably The Lord of the Rings] and left them in the Lodge for you to take away at your convenience.'

Responding to a letter from Angela, a relation of Mr Todd to whom the three signed volumes were to be gifted, he commends her handwriting and spelling, stating 'her hand is bold and completely legible, & her spelling is almost faultless', and goes on to give avuncular advice on bullying:

'As for her ginger-haired and bearded friend: she is mistaken in believing that (all?) older folk look down on them. Again the history of hair and dress is mostly totally unknown.'

He also speaks of Angela's similarities to his own granddaughter: 'I have a grand-daughter who also entered the nursing service; and also made the acquaintance of several probationer nurses during a long stay in the Nuffield Orthopaedic Institute after a severe accident.'

2pp ALS; 8vo; on white Merton College headed paper, signed on the verso, dated June 21, 1973; horizontal centrefold, minor toning to edges, protected by double-sided window mount, all text visible; window size: 17.7 x 12.8 cm (recto) and 17.5 x 13.1 cm (verso), overall size: 26.4 x 20.6 cm.





INSCRIBED BY THE AUTHOR

131. VONNEGUT, KURT. *Breakfast of Champions.* London, Jonathan Cape, 1973.

£1,250 [ref: 108415]

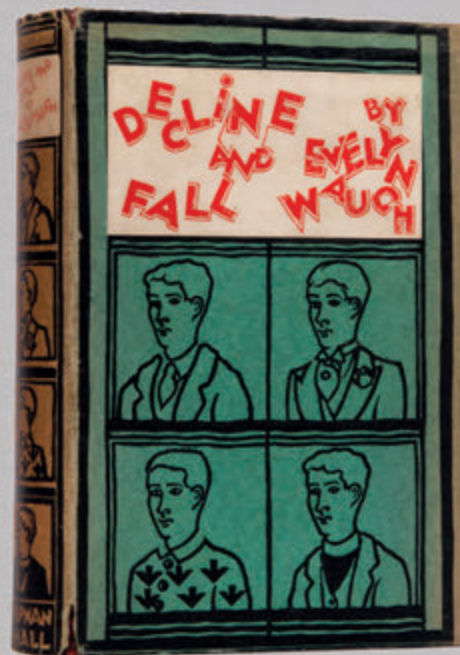
This copy inscribed by the author; 'FOR ROYSTON - Kurt Vonnegut Oct. 30, 1985 London'. One of the author's key books, the English edition, is scarce inscribed.

First UK edition, first impression, INSCRIBED BY THE AUTHOR ON FRONT FREE ENDPAPER; 8vo; publisher's brown boards, titles to spine gilt, pink topstain, spine slightly rolled; in the somewhat tanned dust jacket, a touch faded at the spine.

132. WAUGH, EVELYN. *Decline and Fall.* An Illustrated Novelette London, Chapman and Hall, 1928.

£8,500 [ref: 106908]

The author's first novel, with his own illustrations, the dust jacket also designed by him. After the book was rejected for indecency by Duckworth (the publisher of his earlier biography of Rossetti), Waugh offered the manuscript to Chapman & Hall, but he did so while his father, who was the managing director of the firm, was away on holiday. The acting-director agreed to publish the novel and Arthur Waugh returned to London to discover that his son was his firm's newest author. When Arthur Waugh's biography was published three years later; however, *Decline and Fall* and *Vile Bodies*, the two novels published under his directorship of Chapman & Hall, were not mentioned.

