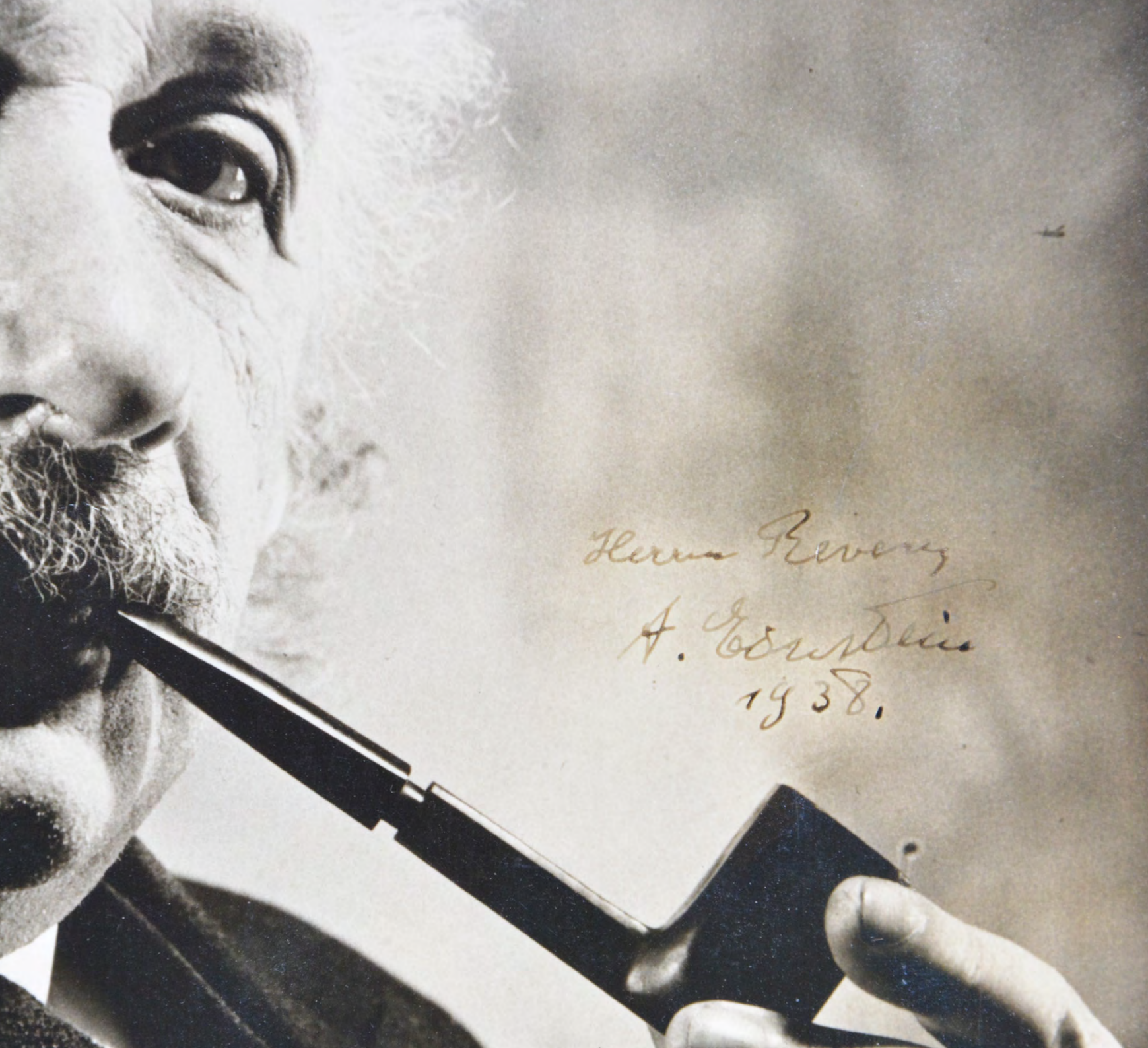


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1938.

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Fiction, Poetry & Prose

SIGNED FIRST EDITION

1. **ATWOOD, MARGARET.** *The Handmaid's Tale*. Boston, Houghton Mifflin Company, 1986.

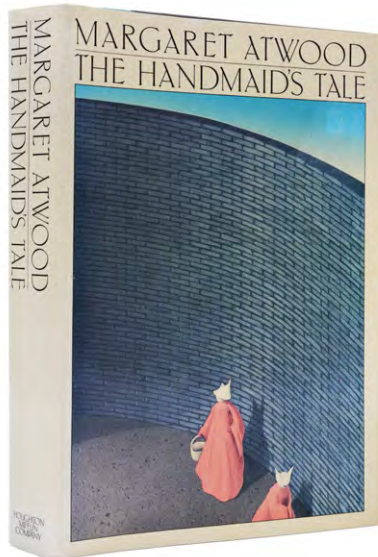
A lovely, inscribed first American edition of what has become Margaret Atwood's best-known novel. *The Handmaid's Tale* is a dark & disturbing vision of a future all too readily believable, set in the monotheocracy of Gilead and following the misadventures of Offred, attached to the Handmaid class and made to suffer various injustices and indignities. The work has been recently made into a popular TV series, extending currently into three series. The Author has recently published a sequel, *The Testaments*.

This copy is inscribed 'For Andrew with best wishes - Margaret Atwood'.

First US edition, inscribed by the author to half-title; 8vo; publisher's cloth-backed boards, dust-jacket with artwork by Fred Marcellino, a near fine, unclipped copy; with publisher's promotional postcard loosely inserted.

£650

[ref: 100724]



'...A TRUTH UNIVERSALLY ACKNOWLEDGED...'

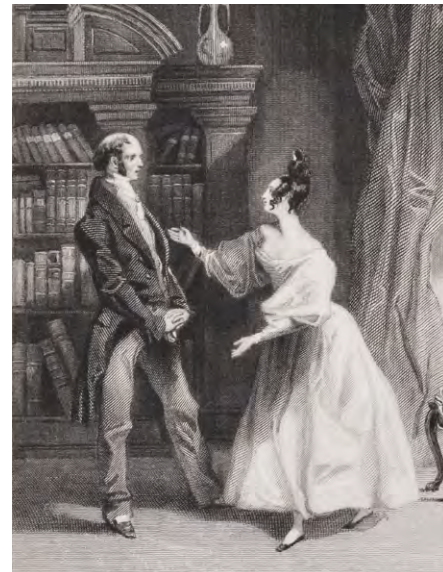
2. **[AUSTEN, JANE].** *Pride and Prejudice: A novel*. London, Richard Bentley, 1833.

Following the publication of the third edition in 1817, no further editions were published until 1833 when Bentley published the novels as part of his *Standard Novels, of Novels by Miss Jane Austen*, in five single volumes until 1879 when a sixth volume was added, reprinting the *Memoir* of 1871; these were the first single volume editions published and this title is therefore the first Bentley edition and the fourth published edition.

First Bentley edition, the fourth published edition; small 8vo; engraved frontispiece, engraved half-title with vignette, peripheral light spotting to edges of first two and last two leaves, otherwise near-fine; late nineteenth century full calf, double fillet panel, maroon and chestnut lettering pieces to spine, other panels gilt tooled, cockerel endpapers and matching edges, 'Downs' bookplate to upper board, some wear commensurate with age, chip to upper left of spine, hinges split but strong, upper joint starting but also firm; a lovely, unrestored copy. Chapman: Jane Austen: A Critical Bibliography p5.

£1,750

[ref: 100645]



A RARE FIRST EDITION, RETAINING ALL THREE HALF-TITLES

3. AUSTEN, Jane. Emma: A Novel. London, Printed for John Murray, 1816.

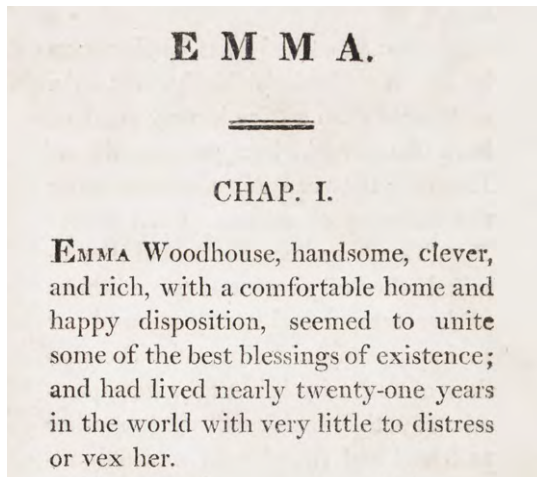
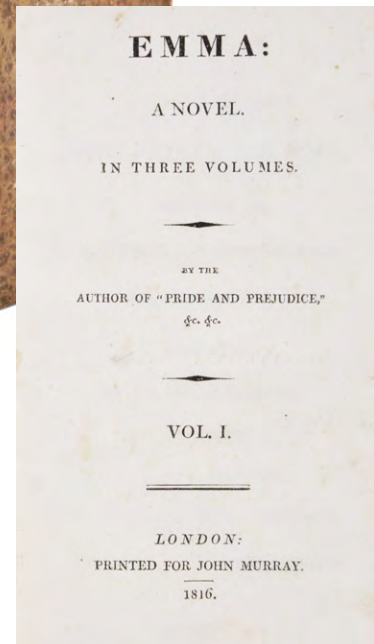
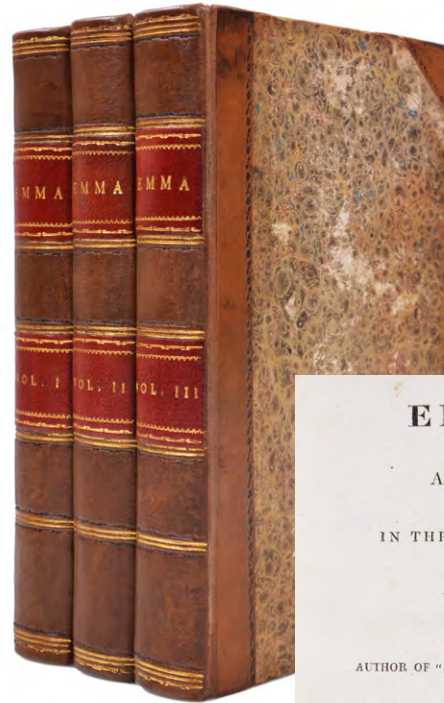
A rare first edition, retaining all three half-titles and in contemporary boards. Printed at the author's own expense in an edition of 2,000 copies. Although reviews were mixed, one critic is quoted as saying: 'There is no story whatever, and the heroine is not better than other people; but the characters are all so true to life, and the style so piquant, that it does not require the adventitious aids of mystery and adventure'.

Only a few sets retain all three half-titles, even in original boards, since the printer placed the one in volume I towards the rear; the intention being a binder would move it to the fore; this was often missed and the half-title dispensed with.

First edition; 3 volumes, 12mo; half-titles present in each, contemporary half calf, rebacked to style, contemporary ink-ownership to verso of each front free endpaper, additional later one below that in vol. I, small closed tear to margin, ink smudge to margin of p8 and roughly cut margin to base of p193 in vol. I, none affecting text, small closed tear to half-title of vol. II, staining to base of p47 in vol. III, light scattered foxing, mostly to vol. I, nonetheless a very good set; [6], 322, [1]; [4], 351, [1, printer's imprint]; [4], 363pp. [1, advertisement]. Gilson A8; Sadleir 62d; Keynes Austen 8.

£28,500

[ref: 99869]



4. [AUSTEN, JANE]. *Pride and Prejudice: A novel. In two volumes. By the author of Sense and Sensibility.* London, Printed for T. Egerton, 1817.

The third and last edition by Egerton following his printing of the first and second editions in 1813. No further editions would be published until 1832.

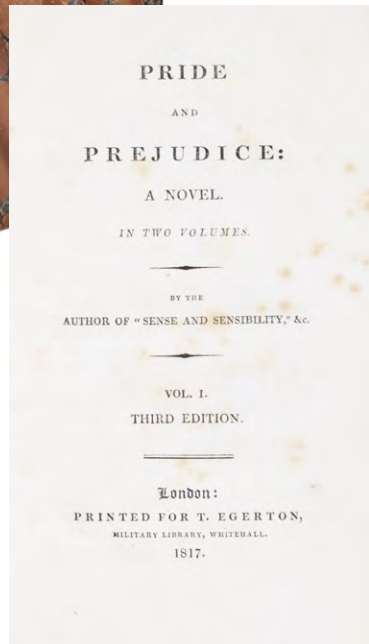
Austen was not yet 20 when she drafted the novel, under the title *First Impressions*, between October 1796 and August 1797 at Steventon. It was declined by return of post by the publisher Cadell, and subsequently underwent major revisions. The title also had to be changed to *Pride & Prejudice*, as the Minerva Press published a novel entitled *First Impressions* by Margaret Holford in 1800. Finally, in late 1812, the novel was accepted by Egerton and published in early 1813 in boards in an edition of probably 1,500 copies (Keynes). The book sold well and was obviously much talked about, not least because of the unknown identity of the author. Anne Isabella Milbanke (the future Lady Byron) called it 'a very superior work' and 'the most probable fiction I have ever read'. Madame de Staël borrowed a copy during her stay in London in 1813. The dramatist Richard Sheridan described it as 'the cleverest thing he [had] ever read' - whereas, according to Jane's Brother Henry, an unidentified 'gentleman' supposedly remarked that '[he] should like to know who is the author; for it is much too clever to have been written by a woman'.

Provenance: Agnew of Lochnaw, Baronet (armorial bookplates to pastedowns and crest tooled to spine).

Third edition; 2 volumes, 12mo, bound without half-titles and final blank to vol. I, as often when bound; slight spotting in places; later 19th-century half Russia with marbled sides, spine gilt in compartments, gilt morocco labels, edges speckled red; minimal rubbing, a little scuffing to lower boards, nonetheless a very good set; Vol. I: [2], 289, [1 (imprint)]pp; without half-title and final blank; vol. II: [2], 311, [1 (blank)]pp; without half-title; marginal paper-flaws to G4 and (very minor) K5-6. Keynes 5;

£9,000

[ref: 99928]



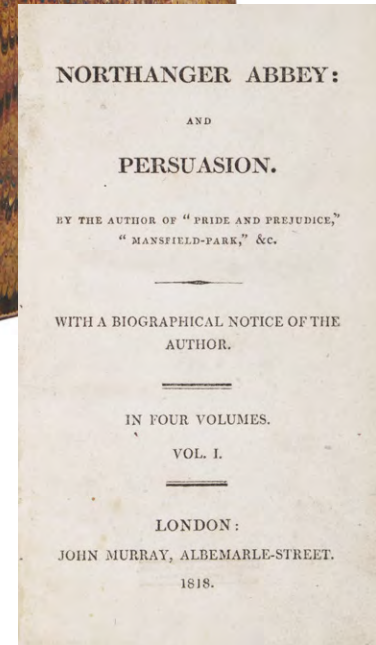
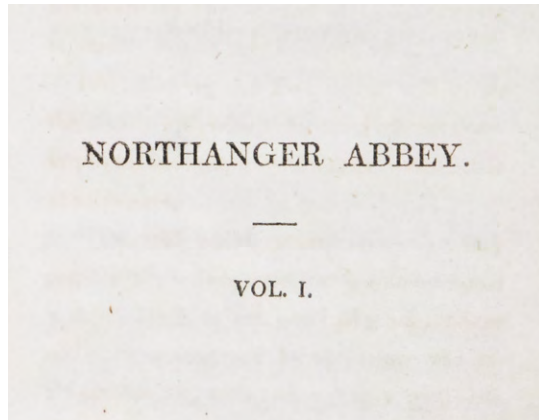
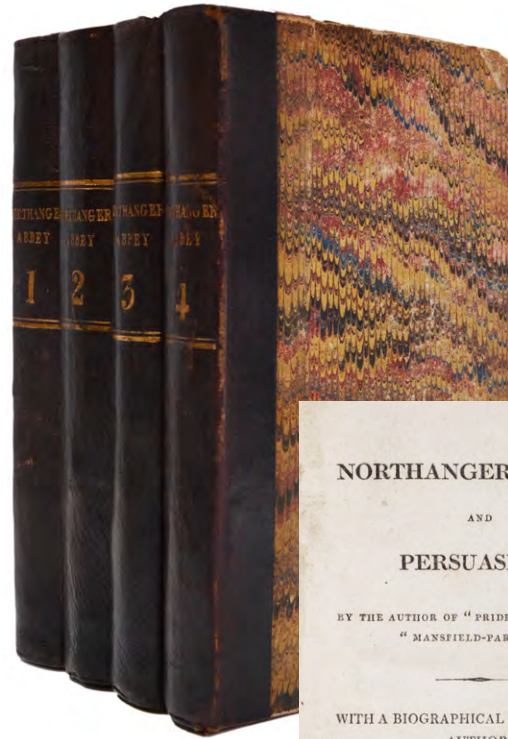
5. AUSTEN, JANE. *Northanger Abbey: and Persuasion.* With a biographical notice of the author. London, John Murray, 1818.

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.

£11,500

[ref: 99927]



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

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

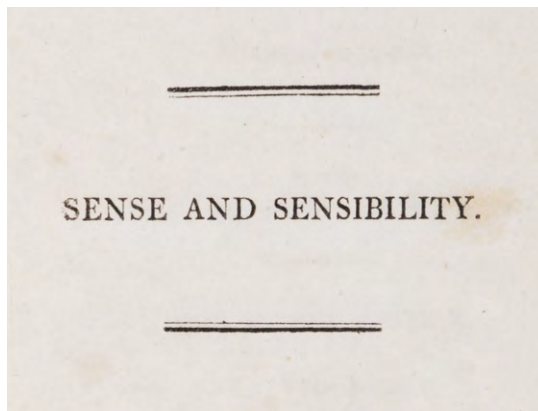
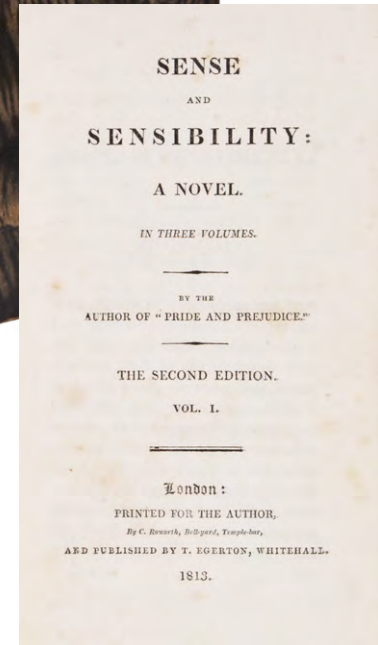
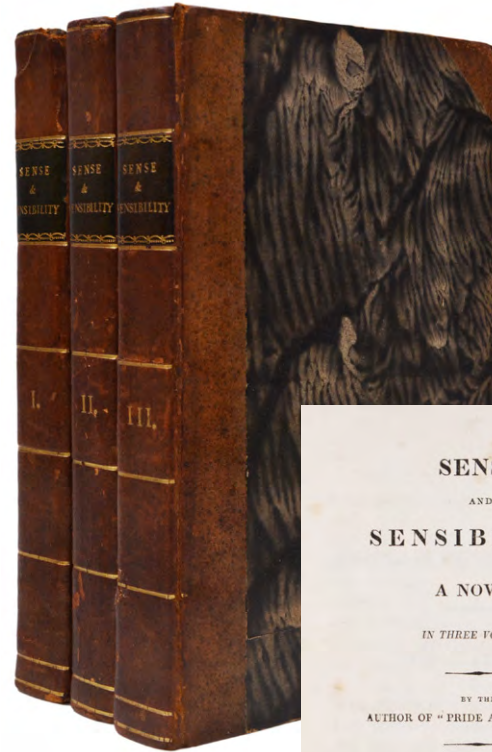
Written in 1795 as a sketch in the form of letters, titled *Elinor and Marianne* (representing 'sense' and 'sensibility'), the unpublished novel was rewritten in 1797 and 1798 at Steventon and altered again in preparation for the press in 1809 and 1810, the first year of Austen's residence at Chawton. 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 book labels).

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.

£12,500

[ref: 99929]



COMPLETE SET OF BROCK COLOUR ILLUSTRATED FIRST EDITIONS

7. AUSTEN, JANE; BROCK C.E. & H.M. (ILLUS.) Jane Austen's Novels. Comprising: Emma; Northanger Abbey; Persuasion; Sense & Sensibility; Mansfield Park; Pride and Prejudice. London, J.M. Dent & Co., 1898.

A handsome set of this very desirable edition. C.E. Brock originally illustrated *Pride and Prejudice* for Macmillan in 1895, with black and white line drawings. He then collaborated with his brother H.M. Brock on this set for Dent in 1898.

First Brock editions; 10 volumes, small 8vo; illustrated with numerous colour plates by the Brock brothers, edited by R.B. Johnson, neat contemporary gift inscription dated 1900 to one vol., some spotting to fore-edges with occasional weeping to page extremities but random and minor, otherwise crisp and bright; later half morocco over marbled boards, gilt-tooled spine panels, top edge gilt, slightly rubbed on extremities, otherwise a very good, highly attractive set.

£1,950 [ref: 100106]

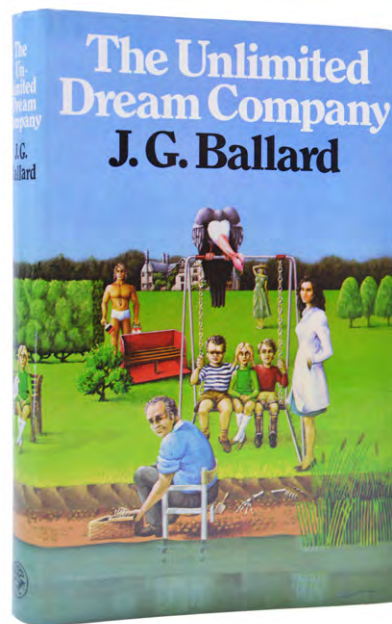


8. BALLARD, J.G. *The Unlimited Dream Company*. London, Jonathan Cape, 1979.

A fine example of Ballard's surreal masterpiece, scarce in fine condition and with contemporary signature of the author flat-signed thus to the title-page.

First edition, signed by the author on title-page; 8vo; publisher's dark green cloth, spine lettered in gold, pictorial dust jacket with a design by Bill Botten.

£250 [ref: 98742]



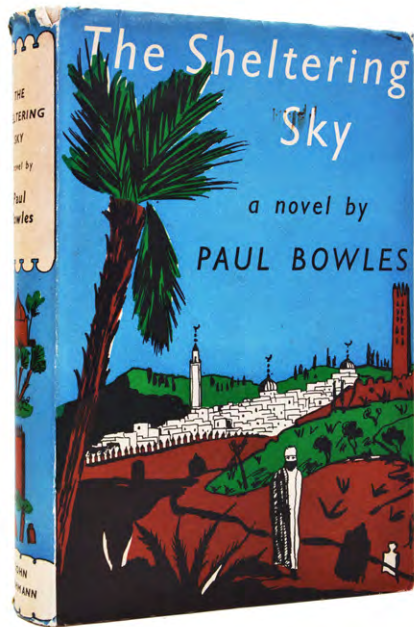
9. BOWLES, PAUL. *The Sheltering Sky*. London, John Lehmann, 1949.

The first edition of the author's first book, a landmark title in modern literature, and in many ways a progenitor of Beat fiction. An American couple's relationship struggles to survive when exposed to the expanse and alien culture of North Africa.

First edition, first printing; 8vo; previous owner's initials to front free endpaper, last leaf with chip to fore-edge from clumsy opening presumably at time of publication, overall internally fine; publisher's grey cloth, slightly sunned at spine ends and corner tips, dust-jacket by Fred Uhlman, slight wear to fore-corners of front panel and spine ends, overall a very good, bright example.

£2,250

[ref: 100132]



THE THORNTON EDITION

10. BRONTE, CHARLOTTE, EMILY & ANNE. *Novels of the Sisters Bronte* edited by Temple Scott. Edinburgh, Grant, 1911.

This Thornton Edition of the Novels of the Bronte Sisters is regarded as the definitive edition and includes Elizabeth Gaskell's 'Life of Charlotte Bronte'.

12 volumes, 8vo; each with engraved or photographic frontispiece, Ex Libris to each upper pastedown with resultant offsetting, else internally fine; publisher's green cloth, spines gilt, top edge gilt, others uncut as published, mildly rubbed at extremities, a few corners gently bumped, otherwise a very good set.

£850

[ref: 97324]



SIGNED BY THE AUTHOR

11. BURROUGHS, EDGAR RICE. *Tarzan and the Lion Man*. Illustrated by J. Allen St. John. California, Tarzana: Edgar Rice Burroughs Inc, 1934.

An exceptionally good copy with none of the usual yellowing to the jacket.

Provenance: Roy and Dela White 'Tarzan' bookplate on upper flyleaf).

First edition, small stamp to verso of upper flyleaf, 'Sep 20 1934', inscribed by the author; 'Best Wishes / Edgar Rice Burroughs.'; 8vo; illustrated with 5 plates from drawings by J. Allen St. John; publisher's cloth, grey printed and decorated in red and black, minor soiling, small stain confined to fore-edge not affecting margins, discreet bookseller's ticket above small spot of residue from removed label on rear pastedown, dust jacket, minor fading to spine, trace of rubbing at head, otherwise a fine copy.

£3,500 [ref: 99800]

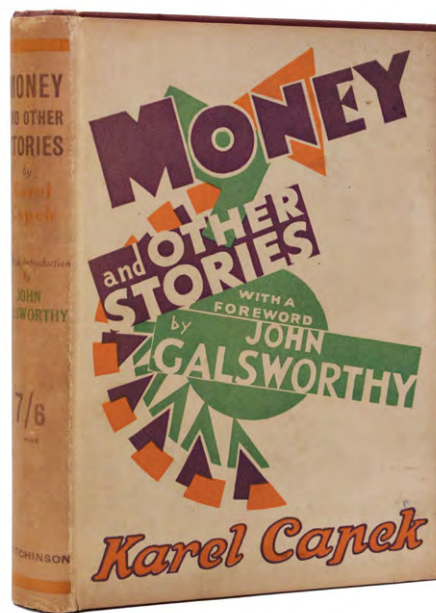


12. ČAPEK, KAREL. *Money and Other Stories*. With a foreword by John Galsworthy. London, Hutchinson & Co., [1929].

A strikingly dust-jacketed first edition in book form of these stories by Karel Čapek, featuring a McKnight Kauffer-esque design to upper cover. Čapek is renowned for his excellent work with the Czech language. His play *R.U.R.* (*Rossum's Universal Robots*) first popularised the word 'robot'.

First edition in English; 8vo; a little light spotting; publisher's red cloth lettered in gilt, a sharp copy, dust-jacket, some even browning, stronger to spine, a little rubbed at extremities, overall very good.

£350 [ref: 100674]

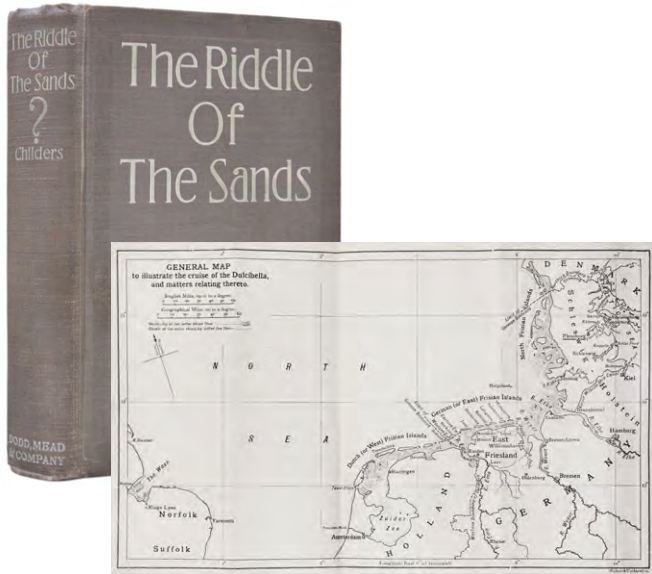


13. CHILDERS, ERSKINE. *The Riddle of the Sands*.
New York, Dodd, Mead and Company, 1915.

A fine example of the first American edition of a Haycraft-Queen Cornerstone title. *The Riddle of the Sands* contains a wealth of nautical information and a wonderfully evocative sense of the sea and landscape traversed; Erskine Childers maintains a sense of pace and excitement that has thrilled readers ever since publication, defining it as landmark title of the 20th century, comparable with Buchan's *The Thirty-Nine Steps* (1915) in its significance both as an espionage thriller and an example of the "invasion" literature of the Edwardian period. In 1979 the book was turned into a film starring Michael York and Simon MacCorkindale.

First American edition, first impression; 8vo; folding frontispiece map, 3 further maps & charts, subtle paper reinforcements to hinges, otherwise internally very good; publisher's pale grey blind-tooled cloth lettered in white, an attractive, sharp copy.

£480 [ref: 99047]

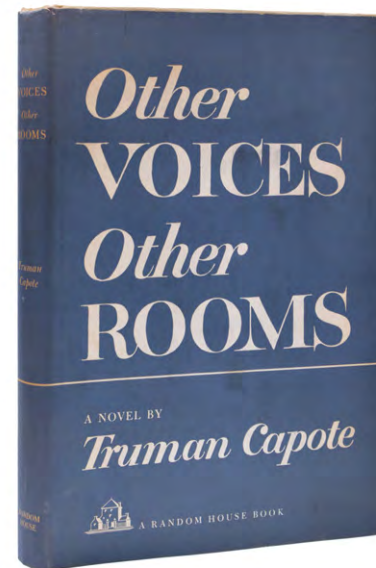


14. CAPOTE, TRUMAN. *Other Voices, Other Rooms*.
New York, Random House, 1948.

The first edition of the first novel by Truman Capote, *Other Voices, Other Rooms* is a semi-autobiographical exploration of an adolescent's experiences growing up in a small Southern town and his encounters with many of the characters therein, including a tomboy strongly reminiscent of Capote's long-term friend Harper Lee.

First edition, first printing; 8vo; internally fine; publisher's cloth, mild toning to extremities, dust-jacket, slightly toned at spine but overall a very good example.

£350 [ref: 99048]



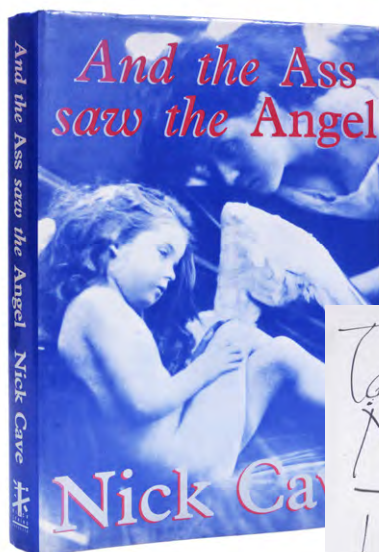
FINE SIGNED FIRST EDITION OF NICK CAVE'S FIRST NOVEL

15. CAVE, NICK. *And the Ass saw the Angel*. London, Black Spring Press Ltd, 1989

A fine copy of the first novel by cult musician Nick Cave, dealing with many of the same themes as he does with his music, including death, religion, love and violence. The book is inscribed on the title page: 'To Mary-Lou Love Nick Cave 1989'.

First edition, first impression, inscribed by the author; 8vo; publisher's cloth with silver lettering to the spine, a little bumped and rubbed, original unclipped dust-jacket depicting 'Venus chiding Cupid and removing his wings' by Julia Margaret Cameron, an excellent copy of Nick Cave's debut novel.

£385 [ref: 99285]



To
MARY-LOU
And the Ass
saw the Angel

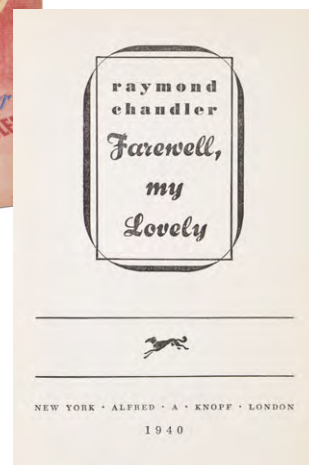
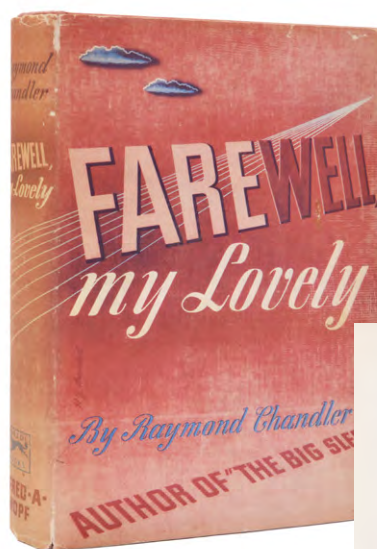
Love
Nick Cave
J 98 9

16. CHANDLER, RAYMOND. *Farewell, My Lovely*. New York & London, Alfred A. Knopf, 1940.

A near-fine first edition, one of only 7,500 copies printed, in unrestored first issue dust-jacket, of Raymond Chandler's second book; featuring the Los Angeles private eye Philip Marlowe. It was adapted for the screen three times and also for the stage and radio.

First edition; 8vo; publisher's orange cloth lettered in blue, mildly rubbed on corners and spine ends, unclipped dust jacket, priced at \$2.00 indicating first issue state, spine panel slightly faded with minor rubbing near head and foot, rear panel toned, front flyleaf with rectangle of offsetting (from small former bookmark?), resultant milder offsetting to opposite flap, mild glue (?) residue from possible former bookplate to front pastedown, otherwise a near-fine copy.

£5,800 [ref: 99801]



SIGNED FIRST EDITION

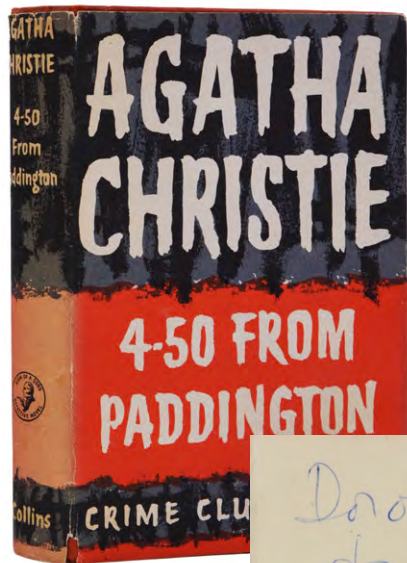
17. CHRISTIE, AGATHA. 4·50 from Paddington. London, Collins Crime Club, 1957.

A pleasing first edition of this Agatha Christie classic, renamed for the American market *What Mrs. McGillicuddy Saw!*; what Mrs. McGillicuddy saw, albeit fleetingly, was cold-blooded murder on a speeding-by train, leading her to call upon the investigative skills of the redoubtable Miss Marple. A scarce Agatha Christie jacketed first edition in good order; especially signed. The recipient was Dorothy North long-time friend of Christie's and the dedicatee of *One Two, Buckle My Shoe*.

