

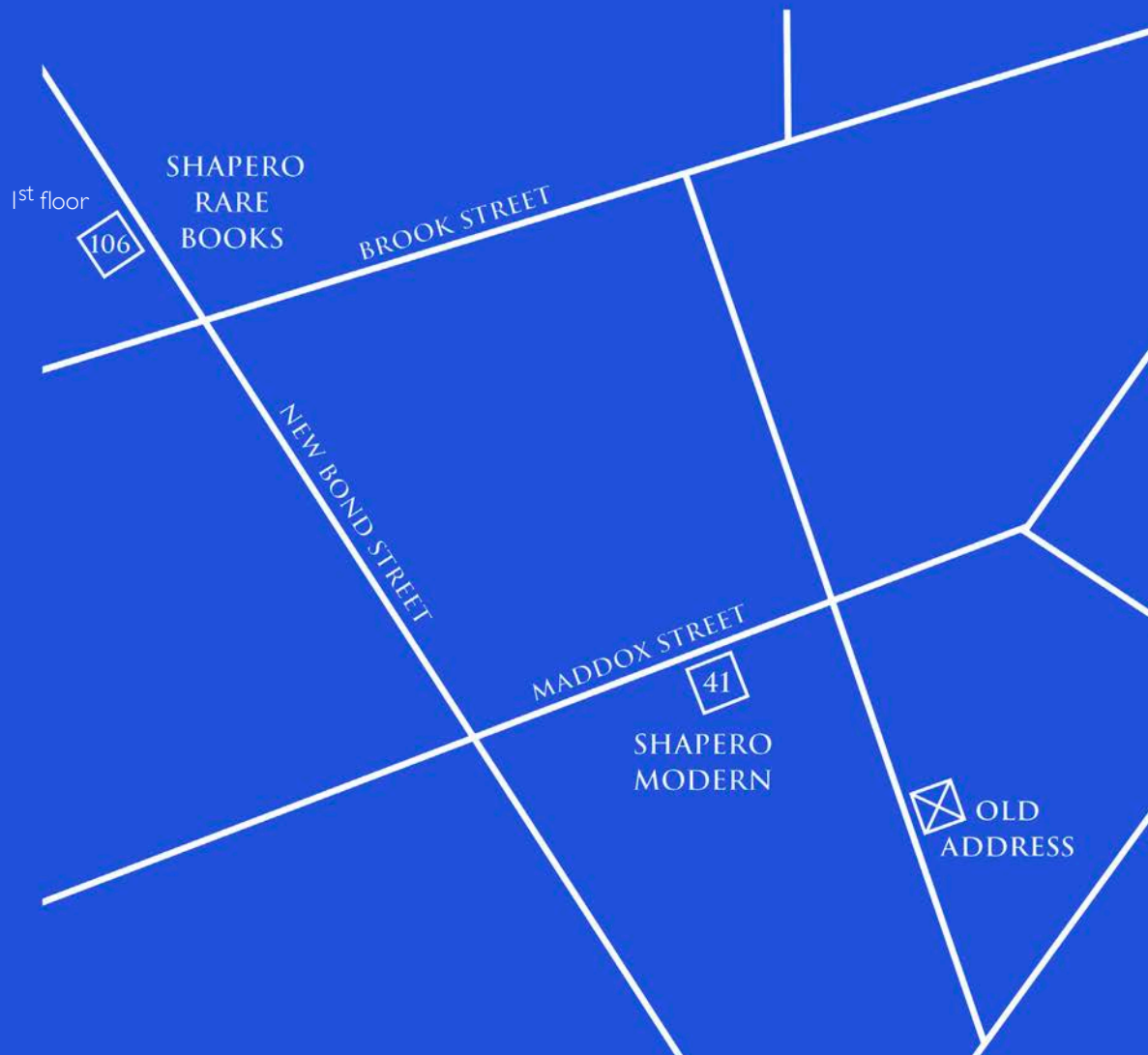
SHAPERO

RARE BOOKS

PRESENT DELIVERY



# SHAPERO RARE BOOKS HAS MOVED!



After nearly 25 years in Saint George Street, the sale of our much-loved building forced us to find a new home. However, we have been fortunate to find not one but two new spaces in Mayfair for Shapero Rare Books and for Shapero Modern, our post war and contemporary gallery. Shapero Rare Books is now head-quartered at 106 New Bond Street (1st floor) whilst Shapero Modern has expanded into a stunning ground-floor gallery at 41-43 Maddox Street.

SHAPERO  

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RARE BOOKS

# PRESENT DELIVERY

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# Fiction, Poetry & Prose

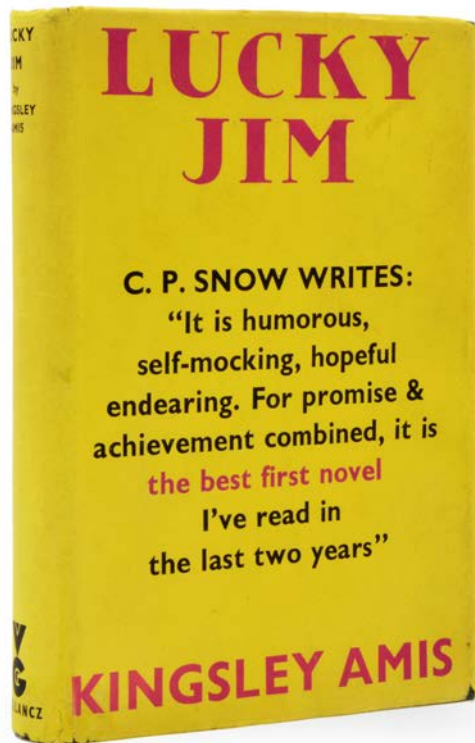
1. **AMIS, KINGSLEY.** *Lucky Jim.* London, Victor Gollancz Ltd, 1953.

£2,800 [ref: 101353]

A crisp, 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 English language.

*Provenance: Contemporary ink gift-inscription to upper free endpaper, dated 1953.*

*First edition; 8vo; publisher's green boards, a few minor spots to fore-edge, mild bumping to spine-ends, else fine, printed dust-jacket, historic repairs to lower edge of rear flap fold, foot of spine and lower corner verso with some light show-through to recto, minor chipping to spine ends and corners but a sharp and excellent example overall.*



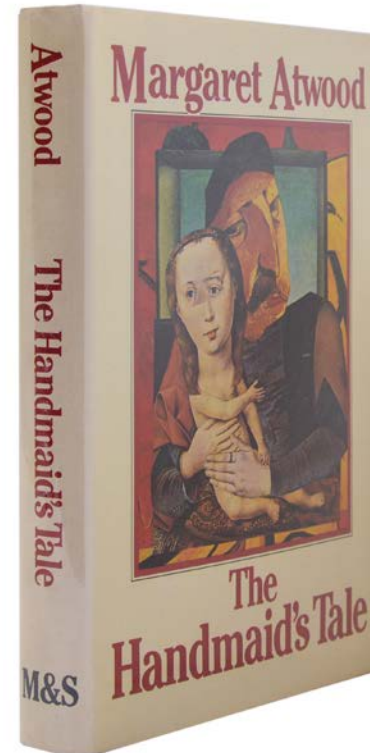
**SIGNED BY THE AUTHOR**

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

£950 [ref: 102435]

A fine signed, true first edition of what has become Margaret Atwood's best-known novel. *The Handmaid's Tale* is a dark & disturbing vision of a future, set in the monotheocracy of Gilead and following Offred, who is attached to the Handmaid class.

*First edition, first printing, signed by the author on the title-page; 8vo; publisher's cloth-backed boards, minor rubbing to extreme spine ends, dust-jacket with artwork by Gail Geltner, very slight lightening to spine, but overall a fine copy.*



SECOND EDITION OF JANE AUSTEN'S FIRST NOVEL SCARCE WITH ALL THE HALF TITLES

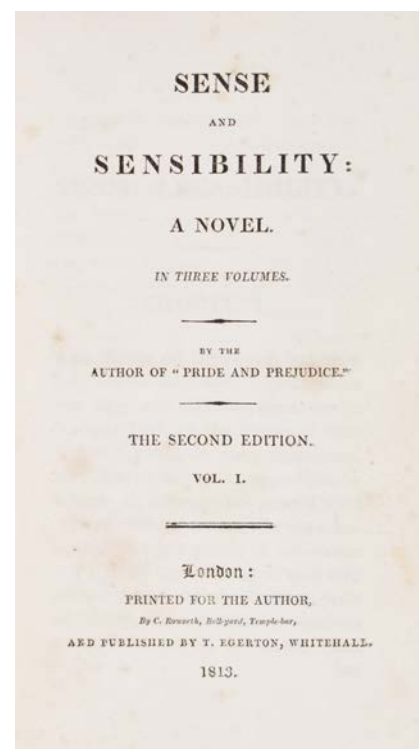
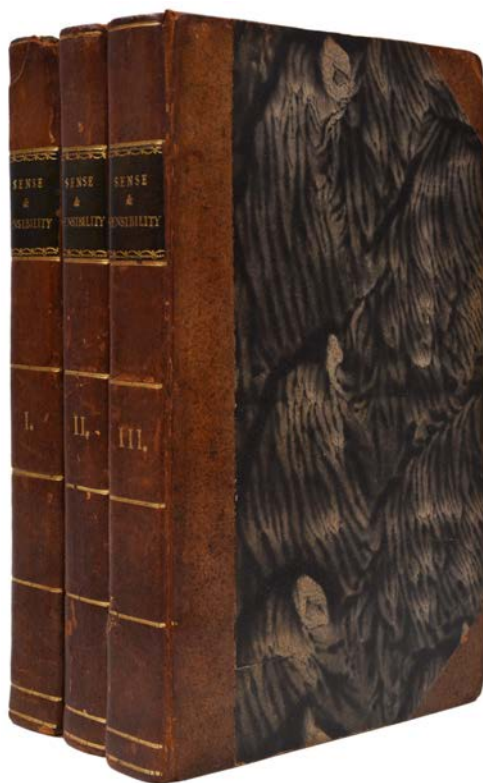
3. [AUSTEN, JANE]. *Sense and Sensibility: A Novel in Three Volumes By a Lady*. London, T. Egerton, 1813.

£12,500 [ref: 99929]

Written in 1795 as a sketch in the form of letters, titled *Elinor and Marianne* (representing 'sense' and 'sensitivity'), the unpublished novel was rewritten in 1797 and 1798 at Steventon and altered again in preparation for the press in 1809 and 1810, the first year of Austen's residence at Chawton. Thomas Egerton published the work on commission, and Austen 'actually made a reserve from her very moderate income to meet the expected loss'. The price of the new novel was 15 shillings in boards, and advertisements first appeared for it on 30 October 1811. When it sold out in less than two years, Jane wrote delightedly to her brother Francis (3 July 1813): 'You will be glad to hear that every copy of *Sense and Sensibility* is sold and that it has brought me £140 beside the copyright, if that should ever be of any value'.

Provenance: Sir Thomas Frankland Lewis (engraved armorial bookplates), 1780-1855, British Poor Law Commissioner and moderate Tory MP; Douglas C. Ewing (printed booklabels).

Second edition; 3 volumes, 12mo; complete with all half-titles, bound without final blanks (as often); some slight foxing; contemporary sprinkled half-calf with paste-paper sides, spines ruled in gilt with gilt black morocco labels, light rubbing at extremities, spine panel split on upper joint of vol. I but professionally reinforced at some point, therefore firm, otherwise a very good set; Vol. I: [4], 306pp; marginal paper-flaw to M2; vol. II: [4], 278pp; vol. III: [4], 294pp. Keynes 2.

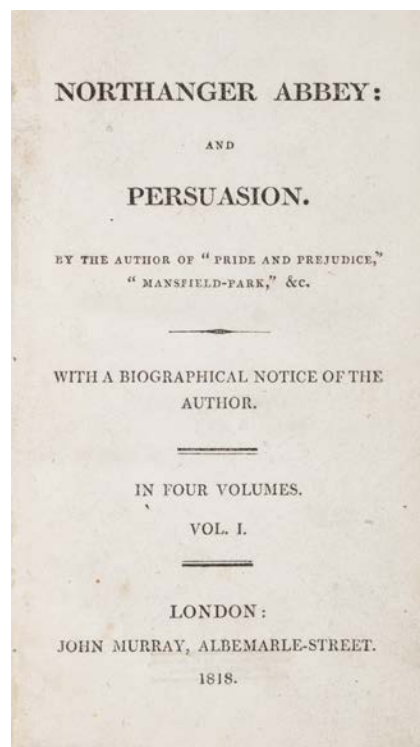
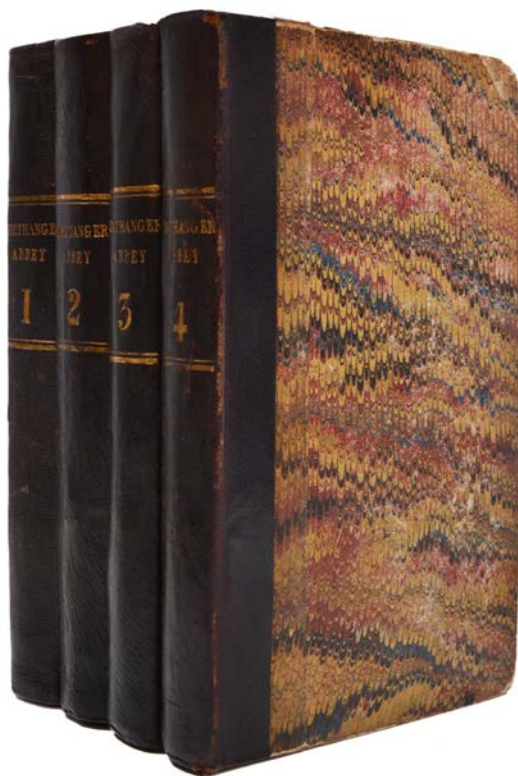


FIRST EDITION

4. AUSTEN, JANE. Northanger Abbey: and Persuasion. With a biographical notice of the author. London, John Murray, 1818. £11,500 [ref: 99927]

Austen's first and last works, written in 1797-98 and 1815-16 respectively, first published shortly after her death with a biographical note by her brother, Henry Austen.

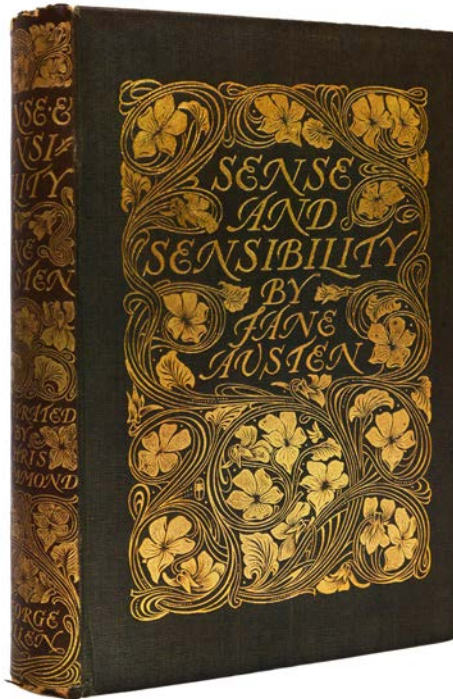
First edition; 4 volumes, 12mo; half title to volume I only and without final blanks to vol. IV, as often the case when bound; a little foxing with very occasional spots, early repair to vol. III title; near-contemporary non-pareil marbled boards, later rebacked in sheep and recornered in cloth, removal of bookplates from all volumes, lightly rubbed and bumped with a little chipping at extremities, nonetheless a very good set; vol I: xxiv, 300pp; paper-flaw to M5; vol. II: [2], 331, [1 (blank)]pp; vol. III: [2], 280pp; early manuscript annotation p. 115, trimmed; some early repair to title; vol. IV: [2], 308pp. Gilson A9; Keynes 9.



5. AUSTEN, JANE; HAMMOND, CHRIS (ILLUSTRATOR).  
*Sense and Sensibility*. London, George Allen, 1899.

£550 [ref: 100331]

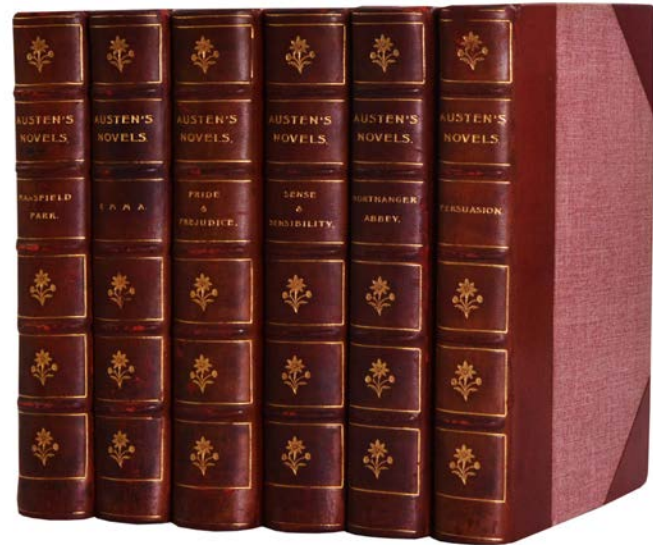
First edition thus; 8vo; illustrations throughout by Hammond; publisher's green decorative cloth gilt, all edges gilt, blocking to front board and spine, rubbing to spine ends, dulling to spine, otherwise a superior copy.



6. AUSTEN, JANE; BROCK, CHARLES E. (ILLUSTRATOR).  
[The Works]. London, J.M. Dent & Sons Ltd, 1922.

£1,500 [ref: 102457]

6 vols, 8vo (19 x 13 cm; 1½ x 5¼ ins); decorative title-pages in blue and red, colour illustrations by Charles E. Brock, internally fine; later half maroon calf gilt, marbled endpapers and top edge gilt, spines darkened, rubbed at extremities and few marks, otherwise very sound, an attractive set.



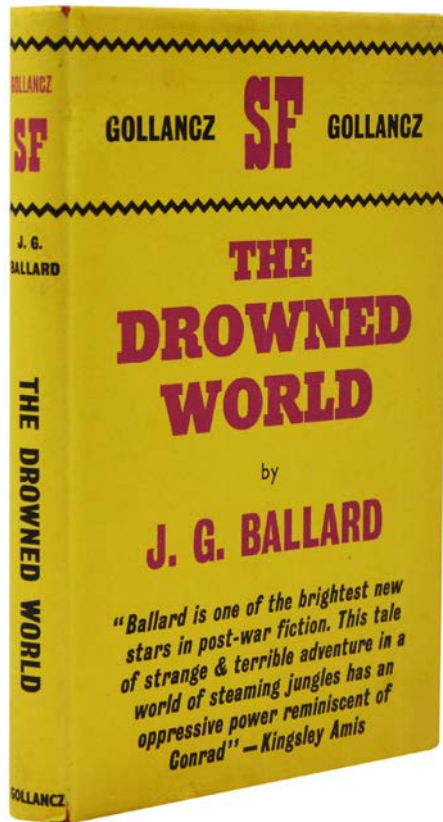


CLIMATE CHANGE SCI-FI

7. **BALLARD, J.G.** *The Drowned World*. London, Victor Gollancz, 1962. £1,750 [ref: 102420]

A truly excellent first hardback edition of this key climate change novel, as with his 1966 novel *The Crystal World* anticipating the more universal adoption of actual climate change science by many years. Very hard to find in such fine condition, with the jacket correctly priced at 15/-. This edition was preceded by a US paperback edition, but this Gollancz edition is the preferred, collectors' choice.

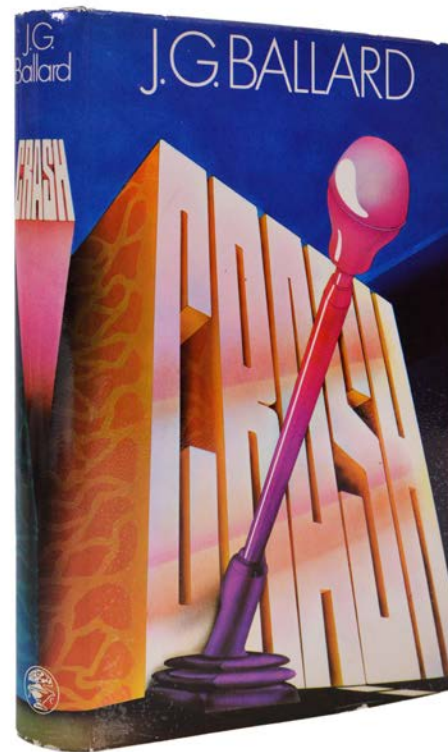
*First UK edition, first hardback edition, first impression; 8vo; publisher's boards, dust-jacket, very small nicks to corners and a few very minor closed tears, overall very good.*



8. **BALLARD, J.G.** *Crash*. London, Jonathan Cape, 1973. £1,100 [ref: 101552]

A fantastic first edition of one of the most famous of J.G. Ballard's novels, a queasy fusion of sex and technology with the automobile as the primary vehicle... The book inspired David Cronenberg's 1996 film which garnered considerable controversy for its graphic sexuality and violence.

*First edition, first impression; 8vo; publisher's boards, dust-jacket by Bill Botten, very minor rubbing to spine ends, but overall an excellent, unfaded & unclipped example.*



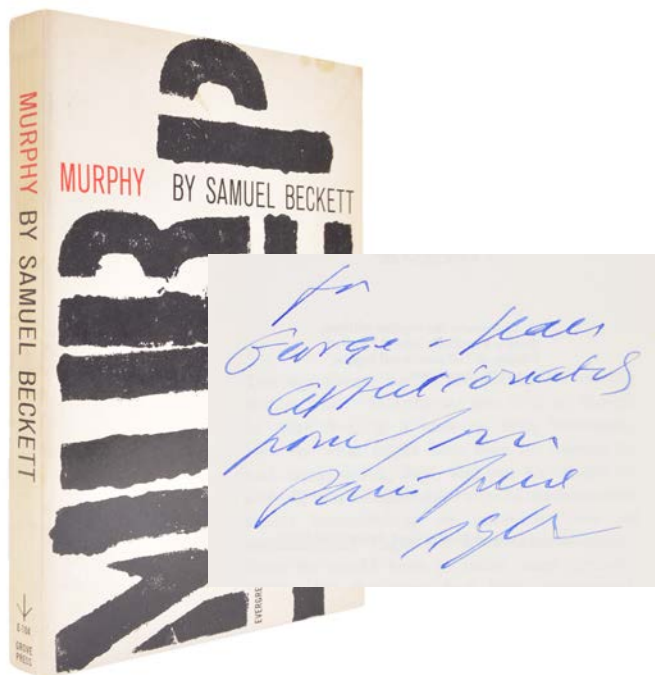
SIGNED PRESENTATION COPY TO BECKETT'S LITERARY AGENT

9. **BECKETT, SAMUEL.** *Murphy*. New York, Grove Press, 1957.  
£1,250 [ref: 101206]

An important association copy of this Samuel Beckett's first published novel, set in London and Dublin during the initial decades of the Irish Republic. The author has inscribed this copy on the title-page 'for George & Jean [Reavey]/affectionately/ from Sam/Paris'. Russian-born Irish poet & publisher George Reavey served as Beckett's first literary agent, and was an early champion of *Murphy*, lending his own copy of the 1938 edition to Grove/Evergreen to be tipped up and used as the template for their edition. His wife Jean Reavey was a playwright and occasional surrealist poet in her own right, and was often present at meetings between George Reavey & Samuel Beckett.

*Provenance: George & Jean Reavey (inscribed to them from the author).*

*First American trade edition, Evergreen softcover issue, signed presentation copy from the author; 8vo; publisher's printed wrappers, very good.*

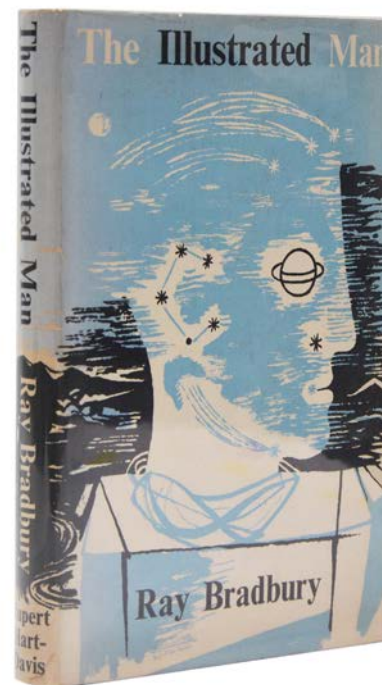


JOHN MINTON DUST-JACKET

10. **BRADBURY, RAY; MINTON, JOHN (JACKET ARTIST).**  
*The Illustrated Man*. London, Rupert Hart-Davies, 1953.  
£480 [ref: 102410]

A wonderfully bright example of the first British edition of Bradbury's Sci-Fi classic *The Illustrated Man*; eighteen visions of humankind's destiny, illuminations taken from a canvas of startlingly tattooed skin. Rare to find in such a near-fine original John Minton dust-jacket, which have become an area of collecting in their own right.

*First UK edition, first impression; 8vo; light vertical crease to early leaves, overall internally fine; publisher's red boards, fine, dust-jacket with John Minton design to upper panel and spine, very slight toning to spine, but overall near fine.*



IMPORTANT ASSOCIATION COPY OF BRONTË'S GOTHIC CLASSIC

11. [BRONTË, CHARLOTTE]; BELL, CURRER [PSEUD.] *Jane Eyre: An Autobiography...* London, Smith, Elder and Co., 1848.

£3,000 [ref: 100892]

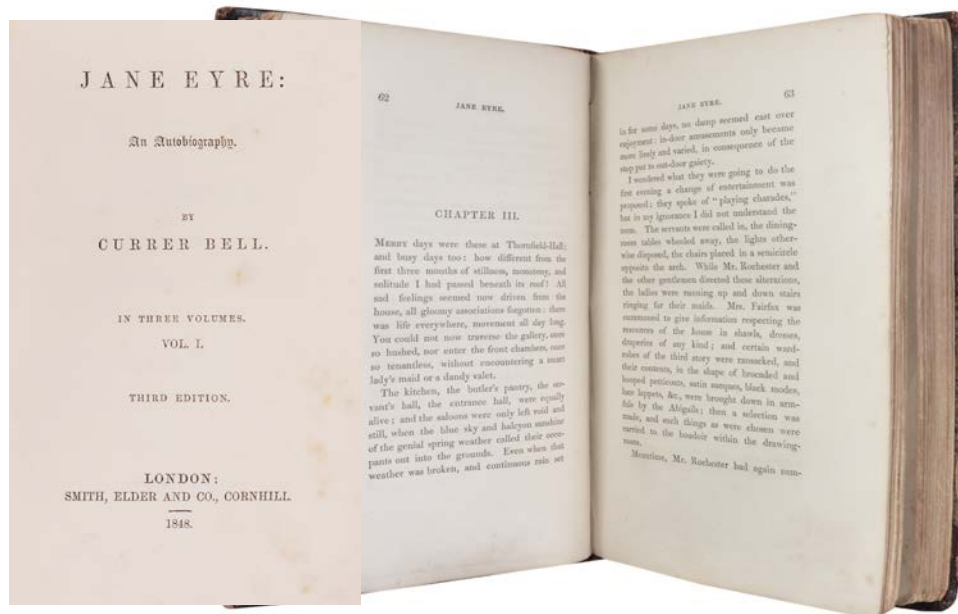
RARE IN CONTEMPORARY BINDING COMPLETE WITH ALL HALF-TITLES. The third edition of this classic of English literature by Charlotte Brontë, originally published the previous year to immediate critical and commercial favour. *Jane Eyre* has gone on to be one of the most highly regarded and widely studied literary works of the 19th century, its exploration of the rights of women, the nature of servitude and madness, martyrdom and rebellion, delivered in a narrative with an emotional charge that is still as strong today as it was more than 150 years ago.

After several rejections from various publishers for *The Professor*, Charlotte Brontë concentrated her attention on *Jane Eyre*, finishing her 'fair copy' on March 16th and delivering the manuscript to Smith, Elder & Co. on 19th August 1847. She made it clear to the publisher that she would not revise again; 'I know I should only further injure what may be already defective. Perhaps too the first part of "Jane Eyre" may suit the public taste better than you anticipate - for it is true and Truth has a severe charm of its own. Had I told all [underlined - author's emphasis] the truth, I might indeed have made it far more exquisitely painful...' (Smith I: 539/40). But the novel was received enthusiastically by their reader W. Smith Williams and by the head of the firm, George Smith. It was printed on 19th October; the second edition, dedicated to William Makepeace Thackeray, was published in January 1848. This third edition was the last of the 'three decker', three volume editions, in keeping with the first & second editions.

This copy of *Jane Eyre* belonged to the renowned Brontë scholar Margaret Middleton Smith (1931-2018), who alongside Herbert Rosengarten edited scholar editions of all Charlotte Brontë's novels, as well as editing, with Christine Alexander, the monumental *Oxford Companion to the Brontës*, recently republished in a new Anniversary Edition. Smith also published the exemplary three-volume edition of all Charlotte Brontë's surviving letters, comprising circa 950 letters written between 1829, when she was immersed in the creation of her juvenile imaginary world of Angria in collaboration with her brother Branwell, and February 1855, a month before her death in the early stages of pregnancy.

*Provenance: Margaret M. Smith, Brontë scholar; (bookplate, whole then clipped, to the verso of each front free endpaper); Harry Brown and James Morris Toppin (armorial bookplates to front endpapers).*

*Third edition; 3 vols, 8vo (210 x 130 mm); half-titles present in each vol., vol. I with 2pp. advertisements at the beginning but bound without the 16pp. advertisements at the end, vol. III with 8pp. advertisements as called for, very neat ink bibliographical note to margin of one page, light scattered foxing affecting all 3 vols, hinges neatly reinforced, bookplates to endpapers in each vol. (see Provenance); contemporary boards with near contemporary leather spines and corners, some general overall rubbing, modest edge wear, old repair to head of vol. III spine, small tear to head of vol. I spine but overall a good, honest set; [i-ix], x-xiii, [xiv-xvi, 1]-[304]pp.; [i-iv], [1]-304pp.; [i-iv], [1]-304pp., [1]-8pp. Smith (The Brontë Sisters), pp.28-30.*



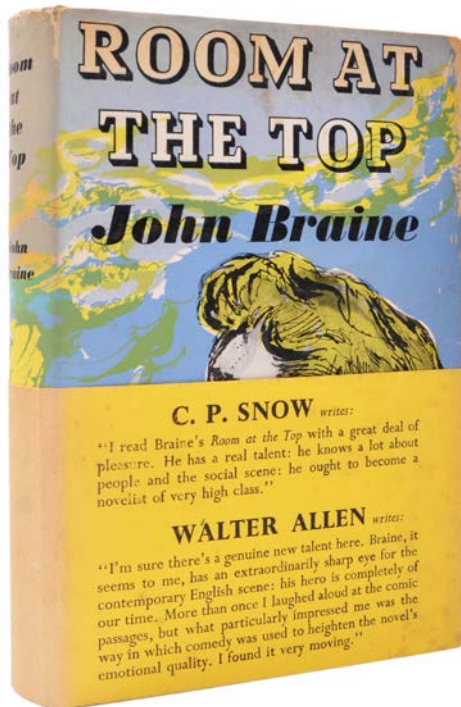
**12. BRAINE, JOHN; MINTON, JOHN (JACKET ARTIST).**  
**Room at the Top.** London, Eyre & Spottiswoode, 1957.

£650 [ref: 99977]

A very good first edition of the first novel by John Braine, a leading light amongst the 'Angry Young Men', writers who emerged onto the English literary scene in the 1950s. The book would also serve as the catalyst for the British New Wave of Kitchen Sink realism films when transferred to the big screen in 1959.

The jacket artist John Minton was respected as an illustrator and artist in his time, notably doing the jacket artwork for some of Elizabeth David's influential cookery books.

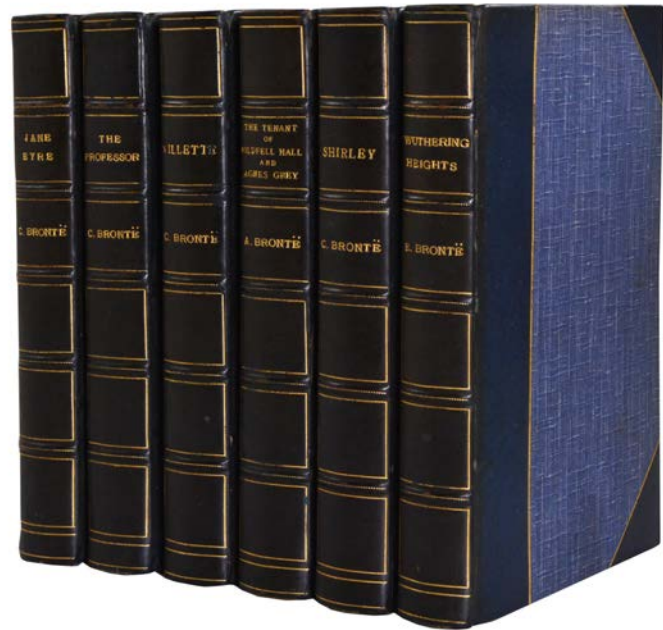
*First edition, first printing; 8vo; publisher's green boards lettered in gilt on spine, some mild sunning around spine ends, dust-jacket by John Minton, some rubbing with minor wear, spotting and creasing, original publisher's wraparound, slightly toned at spine, some spotting.*



**13. [BRONTË SISTERS]; DULAC, EDMUND (ILLUST.)**  
**The Novels of Charlotte, Emily and Anne Brontë. With twelve coloured illustrations by Edmund Dulac.** London, J. M. Dent and Company, 1922. £1,500 [ref: 102456]

Comprising: *Wuthering Heights*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *The Professor*, *Villette*, *Shirley*, *Jane Eyre* and *Poems*, with various Introductions, notes and biographical entries.

*6 vols, 8vo (19 x 13 cm; 7½ x 5¼ ins); illustrated by Edmund Dulac, internally fine; later half navy blue calf gilt, marbled endpapers and top edge gilt, spines darkened, rubbed at extremities and few marks, otherwise very sound, an attractive set.*

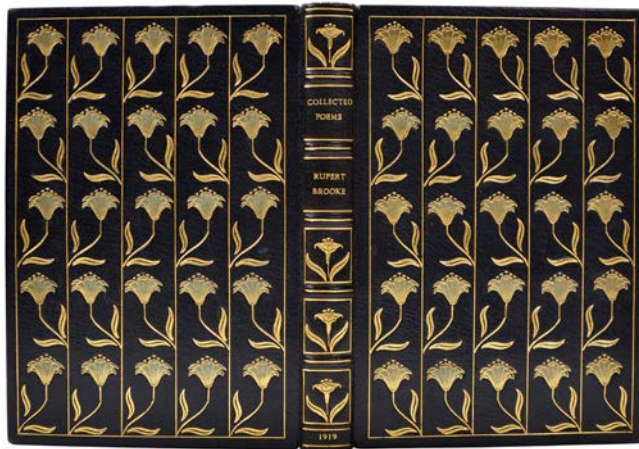


14. **BROOKE, RUPERT.** *The Collected Poems of Rupert Brooke.* The Title-Page and Portrait Cut on the Wood by **G. Raverat.** London, Philip Lee Warner, publisher to The Medici Society, Ltd., 1919.

£1,750 [ref: 101712]

The book contains some of Brooke's best remembered poems, *Tiare Tahiti* and *The Soldier*, with its famous opening line, 'If I should die, think only this of me: That there's some corner of a foreign field That is for ever England', as well as his longer poem *Grantchester*, with its equally famous ending: 'oh! yet Stands the Church clock at ten to three? And is there honey still for tea?'

Limited edition, NUMBER 27 OF 1,000, printed in the Riccardi fount on handmade Riccardi Paper; 4to (225 x 160 mm); frontispiece wood-engraving of Brooke, engraved pictorial title, both by Raverat; later binding for Asprey in full navy blue morocco with decorative gilt panels to both boards of onlaid grey and gilt lilies, gilt lilies to spine, foliate gilt dentelles, all edges gilt; x, 156, [2]pp. Keynes 16.



**SIGNED FIRST EDITION**

15. **CARTER, ANGELA.** *Nights at the Circus.* London, Chatto & Windus/The Hogarth Press, 1984. £800 [ref: 102417]

An excellent signed first edition of one of Angela Carter's most famous novels, winner of the 1984 James Tait Black Memorial Prize for fiction, replete with her trademark magical realism and fairy tale elements... and a mystic pig called Sybil.

First edition, first impression; signed by the author on the title-page; 8vo; publisher's boards, dust-jacket with wrap-around artwork by Barbara Kaiser, a fine, unclipped and unfaded example.

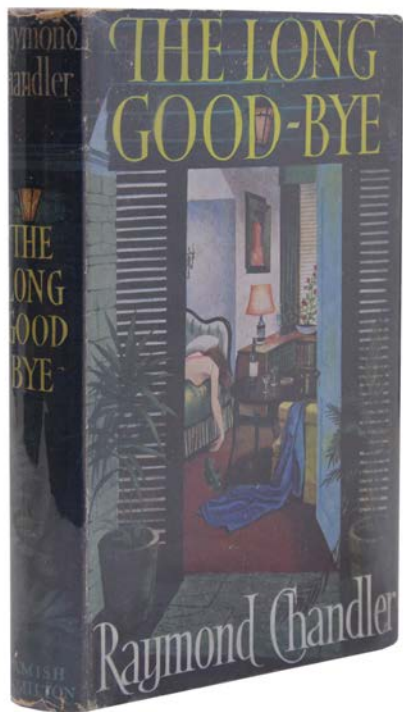


THE TRUE FIRST EDITION

16. **CHANDLER, RAYMOND.** *The Long Good-Bye.* London, Hamish Hamilton, 1953. £950 [ref: 102466]

A nice example of the true first edition (preceding the US edition) of this classic of American detective fiction by Raymond Chandler; his sixth book featuring the gumshoe Philip Marlowe. The author considered it his best work, an opinion shared by many critics, and it was awarded the Edgar Award for Best Novel in 1955.

