PETER HARRINGTON
LONDON

SUMMER 2016

123

We are exhibiting at these fairs:

9–11 September 2016
BROOKLYN
Brooklyn Antiquarian Book Fair
Brooklyn Expo Center, 79 Franklin St, Brooklyn NY
www.brooklynbookfair.com

16–17 September
YORK
York National Premier Fair (PBFA)
The Knavesmire Suite, York Racecourse
www.yorkbookfair.com

1–2 October
PASADENA
Antiquarian Book, Print, Photo and Paper Fair
Pasadena Convention Center

8–9 October
SEATTLE
Seattle Antiquarian Book Fair
Seattle Center Exhibition Hall
www.seattlebookfair.com

20–22 October
LONDON
INK LDN
2 Temple Place, London WC2R 3BD
inkfair.london

28–30 October
BOSTON
Boston International Antiquarian Book Fair (ABAA)
Hynes Convention Center, Boston
www.bostonbookfair.com

4–5 November
CHELSEA
Chelsea Antiquarian Book Fair (ABA)
Old Chelsea Town Hall
Kings Road, Chelsea, London
www.chelseabookfair.com

18–20 November
HONG KONG
China in Print
Hong Kong Maritime Museum
Central Ferry Pier No.8, Man Kwong St
www.chinainprint.com

Front cover: Adapted from John O'Hara's *Appointment in Samarra*, item 170.
Photograph opposite of Percy MacKaye reading Edward Gordon Craig's *On the Art of the Theatre*, item 48.
Design: Nigel Bents; Photography Ruth Segarra

Peter Harrington
LONDON

CATALOGUE 123

SUMMER 2016

All items from this catalogue are on exhibition at Fulham Road

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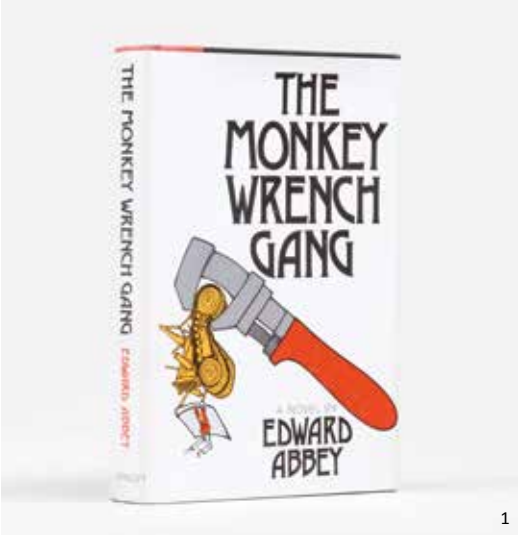


1

2

3

1

ABBEY, Edward. The Monkey Wrench Gang. *Philadelphia & New York: J. B. Lippincott Company, 1975*

Octavo. Original red cloth-backed black boards, titles to spine gilt, wrench device to front board gilt, map endpapers. With the pictorial dust jacket. An excellent copy in a bright jacket with three small tape repairs on the verso.

FIRST EDITION.

£675 *[110154]*

2

ADAMS, Richard. Watership Down. *Harmondsworth: Penguin Books / Kestrel Books, 1976*

Large octavo. Original cream boards with brown cloth spine, titles to spine in gilt and black, yellow endpapers. With the dust jacket and publisher's slipcase. Illustrated by John Lawrence. An excellent, bright copy, with a little faint foxing to edges of text block and price-clipped jacket.

FIRST ILLUSTRATED EDITION, INSCRIBED BY BOTH AUTHOR AND ILLUSTRATOR on the verso of the half-title: "yours sincerely, Richard Adams & John Lawrence". Initially turned down by all major publishing houses, *Watership Down* was finally issued by Rex Collings in 1972; sales were over 100,000 in the first year and Adams was awarded both the Carnegie Medal and the Guardian Award for children's fiction.

£1,500 *[110528]*

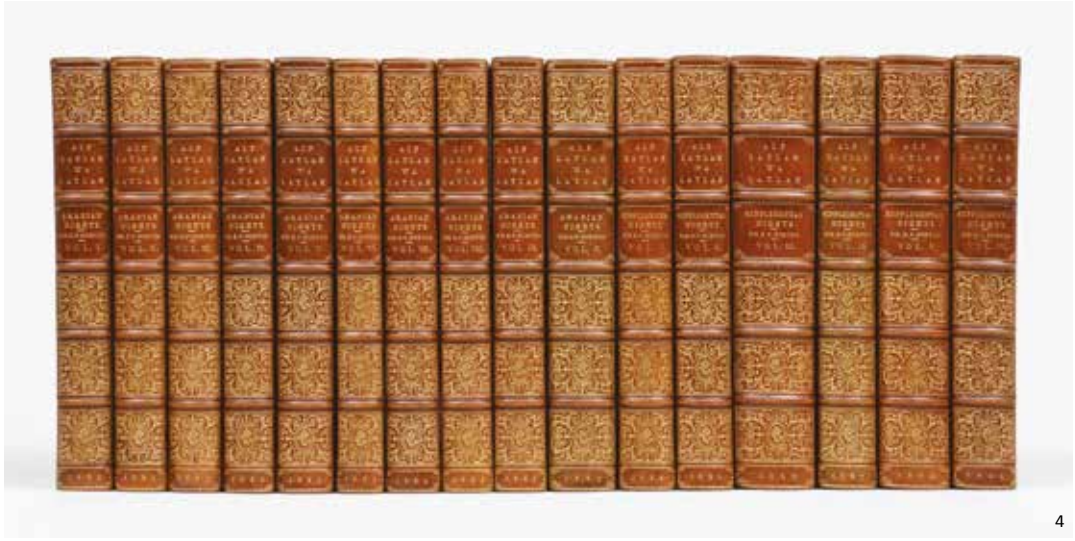
Unrecorded edition

3

AESOP; Samuel Croxall (trans. & ed.) Fables of Aesop and others. Newly done into English. With an Application to each Fable. Illustrated with Cuts. A new edition. *London: for A. Millar, W. Law, and R. Cater; and for Wilson, Spence, and Mawman, York, 1795*

Duodecimo in half-sheets (129 × 82 mm). Contemporary Dutch floral boards. 148 woodcut illustrations in the text,

3



4

two partly coloured by hand at an early date. Joints cracked but cords holding firm, extremities a little worn with slight loss of the floral paper. Pale damp mark to blank margins, still a very good copy.

AN UNRECORDED EDITION of Croxall's translation of Aesop's *Fables*, first published in London in 1722, here in a format for young children, with a prefatory extract from Locke's *Treatise on Education*. This would appear to be a re-issue of the 1789 edition, which shares the same format and pagination, and which according to ESTC, though carrying a London imprint, was probably printed in York. The London editions all comprise a different page count.

Samuel Croxall (1688/9–1752) was educated at Eton College (1701–7) and at St John's College, Cambridge. He was appointed chaplain-in-ordinary at Hampton Court in 1715, and succeeded his father as vicar of Hampton-on-Thames, a crown living, on 9 October 1716. "He retained both Hampton preferments until he died . . . *Fables of Aesop and Others* 'with applications and useful observations' (1722), dedicated to Lord Sunbury, son of the earl of Halifax, was a work of morality and whiggish politics which enjoyed reprints until well into the twentieth century and must be reckoned Croxall's most successful publication. It was one of the first books to influence the poet Robert Browning" (*ODNB*).

Not in ESTC.

£3,750 *[109245]*

4

(ARABIAN NIGHTS.) BURTON, Richard F. A plain and literal translation of the Arabian Nights' entertainments, now entitled the book of the Thousand Nights and a Night with introduction explanatory notes on the manners and customs of Moslem men and a terminal essay upon the history of The Nights. *Benares: Printed for the Kamashastra Society, 1885–8*

16 volumes, octavo (241 × 146 mm). Finely bound by L. Broon in green crushed morocco, titles and elaborate decoration gilt to spines in compartments separated by raised bands, triple rule to boards gilt, inner dentelles gilt, marbled endpapers, gilt edges. With monochrome illustrations by Stanley L. Wood printed on handmade paper, captioned tissues printed in red. Spines uniformly faded to tan, boards slightly faded, an excellent set.

FIRST EDITION, the authentic Benares edition, issued in a limited subscription of 1,000 copies. Richard Burton's celebrated translation "has become the pre-eminent English translation of the Middle Eastern classic. It is the keystone of Burton's literary reputation" (*ODNB*). The original edition comprises ten volumes of *Arabian Nights* and six *Supplemental Nights*. The book was not of course published in Benares, and the Kamashashtra Society was a grand-sounding cover for Burton and his friend Foster Fitzgerald Arbuthnot. The edition is not illustrated, but this set is extra-illustrated with plates commissioned by the publishers of the several reprints of the Benares edition that appeared in the succeeding decades. A particularly handsome set.

Penzer, pp. 114–16.