First edition, first impression, signed presentation copy from the author; 8vo; publisher's boards, some light marking, corners slightly bumped, dust-jacket slightly worn at corner tips, spine very slightly faded with small chip from foot, otherwise very good.

£2,250

[ref: 100493]



Dorothy
for
Agatha
in 1957

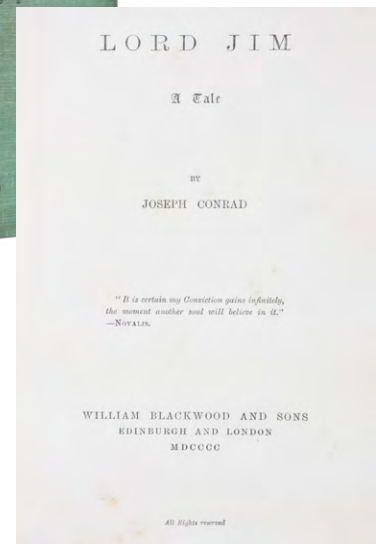
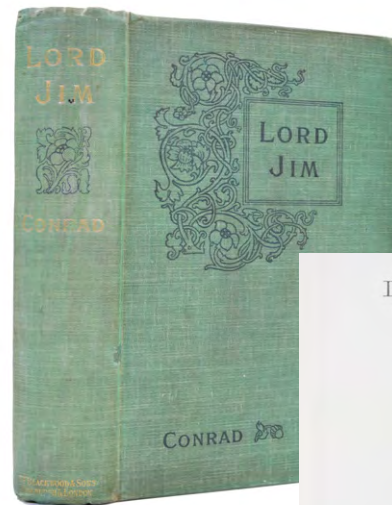
18. CONRAD, JOSEPH. *Lord Jim: A Tale*. Edinburgh and London, William Blackwood and Sons, 1900.

Lord Jim 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*.

First edition (one of 2,893 copies); Crown 8vo; some occasional foxing, mostly to preliminary pages, mark to fore-edge, otherwise very good, publisher's green cloth, historiated title and author in black to upper board, gilt lettering to spine, slight soiling, mostly to rear board, lightly bumped on extremities, slight shelf lean but all considered, very good. Wise 7.

£1,950

[ref: 99147]

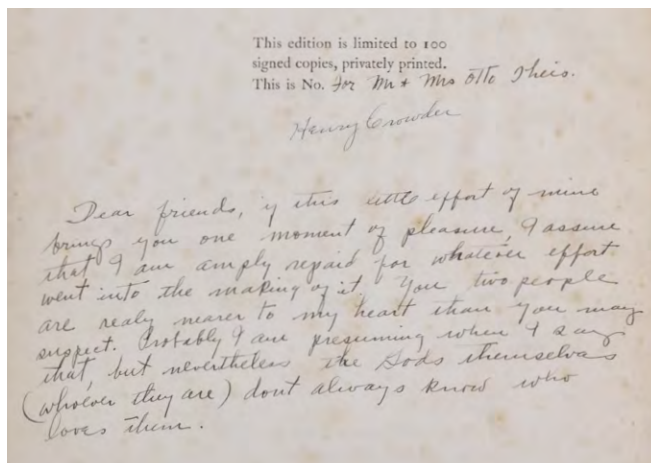


AN EXCELLENT PRESENTATION COPY OF THIS IMPORTANT WORK

19. CROWDER, HENRY; MAN RAY (DESIGNER).
Henry-Music. Poems by Nancy Cunard, Richard Aldington,
Walter Lowenfels, Samuel Beckett, Harold Acton.
Paris, Hours Press, 1930.

An excellent presentation copy of this important work, setting the poetry of, amongst others, Samuel Beckett and Richard Aldington to jazz music. Henry Crowder (1890-1955) was an African-American jazz pianist who played a central role on the American music scene prior to the First World War. He moved to Europe in the 1920s, where he met and enjoyed both a professional and romantic relationship with the shipping heiress and avant-garde writer Nancy Cunard, who dedicated her famous *Negro Anthology* (1930) to him. Nancy Cunard founded the Hours Press in 1928, buying the Three Mountains Press (most famous for publishing the limited edition *In Our Time* by Ernest Hemingway) and renaming it. The Hours Press produced Samuel Beckett's first separately published work, *Whoroscope*, printed for the press by Crowder earlier in the same year as *Henry-Music*, the latter featuring Beckett's poem *From the only poet to a shining whore*, presumably a reference to their earlier collaboration, with the additional printed dedication 'For Henry Crowder to sing'.

This copy is further distinguished from the few other examples that are known by the lengthy inscription from Crowder, to Mr. & Mrs. Otto Theis (transcript on request).



Otto & Louise Theis had a background in literary agency and journalism respectively and accumulated a large amount of correspondence with many authors, editors, publishers and similar from both the US and the UK. Amongst the Theis' collection was a substantial archive of material by and relating to Nancy Cunard, including correspondence from her introducing young American black writers to the couple to help further their careers or offer them advice. Given the nature of this inscription, it is likely that Henry Crowder either benefited directly from similar mentorship, or appreciated their efforts on this front. The Otto Theis & Louise Morgan Papers now largely reside in Yale University Library.

Provenance: Otto & Louise Theis (presented to them by the author).

First and only edition, ONE OF 100 COPIES SIGNED BY CROWDER, this unnumbered, presumably out-of-series for presentation, with an additional third-page inscription from him to limitation leaf; folio (325 x 250 mm); musical notation, light foxing and browning; publisher's pictorial boards with specially designed photomontage (incorporating a portrait of Crowder, African sculptures and Nancy Cunard's bangles) by Man Ray, light wear to spine, a little browned, extremities rubbed; [8], 20pp.

£8,250

[ref: 99359]



20. DICKENS, CHARLES. *Oliver Twist; Or the Parish Boy's progress.* By 'Boz.' London, Richard Bentley, 1838.

A lovely first edition set of *Oliver Twist* by Charles Dickens, handsomely bound by one of the most respected and famous binders.

First edition in book form, second issue with 'Church' plate facing p. 313 in vol. III; 3 vols, 8vo; half-title in volumes 1 and 2, 4pp. advertisements in volume 1, 2pp. advertisements before title in volume 3, 24 engraved plates by George Cruikshank, very occasional random spot, minor oxidation (mostly marginal) to plate of Fagin and Morris Bolter and very small closed tear to margin of p206, vo. III, otherwise remarkably good and bright; modern red half morocco gilt by Bayntun of Bath, green morocco lettering pieces, top edges gilt, very slight fading to spines, near-fine set. Smith I.4.

£2,750

[ref: 98251]



'THE PAIN OF PARTING IS NOTHING TO THE JOY OF MEETING AGAIN'

21. DICKENS, CHARLES. *The Life and Adventures of Nicholas Nickleby.* London, Chapman & Hall, 1839.

First edition in book form, first issue (with 'visiter' for 'sister' on p. 123 and 'latter' for 'letter', 'flys' for 'flies' on p. 245, and 'visiters' for 'visitors' on p. 272); 8vo; engraved portrait of Dickens after Daniel Maclise and 39 engraved plates by H.K. Browne [Phiz], some minor toning and a few spots to plates, otherwise bright; later full polished tan calf by Morrell, gilt-ruled borders, raised bands, gilt spine compartments, gilt-rolled edges, gilt dentelles, all edges gilt, a few minor marks, otherwise a very handsome copy. Eckel p64-66.

£2,200

[ref: 99207]



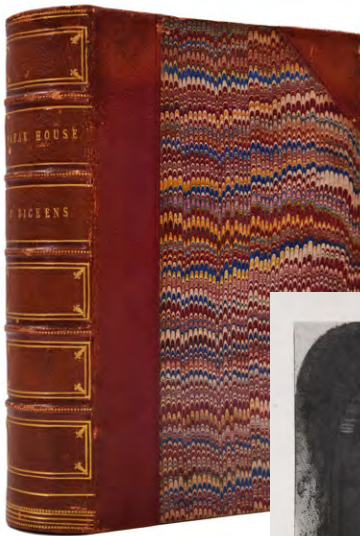
22. DICKENS, CHARLES. Bleak House. London, Bradbury & Evans, 1853.

Included in the plates, by H.K. Browne, are his ten pioneering 'dark plates' that he developed for added dramatic effect.

First edition in book form, first issue with all the definitive issue points called for; 8vo; 40 engraved plates by H.K. Browne, includes half-title, the usual age-toning to plates although these still remarkably brighter than often found, top margin of p141 roughly cut, otherwise text is fine; late 19th century half tan morocco over cockerel boards, matching endpapers and edges, double fillet gilt panels to spine, worn at extremities, otherwise very good; [i-vii] viii-x [xi] xii-xiv [xv] xvi, [1]2-624pp. Smith I.10.

£850

[ref: 100522]

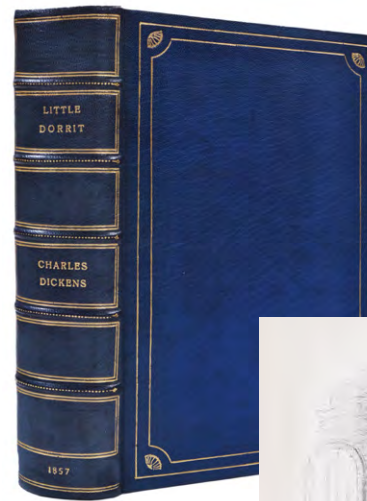


23. DICKENS, CHARLES. Little Dorrit. London, Bradbury & Evans, 1857.

First edition in book form, first issue (with signature BB2 misprinted as 'B2' at page 371; 'William' instead of 'Frederick' on page 317, line 27; and the name 'Rigaud' appears instead of 'Blandois' on pages 469, 470, 472, and 473; several errors noted in three-line errata on page xiv); 8vo; 40 plates from etchings by Hablot K. Browne ("Phiz"), including the 8 "dark plates" and the additional title-page and frontispiece, some mild toning and occasional foxing; modern full blue morocco, lettered and ruled in gilt with corner ornaments, raised bands, marbled endpapers, dentelles, all edges gilt, a little minor rubbing, otherwise a very good copy. Smith 12.

£1,500

[ref: 99208]



24. DOSTOYEVSKY, FYODOR; [WHISHAW, FRED (TRANSLATOR)]. *Crime and Punishment. A Russian Realistic Novel...Third Edition.* London, Vizetelly & Co., 1886.

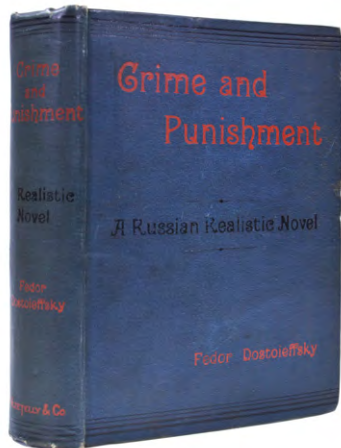
An attractive example of the first translation into English of *Crime and Punishment* by Fyodor Dostoyevsky, seemingly published in the same year and to the same style as the first English edition and preceding the American translation by six months.

This edition is to the same style as that of the first, with the same font to title and upper cover, the same publisher's device to title and the same binding; this copy however states 'Third Edition' on the title, and seemingly has had the half-title excised at some early stage, possibly even coeval to the time of publication. It is plausible, although at this time purely speculative, that this is really simply the first edition text-block reissued with an amended title-page to imply republication due to public demand, a publicity trick the entrepreneurial Vizetelly would certainly have been capable of; on this basis the half-title might have been removed at the point of issue as the verso contained advertisements for editions and reprints of other works that might no longer have been accurate.

"Third" Vizetelly edition of the first translation into English; 8vo; without half-title, some light foxing to terminal leaves and extremities of text-block; publisher's dark teal cloth lettered in red & black to upper cover & spine with publisher's device in blind to lower cover, dark green endpapers, some minor bumping and rubbing to extremities, overall a very good sharp copy.

£3,500

[ref: 99286]



25. DOYLE, ARTHUR CONAN. *The Hound of the Baskervilles. Another Adventure of Sherlock Holmes.* London, Georges Newnes, 1902.

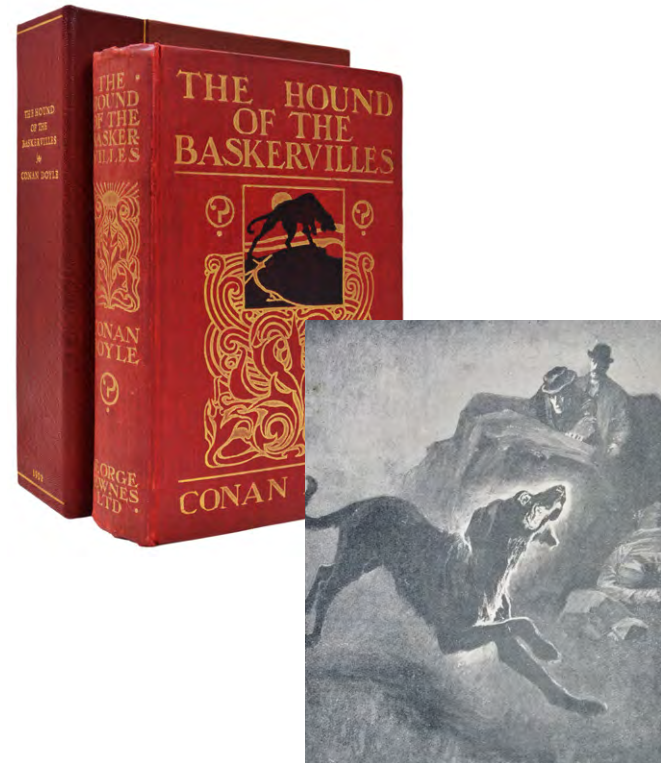
*With 'you' for your on page 13, line 3.

A superior copy of the most popular of the Sherlock Holmes canon, the third of the four titles to be published.

First edition, first issue*; 8vo; frontispiece and 15 full-page illustrations by Sidney Paget, neat, contemporary ink ownership to front free endpaper, minor spotting, mostly to endpapers and last two pages of text, otherwise very bright; publisher's red cloth decorated in gilt and black, slight bumping to corners and spine ends, base of spine and rear board mottled but upper board very crisp and bright, edges mildly spotted, otherwise a particularly good copy; preserved in a modern, quarter morocco solander box. Green & Gibson A26a.

£4,500

[ref: 100248]



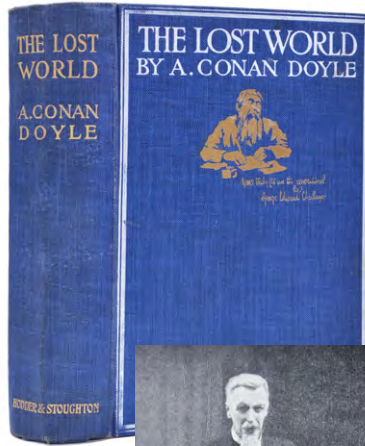
26. DOYLE, SIR ARTHUR CONAN. *The Lost World.* London, Hodder & Stoughton, [1912].

An attractive first edition example of *The Lost World*, perhaps the most celebrated Arthur Conan Doyle title outside the Sherlock Holmes canon. The depiction of the central character, Professor Challenger on the book cover is in fact Arthur Conan Doyle in disguise (he also posed with friends for the photographic frontispiece portraying Challenger and the other members of the exploring party). Doyle based the Challenger on Professor Rutherford, whom he had known at Edinburgh and partly on himself. This book edition was published on 15 October 1912, the serialisation in *Strand Magazine* having commenced in April the same year.

First edition, first impression; 8vo; frontispiece and 7 plates, tissue guard at frontispiece, some foxing, heavier at extremities of text-block and terminal ff.; publisher's dark blue cloth blocked and titled in white and gilt, crease to spine, minor rubbing to extremities, overall a sharp, bright example. Green & Gibson A37a.

£575

[ref: 99196]

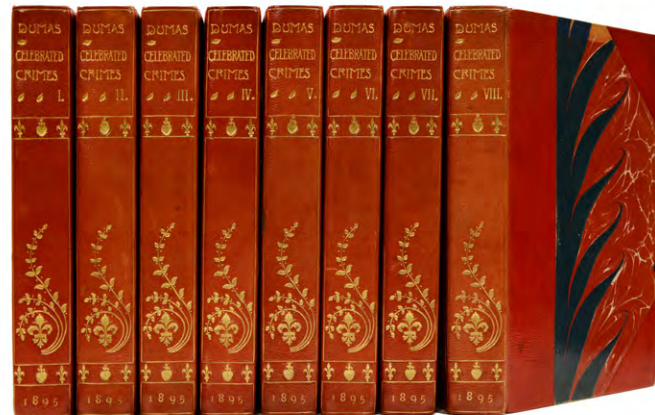


27. DUMAS, ALEXANDRE; BURNHAM, I.G. (TRANSLATOR). *Celebrated Crimes.* London, H.S. Nichols, 1895.

'Library Edition'; 8 volumes, 8vo; illustrated with numerous photogravures after drawings by De Los Rios, Prodhomme, Wagrez and others; contemporary red half morocco, gilt-tooled in characteristic 1890s style to spines, boards with striking marbled designs and endpapers to same style, top edges gilt, an attractive set.

£950

[ref: 97745]



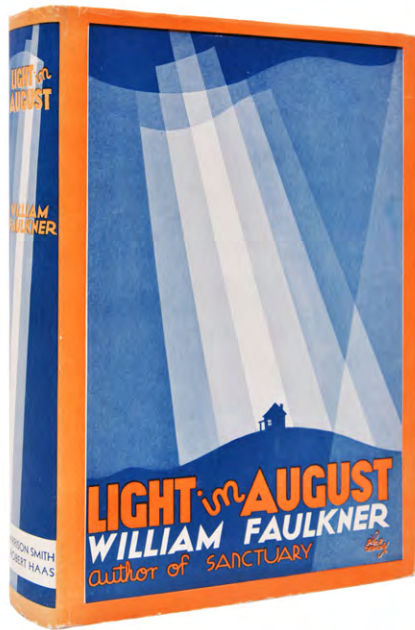
28. FAULKNER, WILLIAM. *Light in August*. New York, Harrison Smith & Robert Haas, 1932.

A superb copy of a novel that contrasts stark tragedy with hopeful perseverance in the face of mortality; featuring some of Faulkner's most memorable characters: guileless, dauntless Lena Grove, in search of the father of her unborn child; Reverend Gail Hightower; a lonely outcast haunted by visions of Confederate glory; as well as Joe Christmas, a desperate, enigmatic drifter consumed by his mixed ancestry.

First edition, first issue with 'Jefferson' for 'Mottstown' on p340, line 1; 8vo; publisher's cloth printed in blue and orange, top edge coloured orange, pictorial dust-jacket designed by Arthur Hawkins, spine panel slightly faded, slight wear to extremities; unobtrusive bookseller's label to rear pastedown, otherwise a fine copy. Petersen A13a.

£4,000

[ref: 99805]



29. FENIMORE COOPER, JAMES. *The Last of the Mohicans. A Narrative of 1757*. Philadelphia, H.C. Carey & Lea, 1826.

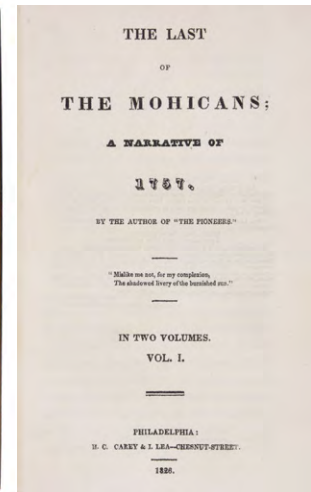
A near-fine first issue, denoted by p89 misnumbered as 93, chapter XVI misnumbered as XIV in vol. I and page vii correctly numbered.

James Fenimore Cooper is considered to be the first true American novelist. His most popular work, *The Last of the Mohicans*, has remained one of the most widely read novels throughout the world and it, along with the other four novels that make up *The Leatherstocking Tales*, has profoundly influenced the way many view both the American Indian and the frontier period of American history.

First edition, first issue, BAL's A state of the copyright notice of volume II; 2 vols, 8vo (195 x 110 mm), both title-pages present; slight variances in leaf sizes, lightly toned with occasional soiling, light wear to a few leaf edges; later binding by Riviere & Son in blue morocco, boards double-ruled and panelled in gilt, gilt floral corner pieces, spine tooled and lettered in gilt in compartments, gilt dentelles, top edge gilt, others untrimmed, slight fading to spines, otherwise very good; xi, [1, blank], [1]-282; [ii], [1]-289, [3, blank] pp. BAL 3833.

£9,800

[ref: 99524]



30. FITZGERALD, F. SCOTT; TAYLOR-WOOD, SAM (PHOTOGRAPHER). *Tender Is the Night*. London, Penguin Books, 2006.

As new, unopened copy of this Sam Taylor-Wood designed edition of F. Scott Fitzgerald's classic *Tender is the Night*, for the Penguin Classics series.

Limited edition, NUMBER 480 OF 1000 COPIES; large 8vo; black silk bookmark; publisher's black cloth, photographic dust-jacket designed by Sam Taylor-Wood, housed in publisher's slip-case, still in the publisher's original shrinkwrap with Penguin Classics limitation sticker to base.

£275

[ref: 100411]



'A MEDIUM VODKA DRY MARTINI 0 WITH A SLICE OF LEMON PEEL. SHAKEN AND NOT STIRRED'

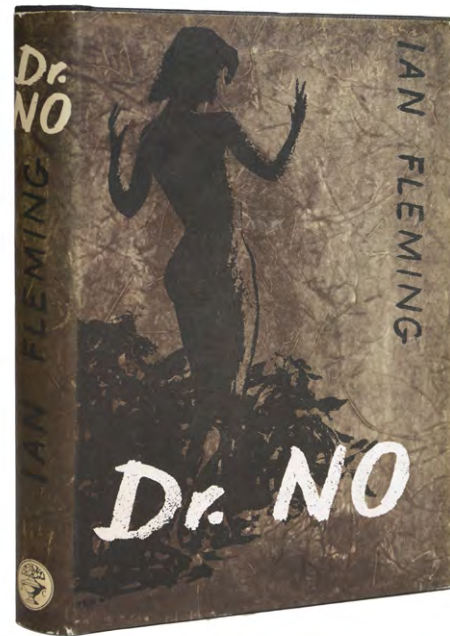
31. FLEMING, Ian. *Dr No*. London, Jonathan Cape, 1958.

Fleming's sixth James Bond novel, and the first to be made into a film. The start of Bond-mania.

First edition; 8vo; publisher's boards, spine lettered in silver, this copy without dancing lady on upper cover (no priority of issue established), pictorial dust-wrapper, rubbing to corners and hint to spine ends as well, otherwise very good and internally fine.

£1,900

[ref: 96158]



THE FIRST EDITION OF THE FIRST JAMES BOND BOOK

32. FLEMING, IAN. *Casino Royale*. London, Jonathan Cape, 1953.

A handsome first edition of the first James Bond book by Ian Fleming; this is the first edition of *Casino Royale* in the correct first issue dust-jacket.

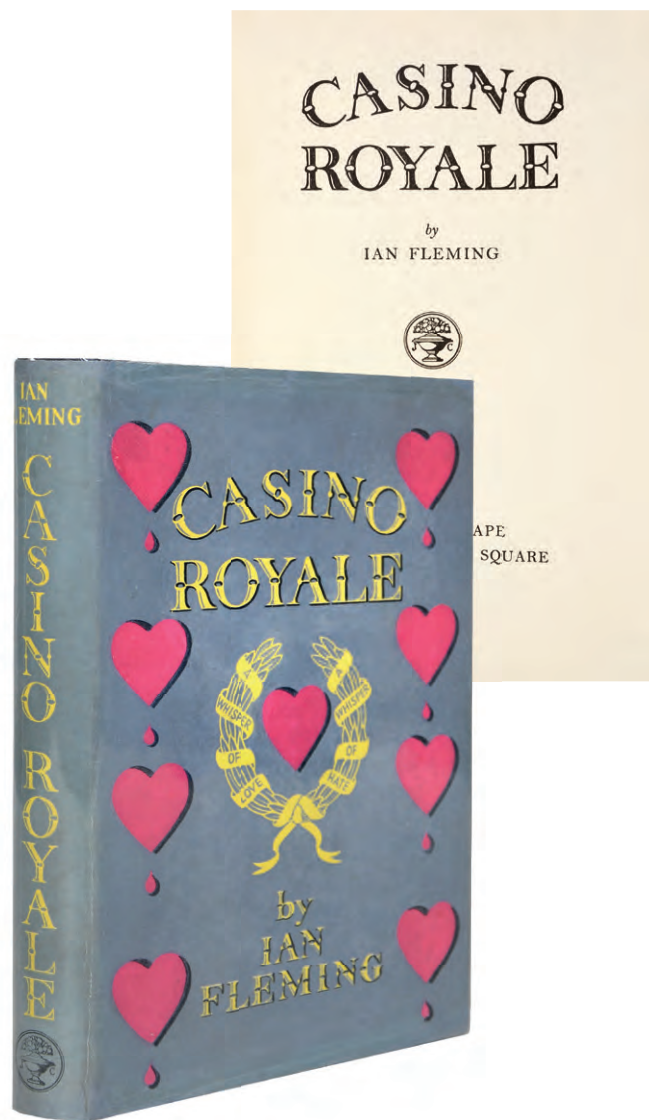
'Connoisseurs of realistic fiction will particularly note the careful documentation of the Secret Service background, the chilling portrait of Le Chiffre, the authentic menace of SMERSH, and the sensual appeal of the girl in "Soi Sauvage"...'The Author.

Following a spell with Reuters and then as a stockbroker in the City, Fleming joined the Navy at the outbreak of war in 1939. As personal assistant to the Director of Naval Intelligence, he found the war 'intensely exciting'. When it was over Lord Kemsley offered him the foreign managership of Kemsley newspapers. Fleming accepted on condition that he could have two months' holiday a year to spend at his house, Goldeneye, in Jamaica, where subsequently he did most of his writing. If his war experiences and his post-war job provided the background for his thrillers, Fleming maintained that it was his marriage to Anne, -Viscountess Rothermere in 1952 that spurred him to start writing.

First edition, in the first issue dust-jacket without the Sunday Times review on the upper flap; 8vo; light spotting to edges of text-block, a very few weeping to page edge but otherwise internally near-fine; publisher's black cloth lettered in red on spine and with heart design on upper cover, dust-jacket 'devised by the author', expert restoration to top edge of upper panel, spine ends and fold corners of flaps, otherwise it now presents as a near-fine (or better) example; preserved in a custom-made slip-case. Gilbert A1a (1.1).

£32,000

[ref: 96366]



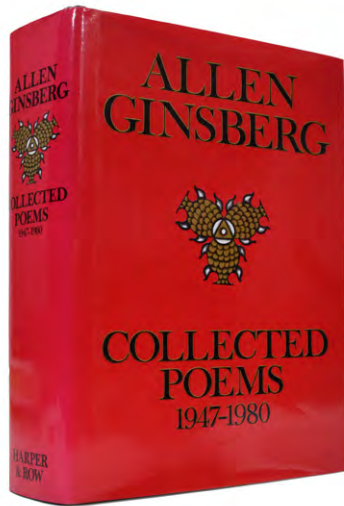
33. GINSBERG, ALLEN. Collected Poems 1947-1980.
New York, Harper & Row, 1984.

A fine copy in the dust jacket, signed by the author and with his presentation inscription on the title-page, together with a particularly well realised drawing by him to the leaf opposite: 'for Ken Mikolowski - Allen Ginsberg - 10/17/85 - Thanks for the hospitality once again in Ann Arbor and for all the bookmarks Grindstone City'. The full-page drawing is entitled, 'Appearance of Diamond Sutra in the Three Worlds'. The recipient was a poet and editor who, together with his wife, Ann (an artist in her own right) founded the influential private publishing house the Alternative Press. They printed and disseminated early works by members of the Black Mountain group, as well as many of the Beat poets including numerous works by Ginsberg himself. Ginsberg inscriptions are far from scarce but meaningful, literary ones such as this are much harder to find. This late collection contains much of the entirety of Ginsberg's poetical canon.

First edition, first impression, inscribed by the poet; thick 4to; publisher's black cloth gilt, printed dust-jacket, just a hint of rubbing to extremities otherwise a fine copy.

£650

[ref: 100476]



ONE OF ONLY 30 DE-LUXE COPIES ON HANDMADE PAPER WITH AN EXTRA SUITE

34. GOGOL NIKOLAY; ALEXEIEFF; ALEXANDRE (ILLUS.)
Diary of a Madman. London, Cresset Press, 1929.

Gogol's *Diary of a Madman* was originally written in 1835 and is one of his most celebrated short stories. His only work to be written in the first person and in diary format, it follows the fall of protagonist, a civil servant named Propischin into insanity.

Alexandre Alexieff (1901-1982) was a Russian artist who is most well known for his talents as an animator; having invented the pinscreen method with his collaborator (and later wife) Claire Parker. He emigrated to France after the revolution in 1917 with a recommendation to Sergei Sudeikin in hand, he joined the circle of notable Russian artists living and working in the city. After studying painting, he designed costumes and sets for the Ballets Russes and quickly gained notoriety through his book illustrations.

Provenance: Roger van Horne Welche (ex-libris to specimen page).

Limited de-luxe edition, ONE OF 30 COPIES ON HANDMADE PAPER, from a total edition of 280; 4to (27.5 x 22 cm); 21 illustrations by Alexandre Alexeieff, 11 of which are hors-texte, with an extra suite of plates, translated by Prince Mirsky; contemporary red half morocco and vellum, spine in 6 parts with raised bands, gilt detail and lettering, text in English.

£1,800

[ref: 98968]



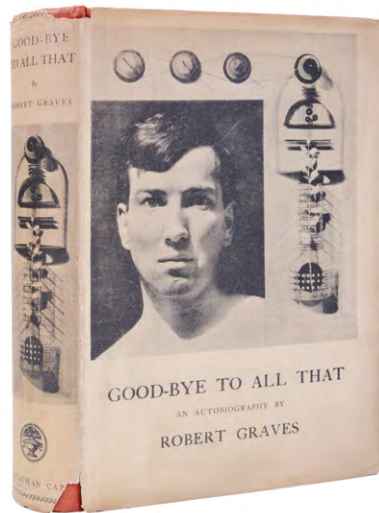
35. GRAVES, ROBERT. Good-Bye to all That. An Autobiography... London, Jonathan Cape, 1929.

The rare first issue of the first edition of *Good-Bye to All That* by Robert Graves, complete with the Siegfried Sassoon poem he published without the author's permission, much to Sassoon's dismay. Sassoon took umbrage at much of the content of the first edition of *Good-Bye to All That*, and alongside fellow poet Edmund Blunden wrote extensive marginal notes in Blunden's copy contradicting Robert Graves' original text; that annotated copy now resides in the New York Public Library.

First edition, first issue with reference to spiritualism on p290 and unauthorised transcription of poem by Siegfried Sassoon on pp341-343; 8vo; photographic frontispiece portrait, 7 plates and maps including one double-page; publisher's light red cloth, a very good copy, in the original dust-jacket, chipped at corners with a little loss to spine ends and fore-corners, small chip to lower edge of lower panel, small splits to joints but overall a very good, unsophisticated example. Higginson & Williams A32a.

£1,500

[ref: 99158]



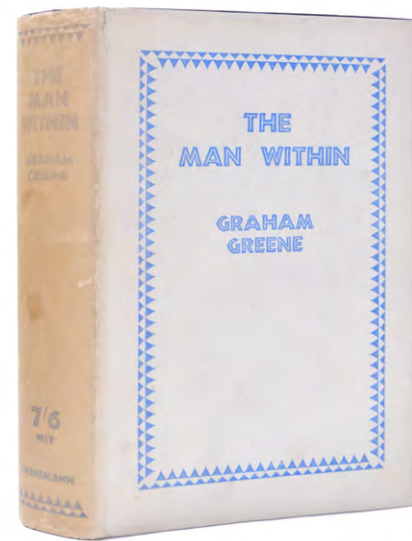
36. GREENE, GRAHAM. The Man Within. London, William Heinemann Ltd., 1929.

The first edition of Graham Greene's first novel, produced in a print run of only 2500 copies; a psychological tale of smuggling and betrayal set in Sussex.

First edition; 8vo; bookplate removed from front pastedown, overall internally in fine condition; publisher's cloth, an attractive, sharp and undulled copy, in the original first issue dust-jacket correctly priced at 7/6, browning to spine, small closed tears to corners, otherwise a very good example. Wobbe A2a.

£3,500

[ref: 99142]



37. GREENE, GRAHAM; YOUNGMAN CARTER, [PHILIP] (ARTIST). **England Made Me.** London, Heinemann, 1935.

A superior first edition of an early Graham Greene, in an iconic dust-jacket designed by one of the leading jacket artists of the era, Philip Youngman Carter.

England Made Me is mainly set in Stockholm, revolving around the character of Anthony Farrant, a ne'er-do-well of some roguish charm who takes on the role of bodyguard to a dubious Swedish financier, resulting in a series of betrayals and moral crises that lead ultimately to Farrant's untimely demise. The book was adapted for film by Peter Duffell in 1973, starring Michael York as Anthony Farrant, with the location changed to Nazi Germany.

Despite the clipping of the jacket, presumably due to the book being presented as a gift coeval to the time of purchase, the jacket can be identified as a first issue by the absence of a price on the spine and reviews on the inside flaps.

First edition, first impression; 8vo; very light toning to text-block but overall internally fine; publisher's cloth, minor bumping to corners, otherwise fine, in the original first issue dust-jacket designed by Youngman Carter, price removed from both flaps, presumably for gift presentation, neat conservational restoration to fore-edge folds, corners and spine ends but in effect an excellent example of this iconic dust-jacket.

£16,500 [ref: 99043]



38. HAMMETT, DASHIELL (EDITOR). Creeps by Night. Chills and Thrills selected by Dashiell Hammett. New York, The John Day Company, 1931.

A visually compelling copy of this anthology of 'Chills and Thrills' selected by Dashiell Hammett, featuring stories from the likes of William Faulkner, H.P. Lovecraft, L.A.G. Strong, André Maurois, John Collier and Frank Belknap Long. Dashiell Hammett of course, renowned as the creator of Sam Spade and numerous hard-boiled detective novels and short stories.

Provenance: The Otto Penzler Collection of Mystery Fiction.

First edition; 8vo (188 x 130 mm); bookseller's small ticket to rear pastedown, some minor bumps and scratches to extreme edges of text block; publisher's black cloth blocked in green, an attractive copy, in the original, unclipped illustrated dust-jacket, printed in red and blue on yellow, some toning and light rubbing, a few small chips and a couple of short tears, overall very good; 9, [3], 15-525, [1]pp. Layman A 5.1.a.