*First edition, first impression; 8vo; publisher's boards, dust-jacket with design by Fritz Wegner, a little chipped at spine ends and fore-corners, some mild general rubbing, but overall very good.*



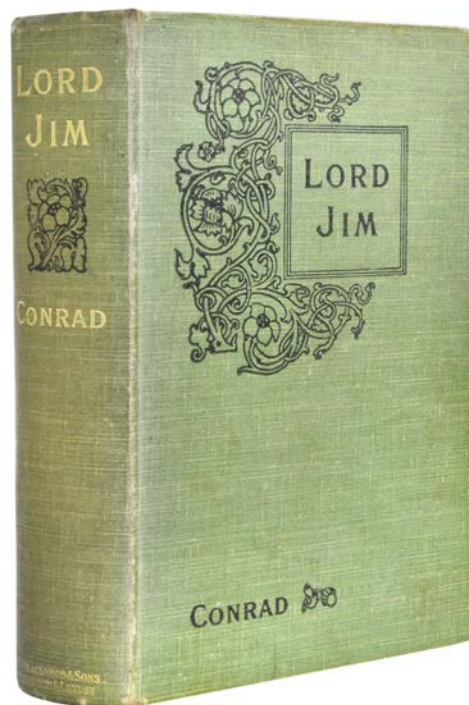
17. **CONRAD, JOSEPH.** *Lord Jim: A Tale.* Edinburgh & London, William Blackwood and Sons, 1900.

£2,000 [ref: 102503]

The first edition in book form of *Lord Jim*, produced in a print run of 2,893 copies. The story first appeared as a serial in *Blackwood's Magazine* from October 1899 to November 1900, inclusive. Jim's story is told by Marlow, an officer in the Merchant Navy who also appears as the central character in Conrad's *Heart of Darkness*.

*Provenance: John E. Williams (bookplate).*

*First edition, first impression; 8vo; bookplate on front free endpaper, contemporary subscription library label to front pastedown, some foxing, most notably to the earlier and later leaves; publisher's pale green cloth, blocked in black to upper cover, spine stamped in gilt and black, a little rubbed at extremities, slight rolling to spine, otherwise very good. Wise 7.*



AN IMPORTANT ASSOCIATION COPY

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

£75,000 [ref: 102502]

ONE OF ONLY SIX PRESENTATION COPIES\* FROM THE AUTHOR. INSCRIBED BY JOSEPH CONRAD TO THE WRITER, CRITIC & EDITOR W.E. HENLEY: 'To W.E. Henley from J. Conrad with respect, gratitude and affection 20th Nov. 1902'.

W.E. Henley (1849-1903) was a prolific literary figure in the 19th and early 20th century. A vigorous & passionate intellectual, Henley was in many ways instrumental in the success of his friend Robert Louis Stevenson. Less well known, but equally significant, is the importance of Henley's relationship to Joseph Conrad, as testified to by the affectionate inscription present here.

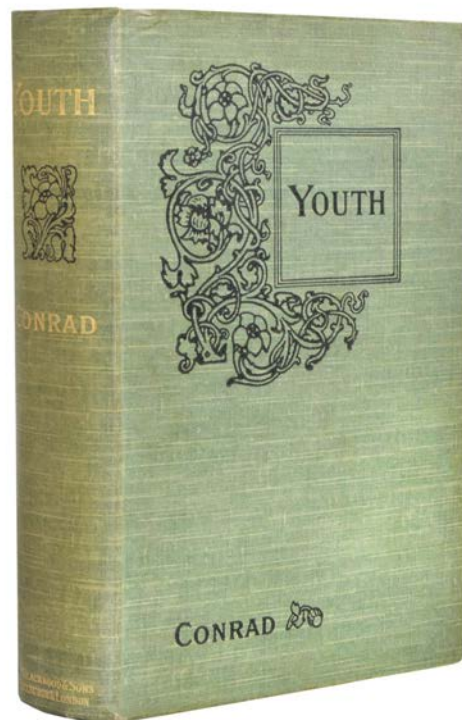
When Conrad was seeking a publisher for one of his earlier works *Narcissus*, he had approached the publishers of *The New Review*, edited by Henley, having been turned down by *The Cornhill Magazine*. Henley had taken over as editor of *The New Review* in 1894, and embraced more experimental literature, and embraced Conrad's *Narcissus* with enthusiasm, much to the author's delight, prompting Conrad to write to his agent Edward Garnett: 'Now I have conquered Henley, I ain't 'fraid o' the divvle himself'. A few years later, in 1904, Conrad described this acceptance as 'the first event in my writing life which really counted'.

*Youth* includes the first printing of 'Heart of Darkness', which had previously only appeared serially in *Blackwood's Magazine*, September 1898: "'Youth" and "Heart of Darkness" are the first short stories of mine, which attracted attention to my work in a wider sphere...' (Joseph Conrad, as quoted in Wise).

\* Blackwood issued Conrad with six first editions of *Lord Jim* to gift as personal presentation copies, so it seems probable that this applies to *Youth* too. In regard to this title, other copies known to have been thusly gifted include those presented to H.G. Wells and John Galsworthy.

Provenance: W.E. Henley (bookplate on front free endpaper, designed by William Nicholson); John E. Williams (bookplate on verso of front free endpaper).

First edition, first impression, first issue (advertisements at rear dated 10/02), signed presentation copy from the author; 8vo; bookplate on front pastedown and verso of front free endpaper, 32pp. publisher's catalogue at end; publisher's pale green cloth, blocked in black to upper cover, spine stamped in gilt and black, a little bumping, slight rolling to spine, overall very good. Wise 10.



INSCRIBED BY THE AUTHOR

19. COWARD, NOËL. *Not Yet The Dodo and Other Verses*. London, Heinemann, 1967.

£325 [ref: 100949]

A collection of poems by the internationally renowned dramatist, songwriter and wit, Noel Coward; comprising personal reminiscences and observations of British identity, as well as one offs such as: *Tribute to Marlene Dietrich* and *Opera Notes*.

First edition; 8vo; inscribed by the author on half-title; publisher's purple cloth, fading to spine ends, light stain to bottom one not affecting content, printed dust-jacket, rubbed, with some wear and browned at the edges with slight staining to lower, outer corners but in the main a good, unrestored and non-price-clipped jacket, internally the book is fine.

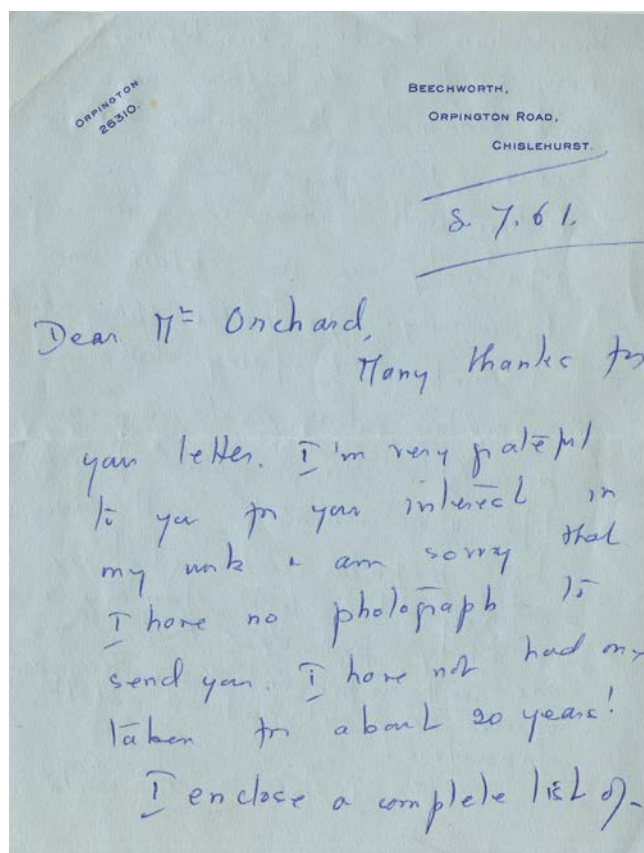


20. CROMPTON RICHMAL [LAMBURN]. *Autograph Letter Signed*. 1961.

£400 [ref: 35821]

This is a reply from Ms Crompton to the letter of a Mr. Orchard who appears to work in the booktrade. Crompton answers his questions regarding her own work and the position of different genres of fiction. She also talks about her William books, the stories featuring rebellious schoolboy William Brown, which were published in the early 1920s and have been popular ever since.

Autographed letter, two A5 sheets of pale blue headed paper, 4pp., dated '8.7.61', with crease where folded, else fine.



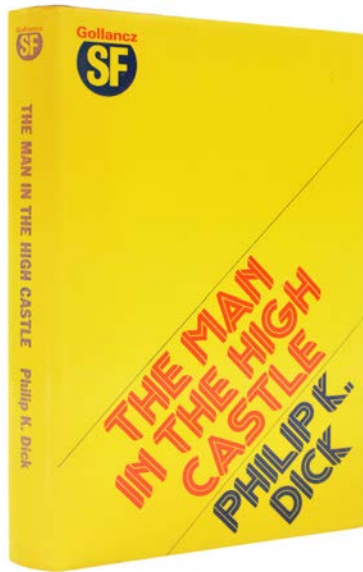


21. **DICK, PHILIP K.** *The Man in the High Castle*. London, Gollancz, 1975.

£375 [ref: 101564]

The first UK edition of Philip K. Dick's alt-history that imagines a post-World War II America divided by a victorious Nazi and Japanese alliance. Scarce in such condition, with many seemingly going into the public library system. Basis for the Amazon Prime series starring Rufus Sewell.

*First English edition, first impression; 8vo; publisher's boards, dust-jacket, slight fading to lettering at spine, but overall an unusually bright, fine copy.*



**FIRST EDITION, FIRST STATE**

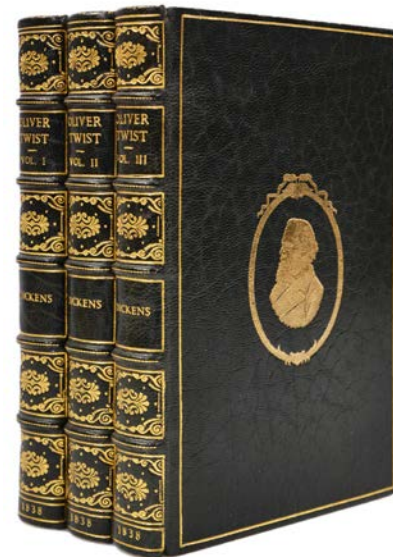
22. **DICKENS, CHARLES.** *Oliver Twist; or, the Parish Boy's Progress*. By "Boz". London, Bentley, 1838.

£3,500 [ref: 101426]

A handsome copy of the first edition, first state of *Oliver Twist* by Charles Dickens, arguably his most famous novel; in exceptionally superior Bayntun Riviere bindings.

'When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the 'Fireside' plate ('Rose Maylie and Oliver')... Dickens had Cruikshank design a new plate which retained the same title [The 'Church' plate]... This Church plate was not completed in time for incorporation into the early copies of the book but it replaced the Fireside plate in later copies'.

*First edition in book form, first issue, three volumes, 8vo; with the 'Fireside' plate at p. 313, vol. III, 24 engraved plates by George Cruikshank, without half-titles and advertisements (as often when bound), mild age-toning to plates, the odd, random spot, otherwise, very unusually, near-fine; superb twentieth century full, dark green morocco by Bayntun Riviere, Bath, gilt panelled, gilt cameo of the author upper boards and his facsimile signature to the lower boards, decorative gilt spine panels, gilt dentelles with cockerel endpapers, all edges gilt (some slight signs of wear), again, near-fine. Cohn 239; Eckel, p.59; Smith I.4.*



23. DICKENS, CHARLES. *The Personal History of David Copperfield*. With Illustrations by H.K. Browne. London, Chapman and Hall, [circa 1860].

£300 [ref: 102459]

8vo; frontispiece, engraved vignette title page, 40 engraved illustrations by Phiz including frontispiece and title-vignette, a few spots and the usual toning to plates, otherwise very good, text fine; late 19th century half tan calf over cockerel boards, matching endpapers and edges, spine gilt, worn at extremities, some small abrasions, head of spine bumped, gilt worn but in the main, very sound and presentable; [i-vii] viii [ix] x-xii [xiii] xiv [xv-xvi], [1]2-624pp.



24. DICKENS, CHARLES. *The Works of...* Printed from the Edition that was carefully corrected by the Author in 1867 and 1868. With Illustrations by Seymour and Phiz. London, Chapman & Hall, Ltd. [1901].

£2,750 [ref: 101587]

A very pleasing set of the works of Charles Dickens, handsomely illustrated and uniformly bound in 22 volumes, very readable volumes.

Provenance: 'Joseph Schofield. August 27th 1924. To mark a special anniversary from his friend Harold Rothery' (inscribed on front free endpaper of vol. I).

22 volumes (complete); 8vo; colour illustrated frontispiece to each vol., further numerous engravings by Robert Seymour, Phiz (Hablot Knight Browne), S. Luke Fildes, [George] Cattermole, A. Jules Goodman, F. H. Townsend, Charles Green, Henry Furniss, Maurice Greiffenhagen, George Cruikshank, Marcus Stone and others, with captioned tissue-guards, including reproductions of the original frontispiece and illustrated title-pages to each title, in total in excess of 800 illustrations; near contemporary half calf gilt, green secondary endleaves with engraved portrait of Dickens aged 27 at the front and 58 at the rear, top edge gilt, mildly rubbed with minor, superficial scratches, spotting to fore-edges but not affecting leaves, otherwise very good and internally near-fine.



**25. DOYLE, SIR ARTHUR CONAN. The Return of Sherlock Holmes.** London, George Newnes, Ltd., 1905.

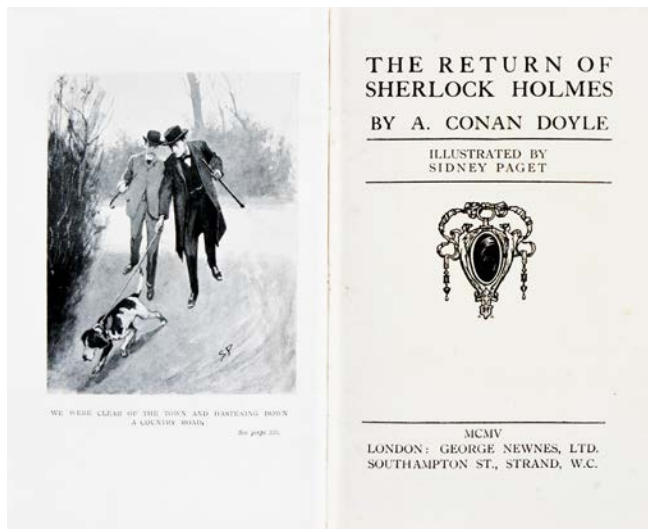
£2,750 [ref: 102309]

The first collected edition of 13 Sherlock Holmes stories that were originally published serially in the *Strand Magazine* in the UK and *Collier's* in the US. The collection commences with Holmes' return to London after being presumed killed at the Reichenbach Falls, and explains the period from 1891–94, or 'The Great Hiatus' as it is known amongst Sherlock devotees. The last story in the work features Watson's statement that Holmes has retired and forbade him to publish any more stories.

Increasingly hard to find in such good condition, with both the gilt and the blue of the cloth relatively bright and untravelling.

Provenance: B.A. Sainsbury (ink name on front pastedown)

First English edition, first impression; 8vo; 16 plates by Sidney Paget, 4pp. advertisements, scattered foxing, mostly light, but internally very good, neat contemporary owner's name to front pastedown; original dark blue cloth lettered in gilt, slight creasing to spine, slightly rubbed at corners and spine-ends, but overall a very good example. Green & Gibson A29a.



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

**26. DURRELL, LAWRENCE. Justine, Balthazar, Mountolive, Clea. [The Alexandria Quartet].** London, Faber and Faber, 1957-1960.

£1,500 [ref: 95695]

An unusually clean set with no foxing or price-clipping of dust-jackets.

During the 1940s Durrell 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.

The *Alexandria Quartet* was a success, both with the critics and with an ever increasing readership, and Durrell was acknowledged as being one of the most important writers of his time.

First editions, first impressions, 4 vols, 8vo, comprising 'Justine': internally fine save for mild signature erasure shadow to front free endpaper, dust-jacket, with two small, closed tears to rear panel to spine faded and ends chipped, light dust-soiling, otherwise very good and a better than usual example, 1957; 'Balthazar': internally fine, corners for boards a little worn, dust-jacket toned at extremities and on spine, wear to extremities of panel folds, restoration to head and base of spine, small chips to top of same, otherwise near-fine, 1958; 'Mountolive': internally fine, dust-jacket toned, more so to spine, rubbed at extremities, otherwise near-fine, 1958; 'Clea': internally fine, dust-jacket, slight fading to spine, and chipping to upper corner folds, otherwise very good, 1960; original cloth, bright, in all a very good-plus set.

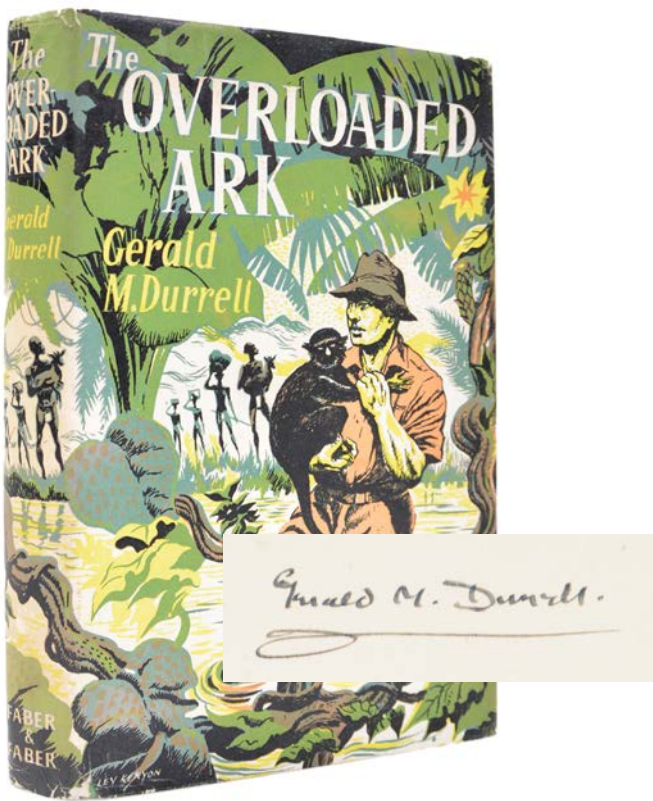


SCARCE SIGNED DURRELL DEBUT

27. **DURRELL, GERALD M.** *The Overloaded Ark*. London, Faber and Faber & The Book Society, 1953. £650 [ref: 101104]

A very good first edition of the first book by naturalist & zoologist Gerald Durrell, who would become famous for his 1956 autobiographical work *My Family and Other Animals*. *The Overloaded Ark* chronicles a six-month collecting trip Durrell undertook to the then British colony of Cameroon in West Africa between 1947 & 1948. Very scarce signed.

First edition, first impression, published by Faber in association with The Book Society, signed by the author on front free endpaper; 8vo; vignette illustrations by Sabine Bauer, map; publisher's green cloth, a few small holes at joints, otherwise very good, dust-jacket with artwork by Ley Kenyon, a little chipped, rubbed at fore-edges, but overall very good.



MARDERSTEIG EDITION

28. **ELIOT, T[HOMAS] S[TEARNS].** *The Waste Land*. London, Officina Bodoni, Verona for Faber & Faber, 1962. £3,850 [ref: 101604]

A superb copy of this beautiful item, in its original marbled paper cardboard slipcase (as issued), in excellent condition.

Provenance: Robert J. Klitgaard (his bookplate to front pastedown)

NUMBER 131 OF 300 NUMBERED COPIES SIGNED BY THE AUTHOR ON COLOPHON PAGE; 4to; publisher's brown, orange, green and gold marbled boards with pigskin spine ruled and lettered in gold, top edge gilt, others untrimmed, the slightest wear to corners, matching marbled slip-case, minor wear to extremities, otherwise fine in all respects. Gallup A6d.



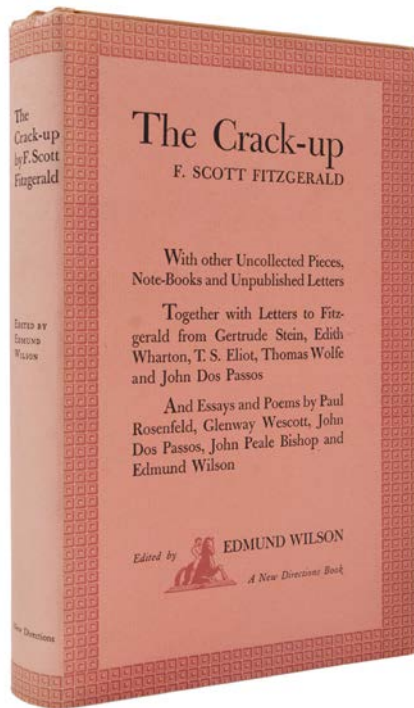
**'OF COURSE ALL LIFE IS A PROCESS OF BREAKING DOWN'**

29. FITZGERALD, F. SCOTT. *The Crack-Up*. With other Uncollected Pieces, Note-Books and Unpublished Letters. Together with Letters... from Gertrude Stein, Edith Wharton, T.S. Eliot, Thomas Wolfe and John Dos Passos. And Essays and Poems by Paul Rosenfeld, Glenway Wescott, John Dos Passos, John Peale Bishop and Edmund Wilson. Edited by Edmund Wilson. [New York], New Directions, 1945.

£350 [ref: 100409]

A lovely copy of this posthumously published compilation of Fitzgerald's essays and related pieces. The first issue of this edition was bound in quarter cloth and paper boards, its title page printed in two colours. This the second issue has the plainer binding and the title page printed in black. Rare to find with the jacket in such great condition.

*First edition, second issue; 8vo; small mark to rear free endpaper; publisher's brown cloth, salmon pink printed dust-jacket, an excellent example.*



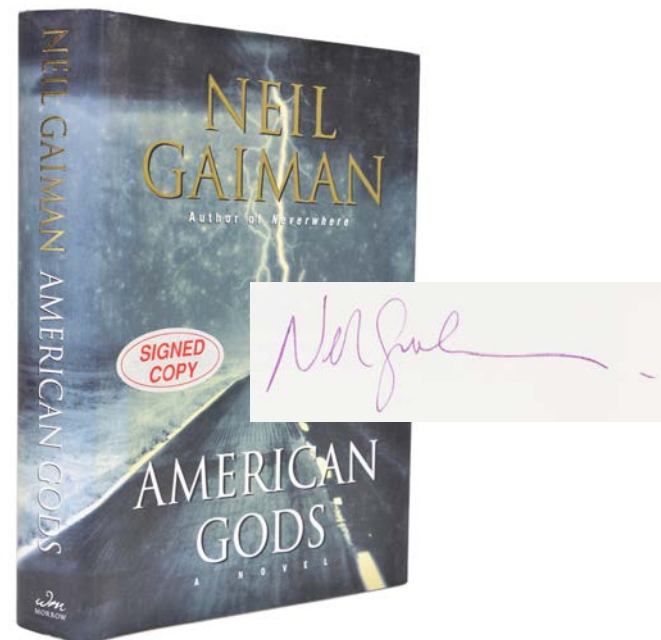
**SIGNED BY THE AUTHOR**

30. GAIMAN, NEIL. *American Gods*. [New York], William Morrow, 2001.

£350 [ref: 101558]

The first edition of Gaiman's epic tale of the war between the old gods and the new, and the unwitting 'demigod' Shadow Moon caught up in the middle of it all. With a divine cast-list including Odin, Loki, Czernobog, Anubis, Thoth and Anansi (who would feature again in Gaiman's 2005 novel *Anansi Boys*), offset against modern world representations of technology, television and more abstract personifications of modernity, the book uses America as its stage, with numerous historic references to the spread of religion into the Americas and a host of ancillary characters both mortal & immortal, and even one recently deceased, brought back to life by a leprechaun's magic coin...

*First edition, first printing, signed by the author; 8vo; publisher's boards, dust-jacket, a fine copy.*



**A UNIQUE COPY WITH AN ADDITIONAL SUITE OF ENGRAVINGS**

**31. [GOLDEN COCKEREL PRESS]. HERMES, GERTRUDE (ILLUSTRATOR). *The Garden of Caresses*. Translated from the Arabic by Franz Touissant. London, Golden Cockerel Press, [1934].**

£3,500 [ref: 100139]

A unique copy: one of twenty-five specially-bound in full vellum, but with six additional sheets, these with fourteen copper-engravings by Hermes, comprising the eight images used in the book AND the six additional, erotic plates (usually found in the rear pocket of other copies). An important Golden Cockerel Press production, that showcases some of the finest elements of 20th-century private press: fine printing, fine illustration and fine binding, combined with a desire to throw off the shackles of British polite society.

*Limited edition, NUMBER 21 OF 25 SPECIALLY BOUND COPIES, OF A TOTAL EDITION OF 275; small 4to; title printed in green & black, 8 engraved vignettes by Gertrude Hermes, with an additional suite of 14 engravings on 6 sheets loosely inserted; original vellum, gilt cockerel device blocked on upper cover, gilt lettered on spine, top edge gilt, preserved in contemporary slip-case.*



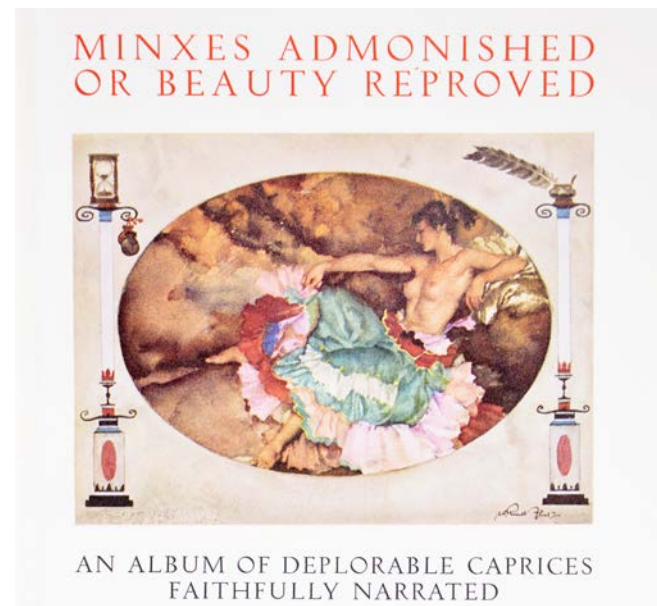
**32. [GOLDEN COCKEREL PRESS]; FLINT, WILLIAM RUSSELL. *Minxes Admonished or Beauty Reproved. An Album of Deplorable Caprices Faithfully Narrated & Modestly Embellished...* [London], the Golden Cockerel Press, 1955.**

£750 [ref: 100097]

A fine example of the specially bound Golden Cockerel Press publication of this mischievous work by Sir William Russell Flint, who paid for the book, along with Herrick's *One Hundred and Eleven Poems*, to be produced by the press to serve as a vehicle for his own drawings and water-colours.

This copy also includes a loosely inserted invoice from a Gloucestershire bindery for producing the Cockerell-paper slip-case (1961).

*First edition, NUMBER 139 OF 150 SPECIALLY BOUND COPIES, FROM AN OVERALL LIMITATION OF 550 SIGNED COPIES; small folio (305 x 180 mm.); printed in red & black, colour frontispiece and title vignette, tinted vignette and full-page illustrations, marbled endpapers, internally fine; bound for the press in full red morocco by Sangorski & Sutcliffe with gilt device to upper cover and foot of spine, spine lettered in gilt, e.g., a fine example; with a suite of 8 additional variant plates & studies with index in marbled wrappers (torn), housed together in contemporary cockerel paper marbled slip-case, some minor edge-wear and cracking.*



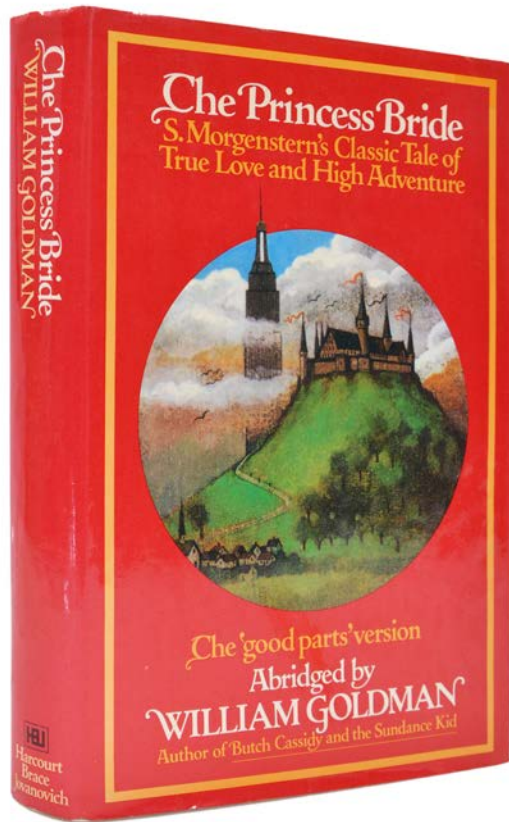
**'WHEN I WAS YOUR AGE, TELEVISION WAS CALLED BOOKS'**

**33. GOLDMAN, WILLIAM.** *The Princess Bride. S. Morgenstern's Classic Tale of True Love and High Adventure.* New York, Harcourt Brace Jovanovich, Inc., 1973.

£1,800 [ref: 100873]

A superb copy - based on the time-honoured form of an abridgement of an existing (but entirely fictional) text by a certain 'S. Morgenstern', William Goldman's *The Princess Bride* artfully folds high adventure, laughs, pathos and a brilliant meta-narrative into one of the great comic novels of the 20th century - it is a fairy tale like no other!

*First edition, first impression, 8vo; internally fine; publisher's grey boards, lettering to spine in black and red; dust-jacket, near fine.*

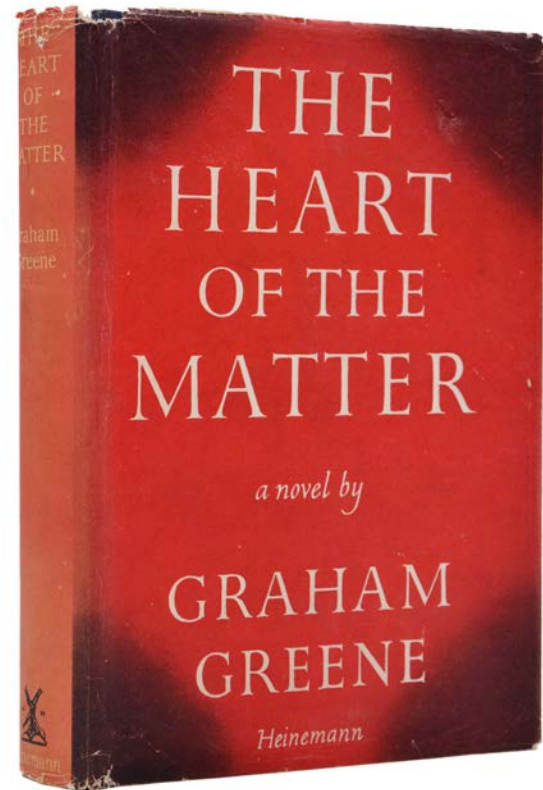


**34. GREENE, GRAHAM.** *The Heart of the Matter.* London, William Heinemann Ltd., 1948.

£550 [ref: 100622]

Henry Scobie decides, against his better judgement, to accept a loan from a black marketeer to appease his unhappy wife. It is just a single indiscretion, yet for Scobie it precipitates a rapid fall from grace as one moral compromise after another leads him into a web of blackmail, adultery, and murder.

*First edition; 8vo; couple of spots to title and half-title, endpapers browned, otherwise fine; publisher's green cloth, top edge dyed red, dust-jacket, fading to spine, toned, worn at extremities, small loss to upper panel on spine corner, small stain to fore-edge, otherwise a good copy. Miller 46.*



35. GREENE, GRAHAM. Nino Caffè. [Rome], L'Obelisco, 1960  
£750 [ref: 99993]

Something of a Greene curioso, albeit very much in line with the author's personal preoccupations and interests. Nino Caffè was an Italian painter who revelled, reverentially, in depicting members of the Roman Catholic clergy (referred to by Greene as 'blackbeetles') in often amusing or modestly intimate moments. The text by Greene originally appeared in December 1953 in pamphlet form, but this first edition in book form is considered one of the scarcest of Greene's works. Particularly pleasing thus inscribed by Caffè, in 1961.

*First edition, signed presentation copy from the artist & subject Nino Caffè; oblong folio (220 x 290 mm.); black & white illustrations, 14 tipped-in colour plates with printed captions; publisher's watered silk cloth, gilt, slight splaying but overall very good. cf. Wise & Hill B43; cf. Wobbe A31.*



36. HEANEY, SEAMUS [CONTRIBUTOR]. Room to Rhyme. An Anthology of Poems by Seamus Heaney and Michael Longley and of ballads by David Hammond. Belfast, Arts Council of Northern Ireland, 1968. £650 [ref: 101759]

Nine poems by Heaney of which five had not previously appeared in print. Uncommon in this condition.

*First edition, sole impression; 8vo; original wrappers printed in red and black, illustration to upper wrapper. One small mark to lower wrapper but an unusually fresh copy. Brandes & Durkan B4.*





SIGNED BY HEANEY AND EACH CONTRIBUTOR

37. HEANEY, SEAMUS. *The Earth House* [as part of *The Four Elements*]. Cheltenham, Friends of the Cheltenham Festival, 1990.

£475 [ref: 101873]

Other contributors included Lawrence Sail (*Fire*), Jenny Joseph (*Upside Down*), and Laurie Lee (*Equinox*). Each poem signed by its author. There were unlimited printings of these broadsides but this is one of just 125 numbered sets with each of the poems signed by its author.

First edition, sole impression, limited issue; 125 numbered sets printed; signed by Heaney and each contributor. Single sheet cream paper 385mm x 270mm, printed in black and turquoise. Loose sheets, contained in the original rose-pink paper folder white printed title label. A lovely set. Brandes & Durkan AA26b.



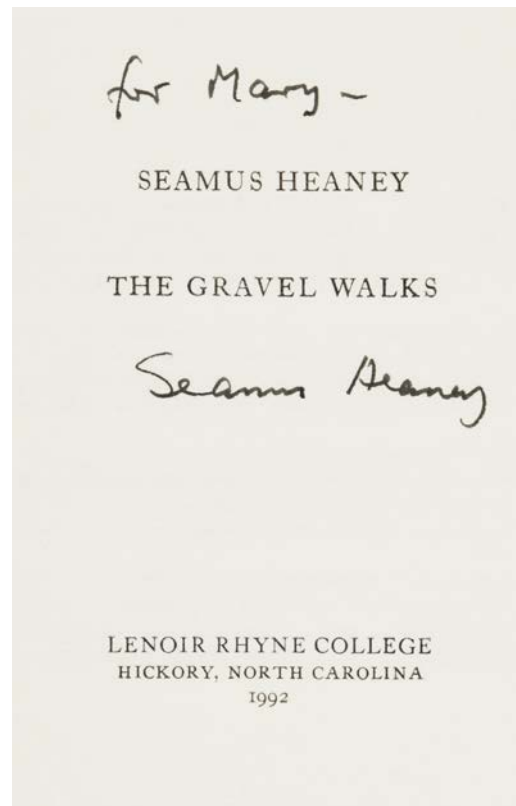
ONE OF 5 PRINTER'S PROOFS - INSCRIBED BY HEANEY

38. HEANEY, SEAMUS. *The Gravel Walks*. Hickory, N.C., Lenoir-Rhyne College, 1992.

£1,500 [ref: 101887]

The regular issue in the grey wrappers was one of just 175 copies. According to the bibliography there were a further 26 lettered copies in a marbled paper binding and 10 in that format designated 'Artist's Copies' with 10 more left unbound. The present copy conforms to the regular issue but is marked '1/5 printer's proofs' and as such is not recorded by the bibliographers. With the author's signed presentation inscription to the title page, 'for Mary - Seamus Heaney'. Rare.

First edition, sole impression; INSCRIBED BY HEANEY; ONE OF 5 PRINTER'S PROOFS from a total edition of 175 copies; small 8vo; original grey wrappers, titles to front wrapper. A fine copy. Brandes & Durkan A52a.



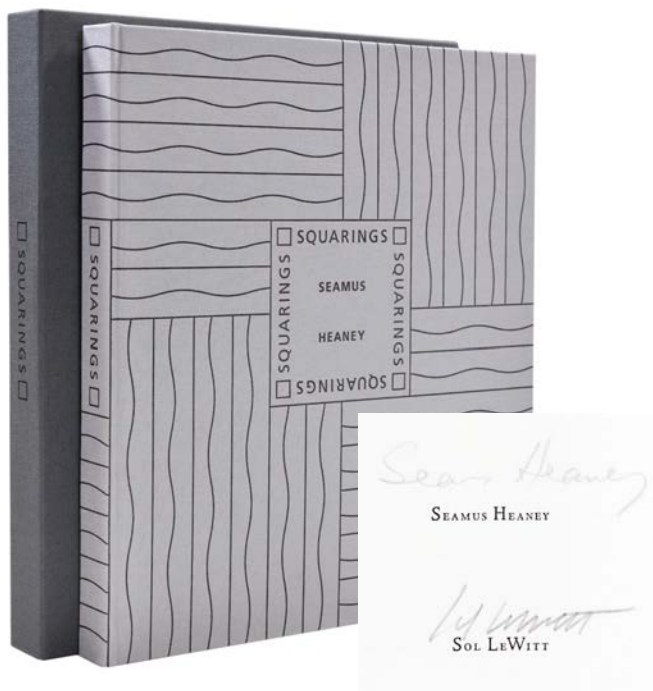
SIGNED BY AUTHOR & ARTIST

39. HEANEY, SEAMUS; LEWITT, SOL (ILLUSTRATOR). *Squarings. A sequence of forty-eight poems.* San Francisco, the Arion Press, 2003.

£1,750 [ref: 101997]

Prints the complete sequence of poems first published in *Seeing Things* with a number of illustrations commissioned specifically for this edition. Lewitt at his best, Heaney too!