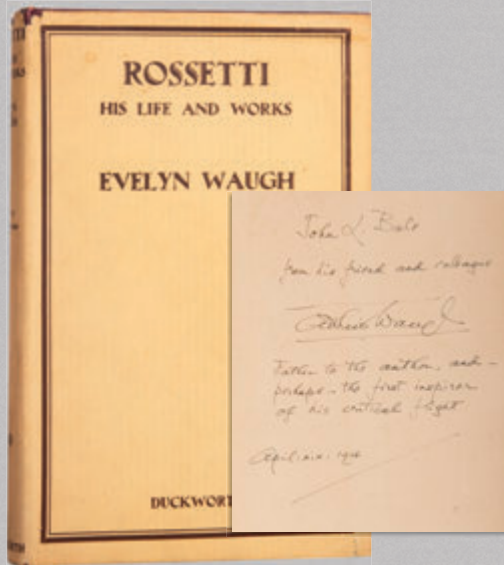


From the library of Carl Winter, an art historian and museum curator at the Victoria & Albert and the Fitzwilliam Museums. Together with Patrick Trevor-Roper and Peter Wildeblood, Winter gave evidence (anonymously as 'Mr White') to the Wolfenden Committee, whose report led to the decriminalisation of homosexuality in 1967.

Provenance: Carl Winter (contemporary ownership inscription to front endpaper, dated Oxford 1928).

First edition, first impression (with the names 'Martin Gaythorn-Brodie' and 'Kevin Saunderson' unchanged on pages 168-69; 8vo; frontispiece and 5 plates by the author. Publisher's red and black, snakeskin cloth, titles to spine gilt, with the Waugh-designed dust jacket; spine a little rolled, very light spotting to the fore edge, and excellent copy in the somewhat rubbed and sunned dust jacket with some trivial loss at two corners; importantly the title lettering on the the spine is entirely legible. Uncommon thus. Connolly (*The Modern Movement*) 58.





ASSOCIATION COPY

133. WAUGH, EVELYN. *Rossetti. His Life and Works.* London, Duckworth, 1928.

£5,750 [ref: 106972]

Waugh's first commercially published work. Inscribed by the author's father: 'John L. Bale / From his friend and colleague / Arthur Waugh / Father to the author, and — perhaps — the first inspirer of his critical flight / April:ix:1928.' Bale was an editor at Chapman and Hall, where Arthur Waugh had been a director.

Rare in the dust-jacket - our Modern Literature specialist has handled just two other copies in the last thirty years.

Provenance: John L. Bale (inscription from the author's father).

First edition, first impression; 8vo; 8 black and white illustrated plates, including portrait frontispiece of Rossetti, scattered marginal foxing; publisher's maroon cloth, titles to spine gilt, some spotting to edges, endpapers slightly toned, with the printed dust-jacket, light soiling and staining to jacket, particularly to spine and back panel, a few small closed tears to edges of front and back panels.

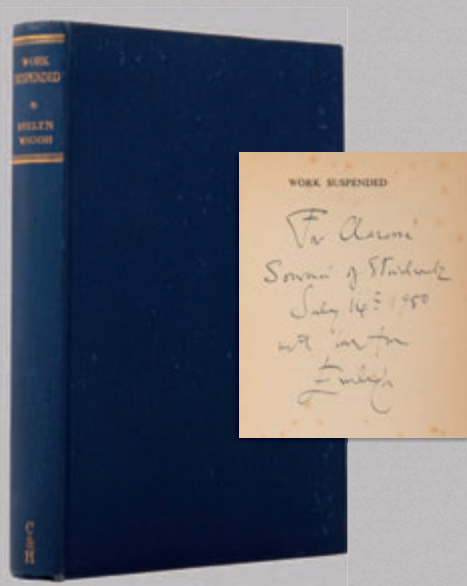


134. WAUGH, EVELYN. *Scoop. A Novel About Journalists.* London, Chapman & Hall, 1938.

£2,500 [ref: 108283]

There are two states of the first impression dust jacket for *Scoop*. Originally the tromp l'oeil newspaper image had the partial banner 'aily Beas' in the style and typeface of the *Daily Express*. Beaverbrook (himself lampooned in the novel as Lord Copper) cited the mast head in his proposed action against Waugh and Chapman & Hall who restructed the jackets with the masthead entirely blank. However, they left the devastating descriptions of 'Lord Copper' intact. And they got away with it!

First edition, first issue in second state dust jacket; 8vo; strictly contemporary ownership inscription to front free endpaper, stock a little toned as often, with 's' in 'as' in last line of p88; publisher's black and red patterned boards, with the original dust jacket, without the 'Daily Beast' logo; an excellent copy in the lightly frayed and rubbed dust jacket with a single tiny chip and some needless internal repair.