£6,500

[ref: 99523]



39. HEANEY, SEAMUS. Wintering Out. London, Faber & Faber Ltd., 1972.

The true first edition, preceding the hardback edition by a year:

'Though Seamus Heaney is now back in his native Northern Ireland, he recently spent a year in California; and *Wintering Out* reflects this in a noticeable widening of his poetical landscapes.' Publisher.

First edition; 8vo; publisher's printed wrappers, with printed flaps, minimal toning to spine, otherwise a fine copy.

£450

[ref: 100503]



40. HEMINGWAY, ERNEST. In Our Time. Stories by... New York, Boni & Liveright, 1925.

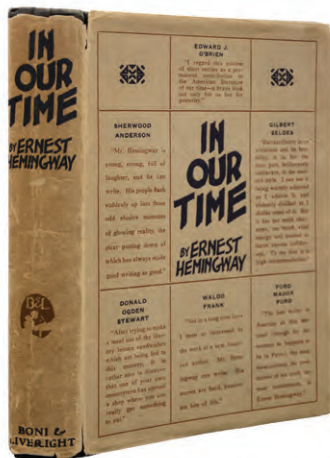
THE COLLECTION OF SHORT STORIES AND VIGNETTES THAT MARKED ERNEST HEMINGWAY'S AMERICAN DEBUT AND BROUGHT HIM FAME.

When *In Our Time* was published it was praised by Ford Madox Ford, John Dos Passos, and F. Scott Fitzgerald for its simple and precise use of language to convey a wide range of complex emotions, and it earned Hemingway a place beside Sherwood Anderson and Gertrude Stein as one of the most promising American writers of that period. This collection contains several early Hemingway classics, including the famous Nick Adams stories *Indian Camp*, *The Doctor and the Doctor's Wife*, *The Three Day Blow* and *The Battler*. Now recognised as one of the most original short story collections in twentieth-century literature, *In Our Time* serves as a key to Hemingway's later works.

First edition, 8vo; slight age-toning, bookplate to upper pastedown, else fine; publisher's black cloth gilt, geometric design to upper cover, printed dust-jacket, the upper panel bisected into boxes containing appraisals of the author's literary skills and the rear one with reviews of this title from literary luminaries such as Ford Madox Ford, John Dos Passos and Waldo Frank, some age-darkening, more so to spine, chipped on corners and spine-ends with short split to inner edge of upper panel, otherwise in a remarkably good and original state; [1-15], 16-214, [215, blank] pp.

£15,750

[ref: 97639]



BOTH SIGNED AND INSCRIBED BY THE AUTHOR

41. HILTON, JAMES. Goodbye Mr. Chips! London, Hodder and Stoughton, 1934.

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.

£1,650

[ref: 100624]



TWO VOLUMES SIGNED

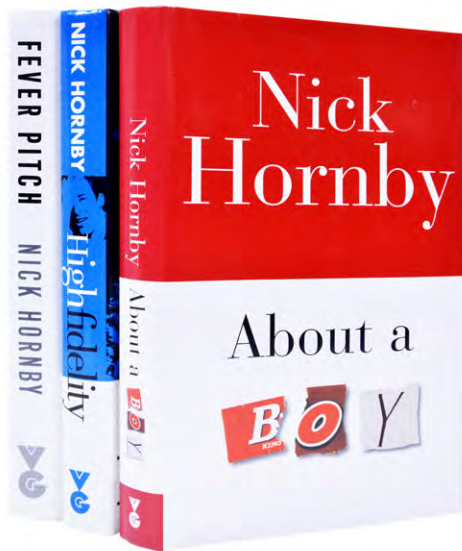
42. HORNBY, NICK. *Fever Pitch; High Fidelity; About a Boy*. London, Victor Gollancz, 1992-98.

Three of Hornby's major works, all dealing with human foibles and obsessions; from the author's autobiographical football obsession in *Fever Pitch*, the neurotic record collector in *High Fidelity* (the author's first novel) and the awkward adolescent's friendship with an immature thirty-something in *About a Boy*. All three titles were adapted for the big screen.

First editions, second and third signed by the author on the title-page; 3 vols, 8vo; contemporary gift-inscription to half-title of third title; publisher's cloth, illustrated dust-jackets, minimal rubbing to extremities, otherwise a fine group.

£950

[ref: 99197]



A photograph of a handwritten signature in black ink on a light-colored background. The signature reads 'Nick Hornby' and is written in a cursive, flowing style.

43. HUGHES, TED. *Wolfwatching*. London, Faber & Faber, 1989.

A near fine first edition example of this collection of poems by Ted Hughes, presented at the time of publication to his friends John & Antoinette [Moat] with the dedication incorporating a six-line poem written by Hughes, opening with a line presumably inspired by Piers Plowman.

John Moat (1936-2014), poet, painter, novelist & columnist, co-founded the creative writing foundation Arvon in 1963, supported by his wife Antoinette and friend Ted Hughes. He also founded Tandem, an alliance of teachers and artists.

Provenance: John & Antoinette Moat (gift inscription).

First edition, inscribed presentation copy with autograph poem by the author; 8vo; some minor spotting, publisher's boards, dust-jacket with netsuke wolf image, a little rubbed at corner-tips but otherwise very good.

£725

[ref: 100725]

A photograph of a handwritten note in black ink on a light-colored background. The text is written in a cursive, flowing style. The first line reads 'For Antoinette and John'. The second line reads 'Love'. The third line reads 'from'. The fourth line reads 'Ted'. Below this, there is a poem: 'The field full of folk / Come out and go in / a headache's a grin / a slipped disk a joke, / Rheumatism a laugh, & / What come after.' The date '1st October 1989' is written at the bottom.

44. HUGO, VICTOR. *Les Misérables*. Authorised English Translation (copyright). London, Hurst and Blackett, 1862.

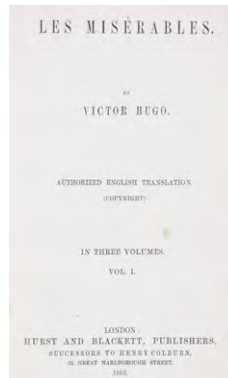
A finely bound first English edition set of the classic French historical novel *Les Misérables* by Victor Hugo; a remarkably rare edition, with no other sets we could find coming up for auction and only two copies recorded on COPAC (Cambridge and Trinity College Dublin).

Considered one of the great novels of the 19th century, *Les Misérables* combines elements from French history with powerful moral and socio-political themes that still resonate to this day. This has led to numerous adaptations, most famously the musical version, as well as the more recent BBC adaptation.

The translator of this edition, Sir Charles Lascelles Wrxall, had been recommended to Victor Hugo by his fellow French writer Alphonse Esquiros, and the translation was received favourably, particularly in comparison to the more common first American edition. *The New York Daily Times* wrote, 'To say that this English translation is much better than the American one, is simply to indicate a fact patent to every reader, as it could not well be much worse.'

First English edition; 3 vols, 8vo; half-title, occasional scattered foxing or light finger-marking, small ink name to blank verso of marbled front free endpaper; 19th century half calf with marbled boards, spines elaborately gilt compartments within raised bands, a few light scuffs but overall an attractive, neat set. Only 2 copies listed on COPAC.

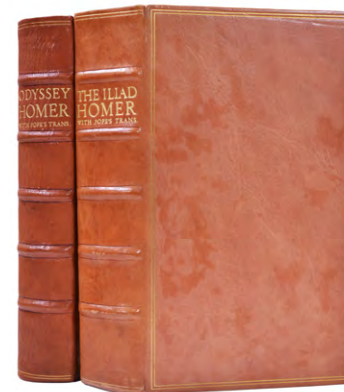
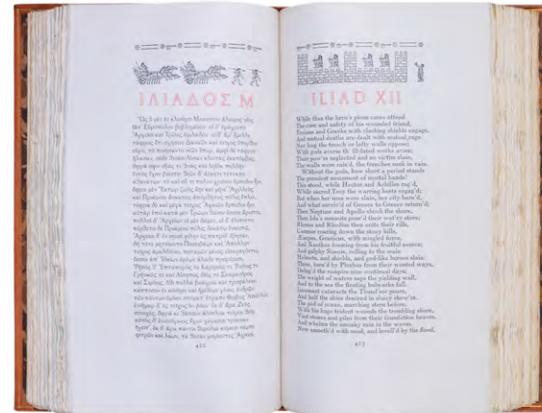
£9,500 [ref: 99112]



45. [NONESUCH PRESS]. HOMER; POPE, ALEXANDER (TRANSLATOR). *The Iliad* [WITH] *The Odyssey*. London, Joh. Enschede en Zonen for the Nonesuch Press, 1931.

ONE OF 1450 & 1400 copies respectively; 2 vols, 8vo; text in Greek & English, printed in red & black on pale grey paper, wood-engraved head-pieces by Rudolf Koch and Fritz Kredel, with printed note by Francis Meynell 'On First Looking into Pope's Homer' loosely inserted; publisher's russet morocco, gilt, top edge gilt, others uncut, spines slightly browned, Iliad a little mottled and rubbed at edges but overall a very good set.

£2,800 [ref: 99357]



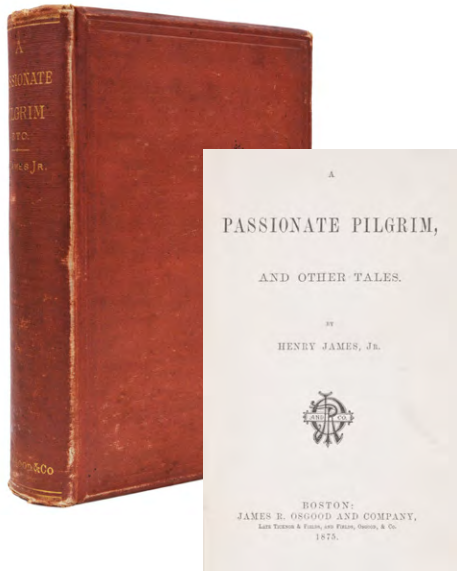
46. JAMES, HENRY. A Passionate Pilgrim and other Tales.
Boston, J.R. Osgood & Co., 1875.

A very good first edition example of the first book by Henry James. One of approximately 1500 copies with the correct imprint 'J.R. Osgood & Co' on spine. There was no separate English edition.

First edition, first printing, first state binding (the gilt stamp to the foot of the spine bearing publisher's name 'J.R. Osgood & Co' without a full stop); 8vo; some marginal toning, contents separating a little; publisher's terracotta cloth, spine darkened, rubbed at corners and along joints, a few marks and scuffs, a little frayed and nicked at spine ends; [2 (blank), 7], 496 pp. Edel & Laurence A1; BAL 10529.

£950

[ref: 99391]



47. JOHNSON, SAMUEL. A Dictionary of the English Language: in which the words are deduced from their originals; and illustrated in their different significations by examples from the best writers. To which are prefixed, a History of the Language, and An English Grammar. London, W. & A. Strahan, 1784.

One of the best examples of Samuel Johnson's renowned dictionary that we have ever seen, splendidly bound in full contemporary tree calf with delicately gilt-tooled spines. The last lifetime edition of Johnson's magnum opus, technically a reprint of the fourth edition, generally considered to be textually the best of all the editions.

Fifth edition; 2 vols, folio (420 x 260 mm); titles printed in red & black, occasional scattered foxing but overall internally in excellent condition, marbled endpapers; bound in full 18th century tree calf, spines gilt, neat, professional leather restoration to extremities in a few places, resulting in a copy that presents spectacularly; vol. I: [46]pp. (including title, Preface, Advertisement to the Fourth edition, History of the English Language, Grammar of the English Tongue,), (General Dictionary:) 2B-2K2, L-1 3A2, unpaginated; vol. II: [2]pp. (title), (General Dictionary:) 15A-31D2, []2, unpaginated.*

£5,250

[ref: 98314]



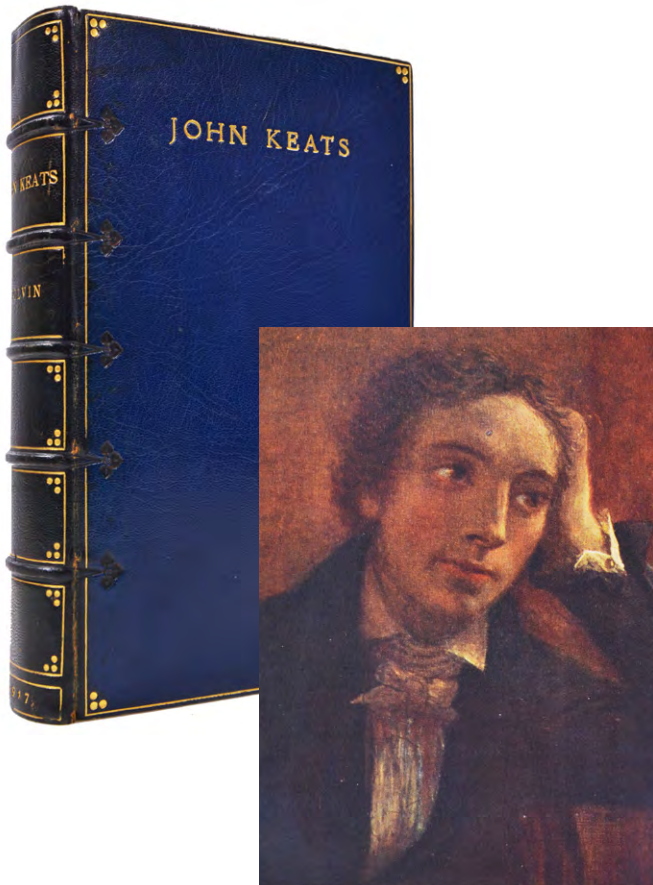
48. KEATS, JOHN; COLVIN, SIDNEY. *John Keats. His life and poetry, his friends, critics and after-fame.* London, Macmillan and Co., 1917.

A handsome edition of this life of Keats, written by Sidney Colvin (1845-1927), art and literary scholar and museum administrator:

First edition; 8vo; tipped-in colour frontispiece portrait of Keats by Joseph Severn, plates, ink name to front free endpaper, marbled endpapers, label removal mark to front pastedown; full blue morocco gilt by Sangorski & Sutcliffe, gilt edges, slightly rubbed at extremities but an attractive copy.

£375

[ref: 100371]



49. KIPLING, RUDYARD. *[The Works].* London, Macmillan and Co. Limited, 1967-69.

A reissue of the 1951 library edition to mark the centenary of the author's birth in 1865.

Comprising: *The Jungle Book; The Second Jungle Book; Rewards and Fairies; The Naulahka; Actions and Reactions; Just So Stories; The Light That Failed; Puck of Pook's Hill; A Diversity of Creatures; Wee Willie Winkie; Limits and Renewals; Kim; Many Inventions; Plain Tales From The Hills; Thy Servant A Dog; Something of Myself; The Day's Work; Captains Courageous; Traffic And Discoveries; Debits And Credits; Life's Handicap; Soldiers Three; Stalky & Co.*

Provenance: Christian Heuer (bookplate to upper pastedown of some volumes).

Centenary Edition; 23 vols, 8vo; publisher's red cloth, pictorial dust-jackets, a few nicks, some price-clipped, otherwise a fine set.

£950

[ref: 100202]



SIGNED PRESENTATION COPY

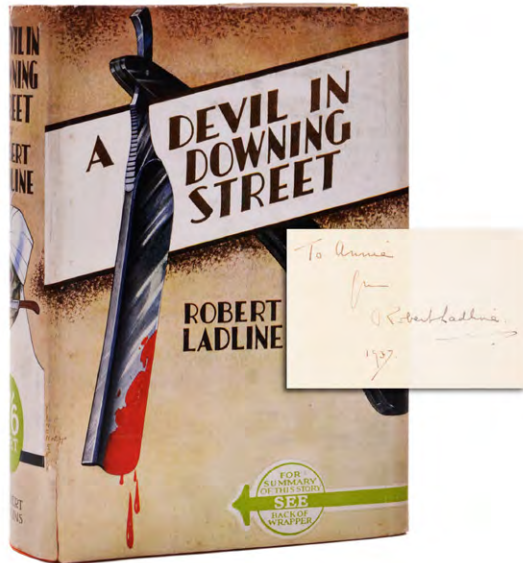
50. LADLINE, ROBERT [GAUNT, CHARLES EDWARD]. *A Devil in Downing Street.* London, Herbert Jenkins Ltd, 1937.

A stunning first edition of the very scarce seventh novel by this elusive author; centred on the then topical political hot potato of Indian Independence. All of Ladline's early novels are seemingly scarce but this one particularly so. Enhanced still further by the inscription from the author; 'To Anna from Robert Ladline 1937'.

First edition, SIGNED PRESENTATION COPY FROM THE AUTHOR, inscribed on the front free endpaper; 8vo; 8pp. advertisements, publisher's cloth, dust-jacket correctly priced at 7/6, some minor edge-wear and light marking, clean split to upper joint near foot of spine but overall an excellent example.

£1,450

[ref: 100032]



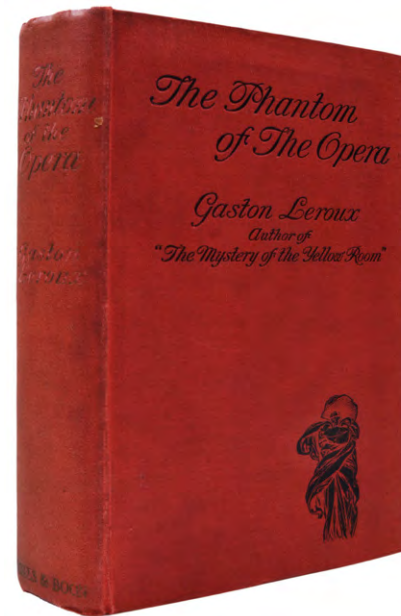
51. LEROUX, GASTON. *The Phantom of the Opera.* Translated by Alexander Teixeira de Mattos. London, Mills & Boon Ltd, 1911.

The Phantom of the Opera [Le Fantôme de l'Opéra] was first published as a serialisation in *Le Gaulois* from 23 September 1909 to 8 January 1910. It was published in book form in late March 1910 by Pierre Lafitte, with this first UK edition the following year. The author had an abiding passion for the theatre and after years of struggle, writing newspaper reviews and a number of unsuccessful plays, he made his mark with a novel about an extraordinary episode in the history of France's greatest opera house.

First UK edition; 8vo; rear advertisements correctly dated June 15, usual toning to endpapers, front free endpaper clipped and chipped at fore-edge, otherwise internally very good; publisher's red cloth blocked in black to covers, gilt lettering to spine slightly tarnished or missing, a little minor rubbing, but overall very good; vi, 392pp.; 31, (1) advertisements.

£1,150

[ref: 99934]



HANDSOME EARLY EDITION

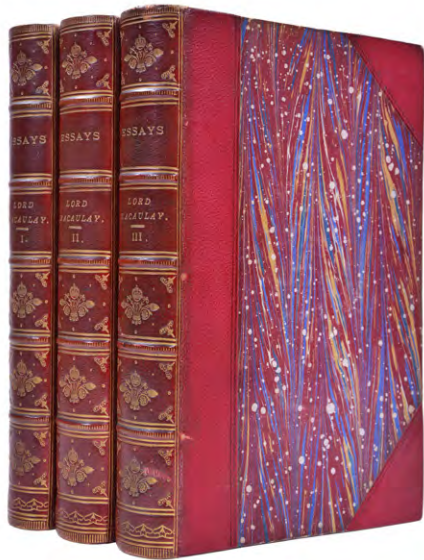
52. MACAULAY, LORD THOMAS BABINGTON. *Critical and Historical Essays, contributed to the Edinburgh Review.* London, Longman, Brown, Green, and Longmans, 1849.

Macaulay returned to England from India in 1838 and entered Parliament as a member for Edinburgh. He became secretary for war in 1839, with a seat in Lord Melbourne's Cabinet but the ministry fell in 1841 and he found the time to publish his *Lays of Ancient Rome* (1842) and a collection of *Critical and Historical Essays* (1843).

3 volumes, 8vo; foxing to endpapers (as usual) with a few spots faintly off-set to titles, otherwise exceptionally clean and bright; contemporary half, hard-grained morocco over marbled boards, matching endpapers and edges, spines richly gilt in compartments, raised bands, slight rubbing to extremities, spines age-toned, overall an excellent set; ix, (3), 490; (4), 611; (3), 628pp.

£475

[ref: 98756]



ONE OF 100 COPIES

53. MILLER, HENRY. *Tropic of Cancer.* New York, Grove Press, 1961.

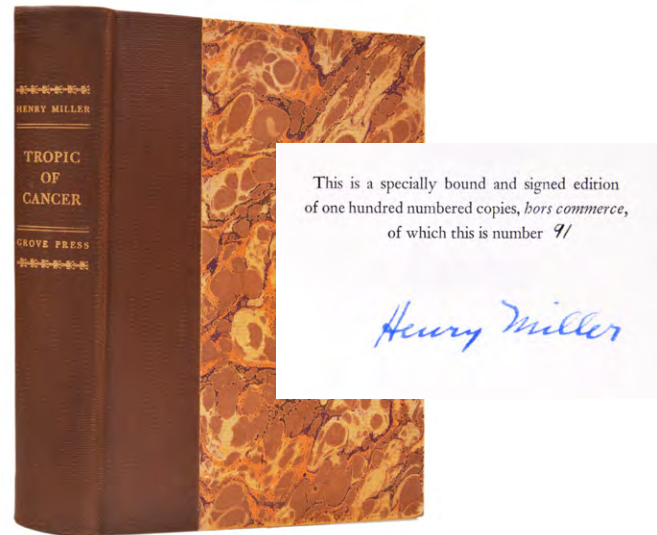
A fine copy of the rare, specially bound, first American edition of *Tropic of Cancer* by Henry Miller; one of 100 copies signed by the author on the limitation page.

Originally published in Paris by the Obelisk Press in 1934, *Tropic of Cancer* was immediately banned in America and shortly after in Britain and Canada for its candid sexuality which offended many. Upon its American publication in 1961 with this edition by the Grove Press, the work was tested via numerous obscenity trials in over twenty-one States, the majority holding that the work was not obscene, though notable dissenting voices included Pennsylvania Supreme Court Justice Musmanno, who stated that *Tropic of Cancer* is 'not a book. It is a cesspool, an open sewer, a pit of putrefaction, a slimy gathering of all that is rotten in the debris of human depravity'.

First American edition, NUMBER 91 OF 100 SPECIALLY BOUND HORS COMMERCE COPIES SIGNED BY THE AUTHOR; 8vo (204 x 132 mm.); internally fine, free of ownership markings or similar; publisher's cloth-backed marbled boards, lettered in gilt to spine, minor rubbing to corners but overall a superior example.

£1,950

[ref: 99370]



SIGNED BY THE AUTHOR

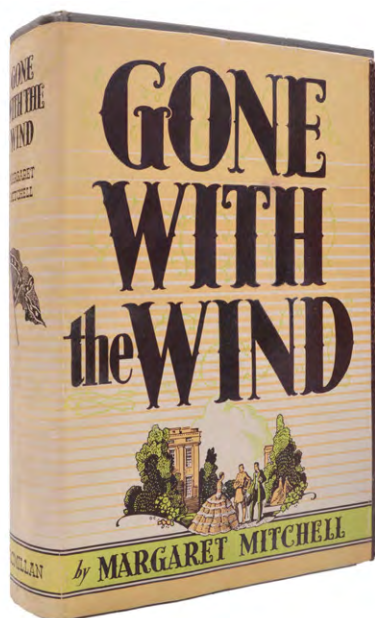
54. MITCHELL, MARGARET. *Gone with the Wind*. New York, The Macmillan Company, 1936.

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

First edition, first printing (with 'Published May, 1936' on copyright page); signed by the author on the front free endpaper; 8vo; mild toning and offsetting to pages, first issue dust-jacket (with rear panel headed 'Macmillan Spring Novels' listing *Gone With the Wind* as the second title in the second column), price clipped on upper jacket flap but the publisher's printed "\$3.00" price still present on the lower flap, light wear, small historic restoration to top edge on spine-corner and shaved at bottom edge, otherwise very good and internally fine.

£9,500

[ref: 100195]



A LANDMARK IN AFRICAN-AMERICAN LITERATURE

55. MORRISON, TONI. *The Bluest Eye*. New York, Holt, Reinhart and Winton, 1970.

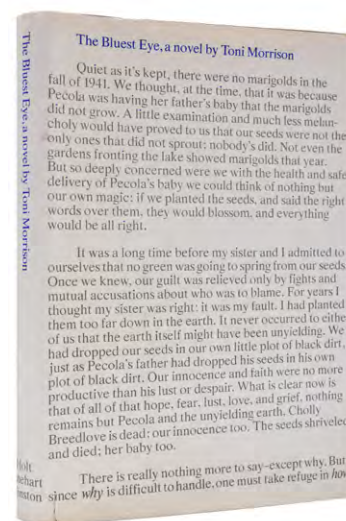
TONI MORRISON'S FIRST NOVEL. '*The Bluest Eye* is an inquiry into the reasons why beauty gets wasted in this country. The beauty in this case is black. Miss Morrison's prose is so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry... I have said poetry but *The Bluest Eye* is also history, sociology, folklore, nightmare and music.' - John Leonard (The New York Times).

Toni Morrison (1931- 2019) rose to fame with her critically acclaimed novel *Song of Solomon*, which was published in 1977 and won her the National Book Critics Circle Award. She received the Pulitzer prize nine years later for *Beloved* but it wasn't until 1993 that she was awarded the Nobel Prize in Literature, the first black woman to do so.

First edition; 8vo (21.5 x 14.5 cm); publisher's quarter blue cloth, grey boards, title in silver to spine, corners very slightly bumped, dust-jacket, price clipped, slightly sunned, two minor tears otherwise a good copy.

£1,250

[ref: 100470]



56. MURAKAMI, HARUKI. *Pinball, 1973*. Translated by Alfred Birnbaum. Tokyo, Kodansha, 1985.

The true first edition in English of *Pinball, 1973*, originally published in Japanese (*1973年のピンボール Sen-Kyūhyaku-Nanajū-San-Nen no Pinbōru*) in 1980. This is the second in Murakami's 'Trilogy of the Rat' series, preceded by *Hear the Wind Sing* and followed by *A Wild Sheep Chase* and, like its predecessor, was never widely distributed outside Japan as the author considered both part of his 'immature period'. Issued as part of Kodansha's 'Let's read in English' series, and featuring Japanese explanations of the English/American colloquialisms and phrases at the back. The work was translated by Alfred Birnbaum, who was to translate a number of works by Murakami.

First English edition; 12mo (140 x 105 mm.); usual slight toning to text-block; publisher's patterned wrappers, pictorial dust-jacket, original bilingual Obi wraparound, a little minor rubbing but overall a very good copy.

£650

[ref: 100012]



PRESENTATION COPY TO US JAZZ CRITIC ALBERT MURRAY

57. NAIPAUL, V.S. *Three Novels: The Mystic Masseur; The Suffrage of Elvira; Miguel Street*. New York, Albert A. Knopf, 1982.

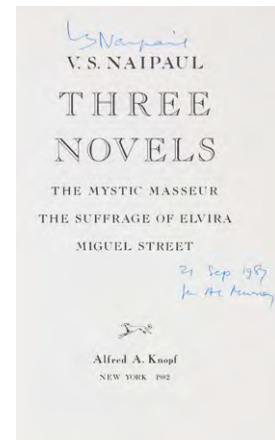
A very nice copy in the dust jacket of the omnibus edition of Naipaul's first three novels, which unlike his later, darker works are an amusing and comic portrayal of life in the Caribbean.

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 edition, first impression; 8vo (240 x 170 mm); presentation copy, signed 'V.S. Naipaul, 21 September 1987 for Al Murray'; publisher's quarter green cloth beige boards, titles to upper board in bronze and white and to spine in bronze, dust jacket, sunned, slightly worn and with a water-stain to the spine panel, otherwise a very good copy.

£1,250

[ref: 100486]



58. NASH, PAUL (ILLUS); BROWNE, THOMAS.

Urne Buriall and the Garden of Cyrus...With Thirty Drawings by Paul Nash. Edited with an Introduction by John Carter. London, Curwen Press, 1932.

A FINE COPY. Printed by the Curwen Press using the pochoir technique to reproduce Paul Nash's most celebrated book illustrations, Urne Buriall 'is one of the loveliest achievements of contemporary art' (Herbert Read).

Limited to 215 copies, this copy unnumbered; 4to, (310 x 310 mm); printed on J. Barcham Green's handmade paper, 32 coloured pochoir plates and illustrations by Paul Nash; publisher's vellum from a design by Paul Nash by Sangorski & Sutcliffe, with brown morocco onlays and gilt-blocked quincunx on boards, gilt edges, original fleece-lined buckram slipcase.

£7,800

[ref: 99624]



ONE OF ONLY TEN COPIES

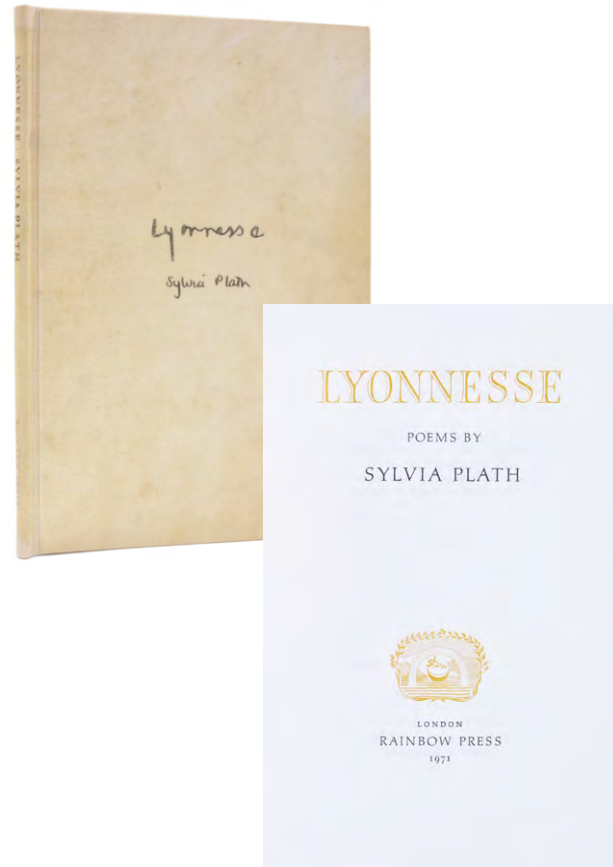
59. PLATH, SYLVIA. *Lyonnesse*. London, Rainbow Press, 1971.

'...the poems in this volume are hitherto uncollected. A few of them will be included in *Winter Trees, a collection of Poems by Sylvia Plath*, to be published shortly by Faber & Faber, London, ...' (publisher's note).

NUMBER 2 OF 10 SPECIAL COPIES IN VELLUM, FROM AN OVERALL LIMITATION OF 500; folio; specimen leaf loosely inserted; original vellum gilt by Zaehnsdorf, top edge gilt, others uncut, publisher's cloth solander box, which is rubbed and little soiled but preserving the book in a fine state.

£2,500

[ref: 99360]



60. POWELL, ANTHONY. Agents and Patients. London, Duckworth, 1936.

Agents and Patients is Anthony Powell's fourth novel and incorporates many of the tropes his fiction is famous for. The novel applies elements of psychoanalysis and film-making to cast a critical but comical eye on modern society, examining the need for gratification and the ability, or failure thereof, to realise it when it happens. The novel continues Powell's evolution of the style and technique he was to eventually deploy in his famous series *A Dance to the Music of Time*.

One of the author's most collectable early novels, especially rare signed and in such good order.

Provenance: Lucy Hayes (1878-1965), gift inscription from the author; (by family descent).

First edition, inscribed; 'FOR LUCY WITH LOVE FROM THE AUTHOR. JANUARY 14TH 1936' in black ink on the front free endpaper; 8vo; publisher's cloth, slight rolling to spine, dust-jacket designed by Misha Black, slightly frayed at extremities of spine, otherwise very good.

£5,250 [ref: 97778]



For Lucy,
with love
from the author

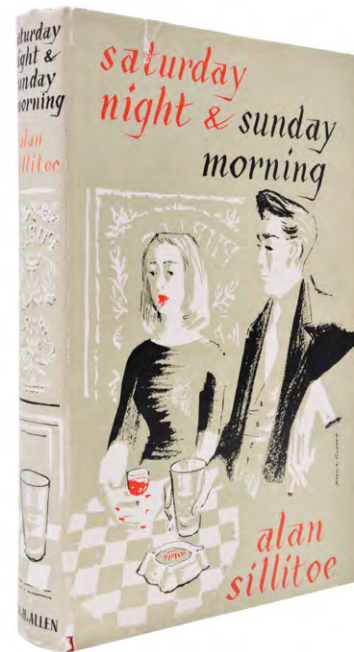
January 14th 1936

61. SILLITOE, ALAN. Saturday Night and Sunday Morning. London, W.H. Allen, 1958.

The first edition of Alan Sillitoe's first novel, winning him the Author's Club First Novel Award. *Saturday night and Sunday Morning* was successfully made into a film starring Albert Finney as the chief 'protagonist', directed by Karel Reisz and with screenplay by Sillitoe, now considered one of the best 'kitchen sink dramas' from the British New Wave era.

First edition, first printing; 8vo; publisher's red boards, dust-jacket by Mona Moore, a few small closed tears to top edge, overall an excellent, sharp copy.

£450 [ref: 99970]



62. STEIN, GERTRUDE. *Portraits and Prayers*. New York, Random House, [1934].

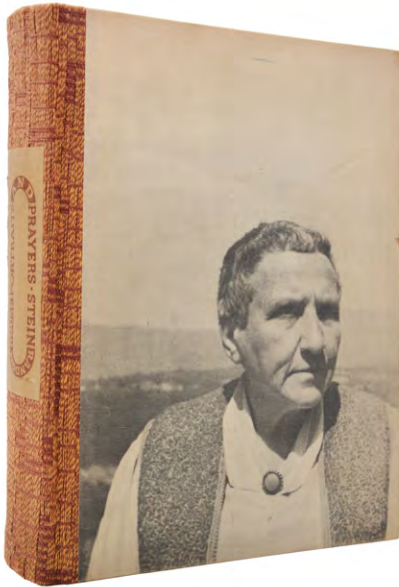
A collection of early essays and word portraits by the American writer Gertrude Stein. Her subjects often provide a description of what she observed in her Saturday salons.

Gertrude Stein (1874-1946), was not only an innovator in literature and a supporter of modern poetry and art, she was the friend and mentor of those who visited her at home in Paris, including: Pablo Picasso, Henri Matisse, Jean Cocteau, Ernest Hemingway, F. Scott Fitzgerald, Sherwood Anderson, and Guillaume Apollinaire.