£9,750 *[110651]*

5

AUSTEN, Jane. Sense and Sensibility. *London: Richard Bentley, 1833*

Octavo (173 × 110 mm). Recent brown half calf, red morocco labels, spine decorated in gilt, marbled sides, pale brown endpapers. Engraved frontispiece and vignette title page. Margins of text block faintly toned and with occasional minor spotting. An excellent copy.

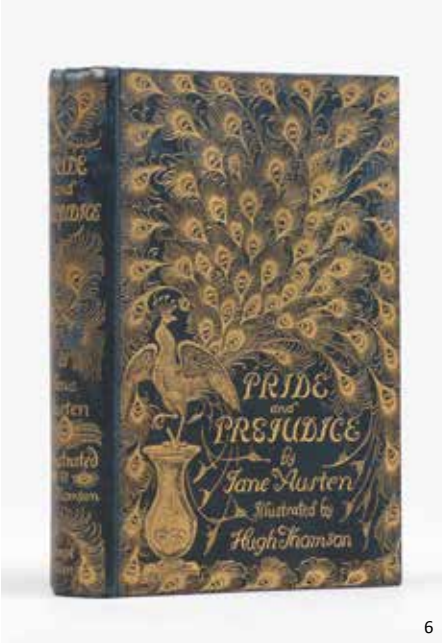
FIRST BENTLEY EDITION, THE THIRD EDITION OVERALL. Jane Austen's first published novel was here issued in Bentley's Standard Novels series, which reprinted popular titles previously available only in the triple-decker format, making them available for the first time in inexpensive single volumes. Bentley published all Jane Austen's novels this year, paying Henry and Cassandra Austen £210 for the copyrights of five and Francis Pinkney,

5

Thomas Egerton's executor, £40 for the copyright of *Pride and Prejudice*.

Gilson D1.

£1,750 *[108567]*



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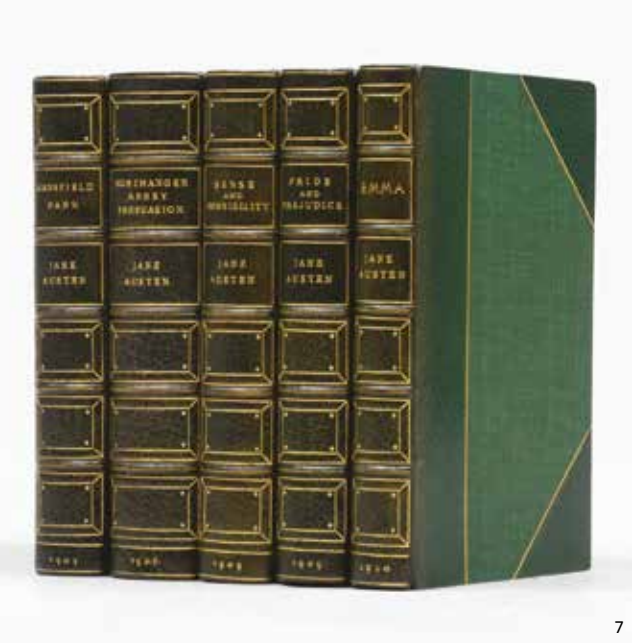

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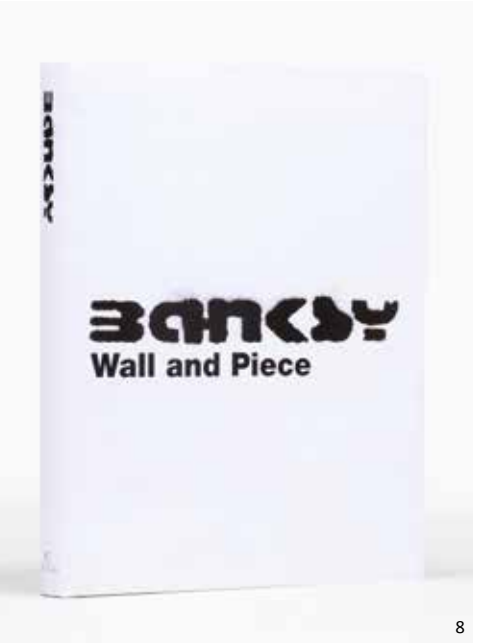


8

6

AUSTEN, Jane. Pride and Prejudice. *London: George Allen, 1894*

Octavo. Original green cloth, spine and front board elaborately gilt-blocked with peacock design, green coated endpapers, all edges gilt. Frontispiece with tissue guard and illustrations by Hugh Thomson. Occasional spotting to pages, spine ends lightly bumped, a touch of rubbing to spine. A very good copy.

FIRST THOMSON EDITION. Thomson's "light touch and feeling for period manners provide a charming and accessible gloss to the author's work" (*ODNB*).

Gilson E78.

£1,750 *[111156]*

7

AUSTEN, Jane. The Novels. *London: Macmillan & Co, 1903–10*

5 volumes, octavo (188 × 130 mm). Finely bound for Hatchards in green half morocco, spines gilt in compartments with titles direct, green cloth sides ruled in gilt, grey endpapers, top edges gilt. Illustrated by Hugh Thomson and Charles E. Brock. Spines faintly darkened, sporadic light foxing to contents. An excellent set.

A handsome set of Jane Austen's novels with illustrations by Thomson and Brock.

£1,850 *[108804]*

8

BANKSY. Wall and Piece. *London: Century, 2005*

Quarto. Original illustrated boards, titles to front cover and spine in black. With the dust jacket. A superb copy in the jacket with a very small closed tear to head of front panel.

FIRST EDITION. Only a very few copies were issued with a dust jacket.

£950 *[110561]*

9

(BARKER, Ronnie.) HARTNOLL, Phyllis (ed.) The Oxford Companion to the Theatre. Third edition. *London: Oxford University Press, 1972*

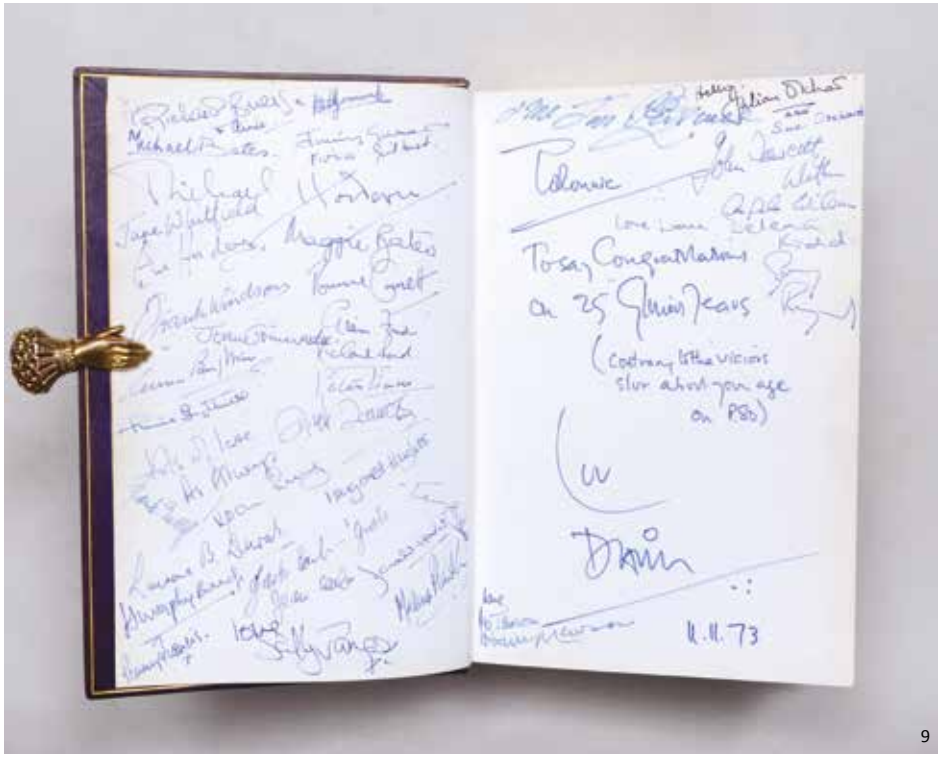
Octavo (230 × 145 mm). Presentation binding of purple full morocco for Asprey, decorative gilt spine tooled with motifs of Comedy and Tragedy, two-line gilt border on sides enclosing single roll tool border with ornamental corner pieces, all edges gilt, two-line gilt turn-ins, marbled endpapers. Spine lightly sunned. A handsomely bound copy.

PRESENTATION COPY to one of the greats of British television comedy and light entertainment, Ronnie Barker (1929–2005), inscribed on a preliminary blank leaf: "To Ronnie, To say Congratulations on 25 'Glorious Years' (contrary to the vicious slur about your age on p. 80) luv Danni (?) 11.11.73". This was clearly signed at a star-studded party celebrating Barker's quarter-century in the business (he made his professional debut as an actor on 15 November 1948 as Lieutenant Spicer in a performance of J. M. Barrie's *Quality Street*). Amongst the many luminaries who have signed are Josephine Tewson and June Whitfield (both of whom performed many times with Barker), Richard Briers, Michael Bates, Michael Hordern, Frank Windsor, Barker's agent Peter Eade, Joan Sims, and Barker's long-time partner and co-star of *The Two Ronnies*, Ronnie Corbett.