PRESENTATION COPY TO CLARISSA EDEN

135. WAUGH, EVELYN. *Work Suspended and other stories written before the Second World War.* London, Chapman & Hall, 1949.

£575 [ref: 108163]

The second of two identically titled collections in Waugh's canon. With the author's signed presentation inscription to the half title page, 'For Clarissa Souvenir of Stitches July 14th, 1950 with love from Evelyn.' The recipient became the second wife of the British Prime Minister Anthony Eden.

Provenance: Clarissa Spencer-Churchill, later Eden (author's inscription dated 14th July, 1950).

Uniform edition, second impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's blue cloth, titles to spine gilt, marbled endpapers, cloth a little flecked but a very good copy.



ONE OF 350 COPIES - INSCRIBED BY THE AUTHOR

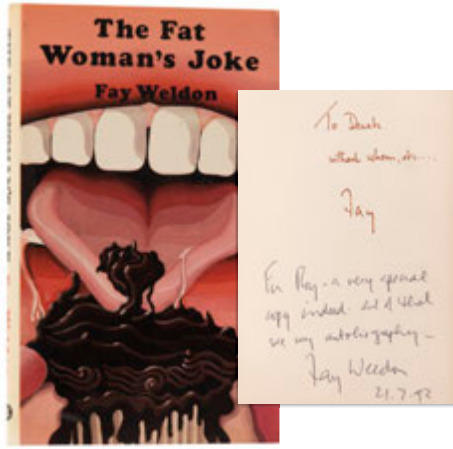
136. WAUGH, EVELYN. *Love Among The Ruins.* London, Chapman & Hall, 1953.

£2,750 [ref: 106610]

From an edition of 350 copies, this is of one of the first 50 reserved for Waugh's own use.

With the author's presentation inscription to the limitation leaf, 'For Basil with warm regards from Evelyn'. The recipient was Colonel Basil Bennett. Waugh and Bennett had met whilst lodging together under Laycock's command during the war. They became friends and drinking companions which association would last (with a couple of lacunae) till Waugh's death. Bennett's father owned the Hyde Park Hotel and Basil would go on to run it. Waugh stayed there with Laura when the family were in town. A fantastic association copy.

First edition, first impression, INSCRIBED BY THE AUTHOR, ONE OF 350 NUMBERED COPIES, SPECIALLY BOUND, PRINTED ON LARGE PAPER; 8vo; publisher's red buckram, device to upper board and titles to spine gilt, top edge gilt, others untrimmed; some spotting to the endpapers, cloth just a little dull, but a very nice copy housed in a brown cloth slipcase.



PRESENTATION COPY - WITH SIGNED 1966 TYPESCRIPT

137. WELDON, FAY. *The Fat Woman's Joke* [WITH] *The Fat Woman's Joke* 1966 typescript. London, MacGibbon & Kee, 1967.

£1,500 [ref: 108598]

First edition inscribed twice by the author in ink to the front free endpaper, together with the signed typescript dated 1966.

The first inscription reads: 'To Derek / without whom, etc.... / Fay'. The recipient, Derek Bennett, was the producer of Weldon's television play, *The Fat Woman's Tale*, originally screened in September 1966. Bennett and Weldon worked together on a number of occasions through the 1970s and 1980s. The second inscription refers to the first and reads, 'For Ray - a very special / copy indeed: end of that / see my autobiography - / Fay Weldon / 21.7.92'.

Together with the book is the typescript of the novel, signed by Weldon on the title page, which is dated June 1966, 3 months before the screenplay aired.

A cursory comparison between the typescript and the published text has indicated light but substantive differences throughout.