First edition; signed by the author on half-title; 8vo; lacking front free endpaper but secondary one extant, mild marginal toning as often; publisher's pictorial cloth backed with brocade cloth, photographic portrait to front cover by Carl Van Vechten, paper spine label, light dust-soiling, a few marks to upper cover but overall very good.

£750

[ref: 100196]



RARE DELUXE EDITION, SIGNED BY THE AUTHOR

63. TOLKIEN, J.R.R. *The Lord of the Rings*. London, George Allen & Unwin, 1963 [1964].

A rare edition of Tolkien's classic of Fantasy Fiction *The Lord of the Rings*, particularly scarce signed. This copy is inscribed 'Signed for Lucy Tucker J.R.R. Tolkien' on the title-page of vol. I. Lucy Tucker worked at the time in the warehouse of Unwins, before later becoming secretary to Rayner Unwin; the book was signed for her during a rare visit from Tolkien to his publisher in 1969 to help promote the first paperback edition of *The Lord of the Rings*. With a letter of provenance.

Deluxe edition, AUTHOR'S SIGNED PRESENTATION COPY, inscribed in vol. I; 3 vols, 8vo; folding maps; publisher's black buckram, lettered in gilt to spines, gilt edges, a fine set.

£11,500

[ref: 99978]



64. TOLSTOY, LEO. War and Peace. From The Russian by Nathan Haskell Dole. London, Walter Scott, [1889].

Henry Vizetelly is credited with publishing the 'true first UK edition' three years earlier in 1886, the same pivotal year that *Anna Karenina* was also published. However his earlier version was not translated directly from the original Russian but from a French translation and it was a slightly abridged version, omitting philosophical passages and the second epilogue. This was rivalled by another translation from the French into English BUT THE EDITION HERE IS THE FIRST UK EDITION TRANSLATED DIRECTLY FROM THE RUSSIAN ORIGINAL.

First UK edition translated directly from the original Russian; 4 vols, 8vo (190 x 130 mm); footnotes by Dole, age-mottling to endpapers, a few spots reaching half-titles and titles, otherwise crisp and bright, possibly unread; near-contemporary half calf over marbled boards with all edges marbled to match, bound without advertisements in rear, as was common, later but complementary lettering-pieces to spines, small, period shelf labels to upper paste-downs, rubbed, a few marks but otherwise very good and most attractive. Line: Tolstoi-104.

£1,100

[ref: 100274]



ELLERY QUEEN'S COPY

65. TWAIN, MARK [PSEUD. CLEMENS, SAMUEL LANGHORNE]. The Adventures of Tom Sawyer. Hartford, American Publishing Company, 1876.

AN EXCELLENTLY BRIGHT, CLEAN COPY OF THIS KEYSTONE WORK IN AMERICAN LITERATURE, THIS ISSUE PRINTED ON LAID PAPER RATHER THAN WOVE.

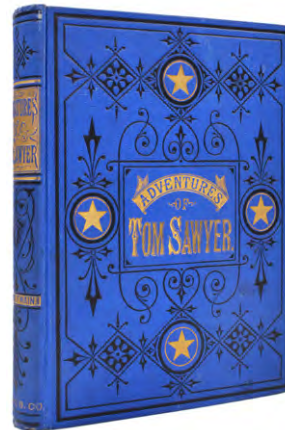
Beyond the stunning condition of this copy, it also has a distinguished pedigree, passing through the hands of the American poet and classics scholar Mitchell S. Buck and the modern first editions collector Christian Heuer; most significant however are the modest signatures of 'Barnaby Ross' & 'Ellery Queen' on half-title, indicating the book was once owned by Frederic Dannay, who co-wrote under these pseudonyms with his cousin, Manfred B. Lee.

Provenance: [Frederic Dannay], as 'Ellery Queen' & 'Barnaby Ross' (signatures on half-title); Mitchell S. Buck (1887-1959), American poet, translator and classical scholar (ex libris bookplate); Christian Heuer, book collector (ex libris bookplate).

First American edition, second issue (printed on laid paper with frontispiece on verso of half-title and the first page of Contents printed on the verso of the preface); square 8vo (215 x 165 mm.); wood-engraved frontispiece and numerous text vignettes by True Williams and others, 2pp. of publisher's advertisements at end, newspaper clipping laid down on rear free with some resultant offsetting, upper endpapers slightly splitting at hinge; publisher's blue cloth blocked in black and gilt, minor rubbing to corner-tips, overall an excellent copy, preserved in cloth chemise and morocco-backed cloth slip-case. BAL 3369.

£8,500

[ref: 100203]



"Barnaby Ross"
"Ellery Queen"

FIRST ENGLISH EDITION

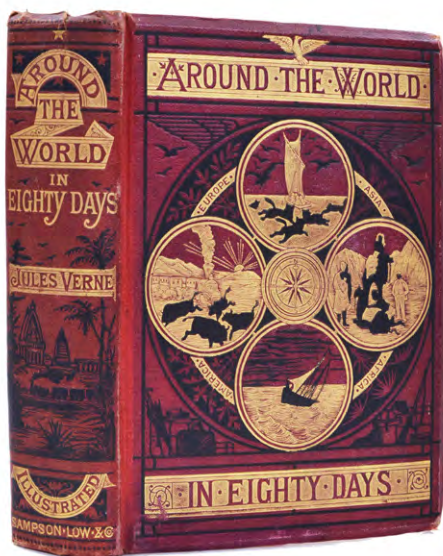
66. VERNE, JULES; TOWLE, GEORGE M. (TRANSLATOR) *Around the World in Eighty Days.* London, Sampson Low, Marston, Low, & Searle, 1874 [1873].

A very attractive first English edition of this classic tale of global adventure by Jules Verne, rare to find in such condition. In *Around the World in Eighty Days*, Phileas Fogg of London and his newly employed French valet Passepartout attempt to circumnavigate the world in 80 days for a £20,000 wager (approximately £2 million in today's money) set by his friends at the Reform Club.

First English edition, second issue with title dated '1874' and advertisements dated 'October 1873'; 8vo (183 x 135 mm.); complete with 54 wood-engraved plates including the frontispiece portrait of Phileas Fogg (with tissue-guard as issued), peach pink endpapers with coeval bookseller's small sticker to rear pastedown, internally very good; publisher's bevelled red cloth blocked with elaborate pictorial designs in gilt & black to upper cover and spine, with blind ruling and device to lower, gilt edges, minor rubbing and bumping at corners and extremities, slight lean, overall a very good copy; [i-iii], iv-xvi, 1-315pp., 48pp. ads.

£2,150

[ref: 99328]



67. [WAUGH, EVELYN]; SITWELL, EDITH. *I Live Under a Black Sun.* London, Victor Gollancz Ltd, 1937.

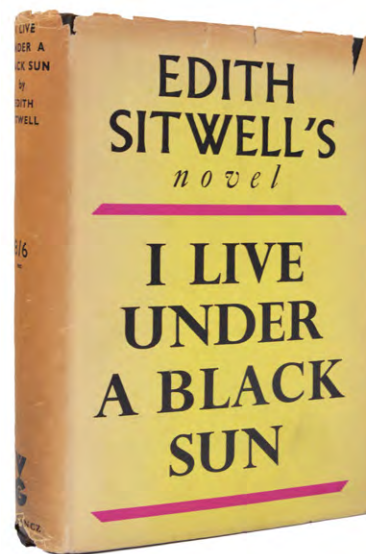
An intriguing copy of the only novel by Edith Sitwell, the inscription from the author 'For darling Evelyn with Edith's very best love and gratitude' inscribed to the front free endpaper, just above the printed compliments label from the publisher's Gollancz, 'Sent at the request of the author With Compliments Publication date, Monday, September 27th'.

This would seem to indicate the book was an advance copy for review, which given the inscription and the fact that Waugh wrote one of the few positive reviews of the novel (referring to it as 'like a magnesium flame in a cavern'), would suggest this copy was sent to Evelyn Waugh for review purposes, possibly at Edith Sitwell's request.

First edition, inscribed presentation copy from the author; 8vo; publisher's printed compliments slip tipped-in onto front free endpaper; publisher's cloth, minor wear to foot of spine, dust-jacket, spine browned, spine ends and corners a little chipped, some creasing and fraying to head.

£1,150

[ref: 99385]

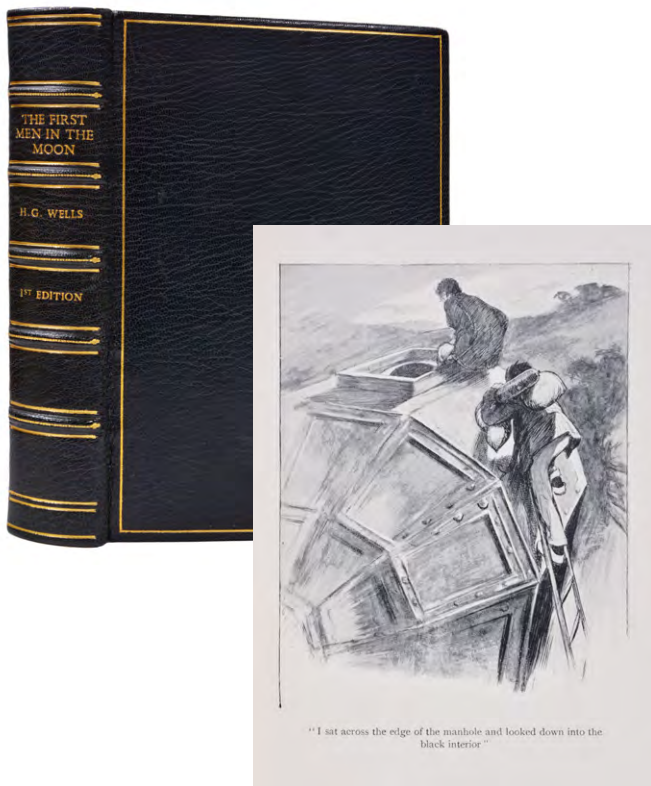


68. WELLS, H.G. *The First Men in the Moon*. London, George Newnes, Ltd., 1901.

First UK edition; 8vo; frontispiece and a further eleven plates by Claude Shepperson; modern full morocco for Asprey, one-line gilt-pannelled back, marbled endpapers and all edges gilt, a fine copy; vi, [ii], 342pp.

£450

[ref: 99723]



69. WHEATLEY, DENNIS. *To the Devil? A Daughter*. London, Hutchinson, 1953.

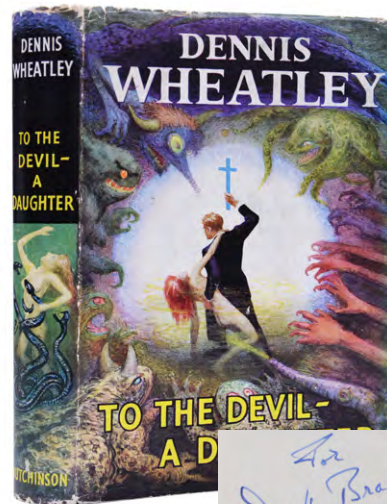
A first edition of one of the most well-known horror books by Dennis Wheatley, numbered alongside *The Devil Rides Out* (1935), *The Haunting of Toby Jugg* (1948) and *The Satanist* (1960) amongst his canon of diabolical and devilish tales. The inscription on the title-page is to his proof-reader Derek Bradley; 'For Derek Bradley With most grateful thanks for his invaluable help with the proofs of this book. From his friend Dennis Wheatley'.

Provenance: The author's proof-reader Derek Bradley (dedicatee).

First edition, signed presentation copy from the author; 8vo; map endpapers; publisher's black cloth, slight shelf-lean and rubbing to extremities, dust-jacket with illustration by Frank C. Papé, edge wear, slight fraying to spine ends, some loss to fore-corners.

£275

[ref: 99283]



For
Derek Bradley
With most grateful thanks
for his invaluable help with the
proofs of this book
From his friend
Dennis Wheatley

70. WODEHOUSE, P.G. Mike. A Public School Story. London, Adam and Charles Black, 1909.

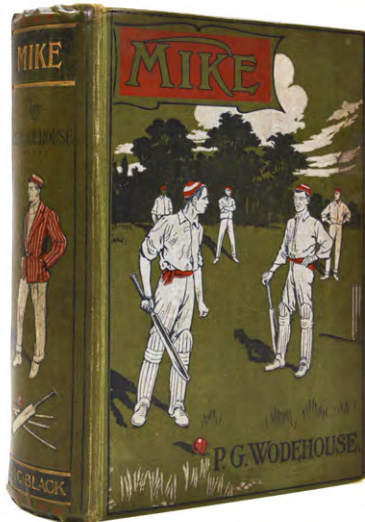
A superior example of this very rare early first edition novel by P.G. Wodehouse, bringing together two stories (*Jackson Junior*, subsequently known as *Mike at Wrykyn* [1953], and *The Lost Lambs*, subsequently known as *Enter Psmith* [1935] and *Mike & Psmith* [1953]) that originally appeared in serial form in *The Captain* magazine. The stories feature the first appearance of the popular Wodehouse character Psmith, the Drones Club member who would go on to appear in numerous Wodehousian tales.

This work is notorious for either missing plates or being in terrible condition but this copy is one of the best examples we have seen.

First edition, first issue (without advertisements or date to title verso); 8vo; half-title, frontispiece and 11 plates by T.M.R. Whitwell, device to title, some minor toning and oxidising, usual toning to endpapers, contemporary lending library label & stamp to front pastedown; publisher's green cloth with cricket scene in white, black and red to upper cover and spine, with title in gilt to spine, spine slightly dulled, some minor rubbing and bumping to extremities with small closed tear to cloth at head of spine. Mclvaine A12a.

£1,500

[ref: 99964]



SIGNED BY WOLFE AND KESEY

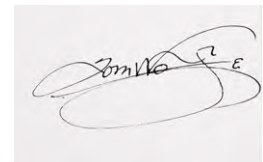
71. WOLFE, TOM; [KESEY, KEN]. The Electric Kool-Aid Acid Test. New York, Farrar Straus and Giroux, 1968.

Signed by Tom Wolfe in black ink on the front pastedown and signed by Ken Kesey in glittery pen on the front free endpaper. Classic account of Ken Kesey and the Merry Pranksters during their bus trip across America in the late 1960s. Considered one of the best and most revealing books on the hippie lifestyle and philosophy.

First edition, signed by both Tom Wolfe and Ken Kesey; 8vo; slight bump to upper, outside corner of text block; publisher's white cloth, spotting and chipping with small loss to lower inside corner of upper board and corner of spine, damp stains to fore-edge and base of text block with slight residual weeping to a few preliminary pages; first issue pictorial dust-jacket by Milton Glaser, \$5.95 price present, a little rubbed, mild creasing to edges, two puncture holes to ground of upper flap (?from a staple), otherwise very good.

£5,500

[ref: 99210]



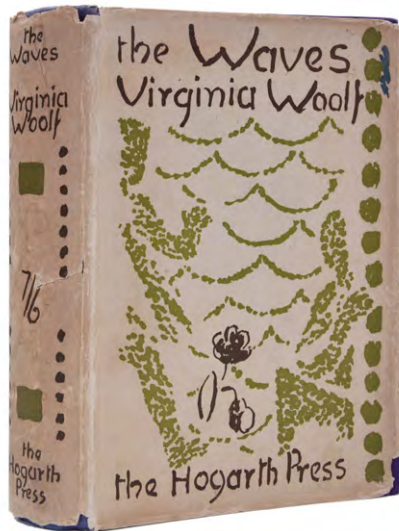
72. WOOLF, VIRGINIA. *The Waves*. London, Hogarth Press, 1931.

An attractive first edition of Virginia Woolf's seventh and most experimental novel, a polyphonic work featuring six characters plus another present only *in absentia*, all perceived by many to be drawn to a varying degree from people the author knew, including E.M. Forster, T.S. Eliot, Vanessa Bell and Lytton Strachey. 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, first printing; 8vo; a little light spotting to the terminal leaves, otherwise internally very good; publisher's purple cloth, minor darkening to spine, a little sunned at top edge and spine ends, otherwise a very good, sharp copy, in the original Vanessa Bell dust-jacket with 7/6 to spine, chipped at corners and spine ends with slight loss, 2 small closed splits to spine near middle, some toning, more so to spine, which is also slightly mottled, rubbed at fore-edges but overall a good, unsophisticated example. Kirkpatrick A16a; Woolmer 279

£1,750

[ref: 99330]



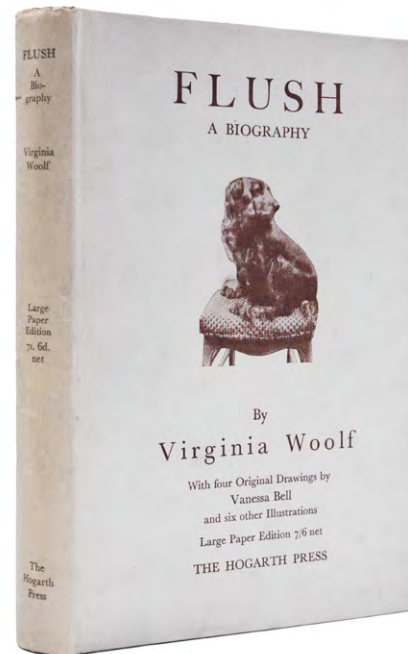
73. WOOLF, VIRGINIA. *Flush A Biography*. London, The Hogarth Press, 1933.

The biography of Elizabeth Barrett Browning's pet spaniel.

First edition, so-called 'Large Paper Edition' (no priority established); Demy 8vo; frontispiece and a further 9 illustrations, 4 of which after original drawings by Vanessa Bell; publisher's buff cloth, spine lettered in gilt, slight darkening to spine, cream dust-jacket printed in brown with illustration of 'Flush' on the front cover, a little toned with mild dust-soiling, spine darkened with minute wear to spine ends and tips, small split to upper spine, otherwise a superior, unrestored copy. Kirkpatrick A19a; Woolmer 334.

£750

[ref: 99129]



'ROMANTIC IRELAND'S DEAD AND GONE'

74. YEATS, WILLIAM BUTLER. Responsibilities: Poems and a Play. Churchtown, Dundrum, The Cuala Press, 1914.

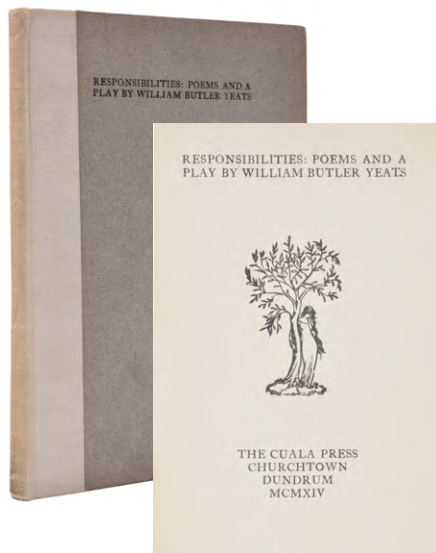
The publication of *Responsibilities* marked a sea change for W.B. Yeats. With his earlier poetry steeped in Irish folklore, these poems stepped away from that and into the harsh realities of modern day Ireland. When musing on the infamous Dublin Lock-Out and lamenting the passing of the Irish Republican John O'Leary, we find the poet stating 'Romantic Ireland's dead and gone. It's with O'Leary in the grave'. This Yeats is both political and personal.

Unusual in its time in that it was run exclusively by women, The Cuala Press was set up by Yeats' sister Elizabeth Corbet Yeats in 1908. Closely associated with the Irish Literary Revival, Elizabeth published works by the likes of Patrick Kavanagh, Jack B. Yeats, Lady Gregory, W.B. Yeats and more.

First edition, number 275 of 400 printed by Elizabeth Corbet Yeats; 8vo; original binder's paper label on front pastedown, some minor toning; publisher's linen-backed boards, spine slightly toned as usual, minor bumping, nonetheless overall near fine.

£700

[ref: 100197]



Children's & Illustrated

PLEASE REQUEST A COPY OF OUR RECENT CHILDREN'S CATALOGUE FOR A MUCH LARGER SELECTION

75. ALDIN, CECIL. A Gay Dog. The Story of a Foolish Year. London, William Heinemann, 1905.

'Mr. Aldin's "gay dog" is a bull terrier owned by an actress. And the creature is as veritable a bit of canine irresponsibility and pomposity as one could imagine.' (*Book Review Digest*, Vol. II, 1906)

First edition; 4to (310 x 250 mm); title printed in red & black with publisher's device, 24 full-page colour illustrations by Aldin, endpapers a little discoloured, otherwise internally near-fine; publisher's cloth-backed pictorial boards, mild dust-soiling, rubbing to extremities, otherwise very good. ALDIN

£275

[ref: 99529]



76. ARDIZZONE, EDWARD. Tim's Last Voyage. London, The Bodley Head, 1972.

A unique presentation copy from the author, inscribed 'To all my Grandchildren/ Edward Ardizzone/ Oct 1972'.

First edition, inscribed by the Author to recto of front free endpaper; 4to; numerous illustrations, both in colour and black & white, by the author, slight age-toning, near-fine; publisher's pictorial boards with corresponding dust-jacket, rubbed at extremities, some creasing to upper edge, otherwise very good.

£425

[ref: 98280]

To all my grandchildren
Edward Ardizzone
Oct 1972



77. BADEN-POWELL, SIR ROBERT; BOWEN, MARJORIE; STRONG, L.A.G.; AND OTHERS. *The Second Trail*. Oxford, Basil Blackwell, Published for the Girl Guides Association, [1928].

A lovely example of this first edition of Baden-Powell's *The Second Trail*, the second of his annual books for Girl Guides and Rangers, comprising poems & stories specially written for the Guiding movement, with an introduction by the then Duchess of York. The excellent dust-jacket is splendidly evocative and rare in this condition.

First edition; large 8vo (240 x 155 mm.); tipped-in portrait of the Queen Mother (then Duchess of York), line illustrations throughout including full-page; publisher's patterned cloth; pictorial dust-jacket by Marion [?]Casson, a little light spotting and rubbing, but overall an excellent example.

£225

[ref: 100735]



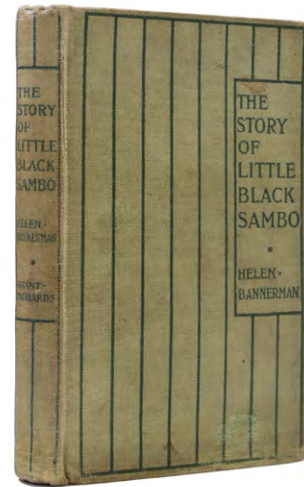
78. BANNERMAN, HELEN. *The Story of Little Black Sambo*. No.4 in the Dumpy Books for Children series. London, Grant Richards, 1899.

Helen Bannerman originally wrote this story during a long railway journey in India, to send to her two small daughters that she had just left to be educated in her native Scotland. It was eventually published as the fourth title in the 'Dumpy Books' series. Despite controversy it has gone through countless printings and translations, as well as many sequels, imitations, and parodies.

First edition; 12m; half-title with advertisement for the Dumpy Books series on verso, 27 full-page colour illustrations after the author printed by Edmund Evans, usual minor finger-marking and occasional light soiling to leaves, overall internally very good; publisher's pale green cloth lettered and blocked in darker green, a little light rubbing and marking but an attractive copy, scarce to find in such condition.

£4,800

[ref: 98137]



BARBIER'S LAST MAJOR WORK

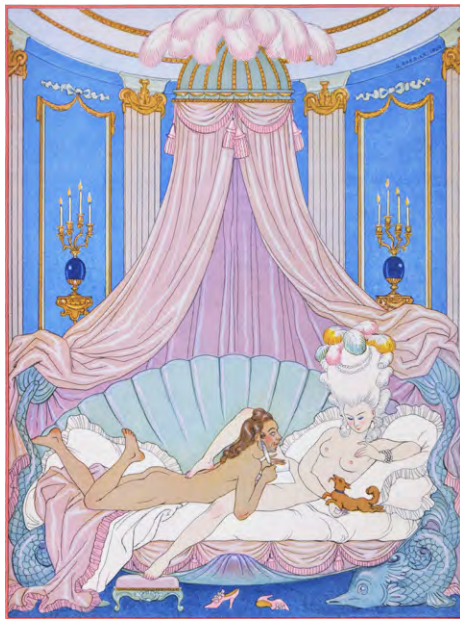
79. BARBIER, GEORGE (ILLUSTRATOR); DE LACLOS, CHODERLOS. *Les Liaisons Dangereuses*. Paris, Le Vasseur, 1934.

That Barbier would turn his attention to Choderlos de Laclos' great novel of sexual intrigue was inevitable; he was even prepared to illustrate the text rather than use it as a point of departure for his own decorative compositions, as in other works. Though he did not neglect the opportunities for decorative treatment of setting and costume that the novel provided, he stuck to the narrative and presented all the big scenes in its intricate plot. In doing so, Barbier gives us the finest illustrations of the novel since Monnet and Gérard's 1796 edition.

Limited edition, number 559 or 720 copies; 2 vols, 4to, (26.6 x 19.9 cm); 20 pochoir plates and illustrations; discreet embossed motto to each half-title, fine; publisher's pictorial wrappers, spines toned, slight rubbed at ends, otherwise a fine set, board slip-case, partial splits to one end but still serviceable, in all an excellent set; half-title, title, v, 219pp.; half-title, title, 217pp.

£2,000

[ref: 99313]



INSCRIBED BY ROBBIE ROSS

80. BEARDSLEY, AUBREY (ILLUS.); JONSON, BEN. *Volpone: or The Foxe*. A new edition with a critical essay on the author by Vincent O'Sullivan and a frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley, together with an eulogy of the artist by Robert Ross. London, Leonard Smithers and Co., 1898.

Provenance: James Denny (his bookplate to front paste-down).

Limited edition number 396 of 1,000 copies, autograph inscription by Ross (according to pencil note and style) 'With Ben Jonson's kind regards Dec 95' on front free endpaper; 4to; foxing to endpapers and slight soiling to margins of frontispiece, otherwise very good; publisher's green cloth, elaborate, titled gilt panel designed by Beardsley to upper cover, dulled, bumped on extremities, otherwise very good.

£650

[ref: 99345]



PRESENTATION COPY

81. CARROLL, LEWIS. *Alice's Adventures in Wonderland.*
London, Macmillan and Co., 1886.

PRESENTATION COPY, INSCRIBED BY CARROLL TO IDA GEORGINA WEDDELL (1874-1960). The attention Carroll lavished on Weddell and her siblings, who lived at Burchet House in Dorking, a few miles from his family home in Guildford, is typical of that displayed towards his 'child friends', with his letters and diaries recording a succession of church visits and invitations to tea.

Ida Georgina Weddell, 15th September 1888 (half-title inscribed by the author).

Eighty-second thousand, inscribed by the author; 8vo; 42 wood-engravings in text by John Tenniel (of which one placed as frontispiece with tissue guard), occasional spotting, mild staining to p101; publisher's red cloth gilt, all edges gilt, discrete, professional restoration to spine and corners, spine darkened, otherwise very good; [12], 192pp, [4]publisher's ads. Carroll, Letters, vol. II, p715; Diaries... Journal 12, July 1883 to 30 June 1892, p416 ff.

£3,900

[ref: 99174]



*Ida Georgina Weddell
From the Author*

Sep. 15. 1888.

ALICE'S ADVENTURES
IN WONDERLAND.

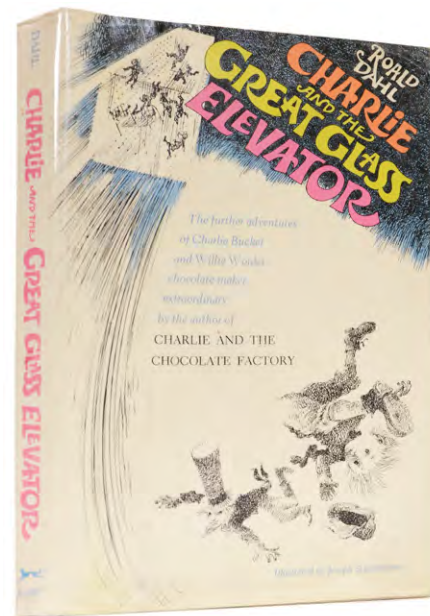
82. DAHL, ROALD. *Charlie and the Great Glass Elevator.*
New York, Alfred A. Knopf, 1972.

The continued adventures of Charlie and his family in the company of the incorrigible Willy Wonka, *Charlie and the Great Glass Elevator* introduces the readers to Vermicious Knids, Gnoolies and more. This, the American edition preceded the UK edition illustrated by Faith Jaques.

First edition, first printing stating 'First Edition' and jacket priced \$3.95; 8vo; frontispiece and illustrations by Joseph Schindelman, ownership markings to front free endpaper; publisher's cloth-backed boards, slight dulling and rubbing to extremities, overall very good, dust-jacket, some minor creasing and negligible rubbing, otherwise also very good.

£250

[ref: 97769]



83. FLINT, WILLIAM RUSSELL (ILLUS.); KINGSLEY, CHARLES. The Heroes, or Greek Fairy Tales for my Children. Illustrated after the water-colour drawings by W. Russell Flint. London, Philip Lee Warner, publisher to The Medici Society Ltd., 1914.

A beautifully presented volume of Greek fairy tales with mounted colour plates, handsomely bound by Sangorski & Sutcliffe.

4to (228 x 153 mm.); 12 captioned and tissue-guarded colour plates by William Russell Flint, some mild toning; modern brown half morocco over cloth boards by Sangorski & Sutcliffe, five raised bands to the spine, gilt lettering to the second and third compartments, top edge gilt, others untrimmed as published.

£375

[ref: 99890]



84. KENT, ROCKWELL (ILLUSTRATOR); CHAUCER, GEOFFREY. The Canterbury Tales... Together with a Version in Modern English Verse by William Van Wyck. New York, Covici-Friede, 1930.

An important edition of this classic of English literature, illustrated by one of the great American illustrators.

It has been banned, abridged and censored from its inception, right up until the present day. The Comstock Law of 1873 prohibited it for sale in the United States due to sexual situations and swearing. It continues to be abridged for content and language across the United States to this day. It was also once banned and then later abridged in the United Kingdom for its criticism of the Church. More recently it was banned from a Florida High School in 1995 for sexual references.

Number 403 of 999 copies, signed by the artist, 2 vols, folio; Middle English and Modern English texts in double column, plates and illustrations by Rockwell Kent; publisher's gilt-lettered cloth, spines a little rubbed and sunned, top edges gilt, others uncut, otherwise internally fine, a very good set.

£425

[ref: 98208]



AN EXCEPTIONALLY RARE SET OF FIRST EDITIONS (FIRST STATE)
ALL SIGNED BY AUTHOR AND ARTIST

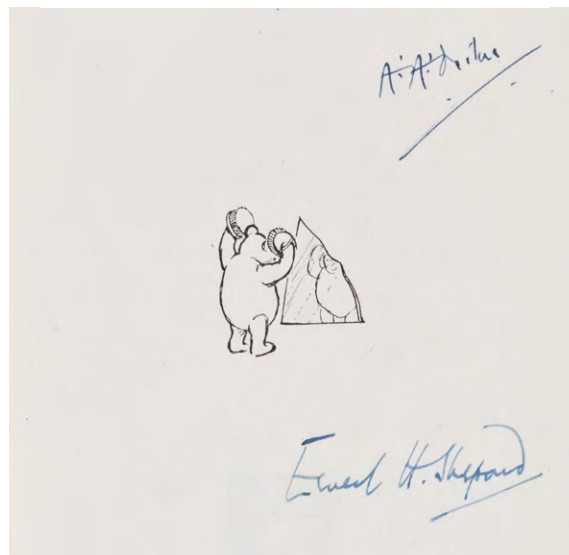
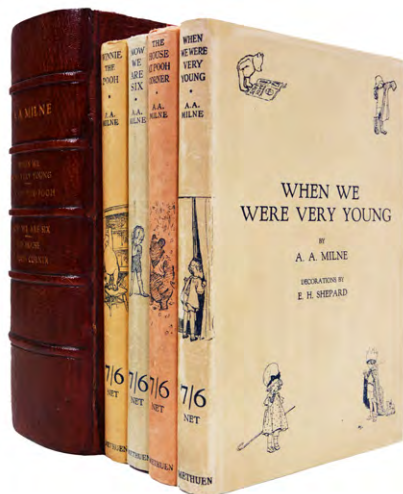
85. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).
[A Complete Set of Winnie-the-Pooh Books]. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner*. London, Methuen & Co. Ltd., 1924-1928.

An exceptionally rare set in that all four volumes are signed by both author and illustrator (it would appear all at the same time); the first title is in the rare first state and the set is internally near-fine and very bright. The only minor restoration is to the head of the jacket spine on one corner of the first title, a very pure set. Milne's first volume (*When We Were Very Young*) was published in November 1924 and was such a resounding success that the subsequent three titles followed in quick succession.

When We Were Very Young (1924), first edition, first state (with page ix unnumbered), dust-jacket, front fixed endpaper slightly cockled, small repair to spine-head and one corner of dust-jacket; *Winnie-the-Pooh* (1926), first edition, dust-jacket in first state ('117th Thousand' noted); *Now We Are Six* (1927), first edition, dust-jacket; *The House at Pooh Corner* (1928), first edition, light spotting to half-title along internal edge, dust-jacket in first state ('179th Thousand' noted); 4 vols, 8vo; all volumes signed by both Milne and Shepard; publisher's pictorial cloth lettered with designs in gilt, top edges gilt, some browning to endpapers, head and foot of spines slightly bumped, extremities of dust-jackets light rubbed in places, usual light dust soiling; preserved in a later quarter morocco solander box.

£48,000

[ref: 100204]



86. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). [A Complete Set of 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., 1924-28.

A near-fine set, both internally and externally.

Milne's first volume (*When We Were Very Young*) was published in November 1924 and was such a resounding success that the subsequent three titles followed in quick succession. This is a super set of first editions, with only minor restoration to the jackets and no ownership inscriptions.

First editions, *When We Were Very Young*, second issue with *pix* numbered; 8vo; illustrations by E.H. Shepard, 3 advertisements (including 'Original Drawings... Sporting Gallery', and 'The Christopher Robin Calendar') loosely inserted; publisher's pictorial cloth gilt, top edge gilt, pictorial endpapers to all but first title (as published), the first title with attractive bookplate to upper pastedown, toning and offsetting from jacket flaps to first, second and fourth, a few, small blind dents to lower corner of upper cover of first, pictorial dust-jackets, small professional restorations to spine extremities and flap-fold corners, minor dust-soiling commensurate with age, in all a near-fine set both internally and externally; preserved in a custom-made slip-case.