£1,750 *[110259]*

10

(BEARDSLEY, Aubrey.) MALORY, Sir Thomas. The Birth, Life, and Acts of King Arthur ... The text as ... imprinted by William Caxton at Westminster the Year MCCCCLXXXV and now spelled in modern style. With an introduction by Professor Rhys and embellished with many original designs. *Westminster: J. M. Dent, 1893–4*



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2 volumes, quarto (238 × 190 mm). Contemporary red half morocco by Fazakerley of Liverpool, raised bands to spines forming compartments, second and fourth gilt-lettered direct within single-fillet panels gilt, remaining compartments with central fleuron devices gilt, marbled sides ruled in gilt, top edges gilt, fore edges untrimmed. With 2 mounted photogravure frontispieces on India paper, 18 full-page wood engravings (5 double-page), numerous text illustrations and approximately 350 designs for chapter headings and borders (foliate and historiated) all by Aubrey Beardsley. Contemporary gift inscription to front free endpaper. The slightest of rubbing to corners, joints and sides, light spotting to fore edges, mild toning, an excellent copy.

FIRST EDITION, one of 1,800 copies printed. The book was issued in 12 parts in wrappers, with the purchaser given the choice of sending it back to Dent (who bound them in vellum or cream cloth with gilt blocking designed by Beardsley) or to a binder of their own choice.

In 1892, seeking to emulate the books of the Kelmscott Press, John M. Dent commissioned the 20-year-old Beardsley to produce this edition of *Le Morte D'Arthur*. The 351 designs appearing in the first edition required 18 months for the artist to complete. Of this, Beardsley's first major work, John Lewis states: "In *Le Morte d'Arthur* Beardsley learnt his job, but the result is no bungling student's work . . . If he had never illustrated another book, this edition of *Morte d'Arthur* could stand as a monument of decorative book illustration" (*The Twentieth Century Book*, pp. 148–9).

£2,500 *[108473]*

11

(The BEATLES.) PETO, Michael. Now These Days Are Gone. Foreword by Colin Jones. *Guildford: Genesis Publications Limited, 2006*

Quarto. Original full red leather, titles to front board in white and gilt, all edges gilt. With the red leather-tipped slipcase inset with four portraits of The Beatles. All housed in a printed draw-string cloth bag. Illustrated throughout by photographs Michael Peto. A fine copy.

SIGNED LIMITED EDITION, deluxe issue limited to 350 copies, of which this is number 163. The book is signed by Richard Lester, who directed *Help* and *A Hard Days Night*, and Alan Langlands, principal and vice-chancellor of the University of Dundee and custodian of the Peto Collection, which includes shots of the Beatles on the set of *Help!* With three photographic prints of John Lennon and Peter Cook presented in a red envelope as issued.

£1,500 *[109807]*

11

12

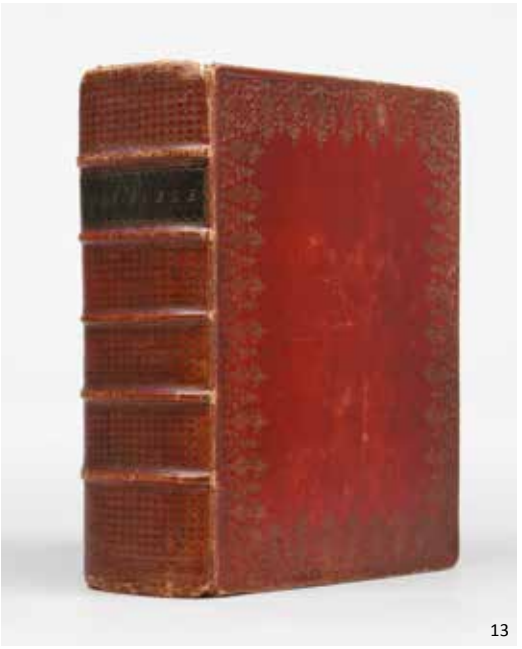
12

(BELLE ÉPOQUE LIGHTING DESIGNS.) Collection of 19 original watercolours of designs for lamps from the distinguished firm of G. Lebrun-Tardieu. *Paris: n.p. [c.1910]*

Watercolour and graphite on variously coloured paper, a few with shaded backgrounds or borders, most numbered and titled. Sizes vary, largest approximately 380 × 240 mm, smallest 172 × 125 mm (display sizes within window mount), all mounted and housed in a custom brown quarter leather solander box. A few signs of handling, one or two with short closed-tears or neat repairs but overall in excellent condition.

A very appealing assemblage of designs for 12 chandeliers, one tall floor lamp, three wall sconces and three table lamps, from the firm of G. Lebrun-Tardieu, one of the leading manufacturers of bronze lighting in Belle Époque Paris. Also present is a copy of the company price list, one photograph and two illustrated leaves from a catalogue showing a number of designs.

£3,750 *[108215]*



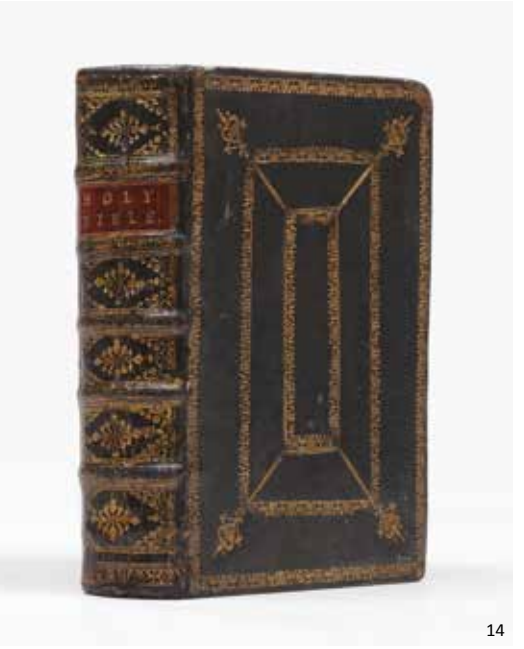
13

13

(BIBLE.) The Holy Bible, containing the Old and New Testaments: Translated out of the original tongues: and with the former translations diligently compared and revised, by His Majesty's special command. *Oxford: Printed by T. Wright and W. Gill, Printers to the University: and sold by S. Crowder in London and W. Jackson in Oxford, 1772*

Quarto (274 × 218 mm). Contemporary red morocco, spine gilt tooled overall with a lozenge-and-flower motif, dark green morocco label, sides with a broad gilt border of urns and flowers, all edges gilt, marbled endpapers. Engraved title page from an earlier edition, portrait of George II, folding maps, plates by John Sturt, printed in double columns. A couple of small chips from head of spines, sides a little rubbed, a touch of wear to extremities, general paper toning. A very good copy.

A very appealing Georgian Bible, handsomely bound and extra-illustrated with the plates from John Sturt's illustrations for John Hamond's *Historical Narrative of the Whole Bible* (1727). This copy was the family Bible of the Oates family of Leeds, Yorkshire: with the ownership inscription of Frederick Oates (1776) and armorial bookplates of Edward Oates, William Edward Oates (dated 1897), and Robert Washington Oates



14

(saviour of Gilbert White's house at Selborne and a cousin of the celebrated Captain Oates).