*First complete separate edition, sole impression; no. 342 of 400 numbered copies signed by author and artist; square 4to; original grey cloth, titles and decoration to boards and spine in black. In the original grey cloth slipcase lettered in black. Minor offsetting to text from the illustrations as always but a superb copy. Brandes & Durkan A51c.*



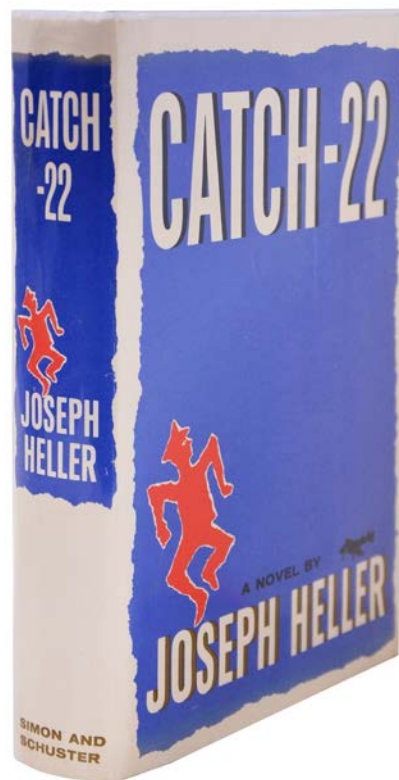
ONE OF THE GREATEST LITERARY WORKS OF THE 20<sup>TH</sup> CENTURY

40. HELLER, JOSEPH. *Catch-22.* New York, Simon and Schuster, 1961.

£2,200 [ref: 102151]

FIRST EDITION OF HELLER'S FIRST BOOK. The novel's title refers to a plot device that is repeatedly invoked in the story. *Catch-22* starts as a set of paradoxical requirements that ensures the airmen cannot escape their duty even if they are mentally unfit to fly. By the end of the novel it is invoked to explain away any negative situation. The phrase 'Catch-2' has since entered the English language, referring to a type of unsolvable logic puzzle.

*First edition; 8vo; top edge stained red, fore-edge untrimmed, mild age-toning, the odd, minor spot to extremities, otherwise very good; publisher's blue cloth, spine lettered in white, mild rubbing and darkening to upper and lower edges, original white dust-jacket by Paul Bacon, printed in red and blue, priced at \$5.95, slight rubbing, small, light spot to lower outside margin of upper panel, otherwise very good-plus.*

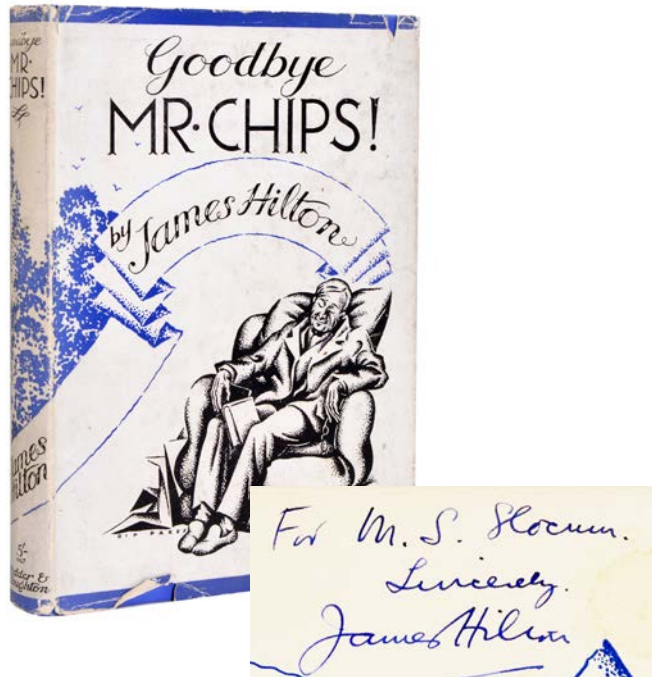


41. HILTON, JAMES. *Good-bye Mr Chips!* London, Hodder & Stoughton, 1934.

£1,650 [ref: 100624]

Signed by the author on the first blank and further inscribed by him on the front free endpaper; 'For M.S. Slocum Sincerely James Hilton'. The recipient was Myles Standish Slocum, a Princeton man (class of 1909), resident of Pasadena, bibliophile and influential collector: Hilton spent several years in the late 1930s in California, engaged in writing screenplays for the studios. An identically inscribed copy of Hilton's *Lost Horizon* was held in the Maurice Neville collection in Santa Barbara. Exceptionally rare in being double-signed that one can easily forgive the somewhat 'distressed' dust-jacket on an otherwise very good book.

First edition; 8vo; signed on first blank and further inscribed on front free endpaper, by the Author, four captioned plates and further decorations and vignettes by Bip Pares, offsetting and a few spots to endpapers, otherwise fine; publisher's blue cloth gilt, mild stain to top left-hand corner of upper cover, illustrated end papers and dust-jacket by Pares, the latter dust-soiled, spine browned, chipped and creased at extremities with loss to upper panel but not affecting illustration. Miller 46.



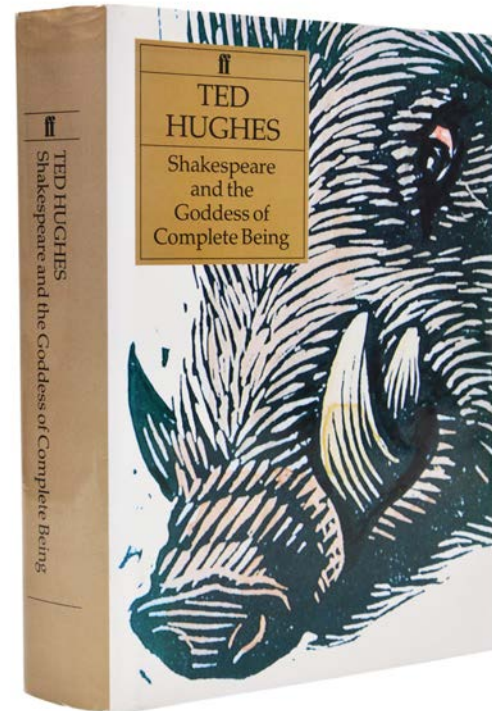
INSCRIBED BY THE AUTHOR

42. HUGHES, TED. *Shakespeare and the Goddess of Complete Being.* London, Faber & Faber, 1992.

£325 [ref: 101322]

'This critical magnum opus, unprecedented in Shakespeare studies for its scope and daring, is nothing less than an attempt to show the Complete Works - as a single, tightly integrated, evolving organism' (Publisher).

First edition, first impression; large 8vo; inscribed by the author: 'Annie's and John's - uncorrected, unreperate but original version - which needs its reperate correction to follow/ with love from Ted/ November no December 1993'; internally fine; publisher's blue cloth, a little rubbed and soiled, vertical crease to spine from being read, pictorial dust-jacket, a little rubbed and chipped at extremities, slight fading to spine, this book was possibly read by both 'Annie' and 'John' but still in very good condition.



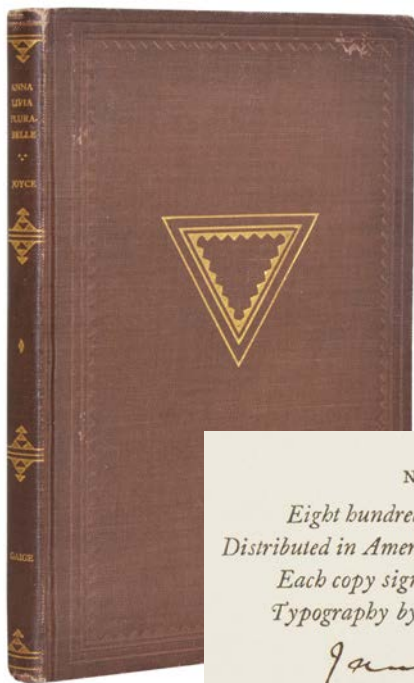
SIGNED LIMITED EDITION

43. JOYCE, JAMES. *Anna Livia Plurabelle*. New York, Crosby Gaige, 1928.

£3,500 [ref: 101553]

A very good first edition of *Anna Livia Plurabelle*, the text of which became chapter eight in *Finnegans Wake*, and introduced Joyce readers to the character that Edna O'Brien described as 'the most accessible and indeed beloved character conceived by Joyce'.

First edition, first printing, NUMBER 187 OF 800 COPIES SIGNED BY THE AUTHOR; device to title, contemporary ink name to front free endpaper; publisher's brown cloth, blind-tooled borders, gilt device to upper cover, gilt spine, slightly rubbed at spine ends, fore-corners slightly bumped, top edge gilt, others uncut. Slocum & Cahoon A32.



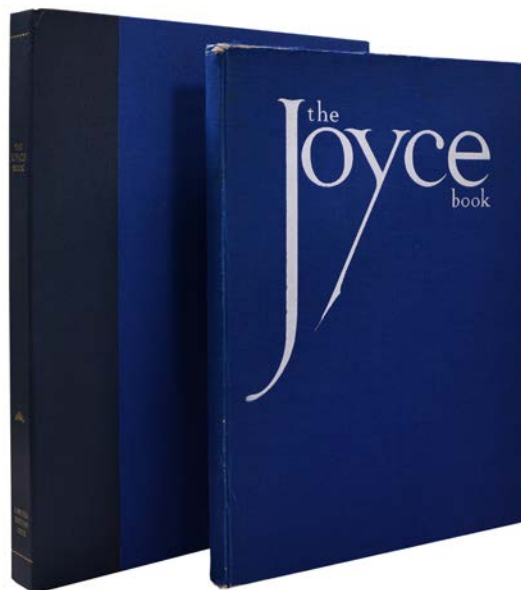
NO. 187  
Eight hundred copies printed  
Distributed in America by Random House  
Each copy signed by the author  
Typography by Frederic Wardé  
James Joyce

44. JOYCE, JAMES; HUGHES, HERBERT (EDITOR). *The Joyce Book*. London, The Sylvan Press and Humphrey Milford, Oxford University Press, 1932.

£1,950 [ref: 100759]

A very difficult book to find in such good order, as the original hand-woven silk binding by the Edinburgh Weavers is notoriously prone to wear to fray. The book is structured around Joyce's *Pomes Penyeach* (1927), supplying musical interpretations to accompany the original poems, echoing perhaps Joyce's 1907 publication *Chamber Music* (chamber pot allusions aside). Contributors to these renderings include Arthur Bliss and George Antheil, and the work also boasts a portrait of James Joyce by Augustus John, an introduction by Padraic Colum, and an epilogue by Arthur Symons.

First edition, ONE OF 500 COPIES, this unnumbered out-of-series; folio (350 x 260 mm.); frontispiece portrait by Augustus John; original hand-woven silk over boards, titled in silver to upper cover, top edge silver, others uncut, worn at edges with some fraying, preserved in later morocco-backed cloth drop-back box.



45. KUBRICK, STANLEY; (ADAPTS) BURGESS, ANTHONY. **A Clockwork Orange.** New York, Abelard-Schumann Ltd., 1972. £525 [ref: 100436]

A LOVELY COPY IN THE DUST JACKET. The final version of the script of Kubrick's cult classic is printed in its entirety here and profusely illustrated with stills from the film. Uncommon in such fine condition.

'I have always wondered if there might be a more meaningful way to present a book about a film. To make, as it were, a complete, graphic representation of the film, cut by cut, with the dialogue printed in the proper place in relation to the cuts, so that within the limits of still photographs and words, an accurate (and I hope interesting) record of a film might be available to anyone who had a bit more curiosity than just knowing what happened in the last reel. This book represents that attempt. If there are inaccuracies then they have escaped the endless checking and re-checking of myself and my assistants...' (Stanley Kubrick, May 1972)

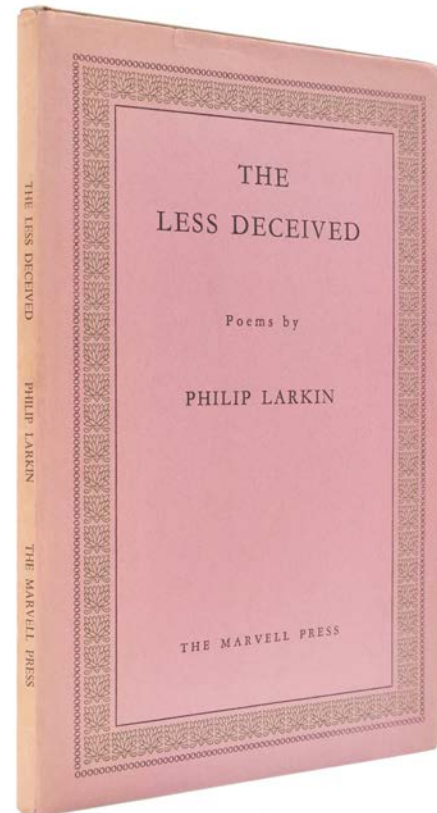
First edition, first impression; 8vo (21 x 14 cm); original tan boards with title in black to spine, orange endpapers, with the dust jacket; an excellent copy.



46. LARKIN, PHILIP. **The Less Deceived Poems by...** Yorkshire, the Marvell Press, 1955. £1,800 [ref: 101589]

An exceptionally good example of this, Larkin's second published collection of poetry, dedicated to Monica Jones, his sometime muse, mistress, aide and companion. It was this collection that brought Larkin to prominence; a collection of 29 poems, regarded as a landmark in his becoming one of the literary giants of the new generation of 'Angry Young Men' writers, establishing his own unique voice in reflecting life as it was then.

First edition, first impression with the flat spine and 'floor' for 'sea', first line of Absences, p. 38; 8vo; printed on Abbey Mills antique laid paper; publisher's green cloth, printed dust-jacket, slight fading to spine, minor chips to spine extremities and corners, slight offsetting from jacket flaps to free endpapers, otherwise near-fine and internally fine.

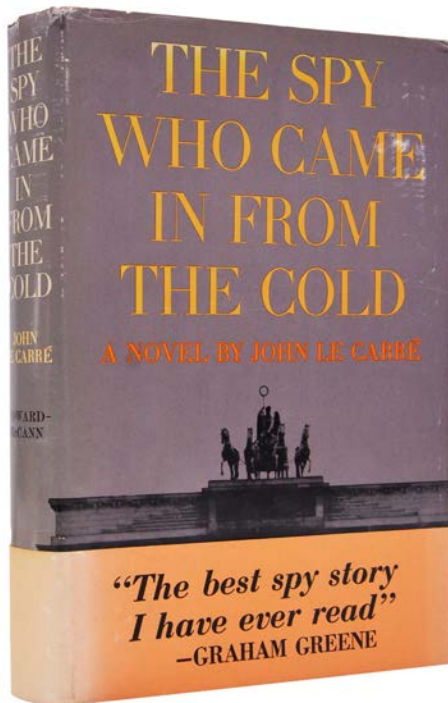


**'THE BEST SPY STORY I HAVE EVER READ' (GRAHAM GREENE)**

**47. LE CARRÉ, JOHN [PSEUD. CORNWELL, DAVID].** *The Spy Who Came in from the Cold.* New York, Coward McCann, Inc. 1964.

£375 [ref: 100455]

First US edition, first printing; 8vo (22 x 15 cm); quarter red cloth and brown boards, title in gilt to spine and gilt author's manuscript signature to upper board, yellow endpapers, with the dust jacket, price clipped, original wrap around with quote from Graham Greene, 'The best spy story I have ever read', spine slightly faded, small stains to top edge, otherwise a very good copy.



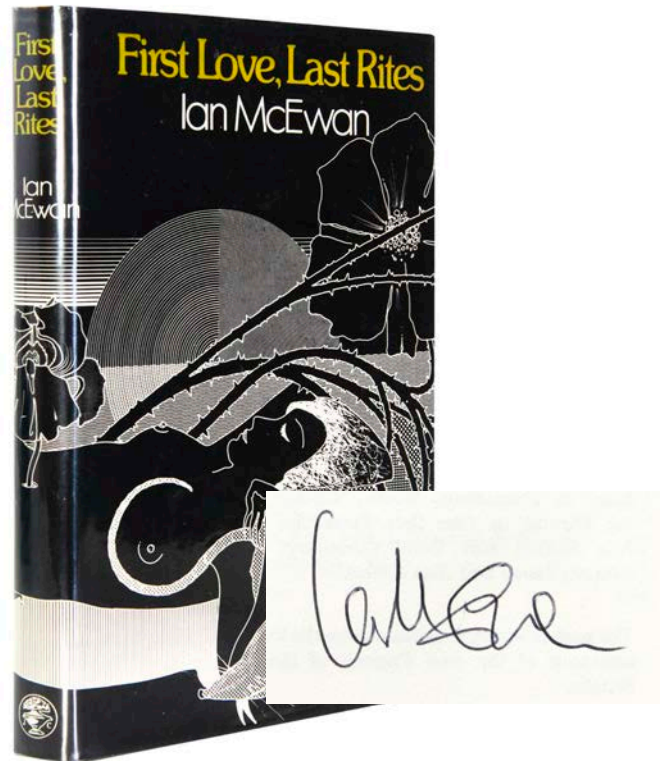
**SIGNED FIRST EDITION OF MCEWAN'S FIRST PUBLISHED BOOK**

**48. MCEWAN, IAN.** *First Love, Last Rites.* London, Jonathan Cape, 1975.

£750 [ref: 102494]

An excellent signed first edition of the author's first published book, a collection of short stories introducing 'an extraordinary new author whose stories lurk darkly in the mind long after they have been read' (dust-jacket blurb). Winner of the Somerset Maugham Award in 1976.

First edition, first impression, signed by the author on title-page; 8vo; publisher's boards, dust-jacket, a fine, unclipped & unfaded example.

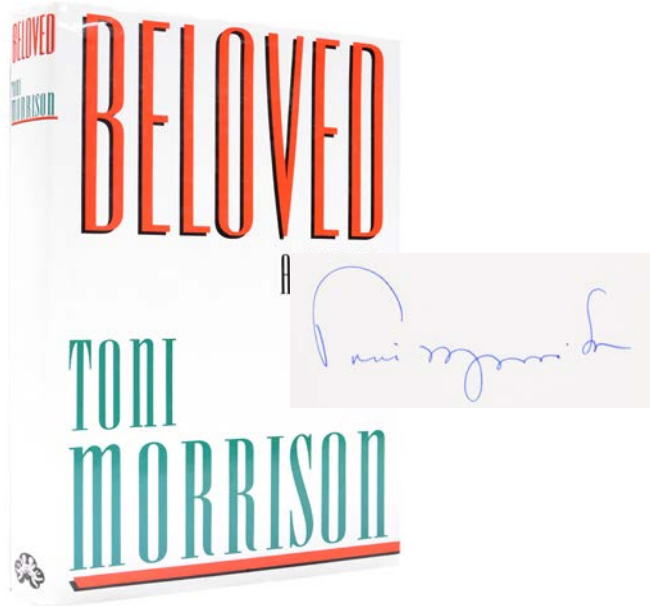


49. **MORRISON, TONI.** *Beloved.* London, Chatto & Windus, 1987.

£475 [ref: 100706]

A near fine, signed first UK edition of this Pulitzer Prize-winning novel. The book's dedication reads 'Sixty Million and more', referring to the Africans and their descendants who died as a result of the Atlantic slave trade.

*First UK edition, signed by the author; 8vo; usual marginal toning throughout; publisher's boards, dust-jacket, a fine example.*



**PRESENTATION COPY**

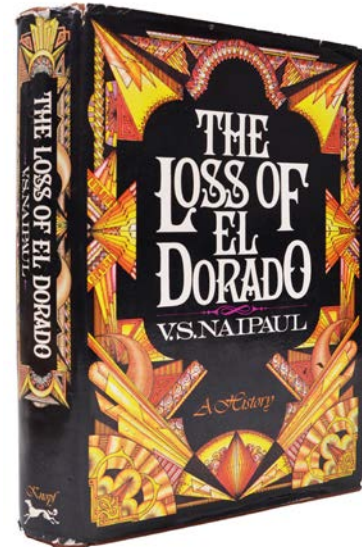
50. **NAIPAUL, V.S.** *The Loss of El Dorado.* New York, Alfred A. Knopf, 1970.

£1,875 [ref: 100474]

PRESENTATION COPY OF NAIPAUL'S HISTORICAL STUDY OF VENEZUELA AND TRINIDAD. The Nobel prize winning author's far reaching study of his native land which delves into the untold stories of pre-colonisation and the Spanish obsession with El Dorado. Although known primarily for his status in literary fiction, the book was ranked highly among academics and historians and lauded for its ability to uncover the psychology depth behind the thousands of archives and primary sources which Naipaul researched.

Naipaul recalls in *A Turn in the South*, 'I was given the name of a writer who had been educated at Tuskegee, Al Murray. He was, or had been, a protégé of Ralph Ellison...His sitting room was full of books and records...the books were a serious collection of twentieth-century American writing in first or very early editions.' Al Murray would later say, 'Naipaul is like a satellite in orbit. He's got an objectivity that no one else has, and he knows that the past is an albatross.' Inscribed, literary association copies of Naipaul's works are distinctly uncommon.

*First US edition, first impression; 8vo (22 x 15 cm); presentation copy, signed on the title page, 'V.S. Naipaul for Al Murray', cartographic endpapers, top edge stained; original burgundy cloth, author's initials blind stamped to upper board, title and floral detail gilt stamped to spine, slightly rubbed, with the dust jacket in a later state.*



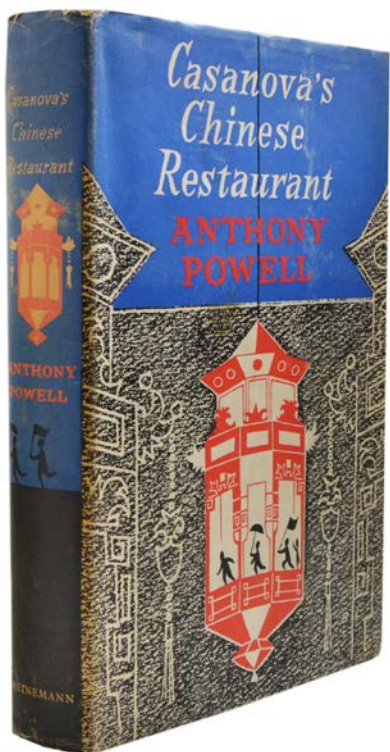
INSCRIBED BY THE AUTHOR

51. **POWELL, ANTHONY.** *Casanova's Chinese Restaurant.* London, Heinemann, 1960. £1,100 [ref: 100845]

The fifth volume in Powell's twelve-volume masterpiece *A Dance to the Music of Time*. One of the great works of English literature, the series chronicles the lives of over three hundred characters, and is a unique evocation of life in twentieth-century England.

*Casanova's Chinese Restaurant* has been called 'by far the funniest in Powell's saga... much of the story surpasses even Evelyn Waugh at his most scathingly satirical, and P.G. Wodehouse at his most daftly farcical'.

*First edition, first impression; inscribed by the author 'For Henry + Pansy / with love / from Tony / June 1960'; 8vo; internally fine; publisher's red cloth boards, lettering to spine in gilt on black cloth label; dust-jacket, mild sunning to spine; a very good copy.*

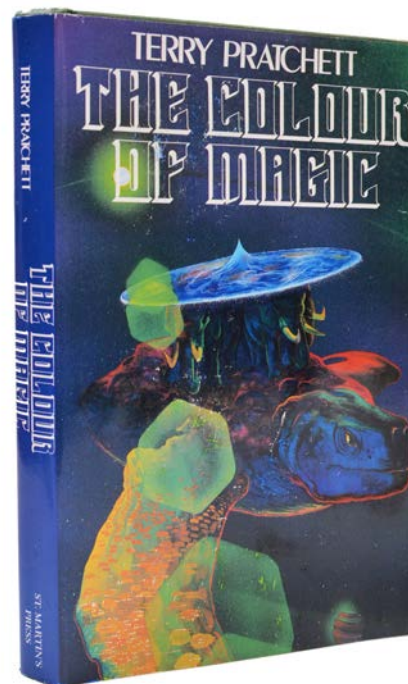


THE FIRST OF THE DISCWORLD BOOKS

52. **PRATCHETT, TERRY.** *The Colour of Magic.* New York, St. Martin's Press, 1983. £650 [ref: 101608]

An exceptional copy of the first American edition of the first of the Discworld books by Terry Pratchett, introducing readers to the thanatophobic wizard Rincewind. The dust-jacket was actually originally printed in the US for the English publishers Colin Smythe, who were not happy with the content on the inside flaps and reissued it with overlays. The UK first is notoriously scarce to find in good condition first state dust-jacket, a five-figure book these days, so this example presents an excellent opportunity to acquire a superior copy to the same design, depicting Great A'Tuin swimming through space with the discworld supported by four elephants on his back. The title was subsequently reissued with cover artwork by Josh Kirby, who would go on to do all the Discworld covers up until 2001.

*First US edition, first printing; 8vo; publisher's boards, dust-jacket, an excellent, unclipped example.*





**WINNER OF THE 1981 BOOKER PRIZE**

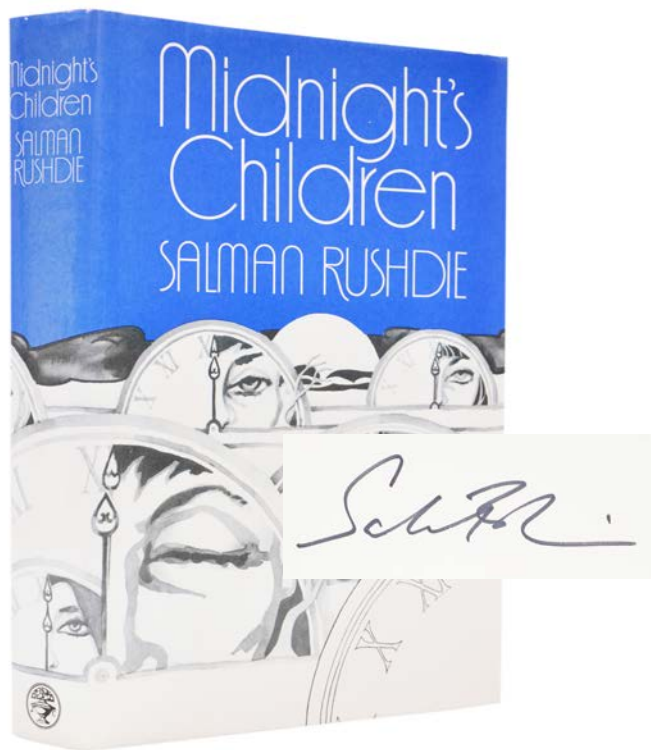
**53. RUSHDIE, SALMAN.** *Midnight's Children.* London [printed in Scranton, Pennsylvania], Jonathan Cape, 1981.

£2,000 [ref: 101551]

'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 author's second novel, winner of the 1981 Booker Prize. The initial print-run was relatively small, comprising, 2,500 copies, and the publishers Cape had to use an American printer as there was printers' strike taking place in the UK, hence the uncut fore-edges not found in all subsequent impressions. Many copies went into the public library system. Scarce therefore signed and in such condition.

*First edition, preferred printing, on the American sheets, signed by the author on title-page; 8vo; publisher's cloth-backed boards, dust-jacket with artwork by Bill Botten, an excellent copy.*



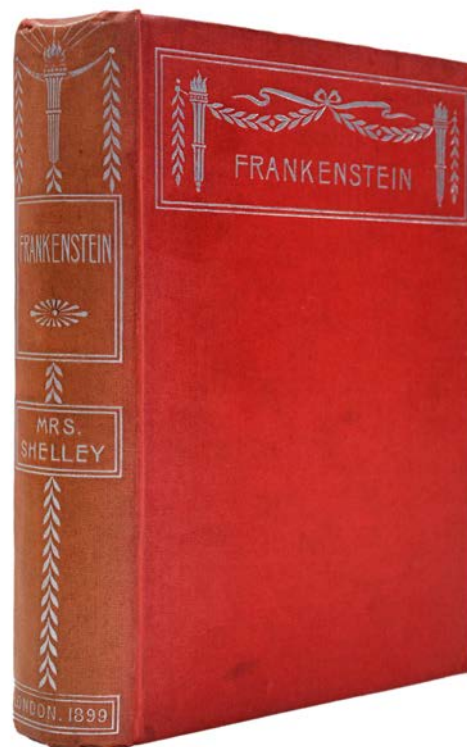
**54. SHELLEY, MRS. [MARY].** *Frankenstein or the Modern Prometheus.* London, *The Morning Herald Library*, 1899.

£650 [ref: 100542]

An uncommon 19<sup>th</sup>-century edition of Mary Shelley's sci-fi horror classic. A pleasing copy.

*Provenance: George Walpole (armorial bookplate).*

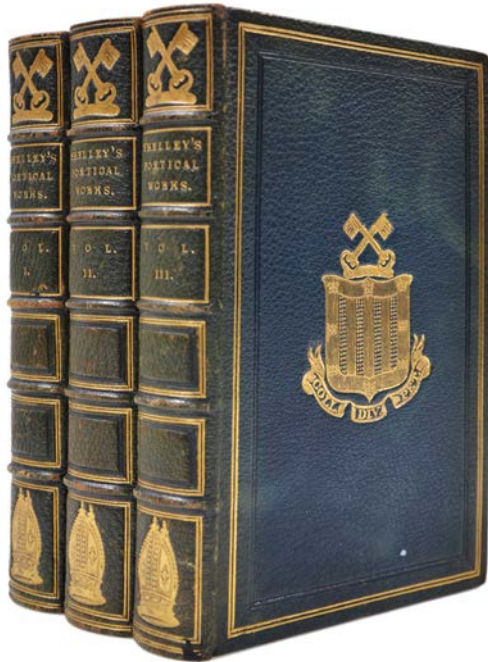
*8vo; armorial bookplate mounted onto half-title; publisher's red cloth blocked in silver, spine very slightly dulled and slightly rolled, otherwise very good.*



**55. SHELLEY, PERCY BYSSHE, SHELLEY, MRS. [MARY] (EDITOR).** *The Poetical Works of Percy Bysshe Shelley.* London, Edward Moxon & Co., 1866. £550 [ref: 100853]

A most handsome set, edited by the poet's second wife, containing some of the greatest romantic poetry in the English language.

3 vols, small 8vo; frontispiece portrait of the poet to vol. I, natural toning, a few spots to preliminary leaves of first two vols, otherwise near-fine; near-contemporary full green morocco by 'Wiseman', double gilt panelled, Bishopric armorial device to boards and 'heavenly keys' and Bishop's Mitre device to spines, dentelles, all in gilt, all edges gilt, rubbed at extremities, boards a little patchy, otherwise very good.



**56. STOKER, BRAM.** *Dracula.* New York, Grosset & Dunlap, [1931]. £950 [ref: 101670]

The scarce first photoplay edition of Bram Stoker's *Dracula*, with the visually arresting & sinister artwork to the upper panel and Bela Lugosi in character on the lower.

First 'photoplay' edition; 8vo; publisher's black cloth lettered in red, an excellent copy, dust-jacket, some chipping to spine ends and top edge and one closed tear, rubbed at upper fore-edge, archival tape repairs to reverse, overall a very good example.



WITH A FINE PROVENANCE

57. [STRAWBERRY HILL PRESS]. HERBERT, EDWARD LORD HERBERT OF CHERBURY. *The Life of Edward Lord Herbert of Cherbury. Written by himself.* [Twickenham], Strawberry-Hill, 1764.

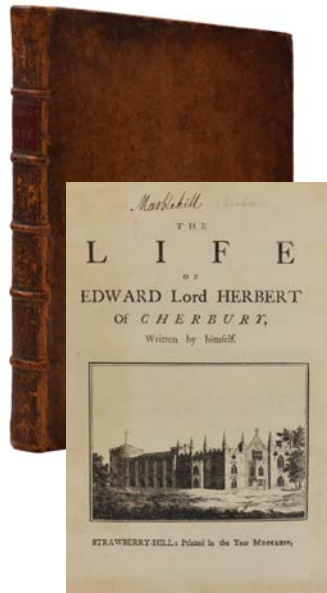
£1,150 [ref: 102400]

An attractive, contemporarily bound example of this the first printed edition of the Life of Lord Herbert of Cherbury (1582-1648), renowned diplomat, soldier, historian, philosopher and poet. Horace Walpole, who established the press at Strawberry Hill, provides both the introduction and advertisement, and said of this work 'The thing most in fashion is my edition of Lord Herbert's Life; people are mad after it, I believe because only two hundred copies were printed' (letter to Montagu, 16th December 1764). The edition, taken from Herbert's original manuscript, was certainly reprinted with alacrity, and provided the basis for all editions subsequently up until the 20th century, when it was revisited and revised considerably.

The title vignette marks the first use of a framed, rectangular view of Strawberry Hill House for this purpose, showing the gallery and round tower. The folding frontispiece portrait is after the famous painting of Herbert reclining by Isaac Oliver.

Provenance: Marble Hill House (inscribed to the head of the title-age), via Mount Stewart and the Vane-Tempest-Stewart family (shelf reference to front pastedown); unidentified armorial bookplate to front pastedown.

First edition, ONE OF 200 COPIES; small 4to in twos; engraved folding frontispiece portrait after Isaac Oliver; engraved device to title, double-page engraved pedigree, bookplate to front pastedown, ink name to head of title-page, some foxing and marginal toning to early & later leaves, frontispiece and pedigree, the latter with some light offsetting, otherwise internally very good; contemporary sprinkled calf, gilt compartments within raised bands to spine, rubbing to spine and corners, gilt dulled, but overall a sound, attractive copy; [5] ff., 171, [1] pp., fold. table, fold. port. Hazen, Strawberry Hill Press, 11.



THE FIRST WORK PRINTED BY THE STRAWBERRY HILL PRESS

58. [STRAWBERRY HILL PRESS]. GRAY, THOMAS. *Odes...* [Twickenham], Strawberry-Hill, for R. and J. Dodsley, 1757.

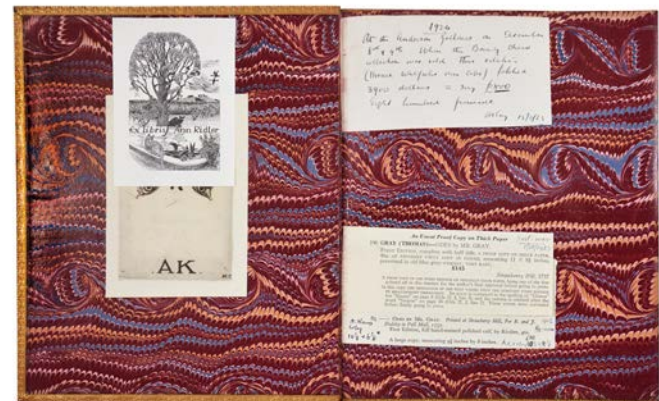
£1,850 [ref: 102427]

The first work printed by the press. This copy has the misspelling 'Illissus' (p.8, Ode II, 3, line 3) and is missing commas after 'Swarm' (Ode II, 2, line 7), indicating that it is one of the few printed before Walpole made the corrections. Gray considered these Pindaric odes to be his best work.

Arthur Kay (1861-1939) was famed as an art collector, but his notes and clipped catalogue entries here indicate that he was also a serious book collector. His etched bookplate was created by his wife, Katharine Kay née Cameron, water-colourist & etcher from the Glasgow School of Art, where she had been one of the self-styled 'Immortals', a group that included Margaret & Frances Macdonald, the former of whom married the architect Charles Rennie Mackintosh. The binding by Maclehose was presumably commissioned by Kay.

Provenance: T.D.C. Graham (19th-century oval armorial bookplate); art & book collector Arthur Kay (early 20th century etched bookplate with butterfly motif by his wife [initialled KC], and his tipped-in note and catalogue descriptions); the bibliographer & George Borrow expert Ann Ridler (20th century bookplate).

First edition, first issue, 4to (260 x 200 mm.); half-title, engraved vignette view of Strawberry Hill House to title-page, some light spotting, bookplates to front pastedown and verso of front free endpaper, clipped catalogue descriptions and previous owner's note to recto of front free endpaper; 19th century calf with simple gilt rule borders to covers and onlaid morocco title label to spine, by Maclehose of Glasgow. Hazen 1; Rothschild 1067.

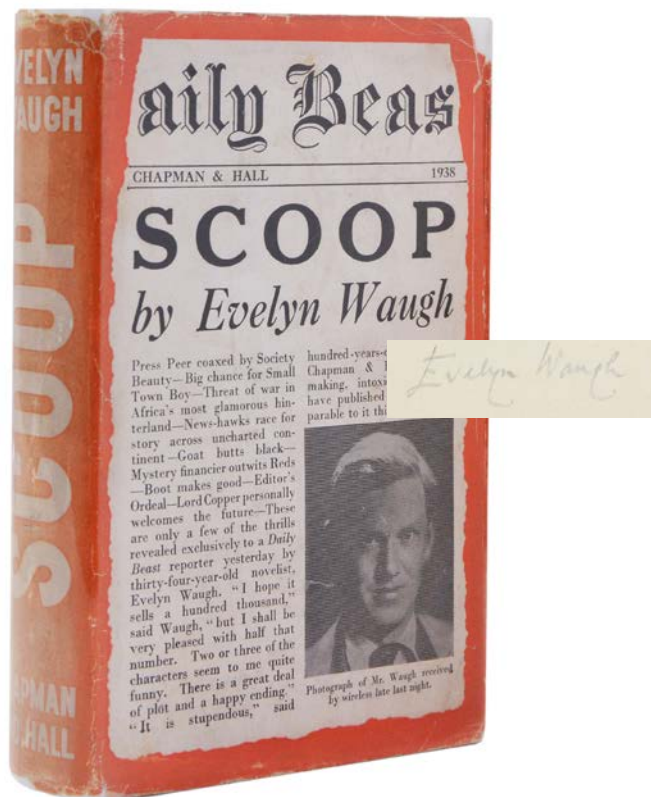


FIRST ISSUE SIGNED BY THE AUTHOR

59. WAUGH, EVELYN. *Scoop: a Novel about Journalists.* London, Chapman & Hall, [1938]. £5,500 [ref: 102320]

A signed first edition of Waugh's satirical classic on the world of Fleet Street journalism, with the original dust-jacket issued before Lord Beaverbrook threatened to sue due to the obvious visual play on the *Daily Express*. Notoriously difficult to find in very good condition, or spared extensive restoration; this copy is a pleasingly honest example, with Waugh's signature applied contemporary to the time of publication.

*First edition, issue with raised indistinct '8' in publication date but 'a' to last line of p.88; signed by the author on the title-page; 8vo; minor foxing toward the top edge of the text-block; publisher's patterned cloth, first issue dust-jacket with 'Daily Beast' masthead, price with overlaid 3'6 price-sticker, some edge-wear with slight loss to spine ends and one fore-corner, spine very slightly sunned, residual remains of old tape repairs to inside edges.*



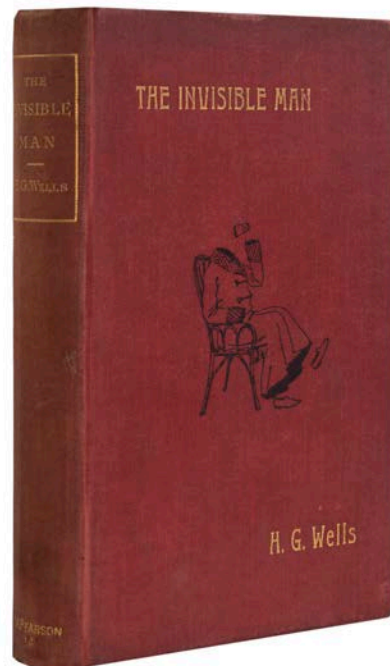
60. WELLS, H.G. *The Invisible Man. A Grotesque Romance.* London, C. Arthur Pearson Limited, 1897. £1,750 [ref: 102373]

First issue with p. 1 mis-numbered as p. 2. *The Invisible Man* (initially serialised in *Pearson's Weekly* that same year), tells the story of the life and death of a young scientist named Griffin who concocts a potion to make himself invisible but with deadly side effects. Griffin begins to use his invisibility for nefarious purposes, including murder. When he is finally killed, his body becomes visible again.