First edition, TWICE INSCRIBED BY THE AUTHOR; 8vo; light toning to leaves, very occasional light marks; publisher's red cloth, gilt lettering to spine,

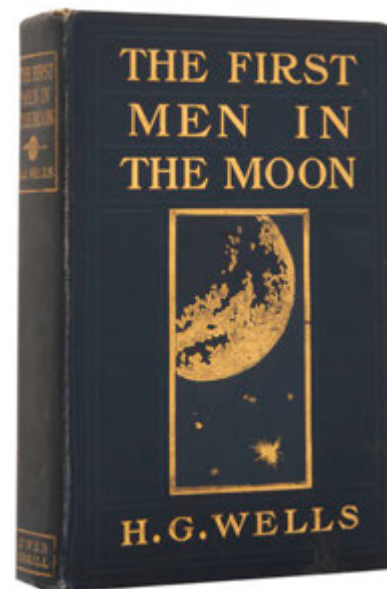
corners and spine ends slightly bumped, with the unclipped pictorial dustjacket by John Farman, slightly toned and marked, light edgewear, some dampstaining to lower edge, otherwise very good; with the 1966 typescript, SIGNED BY THE AUTHOR, a few tears to first and last few pages, rust marks from an old bulldog clip, slight creasing and age toning, but very interesting nonetheless; 114pp.

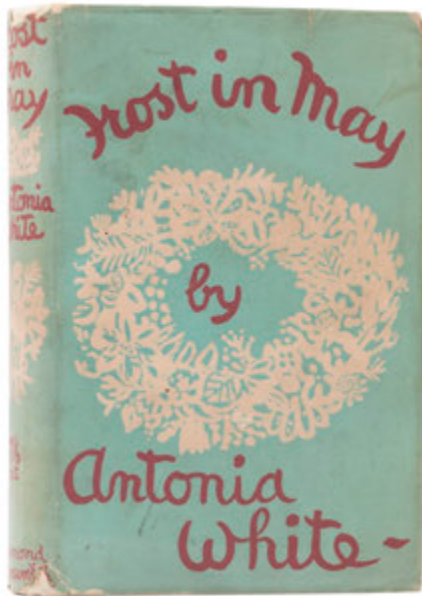
138. WELLS, H.G. *The First Men in the Moon*. Indianapolis, The Bowen-Merrill Company, 1901.

£2,500 [ref: 108097]

First US edition of one of H.G. Wells' classic works of science fiction, originally serialised in *The Strand Magazine* from December 1900 to August 1901 and published in hardcover in 1901. The US edition preceded the first UK edition by approximately one month.

First US edition; 8vo; title within red border, frontispiece and 11 plates by E. Hering, light toning to leaves, inner hinge cracked but holding; publisher's blue cloth gilt, minor marks to covers, extremities slightly rubbed, overall a very good copy.



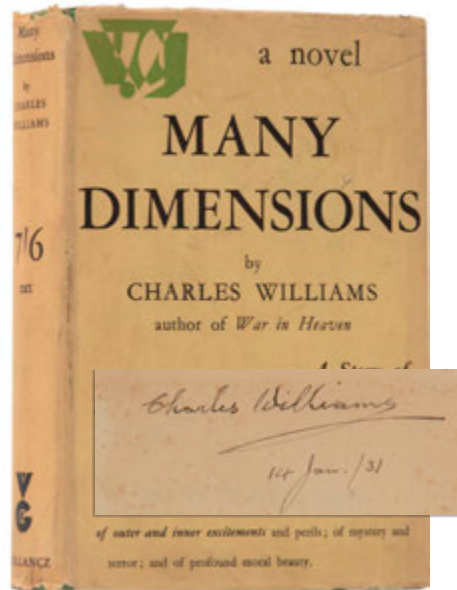


139. **WHITE, ANTONIA.** *Frost in May.* London, Desmond Harmsworth, 1933.

£1,250 [ref: 108425]

The author's scarce first novel, and one of the most perfectly designed books of its era. Examples as nice as this are increasingly uncommon.

First edition, first impression; 8vo; publisher's white cloth, titles to spine in magenta, pale blue endpapers, minor cockling to the free endpapers, couple of smudges to the perilous white cloth, with the dust jacket, somewhat marked and lightly chipped with a small puncture to the front panel.



VERY UNCOMMON INSCRIBED

140. **WILLIAMS, CHARLES.** *Many Dimensions.* London, Victor Gollancz, 1931.