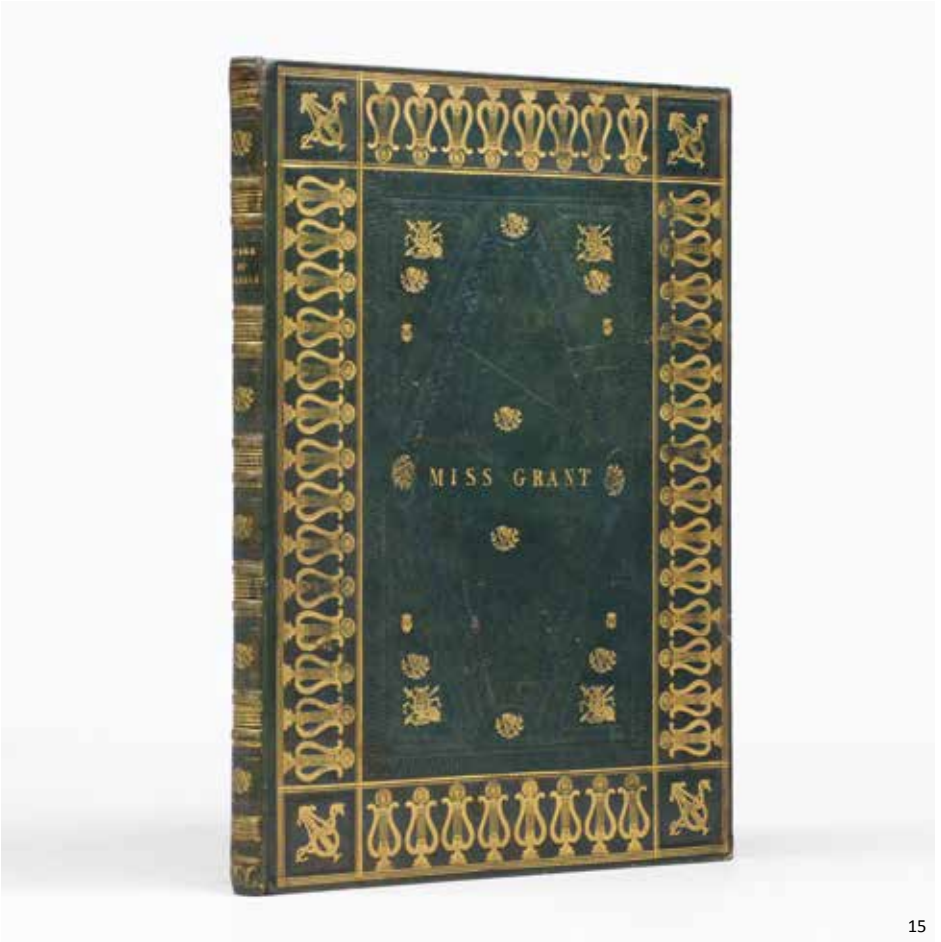
£2,500 *[109913]*

14

(BIBLE.) The Bible: that is the Holy Scriptures conteined in the Old and New Testament. [Together with:] **SPEED, John.** The Genealogies recorded in the Sacred Scriptures, according to every Family and Tribe. *London: Robert Barker, 1615*

Quarto in eights (208 × 154 mm). Later 17th-century black morocco, decorative gilt spine, 18th-century red morocco label, roll-tool border on sides enclosing gilt roll tool panels and crowned corner ornaments, marbled endpapers. Engraved title pages, double-page map of the Holy Land (in the Genealogies), other wood-engravings in the text. Binding a little rubbed, some headlines shaved by the binder, a few neat old repairs, tear across fore-corner of Qq8 (with loss of some words), repair to margin of 3E6 (with loss of side note), a few faint burn marks in same gathering (doubtless from the proximity of a candle), but overall in very good condition and complete with title pages and the blank leaf A1.

A most attractive Jacobean Bible in the Geneva version: the version still used by Oliver Cromwell in the middle of the 17th century. Herbert describes this



15

1615 printing as "the last roman type quarto edition of this version printed by Barker".

Herbert 342.

£4,250 *[110558]*

15

(BINDING.) CORELLI, Arcangelo. [XII Sonatas or Solos for a Violin with a Thorough Bass for the Harpsichord or Violoncello.] The second part containing preludes, allemands, corants, jiggs, sarabands, gavots, & y follia. *[London:] for J. Walsh, [1706–40]*

Folio (320 × 226 mm). Early 19th-century Irish binding of green straight-grain full morocco, flat bands gilt to spine forming small compartments gilt-tooled with Greek-key and single-fillet rolls, alternating with large compartments with blind geometric rolls enclosing central Harp of Erin motifs gilt, broad lyre-tool borders gilt to covers, similar device at corners incorporating a rod and snake, blind-rolled diamond-shaped central panel, three distinct lyre tools gilt to spandrels, "Miss Grant" gilt-stamped to centre with single lyre tools repeated above and below, gilt-gauffered edges, broad-turn ins tooled in gilt and blind, moiré silk doublures with rolled foliate borders gilt, bound pink silk page-marker. Engraved frontispiece portrait by Vandergucht after Howard; 66 pp. of engraved music score. Lacking the title page. Joints very lightly rubbed with a very small (2 × 2 mm) worm-track to front not affecting decoration, tips slightly bumped, a few mild scuffs to covers, light spotting to doublures, light offsetting to p. 1 from frontispiece, top edge of final page restored to no loss of score. A good copy in a superb binding.

A handsome Regency-era presentation binding incorporating a variety of exquisite lyre tools, a suitable binding for one of the most influential opuses of the 18th century: "Within months of their publication in 1700 [in Rome] Corelli's *Sonate e violone o cimbalo* had been accepted by the musical work as having a special status. No other collection of sonatas for solo instrument was to be so studied and imitated. Corelli's contemporaries saw his compositions as having an exemplary character. Roger North exclaimed that 'the touchstone of fugue is Corelli' . . . The op. 5 sonatas came to be regarded as the hallmark of a performer's musicianship and skill" (Walls, *Early Music*, February 1996, p. 133).

Maggs, *Bookbinding in the British Isles part II*, Spring 1987, 284 (this copy).

£2,500 *[111109]*

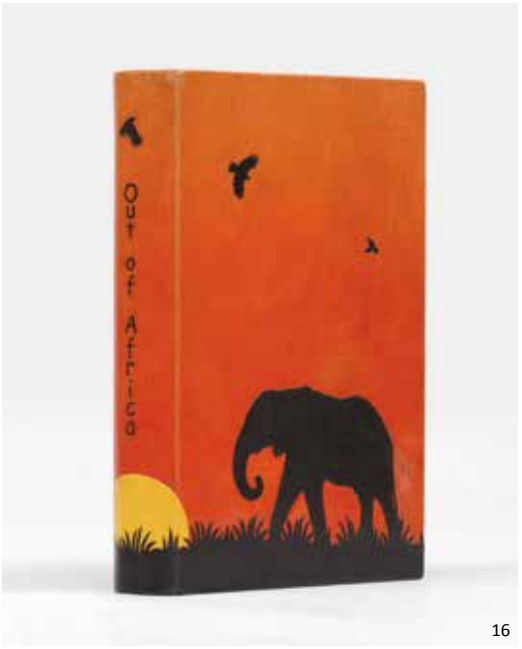
16

BLIXEN, Karen. Out of Africa. *London: Putnam, 1937*

Octavo. Finely bound by the Chelsea Bindery with an onlaid wraparound silhouette of an elephant and tree in black morocco set against a hand painted sunset with an onlaid sun on the spine in yellow morocco and birds blocked in black on the front board, titles down the spine in black, decorative endpapers, gilt edges. Housed in a black cloth flat-back box. The occasional minor blemish, an excellent copy.

FIRST EDITION.

£3,500 *[109969]*



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17

BLYTON, Enid. Five Go Adventuring Again. *London: Hodder & Stoughton, 1943*

Octavo. Original blue cloth, titles to spine and front board in black, plain endpapers. With the dust jacket. Illustrated by Eileen Soper. Boards gently bowed, some light foxing to edges of text block, small patch of fading to foot of spine. A very good copy in the bright jacket with some creases and short closed tears to extremities.

FIRST EDITION of the second adventure of the Famous Five.

£1,750 *[108335]*

18

BLYTON, Enid. Five Go to Smuggler's Top. *London: Hodder & Stoughton, 1945*

Octavo. Original light blue boards, spine and front cover lettered in black, pictorial endpapers. With the dust jacket. Colour frontispiece and illustrations to the text by Eileen Soper. Discreet gift inscription to front free endpaper. Spine gently rolled, very mild toning along extremities, tips very lightly bumped and rubbed, a few small pale spots to rear board. An excellent copy in the bright dust jacket with a toned spine with a shallow chip at the foot and a short nick at the head. Still an excellent copy of this book.

FIRST EDITION. The fourth adventure in the Famous Five series, uncommon in the dust jacket.

£3,750 *[111250]*

The first moveable scenes in the history of the theatre

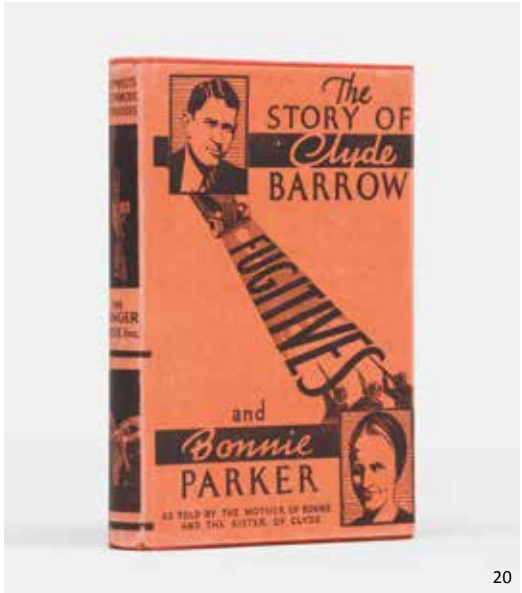
19

BONARELLI, Prospero. Il Solimano Tragedia. *Florence: Pietro Cecconcelli, 1620*

Small quarto (220 × 160 mm). Contemporary Italian vellum over stiff pasteboards, spine lettered in gilt, gilt edges. Engraved title (second state with inscription below the Medici arms and the artist's signature bottom left) and 5 double-page engraved plates by Callot after Giulio Parigi, woodcut printer's device on last leaf verso. Small inkstamp at foot of title (BC). Vellum soiled, marginal hole to H2, short tear to top edge of H4, small wormhole to lower outer corner from L4 onward, widening from O4 to end, but text never affected, a few minor marks or stains, a very good copy.