Repeatedly adapted for stage and screen, the most notable being the 1933 film directed by James Whale and starring Claude Rains.

*Provenance: W. George Askeff (name plate to upper pastedown).*

*First edition, first issue; 8vo (184 x 118 mm); corner crease to pp 101 and 213, not affecting text, light stain to half-title with resultant residue to verso and title, occasional spotting and toning, more so to endpapers and first few leaves but all considered, good; publisher's pictorial red cloth, gilt lettering, mild fading to spine lightly bumped on ends, mild dust-soiling, otherwise very good and unrestored.*



**61. WHARTON, EDITH. The House of Mirth with Illustrations by A. B. Wenzell.** New York, Charles Scribner's Sons, 1905.

£725 [ref: 102230]

Edith Wharton is famous for having written novels that lift the lid on the society in which she lived. *The House of Mirth*, her second novel, shocked the New York society it so deftly chronicles, portraying the moral, social and economic restraints on a woman who dared to claim the privileges of marriage without assuming the responsibilities. This work brought Wharton international recognition.

*First edition, first issue with Scribner's seal to copyright page and no advertisements in the rear; 8vo; title-page printed in red and black, 8 full-page illustrations by A. B. Wenzell, a few minor spots to upper edge of frontispiece and corresponding tissue-guard and lower marginal corner of last 3 leaves, otherwise fine; publisher's red cloth, lettered in gilt, top edge gilt and others untrimmed, as published, fading to spine, mild spotting to endpapers and upper hinge (internal) cracked but firm, in all a bright crisp copy.*



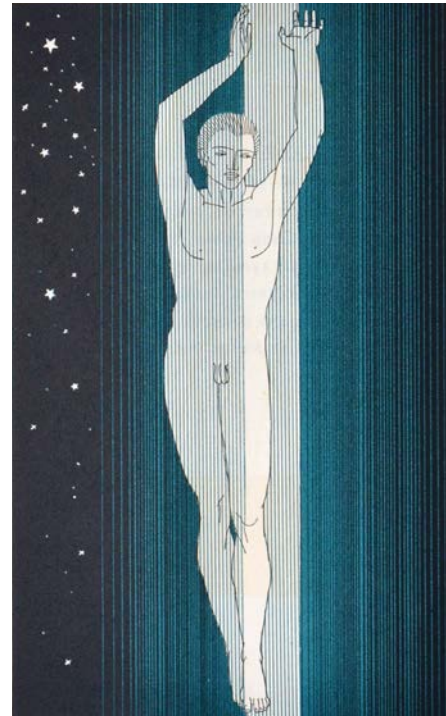
The woman continued to stare as Miss Bart swept by.

**SIGNED BY ROCKWELL KENT**

**62. WHITMAN, WALT. Leaves of Grass. Illustrated by Rockwell Kent.** New York & London, The Heritage Press & Nonesuch Press, [1936].

£450 [ref: 102257]

*Limited edition of 1,000 copies, signed by the illustrator, Rockwell Kent, Linotype Bodoni, printed by Lakeside Press on wove paper, crested bookplate to upper pastedown; publisher's full green morocco gilt, rubbed at extremities, a few small scuffs to spine, otherwise good and internally fine, original cloth slip-case, a little rubbed and bumped but sound, in all, a very good copy. Dreyfus 107h.*



63. **WODEHOUSE, P.G.** *The Great Sermon Handicap.* London, Hodder & Stoughton Ltd, [1933]. £950 [ref: 101062]

A lovely copy of this small format short story book by P.G. Wodehouse, originally published in *The Strand Magazine* in 1922. The jacket depicts Bertie saying 'Jeeves old son, do you want a sporting flutter?'; however, it was actually Bertie's cousin Eustace who said this in the story.

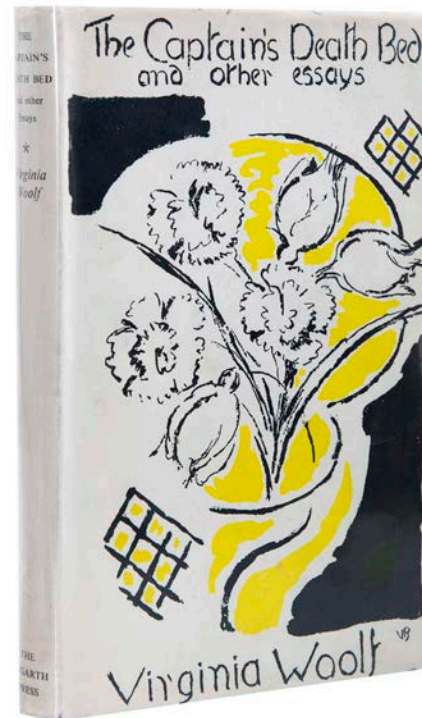
First separate edition; 12mo (125 x 75 mm.); marbled endpapers; publisher's red boards, gilt title and decorations to upper cover, pictorial dust-jacket slightly rubbed and marked with a few minor chips, but overall very good; presented in custom morocco-backed drop-back box. McIlvaine A49a



64. **WOOLF, VIRGINIA.** *The Captain's Death Bed and other Essays.* London, Hogarth Press, 1950. £300 [ref: 102461]

Posthumously published by Leonard Woolf, this is the third volume of his wife's essays and reviews. The dust-jacket is designed by the author's sister Vanessa Bell, very much in keeping stylistically with her other work for Leonard & Virginia Woolf's Hogarth Press publications.

First edition; 8vo; cedar brown cloth, spine faded, pictorial dust-jacket, toned, spine darkened, a little rubbed at extremities, spine ends mildly bumped, minor marks to rear panel, otherwise very good. Kirkpatrick A30b.



LIMITED EDITION SIGNED BY THE AUTHOR

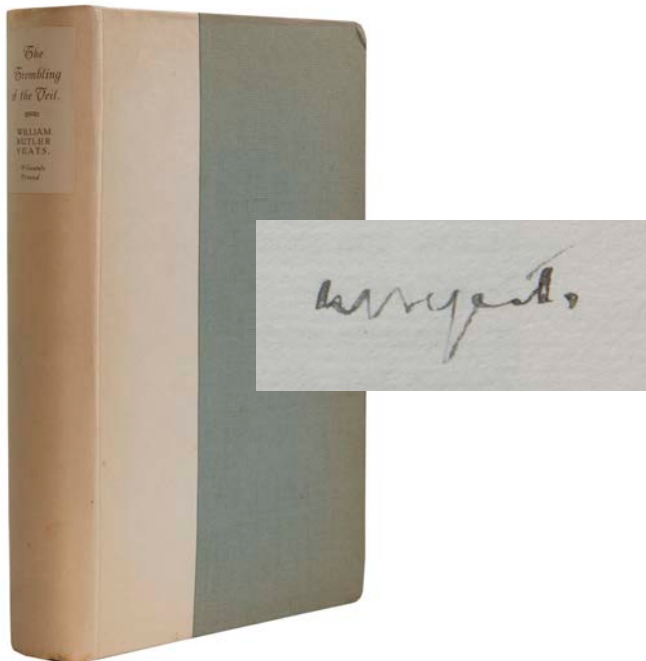
**65. YEATS, WILLIAM BUTLER. *The Trembling of the Veil.***  
*London, Privately Printed for Subscribers only by T. Werner Laurie, Ltd., 1922.*

£1,800 [ref: 102277]

One of 1,000 copies on hand-made paper; signed by the author; issued to subscribers in October 1922.

The second of Yeat's seven autobiographical works, described by Arthur Symons as 'an absolute masterpiece; far and away the best things he has ever done' (Ross p. 559). The following year, Yeats received the Nobel Prize in Literature, the first Irish author to do so. According to the official Nobel Prize website, Yeats was selected 'for his always inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation'.

*Limited edition, NUMBER 740 OF 1,000 COPIES SIGNED BY THE AUTHOR and printed on handmade paper; 8vo; portrait frontispiece of the poet, publisher's japon-backed green boards, titles printed in brown on paper label on spine, green endpapers, some edges untrimmed, grey paper dust-jacket with label to spine, dust-jacket fraying with chipping to edges, small closed splits to folds and expertly closed tear to spine, otherwise still good for a notoriously vulnerable jacket that is often no longer present. Wade 133.*

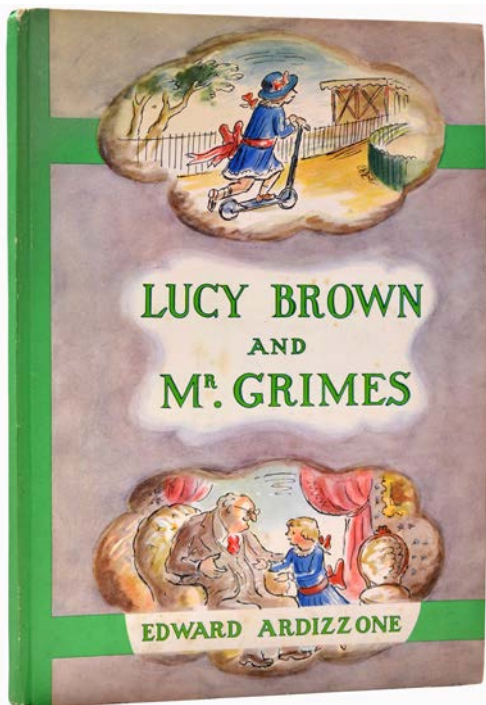


SIGNED BY THE AUTHOR

66. **ARDIZZONE, EDWARD.** *Lucy Brown and Mr. Grimes.* London, Oxford University Press, [1937]. £325 [ref: 102221]

The most delightful and innocent story that caused some controversy, even then, because a little girl made friends with a stranger...so much so that it was not published again for over 30 years. The illustrations are charm personified.

First edition, signed by the Author to front free endpaper; 4to; numerous illustrations, both in colour and black & white, by the author, slight age-toning, a couple of minor spots to margins of first and last pages, otherwise fine; publisher's pictorial boards, a few minor spots and marks, mostly to rear board, mild rubbing to extremities, very mild foxing, mostly to endpapers, otherwise very good-plus.

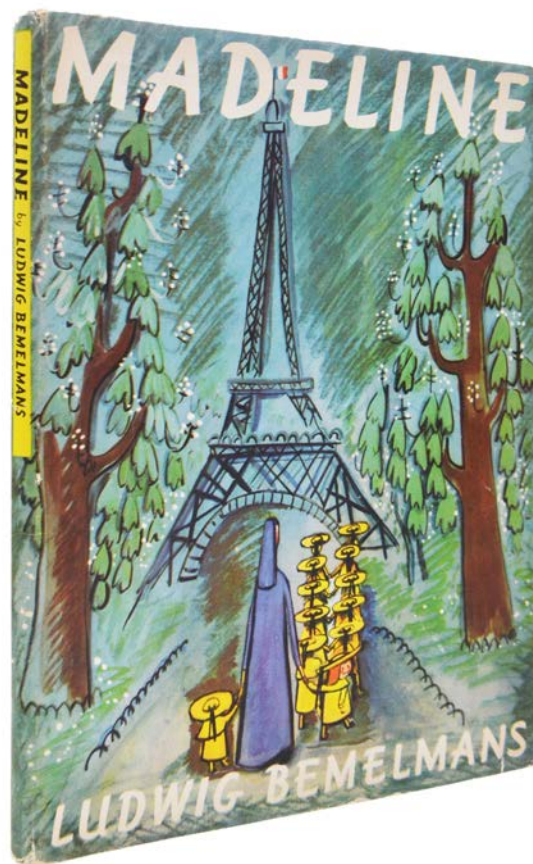


SUPERIOR COPY OF THE FIRST PRINTING

67. **BEMELMANS, LUDWIG.** *Madeline.* New York, Simon and Schuster, 1939. £2,950 [ref: 100731]

A superior true first edition of this classic of 20<sup>th</sup>-century children's literature, recounting Madeline's adventures in Paris, which surprisingly include an appendectomy.

First edition, first printing; folio; colour and tinted illustrations by Bemelmans throughout, pictorial endpapers; publisher's pictorial boards, a little rubbed; dust-jacket, slightly rubbed at extremities, price-clipped but correct with no reviews or testimonials.



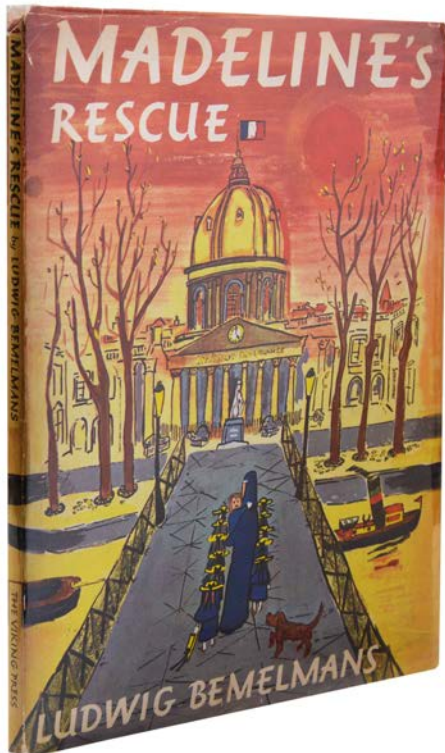


68. **BEMELMANS, LUDWIG. Madeline's Rescue.** New York, the Viking Press, 1953.

£650 [ref: 102323]

A very good first edition of the second in the Madeline book series, which won the 1954 Caldecott Medal for 'most distinguished picture book'. The author/illustrator courted some controversy when the work won this prize, seemingly joking with two *Time* magazine reporters that the whole tale was in fact an allegory for a far more mischievous tale of prostitutes, brothels and unplanned pregnancy; unfortunately, this 'joke' was taken at face value and printed in *Time*, outraging the Caldecott Prize committee and provoking Bemelmans to threaten to sue the magazine.

*First edition, first printing; folio; illustrations and pictorial endpapers by Bemelmans, contemporary ownership inscription on half-title; publisher's cloth, pictorial wrap-around dust-jacket, a few small chips and closed tears with slight loss to head of spine, but overall a very good, fresh example.*

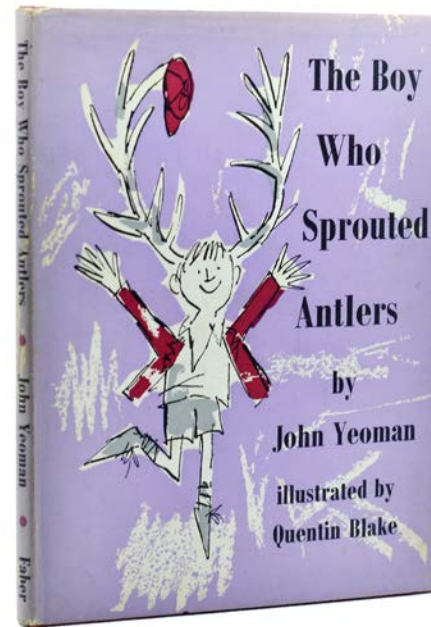


69. **BLAKE, QUENTIN (ILLUSTRATOR); YEOMAN, JOHN. The Boy Who Sprouted Antlers.** London, Faber & Faber, 1961.

£350 [ref: 100661]

An early work illustrated by Quentin Blake, decidedly uncommon, especially in such condition.

*First edition, first impression; square 8vo (c. 210 x 150 mm.); frontispiece and illustrations by Quentin Blake, contemporary gift inscription to head of front free endpaper; publisher's cloth blocked and lettered in white, a fine copy, pictorial wrap-around dust-jacket, very minor wear to corner-tips but otherwise fine.*



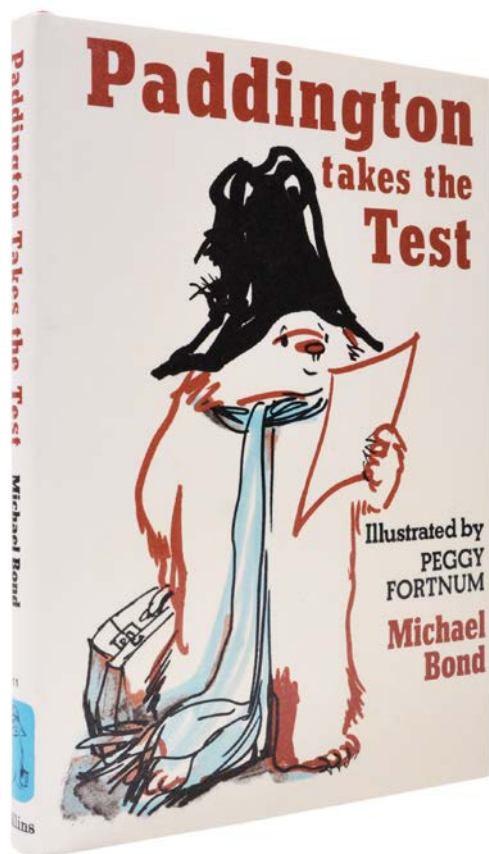
INSCRIBED BY THE AUTHOR

70. BOND, MICHAEL; FORTNUM, PEGGY (ILLUSTRATOR).  
Paddington takes the Test. London, Collins, 1979.

£575 [ref: 100015]

A fine, signed first edition of the 11th Paddington Bear book, inscribed from the author 'To Martha with all good wishes Michael Bond' to the front free endpaper.

First edition, first printing, signed presentation copy from the author; 8vo; illustrations by Peggy Fortnum; publisher's boards, pictorial dust-jacket, a fine copy.

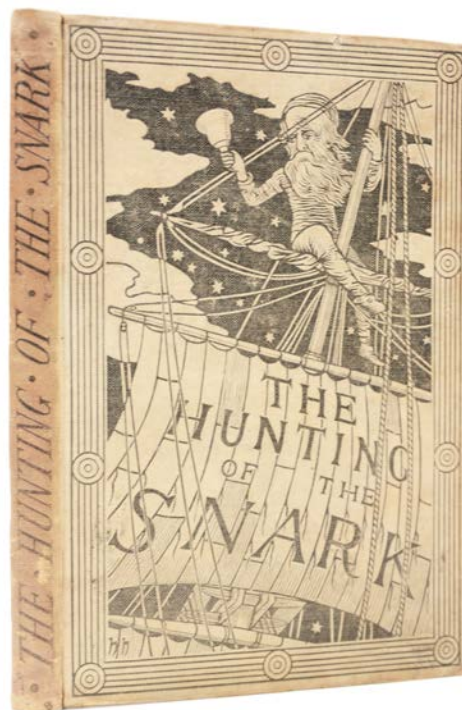


71. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES].  
The Hunting of the Snark. An agony in eight fits. By Lewis Carroll. With nine wood-engraved illustrations by Henry Holiday. London, Macmillan, 1876.

£500 [ref: 97940]

FIRST EDITION, FIRST PRINTING, with 'Baker' for 'Banker' on page 83.

First edition; 8vo; cover designs and nine illustrations by Henry Holiday, toned, some foxing, mainly to first few pages, less so elsewhere, upper hinge repaired; publisher's cream cloth, age-wear, darkened to spine and extremities, otherwise very good; xi, [3], 83, [3] pp. including one page of advertisements. Williams-Madan-Green-Crutch 115.



FIRST PUBLISHED EDITIONS IN DODGSON'S LIFETIME

72. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]. *Alice's Adventures in Wonderland* [WITH] *Through the Looking Glass* [WITH] *Alice's Adventures Underground*. Illustrated by John Tenniel [and] The Author. London, MacMillan and Co., 1866, 1872 [1871], 1886.

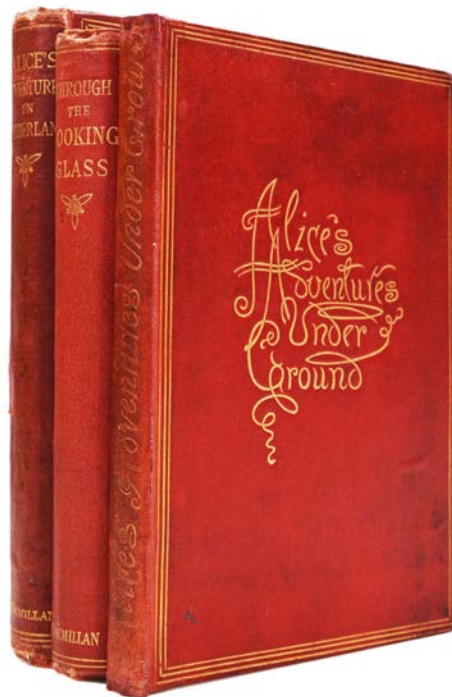
£25,000 [ref: 101350]

The catalyst for the writing of the 'Alice' stories stems from a picnic with the Liddell children, including Dodgson's muse, Alice Liddell, who was so taken with stories that she asked him to write them down for her, which he duly did under the title of *Alice's Adventures Underground*, with his own illustrations and not originally intended for publication. However, when it was revised for publication, Dodgson cut out the more particular references to the picnic and added stories told to the Liddells at other times, as well as changing the title to; *Alice's Adventures in Wonderland*.

The first printed edition, a small number of pre-publication copies, was quickly withdrawn due to Tenniel's objection to the printing quality of his illustrations and only about 23 copies survive (the remaining sheets were sold to Appleton in New York for their edition published the following year); the reprinted edition was ready for publication by Christmas 1865 although dated 1866. The sequel, *Through The Looking-Glass and What Alice Found There* followed a few years later (dated 1872 but actually published in December 1871); this collection of further stories of Alice was considered as good if not better than its predecessor.

By the time a facsimile of the M.S. given to Alice Liddell (*Alice's Adventures Under Ground*) was published in 1886, the stories were highly acclaimed and widely read therefore readers were keen to see how this phenomenon had evolved from the author's manuscript handed to a little girl called Alice. It is therefore rare to have all three first published editions of the aforementioned titles here, in such good condition.

8vo; 'Alice's Adventures in Wonderland': second (first published) edition, first issue with contents leaf with inverted 's' in last line and p. 30 incorrectly numbered 3; tissue-guarded frontispiece and 41 illustrations by John Tenniel, some very light and random spotting, otherwise internally good; publisher's red cloth gilt, all edges gilt, blue endpapers (the rarer ones, as opposed to dark green) a little creased, discrete repairs to hinges, assumed split at some point, slight shelf-lean, some light rubbing and fraying to joints, spine ends and corners a little bumped, generally clean and bright example overall; 'Through the Looking Glass: and what Alice Found There': first edition, first issue with 'wade' for 'wabe' on page 21, third line from bottom; tissue-guarded frontispiece and 50 illustrations by John Tenniel; publisher's red cloth gilt, all edges gilt; spine ends and corners a little bumped, some light rubbing to extremities but an excellent copy overall; 'Alice's Adventures Under Ground. Being a Facsimile of the Original Ms. Book': first edition; illustrations by the author, a few leaves creased at margins, occasional marginal finger soiling; publisher's red cloth gilt, all edges gilt, professionally closed splits to hinges and upper joint, neat ink gift-inscription to upper endpaper verso, spine faded and ends bumped, light soiling but overall a very good copy. Williams, Madan, and Green 42, 84, 194.



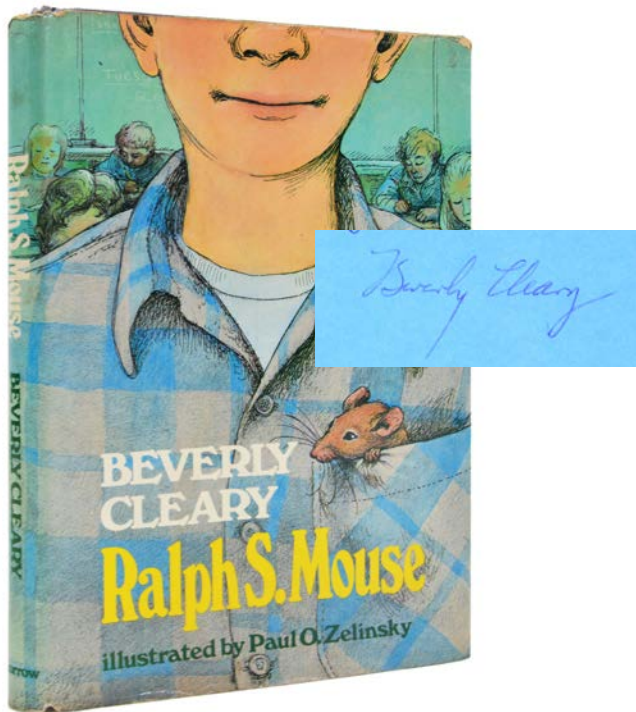
INSCRIBED BY THE AUTHOR

73. **CLEARY, BEVERLY; ZELINSKY, PAUL O. (ILLUST.)**  
**Ralph S. Mouse.** New York, William Morrow & Company, 1982.

£575 [ref: 100369]

A scarce first edition, especially signed, by one of the most popular living (at the time of writing at least) children's authors, featuring one of her most beloved characters, Ralph S. Mouse. Inscribed by the author on front free endpaper, 'Enjoy! Beverly Cleary'.

First edition, first printing, signed by the author; 8vo; illustrations by Paul O. Zelinsky, superficial paper damage to 2 pages; publisher's cloth-backed boards, mild sunning to top edge, pictorial dust-jacket, price-clipped, slight wear to corners and head of spine, but overall very good.



74. **DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR).**  
**Matilda.** London, Jonathan Cape, 1988.

£450 [ref: 100991]

A fine copy of Dahl's superb tale of a little girl whose innate genius has her pitted against her inane parents and irate headmistress...a classic of modern children's literature. *Matilda* was the winner of the Children's Book Award in the year of its publication.

First edition, first impression; 8vo; illustrations by Quentin Blake, contemporary gift inscription to front free endpaper; publisher's red boards slightly bumped at spine ends; pictorial wrap-around dust-jacket, mild creasing to lower edge and head of spine, small chip to one corner, overall a very good example, unclipped and with no fading.



**75. DAHL, ROALD; BURKERT, NANCY EKHOLM (ILLUSTRATOR).** *James and the Giant Peach.* New York, Alfred A. Knopf, 1961.

£650 [ref: 101735]

An unusually fine example of the scarce first book written by Roald Dahl for children, preceding his other famous book, *Charlie and the Chocolate Factory*. The British edition wasn't published until six years later.

*First edition, second issue with 4-line colophon; large 8vo; frontispiece, plates and illustrations by Nancy Ekholm Burkert, original cloth, dust-jacket, spine slightly dulled as usual, otherwise fine.*



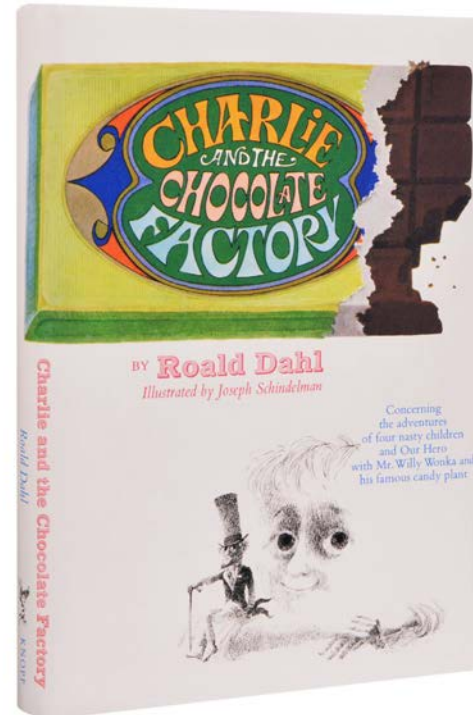
**FIRST PRINTING, FIRST ISSUE**

**76. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUST.)** *Charlie and the Chocolate Factory.* New York, Alfred A Knopf, 1964.

£3,500 [ref: 100115]

A superior copy of Roald Dahl's masterpiece of modern children's literature, preceding the UK edition by three years. *Charlie and the Chocolate Factory* introduced the world to one of Dahl's most enduring characters, Willy Wonka, and his wacky & wonderful confectionary creations, as well as the Oompa-Loompas of course. The book went on to become Dahl's most famous work, adapted for film successfully twice, starring Gene Wilder and Johnny Depp as the chief dreamer of dreams...

*First edition, first printing, first issue (with 6-line colophon); illustrations by Joseph Schindelman, mustard endpapers; publisher's burgundy blind-tooled cloth, a fine copy, dust-jacket, very slight toning and rubbing to extremities, very slight fading to green at spine, light spotting to lower panel, overall a very good example. Accompanied by a superb facsimile dust-jacket, to trick your friends.*

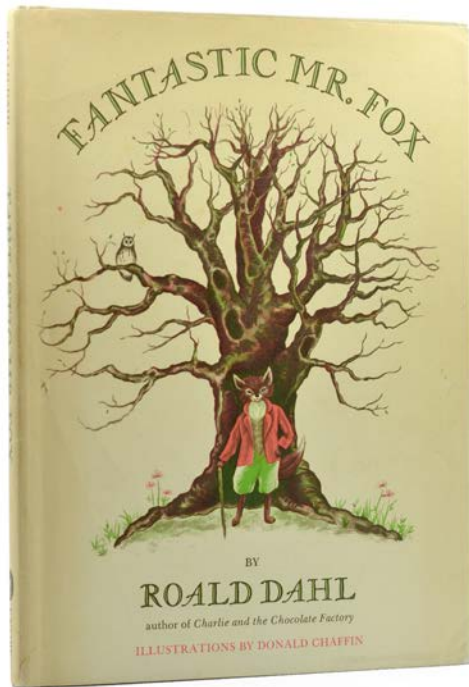


77. DAHL, ROALD; CHAFFIN, DONALD (ILLUSTRATOR).  
**Fantastic Mr. Fox.** New York, Alfred A. Knopf, 1970.

£650 [ref: 101736]

The true first edition of Dahl's famous tale of this compassionate & cunning fox, preceding the UK edition published later the same year. Admirably transferred to the big screen via Wes Anderson's 2009 stop-motion film featuring the vocal talents of, among many, George Clooney.

*First edition (stated), first printing; large 8vo; illustrations by Donald Chaffin, original cloth with gilt fox to upper cover and publisher's logo blind-stamped to lower, a little minor bumping but overall a very good copy, dust-jacket, some mild toning and gentle rubbing, but overall very good to fine, and correctly priced at \$3.95.*



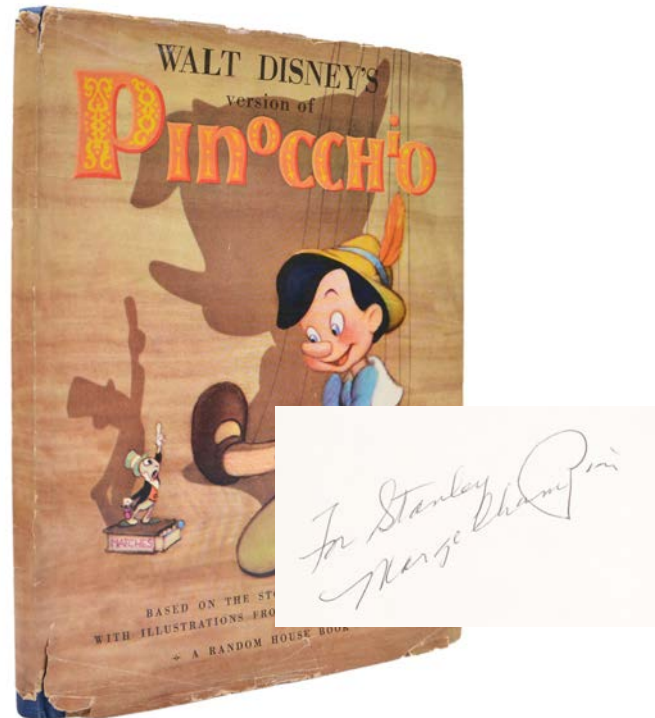
SIGNED BY THE MODEL FOR THE BLUE FAIRY

78. DISNEY, WALT; COLLODI, CARLO [PSEUD. LORENZINI, CARLO]. **Walt Disney's version of Pinocchio.** New York, Random House, 1939.

£550 [ref: 100311]

A very good example of this first edition of the book version of Walt Disney's second feature-length animated motion picture, scarce with the whale plate intact and in the original dust-jacket. This copy further elevated by the gift inscription from the dancer & actress Marge Champion, who worked as a dance model for Disney Studios, notably for the Blue Fairy in Pinocchio and for Snow White.

*First Disney edition, first printing, gift inscription from Marge Champion to verso of front free endpaper; 4to (283 x 210 mm.); colour pictorial title, double-page plate of the whale, colour and monochrome illustrations, vignette line illustrations, pictorial endpapers; publisher's cloth-backed pictorial boards, pictorial wrap-around dust-jacket, some minor edge wear, a few tears, with loss to lower fore-corner of upper panel and foot of spine, but overall very good.*



SIGNED BY THE ARTIST

79. **DULAC, EDMUND (ILLUSTRATOR); ANDERSEN, HANS CHRISTIAN.** *Stories From Hans Andersen.* London, Hodder & Stoughton, [1911]. £2,250 [ref: 95884]

The deluxe edition of this beautiful book sold out almost immediately on publication and was one of Dulac's most successful titles. The stories featured are: The Snow Queen; The Nightingale; The Real Princess; The Garden of Paradise; The Mermaid; The Emperor's New Clothes; The Wind's Tale.

First Dulac deluxe edition, NUMBER 739 OF 750 COPIES SIGNED BY THE ARTIST; large 4to; 28 tipped-in colour plates by Edmund Dulac, captioned tissue-guards; publisher's vellum gilt, replacement ties, top edge gilt, a little rubbed and soiled, more so to rear board, corners bumped but still good and internally near-fine; viii, 250pp. Hughey 27a.



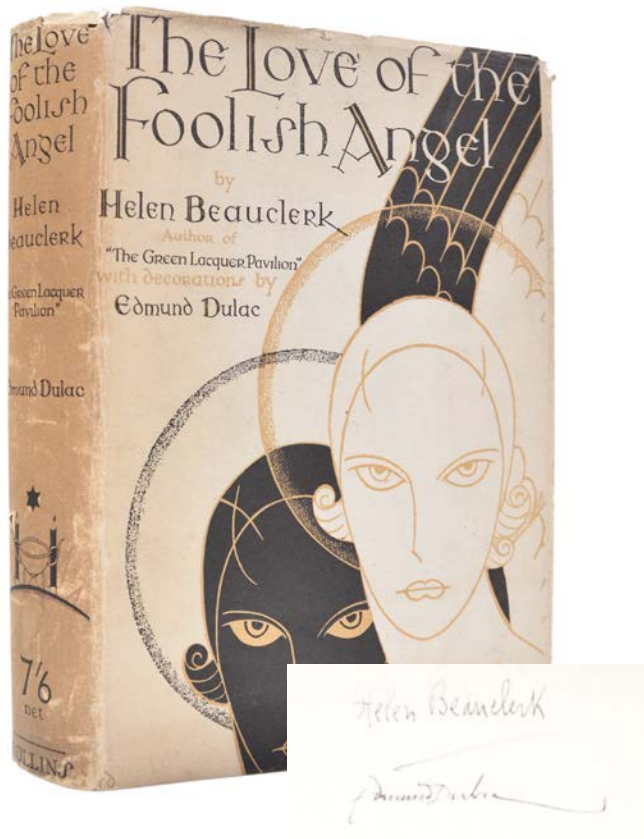
SIGNED BY AUTHOR & ILLUSTRATOR

**DULAC, EDMUND (ILLUSTRATOR); BEAUCLERK, HELEN.** *The Love of the Foolish Angel.* [London], W. Collins Sons and Co. Ltd., 1929.

£675 [ref: 101060]

An attractive copy of this lesser-known work illustrated by Edmund Dulac, signed by both the author and the illustrator. This is the second work Dulac illustrated for this British author; the other being *The Green Lacquer Pavilion* (1926); following his separation from his wife in 1924 Dulac & Beauclerk lived together until his death, in 1953.

First edition, signed by the author and the illustrator on front free endpaper; 8vo; frontispiece and decorations by Edmund Dulac; publisher's patterned cloth lettered in gilt to spine, dust-jacket with Dulac designs to upper panel and spine, spine rubbed and browned with slight loss to head of spine, some other minor marking, otherwise very good; publisher's postcard loosely inserted.



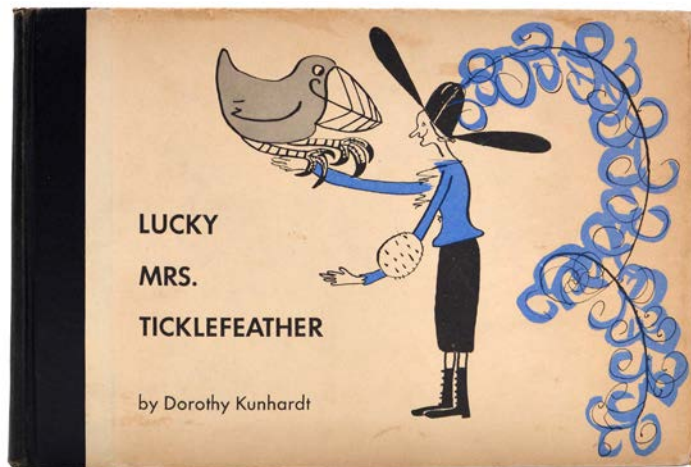
**81. KUNHARDT, DOROTHY.** *Lucky Mrs. Ticklefeather.* [New York], Harcourt, Brace and Company, 1935.

£400 [ref: 102211]

An unusual children's book, without question uncommon. The adventures of Mrs. Ticklefeather and her puffin called Paul as they try to find the perfect sunflower.

Provenance: Martin Kaiser, the well-known Swiss collector (his name on front free endpaper).

First edition; oblong 8vo (175 x 245 mm.); pictorial title and full-page illustrations throughout, all printed in blue, black & grey, bordered in blue throughout, later endpapers; original cloth-backed pictorial boards, some toning and edge-wear but overall very good.