£2,250 [ref: 108417]

Inscribed by the author on the on the front free endpaper; 'Charles Williams 14 Jan /31'. And with the armorial bookplate of one Reginald C. Land to the front paste down. One of the author's fine fantasy novels. In common with other inkings, Williams would seem to be a parsimonious inscriber of his books. This is especially true of the fiction. I have never really ascertained why this should be, but this is the first signed copy of *Many Inventions* we have handled.

First edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's green boards, titles to spine in black, with the dust jacket supplied from another copy, spine cocked, some foxing, boards a little marked; very good in the rubbed and sunned, lightly chipped dust jacket sometime supplied form another copy.





141. WODEHOUSE, P.G. A Prefect's Uncle. London, Adam & Charles Black, 1903.

£1,500 [ref: 108747]

The author's uncommon second book, here in the earliest issue.

First edition, first impression, first issue of the author's second book (with advertisement for *The Pothunters* on verso of half-title, 1903 date on title and no further advertisements); 8vo; publisher's device to title, frontispiece and 7 plates by R. Noel Pocock, publisher's pictorial red cloth printed in blue, black and cream, titles to spine gilt. Small nail hole to rear board effecting the final few margins, ownership inscription to front free endpaper, spine a little cocked and with a short split to the front joint, generally somewhat rubbed and faded. Very good. McIlvaine A2a



142. WODEHOUSE, P.G. The White Feather. London, A&C Black, 1907.

£1,250 [ref: 108743]

A very decent copy of one of the scarcer early Wodehouse titles.

First edition, first issue, second state of the ads but with the earliest state of the feather on the spine. 8vo. Illustrations by W. Townend. Original brown pictorial cloth, titles and illustration to upper board and spine in black and white, title to spine on a gilt ground. Minor cut to rear free endpaper, marginal tears to the ads, spine rolled, cloth somewhat rubbed. Very good.



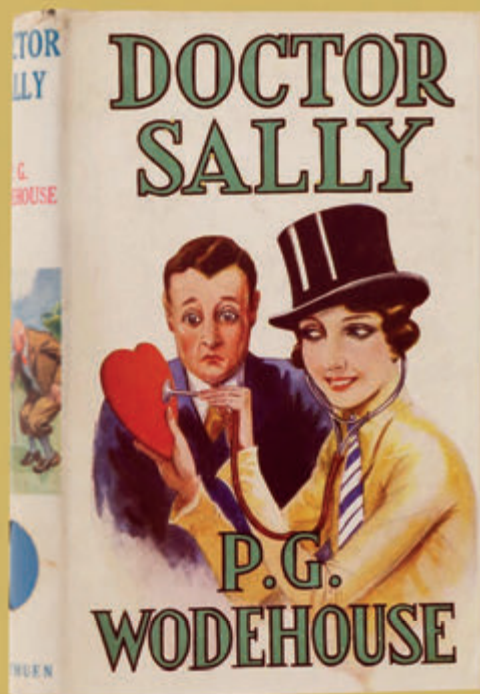
143. WODEHOUSE, P.G. The Swoop or How Clarence Saved England. London, Alston Rivers, 1909.

£5,000 [ref: 108742]

A vulnerable piece of book production, and although nothing approaching the rarity of *The Globe By The Way Book*, not common at all in collector's condition.

First edition, first impression. 8vo; publisher's pictorial wrappers. Some repair at the spine neat, early ownership signatures to inside of front wrapper and the first leaf, a few smudges and scuffs. Very good.



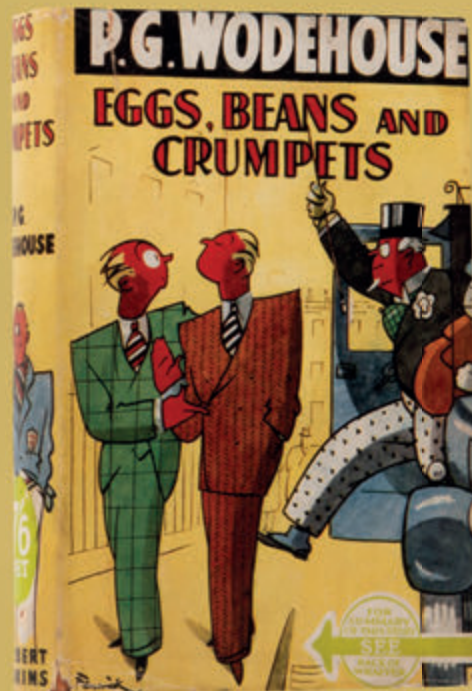


144. WODEHOUSE, P.G. Doctor Sally. London, Methuen, 1932.

£1,250 [ref: 108741]