£9,500

[ref: 99623]

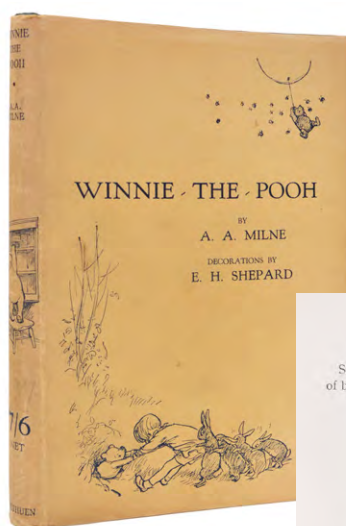


87. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). *Winnie-the-Pooh*. London, Methuen & Co., 1926.

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.

£5,850

[ref: 100117]



88. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR).
The House At Pooh Corner. London, Methuen & Co. Ltd., 1928.

An outstanding, sharp and bright example of the fourth of the Christopher Robin books, 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.

£1,950

[ref: 100451]



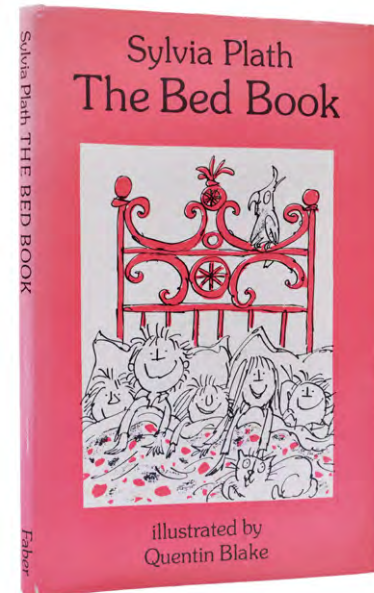
89. PLATH, SYLVIA; BLAKE, QUENTIN (ILLUSTRATOR).
The Bed Book. London, Faber & Faber, [1976].

Sylvia Plath's poem for children, marvellously brought to life by Blake's line illustrations that capture the spirit of the poem more than subsequent illustrated editions, as well as containing several stanzas that were subsequently omitted.

First edition; 8v,, illustrations throughout by Quentin Blake; publisher's pink boards, minor bumping to spine ends, dust-jacket, slight sunning to spine but otherwise very good.

£250

[ref: 98733]



90. POTTER, BEATRIX. The Tale of the Flopsy Bunnies.
London, F. Warne & Co., 1909.

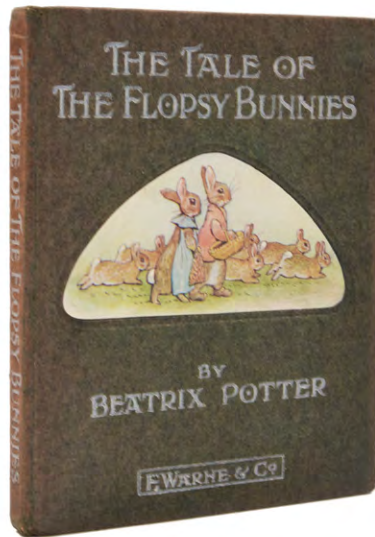
A sequel to *Peter Rabbit* and *Benjamin Bunny*, this tale uses as a backdrop the garden at Gwaenynog, Denbigh, home of the Burtons, Potter's uncle and aunt, and fortunately proves neither 'soporific' nor 'improvident'.

Beatrix Potter wrote to Harold Warne in autumn 1908 with three new works for potential publication: a story written years before and set in Rye, which became *The Faithful Dove*; a tale based around the village shop in Sawrey, which became *The Tale of Ginger and Pickles* and a third work, a sequel to *The Tale of Benjamin Bunny*, which became the present work. For the illustrations, which are regarded as amongst her finest, the author drew upon the semi-formal gardens of her aunt and uncle, based in Gwaenynog, Denbigh.

First edition, first or second printing with notice board lettering on p.14; 12mo (145 x 110 mm.); colour frontispiece, 26 colour plates, plain title vignette and colour pictorial endpapers by the author, contemporary gift inscription to blank recto of frontispiece; publisher's boards with mounted colour illustration, spine and edges very slightly browned, minor rubbing to corner-tips but overall an unusually sharp, clean copy. Linder; p.428; Quinby 16.

£750

[ref: 100162]



A NEAR-FINE EXAMPLE

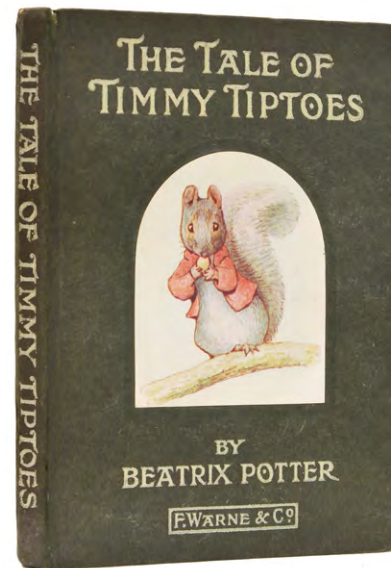
91. POTTER, BEATRIX. The Tale of Timmy Tiptoes.
London, Frederick Warne and Co., 1911.

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 muddled 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, very short split at top of lower joint, a few tiny spots to fore-edge, otherwise very good and internally near-fine. Linder p.429; Quinby 20.

£1,000

[ref: 98203]



92. RACKHAM, ARTHUR (ILLUSTRATOR); FOUQUE, FRIEDRICH DE LA MOTTE. *Undine*. London, William Heinemann, 1909.

'Although the waves and eddies of *Undine* bear the mark of Art Nouveau, the work was still another step forward for Rackham, the unity of conception in the line drawings and the colour plates, the assertion of contrast in the moods of the heroine, rendering it a masterpiece of sympathetic understanding' (Hudson, p80).

LIMITED EDITION NUMBERED 523 OF 1,000 COPIES, SIGNED BY RACKHAM ON LIMITATION PAGE, 4to; illustrated with 15 tipped in colour plates on brown paper, captioned tissue guards, further black and white illustrations within text, half-title, limitation page and final page of text toned with a few odd spots, otherwise very clean and bright; publisher's full vellum gilt, top edge gilt, others untrimmed, as published, replacement ties to style, a few light spots to extremities of upper cover, otherwise a very good copy. *Latimore and Haskell* p. 34. *Riall* p. 93.

£950

[ref: 97411]



93. RACKHAM, ARTHUR (ILLUSTRATOR); [VARIOUS AUTHORS]. *Some British Ballads*. London, Constable and Co., [1919].

LIMITED EDITION, NUMBER 223 OF 575 COPIES, SIGNED BY RACKHAM; 4to; illustrated with 16 tipped-in colour plates, each with tissue-guard captioned in red, further vignette line-drawings by Rackham, browning to plain endpapers and creasing to some tissue-guards, else near-fine, publisher's quarter vellum over pictorial paper boards gilt, top edge gilt, others untrimmed, a little age-toned, bottom edge of spine and inside corner of upper board bumped, otherwise a very good copy indeed. *Riall* p. 137.

£1,100

[ref: 97420]



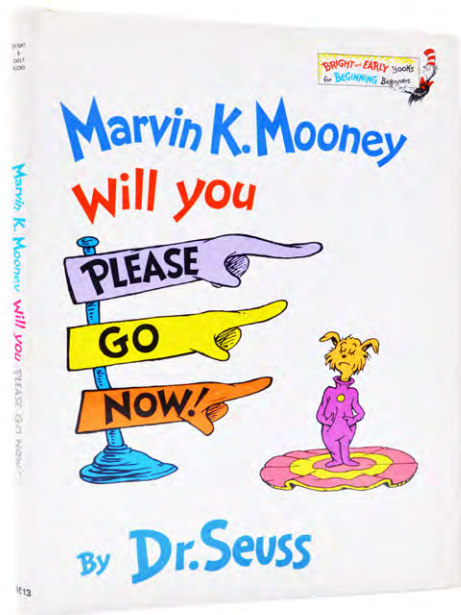
94. SEUSS, DR [PSEUD., GEISEL, THEODOR SEUSS].
Marvin K. Mooney Will You Please Go Now! New York,
Random House, 1972.

'The time has come.' An excellent example of this Dr Seuss first edition, from the *Bright and Early Books* series.

First edition, first printing with correct price and list of titles to jacket; 4to (228 x 165 mm.); colour illustrations throughout, colour pictorial endpapers, free of any gift or ownership inscriptions; publisher's pictorial boards, a few minor bumps, overall a fine copy, dust-jacket, some very minor toning and rubbing but really an excellent example. Younger & Hirsch 51.

£675

[ref: 99497]



95. TRAVERS, P.L. *Mary Poppins*. Illustrated by Mary Shepard. London, Gerald Howe Ltd, 1934.

A fine copy of this exceptionally rare book, beautifully bound by Sangorski & Sutcliffe.

First edition; illustrated frontispiece and a further 26 illustrations as well as insets and tailpieces by Mary Shepard, a few spots to final pages, otherwise fine; modern full blue morocco by Sangorski and Sutcliffe, block of *Mary Poppins* in flight to the upper cover, Japanese endpapers and all edges gilded with silver stars; preserved in a custom-made slip-case.

£1,800

[ref: 99194]



96. WILDE, OSCAR. *A House of Pomegranates*. London, James R. Osgood, 1891.

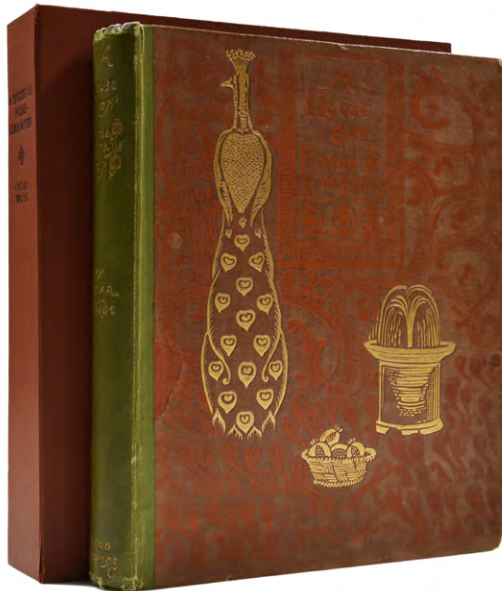
Oscar Wilde wrote his previous collection of fairy tales, *The Happy Prince and Other Tales*, for his two sons and this collection is a sequel to those and dedicated to his wife, Constance.

A superior copy to many since, due to poor printing plates, the 4 full-page illustrations always fade, in some copies more so than others and while these have done so they are better than most. The illustrations within the text are, along with all the pages in general, clean, bright and crisp.

First edition, one of 1000 copies; small 4to; pictorial title, 4 plates and numerous illustrations and decorations within text by Charles Ricketts and Charles Shannon, usual light toning, else near-fine: publisher's pictorial cloth blocked in gilt and red, designed by Ricketts, edges untrimmed, a little browned, spine ends and corners a little bumped. chip and repair to upper joint, spot to upper cover, slight browning to endpapers, historic repair to hinges with resultant slight glue residue to rear one, preserved in a custom-made cloth solander box. Mason 34.

£1,500

[ref: 99953]



J.B. PRIESTLEY'S COPY

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

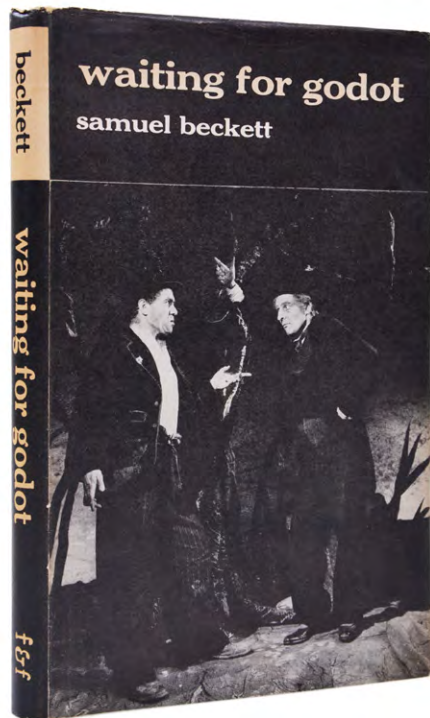
FIRST UK EDITION OF ONE OF THE MOST IMPORTANT PLAYS OF THE TWENTIETH CENTURY, WITH THE BOOKPLATE OF J.B. PRIESTLEY. Preceded by Beckett's original French version (*En attendant Godot*, 1952) and a New York edition in 1954, the present edition is the first to publish the play as performed in London in 1955, its English-language premiere, with the alterations to comply with censorship of British theatres.

Provenance: J.B. Priestley (bookplate to upper pastedown).

First UK edition; 8vo; publisher's printed note tipped in (now detached); publisher's yellow cloth, spine lettered in red, printed dust-jacket with photographic halftone illustration, a few small marks, endpapers a little foxed, joints split but firm, otherwise a very good copy; [8], 9-94pp.

£475

[ref: 99177]



RARE, SIGNED COPY

98. BRANDT, BILL. *Bill Brandt: Nudes 1945-1980.* Introduction by Michael Hiley. London, Gordon Fraser, 1982

Bill Brandt (1904-1983) is considered to be one of the most diverse and dramatic photographers of the 20th century. He began his career as a social documentarian but eventually moved to abstract and surrealist photography later in life. This included experimenting with photographing female nudes in images inspired by the work of British sculptor Henry Moore. The nudes are photographed in domestic interiors and on French and English beaches.

Brandt signed relatively little therefore this copy is very rare.

Signed by Brandt on first page above his biography, 4to; 100 full-page black & white photographic plates, upper hinge starting but still sound; publisher's laminated pictorial soft covers, perfect bound, a little rubbed and chipped on corners, otherwise a very good copy.

£475

[ref: 99138]



INSCRIBED AND SIGNED

99. CARTIER-BRESSON, HENRI. *Images à la Sauvette.*
Paris, Éditions Verve, 1952.

INSCRIBED AND SIGNED BY CARTIER-BRESSON to Georg Troller, a renowned Austrian author, journalist, scenarist and director of documentaries.

Originally published the same year in the United States by Simon and Schuster; this first French edition contains a large sampling of Cartier-Bresson's best black & white photographs; includes an introductory text by the photographer about his philosophy of photography and art as well as a section on the technical aspects of photography.

'Henri Cartier-Bresson carries his Leica camera with him at all times. He wanders through life looking for decisive moments - historical ones, emotional ones, beautiful ones. When the decisive moment arrives, he immediately composes the picture in the viewfinder of his camera and snaps the shutter. The results are some of the most memorable pictures of our time.' (Simon & Schuster).

First French edition; folio (37 x 28 cm); 126 photographic plates; half-title inscribed and signed by Henri Cartier-Bresson; publisher's glassine over illustrated paper cover boards, designed especially for this by Henri Matisse; glassine torn along spine, binding and interior in good condition; text in French.

£5,000

[ref: 99440]



à Georges Troller
en souvenir d'une
conversation

IMAGES
A LA SAUVETTE Télévisée

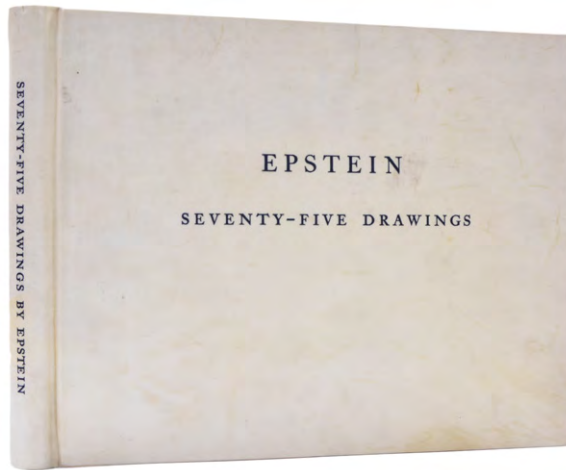
très cordialement
Henri Cartier-Bresson

100. EPSTEIN, JACOB. *Seventy-Five Drawings. With a foreword by Hubert Wellington.* London, J. Saville & Co. Ltd., 1929.

Number 175 of 200 copies 'of which are for sale', signed by Epstein under limitation; landscape 4to, (330 x 260 mm); 75 collotype plates, numbered and titled, light offsetting and residue from removed bookplate to upper endpapers, else near fine; publisher's full vellum, titled in black to upper board and spine, top edge gilt, others untrimmed, slight splaying to boards (as usual) minor, light spotting to rear board, otherwise very good-plus.

£550

[ref: 99347]



INSCRIBED BY THE AUTHOR

101. GIELGUD, [SIR] JOHN. *Acting Shakespeare. [With loosely inserted letter].* New York, Charles Scribner's Sons, 1992.

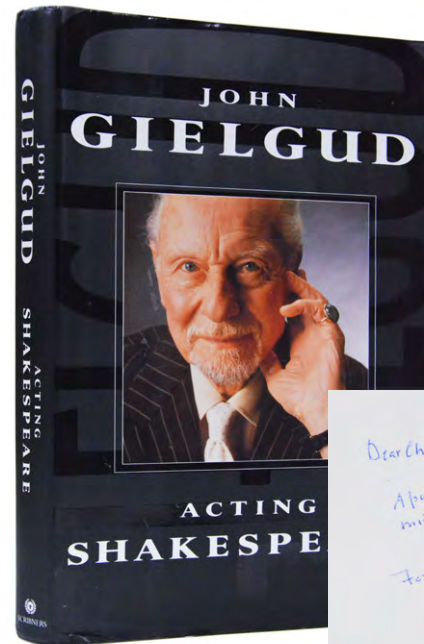
Inscribed by Gielgud: 'Dear Christopher / A poor thing - but mine own - or very nearly so! / Fond memories and many congratulations / John / Dec. 1992.'

A transcript of the loosely inserted, hand-written letter, dated: 'December 16 92', available on request.

First American edition; SIGNED PRESENTATION INSCRIPTION AND AUTOGRAPH LETTER SIGNED BY THE AUTHOR TO THE SAME RECIPIENT loosely tipped-in; 8vo; illustrations, mostly photographic; publisher's quarter cloth boards, pictorial dust-jacket, a hint of rubbing, otherwise fine; [8], vii-ix, 192pp, [2]blank.

£300

[ref: 99173]



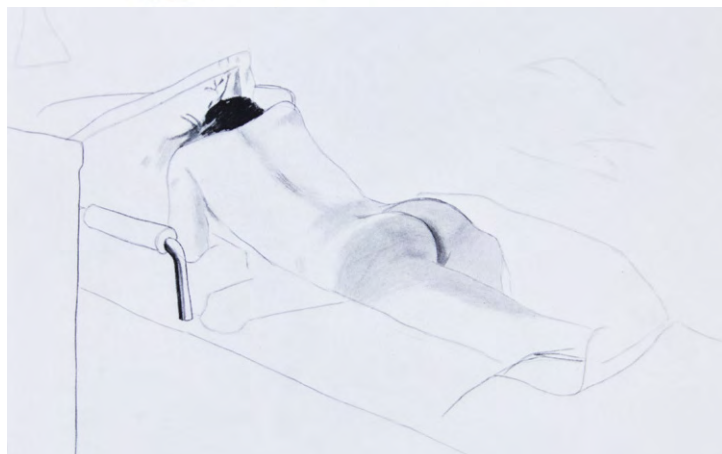
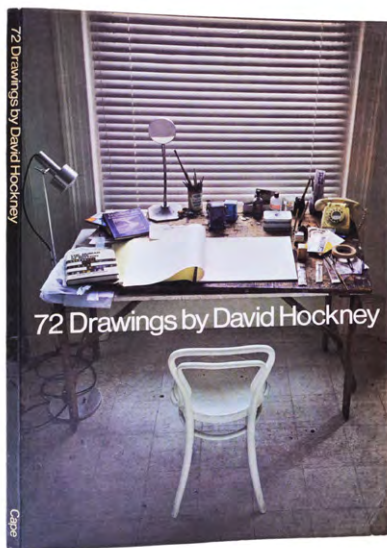
SIGNED BY THE ARTIST

102. HOCKNEY, DAVID. 72 Drawings by David Hockney. Chosen by the Artist. London, Jonathan Cape, 1971,

Slim 8vo, (210 x 150 mm); signed by the artist on 'frontispiece', 64 black & white plates and 8 colour, all numbered and captioned; publisher's pictorial paperback binding, lower, outside corner of front cover with small crease, slight rubbing to spine extremities, otherwise very good.

£475

[ref: 99584]



IN ORIGINAL E. MCKNIGHT KAUFFER DUST-JACKET

103. KAUFFER, E. MCKNIGHT (JACKET ARTIST); BRITISH BROADCASTING CORPORATION. B.B.C. Handbook 1928. [London], British Broadcasting Corporation, 1928.

The first of the famous BBC Handbooks, published annually from 1928 until 1987, chronicling the exciting development of radio & television broadcasting in Britain since its heyday and serving as a guide and record to the British Broadcasting Corporation's technological progression and the broadcasted programmes themselves. This copy presented in the original E. McKnight Kauffer dust-jacket, featuring the iconic artwork evocative of the ether; electricity & radio waves synonymous with the then emerging technologies.

8vo; illustrations, advertisements, advertorial bookmark; publisher's red cloth blocked in black, a fine example, in the original dust-jacket designed by E. McKnight Kauffer to upper panel and advertisement in decorative border of same colours to lower panel, slightly rubbed at extremities, some minor fraying to spine ends and corners but overall very good.

£580

[ref: 98999]



INSCRIBED BY THE AUTHOR

104. PINTER, HAROLD. *No Man's Land.* London, Eyre Methuen, 1975.

Inscribed by the author across the title-page 'September 1975 to Peter with my love Harold'.

An attractive signed first edition of this 1975 play by the highly-regarded playwright Harold Pinter, particularly pleasing for the inscription being so contemporary to the publication. *No Man's Land* was staged in London's Old Vic Theatre under the direction of Peter Hall, starring John Gielgud, Ralph Richardson and Terence Rigby, to critical acclaim.

First edition, signed presentation copy from the author; 8vo; publisher's boards, dust-jacket, mild toning but overall an attractive, sharp copy.

£550

[ref: 99145]

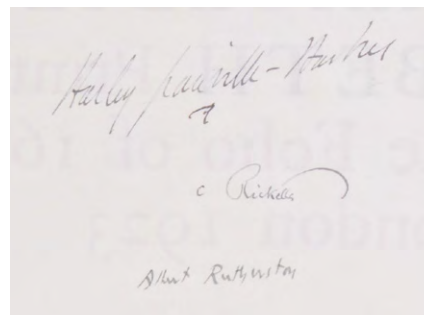


105. RICKETTS, CHARLES (ILLUS.); SHAKESPEARE, WILLIAM. *The Tragedie of Macbeth.* Introduction by Harley Granville-Barker, edited by Albert Rutherston. London, Ernest Benn Limited, 1923.

LIMITED EDITION NUMBER 85 OF 106 SPECIALLY-BOUND COPIES ON HAND-MADE PAPER AND SIGNED BY THE ARTIST, GRANVILLE-BARKER AND RUTHERSTON, FROM AN ENTIRE EDITION OF 606; 4to; colour plates by Charles Ricketts, printed at the Shakespeare Head Press of Stratford-upon-Avon; publisher's brown morocco with elaborate strapwork panels in gilt, by Zaehnsdorf, spine gilt, top edge gilt, others untrimmed, a little rubbed at extremities, joints starting but sound, small dent to rear board, otherwise very good-plus; lix, [blank], 84, [1]pp.

£950

[ref: 99352]



106. SCHUMANN, CLARA. [Autograph Letter Signed by Clara Schumann]. 1877.

Handwritten in English, to an unidentified photographer:

Dear Sir, I received our letter with the enclosed photographs but never those (?) others you have sent to my adress (sic) in London. I am sorry, but you will remember that I told you I would leave London on Good-Friday, and that we settled Thursday evening where you promised to send somebody with the photographs. / Concerning the photographs I find the one *en profil* very good, the one from the two *en face* pretty well, but the one which I enclose to this [not included herewith] I beg you not to sell, as it has an expression not agreeable. I showed the photographs to my friends here, and they all agree with me, that the one *en profil* is a very good one, but they all say that it would be a great advantage if you could manage to put away the hands, which disturbs very (?) seriously. I would be glad could you do so, or make only the first. Please send me, as soon as you can, two dozen of the photographs, one of those *en profil* and one dozen of those *en face* I kept here. I believe the copies will please very many in Germany, and, I think you should send them to the different large places in Germany to be sold. I would I help you (sic) in any way, I shall be pleased to do so. Excuse my bad english and believe me yours truly Clara Schumann. Adress (sic): Berlin I I, in den Zelten.'

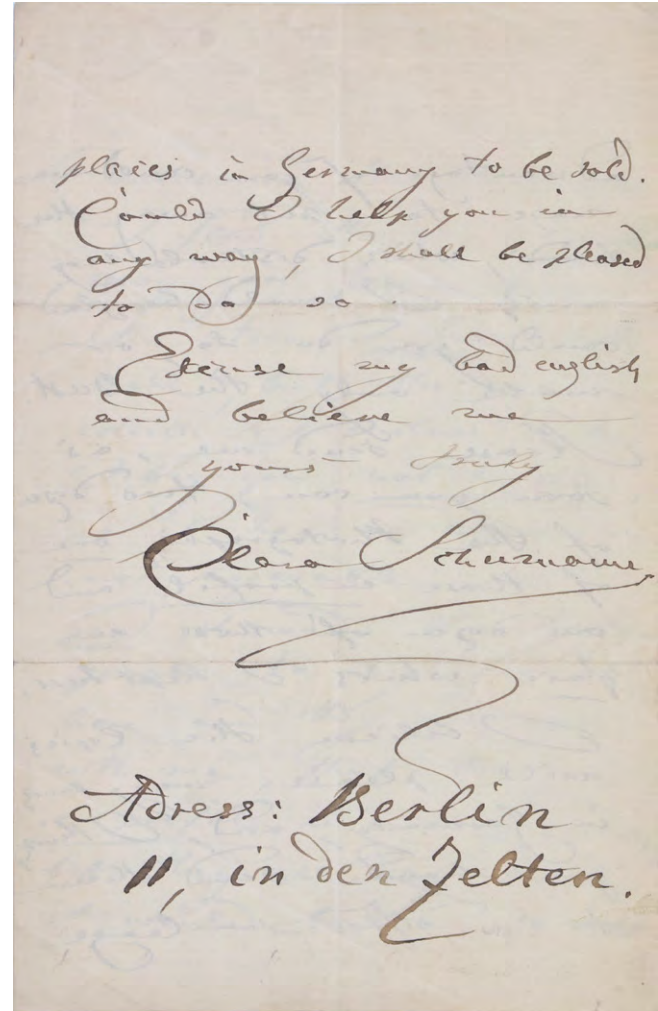
Clara Schumann (1819-1896), née Clara Josephine Wieck, German pianist, composer, and wife of composer Robert Schumann.

Encouraged by her father, Clara Wieck studied piano from the age of five and by 1835 had established a reputation throughout Europe as a child prodigy. In 1838 she was honoured by the Austrian court and was also elected to the prestigious Society of the Friends of Music (Gesellschaft der Musikfreunde) in Vienna. Her busiest years as a performer were after Robert Schumann's death. During this period, she experienced success as a performer in Great Britain, where her 1865 performance of Beethoven's Piano Concerto No. 5 was met 'with enormous applause'. As a chamber musician, she often accompanied the violinist Joseph Joachim and played songs frequently in recitals in the latter years of her career.

8vo (140 x 215mm 15 1/2 x 8 1/2 ins), 2pp. on a bifolium, ink A.L.s., autograph letter signed, 'Clara Schumann', Dusseldorf, 14 April 1877.

£2,250

[ref: 100145]



INSCRIBED BY RALPH VAUGHAN WILLIAMS

107. SCHWEITZER, ALBERT. J. S. Bach. English Translation by Ernest Newman. London, Breitkopf & Hartel, 1911.

A highly scholastic work of J. S. Bach's life by a renowned polymath.

The inscription reads: *With best wishes/from/ R. Vaughan Williams/ Sept 24th 1923.*

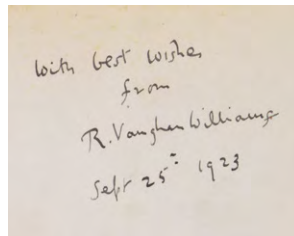
Ralph Vaughan Williams (1872-1958), London, England), English composer; founder of the nationalist movement in English music. One of his most notable compositions is *The Lark Ascending*.

George Butterworth (1885-1916) was an English composer; best known for the orchestral idyll *The Banks of Green Willow* and his song settings of A. E. Housman's poems from *A Shropshire Lad*. Butterworth was also a close friend of Ralph Vaughan Williams who greatly mourned the younger man's death at the Battle of the Somme.

Provenance: Ralph Vaughan Williams; by repute from the family of George Butterworth.

First English edition, inscribed on upper flyleaf of vol. I by Ralph Vaughan Williams, 2 vols, 8vo (235 x 155 mm); 5 full-page illustrations and musical quotes within text, a few odd spots to preliminary pages of vol. I, otherwise fine; contemporary half blue calf over cloth, rebaked to match, top edge gilt, boards rubbed and marked, more so to outer corners and upper cover of vol. I, otherwise very good.

£650 [ref: 100036]



NONESUCH SHAKESPEARE

108. SHAKESPEARE, WILLIAM. *The Works of Shakespeare*. The text of the first Folio with Quarto variants and a selection of modern readings: edited by Herbert Farejon. London, The Nonesuch Press, 1929-1933.

'Produced as the finest looking Shakespeare edition in England', according to Francis Meynell, the founder of Nonesuch Press. Mentioned in Dreyfus as a success, with superb typographical plans that gave the design of the unillustrated pages a sparkle that suited the choice of type. According to Francis Meynell, it was one of the first successful examples of the Nonesuch Press in applying modern methods of production to the uses of fine book printing.

Provenance: 'From the House of Bolt' (bookplate to each upper pastedown).

Number 627 of a limited edition of 1,600 copies; 7 vols, 8vo; publisher's pigskin, gilt, top edge gilt, others uncut, the odd mark to boards, mostly to rear of vol. I, spines a bit unevenly sunned (as is most common for this set), otherwise very good and internally fine.

The History of the Nonesuch Press, Dreyfus. cat. 58. p.208.

£2,700 [ref: 99527]



SIGNED BY THE 'GREATS' OF THE BRITISH THEATRE

109. SHAKESPEARE, WILLIAM. *Romeo and Juliet.* London, J.M. Dent, 1935.

John Gielgud directed *Romeo and Juliet* in 1935, alternating as Romeo and Mercutio with Laurence Olivier. This was their sole stage appearance together. Gielgud's greater verse-speaking lyricism left Olivier feeling that victory was his rival's, perhaps causing perceived antagonism from Olivier throughout their careers, though Olivier's more masculine Romeo and his Mercutio's greater dash and swagger drew excellent reviews. The play also made Ashcroft a major classical player and broke box-office records' (ODNB).

12mo (145 x 115 mm); signed by John Gielgud ('John Gielgud: Romeo, Mercutio, New Theatre 1935'), Laurence Olivier, Peggy Ashcroft, Edith Evans and George Howe on the front free endpaper, with signatures of four other cast members on verso, illustration by Eric Gill on title and half-title; publisher's red cloth gilt, mildly rubbed, a few minor marks, otherwise very good and internally fine.

£2,900

[ref: 99620]

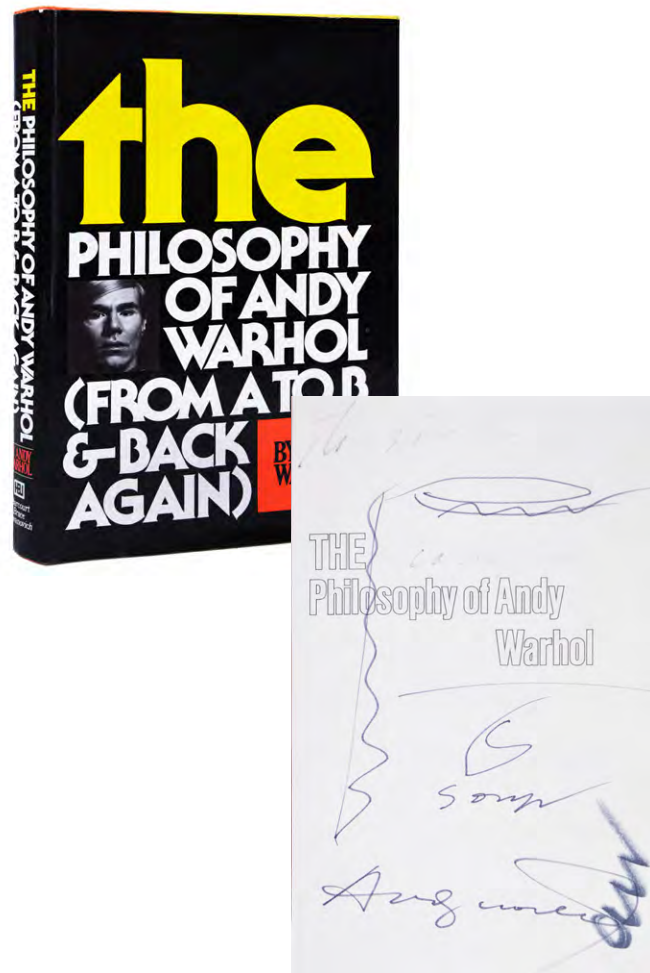


110. WARHOL, ANDY. *The Philosophy of Andy Warhol (From A to B & Back Again).* New York, Harcourt Brace Jovanovich, 1975.

First edition, SIGNED AND INITIALED WITH 2 AUTOGRAPH CAMPBELL'S SOUP-CANS AND INDISTINCT INSCRIPTION 'TO ESTELLE'; 8vo; publisher's orange cloth-backed boards with yellow paper sides, titled in black and white with black printed design to upper board, black endpapers, printed dust-jacket, minimal foxing to upper edge, otherwise a very good copy; [14], 241 pp.

£3,000

[ref: 99287]



LIMITED TO 80 COPIES ONLY

III. WILDE, OSCAR. Works. [Collected works, edited by Robbie Ross.] London & Paris, Methuen & Carrington, 1908-22.

The first collected edition of Wilde's works, here presented in its most desirable state.