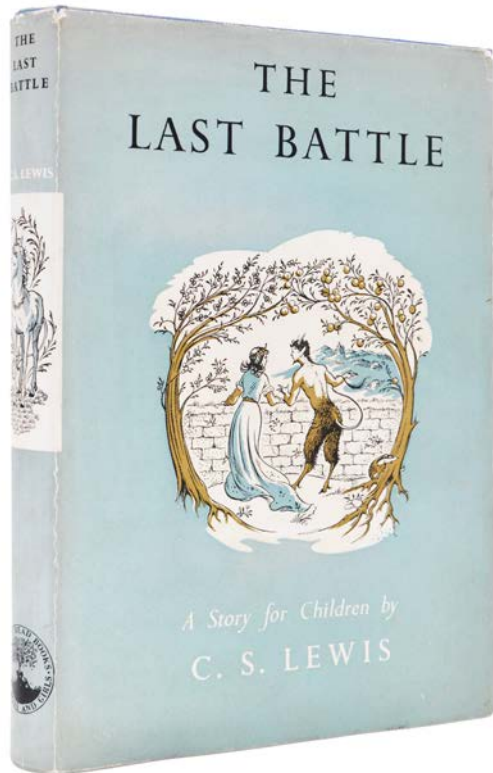


82. LEWIS, C.S.; BAYNES, PAULINE (ILLUSTRATOR).  
**The Last Battle.** London, the Bodley Head. 1956.

£900 [ref: 101297]

The seventh and final novel in the Chronicles of Narnia, beloved by generations of children and grown ups alike.

*First edition; 8vo; publisher's blue cloth, pictorial dust-jacket, slight rubbing and chipping to extremities, faint tape residue to verso from previous protective wrapper, otherwise very good and internally fine.*



83. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).  
[A Complete Set of the Winnie-The-Pooh Books]  
**When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.** London, Methuen & Co, Ltd., 1924-1928.

£3,750 [ref: 95035]

A superbly bound and delightful first edition set of a children's classic.

*First editions, first impressions of the four Pooh books, When We Were Very Young in the second state, with the page number ix present in the preliminary pages; 8vo; illustrated throughout by E.H. Shepard, age-toning to bound-in endpapers of second volume and half title of third, erased signature to half-title of second volume, a couple of spots to margins of fourth, otherwise very bright and clean; modern full morocco in the respective cloth colour of the original and also with relevant gilt blocks to front covers, original illustrated 'map' endpapers to Winnie-The-Pooh, all edges gilt and contained within a custom-made, leather-entry slip-case.*



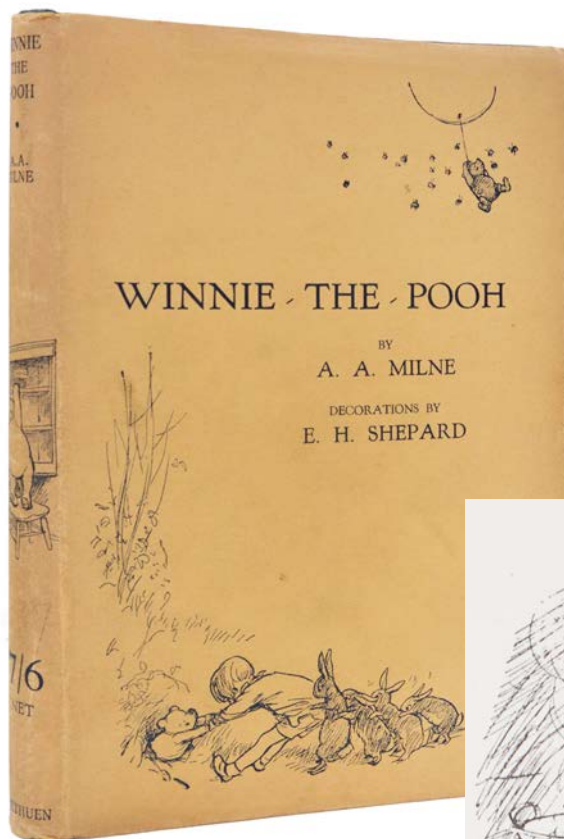
**'HOW LUCKY AM I TO HAVE SOMETHING,  
THAT MAKES SAYING GOODBYE SO HARD'**

**84. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).**  
**Winnie-the-Pooh.** London, Methuen & Co., 1926.

£5,850 [ref: 100117]

A lovely copy of this perennial children's classic, decidedly uncommon in such condition.

*First edition; 8vo; illustrations by E.H. Shepard, map endpapers (light browning); publisher's pictorial cloth gilt, top edge gilt; pictorial dust-jacket, spine slightly darkened, light creasing to head and foot, rubbing to corners, light dust-soiling, otherwise a near-fine copy, unrestored.*

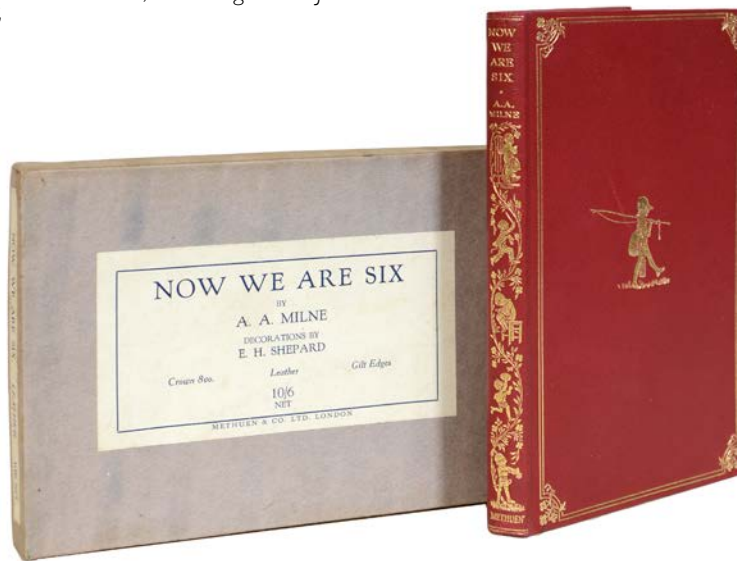


**85. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).**  
**Now We Are Six.** London, Methuen & Co. Ltd., 1927.

£1,750 [ref: 96462]

An outstanding, sharp and bright example of the third of the Christopher Robin books, in the original publisher's box.

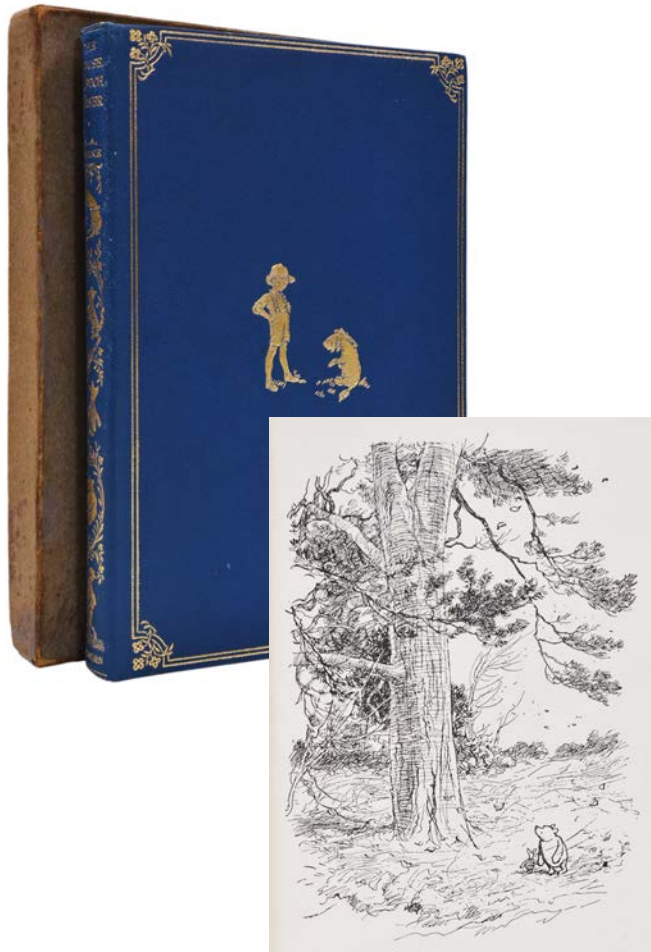
*First edition, deluxe issue, 8vo, illustrations by Ernest H. Shepard, original gilt-pictorial red leather, gilt edges, a fine copy, original card box, without glassine jacket.*



86. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).  
*The House At Pooh Corner*. London, Methuen & Co. Ltd., 1928.  
£1,950 [ref: 100451]

The fourth of the Christopher Robin books; an outstanding, sharp and bright example of in the original publisher's box. The book is exceptionally well preserved, possibly unread and in the rare glassine wrapper.

*First edition, deluxe issue; 8vo; illustrations by Ernest H. Shepard, publisher's gilt-pictorial red calf, with the glassine wrapper, gilt edges, a fine copy, original card box with paper labels to lid and one side.*



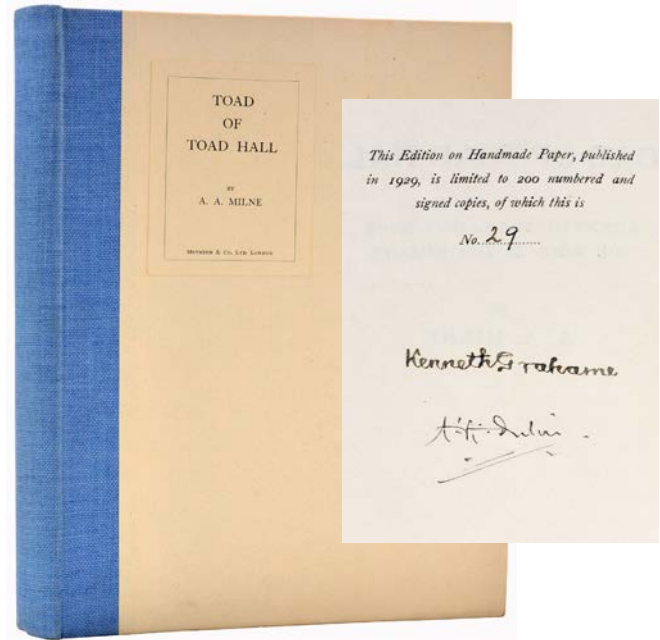
#### POOP-POOP

87. MILNE, A.A. *Toad of Toad Hall*. A play from Kenneth Grahame's book 'The Wind in the Willows'. London, Methuen & Co. 1929.  
£2,400 [ref: 102222]

SIGNED BY MILNE AND GRAHAME, this first dramatisation based on *Wind in the Willows* is found here in the deluxe format. Milne extracted the adventures of Mr. Toad, which form only about half of the original book because they lent themselves most easily to being staged.

Milne loved Grahame's book, which is one of the reasons he decided to adapt it. The play has four main characters: Rat, Badger, Mole, and Toad. Toad's caravan and car adventures are included, as well as his imprisonment, escape, and subsequent fight with the weasels and stoats to regain his home with the help of his friends. Although not a musical, the play contains six songs.

*First edition; NUMBER 29 OF 200 COPIES ON HANDMADE PAPER, signed by Milne and Kenneth Grahame; 4to; publisher's quarter blue cloth-backed boards, paper label to upper cover, spare label at end, original cream dust-jacket, spine darkened, small closed tear to base, head and tail neatly reinforced from behind, generally toned with light dust-soiling, otherwise a very good and internally near-fine.*



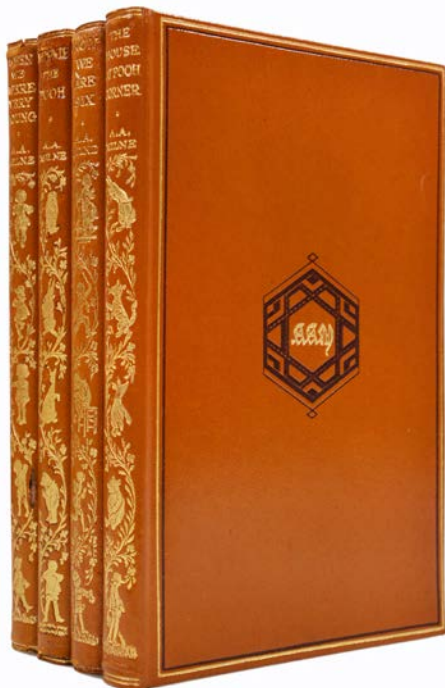
THE 'MONOGRAM' EDITION

88. MILNE, A.A.; SHEPHARD, ERNEST H. (ILLUST.) [The Christopher Robin Books]. *When We Were Very Young, Winnie-the-Pooh, Now We Are Six and The House at Pooh Corner*. London, Methuen & Co. Ltd, 1930-28.

£1,900 [ref: 101197]

An unusually fine set of the deluxe 'Monogram' edition of the Winnie-the-Pooh books, so named for the author's gilt-stamped initials to the upper cover. Produced as the first 'collected' set, issued after publication of the final Christopher Robin book, *The House at Pooh Corner* (1928), the text block and Shepard illustrations are taken from the concurrent trade editions but presented in special leather bindings. Especially scarce in the publisher's card box, albeit the latter with splits and wear.

*The 'Monogram' edition, mixed impressions; 4 vols, 8vo; illustrations and pictorial endpapers by E.H. Shepard, brown satin page marker in each vol., internally fine, uniformly bound in publisher's full brown leather with gilt initials 'AAM' within decorative geometric device and rule borders to upper covers, spines with gilt designs after the original editions, gilt edges, fine examples presented in the original plain brown card box (worn and with splits).*



89. NESBIT, E. *The Railway Children*. London, Wells Gardene, Darton & Co. Ltd., 1906.

£2,900 [ref: 102152]

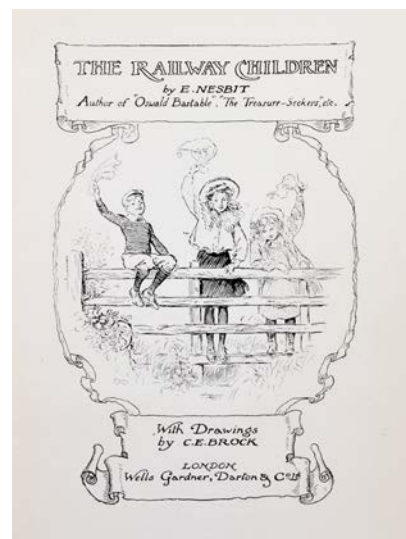
A particularly near-fine example of this increasingly rare and ever-popular children's classic, immortalised by the 1970 film directed by Lionel Jeffries and starring Jenny Agutter, Bernard Cribbins and Dinah Sheridan.

On his return from filming *Chitty, Chitty, Bang, Bang* in the U.S. and without anything else to read, Lionel Jeffries borrowed his 13 year old daughter's copy of *The Railway Children* and said of the experience; 'I found the climate of the... story just right for me, a way in which to start entertaining people and help not destroy our industry. There are hardly any films being made for children and for middle-aged and older age groups. I thought this could be one.'

He bought a six-month option on the film rights for £300 and wrote the screenplay. 'I've kept to the story, it would be an imposition not to – after all, E. Nesbit's survived 50 years.'

*Provenance: The estate of Lionel Jeffries (1926-2010), director of the film version of The Railway Children (1970), (by family descent).*

*First edition; 8vo; half-title, pictorial title and 20 black & white plates including frontispiece by C.E. Brock, 1 Opp publisher's adverts at rear, slight age-toning, as usual; publisher's gilt-blocked maroon cloth, top edge gilt, remainder untrimmed, very slight rubbing to extremities and darkening to spine, otherwise a fine copy.*



HE'D BE BEST WITH A LITTLE MINT-SAUCE FOR A RELISH

90. NICHOLSON, WILLIAM (ILLUSTRATOR); WAUGH, ARTHUR. *The Square Book of Animals*. London, William Heinemann, 1900.

£1,350 [ref: 101312]

An unusually good example of the rarest of William Nicholson's illustrated works; his illustrations accompany rhymes by Arthur Waugh, a prolific author and biographer during the eighteen-nineties, and famous also as the father of Evelyn Waugh.

*First edition, trade issue; 4to (280 x 280 mm.); 12 transfer lithographs by Nicholson, usual offsetting onto text leaves; publisher's cloth-backed pictorial boards, usual darkening, some marking to lower cover, but overall a very good, sharp copy.*



91. POTTER, BEATRIX. *Cecily Parsley's Nursery Rhymes*. London, Frederick Warne, [1922].

£1,600 [ref: 97269]

*First edition, first printing (with the correct front and rear endpapers according to Linder), 16mo., colour frontispiece, plain title vignette, 14 colour plates, colour pictorial endpapers, a little marginal oxidising, original red boards with inset colour illustration, spine slightly sunned, otherwise a very good, sharp copy, in original or coeval printed glassine dust-jacket, slightly over-sized, cleanly split down lower hinge with slight damage, minor chipping to head of spine and two small tears, overall a very good example, presented in morocco-backed solander box. Linder p.430; Quinby 26*

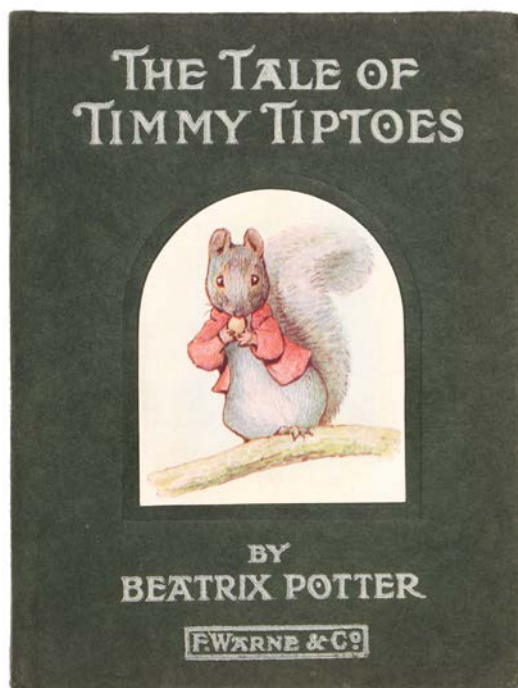


**A NEAR FINE EXAMPLE**

**92. POTTER, BEATRIX.** *The Tale of Timmy Tiptoes.*  
London, Frederick Warne and Co., 1911. £1,250 [ref: 97318]

The story of Timmy and Goody Tiptoes is the only Beatrix Potter story apparently set in North America - although this is implicit rather than stated anywhere in the book. All the main animal characters are indigenous to North America: grey squirrels, chipmunks and a 'large bear' but the waters are muddied somewhat by the presence of Yellowhammers (or *Emberiza citrinella*, the birds that sing 'Little bita bread and-no-cheese!') whose range includes Europe and much of Asia but not America.

*First edition, first or second printing, with date to title, 16mo., colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, publisher's green boards with mounted colour illustration, spine slightly faded, still near-fine overall; preserved in custom-made solander box with upper board of book replicated on lid. Linder p.429; Quinby 20.*

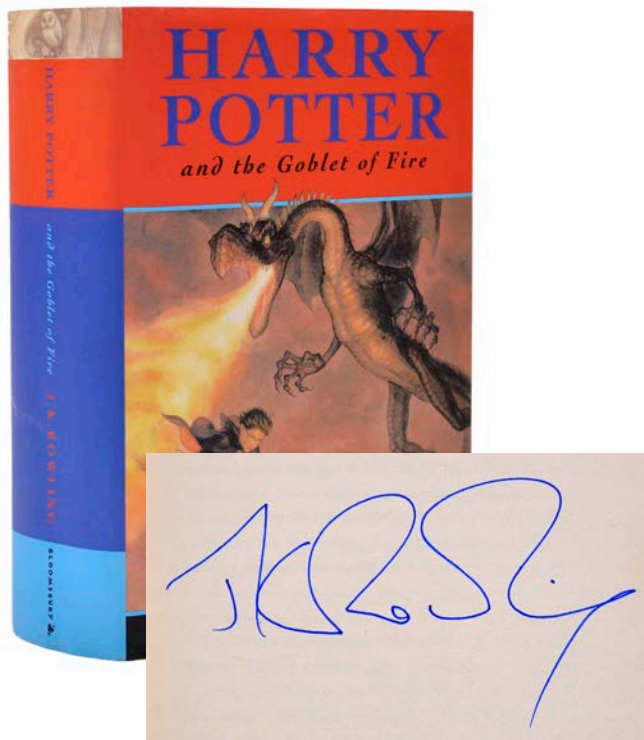


**SIGNED FIRST IMPRESSION**

**93. ROWLING, J.K.** *Harry Potter and the Goblet of Fire.*  
London, Bloomsbury, 2000. £1,950 [ref: 101467]

A signed first edition of the fourth Harry Potter book, 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... Scarce signed and in such good order.

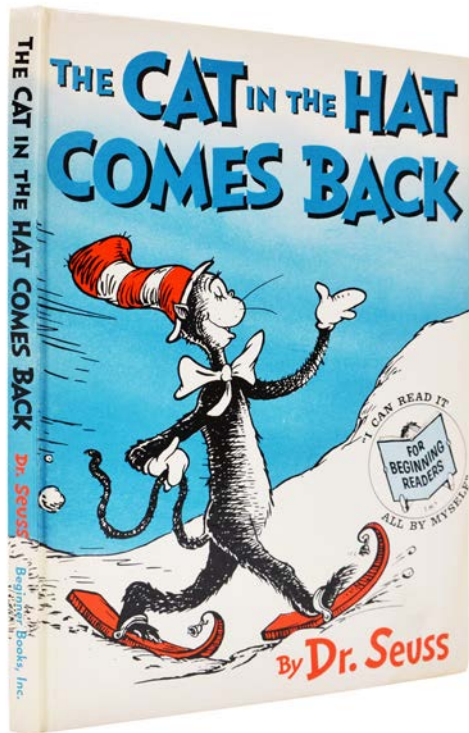
*First edition, first impression, signed by the author on dedication page; 8vo; usual slight toning to text-block; publisher's pictorial boards, minor bumping to foot of spine, but overall a fine copy, in the original dust-jacket, unclipped, a fine example. Errington A9a.*



94. SEUSS, DR. [PSEUD. GEISEL, THEODOR SEUSS]. **The Cat in the Hat Comes Back.** New York, Beginner Books distributed by Random House, 1958. £525 [ref: 101545]

Back due to public demand, *The Cat in the Hat Comes Back* sees Dr. Seuss's most famous creation return to torment Sally and her brother once more. A superior first edition.

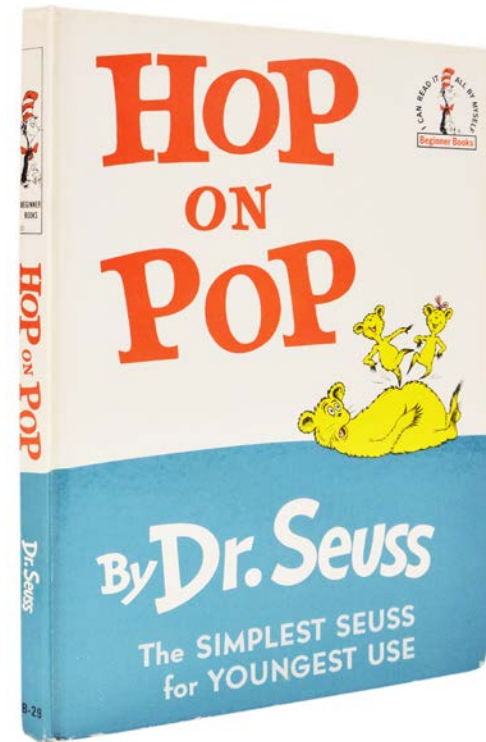
First edition, first printing; large 8vo (230 x 165 mm.); colour printed illustrations throughout, pictorial endpapers; publisher's pictorial boards, dust-jacket, an unusually good example. Younger & Hirsch 11.



95. SEUSS, DR. [PSEUD., GEISEL, THEODOR SEUSS]. **Hop on Pop.** New York Beginner Books a division of Random House, 1963. £350 [ref: 99996]

A very good example of this '60s titles by Dr. Seuss for the Beginner Books series, with an emphasis on phonics.

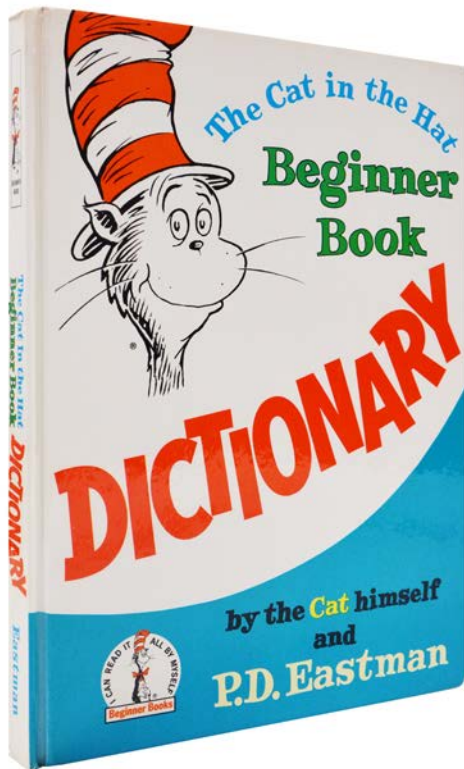
First edition, first printing; large 8vo (235 x 170 mm.); colour illustrations throughout, pictorial endpapers; publisher's pictorial boards, a little rubbed and toned but overall very good, dust-jacket correctly priced '195/195', a little edge-wear, overall very good. Younger & Hirsch 30.



96. SEUSS, DR. [PSEUD., GEISEL, THEODOR SEUSS]. **The Cat in the Hat Beginner Book Dictionary by the Cat Himself and P.D. Eastman.** New York, Beginner Books, A Division of Random House, Inc., 1964.

£525 [ref: 99997]

First edition, first impression; small folio (285 x 210 mm); illustrations throughout, pictorial endpapers; publisher's pictorial glossy boards, slightly rubbed at spine ends and corners, but overall very good; first issue dust-jacket with correct price '295/295'; 3 small closed tears, some minor creasing, but overall very good. Younger & Hirsch 8

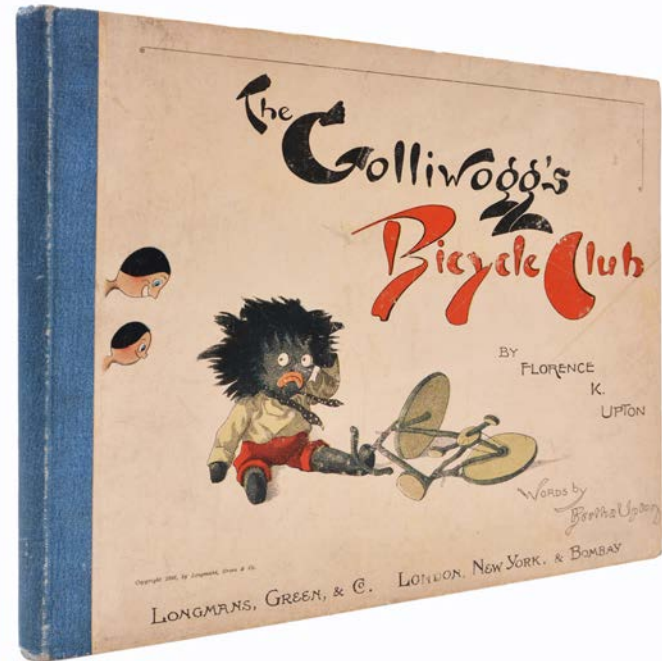


97. UPTON, BERTHA & FLORENCE K. **The Golliwogg's Bicycle Club.** London, New York, & Bombay, Longmans, Green, & Co., 1896.

£600 [ref: 101300]

A very good example of this popular title from the Upton's Golliwogg series of thirteen books; one of the best in terms of subject matter and the variety & scope of the Florence K. Upton's splendid illustrations, in our opinion at least.

First edition; landscape 4to (220 x 280 mm.); pictorial title, 31 coloured full-page illustrations and monotone illustrations by Florence K. Upton, patterned endpapers, attractive coeval gift inscription to front pastedown, slight offsetting to title and verso of last leaf, overall internally excellent; publisher's cloth-backed pictorial boards, a few minor scratches and slight rubbing to extremities, a very good copy.





ONE OF 750 NUMBERED COPIES SIGNED BY WAUGH

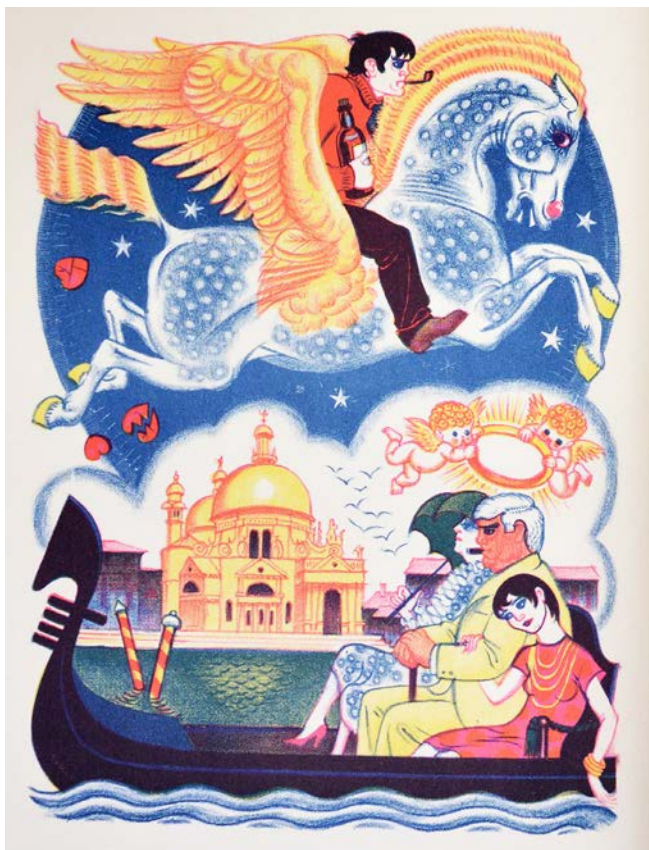
98. WAUGH, EVELYN. *Basil Seal Rides Again or, The Rakes's Regress*. London, Chapman and Hall, 1963.

£275 [ref: 102223]

In the dedicatory letter to Mrs. Ian Fleming, Waugh wrote that in 1962 he set aside his memoir to 'recapture', the satirical mode and many of the characters, of his earlier writing.

*Basil Seal Rides Again* is significant not merely because it is Waugh's last work of fiction and his last work of satire but also because it enacts a satirical rejection of the soft, sad resignation of old age.

First edition, one of 750 numbered copies signed by Waugh; 4to; with colour frontispiece by Kathleen Hale, fine; publisher's blue cloth gilt, slight fading to spine and upper edge of front board, original acetate dust-jacket, small split to base, otherwise a near-fine copy.



**AUTHOR'S SIGNED PRESENTATION COPY WITH MUSICAL NOTATION**

**99. ANTHEIL, GEORGE.** *Bad Boy of Music.* Garden City, NY, Doubleday, Doran & Company Inc., 1945.

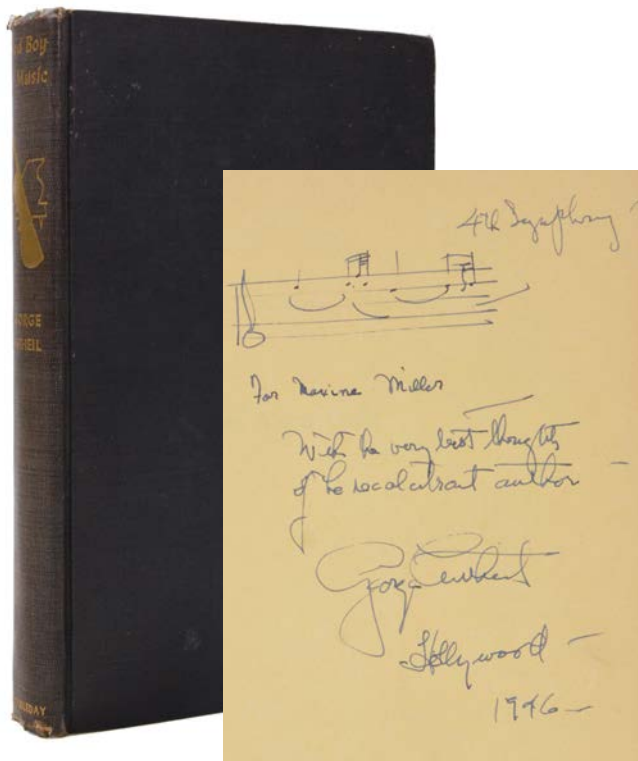
£675 [ref: 100324]

Signed presentation copy of the composer's memoirs, inscribed 'for Maxine Miller with the very best thoughts of the recalcitrant author - George Antheil Hollywood 1946', incorporating an autograph musical notation from his 4th Symphony.

George Antheil (1900-59), composer, author & inventor, a controversial figure in the expatriate avant-garde community of American composers in Europe, in the first half of the 20th century.

*Provenance: 'The Millers' (bookplate); inscribed from the author to Maxine Miller on the front free endpaper.*

*First edition, signed presentation copy from the author with musical quotation; 8vo; bookplate to front pastedown; publisher's black cloth, without dust-jacket.*



**100. ANTHONY, GORDON.** *Russian Ballet. Camera Studies by Gordon Anthony.* With an Introduction by Arnold Haskell. London, Geoffrey Bles, 1939.

£350 [ref: 96990]

A series of photographic studies of Russian ballet stars including Michel Fokine and Serge Lifar. Gordon Anthony was a British photographer known for his extensive work on ballet and theatre.

In his introduction he recognises the immense significance of the Ballets Russes in the advancement of ballet as a whole.

*Provenance: Ex libris Vera Peters.*

*First edition. Large 4to. [xxx] pp., 96 tipped-in plates. Original two tone cloth (white spine, blue boards), gilt lettered direct to spine; minor wear. A fine copy.*





**101. BEATON, CECIL. [Original Costume Design] [1962].**  
 £3,750 [ref: 100990]

A large and stunning watercolour by Cecil Beaton, titled in the designer's hand: *Cecil Beaton's Designs for the Comédie-Française The School for Scandal*.

Sir Cecil Beaton, CBE (1904-1980) was an English fashion, portrait and war photographer, diarist, painter, interior designer and an Academy Award-winning stage and costume designer for films and the theatre.

'The Old Vic Company's production of *The School for Scandal*, by Richard Sheridan originally opened in London, in 1949, starring Laurence Olivier as Sir Peter Teazle and Vivien Leigh as Lady Teazle and Beaton was commissioned to design both the sets and the costumes and Miss Leigh's dresses were made by Thérèse. It was revived for a production at the Comédie-Française, Paris in 1962.' Probably to reflect the changing tastes, fashion and expectations of theatre audiences during the 13 year interim, Beaton revised many of the costume designs, especially since, back in 1949, T.C. Wolsey, writing the *Arts and Entertainment* column in 1949, was less enthusiastic about the production than many. Whilst he felt that "Mr. Cecil Beaton's drop curtains and backcloths [were] wholly successful. His dresses were less so" and suggested that the costumes sometimes add to that faint whiff of Quality Street which crops up here and there throughout the evening' (V & A Library).

550 x 650 mm; pen, ink and watercolour on paper, signed, mild vertical creases from previous folding, otherwise fine; framed and mounted 760 x 860mm.

**102. BECKETT, SAMUEL. *Waiting for Godot: A Tragicomedy in Two Acts*. London, Faber and Faber Limited, 1956.**

£425 [ref: 99971]

A very good copy of one of the most important plays of the 20th century.

First English edition; 8vo; publisher's printed note tipped in, contemporary gift inscription to front free endpaper, otherwise a very clean text block; publisher's yellow cloth, spine lettered in crimson, dust-jacket printed in black & white, a very good example.





**103. CALLAS, MARIA.** [Portrait photograph of the soprano as Tosca]. [1953].

£850 [ref: 97196]

An iconic image of Callas in the title role, which was recorded in 1953. The work of all three lead singers, Callas as Tosca, Tito Gobbi as Scarpia and Giuseppe Di Stefano as Cavaradossi has been nearly universally praised and is regarded as one of the most celebrated of classical recordings. Callas revived the role in 1964 for a handful of performances at Convent Garden, as her swan song.

Black & white publicity photograph, signed in black ink along the lower portion, 101 x 150mm (4 x 6 ins), mounted and framed, 305 x 260mm (12 x 10 ins).

INSCRIBED BY COWARD TO A MEMBER OF THE ORIGINAL CAST

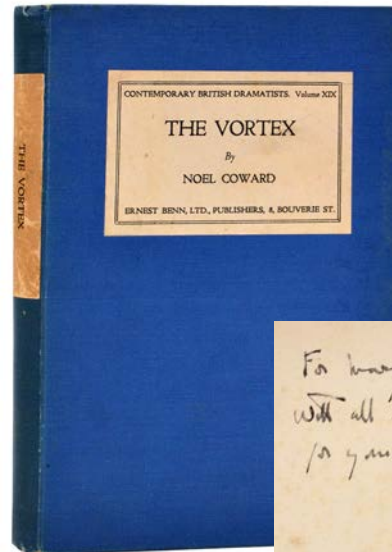
**104. COWARD, NOEL.** *The Vortex. A Light Comedy in Three Acts.* London, Ernest Benn, Limited, 1925.

£1,200 [ref: 101713]

The inscription to cast member Mary Robson reads: 'For Mary/ With all, love and thanks/ for your sweetness to me/ Noel/ 1924' (assumed pre-publication copy). Front panel of original dust-jacket laid in, as well as a printed advertisement for the play's pre-West End run at the *Everyman Theatre* in Hampstead. The original printed wraparound band from the book: 'The Vortex/ Now Being Played At The/ Royalty Theatre, London' is also present; the play transferred to this West End theatre on Coward's birthday, 16 December 1924 and ran for a further 224 performances. It moved to the *Comedy Theatre* on 9th March, 1925 and then to the *Little Theatre*, on 4 May, 1925.

Mary Robson (1893-1977) first appeared with Coward in Cosmo Hamilton's comedy *Scandal* at the Strand Theatre; opening on December 7, 1918 and running for 237 performances. Her second appearance with Coward was her starring role in *The Vortex*.

First edition; 8vo; inscribed by Coward on front free endpaper, age-toned but clean; publisher's blue cloth, printed paper labels to upper cover and spine (browned, more so to spine), endpapers lightly spotted, mild rubbing to extremities; preserved in a modern quarter blue morocco solander box by Baker Bindery, Alabama; [106], [1]ads pp.