Despite the noted flaws this remains an unusually sharp copies of one of the great period-designed books of its era.

First edition, first impression, 8vo., original blue cloth, titles to upper board and spine in black. With the pictorial dust jacket. Mild partial browning to the endpapers, spotting to the fore edges but an excellent copy in the nicked and lightly frayed dust jacket with the price very neatly excised from the slightly faded spine panel.



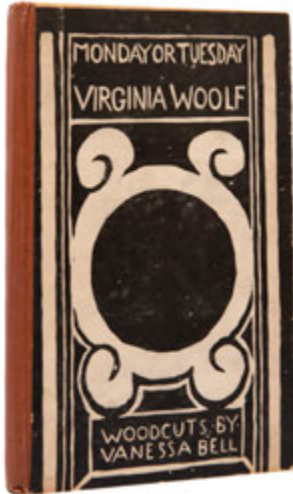
145. WODEHOUSE, P.G. Eggs, Beans and Crumpets. London, Herbert Jenkins Ltd, 1940.

£1,750 [ref: 108674]

A lovely copy of one of the author's best-known collections of short stories, featuring many of his famous characters from the Drones Club such as Mr Mulliner and Ukridge. Uncommon in the original first issue dust-jacket, featuring Fenwick's evocative artwork to upper panel.

First edition, first impression; 8vo; 4pp. publisher's advertisements; publisher's orange cloth, titles to spine in black, with the dust-jacket designed by Fenwick, correctly priced 7'6 on the spine panel, minor spotting to the fore edge, partial browning to the endpapers but an exceptional copy in the lightly frayed and very slightly scuffed dust jacket, unusually fresh and attractive. McIlvaine A62a.





WOODCUTS BY VANESSA BELL

146. WOOLF, VIRGINIA. *Monday or Tuesday.* London, The Hogarth Press, 1921.

£2,500 [ref: 106016]

One of 1000 copies, hand-set and printed by F.T. McDermott (with Leonard Woolf's help) at the Prompt Press, Richmond.

First edition, ONE OF 1000 COPIES; small crown 8vo; 4 full-page woodcuts by Vanessa Bell, none of the usual offsetting to woodcuts and browning to free endpapers; white paper boards printed in black with a design by Bell, brown cloth spine, edges lightly rubbed, an exceptionally clean and tight copy of this scarce item. Kirkpatrick A5a; Howard Woolmer 17.

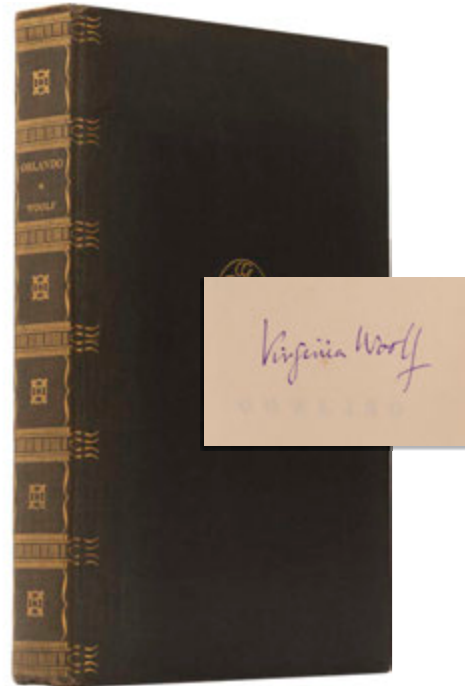
SIGNED LIMITED EDITION

147. WOOLF, VIRGINIA. *Orlando: A Biography.* New York, Crosby Gaige, 1928.

£6,750 [ref: 108594]

Nigel Nicholson, Vita Sackville-West's son, famously declared *Orlando* to be 'the longest love letter in literature.' This is the true first edition, preceding the Hogarth Press edition by nine days.