Comprising: *A Woman of No Importance; The Duchess of Padua; Salome, a Florentine Tragedy and Vera; Lady Windermere's Fan; De Profundis; Lord Arthur Savile's Crime and Other Pieces; Miscellanies; An Ideal Husband; The Importance of Being Earnest; Poems; The Picture of Dorian Gray* (with the imprint Paris: Charles Carrington, 1908); *Reviews; A House of Pomegranates and Other Tales; Intentions and the Soul of Man.*

The additional volume, published later, in 1922, is a controversial title. Wilde's biographer, Christopher Millard, circulated a letter amongst the book trade claiming that this work was not by Wilde but rather by a Mrs. Chan Toon, otherwise known as Mabel Cosgrove. Due to the controversy and inconclusive evidence as to who wrote the play, Methuen never published this title again. *An expanded version of this, available on request.*

First collected edition; 14 volumes, 8vo; ONE OF 80 SETS PRINTED ON JAPANESE VELLUM; publisher's cream vellum, gilt decorative devices to front panels by Charles Ricketts, yapp edges, top edges gilt, 13 volumes have the imprint of Methuen & Co., and one, The Picture of Dorian Gray, has the imprint of Charles Carrington, Paris (as called for), usual mild wrinkling to most paste-downs, covers mildly toned, some volumes with minor glue reaction (both points usual with vellum bindings), otherwise exceptionally fine internally and externally.

[Together with], For Love of the King: A Burmese Masque. Methuen issued this work in 1922, intending it to be a supplementary volume to the above set but never issued in vellum; printed on hand-made paper and limited to 1000 copies only; publisher's cream cloth, browning to spine and edges, dust-jacket with some expert archival repairs to the interior of the folds, Ex-libris Frederick Spiegelberg (name plate on front paste-down) as well as Gertrude & Edward A. Strauss (bookplate on front paste-down), previous bookseller's label on rear paste-down, a very good copy. Mason 421, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446 and 448.

£15,000

[ref: 99914]



SIGNED BY MARLON BRANDO, JESSICA TANDY & OTHERS

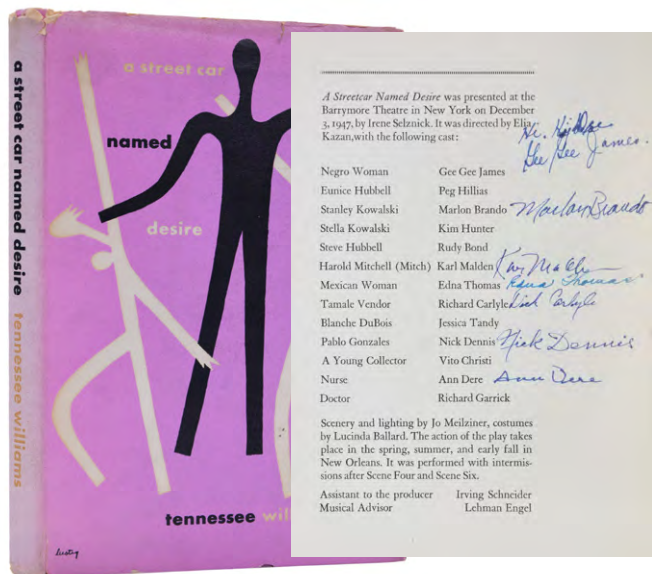
112. WILLIAMS, TENNESSEE. *A Streetcar Named Desire*.
New York, New Directions, 1947.

SIGNED PRESENTATION COPY from Peg [Hillias] (who played Eunice Hubbell in the film) to Hy Dee [Small] (the technical director). Also with a note from Peg Hillias to Hy Dee laid in. With the decorative bookplate of Hy Dee Small. Signed by 8 members of the original Broadway cast: Jessica Tandy (on the title page), Gee Gee James, Marlon Brando, Karl Malden, Edna Thomas, Dick Carlyle, Nick Dennis, Ann Dere & Vito Christi. The signatures are at the listing of characters. First state in original lavender boards (changed for later printings), which Ahearn explains are 'extremely vulnerable to fading and edge wear.' Pulitzer Prize-winning drama by one of America's greatest playwrights. The basis for the explosive 1951 film featuring Marlon Brando and Vivian Leigh.

First edition; 8vo; very slightly toned; publisher's printed paper boards, spine ends bumped with light chipping, offsetting to upper endpapers, printed dust-jacket, some wear and soiling with sunning to spine, a few chips and closed tears to edges, some splitting to upper flap-fold but still strong, otherwise very good, unclipped with original price of \$2.75; [2 (blank)], 171, [3 (blank)] pp.

£6,500

[ref: 99411]



Special Interest & Sport

113. [ANGLING]. SCROPE, WILLIAM. *Days and Nights of Salmon Fishing in the Tweed; with a short Account of the Natural History and Habits of the Salmon.* London, John Murray, 1854.

Second edition; 4to; two hand-coloured plates and further engraved illustrations and vignettes within the text, neat, contemporary ink gift inscription to front flyleaf, a few random spots, otherwise very good, contemporary gilt-panelled calf, all edges gilt, cockerel endpapers, staining and wear to boards but still a very handsome binding; xvii, 298pp.

£350

[ref: 100128]



WITH DUST-WRAPPERS

114. [ARCHAEOLOGY]. CARTER, HOWARD; MACE, A.C. *The Tomb of Tut-Ankh-Amen discovered by the late Earl of Carnarvon and Howard Carter.* London, Cassell, 1923.

THE ACCOUNT OF THE MOST FAMOUS ARCHAEOLOGICAL DISCOVERY OF THE TWENTIETH CENTURY. RARE WITH DUST-WRAPPERS.

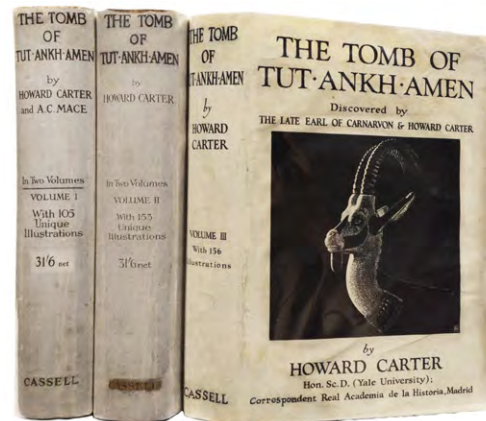
In the summer of 1922 Carter persuaded Carnarvon to allow him to conduct one more campaign in the Valley of the Kings. Starting work earlier than usual Howard Carter opened up the stairway to the tomb of Tutankhamun on 4 November 1922. Carnarvon hurried to Luxor and the tomb was entered on 26 November. The discovery astounded the world: a royal tomb, mostly undisturbed, full of spectacular objects. Carter recruited a team of expert assistants to help him in the clearance of the tomb, and the conservation and recording of its remarkable contents. On 16 February 1923 the blocking to the burial chamber was removed, to reveal the unplundered body and funerary equipment of the dead king. Unhappily, the death of Lord Carnarvon on 5 April seriously affected the subsequent progress of Carter's work. It was not completed until 1932 but Carter handled the technical processes of clearance, conservation, and recording with exemplary skill and care.

'No archaeological discovery had met with such sustained public interest, yet Carter received no formal honours from his own country' (ODNB).

First edition; 3 volumes, 8vo (24 x 17cm); profusely illustrated with photographic plates; publisher's pictorial cloth gilt, original dust-wrappers, some neat restoration, a very good set; xvi, 231; xxxiv, 269; xvi, 247pp.

£4,750

[ref: 98292]



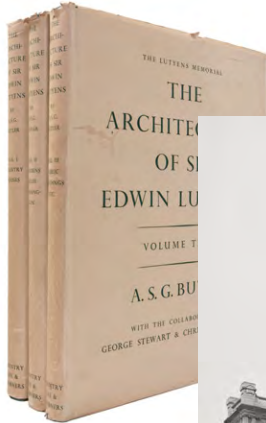
115. [ARCHITECTURE]. [LUTYENS]; BUTLER, A.S.G; STEWART, GEORGE; HUSSEY, CHRISTOPHER. *The Architecture of Sir Edwin Lutyens.* London, Country Life Limited, 1950.

The grandest book on the work of this celebrated English architect. This monumental work took several years to complete and by the time of publication Lutyens had rather fallen out of fashion, subsequently going through something of a retrospective renaissance. There were 500 subscribers originally and it is unlikely that very many more sets were published.

First editions; 3 vols, folio, (414 x 310 mm); 61pp, 1110 plates of architectural drawings and 271 photographic illustrations; 52pp, 121 architectural plates, 277 photographic illustrations; 59pp, 107 architectural plates and 173 photographic illustrations; publisher's green cloth gilt, fore-edges a little spotted, otherwise fine and very bright, original printed dust-jackets, toned, a little chipped, spotted and slightly soiled but they have preserved the binding and content superbly well.

£2,500

[ref: 99961]



116. [BALLET/DANCE]. LEVINSON, ANDRE. *Bakst. The Story of the Artist's Life.* London, The Bayard Press, 1923.

A VERY GOOD COPY OF THE FIRST EDITION OF THIS CELEBRATED WORK

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, limited to 315 copies; folio (375 x 290 mm); 68 plates, some in colour, with numerous engravings and illustrations in text, publisher's full vellum, title stamped in brown on upper board, spine with raised bands, lettering and ornaments in brown; some light spotting; a very good copy; 240pp.

£3,250

[ref: 97824]



117. [BOTANY]. LOUDON, JANE. *The Ladies' Flower-Garden of Ornamental Perennials*. London, William Smith, 1843 & 1849.

AN ATTRACTIVE SET OF LOUDON'S POPULAR BOTANICAL WORK, CONTAINING HANDSOME HAND-COLOURLED 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.

First edition; 2 vols, 4to (270 x 220mm); 95 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, a very good set. Nissen BBI 1253, 1237, 1235, 1233, 1236.

£4,000

[ref: 86137]



THE MOST FAMOUS BOXING PRINT EVER PRODUCED AND AN IMPERISHABLE EVOCATION OF REGENCY SPORT

118. [BOXING]. BLAKE, T. *The Interior of the Fives Court with Randall and Turner sparring*. London, W. Sams, 1825.

A large and important depiction of an exhibition sparring match held in the Fives Court, in London's Little St. Martin's Street, a tennis and fives court hired for such events, the participants, unlike a regular, bare-knuckle bout, being fitted with gloves ('mittens' or 'mufflers'). The contestants shown were Ned Turner; 'The Out-and-Out-er', who had killed a man in the ring, serving time for manslaughter and Jack Randall, 'The Prime Irish Lad', unbeaten throughout 12 years of ring activity. The two had fought an epic fight in 1818, which Randall won to become the Lightweight champion. A large number of famous pugilists are pictured in the audience, not always accurately; Jem Belcher, the famed champion and the first real sporting celebrity in the modern sense, is shown, although he was dead! It is also a fair portrait of 'The Fancy' as the mix of often raffish sporting professionals and upper class spectators, including nobility, came to be known.

Hand-coloured aquatint with etched outline, third state (the first being produced in 1818), 520 x 700mm (20½ x 27½ inches), some scattered, light foxing, only really evident in middle background, otherwise still very bright.

Snelgrove, British Sporting and Animal Prints, pp48-9, colour plate 5; Siltzer, pp319, 320, 325; Wilder, Sporting Prints, p178, colour plate p179; Magriel, The Ring and the Glove, pp17-18.

£1,200

[ref: 97978]

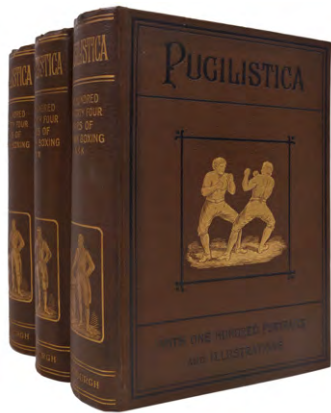


119. [BOXING]. MILES, HENRY DOWNES. *Pugilistica: The History of British Boxing*. Containing lives of the most celebrated pugilists; full reports of their battles from contemporary newspapers, with authentic portraits, personal anecdotes and sketches of the principal patrons of the prize ring, forming a complete history of the ring from Fig and Broughton, 1719-40, to the last championship battle between King and Heenan, in December 1863. Edinburgh, John Grant, 1906.

First edition; 3 vols; half-titles, frontispieces, plates and illustrations, some leaves uncut, very occasional spotting, closed splits to upper hinges of vols II & III, staining and repair to rear endpapers of vol. I, otherwise internally very good; publisher's brown cloth decorated in black and gilt, slight bumping to spine extremities, otherwise near fine, a very attractive set.

£750

[ref: 99785]



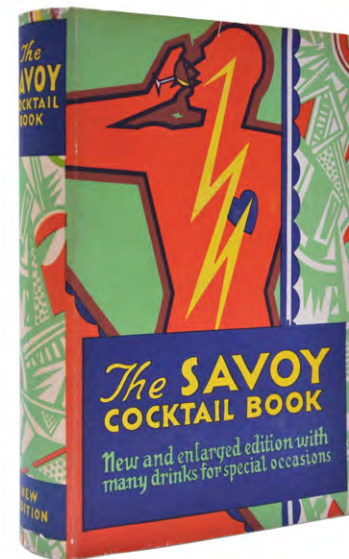
120. [COCKTAILS]. CRADDOCK, HARRY; RUMBOLD, GILBERT. *The Savoy Cocktail Book*. London & New York, Constable & Co. and Simon & Schuster, 1937.

A highly attractive example of the jacketed, first enlarged edition, very scarce with jacket in such sumptuous condition. Scores of cocktail recipes accompany the art deco illustrations of Rumbold, from the 'Cupid' to the 'Trilby', with occasional anecdotes and further recipe chapters for *Sours and Toddies; Flips; Egg Noggs, Tom Collins; Slings; Shrubs, etc*, *Punches; Wine; Champagne; Port*. Hints to the would-be mixologist include 'Drink your Cocktail as soon as possible. Harry Craddock was once asked what is the best way to drink a Cocktail: 'Quickly,' replied that great man, 'while it's laughing at you!'

'New & Enlarged Edition with many drinks for special occasions', fourth impression thus; 8vo; colour-printed illustrations and decorations throughout by Gilbert Rumbold, decorative endpapers; publisher's orange cloth lettered in black, a fine copy, with the stunning dust-jacket replicating the original board designs from the earlier edition in glorious technicolour, price-clipped with some minor rubbing but overall a fine example.

£1,250

[ref: 98735]



121. [COOKERY]. DAVID, ELIZABETH; MINTON, JOHN (ILLUSTRATOR). *French Country Cooking*. Decorated by John Minton. London, John Lehmann Ltd., 1951.

A rare survival with the dust-jacket and in above average condition.

When Elizabeth David (1913-1992), returned to Britain after the Second World War the country was still on food rationing (even into the 1950s) and she was appalled at the cooking she encountered. Of the meals in one hotel, she wrote that the food was 'produced with a kind of bleak triumph, which amounted almost to a hatred of humanity and humanity's needs'.

First edition; 8vo; illustrated title and frontispiece, further plates and illustrations by John Minton, some very occasional, light spots, otherwise very good; publisher's stone cloth boards, gilt spine, wraparound colour-illustrated dust-jacket, rubbed at extremities, small loss to head of spine, otherwise also very good.

£750

[ref: 100170]



THE FOUNDATION OF CLASSICAL MONETARY ECONOMICS

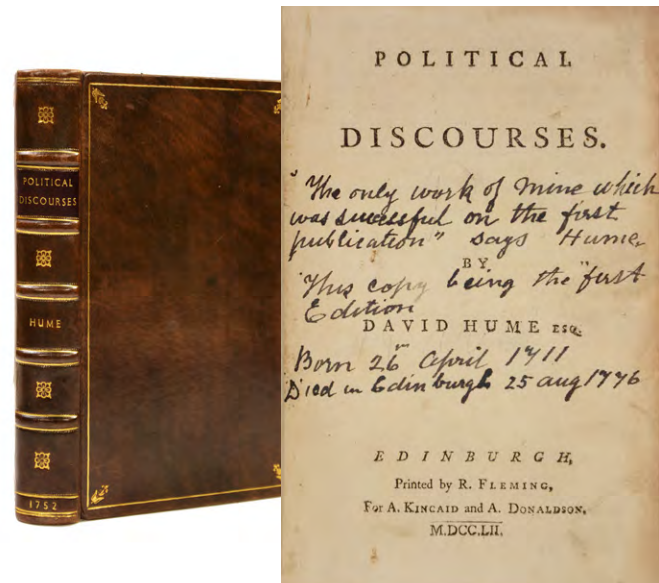
122. [ECONOMICS]. HUME, DAVID. *Political Discourses*. Edinburgh, R. Fleming, for A. Kincaid and A. Donaldson, 1752.

First edition of David Hume's principal contributions to political economy and a work closely studied and lectured on by Adam Smith. Of the twelve discourses, seven are on economics, which have ranked it as one of the major economic writings of the 18th century. Hume's specific contributions to economic thought include the so-called 'specie-flow mechanism' and the 'theory of creeping inflation'. O'Brien describes Hume's two essays *Of Money* and *Of the Balance of Trade* as forming 'nothing less than the foundation of classical monetary economics' (*The Classical Economists*, p. 7ff.).

First edition; 8vo, (17.7 x 10.8 cm; some ink and pencil marginalia to the text, inscription to title page, the occasional mark with a tiny closed tear to fore-edge of B1 and a printing flaw to p294; recent brown calf to style, spine lettered in gilt, dark red label, raised bands edged in gilt with floral motifs to compartments, boards bordered in gilt with floral corner pieces, endpapers renewed, extremities very gently rubbed, faint mark to rear board, else a very good copy; preserved in a custom green cloth, folding box. Einaudi 2957; Goldsmiths' 8689; Higgs 242; Jessop, p. 23; Kress 5210; Todd 1752 (1).

£6,500

[ref: 97845]



123. [ECONOMICS]. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London, A. Strachan and T. Cadell, 1799.

Adam Smith (1723-1790) 'spent ten years in the writing and perfecting of this work, the first edition selling out within six months. It had no rival in scope or depth when published and is still one of the few works in its field to have achieved such an exalted status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances that prompted it have become the object of historical enquiry'. (ODNB).

Provenance: James Grove White (armorial bookplate).

Ninth edition; 3 vols, 8vo; contemporary sprinkled calf, red and black morocco labels, front free endpaper vol. I replaced, lightly rubbed, an excellent set; xii, 499; viii, 518, [v]; viii, 465, [xlix]pp., 1 page ads' at end. PMM 221 (first edition).

£3,000

[ref: 100018]



124. [EVOLUTION]. DARWIN, CHARLES. *On the Origin of Species by Means of Natural Selection; or the Preservation of favoured Races in the Struggle for Life*. London, John Murray, 1861.

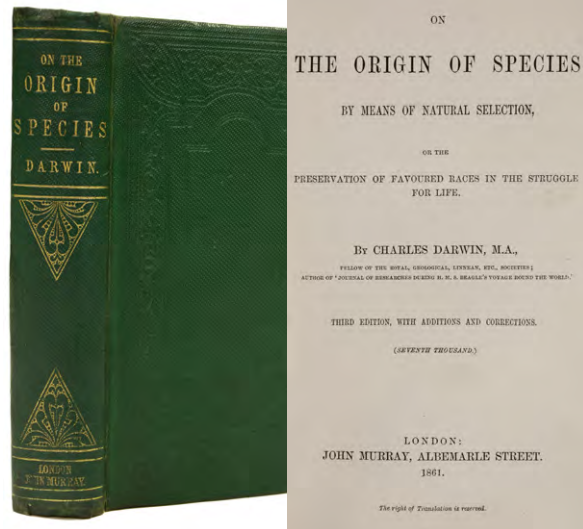
In 1925, the state of Tennessee in the United States banned the teaching of the theory of evolution in schools, including the 'Origin of Species'; the law remained in force until 1967. The 'Origin of Species' was also banned in Yugoslavia in 1935 and in Greece in 1937.

Provenance: Thomas Spotswood Ash (ink ownership inscription to front free endpaper, heraldic bookplate to upper pastedown).

Third edition, seventh thousand; 8vo; one folding plate, occasional light spotting, a few short marginal tears, a few early leaves worn at fore-edge; publisher's green cloth, boards blocked in blind, spine lettered directly in gilt, untrimmed, opened by hand, corners and edges bumped, a little rubbed, very short split to lower joint, nonetheless a good copy; xix, [1 (blank)], 538pp. [2 (publisher's ads')].

£4,500

[ref: 97561]



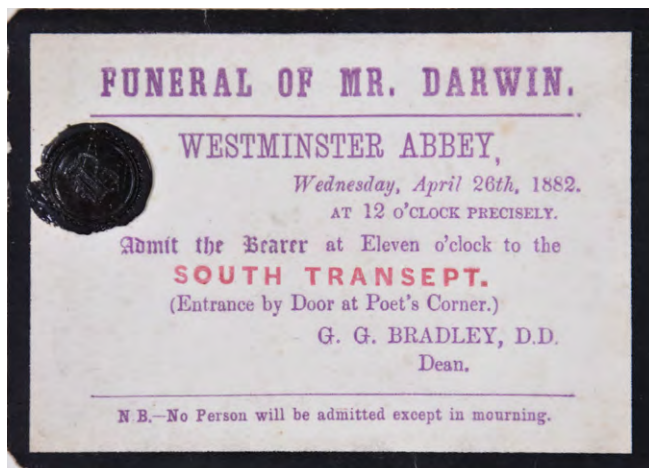
125. [EVOLUTION]. [DARWIN, CHARLES]. Printed card for the 'Funeral of Mr. Darwin'. Westminster Abbey, Wednesday, April 26th, 1882. At 12 o'clock precisely. Admit the Bearer at Eleven o'clock to the South Transept. (Entrance by Door at Poet's Corner.) G.G. Bradley, D.D. Dean. N.B. - No Person will be admitted except in mourning. [London, Dean Bradley, 26 April 1882].

A good example of the collectable admission tickets issued for the funeral for the father of evolutionary theory, Charles Darwin. The tickets were issued to allow access to different sections of Westminster Abbey: the Choir, the Chapter House, the Jerusalem Chamber and, as here, to the South Transept.

Darwin had died at Down House on 19 April 1882, expecting to be buried in the local churchyard. However, Thomas Henry Huxley, also known as 'Darwin's Bulldog', intervened, supported in Parliament by Darwin's neighbour Sir John Lubbock and by a popular press campaign led by *The Standard*, and the funeral was set instead to take place in Westminster Abbey.

90 x 124 mm, issued by Dean Bradley and bearing the Dean's seal in black wax in the left-hand margin, with black mourning borders on stiff white card, minor soiling, two corners slightly worn.

£4,500 [ref: 99492]

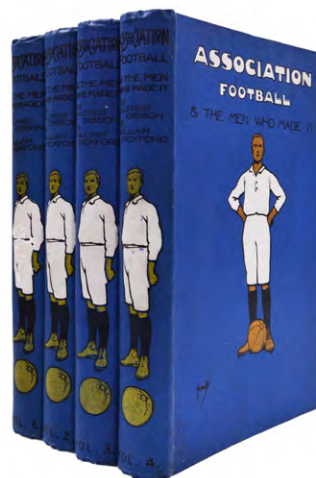


126. [FOOTBALL]. GIBSON, ALFRED; PICKFORD, WILLIAM. Association Football & The Men Who Made It. London, Caxton, 1905-1906.

A particularly bright first edition of this classic early account of the growth of the game in the United Kingdom.

Four vols; 4to (237 x 156 mm); numerous plates and illustrations, literally a few minor, light spots, otherwise fine; publisher's pictorial blue cloth gilt, designed by John Hassall, minor rubbing to extremities and bumping to spine ends, spotting to edges of text block, otherwise very a very bright set of a much sought-after and increasingly difficult title to find.

£750 [ref: 100729]



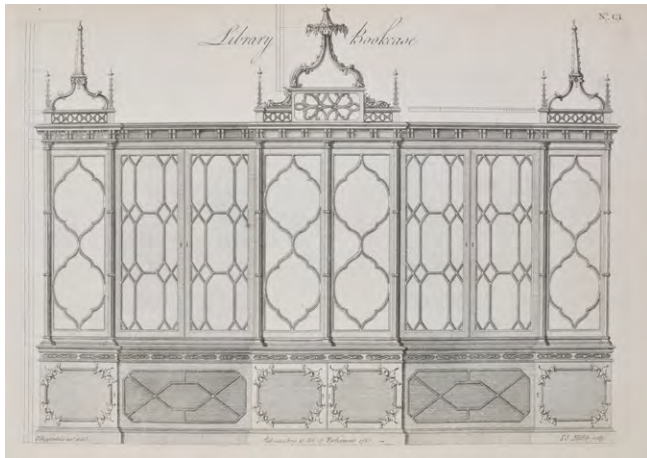
THE FINEST 18TH-CENTURY ENGLISH FURNITURE BOOK

127. [FURNITURE HISTORY]. CHIPPENDALE, THOMAS. *The Gentleman and Cabinet-Makers Director: being a large collection of the most elegant and useful designs of household furniture, in the most fashionable taste. Including a great variety of chairs, sofas, beds, and couches...* London, For the Author, 1762.

The best edition of the finest English furniture book of the eighteenth century. Originally published in 1754 with 160 plates, the present edition has 200, with more designs were set together on the same page. The 'Director' established Chippendale's name and retained him in the public eye for many years, indeed it made the name of Chippendale synonymous with the finest furniture of his era.

Third edition; folio 465 x 295mm (18¼ x 11½ inches); 200 engraved copper plates, plate XLIII (dated 1753) in a variant state with a scaled projection for the canopy of the dome bed, usual age-toning and a very few, random spots, otherwise very good; contemporary full calf, rebacked preserving original spine, replacement lettering-piece, otherwise a superior copy; vi), 20, 1-CCpp. Millard, British Books, 15.

£10,000 [ref: 98303]



FINE IN DUST-WRAPPER

128. [GARDENING]. JEKYLL, GERTRUDE; ELGOOD, GEORGE S. (ILLUSTRATOR). *Some English Gardens.* London, Longmans, 1904

An exceptional copy of a splendid, luxurious work combining the writing of the Arts & Crafts Movement landscape gardener, Jekyll, with the illustrations of George Elgood.

Jekyll's younger brother was a friend of Robert Louis Stevenson who borrowed the family name for his famous novella.

First edition; folio; 50 colour plates after Elgood; publisher's blue cloth gilt, top edge gilt, dust-wrapper (light wear), bookplate to front pastedown, old gift label to first blank, a fine copy; xii, 131 pp.

£750 [ref: 100739]



A RARE TITLE IN THE GOLFING CANON

129. [GOLF]. HILTON, HAROLD H. & SMITH, GARDEN G. *The Royal & Ancient Game of Golf.* London, etc. Longmans, Green, & Co., 1912.

'This is one of the most magnificent books in the entire library of golf, comprehensive in content, very handsome in appearance and attractively illustrated' (Murdoch 348).

A handsomely produced history of golf comprising twelve chapters not only by Hilton and Smith but also Bernard Darwin, Andrew Lang and others; ranging in subjects from the game's origins, to the game in America, university golf, eminent golfers, the major golf greens, Continental golf, etc.

Subscriber's limited edition, number 558 of 900 copies but with subscriber's name left blank (as often); 4to; colour frontispiece, 2 colour plates and 2 photogravures, illustrations, a few random spots, lacking initial front free endpaper but still with secondary one, publisher's pictorial morocco gilt, gilt edges, rubbed and slightly faded, slight wear to corners, else very good and internally near-fine.

£1,800

[ref: 97542]



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

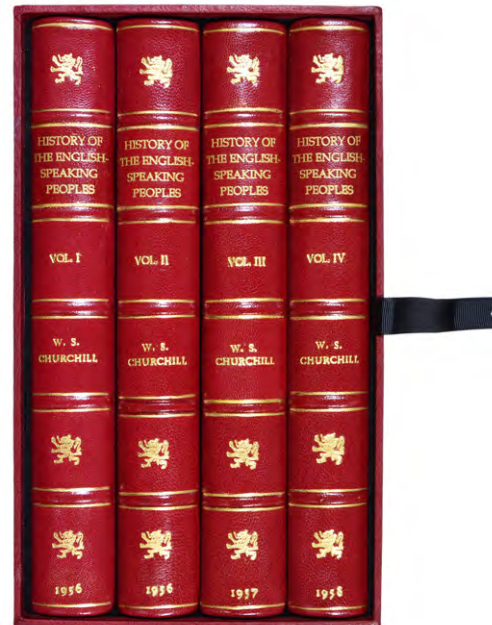
A rousing account of the early history of Britain, the work describes the great men and women of the past and their impact on the development of the legal and political institutions of the English. Indeed, Churchill celebrates the creation of the constitutional monarchy and parliamentary system and the 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, housed in a leather-entry slip-case, a very handsome set. Woods, A45.

£1,500

[ref: 99211]

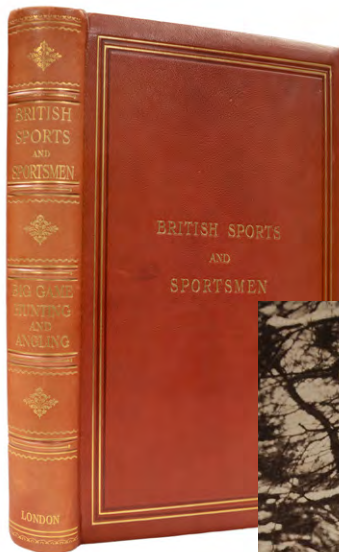


131. [HUNTING & ANGLING]. [VARIOUS AUTHORS]. British Sports and Sportsmen - Big Game Hunting and Angling. London, Sports and Sportsmen, Ltd., 1914.

Limited edition number 309 of one thousand copies printed; folio; thirty-three tissue-guarded photogravures and numerous illustrations within the text, many taken from photographs, toning to tissue-guards with resultant offsetting, else fine; publisher's chamfered red morocco gilt, marbled endpapers, gilt Anthemion dentelles and all edges gilt, fading to spine, otherwise a near-fine copy; xiii + 593 pp.

£500

[ref: 97987]



THE WEALTH OF THE EAST

132. [JEWELLERY]. CHAPPUZEAU, SAMUEL. The history of jewels, and of the principal riches of the East and West, taken from the relation of divers of the most famous travellers of our age. Attended with fair discoveries, conducing to the knowledge of the universe and trade. London, Printed by T.N. for Hobart Kemp, at the Sign of the Ship in the Upper Walk of the New Exchange, 1671.

A RARE AND IMPORTANT EARLY WORK THAT PROVIDES SOME OF THE FIRST RELIABLE INFORMATION ON THE INTERNATIONAL JEWELLERY TRADE AND ON A NUMBER OF LARGE AND FAMOUS DIAMONDS, WHICH HAVE SURVIVED TO THIS DAY. INCLUDES INFORMATION ON PERU, THE WEST INDIES AND AMERICA.

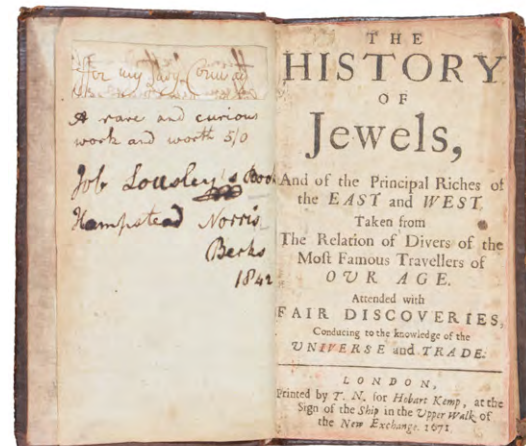
'The text is in two parts, the first, of six chapters, describes gemstones and the second part describes the places which are referred to in the first part, from Abyssinia to Visapur' (Sinkankas).

Provenance: Job Lousley (ink inscription to front free endpaper and pastedown 'A rare and curious work and worth 5/0... Hampstead Norris Berks 1842').

First English edition; 12mo; light marking and soiling to title, 12 with small portion of restoration, affecting a few words, occasional browning, margins trimmed, ink inscription 'for my Lady Conway' pasted to front free endpaper, ink ownership inscriptions to front free endpaper and rear pastedown, bookseller's description tipped onto front pastedown, contemporary tree calf, sympathetically rebacked; xvi, 128 pp. Sinkankas 1252; [Sabin 32140; Wing C1959.

£8,750

[ref: 100198]



133. [KING GEORGE III]. Portraits of the whole of the Royal Family, Engraved from the Original Pictures, by Her Majesty's most Gracious Permission. London, E. Harding, [1806].

An attractive copy of this hard to find publication of hand-coloured stipple portraits of members of the royal family of George III. Copac records copies at Edinburgh University and the British Library.

First edition; folio (375 x 270 mm); engraved title with vignette of Windsor Castle by John Grieg after Frederick Nash, rare advertisement leaf with subscriber's list to verso, (which Abbey does not cite), 21 hand-finished stipple-engraved portraits by Mary Ann Bourlier, Thomas Cheesman and others after Sir William Beechey, Thomas Gainsborough and others, one plate (Prince Octavius) with reduced margins, not affecting image, possibly from another copy, age-toning, the occasional spot, mostly to tissue-guards, some light, finger-soiling to a few margins, otherwise very good; near contemporary half green morocco gilt, over buff boards, replaced endpapers, rubbed and soiled but sound and presentable. [Abbey, Life in England 298.

£950

[ref: 99198]



134. [LONDON]. ILLUSTRATED LONDON NEWS. Panorama of London and the River Thames. London, Illustrated London News, [c. 1842]

A well preserved continuous panorama of London and the Thames with original hand-colour:

Hand coloured continuous folding strip view of London and the Thames (300 x 2360 mm), engraved key to panorama at end, (expert repairs to edges as required), publisher's red cloth gilt cover flap (advertisement to verso), on original wooden roller (lower wooden knob with small loss), an excellent example. Abbey Life 568.

£2,500

[ref: 98859]



RARE POCKET LONDON UNDERGROUND MAP FROM 1930

135. [LONDON]. STINGEMORE, F[REDERICK]. *Map of London Underground Railways*. London, David Allen Printers, [c.1930]

A RARE POCKET UNDERGROUND MAP FROM 1930, PRE BECK'S FAMOUS DESIGN.

This is one of the final tube maps before Beck's famous design was printed in 1933.

Frederick Stingemore was an Underground employee who also undertook other graphic work for the company. The diagram's key shows the pre-Underground Group's ownership of companies and lines alongside the independent Metropolitan Railway. In 1933 this was to change when all were brought under the ownership of the new public corporation known as London Transport. The covers have a printed list of theatres and places of interest,

Folding map in three panels; (150 x 106 mm), printed in colour; publisher's printed blue covers, slightly worn along edges, a very good example of an early tube map.

£350

[ref: 100285]



136. [MOTOR CARS]. [FORD MOTOR COMPANY (CANADA)]. [Photograph Album]. Ontario, Canada, Ford Motor Company of Canada Limited, 1925.

A superb collection of early 20th century albumen photographs of the Ford Factory, Windsor, Ontario showing the various production processes as well as images of the range of Ford vehicles, mostly in use by their drivers on streets, farms and fields. Fully itemised list available on request.

Provenance: The Hon. Dr. Paige (presentation inscription on upper pastedown, dated Feb. 20th 1925).