For Mary  
with all, love and thanks  
for your sweetness to me  
Noel  
1924

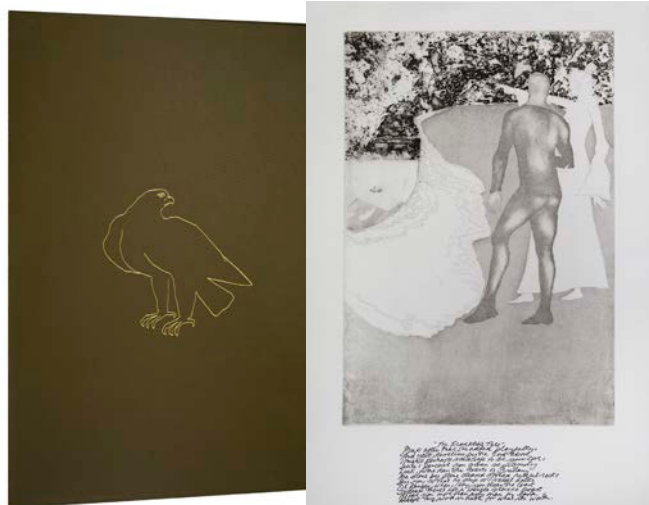
SIGNED AND NUMBERED BY ARTIST

**105. FRINK, ELIZABETH.** Etchings illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. London, Waddington, 1972. £7,500 [ref: 100881]

A monumental book with striking full-page etchings by Frink depicting the figures, animals and birds that characterise her work. The etchings were printed by Cliff White at White Ink Ltd., London and illustrate *The Prologue, The Knight's Tale, The Miller's Tale I, The Miller's Tale II, The Reeve's Tale, The Shipman's Tale, The Prioress's Tale, Chaucer's Tale of Sir Topaz, The Nun's Priest's Tale, The Physician's Tale, The Pardoner's Tale, The Wife of Bath's Tale, The Summoner's Tale, The Clerk's Tale, The Merchant's Tale, The Squire's Tale, The Franklin's Tale, The Second Nun's Tale and The Manciple's Tale.*

'Her Canterbury Tales contains nineteen etchings drawn directly onto copper plates and etched by Frink, and the "book" was issued in three limited editions. Her illustrations have been both excessively praised as "amongst the most successful illustrations of the century, encompassing the mood of the text in concise delineations and disarmingly ribald humour"' (Sarah Kent, in Houfe 1994: 203).

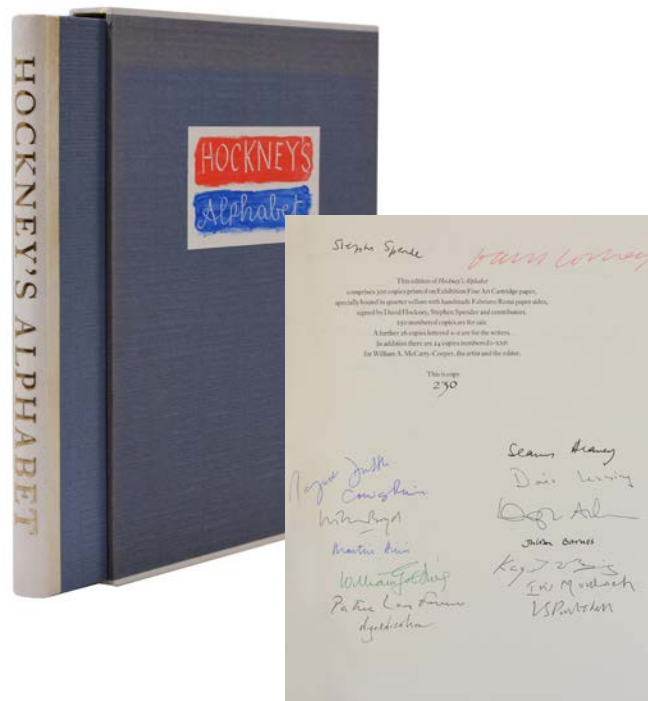
Limited edition; large folio (648 x 928 mm); with 19 original full-page etchings by Elisabeth Frink with aquatint in black on J. Barcham Green paper, *Hors De Commerce Copy, 1 OF 25*, numbered D276 [with] artist's signature in ink at rear; publisher's full green cloth with gold-blocked bird design on the front cover; cover worn at extremities and little mottled, one part of one ribbon tie shortened, otherwise internally, a fine set.



**106. HOCKNEY, DAVID; SPENDER, SPENDER (EDITOR).** *Hockney's Alphabet.* London, Faber and Faber for the Aids Crisis Trust, 1991. £2,850 [ref: 102446]

Hockney has illustrated the alphabet and the authors have each taken their relevant letter as the inspiration for the composition; T. S. Eliot's letter to a Miss Quinn makes a double entry for Q, with that of William Golding's *An Elegy of X* by Anthony Burgess is also used. The other contributors are Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V.S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, Ian McEwan, Gore Vidal, Anthony Burgess and Ted Hughes.

Limited edition 230/250, signed by David Hockney and Stephen Spender, 4to., drawings by David Hockney with written contributions from twenty-six authors, printed on Exhibition Fine Art Cartridge, publisher's yellow cloth, original grey cloth slip-case with band of fading to top edge of front, otherwise, in fine condition.



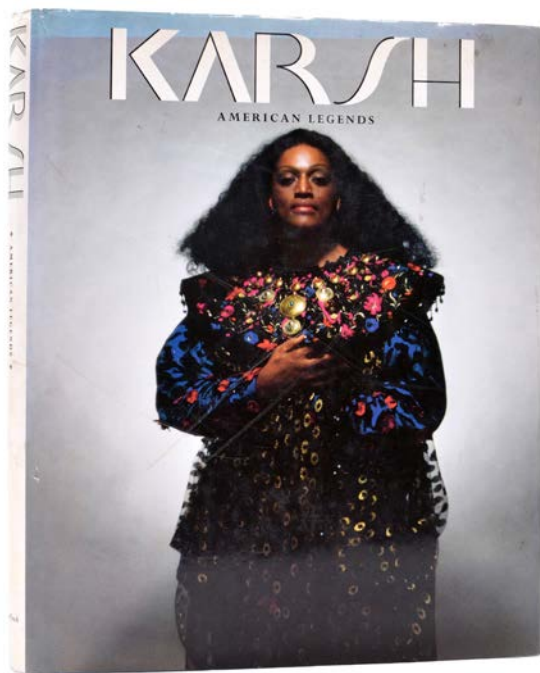
**INSCRIBED TO CIVIL RIGHTS PHOTOGRAPHER GORDON PARKS**

**107. KARSH, YOUSUF.** *Karsh: American Legends.* Boston, Little, Brown & Company/A New York Graphic Society Book, 1992. £500 [ref: 102298]

An attractive dedication copy of Karsh's striking portraits. The photographer has inscribed this copy 'To: Gordon Parks, in friendship, Yousuf Karsh'.

Gordon Parks (1912-2006) was an American photographer, musician, writer and film director, who became prominent as a photojournalist in the 1940s through 1970s, particularly on issues of civil rights and poverty but he also won renown for his glamour photography.

*First edition, first printing; signed presentation copy from the artist; 4to (305 x 240 mm.); photographic portraits throughout; publisher's blue cloth, mild sunning to extreme top-edge, dust-jacket, small bar of fading to top edge of upper panel, otherwise very good.*



**INSCRIBED BY THE PHOTOGRAPHER HIMSELF**

**108. KLEIN, WILLIAM.** *New York. Life is Good & Good for You in New York.* [Paris, Éditions du Seuil], Trance Witness Revels, [1956]. £4,000 [ref: 101669]

The true first edition of Klein's classic photobook, the first of four 'city' books he undertook, the others being Rome (1960), Moscow and Tokyo (both 1964). Considered one of the most influential photographers of the 20th century, notably for his through the lens recording of metropolitan life and high fashion, Klein also directed films and commercials, and could be openly critical of American society and foreign policy.

Rare inscribed, this has been dedicated: 'to Naomi - here's New York the poor man's Gibraltar; Bill'. This copy also has the original, satirical promotional booklet present.

*First edition, INSCRIBED BY THE PHOTOGRAPHER ON PRELIMINARY BLANK LEAF; 4to (275 x 215 mm.); black & white photographic illustrations throughout, photographic endpapers, slight toning to top edge of text block; publisher's cloth, slight loss of colour near spine on upper cover, otherwise very good, wrap-around dust-jacket, worn at corners and spine ends with slight loss, a few other chips & creases; with the accompanying 18pp. booklet.*





**SIGNED BY THE ARTIST**

**109. LOWRY, L.S.** *The Paintings of L.S. Lowry, Oils and Watercolours.* London, Jupiter Books, 1975.

£950 [ref: 100356]

Paper label to front pastedown signed in ink by Lowry.

Limited edition, NUMBER 6 OF 100 COPIES SIGNED BY THE ARTIST, 4to, (280 x 230 mm, 11 x 9 ins); 31 colour and 99 black & white plates, mild toning, else fine; publisher's blue morocco gilt, gilt edges, a little rubbed on extremities and slight bowing to boards, otherwise very good.

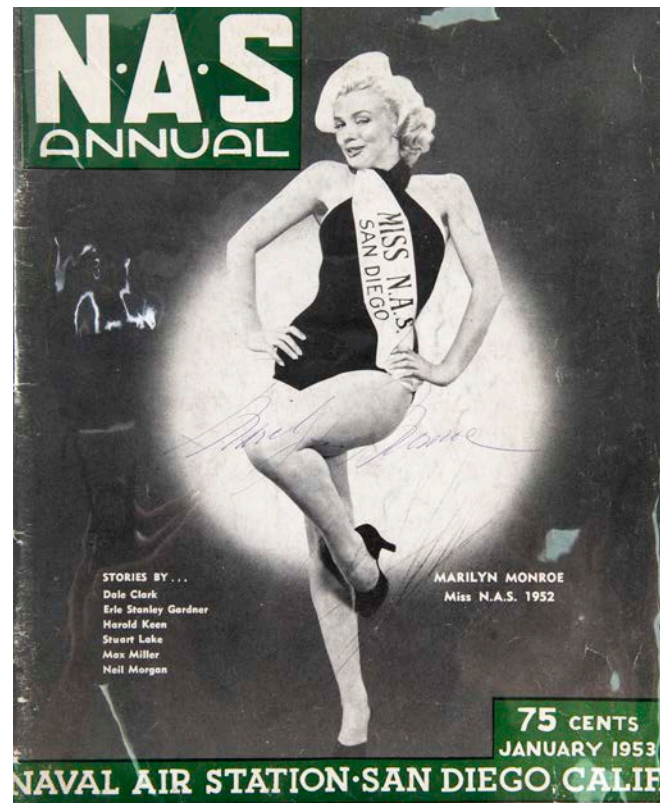
**SIGNED BY MARILYN MONROE**

**110. MONROE, MARILYN; AND OTHERS.** *N.A.S. Annual.* California, San Diego, Naval Air Station, 1953.

£9,500 [ref: 100730]

A very good example of this relatively scarce periodical appearance of Marilyn Monroe, elevated exponentially by the actress's signature adorning the photograph of her in swimsuit as Miss N.A.S. San Diego on the upper wrapper; from a shoot she did with Hollywood photographer Bruno Bernard. Such early examples of Marilyn Monroe's signature are uncommon. The magazine has also been signed by nearly all the named contributors on their respective articles, including crime & travel writer Erle Stanley Gardner, most famous as creator of the Perry Mason series of detective stories.

Magazine SIGNED BY MARILYN MONROE and most of the named contributors; folio (280 x 215 mm, 11 x 8 ½ ins); photographic illustrations throughout, original photographic wrappers with signed picture of Marilyn Monroe to upper cover, slight rubbing to extremities.



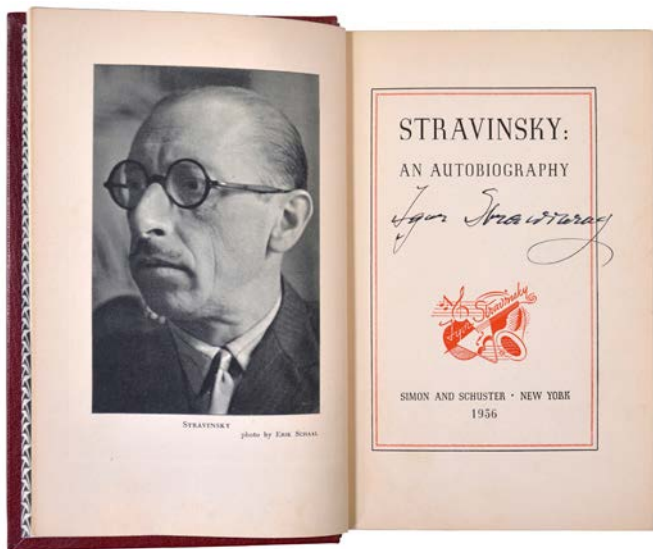
SIGNED BY STRAVINSKY

111. STRAVINSKY, IGOR. *Igor Stravinsky an Autobiography*. New York, Simon and Schuster, 1936.

£1,100 [ref: 97801]

Igor Fyodorovich Stravinsky, (1882-1971), Russian-born composer whose work had a revolutionary impact on musical thought and sensibility just before and after World War I. His compositions remained a touchstone of modernism for much of his long working life. The premiere of *The Firebird* at the *Paris Opéra* on June 25, 1910, was a dazzling success that made Stravinsky known overnight as one of the most gifted of the younger generation of composers.

First edition; 8v; SIGNED IN INK ON TITLE-PAGE BY THE AUTHOR, photographic portrait frontispiece and seven further plates; modern full maroon morocco, top edges stained red (original), near-fine.



112. WILLIAMS, TENNESSEE. *Cat on a Hot Tin Roof*. Norfolk, Connecticut, New Directions, 1955.

£700 [ref: 102301]

The first edition of Tennessee Williams' famous play, following on from the success of *A Streetcar Named Desire*. The first printing has no credit on the verso of the title leaf to the *New York Times* for a previous appearance of the foreword. No credit appears at page xii to Jo Mielziner and Lucinda Ballard for scene & costume design, as these were inadvertently left off and added to subsequent printings. Scarce in such condition.

First edition, first printing; 8vo; some mild toning to margins; publisher's tan cloth, dust-jacket printed in black, orange, and blue, minute wear to extremities only, very slight dulling to spine but overall a near fine copy.





INSCRIBED BY **MARILYN MONROE**

113. **MONROE, MARILYN; BEATON, CECIL (PHOTOGRAPHER).**  
[Marilyn Monroe with Rose]. [New York] [1956].

£12,500 [ref: 102121]

An iconic photograph taken by Cecil Beaton (1904-1980) of Marilyn Monroe, inscribed: 'To Tommy - Best Wishes, Marilyn Monroe'. This shot was taken at Cecil Beaton's only photo shoot with Marilyn Monroe at the Ambassador Hotel, New York, February 1956. Monroe ordered reprints of this favourite image of herself to sign for people as gifts.

Vintage gelatin silver-print 19 x 19.5 cm (7 1/2 x 7 1/2 ins), half-length of Marilyn Monroe swathed in chiffon, clutching a rose to her chest, SIGNED INK INSCRIPTION BY HER TO LOWER LEFT; framed and mounted 39 x 34 cm (15 1/4 x 13 1/4 ins).



114. [ARCHITECTURE]. REPTON, H[UMPHRY]. Designs for the Pavillon (sic) at Brighton humbly inscribed to His Royal Highness the Prince of Wales. London, For J. C. Stadler, 1808. £7,500 [ref: 101705]

In 1805 Repton visited the Prince Regent to present him with a Red Book (Repton's 'before and after' designs which he presented to clients so that they might better understand his intentions) for the Brighton Pavilion. The Prince Regent was so delighted that he said he would proceed immediately with the plan with no alterations whatsoever. Needless to say the designs were never carried through and Repton's concept remained on paper only. Repton's business partnership with the architect John Nash also broke down. After this Nash was awarded the commission to transform the pavilion.

Provenance: Guarini(?) Elliot Pocock (contemporary ink ownership to title).

First edition; folio (52.5 x 37 cm); twenty aquatints, comprising uncoloured frontispiece and 8 plates (one tinted sepia plate, seven hand-coloured, including 2 double-page), five with overslips (two of the five with two overslips each), and eleven vignettes (one tinted in sepia and three hand-coloured), two with overslips, some random marks and finger-soiling to some margins, otherwise very good condition; modern quarter morocco over cockerel boards and matching endpapers, very handsome; x, [2], 41 + plates (not paginated). Abbey Scenery 55; Tooley 396.



**116. [ARCHITECTURE]. TIPPING, H. AVRAY. English Homes.** London, Country Life, 1920-1937.

£5,000 [ref: 101575]

Comprising: Period I - Vol. I: Norman and Plantagenet (1066-1485); Period II - Vol. I: Early Tudor (1485-1558); Periods I. & II. Volume II. Mediaeval & Early Tudor; Period. III - Vol. I: Late Tudor and Early Stuart (1558-1649); Period III - Vol. II: Late Tudor and Early Stuart (1558-1649);

Period IV - Vol. I: Late Stuart (1649-1714); Period IV - Vol. II: The Work of Sir John Vanbrugh and his School (1699-1736). Co-authored with Christopher Hussey; Period V - Vol. I: Early Georgian (1714-1760); Period VI - Vol. I: Late Georgian (1760-1820).

English Homes provides an unparalleled record of grand domestic architecture from the Norman invasion to the beginning of the Regency period (1066-1820). Tipping was able to draw on the resources of Country Life, which held a unique visual record of British architecture, including illustrations of furnished interiors. Many of the buildings recorded here have been destroyed. Probably on account of World War II, no volume II's were ever published for Periods V & VI.

First edition; 9 vols, a complete set, folio; over 4,600 illustrations from photographs, plans and contemporary prints and drawings; publisher's blue cloth gilt, spines generally a bit faded, a very good set.

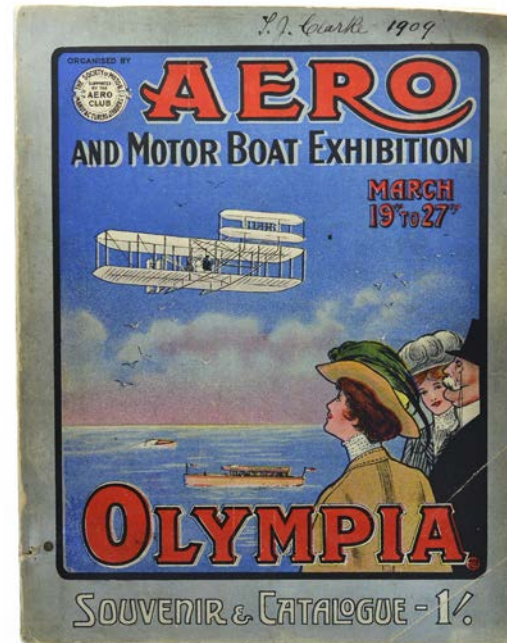


**115. [AVIATION]. Aero & Motor Boat Exhibition... Official Catalogue and Souvenir.** [London], Olympia, [J.J. Kelihher and Company, Limited], March 19th to 27th, 1909.

£650 [ref: 100539]

A very good example of this elusive and highly collectable early aviation catalogue, issued to promote the first ever London Aero exhibition in Olympia, providing an excellent insight into interest powered flight was generating and includes biplanes, orthopters and monoplanes, alongside the 'lighter-than-air' airships.

Small 4to (245 x 190 mm.); illustrations and advertisements; original pictorial wrappers, some creasing and minor edge wear, slight loss to backstrip, ink name dated 1909 to head of upper wrapper.



117. [BOTANY]. LOUDON, JANE. *The Ladies' Flower-Garden of Ornamental Annuals*. London, William Smith, 1844.

£2,500 [ref: 100792]

AN ATTRACTIVE VOLUME OF LOUDON'S POPULAR BOTANICAL WORK, CONTAINING HANDSOME HAND-COLOURED LITHOGRAPHS.

Loudon began her literary career with a strange futuristic novel entitled *The Mummy* (1827), and only began to write botanical works after her marriage to and work alongside John Loudon, the horticultural publisher and writer. Aware that the abundance of technical terms in horticultural books were off-putting to new gardeners, particularly women, she went about making gardening an accessible recreational activity. A self-taught artist, Loudon ranks as one of the most successful female botanical illustrators. Her artistic style, which involved grouping flowers to form delicate bouquets, though unusual for the time was immediately accepted among gardeners. Her attractive illustrations, known for their bright colour, became extremely sought after and were often imitated in designs for decorative products.

4to (27 x 22 cm.); 47 hand-coloured lithograph plates, occasional light spotting, publisher's green cloth gilt, pictorial vignettes to spine and upper covers, spines faded to tan, neat repairs to extremities, light stain to upper cover, otherwise very good. Nissen BBI 1253, 1237, 1235, 1233, 1236.



'MAN, BY NATURE, INHERITS THE LOVE OF FLOWERS'

118. [BOTANY]. MAUND, BENJAMIN. *The Botanic Garden consisting of highly finished representations of hardy ornamental flowering plants, cultivated in Great Britain [With] The Fruitist*. London Simpkin & Marshall, 1825-1851.

£5,000 [ref: 101052]

*The Botanic Garden* displays 4 images, equally divided, per plate thus the present set shows 1248 figures of flowers. *The Fruitist* shows a single figure of fruit within a printed ornamental border with description beneath (also within border).

Maund (1790–1863) was a British pharmacist, botanist, printer, bookseller, fellow of the Linnean Society (1827) and publisher of *The Botanic Garden* and *The Botanist*. He served on the committee of the Worcestershire Natural History Society where he started a monthly botanical publication.

Starting in 1825, Maund produced *The Botanic Garden* from his press at Bromsgrove in Worcestershire. The 13 volumes of this periodical depicted with great delicacy ornamental flowering plants cultivated in the Royal Gardens and was dedicated to the young Queen Victoria. Eminent botanical artists, principally Edwin D. Smith, but also Maund's own daughters, Elizabeth and Sarah, contributed to the work.

Complete set, 13 volumes including 3 supplements, 4to (20 x 16 cm), engraved titles, 312 hand-coloured engraved plates, *The Fruitist* with 72 wood-engravings of fruit, some browning and foxing, the latter mostly confined to title-pages and half-titles, otherwise very good, the plates very bright; contemporary half calf over marbled boards with matching edges, rubbed and worn but sound, vol. XIII rebounded and recornered, preserving original spine. Dunthorne 198 & 199.



NUMBER ONE OF 250 COPIES

119. [CERAMICS]. HOBSON, R.L. The Later Ceramic Wares of China. Being the Blue and White, Famille Verte, Famille Rose, Monochromes, etc., of the K'ang Hsi, Yung Ch'eng, Chi'en Lung and Other Periods of the Ch'ing Dynasty. London, Ernest Benn Ltd, 1925.

£1,950 [ref: 100776]

A lavish production on the important later ceramic works from the Ch'ing Dynasty, this deluxe issue further enhanced by the presence of five additional plates not present in the trade issue. That this copy is number 1 from the limited edition makes it the perfect collector's copy.

Robert Lockhart Hobson (1872-1941) was keeper of the Department of Ceramics and Ethnography at the British Museum and an authority on far eastern ceramics; he published numerous books and catalogues on the ceramic arts of China and the Far East, of which this in the deluxe format is definitely one of the most collectable.

First edition, deluxe format, number 1 of 250 numbered copies signed by the author; photographic colour frontispiece and 29 similar plates of which 9 folding and including 2 plates on one sheet, 50 half-tone plates, captioned tissue guards, hinges reinforced [?] as issued; publisher's brown pigskin with gilt roundel device to upper cover and lettered in gilt spine, t.e.g., others uncut, slightly rubbed at spine ends and fore-corners, but overall a very good, handsome copy.

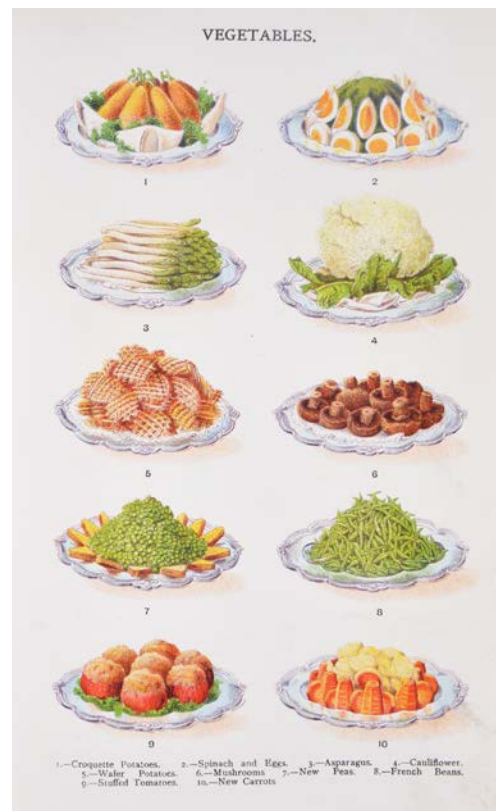


120. [COOKERY]. BEETON, MRS. ISABELLA. Mrs. Beeton's Household Management. A guide to Cookery in all Branches; Daily Duties; Mistress & Servant; Hostess & Guest; Marketing; Trussing & Carving; Menu Making; The Home Doctor; Sick Nursing; The Nursery; Home Lawyer. New Edition, revised, enlarged, brought up to date and fully illustrated. London, Ward Lock & Co., Limited, 1909.

£225 [ref: 101010]

'this book has more wisdom to the square inch than any work of man' Sir Arthur Conan Doyle.

Thick 8vo; 30 plates in colour and over 140 black & white illustrations, minor toning, otherwise internally fine; publisher's quarter morocco over cloth boards, spine gilt, marbled endpapers and matching edges, rubbed at extremities, slight dust-soiling to cloth, otherwise very good.



**'NEW ORLEANS HAS THREE SEASONS, SUMMER, FOG AND FEBRUARY..'**

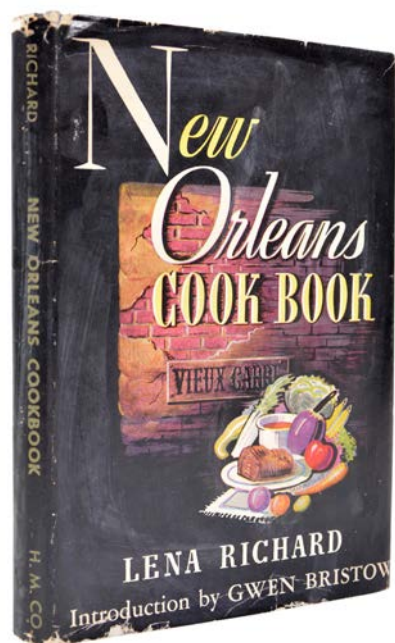
**121. [COOKERY]. RICHARD, LENA.** *New Orleans Cook Book.* Boston, Houghton Mifflin Company, 1940.

£550 [ref: 100481]

An attractive copy of a scarce cookery book by 'the Martha Stewart of New Orleans', Lena Richard. From Lobster Salad to Baked Stuffed Oysters and Crawfish Bisque, this early publication devoted solely to Creole food culture is a fascinating addition to any collection themed around cookery and/or black publishing history.

'New Orleans has three seasons, summer, fog and February. Not that we mind. For our thick blue summers and our thick silver winters produce the materials from which many generations have wrought our great achievement, the indoor art of good dining. As nearly as any art can be conveyed in words, this book explains New Orleans food.' (taken from the introduction).

*First edition, first impression; 8vo; internally fine, previous owners notes in pencil to a number of recipes, mild spotting to fore-edges; publisher's light blue boards, lettering to upper board and spine in black, mottling to spine, dust-jacket, lightly worn and mild chips in places, price-clipped, overall an attractive copy.*



**122. [CROQUET]. REID, CAPTAIN MAYNE.** *Croquet.* London, Charles James Skeet, 1863.

£575 [ref: 101273]

A very rare, first edition. Thomas Mayne Reid (1818-1883) was a Scots-Irish American novelist, who fought in the American-Mexican War. In addition to this book on croquet he wrote adventure novels similar to those of R.L. Stevenson.

*First edition; slim 8vo; engraved frontispiece of a croquet lawn, age-toned, a few light spots, hinges split but firm, otherwise internally very good; publisher's limp pinkish-orange beaded cloth, gilt lettering to front cover, rubbed, a few marks, otherwise still bright and in very good condition. Drazin A8a; Sadleir 2020; Wolff 5732.*



A COMPLETE COLLECTION OF THESE RARE HAND-COLOURED AQUATINTS

123. [COUNTRY SPORTS]. ALKEN, HENRY; ACKERMANN, RUDOLPH (PUBLISHER). Hunting Scraps (13 March 1861); Racing Scraps (27 April 1850); Coaching Scraps (20 March 1854); Steeple Chase Scraps (20 February 1850); Indian Sporting Scraps (9 April 1850); Shooting Scraps (10 June 1850); Coursing Scraps (12 June 1850); [British Sports]; Deer Stalking Scraps; Taking the Stag; Scotland: Stag Hunting Scrap; Taking the Stag; England: Shooting Scraps; Flacker Shooting; Yachting Scraps (20 April 1850). London, R. Ackermann, [1861].

£3,750 [ref: 101716]

A rare collection of skillfully rendered sporting scenes, splendidly characteristic of the humour and unrivalled talent of Henry Alken (1785-1851) who drew twenty-eight of the thirty-six plates. These small format aquatints are quite scarce, especially with such fine hand-colouring, and are only mentioned infrequently in the relevant literature,

The title itself is not in Abbey, Schwerdt or Tooley. Each of the prints has a consistent running title of 'R. Ackermann's Indian Sporting Scraps', or 'Ackermann's Coaching Scraps,' etc., with an individual title below the image. **Please contact us for a full list of the plates.**

*Provenance: From the Sporting and Travel Library of Arnold 'Jake' Johnson; formerly from the library of William Hartman Woodin.*

*First collected edition; landscape 4to (214 x 270 mm, 8 ½ x 1 ½ ins); 36 hand-coloured aquatint plates, heightened with gum arabic, by J. Harris after H. Alken, WJ. Shayer, and W.A. Knell, some spotting, only occasionally affecting plates; tan polished calf, bound by J. Larkins, covers with triple gilt rules and gilt floral corner pieces, spine with raised bands in six compartments, second with gilt-lettered red morocco label, others with repeat overall decoration in gilt, all edges gilt, inner dentelles gilt, coated plum endpapers, rebacked preserving original spine, small repair to lower edge of upper cover, some general wear to extremities and minor marking. Siltzer p.67; Lane pp.80-82.*

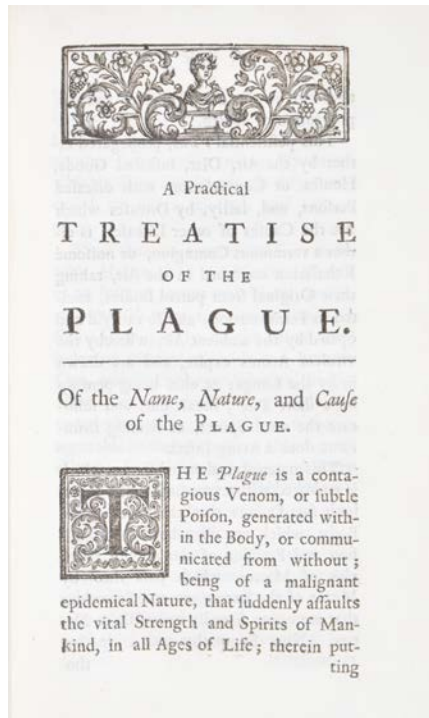


124. [HISTORY]. BROWNE, JOSEPH. *A Practical Treatise of the Plague, and All Pestilential Infections that have happen'd in this Island for the last Century.* London, for J. Wilcox, 1720.

£450 [ref: 101108]

An intriguing little work on the various pestilent afflictions that had pestered Britain in the previous one hundred years, including the Great Plague of London, written it seems in response to the important work *A Short Discourse concerning Pestilential Contagion, and the Method to be used to prevent it* (1720) by the physician Richard Mead.

First edition; 8vo; woodcut decorations, internally fine; bound in 20th century calf-backed marbled boards, minor rubbing, overall very good; 79, [1]p. Wellcome p.252; not in Garrison & Morton.



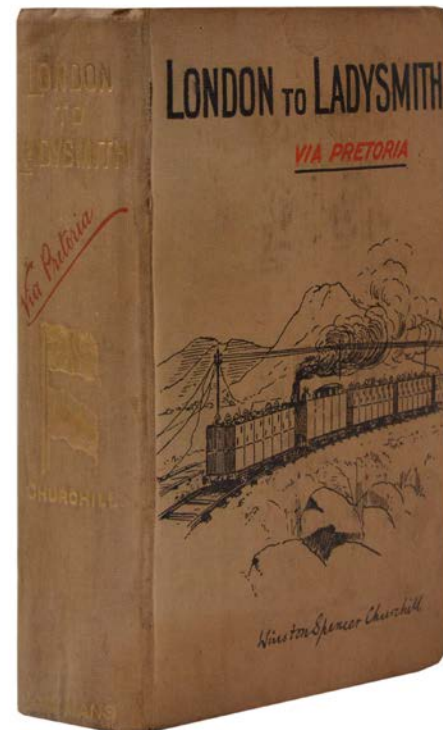
125. [HISTORY]. CHURCHILL, WINSTON SPENCER. *London to Ladysmith via Pretoria.* London, Longmans, 1900.

£1,000 [ref: 102150]

Churchill's experiences as a correspondent for the Morning Post during the first five months of war. The author recounts his capture near Estcourt, his period of imprisonment at Pretoria and subsequent escape to Delagoa Bay. Thereafter Churchill reports the campaign in Natal and operations for the relief of Ladysmith.

Provenance: Percy W. Brown (contemporary autograph ownership inscription); Gordon Highlanders, Durban, 18 June 1900 (to front free endpaper).

First edition, 8vo; 3 folding maps, 4 plans, single leaf publisher's advertisement and 32-page publisher's catalogue at rear, some spotting throughout; publisher's khaki pictorial cloth, spine blocked in red and gold, cover in black and red. Woods A4a; Hackett p2; Mendelssohn I, 338.

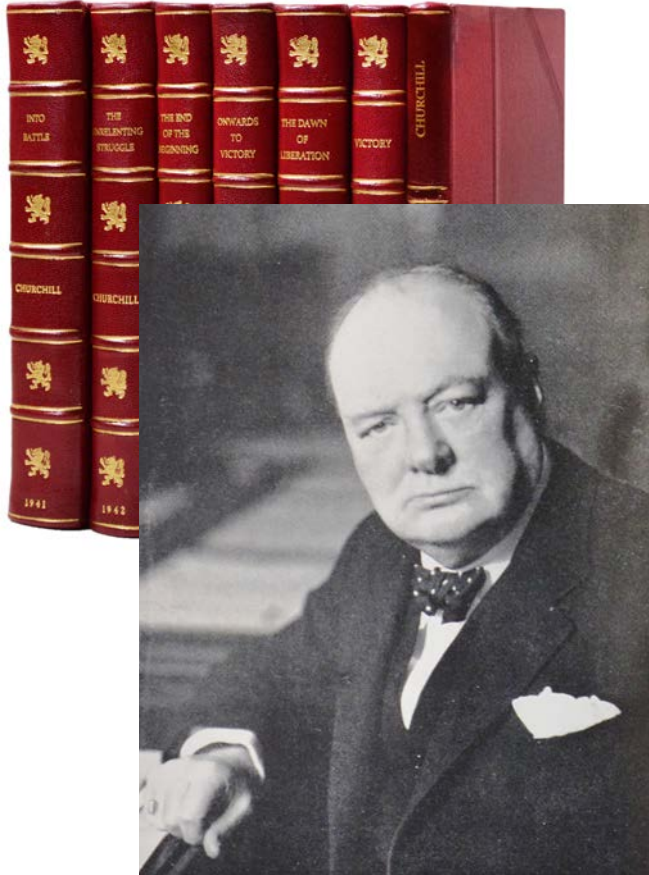




126. [HISTORY]. CHURCHILL, WINSTON. *The War Speeches of The Right Hon. Winston Churchill, P.C.* Into Battle, 1941; *The Unrelenting Struggle*, 1942; *The End of the Beginning*, 1943; *Onwards to Victory*, 1944; *The Dawn of Liberation*, 1945; *Victory*, 1946; *Secret Session Speeches*, 1946. London, Cassell and Company, Ltd., 1941-46.

£2,300 [ref: 101585]

*First editions; 7 volumes, large 8vo; the first six titles with photographic frontispiece of Churchill and all but the first with additional photographic illustrations, the odd marginal spot to first two vols, otherwise near fine; modern half red morocco gilt, spines in six gilt ruled compartments, gilt lettered direct in second and fourth, gilt rampant lion device to others, top edge gilt, housed in a leather-entry slip-case, a very handsome set.*



SIGNED BY CHURCHILL

127. [HISTORY]. CHURCHILL, WINSTON. *A History of the English Speaking Peoples*. Vol. I *The Birth of Britain*; Vol. II *The New World*; Vol. II *The Age of Revolution*; Vol. IV *The Great Democracies*. London, Cassell and Company, Ltd, 1956-58.