Provenance: Ivan Chambers OBE, 1902-1998, British bookseller (bookplate); thence by descent.



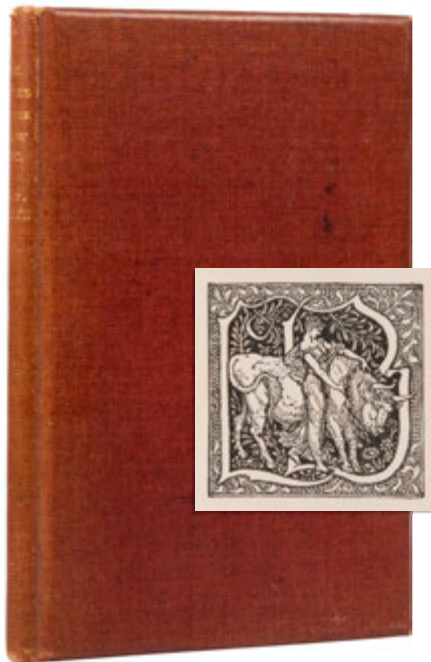
First edition, signed by the author in her distinctive purple ink on verso of half title, NUMBER 107 OF 861 COPIES; small royal 8vo (235 x 160 mm); illustrated with 7 plates (including 3 showing Vita Sackville-West as Orlando), a couple of minor spots to preliminary leaves, else near-fine; publisher's black cloth boards, gilt lettering and patterns on spine protruding on to upper and lower boards, upper board with gilt publisher's device depicting a ram, spine and head of rear board very slightly faded and bumping to spine head, otherwise a near-fine and very attractive copy. Kirkpatrick A11a.

148. WOOLF, VIRGINIA. *A Letter to a Young Poet.* London, The Hogarth Press, 1932.

£150 [ref: 107971]

Hogarth Letters No. 8, first published in *The Yale Review* in June 1932.

First edition; 12mo; light toning to leaves, otherwise unmarked internally; original pictorial wrappers, stitched as issued, some toning to spine and covers, otherwise a very good, clean copy. Kirkpatrick A17a; Woolmer 314.

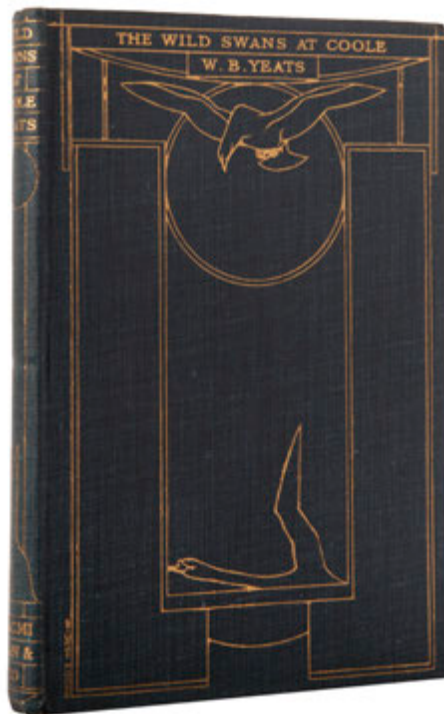


149. YEATS, W.B. The Tables of the Law and the Adoration of the Magi. London, Privately Printed, 1897.

£1,750 [ref: 106032]

The true first edition of this rare publication containing two short stories written by Yeats at the height of his fascination in occultism.

First edition, first impression, LIMITED ISSUE, NUMBER 7 OF 110 COPIES; 8vo; portrait frontispiece by Jack B. Yeats, tissue-guard, woodcut title device; publisher's red buckram, spine lettered in gilt, light sunning to spine, light rubbing to spine tips and corners, light browning to endpapers and bookplate removed from front pastedown, otherwise internally fine and sound, rare. Wade 24.