FIRST EDITION of this famous opera about Suleyman the Magnificent's execution of his son Mustafa. "One of the earliest Turkish operas was written in 1619 by the Italian Prospero Bonarelli, whose *Il Solimano* became the blueprint for many eponymous operas and for other operas that employed elements of its plot" (Berman, *German Literature on the Middle East: Discourses and Practices, 1000–1989*, p. 115). The magnificent engravings are by Jacques Callot, after the designs of his tutor and colleague, Giulio Parigi, architect and chief designer of courtly festivities under the Grand Duke, Cosimo II de' Medici. "The dramatic finale shows the city of the tyrant Soliman in flames. The moveable scenes – the first in the history of the theatre – picture contemporary Florence. The whole of its effective contrasts of dark and light, seems fantastic, yet it is the rational and realistic portrait of a fantastic, imaginary subject" (Otto Benesch, *Artistic and Intellectual Trends from Rubens to Daumier*, Cambridge, 1942, p.

19



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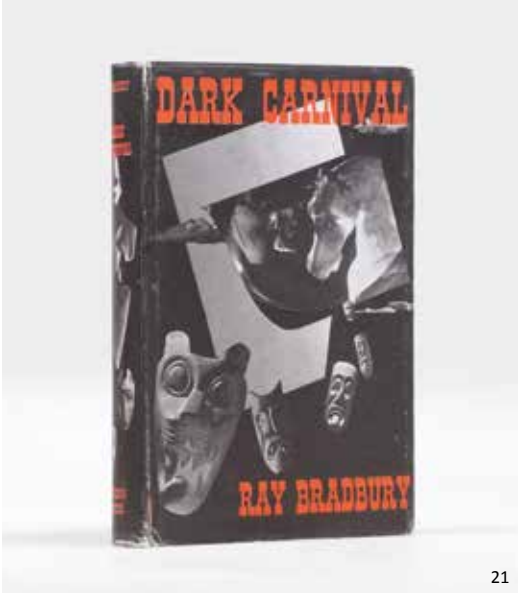
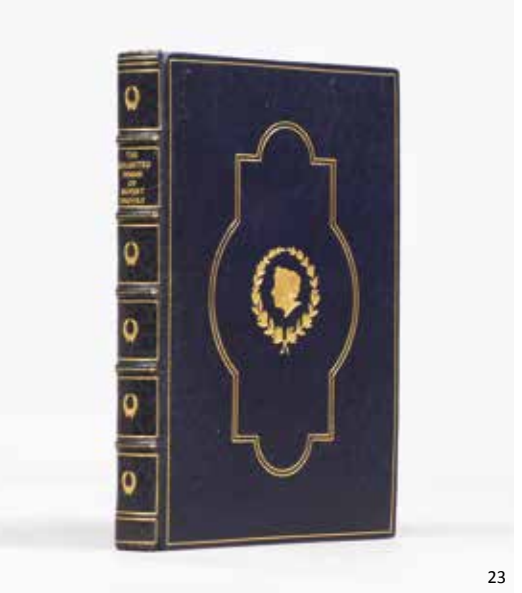


21


23

17). The book was a great success and went through six editions by 1636.

Berlin 4112; Brunet I:1089; Cicognara 1086; Gamba 1810; Lieure 363–8.

£3,750 *[109664]*

20

(BONNIE & CLYDE.) FORTUNE, Jan I. (ed.) Fugitives. The Story of Clyde Barrow and Bonnie Parker. As told by Bonnie's Mother (Mrs. Emma Parker) and Clyde's Sister (Nell Barrow Cowan.) *Dallas: The Ranger Press, Inc., 1934*

Octavo. Original vermilion cloth lettered in black on spine and front cover, black endpapers. With the dust jacket. Dual portrait frontispiece, tailpiece. Jacket with minor nicks to extremities of spine. An excellent copy.

FIRST EDITION. Rushed out within two months of the death of the notorious couple in a roadside ambush in Louisiana, this sensational "ghosted" joint biography – drawing credibility but very little new information from the families – was one of the primary sources of the romantic legend of Bonnie and Clyde.

£500 *[110650]*

21

BRADBURY, Ray. Dark Carnival. *Sauk City, WI: Arkham House, 1947*

Octavo. Original black cloth, titles to spine gilt. With the dust jacket. An excellent copy in the dust jacket, with a little rubbing and creasing to extremities.

FIRST EDITION of the author's first published book. One of 3,000 copies.

Locke, Vol. I, p. 39.

£1,250 *[110321]*

22

BRADBURY, Ray. Fahrenheit 451 in Playboy Magazine. *Chicago: HMH Publishing Co., Mar.–Apr.–May 1954*

3 tabloid magazines in pictorial paper wrappers. Illustrated throughout. In fine condition; a superb set.

The three-part serialisation of *Fahrenheit 451* in the nascent *Playboy* magazine. The magazine was launched in December 1953, two months after the story was first published in book form.

£1,250 *[110332]*

23

BROOKE, Rupert. The Collected Poems. *London: Philip Lee Warner, 1919*

Octavo (158 × 224 mm). Finely bound by Bayntun in near-contemporary dark blue crushed morocco, titles and decoration to spine gilt, raised bands, decoration and cameo to front board gilt, turn-ins gilt, marbled endpapers, top edge gilt, others untrimmed. Illustrated by Gwen Raverat. Spine a touch faded, boards a little bowed; an excellent copy.

LIMITED EDITION, number 86 of of 1,000 copies printed on Riccardi Paper; an additional 13 were printed on vellum. It was first published the preceding year.

£750 *[110635]*

22

24

The first African-American record label – "vital sound documents of black cultural history"

24

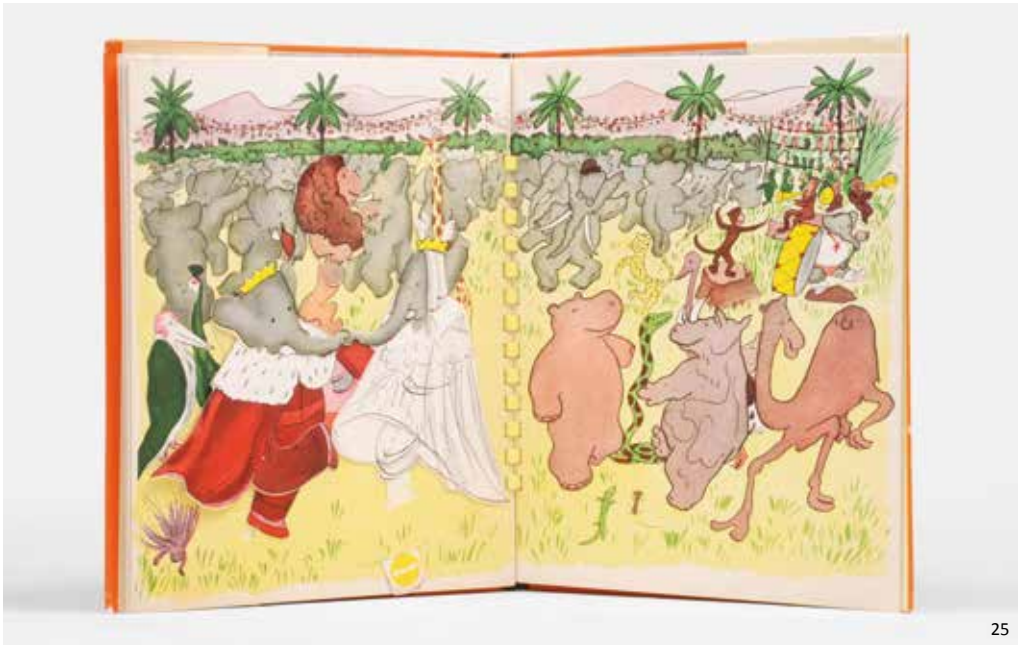
BROOME, George W. Broome Special Phonograph Records. Original ten-inch 78 rpm record of African-American violinist Clarence Cameron White. *Medford, MA: George W. Broome, [c.1919]*

Original shellac 10-inch disc, with original pale green paper sleeve. Disc with general surface scratches and marks, peripheral even toning to sleeve.

The record label established in 1919 by George W. Broome at 23 Clayton Avenue, Medford, Massachusetts, is the first known black-owned record label, and predates Harry Pace's Black Swan label (established in Harlem in 1921) by at least 18 months.