£1,200 [ref: 100938]

*A rousing account of the early history of Britain, the work describes the great men and women of the past and their impact on the development of the legal and political institutions of the English. Indeed, Churchill celebrates the creation of the constitutional monarchy and parliamentary system and the kings, queens, and leading nobles who helped create English democracy.*

*Churchill commenced work on this in the 1930s when he was basically unemployed but didn't complete it until 1958, by which time, enhanced by the Second World War, he firmly believed in Britain's 'Special Relationship' with the U.S. and in consequence that country's history is diligently covered.*

*First editions; 4 volumes, 8vo; illustrated with maps and charts; modern half red morocco gilt, top edges gilt, some rubbing to extremities, mostly to spine ends, small mark to joint on upper board of vol. IV, else fine. Woods, A45.*



SIGNED BY AUTHOR

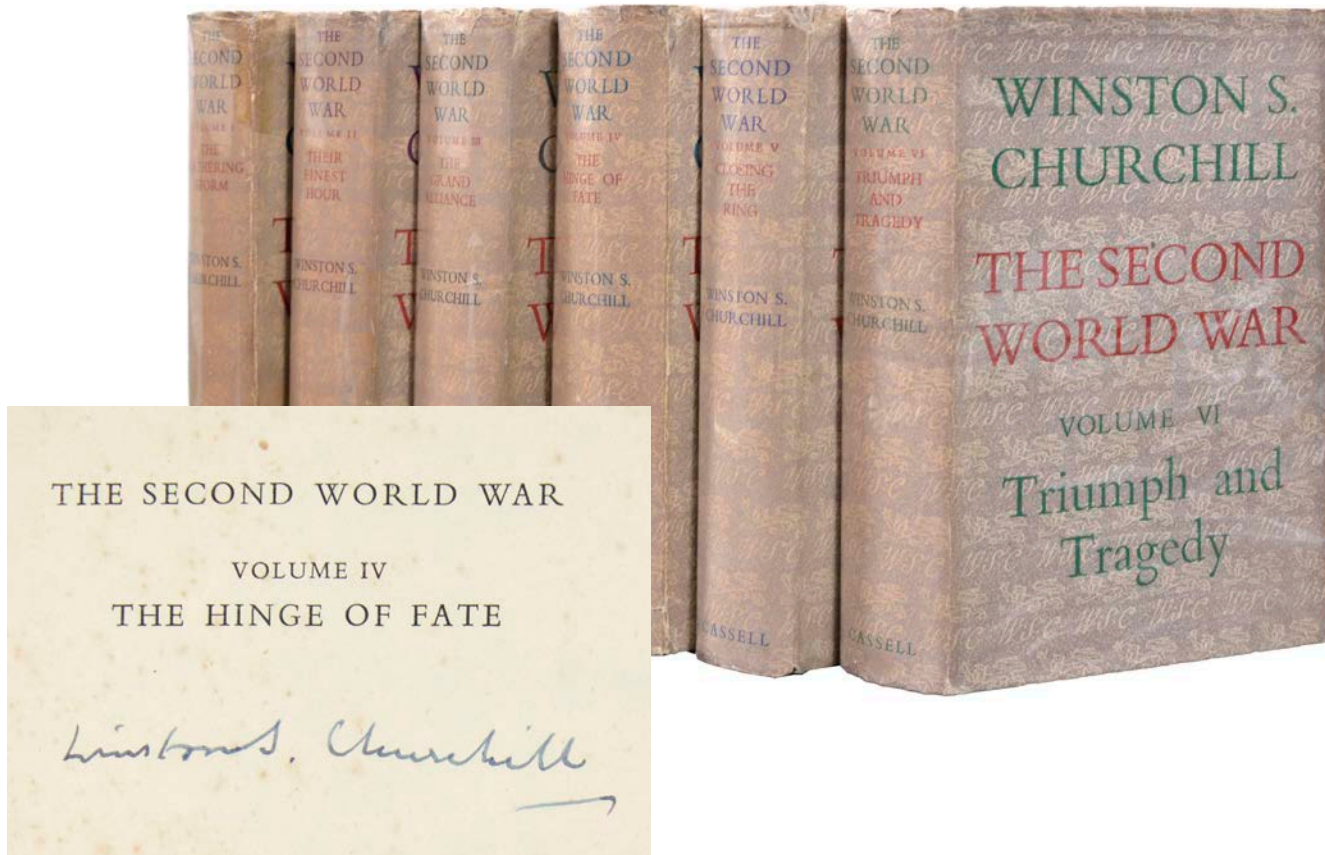
128. [HISTORY]. CHURCHILL, WINSTON. *The Second World War*. London, Cassell & Co., 1948-54.

£4,000 [ref: 101113]

A very good set, flat signed, of Churchill's magnum opus, which took the ageing Churchill some years to complete although he started making copious notes as early as 1940. The first volume begins at the end of the First World War. When it was published in 1948 there was some considerable controversy over Churchill's access to sensitive information unavailable to other historians. The remaining five volumes progress right up until July 1945, encompassing both Britain's 'darkest hour' and her finest.

Churchill was already a prolific and highly regarded author and received the Nobel Prize in Literature (1953) 'for his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values'.

*First edition, flat signed by the author to half-title of vol. IV; 4to; some occasional light spotting, mostly to preliminary pages and fore-edges, otherwise very good; publisher's black cloth, wear to spine and pencil notes to blank endpapers of vol. iv, dust-jackets, darkening to spines, some wear to extremities, more so to first three vols, otherwise good, original receipt for vol. v loosely inserted from Hills & Co. (Sunderland) Ltd, dated 3 Sep. 1952...the year of publication; modern, custom-made leather-entry slip-case.*



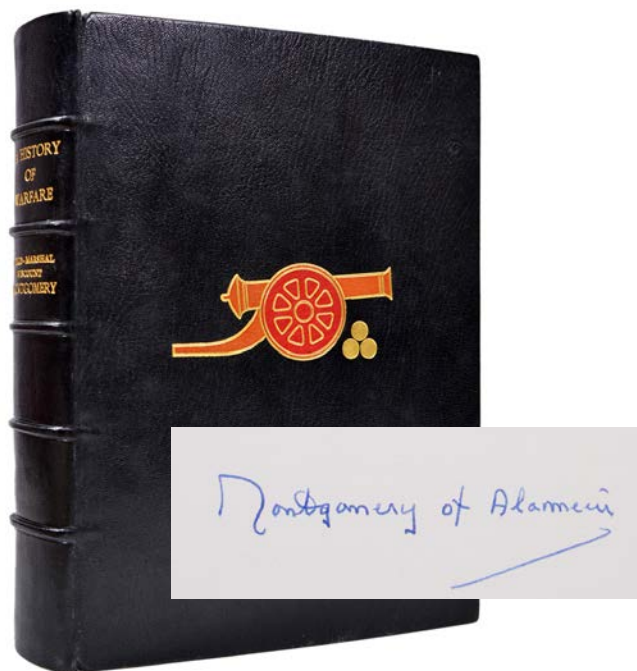
SIGNED BY THE AUTHOR

129. [HISTORY]. MONTGOMERY, FIELD MARSHALL. *A History of Warfare*. London, the Arcadia Press, 1971.

£1,200 [ref: 100718]

Field-Marshal Montgomery studied military history throughout his life and ensured this work was soundly based on historical fact. He discusses the political factors in war, indicating when these become paramount and stresses the true objective must be to secure lasting peace. He studies the development of strategy and tactics, showing how progress in the design and manufacture of weapons has influenced techniques since earliest times and examines the methods of the great captains of the past. Finally, he considers the human factor in war and the need for a commander to regard the lives of his men as precious, not to be risked without good cause.

Limited edition 149/265, SIGNED BY AUTHOR to title-page; large 8vo; illustrated throughout with photographs and plans; publisher's full Niger morocco by Zaehnsdorf, gilt devices to upper cover, spine gilt lettered direct, all edges gilt, a particularly fine, unread copy with the original solander box, felt lining of box spotted, otherwise a fine copy.



SANGORSKI & SUTCLIFFE BINDING

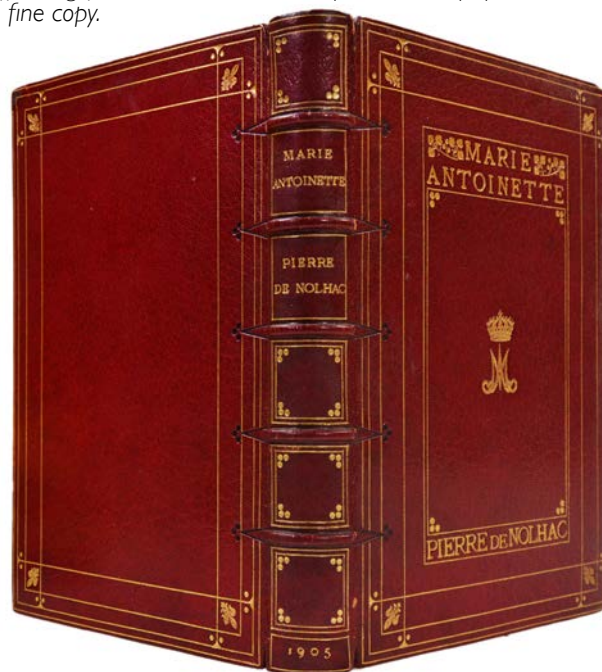
130. [HISTORY]. NOLHAC, PIERRE DE. *Marie Antoinette*. London, Arthur L. Humphreys, 1905.

£475 [ref: 100628]

A handsomely bound edition by Pierre de Nolhac (1859-1931), who, after taking up a post at Versailles, rather by chance in 1887, proceeded to restore the palace of Louis XIV and his successors. Nolhac, who later became Director of the museum in 1892, spent nearly thirty years, until his departure in early 1920, bringing the palace back to life.

Provenance: Amy Bend Bishop (bookplate to upper paste-down, finely engraved pastoral landscape with air-balloons, a zeppelin and an early aeroplane, all in the sky), American socialite, keen motorist, flyer and friend of Edith Wharton.

8vo; title-page printed in red and black, the whole printed on unbleached Arnold paper, some edges untrimmed (as published), faint mark to outer bottom cover of p213, otherwise fine; contemporary full crimson morocco by Sangorski and Sutcliffe 'For the Torch Press', elaborate gilt panels to boards and spine, decorative title and author panel to upper board, with Royal monogram to centre, raised bands to spine with decorative black strap-work to simulate hinges, gilt-panelled dentelles, all edges gilt, offsetting from dentelles and bookplate to endpapers, otherwise a fine copy.



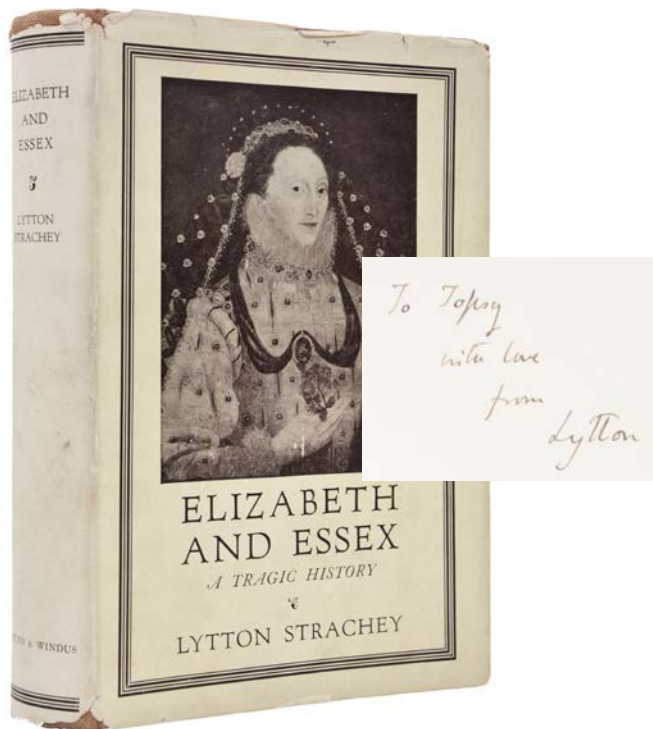
INSCRIBED BY THE AUTHOR

131. [HISTORY]. STRACHEY, LYTTON. Elizabeth and Essex. A Tragic History. London, Chatto and Windus, 1928.

£550 [ref: 100688]

Inscribed by the author; 'To Topsy/ with love/ from/ Lytton.' The recipient was E.B.C. Jones, the novelist and critic, who was married to the writer, historian and editor F.L. Lucas a member of the inner circle of the Bloomsbury Group and one of the Cambridge Apostles. His edition of the Works of John Webster is cited in this book which additionally contains a number of pencil annotations presumably in Jones's hand. Presentation copies of Strachey's major works are far from common.

First edition, inscribed by Strachey on front free endpaper; 8vo; black and white frontispiece of Queen Elizabeth II and a further five plates; publisher's tan boards, mild dust soiling, upper board slightly bowed, pictorial dust-jacket supplied from another copy, chipped and creased at extremities, losses to spine-ends and rear panel, otherwise good.



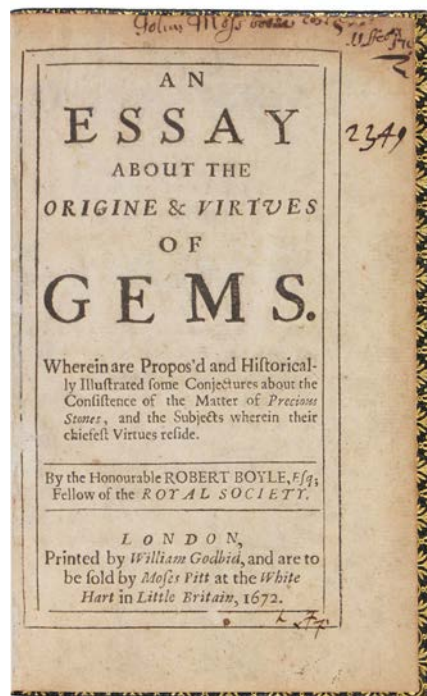
132. [JEWELLERY]. BOYLE, ROBERT. An Essay About the Origine & Virtues of Gems, wherein are propos'd and historically illustrated some conjectures about the consistence of the matter of precious stones, and the subjects wherein their chiefest virtues reside. London, By William Godbid, and are to be sold by Moses Pitt at the White Hart in Little Britain, 1672.

£7,500 [ref: 100199]

'The Essay marks the beginning of the modern development in knowledge of crystal structure' (Fulton). Boyle observed the formation of crystals from solution and experimented using gems in his own collection, leading him to several important conclusions including that gems and similar crystalline minerals had similar origins and structures.

Provenance: John Moss (ink inscription); Duncan Andrews (bookplate).

First edition 8vo; title within double-ruled woodcut border, title a little soiled with very minor restoration to inner margin, a good copy otherwise, ink ownership inscription to head, bookplate; 20th century morocco, gilt, spine slightly faded, [16], 180, 182-185 pp. Fulton 96; Wellcome II, p.222; Wing B3947.

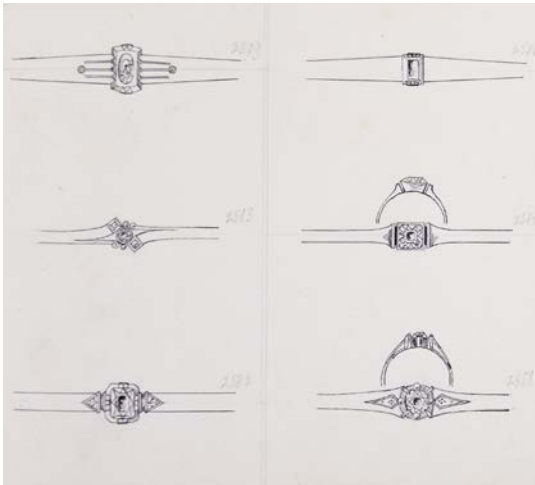


133. [JEWELLERY CATALOGUE]. *Germany 1870-90.*  
£3,500 [ref: 100773]

Extensive sample book with a rich assortment of highly detailed, original designs for the most sophisticated rings using a variety of materials: gold, silver, brass, copper, pearls, precious and semi-precious stones such as ones such as Jasper, Opals, Garnet, diamonds and more.

The rings are usually shown laid flat but often also in the profile to detail the construction and the dimensions. There are many unusual and rare designs as well as the popular stars, heart shapes, skulls and zodiac signs. There are also many pencil inscriptions with details of size, weight and stone., for example "25/14 garnet 14, pearl 8, for turquoise No. 25/15, opal 25/16, flexible". A great source of inspiration for a master jeweller or goldsmith.

2 vols. one vol. landscape 4to (24.5 x 32.5 cm) and one vol. portrait 4to (32.5 x 24.5 cm); 2200 original designs of rings in pencil and pen, all with their catalogue number either in ink or pencil, some with inscriptions in pencil; the landscape album contains about 1000 designs on 54 pages (usually 20 per page, model numbers 2208-2845 and 1-355), in pencil, including some unfinished designs, some drawn with black ink, ( 20 blank pages at rear), the portrait album with a further 1200 designs on 138 pages (mostly 8 per album page, often on both sides, model numbers 4000-5199; both vols bound in contemporary black morocco backed patterned boards, some wear and tear to the extremities; both with brown paper labels with ink numbers; overall a very good example of an unusual jewellery catalogue.



134. [JEWELLERY]. KUNZ, GEORGE FREDERICK;  
STEVENSON, CHARLES HUGH. **The Book of the Pearl the  
History, Art, Science, and Industry of the Queen of Gems.**  
*New York, The Century Co., 1908.*

£1,250 [ref: 102234]

'One of the most beautiful books published in the United States' (Sinkankas). Prized for the enormous amount of reliable information it contains. This first issue is distinguished by the cream pearls to the cover and the top edge being gilt.

*First edition, first issue; 4to; 25 colour plates and numerous black & white ones, further illustrations and maps within text; publisher's turquoise cloth, elaborately blocked in gilt, top edge gilt, upper outside corner bumped, rubbing to extremities, a few minor marks, otherwise a very bright and internally fine; 548pp. Sinkankas 3690.*



THE FINEST PICTORIAL RECORD WELLINGTON'S CAMPAIGNS AND THE BATTLE OF WATERLOO

135. [MILITARY HISTORY]. JENKINS, JAMES. *The Martial Achievements of Great Britain and her allies from 1799 to 1815.* London, L. Harrison and J. C. Leigh, [1825].

£3,500 [ref: 101681]

With 51 hand-coloured aquatints showing Wellington's campaigns during the Peninsular War and other battles of the Napoleonic Wars culminating in the defeat of the Emperor at Waterloo.

Large 4to (page size 36 x 29cm, 14 x 11.3/8 inches); uncoloured vignette to title, hand-coloured additional vignette title, hand-coloured arms of the Duke of Wellington, 51 hand-coloured aquatints on paper by Sutherland and others after W. Heath, plates with watermarks dated 1825, small, inoffensive library stamps to blank verso of title-page, top margin of p. 8 and lower margin of final page, none on plates, usual offsetting from plates, the occasional spot or minor soiling, small edges repairs to title-page, otherwise very good; near-contemporary half red straight-grained morocco gilt, all edges untrimmed, rubbed and mild soiling but still bright and sound, in all, very good-plus. Abbey (Life) 337.





**HAND-COLOURLED LITHOGRAPHS OF MOUNTED OFFICERS**

**136. [MILITARY HISTORY]. HAYES, MICHAEL ANGELO. The British Army.** London, Henry Graves & Co. & Day & Haghe, 1 December 1845.

£6,000 [ref: 102321]

A VERY RARE SERIES OF HAND-COLOURLED LITHOGRAPHS OF MOUNTED BRITISH ARMY OFFICERS.

Each plate presents a large central scene, always containing an officer on horseback, surrounded by smaller military scenes and single figures, a trophy at the top, and a description and plate number on the bottom. Cavalry of the Guard, dragoons, Hussars, lancers, horse and foot artillery, infantry and others are depicted.

The edition cited in the Index to British Military Costume Prints is dated 1846 and has Graves & Co. and A. Le Sage of Dublin as publishers and Walker as lithographer. The present copy, published on 1 December 1845, has Graves but not Le Sage, and additionally names Day & Haghe, lithographers to the Queen (active c.1830-62). The artist, Michael Angelo Hayes, was a native of Waterford, Ireland and is chiefly known for pictures involving horses, at the races or in military settings as here.

Folio (41 x 32 cm); 15 hand-coloured lithographs printed on heavy paper, mounted, light toning, small amounts of browning to some corners from mounting, one upper marginal corner clipped, otherwise near-fine and bright; preserved in a modern cloth solander box with morocco lettering-piece. Index to British Military Costume Prints, 1500-1914, 396; see Strickland, Dictionary of Irish Artists, vol. 1 p. 461-66.

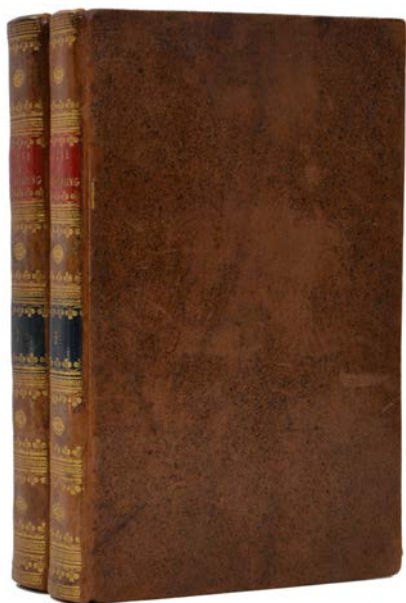
IRISH COUNTRY HOUSE COPY

137. [PHILOSOPHY]. LOCKE, JOHN. *An essay on human understanding*. London, J. Johnson, WJ. and J Richardson [and others], 1805. £950 [ref: 101344]

A fine set of the work that formed the basis of 18th-century empirical philosophy. Although begun in 1671, it was finally brought to order during the years of exile that Locke (1632-1704) spent in Holland between 1684 and 1688.

Provenance: Major General Sir Charles Stewart (Charles Vane, 3rd Marquess of Londonderry), book label.

2 volumes, 8vo, xxxii, 510; xiv, 495, xxvi pp., folding chart, contemporary sprinkled calf calf gilt, spines in six compartments, red and black labels to second and fourth, others gilt, broad gilt dividers, scuff to lower board vol i, a fine set.



138. [PHILOSOPHY]. MORE, SIR THOMAS. *Utopia: written in Latin by Sir Thomas More, Chancellor of England: translated into English*. London, printed for Richard Chiswell, sold by George Powell, 1685. £1,500 [ref: 100644]

In *Utopia*, More argues against the new economics of large enclosures and the destruction of the old common-field agriculture; at the same time pleading for religious tolerance and universal education. More also argues against the idea of a powerful autocracy as advocated in such works as Machiavelli's *Il Principe*. Old editions are uncommon.

The tale begins with More's encounter with Raphael Hythlodaye, a traveller who has just returned from voyages with Amerigo Vespucci. Hythlodaye tells More of a distant island called Utopia, where all property is held in common ownership, where six hours a day are devoted to work and the rest to recreation, where gold and silver are used not as currency but as the material for making shackles and chamber pots, and slaves (criminals and prisoners of war) are treated fairly. In its geography and topography, the island bears a striking resemblance to England.

Provenance: 'Tho & Isabella' (ink manuscript to upper blank margin of title); John, Lord Hervey, Baron of Ickworth (bookplate dated 1702 to verso of title); Hasted (engraved armorial bookplate to front pastedown).

Small 8vo; contemporary calf, rebacked, corners repaired, occasional light toning and spotting, a very good copy; [22], 206pp.





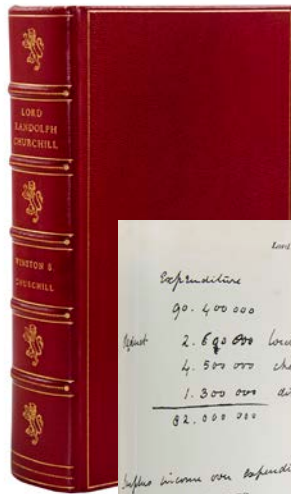
**139. [POLITICS]. CHURCHILL, WINSTON.** Lord Randolph Churchill. London, MacMillan and Co. Limited, 1907.

£750 [ref: 101310]

Originally published in 1906, Churchill's biography of his father was well received and the following year reissued in this single volume format.

Lord Randolph Churchill (1845-1895) was a British politician who was a precociously influential figure in the Conservative Party. He became leader of the House of Commons and chancellor of the Exchequer in 1886, at the age of 37, and seemed certain to be prime minister in due course but his own miscalculation ended his political career before the year was over; his final years were blighted by his terminal Syphilis.

First single volume edition (published the year following the first); thick 4to; photogravure portrait frontispiece of Lord Randolph, colour plate of Vanity Fair cartoon, three further facsimile illustrations, light foxing to upper endpapers and tissue-guard to frontispiece with some resultant offsetting to aforesaid and title-page, otherwise clean and bright; modern full crimson morocco, gilt panelled, gilt dentelles, cockerel endpapers and all edges gilt, extremely handsome.



Lord Randolph Churchill's Budget (Facsimile)

Expenditure		Income	
90.400 000		90.000 000	
Deficit 2.690 000	Lord grants in aid	add	cash taxation
4.500 000	charge for debt	1.400 000	death duties
1.300 000	diminished expenditure	1.800 000	income duties
62.000 000		204 000	estate stamps
		315 000	corporation duty
		500 000	harbours
Surplus income over expenditure		300 000	landreels
12.600 000		250 000	winning
	liquor licence 150 000		
Divid & loan bonds 5.000 000	other — 270 000	94 800 000	
3rd income tax 4.870 000	interest for 500 000		
2nd & 1st duties 14 000 000			
4th - tobacco - 500 000		12 500 000	
11 970 000		11 770 000	
		7 002 100	surplus income.

**ONE OF 100 COPIES - SIGNED BY BEATRICE LOWRY**

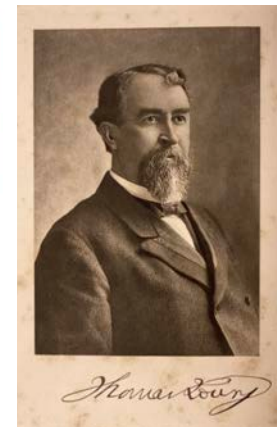
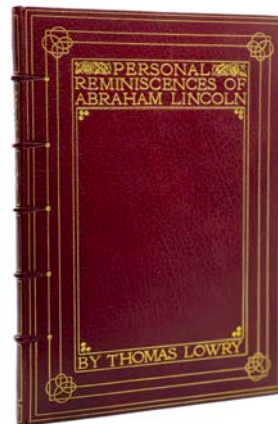
**140. [POLITICS]. LINCOLN, ABRAHAM (PRESIDENT); LOWRY, THOMAS.** Personal Reminiscences of Abraham Lincoln. Minneapolis & London, Privately Printed for Beatrice M. Lowry and Her Friends; Printed by the Chiswick Press, 1910.

£550 [ref: 100114]

A collection of fragmentary writings relating to President Lincoln by Thomas Lowry, compiled & edited by his widow Beatrice. Thomas Lowry (1843-1909) was an American lawyer, real-estate magnate and businessman, responsible in large part for the early growth and development of the streetcar lines in the Twin Cities area of Minneapolis, St. Paul, and surrounding communities in Minnesota. He was an admirer of Abraham Lincoln, and had corresponded with the President.

The book was produced in a small number to be given to friends of the Lowrys, believed to be limited to approximately one hundred copies, bound to the same style by Sangorski & Sutcliffe but in different colours. Accompanying this copy is an autograph note by the Lowry's daughter, written on mourning paper and with the original envelope, in which she mentions the small number of copies produced - it is possible this copy was her own copy that she subsequently gifted to the letter's recipient. An exceptional copy.

ONE OF 100 COPIES, foreword by the author's widow Beatrice M. Lowry and SIGNED BY HER; 8vo in fours (215 x 145 mm.); half-title, photogravure frontispiece portrait of the author Thomas Lowry with tissue guard, light foxing to frontispiece, overall internally fine; contemporary crimson morocco lettered and tooled in gilt, with gilt rules, corner-pieces and decorations to covers and gilt compartments within raised bands to spine, by Sangorski & Sutcliffe, a handsome edition; frontispiece, 32pp., colophon.

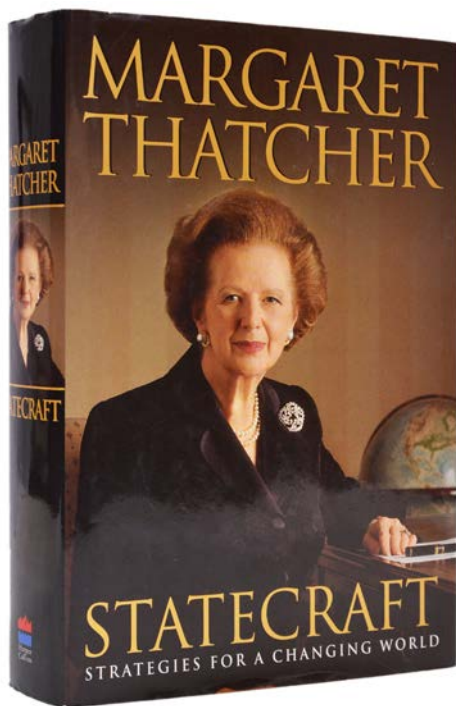


SIGNED BY 'THE IRON LADY'

141. [POLITICS]. THATCHER, MARGARET. *Statecraft*. London, Harper Collins, 2002.

£375 [ref: 101272]

First edition, signed on title-page; large 8vo; colour illustrations, publisher's cloth boards, photographic dust-jacket, small printing blemish to base edge of upper panel (as usual), else a fine copy.



THE CHAPEL ROYAL

142. [RELIGION]. BAYLY, ANSELM. *A Collection of Anthems used in His Majesty's Chapel Royal, and most Cathedral Churches in England and Ireland*. London: J. and F. Rivington and W. Ginger, 1769. £1,750 [ref: 101576]

A contemporary London binding for the Chapel Royal, St. James's. Published under the Direction of Anselm Bayly, Sub-Dean of his Majesty's Chapels Royal. This is the first edition of his compilation, which includes an introduction to the subject of Cathedral Music.

A similar binding with the same centre and corner ornaments is found on the 1749 edition of *Anthems for the Chapel Royal* in the Henry Davis Collection.

First edition, 8vo (18 x 11.2 cm), red box-rules throughout, woodcut initials, head and tailpieces, toning, closed tear in L1, contemporary red goatskin for the Chapel Royal at St James's, spine gilt in compartments with crescent and flower devices, covers gilt with elaborate centrepieces (front and back) containing cipher of George III and text 'Chapel Royal, St James's', outer frames composed of twin fillets enclosing stylised roll, and decorative corner-pieces incorporating royal crown, all edges gilt, a few marks to boards, extremities rubbed but gilt bright and the whole with a very appealing, unrestored patina. Foot, Henry Davis Catalogue, II, no. 167.



## FIRST EDITION OF THE BASKERVILLE BIBLE

143. [RELIGION]. *The Holy Bible*. Cambridge, John Baskerville, 1763.

£8,500 [ref: 100275]

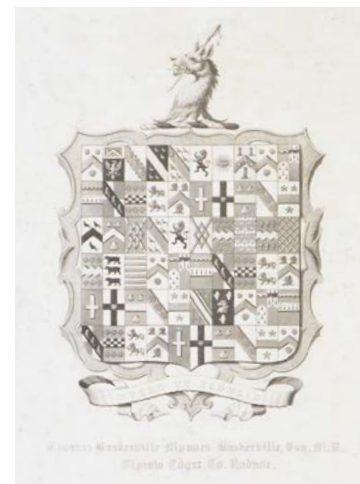
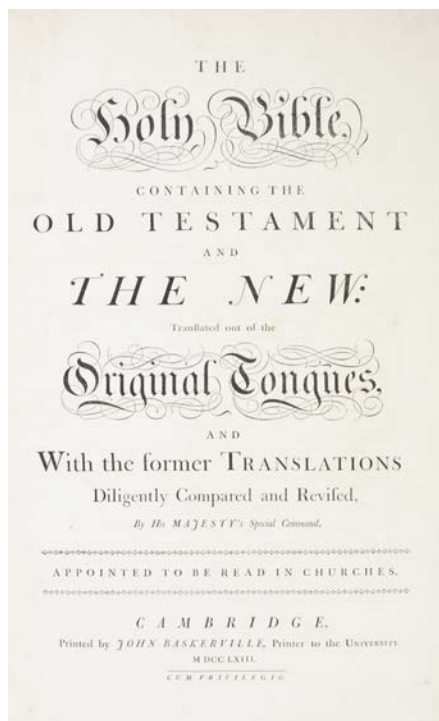
John Baskerville (1706 -1775), English printer and creator of a typeface of great distinction bearing his name, whose works are among the finest examples of the art of printing.

Baskerville became a writing master at Birmingham but in 1740 established a japanning business, whose profits enabled him to experiment in typography. He set up a printing house and in 1757 published his first work, an edition of Virgil, followed in 1758 by an edition of John Milton. Appointed printer to the University of Cambridge, he undertook this edition of the Bible (1763), which is considered his masterpiece. He published an edition of Horace in 1762; the success of a second edition (1770) encouraged him to issue a series of editions of Latin authors.

The bold quality of Baskerville's print derived from his use of a highly glossed paper and a truly black ink that he had invented. His typography was much criticised in England, and after his death his types were purchased by the French dramatist Pierre-Augustin Caron de Beaumarchais. Their subsequent history is uncertain but in 1917 the surviving punches and matrices were recognised, and in 1953 they were presented to the University of Cambridge. Baskerville type has been revived, its clarity and balance making it a good type for continuous reading.

*Provenance: Thomas Baskerville Mynors Baskerville, 1790-1864 (large armorial engraved bookplate), second son of P.R. Munors of Treago, Herefordshire and assumed the additional name Baskerville on the death of his cousin Col. Thomas Baskerville in 1817. He was returned as MP for Herefordshire in 1841, retiring from Parliament in 1847.*

*First Edition, list of subscribers in third state; folio (495 x 320 mm); mild, marginal crease to Q-R4 (3 leaves), faint marginal top edge stain to gathering 12x (2 leaves), otherwise very clean and fresh; late 18th/early 19th century red morocco, gilt panelled and tooled, gilt dentelles, hinges reinforced, replaced flyleaves, extremities rubbed, otherwise very good. T.B. Reed, A History of the Old English Letter Foundries, p. 279*





SIGNED BY HM THE QUEEN & HRH PRINCE PHILIP

144. [ROYALTY]. [H.M. QUEEN ELIZABETH II]. [Pair of signed Photographs of H.M. Queen Elizabeth II and H.R.H. Prince Philip, Duke of Edinburgh]. London, Raphael Tuck & Sons Ltd. 1956.

£3,750 [ref: 100716]

This pair of Royal portraits are not only unusual in being larger than normally found signed but that of the Queen is one of the most iconic images ever taken of her.

The photographer Baron (1906-1956), whose real name was Sterling Henry Nahum, was best known as a photographer of dancers, film stars and debutantes. As a personal friend of Prince Philip, he photographed many significant moments in the Queen's life, including her marriage to the prince in 1947. Baron also took the first official photographs of Prince Charles following his birth in 1948. While these two examples of his work appear formal and traditional, especially when compared with the work of his contemporaries Cecil Beaton and Anthony Armstrong-Jones, they allow the youth, and radiance of the new Queen to shine through.

Two three-quarter length photographic portraits by Baron, EACH SIGNED BY THE SITTER and dated 1956, (each 400 x 520 mm, 16 x 20 ½ ins), contemporary mounts and oak frames, (each 850 x 650 mm, 33 ½ x 25 ½ ins), a few light spots to mount of Prince Philip, the actual photographs in fine condition.



145. [SHOOTING]. RAWSTORNE, LAWRENCE, RAWLINS, J.T. (ILLUSTRATOR). *Gamonia: or, the Art of Preserving Game; and an Improved Method of Making Plantations and Covers, Explained and Illustrated.* London Ackermann, 1837.

£1,400 [ref: 101738]

'They are very charming and excellent illustrations, precise with bright colouring, showing more aquatint ground than in the stories Alken illustrated alone. Sometimes we have subtle etching of sunlight and shadow which seems to belong near Havell's *Seats off Nobility*. This book, largely an instructional work in planting trees suitably in hunting estates, may be less generally readable than the others but its plates are among the best. The second part is easy-going, semi-technical with praise for country life and English country gentlemen, and a leaven of animal anecdotes' (Franklin).

*Provenance: Hon. John Wayland Leslie (armorial bookplate to upper pastedown); Neat ink gift inscription to Henry Gandy, dated 'May 22nd 68'.*

*First edition; 8vo; 15 fine, hand-coloured aquatints by Rawlins, a few marks and light spotting to early pages and tissue guards (not affecting plates), otherwise bright; publisher's full green morocco gilt, errata slip, toned, spot to upper cover, a few scratches to rear one, otherwise very good, modern cloth box, a very good copy. Schwerdt II 127; Tooley 393; Abbey Life 392; Franklin pp 44-45.*

SIGNED BY THE AUTHOR

146. [TOPOGRAPHY]. BARRATT, THOMAS J. *The Annals of Hampstead.* London, A. & C. Black, 1912.

£650 [ref: 101002]

*First edition, 3 volumes, 4to, edition limited to 550 copies SIGNED BY THE AUTHOR, profusely illustrated throughout including a large folding map and over 30 colour plates tipped-in, some light spotting to endpapers (as usual, else near-fine; publisher's decorated blue cloth gilt, armorial device to front covers, all edges gilt, slight rubbing to spine-ends and corners, printed dust-jackets, a bit chipped and creased on edges, minor soiling, otherwise an excellent set and internally fine.*



ONE OF THE MOST IMPORTANT MAPS OF 19<sup>TH</sup> CENTURY

147. [TOPOGRAPHY]. BOOTH, CHARLES. Map Showing Degrees of Poverty in London, in areas with about 30,000 inhabitants in each compiled from information collected in 1889-1890. London, Stanfords, 1891.

£1,750 [ref: 99975]

'Quite the most important thematic maps of the Metropolis in the nineteenth century were those which accompanied Charles Booth's Monumental survey' (Hyde p. 28).

Lithograph map, printed in colours, extending west to east from East Acton to Homerton and north to south from Hampstead to Plumstead. Published with the Appendix to Labour and Life of the People, Vol II. Framed and glazed, (overall size: 101.5 x 78 cm, 39½ x 30 3/4 ins) Hyde 252.



148. [TOPOGRAPHY]. PAPWORTH, JOHN. Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings. London, R. Ackermann, 1816.

£4,000 [ref: 101556]

John Papworth was the architect responsible for the design of Ackermann's showroom at 101 Strand. He adopted the second name of Buonarroti after his friends acclaimed him as a second Michelangelo following his design for a Waterloo trophy. Before this, however, he had been writing a series of architectural notes for Ackermann's *Repository* illustrated by coloured aquatints and in 1816 Ackermann decided to reprint in volume form those that described contemporary London. Only the plate *The Guildhall* was additional and the showroom interiors from the *Repository* were omitted. The views are divided into two sections, the first dealing with places of worship, entertainment, and residences; the second dealing with mercantile and financial establishments. Of particular interest are the views of West End squares, not published systematically since the time of Overton, 100 years earlier. The *Select Views* anticipates the work of Shepherd in his *Metropolitan Improvements* in its illustration of the work of contemporaries and topically records the ephemeral structures which appeared in the parks to celebrate the Peace of 1814' (Adams).

'Copies carrying Papworth's name (on the title-page) are somewhat scarcer than those without' (Abbey).

First edition. 4to., pp. [4], list of plates, 159, 76 handcoloured aquatints including frontispiece, 5 folding, one with short split to fold, later maroon straight-grained morocco gilt. Adams 117; Abbey Scenery 217; Tooley p.188; Martin-Hardie pp.112, 312; Prideaux pp.143, 347.