LIMITED EDITION IN ORIGINAL DUST JACKET

150. YEATS, WILLIAM BUTLER. The Wild Swans At Coole, Other Verses And A Play In Verse. London, Macmillan and Co., 1919.

£3,750 [ref: 105195]

Only 1500 of the first impression of this Macmillan edition were printed. The earlier Cuala Press version of this title had notably different contents, and some 17 new poems were added here. The London printing includes, for example, the first book appearance of *An Irish Airman Foresees His Death*, which remains one of the poet's crowning achievements. Rare in dust jacket.

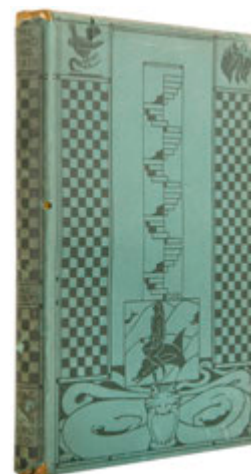
First Macmillan edition, first impression; 8vo; publisher's cloth, Sturge Moore design and titles to upper board and spine, gilt, with the dust jacket; a superb copy in the little rubbed a sunned dust jacket, somewhat faded at the spine. Wade 124.

151. YEATS, WILLIAM BUTLER. The Winding Stair and other poems. London, Macmillan, 1933.

£875 [ref: 105201]

An excellent copy of this later work by W.B. Yeats, in the distinctive T. Sturge Moore binding & jacket, notable perhaps for the inclusion of the poem 'Byzantium', Yeats' follow-up to 'Sailing to Byzantium' in this book's sister volume *The Tower* (1928).

First edition, first impression; 8vo; publisher's green cloth, Sturge Moore design to upper board in blind, design and titles to spine gilt, with the Sturge Moore dust jacket; a superb copy in the lightly nicked and rubbed dust jacket with some light internal repair at the spine. Wade 169.



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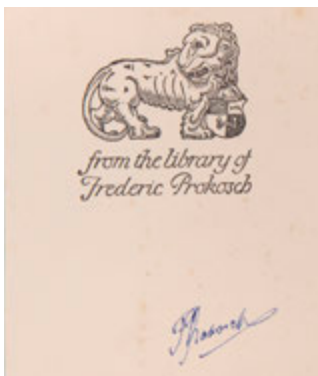
152. YEATS, W.B. **The Singing Head.** *Bryn Mawr, Privately printed by Frederic Prokosch, Christmas 1934.*

£4,000 [ref: 106539]

The Singing Head by W.B. Yeats, privately printed and signed by the author Frederic Prokosch. Prokosch has written 'This was the first copy off the press' and initialed it.

Provenance: *Frederic Prokosch (signed bookplate).*

First edition thus, SPECIAL COPY ON BLUE VELLUM, from a total edition of 20, Prokosch's own copy with his signed bookplate, also signed by him on the colophon; 12mo; original hand-coloured illustration by Frederic Prokosch signed by him in pencil and mounted as frontispiece, light marginal toning; original green marbled wrappers, silver label to upper cover, with Prokosch's manuscript 'Bibliographical Note' on blue paper, preserved in marbled folding case and quarter morocco slipcase. A fine example. Wade I, 180.



FREDERIC PROKOSCH'S COPY

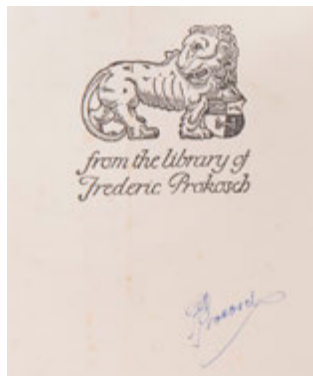
153. YEATS, W.B. **Leda and the Swan.** *Florence, Privately printed by Frederic Prokosch, 1935.*

£4,000 [ref: 106538]

Leda and the Swan by W.B. Yeats, privately printed and signed by the author Frederic Prokosch. Prokosch has written 'This was the first copy off the press' and initialed it.

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See also Items 114-116

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