Landscape album (230 x 300 mm) containing 98 albumen prints (190 x 240 mm); most with manuscript title to blank verso, all very bright with the minimum of toning, save first two that may have been removed and reinserted since the images have slightly more discolouration and versos spotted, fore-edges of a couple of others bumped from standing proud of others, otherwise in fine condition; bound on linen tabs in contemporary morocco album, presentation manuscript on upper pastedown: 'Hon. Dr Paige/Souvenir of visit to/Windsor Ontario, Canada/Feb. 20th 1925', blind-stamp below: 'Tatum/Post Price Book/Pat. July 13 1909/No 5086, exterior worn and rubbed, edges chipped, otherwise sound.

£2,500

[ref: 100304]



INSCRIBED BY THE AUTHOR AND KING GEORGE VI AND
ALAN LASCELLES

137. [MILITARY HISTORY]. CHURCHILL, WINSTON.
The World Crisis. London, Thornton and Butterworth, 1927-1931.

A UNIQUE SET: Vol I inscribed by King George VI on front pastedown, 'from George R.I, Christmas 1940'; vol. 5 inscribed on preliminary leaf, 'To Philip from Winston, 1 Mar 1929'. With a further note in the hand of Alan Lascelles, 'This volume being out of print, I had to get a secondhand copy. It came from Philip Sassoon's collection, recently sold, & is evidently the copy given to him by Winston Churchill. 16 iv 1941, A.L.';

Sir Alan Frederick 'Tommy' Lascelles GCB GCVO CMG MC (1887-1981), a British courtier and civil servant, culminating in his position as Private Secretary to both King George VI and to Queen Elizabeth II. Lascelles was born the son of Commander the Hon. Frederick Canning Lascelles and Frederica Maria Liddell, the grandson of Henry Lascelles, 4th Earl of Harewood. He was thus a cousin of Henry Lascelles, 6th Earl of Harewood, who married Mary, the Princess Royal, sister of Alan's employers, Edward VIII and George VI.

During the First World War, Lascelles served in France with the Bedfordshire Yeomanry, after which he became the Aide-de-Camp to his brother-in-law Lord Lloyd, the Governor of Bombay from 1919 to 1920. On his return to England he was appointed Assistant Private Secretary to Edward, Prince of Wales, in 1920, serving in that role until he resigned in 1929, citing differences with the prince (namely his neglect of his duties and his morals). From 1931 to 1935, he was Secretary to the Governor General of Canada and then Assistant Private Secretary to King George V.

When George V died in January 1936, Lascelles became Private Secretary to his son, King Edward VIII, albeit briefly until he abdicated in favour of his younger brother, King George VI and later; Lascelles became his Private Secretary in 1943. Prior to that he was knighted by George VI, while aboard a train, during the highly successful 1939 royal tour of Canada and the United States, which he had helped to arrange and manage.

In 1952, Lascelles became Private Secretary to Queen Elizabeth II, a role he held until 1953, when he retired; he was also Keeper of the Royal Archives from 1943 to 1953. His papers are now held in the Churchill Archives Centre, Churchill College, Cambridge.

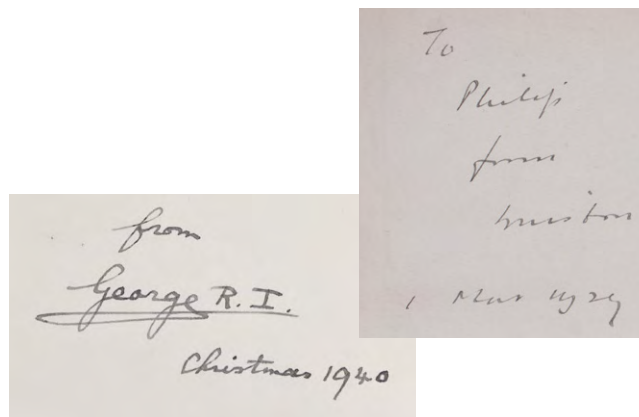
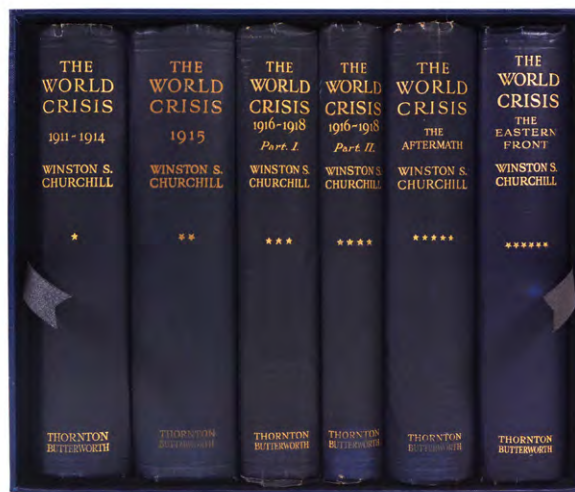
Sir Philip Sassoon (Sir Philip Albert Gustave David Sassoon, 3rd Baronet), 1888 -1939, British politician, art collector and society figure.

Provenance: Sir Alan Frederick 'Tommy' Lascelles (bookplate to first 5 vols, vol.V inscribed by same; Philip Sassoon (by repute from Lascelles).

Vols. I & V signed by King George VI and Winston Churchill, respectively; mixed editions, vols. 3, 5 & 6 firsts; 8vo; half-titles, folding maps and charts, one slightly frayed due to poor folding, some age-toning, vol. VI with light, scattered foxing to preliminary pages and edges, otherwise fine; publisher's blue cloth, light wear, bumping to extremities, otherwise very good.

£15,000

[ref: 99532]



UNIQUE SET, SIGNED

138. [MILITARY HISTORY]. CHURCHILL, WINSTON. *Marlborough, His Life and Times.* London, Harrap & Co., 1933-38.

VOLUME I SIGNED BY CHURCHILL. This is the author's magnum opus biography of John Churchill, 1st Duke of Marlborough. 'Marlborough was originally intended to run to only 200,000 words, but eventually exceeded 1,000,000' - Muir

Sir Alan Frederick 'Tommy' Lascelles GCB GCVO CMG MC (1887-1981), a British courtier and civil servant, culminating in his position as Private Secretary to both King George VI and to Queen Elizabeth II. See next item for an expanded biography.

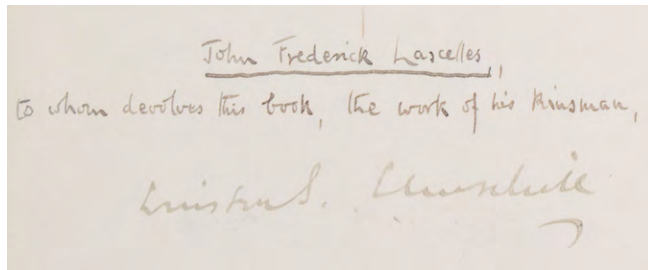
Richard Bedford Bennett, in full Richard Bedford Bennett, viscount of Mickleham and of Calgary and Hopewell, born July 3, 1870, Hopewell, New Brunswick, Canada—died June 27, 1947, Mickleham, Surrey, England, statesman and prime minister of Canada 1930-35.

Provenance: Sir Alan Frederick 'Tommy' Lascelles GCB GCVO CMG MC (bookplate to all four pastedowns).

First editions, vol. I for Canada, vols II-IV for the United Kingdom, vol. I inscribed on the front paste-down with a manuscript family tree in Alan Lascelles hand, from John Churchill, 1st Duke of Marlborough through Joan Thesiger, Alan Lascelles' wife, to their son, John Frederick Lascelles, 'to whom devolves this book, the work of his kinsman' and thence SIGNED BY WINSTON S. CHURCHILL, inscribed opposite on the front free-endpaper, 'A.F. Lascelles CMG MVO &c With high esteem, (?) regard, the best of wishes for the New Year - [signature] R. B. BENNETT [PRIME-MINISTER OF CANADA], CHRISTMAS 33'; 4 vols, large 8vo; half-titles, portrait frontispieces, plates, maps and charts, publisher's cloth, top edges gilt, volume I rebaked using an associated, original spine, bookplate of Alan Lascelles, a unique set.

£6,800

[ref: 99531]



John Frederick Lascelles,
to whom devolves this book, the work of his kinsman,
Winston S. Churchill

139. [MILITARY HISTORY]. LAWRENCE, T.E. *Seven Pillars of Wisdom. A Triumph.* London, Jonathan Cape, 1935.

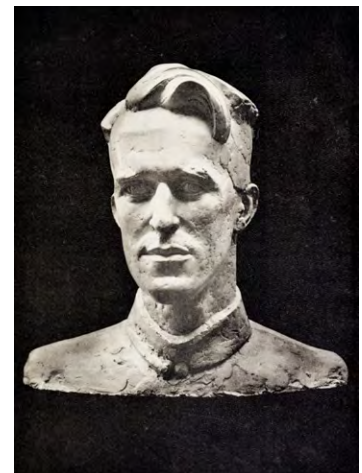
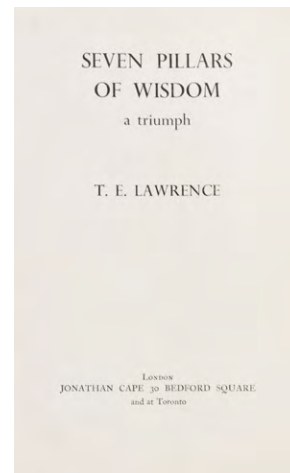
The first draft of *Seven Pillars of Wisdom* was completed by November 1919 but soon lost, according to the author, on Reading Station. A second draft was finished during 1922, and finally appeared in 1926 as a private edition, reflecting Lawrence's love of fine printing. The present edition is the first printing available to the general public.

'Subtitled *A triumph*, its climax is the Arab liberation of Damascus, a victory that successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of Pilgrim's Progress, with Lawrence, sustained by his faith in the Arabs, successively overcoming physical and moral obstacles..' (ODNB).

Third English edition, one of 750 numbered copies; 4to; folding maps, half-tone plates throughout, original pigskin-backed, brown buckram boards, top edge gilt, lightest wear to spine extremities, an excellent example. O'Brien A041.

£2,750

[ref: 97743]



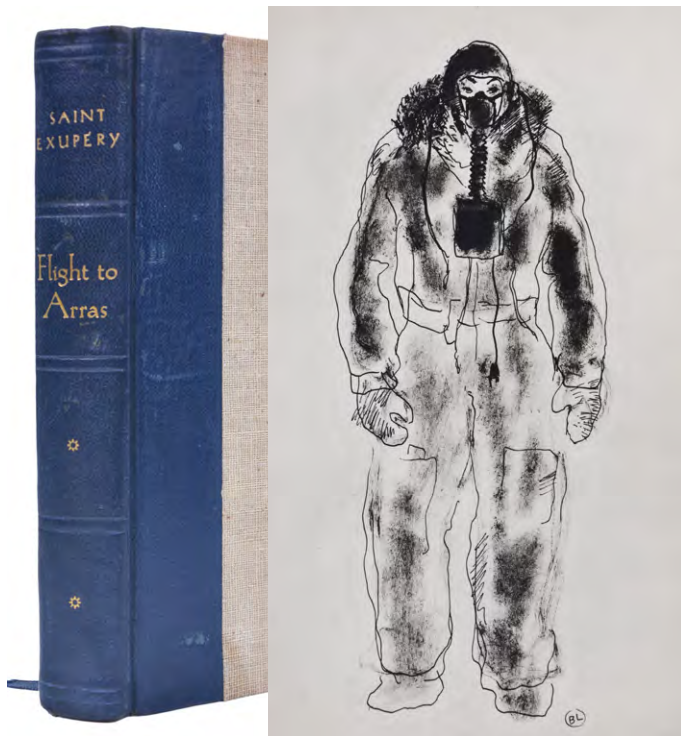
140. [MILITARY HISTORY]. SAINT-EXUPÉRY, ANTOINE DE. *Flight to Arras.* New York, Reynal & Hitchcock, 1942.

The special limited edition of the first English translation of *A Flight to Arras* by Antoine de Saint-Exupéry, signed by the author and the artist Bernard Lamotte to the limitation page. The work is a harrowing tale condensing numerous flights into a single mission over the French town of Arras, an endeavour Saint-Exupéry realised the futility of before its denouement.

First edition in English, NUMBER 193 OF 500 COPIES SIGNED BY AUTHOR & ILLUSTRATOR; 8vo (215 x 145 mm); 13 full-page lithographs by Bernard Lamotte, pictorial endpapers, mild marginal toning; publisher's blue morocco-backed cloth, spine lettered in gilt, some minor rubbing, toning and marking, top edge gilt (a little minor loss to gilt in a few places), without the slip-case.

£1,250

[ref: 99040]



141. [ORNITHOLOGY]. LATHAM, JOHN. A General Synopsis of Birds. London, Benjamin White, 1781-85.

According to the preface the work should contain 'a concise account of all the birds hitherto known,' and may thus be considered a kind of English parallel to Brisson's French work 1760 (69) and to the ornithological section to Buffon's birds. The birds are divided into two main groups, land birds and water birds, which follows Ray's system as used by him in his edition of Willoughby's Ornithology of 1678. Latham drew, etched and coloured the illustrations himself.

8 vols (including 2 Supplements), 4to; with 8 hand-coloured title-vignettes, 142 hand-coloured plates (numbered 1-5, VI-CXL, CXXXVI, CXXXVIII), and one manuscript interleaf of 'Pies' (vol. I, between pp. 152 & 153), mild corner crease to upper margin of pp. 141-152, vol. I, some toning, very occasional foxing, otherwise very good; contemporary calf gilt (second supplement near uniform), morocco spine labels (3 of 16 replaced), joints tender, some split but still firm, rubbed, mildly bumped, spines darkened, otherwise an attractive set. Anker 277; Fine Bird Books, p. 114; Nissen IVB 532].

£3,500

[ref: 97777]



SUPERB ORIGINAL PHOTOGRAPH SIGNED BY EINSTEIN

142. [PHILOSOPHY]. EINSTEIN, ALBERT. [Photograph of Albert Einstein, signed]. 1938.

AN EXCEPTIONALLY CRISP AND BRIGHT IMAGE OF EINSTEIN, INSCRIBED BY HIM ABOVE THE BOWL OF HIS PIPE.

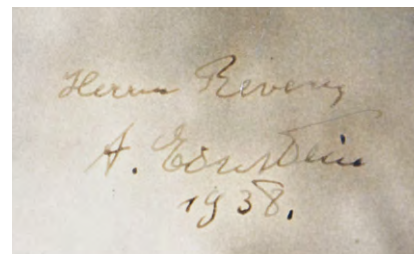
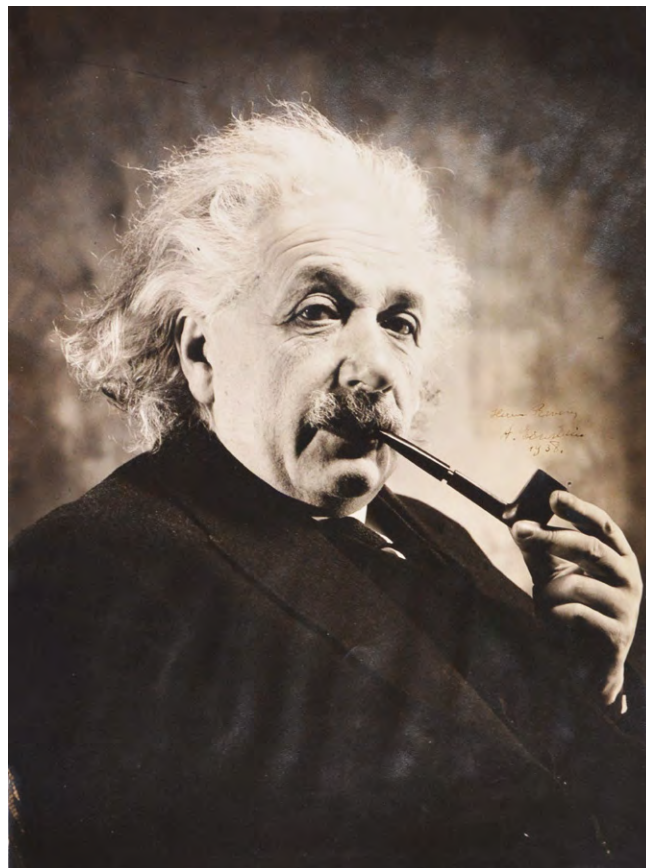
Albert Einstein (1879 - 1955), was a German-born, Jewish theoretical physicist who developed the general theory of relativity, one of the two pillars of modern physics, alongside quantum mechanics. While best known for his mass-energy equivalence formula $E = mc^2$, he also received the 1921 Nobel Prize in Physics, 'For his services to theoretical physics, and especially for his discovery of the law of the photoelectric effect,' the latter of which was pivotal in establishing quantum theory. Einstein renounced his German citizenship after Hitler's rise to power and after spending some time teaching in America settled there, becoming a citizen in 1940. He took up a post at the Institute of Advanced Study at Princeton, New Jersey until his death on 17th April 1955.

Emery Reves (1904 - 1981), literary agent, publisher, author and later, philanthropist; founded the Co-operation Press Service, known for its strong anti-Nazi stance. He fled Berlin in 1933 and reopened his press office in Paris. In 1940 he was naturalised as a British subject. When Winston Churchill became Prime Minister in May 1940, Reves was sent to New York to help build up the British propaganda organisation in both North and South America. After the war, Reves purchased the rights to publish Churchill's war memoirs outside the United Kingdom and likewise Churchill's *History of the English-Speaking Peoples*.

Original gelatin silver print, inscribed by Einstein in blue-black ink to Emery Reves and dated 1938'; small corner creasing to top right, slight linear mark (?from developing process) to background upper left, otherwise near-fine, 345 x 255 mm unframed, 460 x 460 mm framed.

£17,500

[ref: 100190]



THOMAS COUTTS'S COPY

143. [PHILOSOPHY]. SMITH, ADAM. *Essays on Philosophical Subjects. To which is prefixed, an Account of the Life and Writings of the Author; by Dugald Stewart.* London & Edinburgh, T. Cadell Jun. & W. Davies, & W. Creech, 1795.

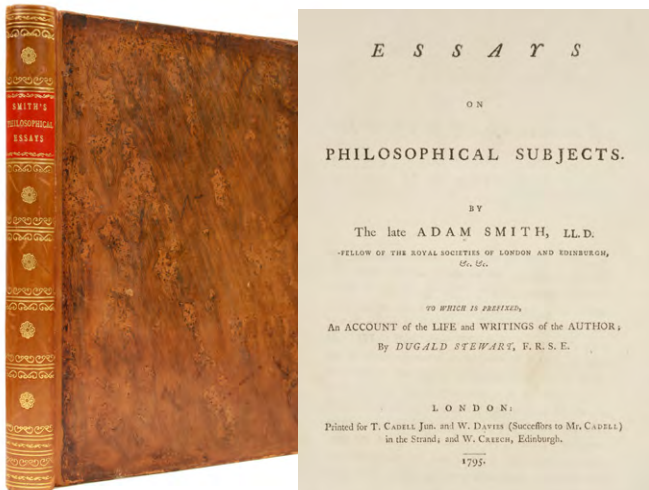
First edition, published five years after Smith's death, edited by Dugald Stewart with his *Account of the life and writings of Adam Smith*, originally presented to the Royal Society of Edinburgh in two sessions during 1793. The editor states that the essays were intended as parts of 'a connected history of the liberal sciences and elegant arts' but that Smith 'long since ... found it necessary to abandon that plan as far too extensive'. The essays range over philosophy, aesthetics and the history of science. Most were probably written before the appearance of the *Theory of Moral Sentiments* in 1759 but were withheld from publication as part of Smith's 'extensive plan'.

Provenance: Thomas Coutts (bookplate).

First edition, 4to (276 x 224 mm); contemporary marbled calf, rebaked to style with red morocco label, endpapers renewed. housed in a custom dark red cloth flat-back box, bookplate of the banker Thomas Coutts, 'Strand, London' to front pastedown, extremities worn, a couple of small nicks to boards, the very occasional faint mark or spot to contents, tiny nick to top edge of K4, else a notably bright, clean copy. Einaudi 5326; Goldsmiths' 16218; Jessop, p. 172; Kress B.3038; Rothschild 1902; Tribe 55; Vanderblue, p. 43.

£7,500

[ref: 97848]



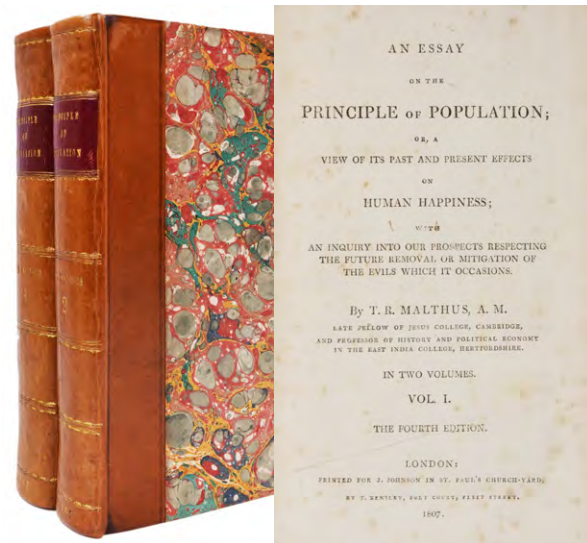
144. [POLITICAL ECONOMY]. MALTHUS, THOMAS. *An essay on the principle of population; or a view of its past and present effects on human happiness; with an inquiry into our prospect respecting the future removal or mitigation of the evils which it occasions.* London, Printed for J. Johnson, 1807.

The most influential work on population ever written. The present edition is greatly expanded from the first of 1798 and includes all the revisions and corrections from earlier editions.

Fourth Edition; 2 volumes, 8vo; modern quarter calf, spine gilt with morocco labels, complete with half-titles, a little spotting, a very good set; xvi, 580; vii, 484 pp.

£850

[ref: 100643]



THE PRINCE AND THE ART OF WAR

145. [POLITICAL PHILOSOPHY]. MACHIAVELLI, NICCOLO. *The Works of the famous Nicolas Machiavelli, citizen and secretary of Florence. Written originally in Italian and from thence newly and faithfully translated into English.* London, R. Clavel, et al, 1695.

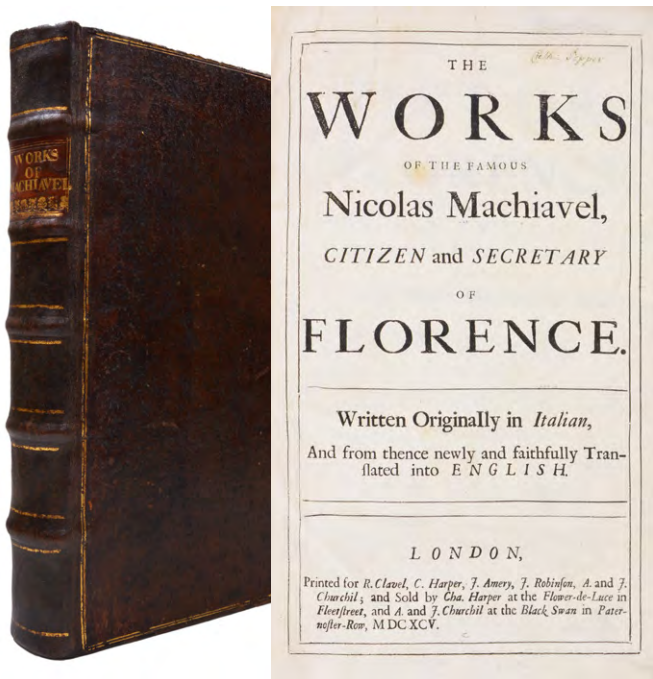
THE COMPLETE WORKS BY THE FATHER OF MODERN POLITICAL SCIENCE. A VERY HANDSOME EDITION TRANSLATED BY HENRY NEVILLE.

Contents are: *The history of Florence, The Prince, The discourses of Nicolas Machiavel, upon the first decade of Titus Livius, and The Art of War*, each have separate title-page with imprint 'Printed for R. Clavel, Cha. Harper, Jonathan Robinson, Joh. Amery, A. and J. Churchil, MDCXCIV'; pagination and register are continuous.

Folio; general title-page is a cancel, as issued; contemporary sprinkled calf, neatly rebacked to style, corners repaired, red morocco label, lightly rubbed, a little edge wear, a very good copy; [xii], 177, 188-189, [v], 199-262, 265-267, [v], 267-314, 317-431, [v], 433-528 [xxviii] pp.

£3,750

[ref: 97737]



SIGNED AND DATED

146. [POLITICS]. [CHURCHILL]. STEICHEN, EDWARD. [Black and White Photographic Portrait of Winston Spencer Churchill]. 1941.

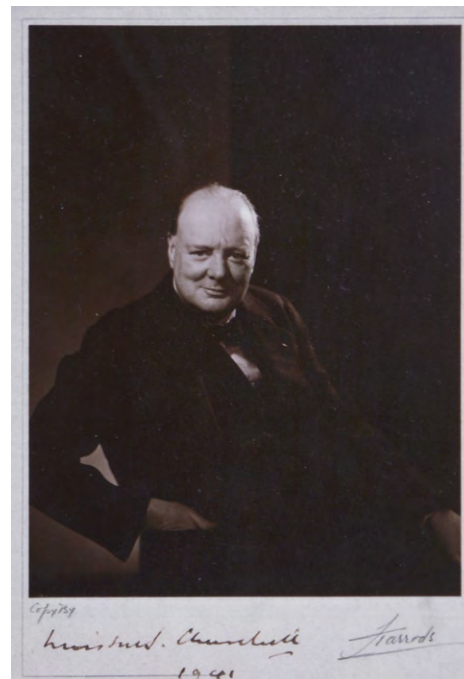
A copy by Harrods of Steichen's 1932 photograph of the 57 year old Winston Churchill, seated. At the time of the sitting, Churchill was out of office and experiencing his 'Wilderness Years'; by the time he signed this copy in 1941, he was the Prime Minister of a nation in the grip of World War II and extremely popular.

Born in Luxembourg, Edward Steichen (1879-1973), achieved lasting fame with his portraits of the great and glamorous of the mid twentieth century: Charlie Chaplin, Marlene Dietrich, Fred Astaire, Noel Coward, and Greta Garbo, among many others. His portrait of Churchill remains among the most striking and iconic images of the war-time Prime Minister.

Vintage silverprint depicting Churchill three-quarter length, signed on mount 'Winston S. Churchill 1941', 180 x 130mm (7 x 5 inches), framed and glazed, 285 by 235 mm (11 1/4 by 9 1/4 inches).

£6,500

[ref: 98711]



SIGNED AND INSCRIBED PRESENTATION PHOTOGRAPH FROM THE 38TH POTUS

147. [POLITICS]. FORD, GERALD (PRESIDENT OF THE UNITED STATES); WILSON, HAROLD (PRIME MINISTER OF GREAT BRITAIN). Colour photograph of the 38th POTUS with the then Prime Minister of Great Britain, walking & talking. [1975].

A wonderful, inscribed photograph of Prime Minister Wilson and President Ford walking together, taken in January 1975 during Wilson's visit to the United States. During his stay Harold Wilson held meetings with President Ford, Henry Kissinger and then Foreign Secretary Jim Callaghan to discuss the developing situation in the Middle East and in particular the relationship between Israel and Egypt, as well as the dangers of an unchecked or at least unmanaged Soviet presence in the area.

From the Estate of former Prime Minister Harold Wilson (Lord Wilson of Rievaulx) and Lady Wilson.

Inscribed and signed from Ford, 'To Prime Minister Harold Wilson, On the occasion of your visit to Washington in January 1975 during which our talks have once again underscored the great friendship of our peoples and our common determination to devote every effort to the goal of a more peaceful and prosperous world. With personal best wishes, Gerald R. Ford'. Presented in a silver frame bearing the Seal of the President of the United States, stamped Galt & Bro. Sterling Hand Made'; 270 x 210 mm.

£6,750

[ref: 99855]



SIGNED AND INSCRIBED PRESENTATION PHOTOGRAPH FROM THE 36TH POTUS

148. [POLITICS]. JOHNSON, LYNDON B. (PRESIDENT OF THE UNITED STATES); WILSON, HAROLD (PRIME MINISTER OF GREAT BRITAIN). Colour photographic portrait of Lyndon B. Johnson, 36th POTUS, in characteristic pose.

An excellent portrait of President Lyndon B. Johnson, hands clasped and looking focused and thoughtful. A unique inscribed photograph thus, affectionately presented to then Prime Minister Harold Wilson.

Harold Wilson & Lyndon B. Johnson had initially enjoyed a positive relationship during Wilson's first tenure as Prime Minister but the Anglo-American 'special relationship' had been strained to quite some degree by Wilson's refusal to assist America in the Vietnam War.

From the Estate of former Prime Minister Harold Wilson (Lord Wilson of Rievaulx) and Lady Wilson.

Inscribed & signed by President Johnson, 'To The Right Honorable Harold Wilson, O.B.E., M.P. Prime Minister of the United Kingdom, with warmest personal regards and best wishes, Lyndon B. Johnson [signed]'. Presented in silver frame bearing the Seal of the President of the United States, stamped 'Sterling Hand Made', 270 x 210 mm.

£8,000

[ref: 99853]



SIGNED FAMILY PORTRAIT OF THE NIXONS DURING THE NIXON ADMINISTRATION

149. [POLITICS]. NIXON, RICHARD (PRESIDENT OF THE UNITED STATES); WILSON, HAROLD (PRIME MINISTER OF GREAT BRITAIN). Photographic group portrait of Richard Nixon and his family, inscribed by President Nixon in black ink.

A unique opportunity to acquire a signed family portrait presented from one of the most famous (or at least, infamous) POTUS to one of Britain's most well-remembered Labour Prime Ministers. Given this is also in the original Tiffany silver frame with the Presidential Seal makes the photograph a real collector's piece for anyone with an interest in Britain & America's special relationship.

Despite an initially awkward relationship between these two leading political figures of their era, stemming in part from political differences and issues arising from diplomatic appointments Wilson made during Nixon's bid for the Presidency, the two became relatively close, with the President soon writing notes to 'Dear Harold' and signing them off, as here, 'Dick Nixon'.

From the Estate of former Prime Minister Harold Wilson (Lord Wilson of Rievaulx) and Lady Wilson.

'To The Harold Wilsons, With warm regards and best wishes from their friends, Pat Nixon [signed], Dick Nixon [signed]'. Presented in a silver frame bearing the Seal of the President of the United States, stamped to side, 'Tiffany & Co. Makers, Sterling Silver 23480', 175 x 235 mm.

£4,750 [ref: 99850]

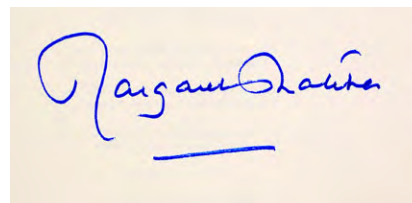


SIGNED BY 'THE IRON LADY'

150. [POLITICS]. THATCHER, MARGARET. *The Path to Power*. London, Harper Collins, 1995.

First edition, signed on title-page; large 8vo; illustration; publisher's cloth boards, photographic dust-jacket, price-clipped and two small chips to lower edge, otherwise fine; 656 pp.

£325 [ref: 97514]



'ONE OF THE RAREST OF ENGLISH COLOUR PLATE BOOKS'

152. [RAILWAY HISTORY]. BURY, THOMAS TALBOT. *Six Coloured Views on the London and Birmingham Railway, from Drawings Made on the Line with the Sanction of the Company, Part I [all published]. London, Ackermann & Co., 1837.*

A VERY GOOD COPY OF 'ONE OF THE RAREST OF ENGLISH COLOUR PLATE BOOKS' (TOOLEY), AND THE SCARCEST OF BURY'S RAILWAY BOOKS.

'A rare series, of which only the first part appears to have been issued.' (Abbey Life 401).

The London and Birmingham railway was the first intercity line to be built into London. It started at Euston Station and ended at Curzon Street in Birmingham and was designed by Robert Stephenson. The line was officially fully opened on 17 September 1838, with the first passenger train from London to Birmingham arriving that day, which took **nearly** 6 hours to complete the 112 miles. Bury's detailed hand-coloured aquatints include Euston Square, Watford Viaduct and the view under Hampstead Road Bridge.

Provenance: Sir David Lionel Salomons (1851-1925) was a British scientific author and well known barrister.

First edition; 4to (35.2 x 29.cm.); 6 fine, hand-coloured aquatint plates by J. Harris and others after Bury, repair in lower margin of plate 6, some very minor offsetting on verso of plates, all plates captioned, publisher's adverts, decorated endpapers; late 19th century red crushed half morocco gilt by Bumpus, spine lettered in gilt within two raised bands, publisher's buff printed wrappers bound in, corners slightly rubbed; otherwise a very good copy. Abbey Life 401; Tooley 122

£12,500

[ref: 100134]



FIRST EDITION OF THE BASKERVILLE BIBLE

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

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.

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), was the second son of PR. Mynors 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.

£8,500

[ref: 100275]



154. [ROYAL PALACES]. PYNE, WILLIAM HENRY. *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore.* London, Printed for A Dry, 1819.

THE GRAND PALACES OF ENGLAND DEPICTED IN AN OUTSTANDING SERIES OF HAND-COLOURED PLATES.

Pyne had been engaged by Ackermann to write the text of the *Microcosm of London* in 1808 and working on that book gave him the idea of writing and publishing a similar picture-book of architectural exteriors and interiors. This set of plates could not hope to equal the popularity of Ackermann's *Microcosm*, since there could only be a limited public for a series consisting chiefly of well-upholstered palace interiors peopled only by the occasional decorous gentleman or lady-in-waiting. Pyne's solution was to publish it at twice the price of the *Microcosm* knowing that it would still sell to its intended market of the court circle and the wealthy bourgeoisie. Its interest today lies in its careful drawing of vanished or altered interiors and the furnishings and objects of art since dispersed, particularly in the Buckingham Palace apartments prior to Nash's alterations of 1825 and of Carlton House before its demolition in 1827-8 (to make room for Nash's terrace).

Although a noted artist and engraver in his own right, Pyne supplied only the text for this work.

First edition; 3 volumes, folio (350 x 290 mm); 100 hand-coloured aquatint plates engraved by T. Sutherland, W.J. Bennett, R. Reeve, D. Havell and J. Bailey after the original drawings by J. Stephanoff, R. Cattermole, W. Westall and G. Samuel, slight spotting in vol. II on text pages; contemporary half calf gilt, marbled boards, green morocco lettering pieces, some neat restoration to the joints and corners; [4], [iv], [2], 188, [2], 21; [vi], 88, [2], 28, [2], 88; [vi], 80, [2], 92, 13 pp., sub-titles; overall a very attractive copy. Adams 132; Abbey Scenery 396; Tooley, 389; Prideaux pp. 142-3.