"One of the more exciting recent developments in the study of early black recordings is the discovery of the first black-owned and operated record label. That label was long assumed to be Black Swan Records, founded in 1921 by Harry H. Pace, the publishing partner of W. C. Handy, which made its name in the field of jazz and blues. Nearly two years earlier, however, a black entrepreneur in Medford, Massachusetts, launched a label dedicated to black concert music, which he sold by mail. Fewer than a dozen sides were issued, but what remarkable records they were! Broome was founded by a man who devoted much of his career to the advancement of black culture. Information about the life of George Wellington Broome is sketchy. He was born in Brooklyn, New York, most likely on April 8, 1868 . . . After a few years trying to get a foothold in New York's competitive theatrical world, Broome moved his family to Medford, Massachusetts, where his occupation was variously listed as porter, labourer and waiter . . . He apparently worked in some capacity for the government, while continuing to dabble in various theatrical and educational enterprises. In 1910 the New York Age reported that he had formed the Broome Exhibition Company to produce documentary films of black colleges . . . Immediately after World War I the patent monopoly of the two biggest record makers – Victor and Columbia – began to break down. Independent labels were entering the field and daring to produce lateral-cut records, playable on all phonographs, in defiance of the majors' patent . . . The first Broome recording sessions appear to have taken place in New York during the summer or early fall of 1919 . . . Broome wanted to promote black concert artists, and he used his connections in the field to line up some impressive talent. Moreover his artists had not recorded elsewhere because of the prejudice of the white companies against black classical artists. Broome had the field virtually to himself. Broome's first issued recording was a real coup. The eminent composer and baritone Harry T. Burleigh, one of the leading figures in the black musical world, agreed to record for his old friend . . . Other artists recorded by Broome were sopranos Florence Cole-Talbert and Antionette Garnes, violinist/composer Clarence Cameron White, and pianist/composer R. Nathaniel Dett, the latter two playing their own compositions . . . George W. Broome died in Medford on April 1, 1941 . . . Broome Special Phonograph Records were for years forgotten, unknown even to specialists in recording history. Only recently has information about the label come to light . . . " (Tim Brooks, *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890–1919*, 2005, chap. 32).

At least three variations of Broome's label are known to exist: a brown label with black and brown type – which he marketed as the "Brown Seal Record" – another with black lettering (as here) and a white label with blue type. A testament to the rarity of Broome recordings is that when Sutton and Nauck were compiling the enormous



25

database CD that accompanied their *American Labels and Companies* (Denver, 2000), the only illustration they were able to locate was the much more common "pasteover" of a recording that Booker T. Washington originally made for Columbia. Broome's label was short-lived and it is believed that it closed down around 1923. The present recording was only the third to be released, preceded by Harry T. Burleigh's rendition of "Go Down Moses" and Florence Cole-Talbert's recording of "Villanelle" (a vocal showpiece by Dell'Acqua).

The artist recorded here is the African-American violinist and composer Clarence Cameron White (1880–1960), performing his own composition "Cradle Song". He studied at Oberlin Conservatory (1896–1901) and had private instruction with, amongst others, Samuel Coleridge-Taylor, before going on to hold various distinguished teaching positions. "White conceptualized the National Association of Negro Music Teachers, 1916, which later evolved into the National Association of Negro Musicians" (*Encyclopaedia of the Harlem Renaissance*, vol. 2, p. 1249).

A remarkable and rare survival from the infancy of African-American musical recording; to quote once again from Tim Lott's *Lost Sounds*: "Due to their unusual content, [Broome's recordings] are extremely important sound documents and deserve to be preserved and reissued".

£5,000 *[111070]*

25

BRUNHOFF, Jean de. Histoire de Babar le petit elephant. *Paris: Hachette, 1950*

Octavo. Spiral bound printed illustrated boards. With the dust jacket. With 5 pages of colour movable illustrations, colour and black and white illustrations throughout. Light bumping to corners, in the dust jacket with light wear to the extremities. A few of the movable parts a little shaky but in working order. A very good copy.

FIRST EDITION. A scarce movable "Hop-La" based on the first Babar story.

£1,650 *[109895]*

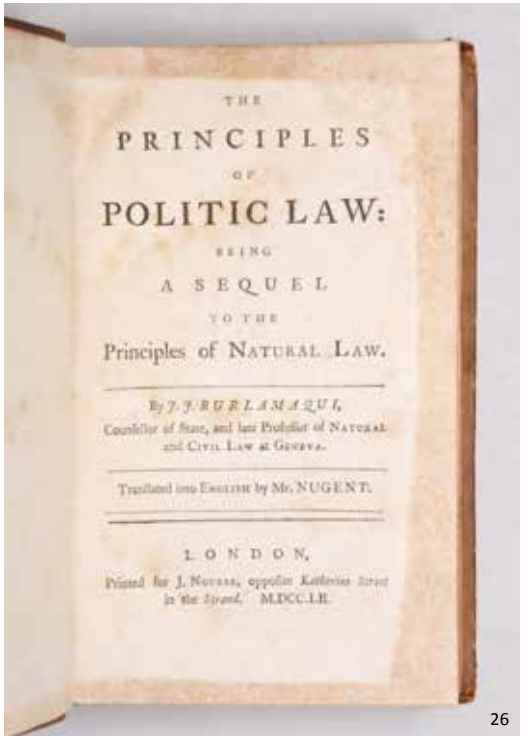
An influence on Thomas Jefferson

26

BURLAMAQUI, Jean-Jacques. The Principles of Politic Law: being a Sequel to the Principles of Natural Law. *London: Printed for J. Nourse, 1752*

Octavo (200 × 121 mm). Contemporary speckled calf, richly gilt spine, red morocco label, red speckled edges. Front joint split but sound, binding a little rubbed with a few scrapes, peripheral toning and a touch of foxing to title page. An attractive copy in a contemporary binding.

FIRST EDITION IN ENGLISH of a key work by the Swiss legal and political theorist Jean-Jacques Burlamaqui

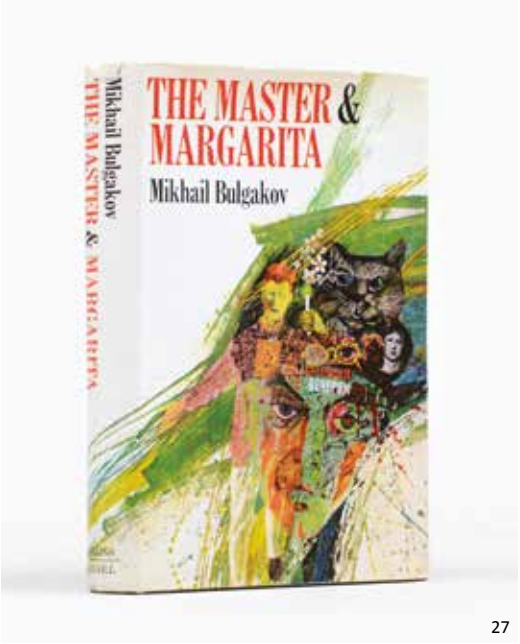

THE
PRINCIPLES
OF
POLITIC LAW:
BEING
A SEQUEL
TO THE
Principles of NATURAL LAW.
By J. J. BURLAMAQUI,
Counsellor of State, and late Professor of Natural and Civil Law at Geneva.
Translated into English by Mr. NUGENT.
LONDON,
Printed for J. Nourse, opposite Katherine Street in the Strand. MDCC.LII.

26

(1694–1748); it was first published in French in 1751, was translated into a number of languages and went through many editions. It was read by Thomas Jefferson, who possessed a French edition of 1756 (see *Catalogue of the Library of Thomas Jefferson* 1409); "Jefferson's concept of moral sense is closest to that of Jean-Jacques Burlamaqui, one of his favourite authorities on legal studies" (Ari Helo, *Thomas Jefferson's Ethics and the Politics of Human Progress: the Morality of a Slaveholder,* Cambridge 2014, p. 96). Aside from his influence on Jefferson in particular Bulamaqui was more generally a major influence on the American Founding Fathers: "Early American thought also drew on ideas circulating on the Continent. The author who played the greatest part in transmitting those ideas over the Atlantic was the Swiss writer Jean-Jacques Burlamaqui, now almost forgotten, but at one time a best-selling author" (Ronald Hamowy in his general introduction to *The Encyclopaedia of Libertarianism*). In *The Principles of Politic Law* Burlamaqui discusses civil society, forms of government, sovereignty, and the nature of war, including the problem of reprisals when questions of title in property are in doubt.

Goldsmiths' 875.

£1,000 *[110034]*



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27

BULGAKOV, Mikhail. The Master and Margarita. Translated from the Russian by Michael Glenny.