LARGE PAPER COPY WITH PLATES IN TWO STATES

149. [TOPOGRAPHY]. WESTALL, WILLIAM; OWEN, SAMUEL. Picturesque tour of the River Thames. London, R.Ackermann, 1828. £10,000 [ref: 101349]

CLASSIC THAMES VIEWS: A LARGE PAPER COPY WITH THE PLATES IN 2 STATES, AND SUPERIOR COLOURING. Views include Eton (5 plates), Windsor (5 plates), Oxford (5 plates), Richmond (8 plates).

Westall was a historical painter from a Norwich family, and is considered at his best in watercolour. The tour is presented in three sections: the first from the river's source to Oxford; the second from Oxford to London; and the third from London to where it joins the English Channel. Interestingly, at the time, it was felt necessary to offer some justification for the work appearing at all: the vogue when the present work was published was for picturesque scenery of the wilder and more exotic kind. The author in the preface admits that whilst the Thames does not qualify as either wild or exotic, its banks do 'display all the softer graces and all the attractive loveliness of Nature in her sweetest mood, heightened by the taste, skill, and ingenuity of man; - they are decorated by venerable monuments of antiquity, and by prodigies of modern art.'

This book, along with Ireland's views and Boydell's work, helped establish a canon of most-favoured views of the Thames from the source to the sea. 'The colouring is less subdued than Boydell's, and there are more unacquainted spaces where the interpretation has been left to the colour-washing artist. This gives the plates a greater resemblance to spontaneous watercolour drawings but leads inevitably to a greater disparity between individual copies.' (Adams)

First edition, 4to (41 x 33 cm), LARGE PAPER COPY, EARLY ISSUE WITH PRE-PUBLICATION WATERMARKS, folding map, 24 AQUATINT PLATES IN 2 STATES, MONOCHROME ON INDIA PAPER AND HAND COLOURED, 2 hand coloured vignettes, by R.G. Reeve (13), C. Bentley (5), J. Bailey and J. Fielding, after Westall (19) and Owen; usual light offsetting to plates, contemporary green half russia gilt, rebacked preserving spine, rubbed, all edges gilt, an excellent example. Abbey (Scenery), 435; Adams (London Illustrated), 157; Tooley p265.



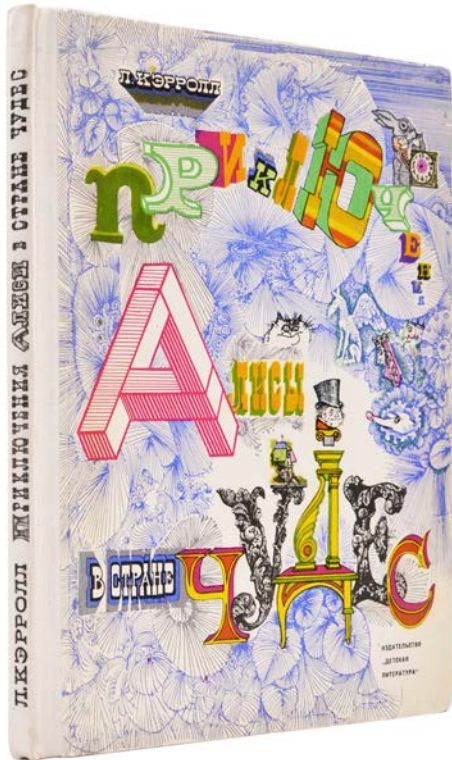
Russian

150. CARROLL, LEWIS [pseud. DODGSON, Charles Lutwidge]; KALINOVSKIY, Gennadiy (ILLUST.) Приключения Алисы в стране чудес. Сказка, рассказанная Борисом Заходером [Alice's Adventures in Wonderland, as told to you by Boris Zakhoder]. Moscow, Detskaia Literatura, 1974.

£825 [ref: 100678]

A wonderful translation with beautiful illustrations of one of the most popular children's stories of all time. Zakhoder's version was hugely popular in the Soviet era and is still one of the standard Russian translations. As well as translating directly from the original text, he also added new content to make it easier for Russian children to understand. Zakhoder did publish his own works for children but he was mainly celebrated (and awarded the Russian state prize) for his translations which also included Winnie-the-Pooh and Mary Poppins.

First edition; 4to (22 x 17 cm); illustrated throughout with some full-page; publisher's original pictorial boards, a very good copy.



UNCUT COPY

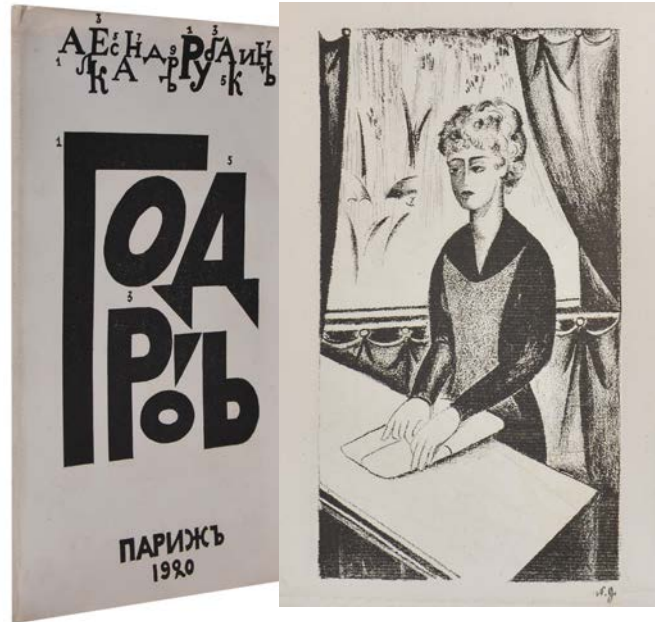
151. GONCHAROVA, NATALIA (ILLUST.); RUBAKIN, ALEXANDER. Gorod.Stikhi.[The City]. Paris, for the author, 1920.

£5,000 [ref: 102260]

UNCUT COPY IN FINE CONDITION OF THIS MASTERPIECE OF THE RUSSIAN AVANT-GARDE with cover and illustrations after Natalia Goncharova. There were only 325 copies published; the present copy is un-numbered.

Rubakin (1889-1979), poet and journalist, was arrested in 1906 for distribution of the revolutionary literature. A year later he emigrated from Russia and settled in France in 1908. He regularly submitted articles to such magazines as 'New Magazine for Everyone', 'Russian Treasure', 'Russian Thought' etc. In 1944 Rubakin returned back to the USSR.

First edition, limited edition, ONE OF 300 COPIES on Arches, this copy being un-numbered; 8vo (26 x 16 cm); 52 illustrations after Goncharova, 9 of which are full-page, pages uncut and partly unopened; original printed wrappers, minor creasing, an excellent copy. Hellyer 457.





ONE OF 40 COPIES ON JAPON IMPÉRIAL

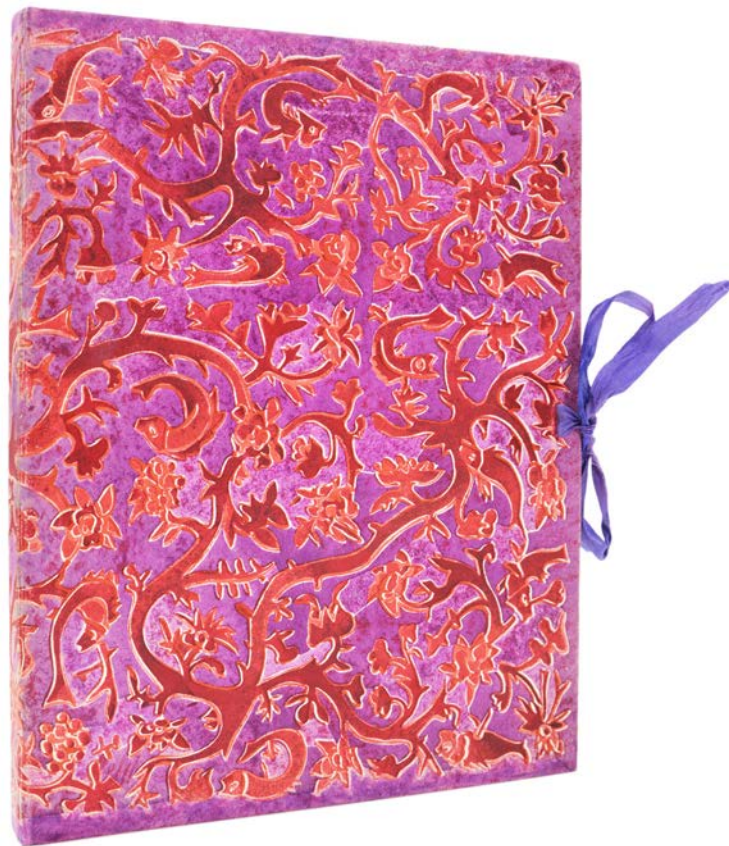
**152. GONCHAROVA, NATALIA (ILLUST.); PUSHKIN, ALEXANDER. Conte de Tsar Saltan et de son fils le glorieux et puissant prince Guidon Saltanovitch et de sa belle princesse Cygne. Paris, Éditions de la Sirène, 1921.**

£8,000 [ref: 101340]

Natalia Sergeevna Goncharova (1881-1962) was an avant-garde artist and illustrator, whose great-aunt Nataliya Nikolaevna Goncharova was married to the poet Alexander Pushkin, who originally wrote the poem (based on a traditional Russian folk tale) in 1831. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs.

Whilst living in Russia, Goncharova, along with Mikhail Larionov produced a number of radical artists' book, spearheading the creativity of Russian Futurism. After settling in France in 1919 she continued to experiment with book illustration, working with Russian medieval texts and poetry as seen here. In these works, Goncharova drew inspiration from her childhood and the colours and forms of traditional Russian arts and crafts. The present work was included in the large scale retrospective of the artist at Tate Modern in 2019.

Limited edition, NUMBER 32 OF 40 COPIES ON JAPON IMPÉRIAL from a total edition of 599; 4to (30 x 23 cm); lithographed borders throughout and ten full page illustrations after Natalia Goncharova, pages uncut, text in French; in the original lithographed folder with purple tie ribbon, purple slipcase, an excellent copy. *The Russian Avant Garde Book 338.*

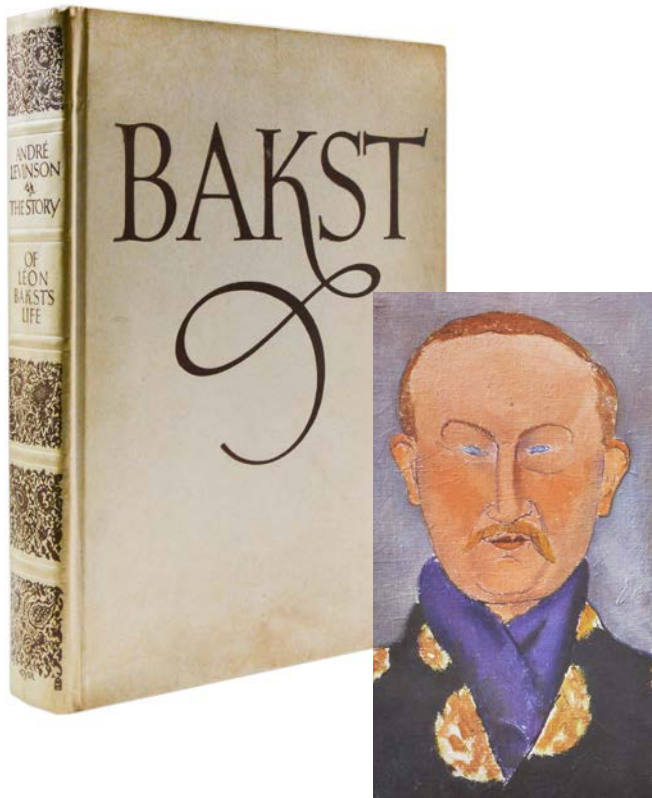


153. LEVINSON, ANDRÉ. **Bakst. The Story of the Artist's Life.** London, Bayard Press, 1923.

£3,750 [ref: 102347]

EXCELLENT COPY OF THIS CELEBRATED WORK LIMITED TO 315 COPIES. The numerous plates represent not only Bakst most celebrated costumes, but also drawings and theatre settings. André Levinson (1887-1933) was born in St. Petersburg but emigrated to France in 1918 where he became a critic and dance writer. One of the most influential critics of the early 20th Century, he was known as a formalist and espoused the notion of 'Pure Dance'.

First English edition; NUMBER 252 OF 315 COPIES; folio (37.5 x 29 cm). 240 pp., 68 plates, some in colour, tissue guards with printed captions, numerous illustrations throughout the text; original publisher's vellum, title stamped in brown on upper board, spine with lettering and ornaments in brown; some light spotting, spine slightly browned, vellum exceptionally fresh.



FROM THE LIBRARY OF AVANT-GARDE ARTIST MIKAHIL LARIONOV

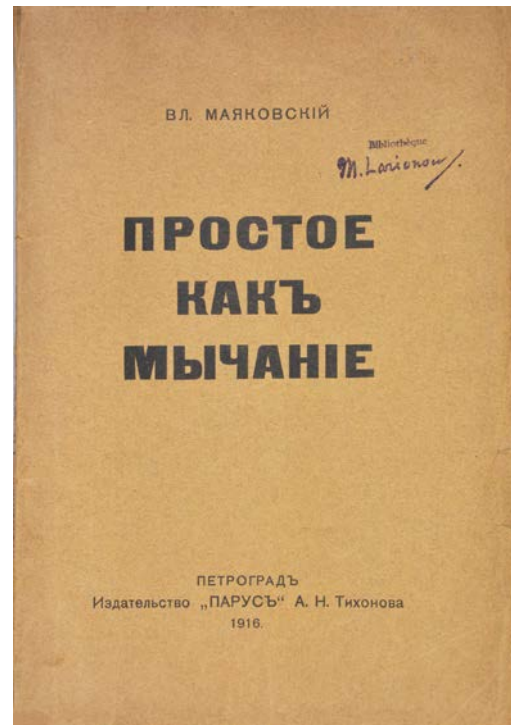
154. МАЯКОВСКИЙ, ВЛАДИМИР ВЛАДИМИРОВИЧ. **Простое как мычание. Prostoe kak mychanie.** [Simple like mooing]. Petrograd, Parus, 1916.

£3,000 [ref: 101174]

*Simple like mooing* was Maykovsky's first major collection of poetry to be published and affirmed his position as a central figure in Russian Futurism. The title of the work stems from a line in his tragic play *Vladimir Mayakovsky*, written, directed and performed by the poet himself in 1914. The protagonist, a poet, stands before the audience and uses the prologue to discuss themes of anti-aestheticism, primitivism and the dawn of a new man. It is the arrival of this new age, he says, which will bring about a simplification of language. He promises that the new collective soul will be revealed in words as 'simple as mooing' and that this shall bring eternal happiness.

Provenance: Mikhail Larionov (stamp to upper wrapper and title-page).

First edition; 8vo (22 x 15 cm); 116pp., pencil annotations throughout; original printed wrappers, edges a little frayed, a good copy. *The Russian Avant-Garde Book*, 134.



EXCELLENT COPY WITH WIDE MARGINS

155. RUSCA, LOUIS [LUIGI]. *Recueil des dessins de differens batimens construits a Saint-Pétersbourg, et dans l'intérieur de l'Empire de Russie. Raccolta dei disegni di diverse fabbriche costrutte in Petroburgo, e nell'interno dell'impero Russo. St Petersburg, Crapelet for Luigi Rusca, 1810.* £12,500 [ref: 101124]

A FASCINATING ARCHITECTURAL RECORD OF IMPERIAL RUSSIA'S VIGOROUS BUILDING PROGRAMME BEFORE THE INVASION BY NAPOLEON IN 1812.

Luigi Rusca (1758-1822) was an architect originally from Italian-speaking Switzerland who worked extensively at the Russian Imperial Palace at the beginning of the nineteenth century. He was well known for his neo-classical style and his skill in handling the construction and organisation of large public commissions. Rusca was a great favourite at court and these volumes are dedicated to the Tsar Alexander I. The text in Italian and French supplies interesting technical notes on all aspects of building such as the type of material.

The buildings include among many others: a design for the Admiralty, commissions for Volkonsky, Kotchoubey, and other nobles, quarters for the Cavalry Life Guards, Ismailovskii and Belozerskii regiments, and Strelna Palace, for which Rusca designed the upper stories. The Palace in Strelna, St Petersburg which was once Peter the Great's summer residence underwent extensive restoration after President Putin's decision to convert it into a presidential palace. The National Congress Palace as it is now known was opened in 2003 to coincide with the city's tercentenary and has since hosted international leaders at the 2006 G8 summit.

*First edition; 2 parts in one volume; folio (65.6 x 48 cm); title and dedication, text in French and Italian, 180 engraved plates including two frontispieces, wide-margins, some minor foxing to titles but otherwise plates in excellent condition; modern quarter black morocco and marbled boards, spine with raised bands and gilt title.*



RARE FIRST EDITION OF NABOKOV'S SECOND NOVEL

156. SIRIN, V. (NABOKOV, VLADIMIR). **Король, Дама, Валетъ.** [King, Queen, Knave]. Berlin, Slovo, 1928.

£3,500 [ref: 102235]

Nabokov declared in the foreword for the 1967 English translation of *King, Queen, Knave*, 'of all my novels this bright brute is the gayest. Expatriation, destitution, nostalgia had no effect on its elaborate and rapturous composition'. The novel is set in Berlin and is centred around the love triangle of a young German man Franz, his uncle Dreyer and Dreyer's wife Martha.

The author would later study his American compatriots in detail but it was not the case for his representation of German characters in his writing. Despite having lived in Berlin for a number of years he 'spoke no German, had no German friends, had not read a single German novel either in the original or in the translation'. However, he believed that 'in art, as in nature, a glaring disadvantage may turn out to be a subtle protective device'.

*First edition; small 8vo (20.5 x 14.5); 259pp., iii, ink ownership inscription to upper flyleaf, slight age toning but very fresh internally; original grey wrappers printed in blue and red, spine toned, some slight wear but otherwise an excellent copy.*



CELEBRATED FIRST EDITION

157. TEFFI, NADEZHDA ALEXANDROVNA; PARAIN, NATHALIE (ILLUSTRATOR). **Баба-Яга.** [Baba-Yaga]. Paris, YMCA Press, 1932.

£650 [ref: 100629]

Since Alexander Afanaseev began to collect and publish fairy tales in the mid-19th century many numerous illustrated versions of Baba Yaga appeared but this émigré publication is of particular rarity and charm.

Nathalie Parain (1897-1958) was a student at the Kiev Imperial Academy of Arts until the Revolution of 1917 when she moved to Moscow in order to gain a state recognised art degree at Vkhutemas. It was here, under the direction of Petr Konchalovsky, that her artistic style veered towards the avant-garde.

*First edition; 4to; 24pp.; illustrated throughout by Parain; original publisher's lithographed wrappers.*



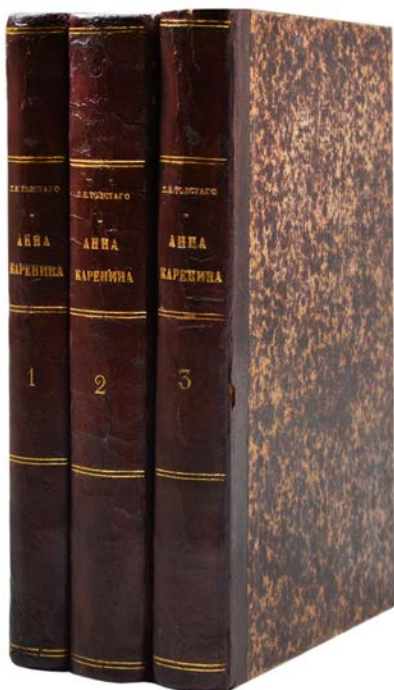
FIRST EDITION OF AN ENDURING CLASSIC OF RUSSIAN LITERATURE

**158. TOLSTOY, LEV NIKOLAEVICH. Anna Karenina.**  
Moscow, T. Ris, 1878.

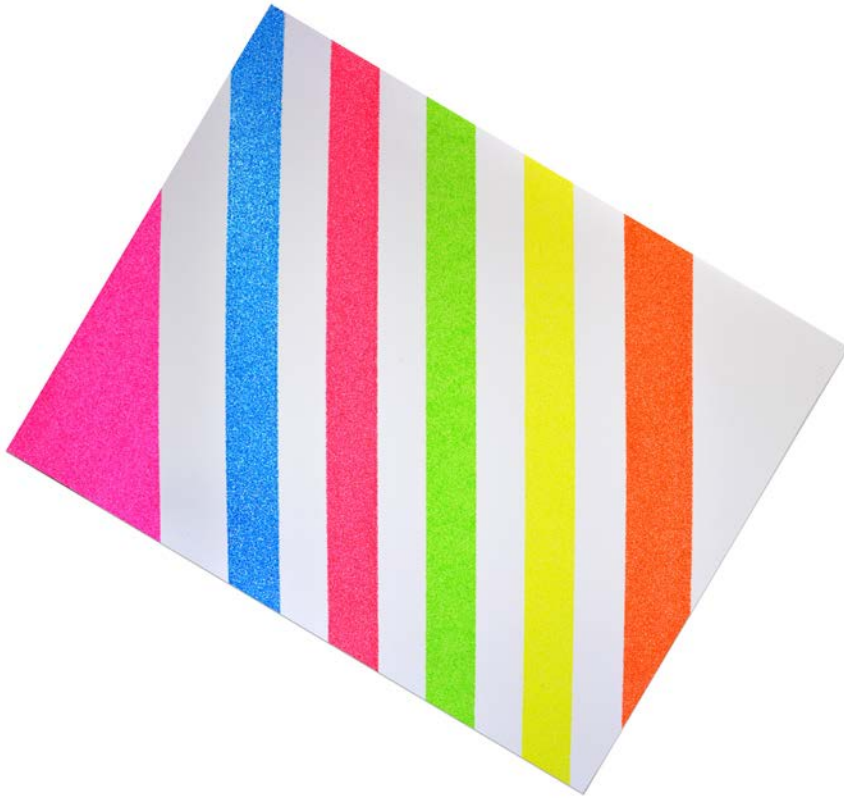
£22,500 [ref: 102346]

Originally appearing in serialised form in *Russkiy Vestnik* between 1873 and 1878 Tolstoy had a dispute with its editor Mikhail Katkov before the last instalment was printed. This edition is therefore the first edition in book form and the first publication of the complete text.

First edition, 3 vols; 8vo (21 x 15.5 cm); [1], 366pp. including title and half-title, [1] blank; [1] 493pp. including title and half-title, [1] blank; [1], 413pp. including title and half-title, [1] blank, minor stains in each volume, small ink inscriptions to verso of title-page and final leaves in vol. I; contemporary quarter brown morocco over marble boards, spine gilt lettered and ruled, some skilful restorations, morocco entry slipcase, a fine set. Kilgour 1196; Simmons, pp.340, 346-7



Modern Prints



**159. CREED, MARTIN. Work No. 3370. 2019.**  
 £1,000 [ref: 101725]

Work No. 3370 (2019) by Martin Creed employs a typically constrained methodology. The screen print blocks follow a simple geometric system. The size of each of the alternate colour/white stripes are a twelfth of the total image area, and the angle of the stripes are positioned at 30 degrees to the horizontal. The choice of colours is the full range of stock fluorescent glitters supplied by the country's number 1 glitter manufacturer. The print itself is designed to be displayed at 60 degrees to the horizontal bringing the stripes into a vertical orientation.

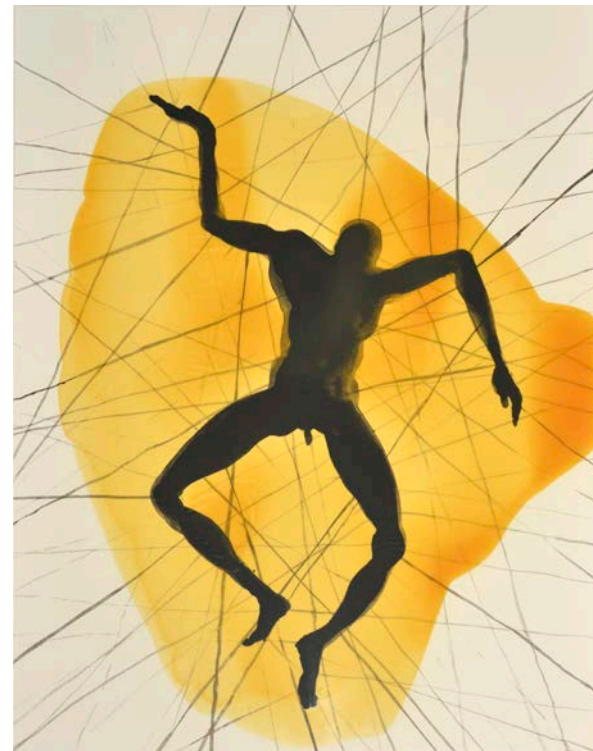
*Screenprint with 6 colours, hand applied fluorescent glitter on Somerset Tub Sized Satin Radiant White 410gsm, 2019, signed, numbered and dated from the edition of 200, produced by Counter Studio, Margate, (76 x 60 cm, 29.9 x 23.6 in).*

**INSPIRED BY THE THEME OF CHILDHOOD**

**160. GORMLEY, ANTONY. Free. 2019.**  
 £3,000 [ref: 101728]

Widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space, his work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise. Almost since the inception of his artistic practice, Antony Gormley has been concerned with the body's relation to its surroundings and with the body's interior presence — or, as the curators of his retrospective at London's Royal Academy put it, 'the body as space and the body in space.'

*4 Colour Lithograph, 2019, on Somerset Velvet Warm White 400gsm, signed, numbered and dated from the edition of 200, produced by Counter Studio, Margate, (76 x 60 cm, 29.9 x 23.6 in).*





**161. HEPWORTH, BARBARA. Winter Solstice [from *Opposing Forms* portfolio].**

£6,500 [ref: 99515]

A lesser known side of Barbara Hepworth's artistic oeuvre are her works on paper. Showcasing her incredible draftsmanship, the artist said of her 'Opposing Forms' series, that the drawings were 'sculptures born in the disguise of two dimensions'.

This screenprint in colours from 1969-70, is signed in pencil and numbered from the edition of 60; it comes framed.

Screenprint in colours, 1969-70, each signed in pencil and numbered from the edition of 60 (total edition includes ten artist's proofs) published by Marlborough AG Schellenberg, FL, (77.7x 58cm, 30 ½ x 22 ¾ in).

**BOOK AND PRINT SIGNED BY HOCKNEY**

**162. HOCKNEY, DAVID. *My Window*. London, Taschen, 2010.**

£10,000 [ref: 101288]

The new 'baby sumo' volume published by art specialists Taschen. Each image within it captures a specific moment in time, from daybreak to sunset, moving from season to season, a particular interest of Hockney's. When Yorkshire-born Hockney first started using the then-revolutionary iPhone as an artistic medium in the late 2000s, he opened up new artistic possibilities. In 2010, he discovered the iPad which, with its larger screen and integral Brushes app, gave him even more freedom, and he began work on a set of very personal images inspired by the view of and from his window. These have now been collected in a superb new book, *My Window*.

This large-format, brilliant resolution, artist's book comes in four Art Editions, each with a print of an iPhone drawing. This is the second, *Art Edition B*, which is accompanied by drawing No. 281, an intimate insight into Hockney's day on 23 July 2010. A single vibrant red flower stands in a Moroccan-style blue vase against green shutters – perhaps he was on holiday somewhere hot and by the sea?

No. 281 of *Art Edition B* (nos. 251-500), with 8-colour inkjet print, 2010, on cotton-fiber archival paper, signed and numbered from the edition of 250 by the artist, (sheet size 43.2 x 56 cm, 17 x 22 in).





163. LICHTENSTEIN, ROY.  
Illustration for 'Auto Poésie: en  
Cavale de Bloomington' [from *La  
Nouvelle Chute de l'Amérique*].

£10,000 [ref: 101067]

In 1972 Ginsberg published *The Fall of America: Poems of These States*. Twenty years later, the publisher Jean-Claude Meyer introduced Ginsberg to Roy Lichtenstein and the poet selected 11 poems from his collection for Lichtenstein to illustrate. This suite of prints was published aside from the bound book, this being Lichtenstein's only foray in to the world of illustrated books.

*Etching with aquatint, 1992, on 250-gram Velin d'Arches paper, initialled and numbered from the edition of 80, printed by Atelier Dupont-Visat, L'Inéditeur, Paris, published by Les Editions du Solstice, Paris, (35.4 x 48cm, 14 x 18 3/4 in). Reference: Corlett 268.*



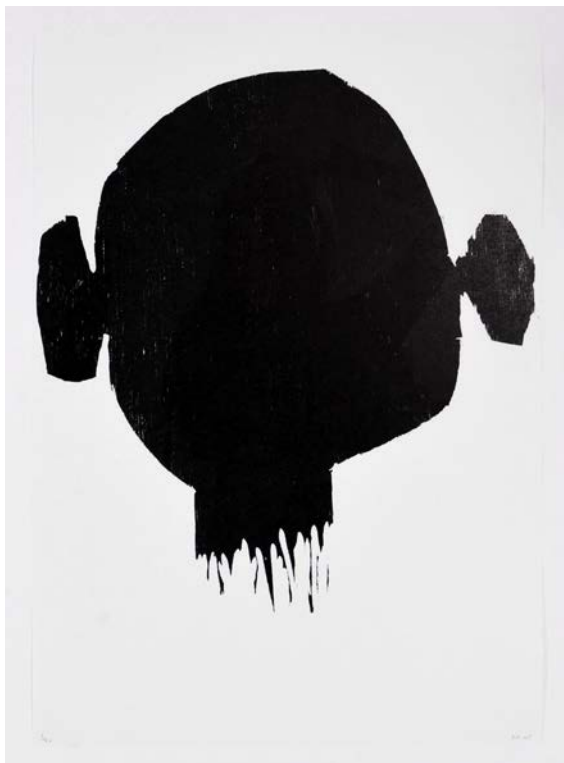
164. MIRÓ, JOAN. *Les Forestiers (bleu)*. 1958.

£16,500 [ref: 97903]

Miro combined abstract art with Surrealist fantasy. His mature style evolved from the tension between his fanciful, poetic impulse and his vision of the harshness of modern life. In this aquatint can be seen many of the Motifs that defined his artistic vision and practice.

*Aquatint printed in colours, 1958, on BFK Rives, numbered from the edition of 75, signed in pencil, printed by Crommelynck et Dutrou and published by Maeght, Paris, (66.2 × 50.2 cm, 26 × 19 ¾ in).*





**165. SHRIGLEY, DAVID. Severed Head. 2005.**  
£800 [ref: 99747]

'I'm actually trying to make things that are accessible and enjoyable to others' (Shrigley). Like a compulsive doodler with an infectiously mordant sense of humor; the Glasgow-based artist makes deceptively simple-looking drawings and, to a lesser extent, paintings. Complete with childlike stick figures and crudely scrawled texts, they speak to the paranoid fantasies and everyday pathos of adulthood.

Woodcut, 2005, on wove paper, signed, dated and numbered from the edition of 20 in pencil, published by Galleri Nicolai Wallner, Copenhagen, (59.7 x 39.7cm, 23 ½ x 15 ½ in).

**166. THIEBAUD, WAYNE. Untitled. 1962.**  
£6,500 [ref: 101225]

Wayne Thiebaud started his career painting commercially and he has been affiliated to both the Pop Art movement and the Photo Realist movement. His lifelong obsession with sweets, cakes and candy can be seen for the first time in the early 1960s. This work is the epitome of Thiebaud's style. His work is true draftsmanship and this can be clearly seen in this etching.

Etching on paper, 1962/64, signed and numbered E.A. from the edition of 60, printed by Atelier Georges Leblanc, Paris, published by Galleria Schwarz, Milan, (25.2 x 19.2 cm, 10 x 7 ½ in).





**167. VASARELY, VICTOR. Axo 99. 1988.**

£18,000 [ref: 102188]

*Axo 99* is a combination of all the mediums and movements Vasarely executes best: op art, sculpture, vibrant colors, cubism and surrealism. He first began to experiment with textural effects, perspective, shadow and light, in the 1930s, moving into Cubism and Surrealism in the 1940s, before becoming increasingly interested in Op Art.

From the late 1940s Vasarely began to develop his kinematic images, becoming a prominent figure among kinetic artists, exhibiting alongside Man Ray. In 1970, he opened his first dedicated museum with over 500 works, before going on to build the Foundation Vasarely six years later. In 1987, the second Vasarely museum was established in Budapest, and it was this moment in his career which gave rise to *Axo 99*, which overlays hand painting and traditional sculpture with optical illusionary technique.

*Provenance: Collection particulière, Marseille.*

*Shaped wood, 1988, hand-painted with acrylic in colours, signed and numbered from the edition of 175 (plus 18 EA), published by Circle Fine Art Corporation, Chicago, (70 x 10 x 34.5 cm, 27 ½ x 4 x 13 ½ in). Axso 193.*



**168. WARHOL, ANDY. Mick Jagger. 1975.**

£100,000 [ref: 102268]

Andy Warhol met Mick Jagger in 1963 when the Rolling Stones were still relatively unknown in the United States. Some eight years later Warhol designed the band's provocative album cover, *Sticky Fingers* (1971), which caused a stir when it was released - attention which was gratefully received by both artist and band. However, following the huge success of the album cover Warhol, ever keen to make money, lamented that he had not been paid enough given the millions of copies that sold, and turned to the subject of Mick Jagger, now a celebrity friend and part of the New York club scene.

In the summer of 1975, Jagger and his wife Bianca rented Warhol's house in Long Island. There, Warhol took dozens of photographs of the singer from different angles, later narrowing the group down to the most successful. Warhol particularly liked Jagger's photogenic, 'bad-boy' image and was fascinated with the singer's angular jawline which he accentuated with light and shadow.

'He's androgynous enough for almost anyone. That's always been his basic appeal... Image is so important to rock stars. Mick Jagger is the rock star with the longest running image. He's the one all the young white kids copy. That's why every detail of his appearance is important' (Warhol).

*Silkscreen in colours, 1975, on textured watercolour paper by Arches, signed by the artist, numbered from the edition of 250, additionally signed in red felt-tip pen by Mick Jagger, printed by Alexander Heinrici, New York, published by Seabird Editions, London, with stamp on the reverse, (sheet size: 111 x 73.5 cm 43¾ x 29 in, framed 127 x 89cm, 50 x 35 in). Feldman & Schelmann II.142.*



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Inside cover image - item 162

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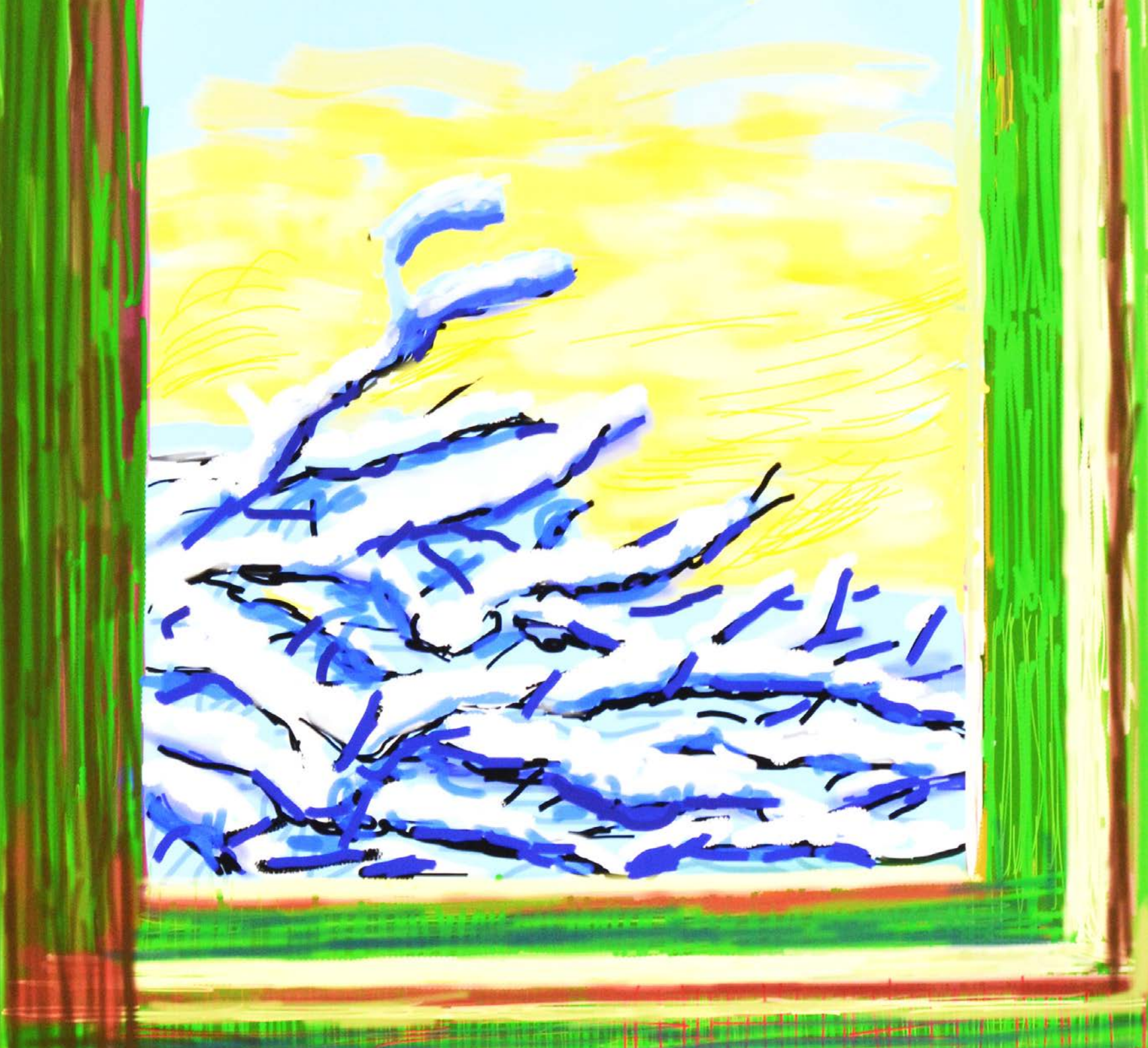
Compiled by Angus Robb

Edited by Jeffrey Kerr

Design by Magdalena Joanna Wittchen

Photography by Magdalena Joanna Wittchen and Natasha Marshall

Printed by Impress



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