£5,000

[ref: 98949]



SIGNED BY CHURCHILL, ATTLEE AND EDEN

155. [SECOND WORLD WAR]. CHURCHILL, WINSTON SPENCER; ATTLEE, CLEMENT; EDEN, ANTHONY. [‘King and Cabinet’]. Black and White photograph, taken on 3rd August 1944: Sir John Anderson, Clement Attlee, Winston Churchill and Anthony Eden photographed with HM King George VI in the grounds of Buckingham Palace. Press copyright stamp to verso. [1944].

SIGNED BY ATTLEE, CHURCHILL AND EDEN BELOW THEIR RESPECTIVE IMAGES, MS ON REVERSE: ‘THE FIVE MEN WHO, IN 1940, / MADE ME A BRITISH SUBJECT. (PLUS LORD SOAMES) / EMERY REVES’.

Churchill first became acquainted with Emery Reves in London in 1937. Soon after, Reves gained syndication rights to the politician’s articles. This enabled Churchill’s opinions about Nazi Germany and rearmament of the democracies to be published and read in newspapers across the globe. When Churchill was elected Prime Minister, Reves was sent to New York to help build up the British propaganda organisation in both North and South America. In 1940 he was naturalised as a British subject. After World War II, Reves successfully negotiated the publication of Churchill’s war memoirs; *The Second World War* and his, *A History of the English-Speaking Peoples* in many foreign languages. Churchill was awarded the Nobel Prize in Literature in 1953 as a combined result of these publications and his superb oration skills.

During the war, King George VI became a powerful symbol of courage and fortitude for the British people. Having refused to leave the country for safety reasons at the outbreak of war, he remained at Buckingham Palace (his daughters were sent to the relative safety of Windsor Castle), working tirelessly with both civilians and the forces, visiting his armies on several battle fronts as well as touring bomb sites and the victims both in London and the provinces.

Clement Attlee was leader of the Labour Party from 1935 to 1955, and served as Britain’s Prime Minister from 1945 to 1951.

Anthony Eden carved out a career in the Foreign Office, serving as Foreign Secretary three times during important periods in the Second World War and the Cold War. He was acknowledged by many as Winston Churchill’s successor and took over as Prime Minister in April 1955 at the age of 57.

Sir John Anderson was placed in charge of the Air Raid Precautions (ARP) at the outbreak of World War II, whereupon he immediately commissioned the engineer, William Patterson,

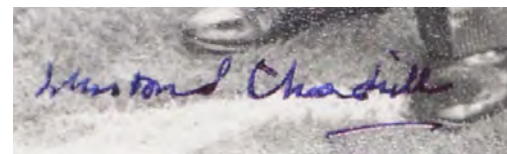
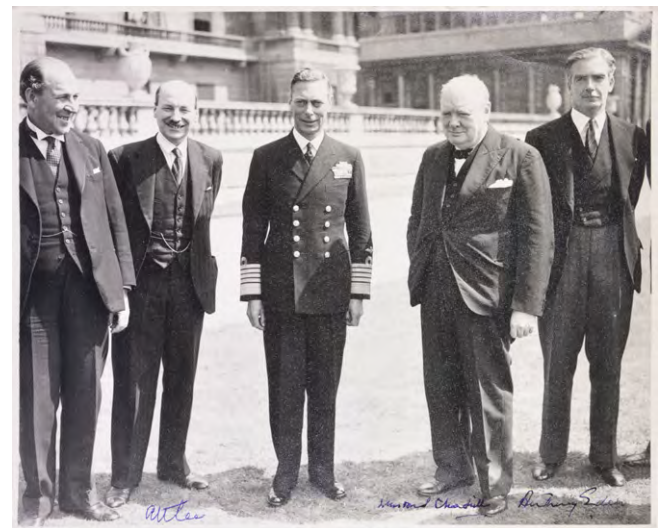
to design a small and cheap shelter that could be erected in people’s gardens...hence the birth of the ‘Anderson Shelter’. Anderson joined the War Cabinet in October 1940 as Lord President of the Council, organising civilian and economic resources.

Provenance: Emery Reves, private collection.

Black & white photograph, excellent condition; 300 x 250 mm, framed and mounted with glass back to reveal MS and copyright stamp to verso, 460 x 420 mm.

£7,500

[ref: 100191]



156. [SHOOTING]. HAWKER, LT. COL. P. Instructions to Young Sportsmen and all that relates to Guns and Shooting. London, Longmans, Hurst, Rees, Orme, Brown, and Green, 1824.

A highly exhaustive work on guns and shooting providing information and advice for fledgling and confirmed hunters. Subjects include; guns, detonating system, powder, shot, flints, wadding, powder flask, dress of a shooter, shooting, boat shooting under sail, game laws, etc.

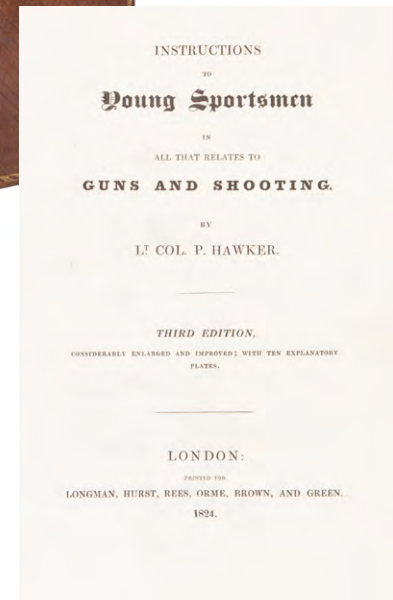
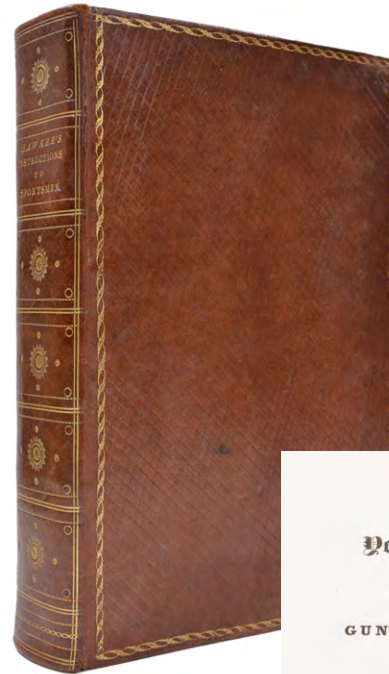
Provenance: Ex Libris Charles Schwerdt (bookplate to upper pastedown).

Third edition; 1ge. 8vo (25 x 16 cm); engraved, hand-coloured frontispiece a further 9 engraved plates, three of which hand-coloured, near-contemporary ink inscription, dated 2nd April 1829 to half-title, slight staining to top edge with resultant weeping to top margin of early leaves but only prominent on margin to plate opposite p49, not affecting image or text, some very random, light spotting to a few pages, otherwise very clean and bright; near-contemporary diced calf gilt, speckled edges, rubbing to boards, else very handsome; xxii, 470pp.

'Hawking, Hunting, Shooting, illustrated in a catalogue of the collection of books, manuscripts, prints and drawings collected by CFGRS'; London 3 vols, 1928 (privately printed) + 4th volume 1937 (the third volume contains the prints & drawings) (copy in P&D library)

£1,250

[ref: 100127]



157. [SHOOTING]. OGILVIE-GRANT, W.R. The Gun at Home and Abroad. London, London and Counties Press Ass., 1912-15.

One of only 500 copies. The work comprises: *British Game Birds and Wildfowl*; *British Deer and Ground Game*; *The Big Game of Africa & Europe*; *The Big Game of Asia & N. America*. Other authors include J.G. Millais, Aymer Maxwell, Meysey-Thompson, Abel Chapman and Selous, each the best in his field. One of the most comprehensive works on the subject.

Limited edition, number 119 of only 500 copies; 4 volumes (uniformly numbered), large 4to; titles printed in red and black, photogravure portrait of George V in each vol., 59 coloured plates, 70 half-tone plates, 17 other illustrations, including photogravures and monochromes, captioned tissue-guards, illustrations by Lodge, Thorburn and Caldwell; publisher's brown pebbled morocco, gilt, top edge gilt, others untrimmed as issued, these a little browned and few minor marks to boards, otherwise an unusually fine set.

£2,500

[ref: 100140]



Judaica

158. ABRAMOVITCH, RAPHAEL (EDITOR). *The Vanished World.* New York, *The Forward Association*, 1947.

THE FINEST PHOTOGRAPHIC DOCUMENTARY OF JEWISH LIFE IN EASTERN EUROPE DURING THE 1920s & 30s.

First and only edition of this rare photographic work that has never been superseded. In addition to choosing from some thousands of postcards and family photographs submitted by readers of the *Yiddish Daily Forward*, the editors were able to reproduce images previously published in the *Forward's* Rotogravure section by the photographers Alter Kacyzna and Menakhem Kipnis. Additionally, the now famous images of Roman Vishniac were first presented to the public in this work.

The book is profusely illustrated with black & white reproductions of photographs and divided into two parts: 1) Jewish Cities; 2) Jewish People.

First edition; landscape quarto (210 x 270 mm); text in Yiddish and English, illustrated title-page, text bright hinge weak but holding; publisher's red cloth boards with woodcut illustrated paste-down and gilt lettering, a very good copy; 575pp.

£650

[ref: 99627]



159. [BIBLIA HEBRAICA] MAIUS, JOHANN HEINRICH & BÜRCKLIN, GEORGIUS CHRISTIANUS (EDITORS). *Torah, Neviim u'Ktuvim. Biblia Hebraica, ad optimorum tam impressorum, speciatim Clodii, Leusdenii, Iablonski, Opitii. Frankfurt am Main, Johann (Ioannis) Philipp Andreas, 1716.*

A scholarly edition of the complete Old Testament (Hebrew Bible), edited by Maius and Burcklin, the third and last of a series of the Frankfurt editions called by Masch 'Biblia Clodiana'. According to Darlow and Moule (5143) 'The text is mainly based on the Athias-Leusden edition of 1667, (No. 5134)'.
A beautiful full-page copper plate engraving to frontispiece depicts Moses, Aaron, King David with a harp kneeling in front of the Ark of the Covenant, the sky with God's name suggested by the three 'Yod' letters in the glowing triangle (also appears underneath together with a reference to Ezekiel 1:28, which explains the mythical creatures depicted in the cloud). The engraving also includes the title in Hebrew and name Maius as the editor.

The magnificent early 18th century binding was most likely custom-made for a wealthy patron, bearing their armorial crest on the front cover.

One volume bound in two; 8vo, (215 x 160 mm); text in Hebrew and Latin; contemporary morocco binding with gilt raised bands, twin labels and fine ornamental gilt tooling to spine and boards, gilt gauffred edges; 1 - [13], 2-333 ll; [1], 335-686, [2] llpp. Darlow & Moule 5143.

£5,000

[ref: 98761]



SIGNED BY ARTIST AND PUBLISHER

160. CHAGALL, MARC. Vitraux pour Jerusalem. Introduction et notes de Jean Leymarie. Monte Carlo, Andre Sauret, 1962.

LIMITED EDITION NUMBERED 211 OF 250 SUR GRAND VELIN D'ARCHES, SIGNED BY ARTIST AND PUBLISHER.

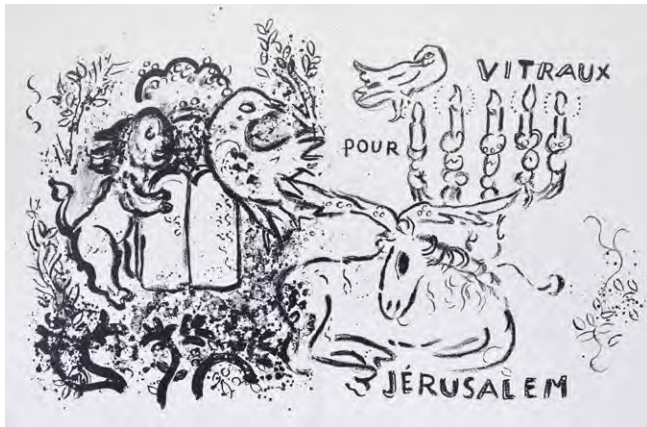
In 1960, Marc Chagall was asked by the Hadassah Medical Centre in Jerusalem to create twelve designs in stained glass for its new synagogue. Inspired by his lifelong study of the Bible, Chagall realised these designs on the theme of Moses' blessing of the Twelve Tribes of Israel. As a result of Judaism's injunction against depicting human beings, the works instead feature animals, flowers, trees and Jewish symbols. Each window design is dominated by a specific colour and contains a blessing.

Many considered these windows Chagall's crowning achievement and the artist himself confessed: 'they have completely transformed my vision, they gave me a great shock, made me reflect. I don't know how I shall paint from now on but I believe something is taking place.'

LIMITED EDITION, ONE OF 270 COPIES NUMBERED 211 OF 250 SUR GRAND VELIN D'ARCHES, signed by the Artist and the Publisher in pencil on the colophon page; folio (360 x 270 mm); leaves loose as issued in folded decorated paper wrappers, Arches woven cover, all housed in grey-green cloth box printed in gold on front, title, text in French by Jean Leymarie, limitation page, contents page, complete set of 7 (3 in colour) original lithographs by Chagall on Arches paper, 60 illustrations (24 black & white, 36 colour), fine example.

£5,000

[ref: 98904]



161. [ESTHER SCROLL]. [Esther Scroll in Carved Olive Wood Case]. Jerusalem, [c.1900].

ESTHER SCROLL HOUSED IN A BEAUTIFUL OLIVE WOOD CASE.

Manuscript on vellum, text arranged in 14 lines, in Hebrew Sephardi Script, the case bears carving of typical Jerusalem houses, trees and hand-painted ornaments.

'Since the Talmudic period it has been customary to write the *Book of Esther* on parchment in the form of a scroll, and the rules governing its production and writing are basically the same as those for a traditional Torah scroll. It is not known when and under what circumstances artistic embellishment of Esther scrolls began. The earliest extant illuminated examples emanate from 16th-century Italy, commissioned by well-to-do Italian Jews.' (Encyclopaedia Judaica)

Vellum scroll housed in elaborately carved olive wood case, untitled, text in Hebrew.

£3,000

[ref: 95318]



162. [ESTHER SCROLL]. [Esther Scroll housed in silver decorative case, untitled]. Jerusalem, Bezalel, [c. 1920].

A beautiful example of a Megillah housed in a silver case with elaborate filigree, surmounted by a crown.

The Bezalel School was founded in 1906 in Jerusalem by the artist and professor Boris Schatz and was the first art school to be established in the Holy Land in the 20th century. Schatz (who discussed his vision of opening an art school in the Land of Israel with Herzl when the two met in Vienna in 1903), chose to call the school Bezalel after the biblical artist Bezalel ben Uri ben Hur, mentioned in the book of Exodus as the artist chosen by God to build the Tabernacle (*HaMishkan* in Hebrew). According to the scripture this artist worked in silver, gold, copper, stone and wood. By founding the school Schatz aimed to establish a national style of art, blending classical Jewish, European and Middle-Eastern traditions.

Original manuscript on vellum, text arranged in 20 lines, in Hebrew script, scroll housed in an elaborately decorated silver filigree case (unstamped), scroll height 650 mm, case height 180 mm, engraved with 'Bezalel Jerusalem' signature, in Hebrew.

£6,500 [ref: 98854]

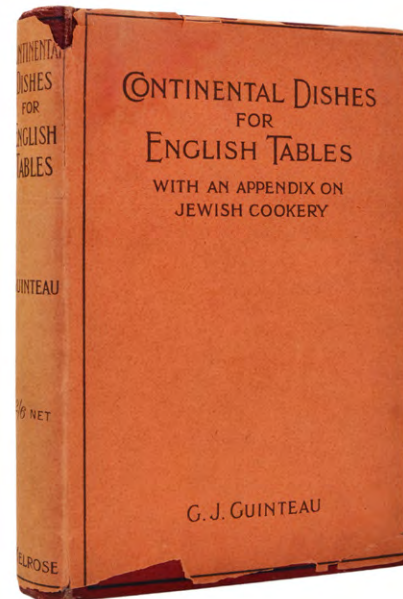


163. GUINTEAU, G.J. Continental Dishes for English Tables with an Appendix on Jewish Cookery. London, Andrew Melrose, [1908].

An interesting cookery book, containing continental recipes from French, Italian and Romanian cuisines, as well as some South African and Indian recipes. The appendix contains a chapter on Kashrut laws and general guidance on food preparation, and a separate chapter of Jewish recipes, mainly from Ashkenazi kitchens.

Presumed first edition; 12mo, (187 x 125 mm); publisher's red cloth boards with black embossed lettering to front and spine, dust jacket, worn, slight foxing to endleaves and small marginal tear to one leaf, not affecting text; 152pp [publisher's advertisements last 2 leaves].

£350 [ref: 100479]



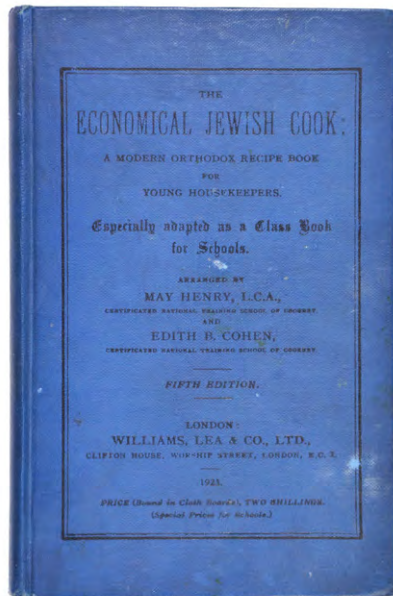
164. HENRY, MAY & COHEN, EDITH B. *The Economical Jewish Cook: A Modern Orthodox Recipe Book for Young Housekeepers.* London, Williams, Lea & Co., 1923.

A fifth, 'revised and enlarged' edition of this compact Jewish cookbook (first published in 1888). The book contains prefaces of all its previous editions, a page on 'Koshering' and a good assembly of recipes, with the cooking time stated next to each title, which makes it extremely useful. It includes some Passover dishes at the end.

Fifth edition; 8vo, (165 x 105 mm); publisher's indigo cloth boards with black title to front, some wear to boards, internally a fine copy; xii, 76pp.

£300

[ref: 100586]



FIRST COMPLETE ENGLISH TRANSLATION OF THE BIBLE (OLD TESTAMENT) BY A JEW

165. LEESER, ISAAC (TRANSLATOR). *The Twenty-Four Books of the Holy Scriptures.* [The Hebrew Bible]. Philadelphia, 371 Walnut Street, 1853.

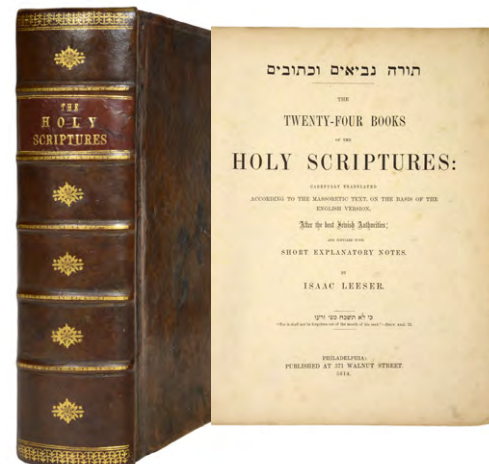
This work was built upon Leeser's 1845 translation of the five books of the *Torah*. Previous editions published by Jewish translators in England (such as Levi and Alexander) had simply utilised the King James translation. Leeser's Preface explains that this massive undertaking sprung from 'a desire entertained to present to his fellow-Israelites an English version, made by one of themselves, of the Holy Word of God'. Readers would now 'have an opportunity to study a version of the Bible which has not been made by the authority of churches in which they have no confidence'.

Rabbi Isaac Leeser (1806-1868) was born in Germany and emigrated to America in 1824. The head rabbi of the Synagogue Mikveh Israel in Philadelphia, he became America's most influential Jewish writer, editor, and teacher. He promulgated Jewish culture and religious activity in the United States by providing American Jews with the numerous basic religious texts and conceptual tools they needed.

Quarto, (285 x 250 mm); 2 blank family record leaves, short closed tear to leaf F3, some light foxing, contemporary calf gilt, spine in six compartments, red morocco label lettered in gilt to second, raised bands, a very good copy; iv, 1011 pp. Goldman 12 (first English translation of the complete Bible by a Jew); Hills 1540; Singerman 1271; Wright p.124.

£8,500

[ref: 93699]



166. RUSSELL, C. & LEWIS, H.S. The Jew in London [Map and the accompanying book]. A Study of Racial Character and Present-Day Conditions. New York, Thomas Y. Crowell & Co., 1901.

First American edition (the first British edition was published in London in 1900).

The infamous Arkell map of the Jewish population in the East End of London with the accompanying book by Charles Russell and Harry Samuel Lewis. George Edward Arkell (1857-1926) was the cartographer responsible for the production of Charles Booth's famous poverty maps of London, which were used as the basis for the map offered here, originally produced in 1899. This map may be held up as an example of misleading statistical cartography: there is little doubt that the mapmaker made an effort to emphasise the 'problem' of recent Jewish immigrants from Russia and Eastern Europe.

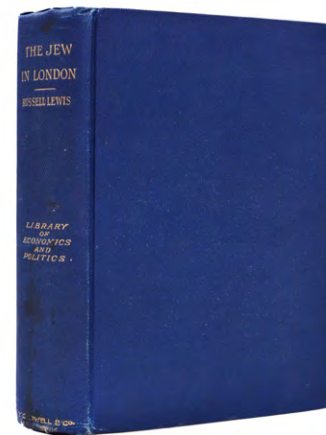
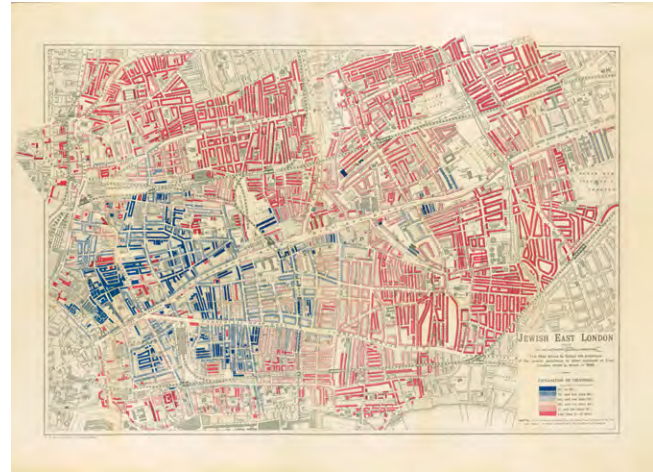
Fleeing the resurgence of pogroms in Eastern Europe and the Tsarist persecution in Russia, many Jews had arrived in London in the second half of the 19th century. At that time Britain had no restrictions on immigration and estimates suggest that by 1900 the Jewish population of London's East End had risen to 135,000. In 1905 the Aliens Act was passed, designed specifically to halt Jewish immigration. The dark blue colour on the map indicates an area with a concentration of 95-100% of Jewish population; Arkell used the same dark blue colour in Charles Booth's 'London poverty maps' for areas of 'vicious, semi-criminal poverty.' This implicitly overstates the social and economic condition of the Jewish residents: in the third series of Booth's poverty maps, published just a year later, those same streets shown here with the highest density of Jews were marked as 'poverty and comfort mixed' - the middle level of Booth's categories ranging from 'wealthy' to 'lowest class' (Bryars & Harper, p.25).

Arkell's map may have 'fuelled the racism that led to the passing of the 1905 Aliens Act aimed at reducing Jewish immigration to a trickle. In fact, at the time the overall Jewish presence in Stepney was only 18% and it never seems to have exceeded that percentage' (Barber).

First American edition; large chromolithographic map titled 'Jewish East London', hard backed; book: 8vo (190 x 125mm); publisher's blue cloth boards with gilt title to spine, edges slightly rubbed, some marginal chips, light worming and browning to page edges, not affecting text; half-title, title, vii-xlv, [3], A, 2-238pp Barber (London: A History in Maps, 2012), p.236; Bryars & Harper (A History of the 20th Century in 100 Maps, 2014), pp.22-25.

£6,500

[ref: 99259]



FROM THE LIBRARY OF DAVID SASSOON

167. [PRAYER BOOKS]. Set of Machzorim for Rosh HaShanah and Yom Kippur, according to Sefardi Italian rite. Livorno, Moshe Yehoshua Tobyana; Eliyahu ben Amozeg and friends, 1832 & 1837.

Set of Sephardic rite festival prayer books (Machzorim) with exquisite gilt bindings, made for David Sassoon, the treasurer of Baghdad.

David Sassoon (1792-1864) was a Baghdadi Jewish businessman, philanthropist and the first of the European Sassoon dynasty to be referred to as 'Rothschilds of the East' (in fact one of his sons later moved to England, became a Baronet and married into the Rothschild family). David Sassoon was born to a wealthy family of bankers and served as the treasurer of Baghdad between 1817 and 1829; his father had also served as treasurer before him. Later the family fled to Bombay (now Mumbai), following increasing persecution of Baghdad's Jews, where Sassoon became a naturalised British citizen in 1853.

Throughout his busy business life Sassoon remained an observant Orthodox Jew. He built three synagogues in India, the most beautiful in the country- the Magen David in Byculla, Bombay, the Kneset Eliyahoo Synagogue in Colaba, Mumbai and the Ohel David in Pune. All still exist and form an important part of India's cultural heritage.

Provenance: David Sassoon.

8vo; all three volumes signed and dated in Hebrew by David Sassoon on title-pages and also include later bookplates in English, added by Sassoon's great grandchild. David Sassoon's name also appears in gilt letters on the spine of Rosh HaShanah volume, text in Hebrew; contemporary morocco bindings with fine, gilt ornamental tooling to spine and boards, embossed endleaves and all edges gilt, slightly rubbed; Rosh HaShana Machzor: one vol., 114 llpp.; Yom Kippur Machzor: two vols., 130 ll. & 166 llpp.

£4,500

[ref: 98759]



Modern Prints

168. BACON, FRANCIS. Portrait of Michel Leiris from Miroir de la Tauromachie.

Often seen as Francis Bacon's closest intellectual friend, Michel Leiris was a French surrealist writer and poet. Indeed, it is known that Bacon was the inspiration for some of Leiris' writings, later in life.

Lithograph in colours, 1990, on Arches wove paper, signed in pencil, from the edition of 150, published by Galerie Lelong, Paris, 480 x 360 mm.

£28,000

[ref: 96917]



169. BEUYS, JOSEPH. Institut for Cosmetic Surgery Speciality: Buttocklifting. Heidelberg, Staeck, 1974.

Dr. Blume left it at, 'It's an example of one of his ironic ideas—that we have to leave our fat cells behind. We have to be a little more intelligent.'

Baked enamel on convex metal sheet, 1974, signed in black ball-point pen on the Edition Staeck label on the revers; from the numbered edition of 80, published by Edition Staeck, Heidelberg, 200 x 300 mm.

£9,500

[ref: 98953]



170. HAMILTON, RICHARD. *The Beatles*.

Richard Hamilton explored the relationships and distinctions between fine art, product design and popular culture. In 1968 he was invited by Paul McCartney to design the sleeve and poster collage pull-out for the Beatles' ninth album, more commonly known as the 'White Album' due to Hamilton's plain white sleeve design. The resulting poster, originally included with the album, is a printed collage of photographs of John, Paul, George and Ringo, with an initial print run exceeding five million. Hamilton not only uses popular culture as source for the work but he also directly participates with the machinery of production.

Digital print, 2007, on Somerset Enhanced Radiant White Velvet paper, signed and numbered from the edition of 80, published by Alan Cristea Gallery, London, sheet 1053 x 758 mm.

£5,000

[ref: 99694]



171. HAMILTON, RICHARD. *Release*.

The print *Release* derives its title from the name of an organisation set up to provide legal aid and social support to people who have fallen foul of the law, often as a result of drug abuse. Because of the focus of *Release* on those suffering from drug abuse, Hamilton decided to use one of the images he had created in his Swinging London group of works. These were generated by the arrest and imprisonment of Hamilton's art dealer Robert Fraser (1937-86) in 1967 for the possession of heroin.

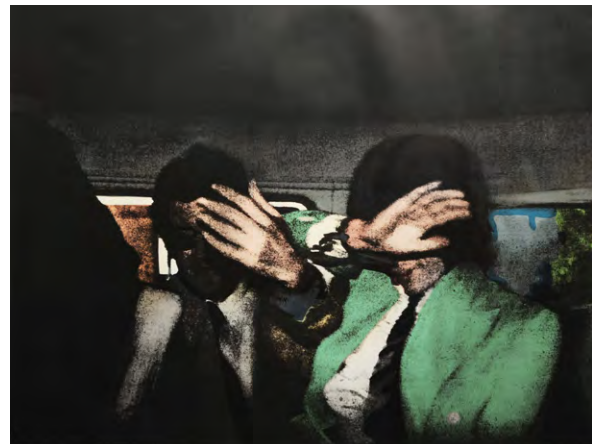
The Swinging London paintings are all based on the same image – a photograph of Robert Fraser and the rock star Mick Jagger in a police van being taken from jail to court. The photograph, taken by John Twine, was published in the *Daily Sketch* newspaper on 29 June 1967 and shows the two men, handcuffed together, trying to shield their faces from the press photographers. Hamilton had come across the image in the collection of press cuttings Fraser's secretary had given him, when he was creating the Swinging London 67 poster, so he placed it at the top left corner of the composition.

The completed print *Release* combines the seventeen colour screens and the photographic black screen, with an additional collage of die-cut silver on the handcuffs and highlights on Fraser's glasses at stage 17. The buildup of the image through the progressive addition of colour is documented by the series of stage proofs Hamilton donated to the Tate Gallery in 1977.

Screenprint in colours with collage of die-cut silver, 1972, on Hodgkinson mould-made paper, signed and numbered from the edition of 150, published by Petersburg Press SA for the National Council for Civil Liberties (NCCL) and Release, sheet size: 950 x 700 mm.

£37,500

[ref: 99739]



172. HARING, KEITH. Untitled 1987.

This screen-print in colours comes from the height of Haring's Pop Shop phase of works. Influenced by the New York Hip Hop and break-dancing scene that had exploded into life during the Eighties; the print has a thrilling vibrancy to it.

On wove paper, the work is signed and dated in pencil by the artist and numbered from the edition of 100, framed.

Screenprint in colours, 1987, on wove paper, signed and dated in pencil, numbered from the edition of 100, 370 x 280 cm.

£16,000 [ref: 97842]



173. HEPWORTH, BARBARA. Forms in a Flurry.

A lesser known side of Barbara Hepworth's artistic oeuvre are her works on paper that showcase 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.

Screenprint in colours, 1969-70, signed in pencil and numbered from the edition of 60 (total edition includes ten artist's proofs) published by Marlborough AG Schellenberg, FL, 777 x 580 mm; framed.

£8,500 [ref: 98798]



174. HERSCHU (PSEUD.) [SCHULTZ, HERBERT]. Automotive design for Alexis Kellner AG Berlin. Roadster Cabriolet coachwork design by Alexis Kellner AG for the Maybach Type 12. 1930.

The stylishness of Kellner's coachbuilding was perfectly captured and presented to the public by the artistry of Herbert Schultz.

Schultz's skills as a graphic artist lent themselves perfectly to illustrating promotional catalogues to appeal to Alexis Kellner AG's affluent clientele, which had included the royal household. Always signing his work as 'Herschu', he presented these imposing designs against subtle open country landscapes, glamorous night cityscapes, or floating in isolation against a solid ground.

Following the demise of Alexis Kellner AG, Schultz's ongoing artistic career was finally blocked by the Nazi state when he refused to part with his half-Jewish wife. So the Herschu name faded, as did that of Kellner, only for both to be rekindled now in these recently rediscovered, breathtaking, design.

Gouache and watercolour heightened with gum-arabic on very dark green card, annotated in pale ink with body type below, numbered '83', in upper left corner, German copyright stamp on verso, 270 x 420 mm.

£1,500 [ref: 97452]



175. WARHOL, ANDY. Tattooed Woman Holding Rose.

The present lot is descriptive of Andy Warhol's earlier style in which his education as a graphic designer is evidenced through the various capitalistic brands pictured on the woman. Here, he depicts a full-body tattoo-covered portrait of a female holding a rose.

Offset lithograph printed in orange, c. 1955, with The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts ink stamps and inscribed 'PM15.0365' in pencil on the verso, on thin green wove paper, sheet: 74.3x28cm, framed: 967 x 510 mm.

£25,000 [ref: 100252]

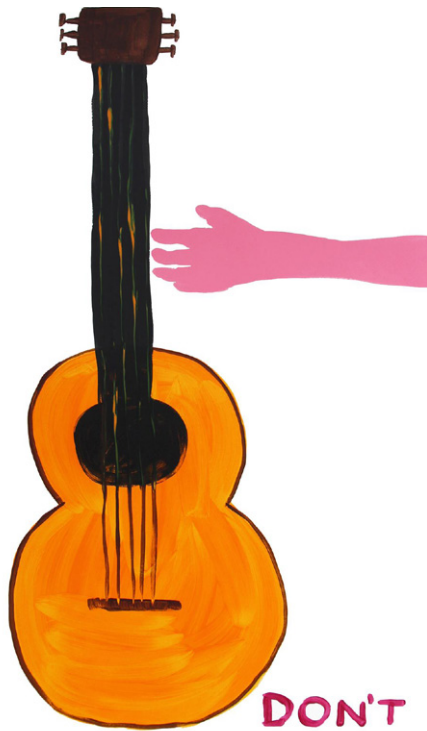


176. SHRIGLEY, DAVID. Don't.

Screenprint in colours on Somerset Tub Sized 410gsm Paper, 2018, signed and numbered from the edition of 125, published by Jelous Gallery, 560 x 760 mm

£1,800

[ref: 98578]



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177. BLAKE, Quentin. An Anthology of Readers. London, Shapero Rare Books, 2019.

'Reading is interesting to me and as it happens it is the only thing in which I have a qualification; a Cambridge degree. But of course what is really interesting are the postures that readers get into when they have a book in their hand' (Quentin Blake, October 2019).

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[ref: 100822]



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Photography by Ivone Chao and Magdalena Joanna Wittchen

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2 Dashes Absinthe.
2 Dashes Curaçao.
1 Dash Maraschino.
1 Dash Angostura Bitters.
 $\frac{1}{2}$ Glass Irish Whisky.
Shake well and strain into cocktail glass. Add olive and squeeze orange peel on top.

IRISH COCKTAIL.

JABBERWOCK COCKTAIL.*

2 Dashes Orange Bitters.
 $\frac{1}{3}$ Dry Gin. $\frac{1}{3}$ Dry Sherry.
 $\frac{1}{3}$ Caperitif.

Stir well and strain into cocktail glass. Squeeze lemon peel on top.

** This will made you gyre
and gimble in the wabe until
brillig all right, all right.*