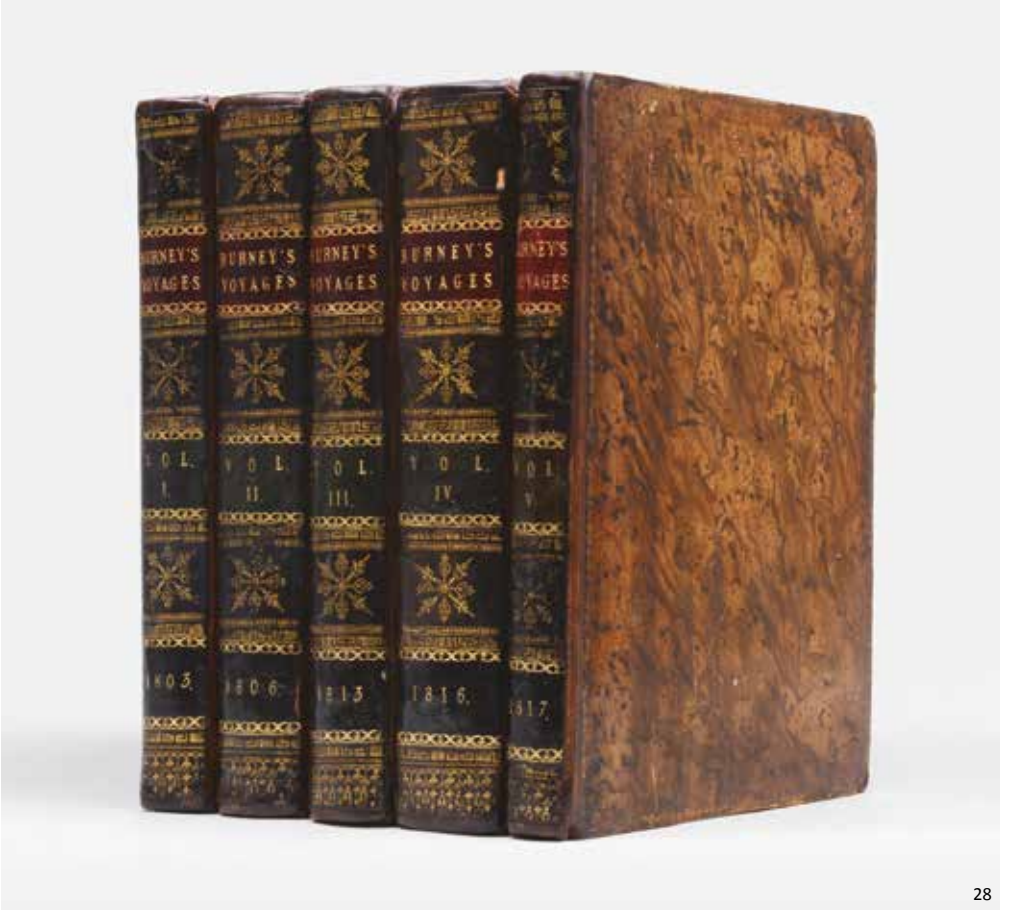
London: Collins and Harvill Press, 1967

Octavo. Original green and black boards, titles to spine gilt. With the dust jacket. Spine sunned and gently rolled; an excellent copy in the jacket with a couple of nicks to spine ends.

FIRST GLENNY EDITION. Although the Glenny translation was beaten to the press by Mirra Ginsburg's translation earlier the same year, Ginsburg had taken as her copy text the heavily bowdlerized Soviet version. This version is complete and remains the standard English translation of one of the 20th century's literary masterworks. The Russian text was first published, in censored form, in two issues of the journal *Moskva* in November 1966 and January 1967; the full text in Russian was not published until 1969.

£625 *[110983]*

Most important general history of South Sea discoveries



28

28

BURNEY, James. A Chronological History of the Discoveries in the South Sea or Pacific Ocean.

London: by Luke Hansard, and sold by G. and W. Nicol; G. and J. Robinson; J. Robson; T. Payne; and Cadell and Davies [vol. I; later imprints vary slightly], 1803–17

5 volumes, quarto (294 × 230 mm). Contemporary tree calf, neatly rebacked with original spines laid down, labels renewed to style, corners restored, gilt turn-ins, marbled endpapers and edges. Complete as issued with 22 engraved charts, of which 17 are folding (5 as frontispieces), and 13 engraved views, of which one is folding. Modern collector's bookplate in each volume. Some small areas of wear to bindings, minor spotting or browning internally, overall a very good set.

FIRST EDITION. "The most important general history of early South Seas discoveries, containing practically everything of importance on the subject; collected from all sources, with the most important remarks concerning them . . . Many of the early voyages to California would be inaccessible were they not collected herein" (Hill). James Burney (1750–1821) had served on Cook's second and third voyages and witnessed Cook's killing. He reached the rank of captain, but his repeated acts of subordination and openly republican political views hampered his naval career. Forced into retirement on half pay, he followed the examples of his father, the historian of music Charles Burney, and his sister, the novelist Fanny Burney, by turning to writing. His first work was as ghost writer of William Bligh's *A Voyage to the South Sea in HMS Bounty* (1792). The present is his major work, describing the discoveries up to but not including Cook's, published in a format to be shelved next to those eight quartos. "This work, carefully researched and clearly and concisely written, long remained the standard on its subject. He was elected a fellow of the Royal Society in 1809" (*ODNB*).

Bagnall, 779; Davidson, p. 37; Ferguson, 372; Hill 2, 221; Hocken, pp. 30–34; Sabin, 9387.

£10,000 *[110590]*

29

30

With an original etching by Cézanne

29

(CÉZANNE, Paul.) MIRBEAU, Octave, & others. Cézanne. *Paris: Bernheim-Jeune, 1914*

Folio. Original blue cloth, gilt banded and lettered spine, top edges gilt. Publisher's monogram printed in red on title page, original etching by Cézanne as frontispiece, original lithograph portrait of Cézanne by Vuillard, original lithographs by Bonnard, Denis, Matisse, Roussel, Signac, Vallotton, Maillol, 4 tipped-in colour plates (with captioned tissue-guards) after watercolours by Cézanne, numerous monochrome plates, 7 small photographic mounted plates of Cezanne in conversation with Mirbeau. Spine sunned and rolled, front cover sunned at periphery, back cover lightly rubbed. A very good, clean copy.

FIRST AND LIMITED EDITION, number 311 of 400 copies printed on papier à grain. An important monograph on Cézanne, containing a four-page Preface by one of his early champions, the novelist and art critic Octave Mirbeau.

£2,600 *[109055]*

30

CHAGALL, Marc. The Jerusalem Windows. *Monte Carlo: André Sauret, 1962*

Quarto. Original pale grey cloth, spine and front cover lettered in black, pictorial endpapers. With the dust jacket, original clear plastic jacket, and original card slipcase. With 2 original lithographs and colour lithographic reproductions of work by Chagall. Card slipcase a little toned and split along top edges. A fine copy.

FIRST EDITION IN ENGLISH (published simultaneously with an edition in French), with two original lithographs prepared by Chagall for this edition and with numerous beautiful colour lithographic reproductions of the artist's work; these show the various stages of his 12 stained glass window designs for the synagogue of the Hadassah-Hebrew University Medical Centre. As the French philosopher Gaston Bachelard commented: "Chagall reads the Bible and suddenly the passages become light".

£1,375 *[109053]*

31

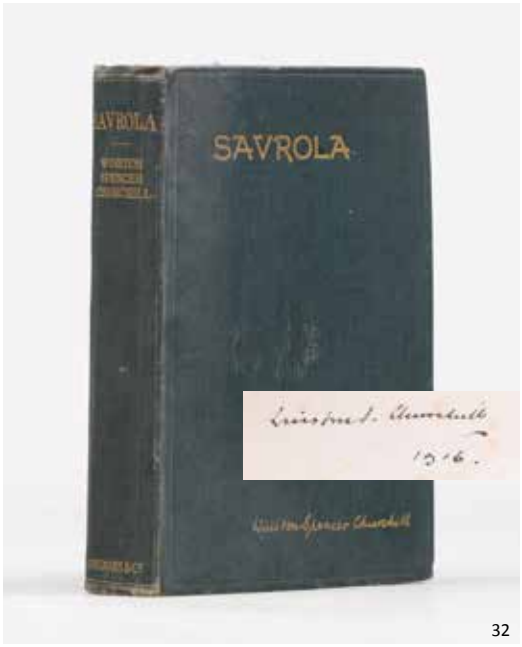
CHATWIN, Bruce. The Songlines. *London: Jonathan Cape, 1987*

Octavo. Original brown cloth-backed marbled boards, title to spine gilt, boards ruled gilt. With the glassine dust jacket. A fine copy.

FIRST EDITION, SIGNED LIMITED ISSUE. Number 59 of 150 copies signed by the author and specially bound for London Limited Editions.

£675 *[109781]*

31



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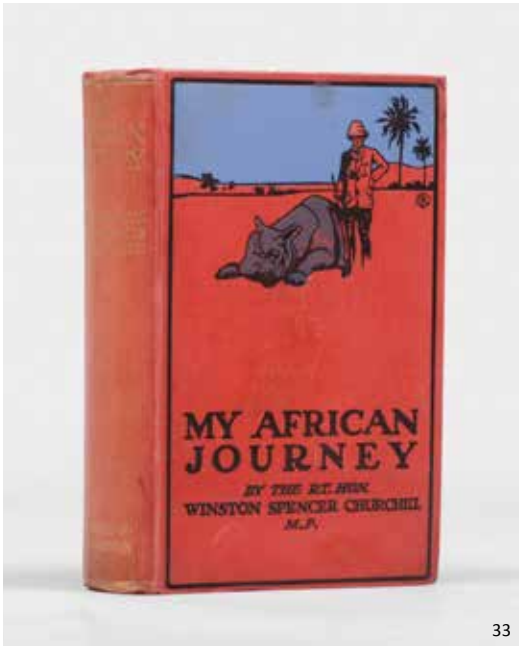

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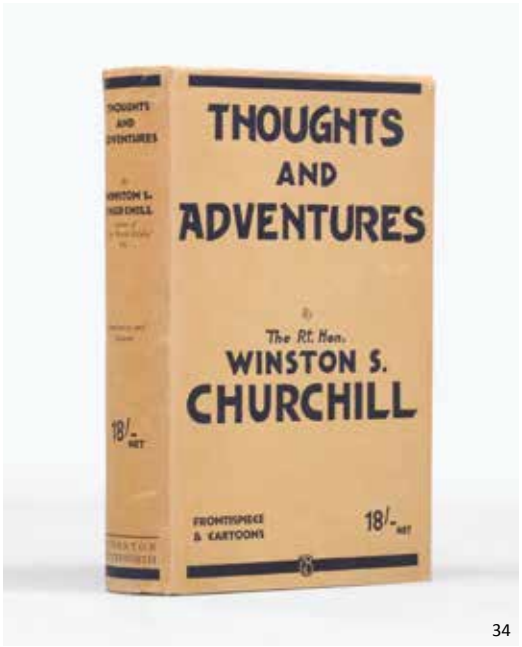


34

Churchill's only novel, signed

32

CHURCHILL, Winston S. Savrola. *London: Longmans, Green & Co., 1900*

Octavo, original green cloth, title gilt to the spine and to the front board with "signature" block, black surface-paper endpapers. Somewhat rubbed, and bumped at the extremities, versos of free endpapers browned, pale toning to the text and a scattter of light foxing, but remains a very good copy. Bookseller's ticket of Alfred A. Seale of Southsea to the front pastedown.

FIRST UK EDITION, SIGNED BY THE AUTHOR on the half-title; "Winston S. Churchill, 1916". Churchill's only novel was his "first book, in the sense that it was well started before the Malakand Campaign got under way" (Woods, *Artillery of Words*, p. 56). Summoned north by Sir Bindon Blood, Churchill declared the novel "indefinitely shelved". A melodramatic tale of a liberal revolution in an autocratic Mediterranean state, "the novel is at once a political testament and a writing-out of a stage of personal development" (p. 60). This copy is the second state, with the cancel title without copyright details on the verso.

While not exactly repudiating the novel, Churchill did his best to forget it, saying in *My Early Life* that he had "consistently urged my friends to abstain from reading it"; as a consequence, signed or inscribed copies are rarely encountered. This copy has a manuscript label on the front free endpaper reading; "To be sold by Auction, Councillor Sydney Gimson offers 10/-". Gimson was the owner of an engineering works and a secularist councillor in Leicester, who involved himself in fund-raising for hospitals during the First World War, and it is possible that Churchill's signature was obtained, and the auction organised, as part of such activities (Newitt, *The Who's Who of Radical Leicester*).

Cohen A3.2.b; Woods A3(b).

£10,000 *[110205]*

33

CHURCHILL, Winston S. My African Journey. *London: Hodder and Stoughton, 1908*

Octavo. Original red cloth, gilt lettered spine, titles and pictorial decoration to front board in black, blue, and grey. Publisher's 16 catalogue at end. Photographic frontispiece, 48 photographic plates, and 3 maps (one folding). Spine lightly sunned, slightabrasion to fore edge of front cover, a touch of foxing to lower margins, a few leaves creased at fore margin but nevertheless a very good copy.

FIRST EDITION. *My African Journey* was the first book to derive purely from Churchill's journalism, as distinct from his work as a war correspondent. Before embarking he signed an extremely lucrative contract for the publication of a series of articles in *The Strand*, and for further publication in book form. What Churchill was offered is impressive testimony to his perceived drawing power, at £750 for five contributions he was receiving "more than Kipling, whom *The Strand* were paying £90 for his short stories; more than W. W. Jacobs, whose rate at the time was £110 for a story" (Pound, *The Strand Magazine, 1891–1950*). "The result bubbles with Churchill's irrepressible interest in everything new, whether it was the thrill of hunting rhino, the dangers of sleeping sickness, or the engagingly extempore justice of the District Officers" (Woods, *Artillery of Words: The Writings of Sir Winston Churchill*, 1992, p. 81).

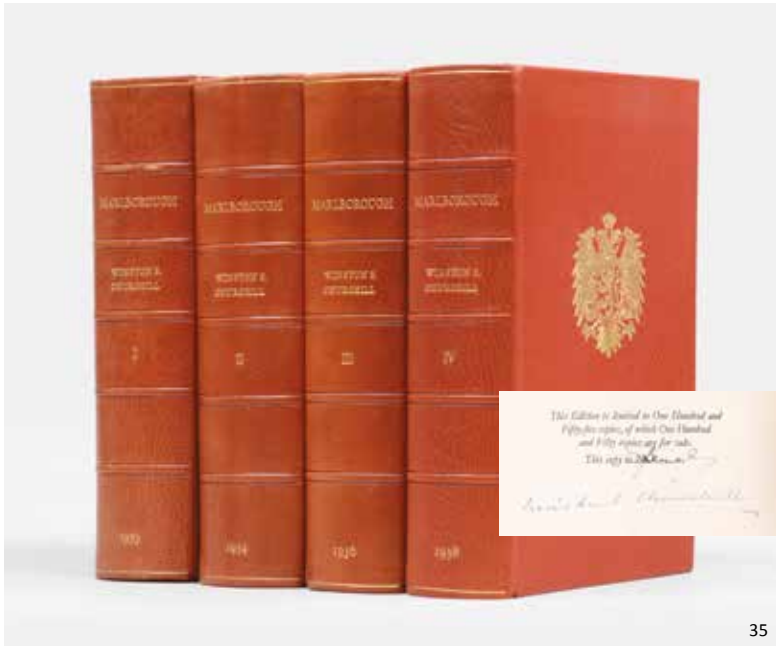
Cohen A27; Czech, African Big Game Hunting, p. 37; Woods A12.

£1,500 *[110464]*

34

CHURCHILL, Winston S. Thoughts and Adventures. *London: Thornton Butterworth Limited, 1932*

Octavo. Original green cloth, gilt lettered spine and front cover. With the dust jacket. Housed in a custom made grey-brown buckram slipcase. Portrait frontispiece of Churchill painting. A few very minor nicks and chips, light creasing to head of jacket spine. An excellent copy of a very difficult book to find in a jacket and in such superior condition.



35

36

FIRST EDITION. The second volume of Churchill's autobiographical writings, covering his early political career, the battle of Sidney Street, a near silence on Gallipoli, service on the Western Front, the negotiation of the Irish settlement, thoughts on the "Mass effects of modern life" and life "Fifty years hence". A collection of Churchill's magazine and newspaper journalism written in the same lighter, informal style as *My Early Life*, the success of *Thoughts and Adventures* came as a considerable surprise to the publisher. Published on 10 November 1932 in a run of 4,000, three additional printings of 1,000 were required in the same month, two of them before publication, Butterworth writing to Churchill: "We are truly delighted at this success which confounds the Jonahs of the Bookselling trade . . . To keep pace with the increasing demand, we had to get both printers and binders to work overtime. The sheets were delivered by passenger train, and the cases were made by the binders in advance" (quoted in Cohen).

Cohen A95; Woods A39(a).

£4,500 *[110469]*

35

CHURCHILL, Winston S. Marlborough. His Life and Times. *London: George G. Harrap & Co. Ltd., 1933–8*

4 volumes, large octavo. Original dark redddish orange full niger morocco by Leighton-Straker for the publishers, gilt lettered spines with single gilt rule at head and tail, narrow raised bands bracketed by rules in blind, Churchill arms gilt to front covers, top edges gilt, untrimmed, marbled endpapers. Illustrated throughout with numerous plates, plans and maps. Spines very lightly sunned, small mark on back covers of volume I and III, light rubbing to extremities. An excellent set of an almost unobtainable issue of Churchill's most serious work of history.

FIRST EDITION, SIGNED LIMITED ISSUE, ONE OF FIVE UNNUMBERED COPIES set aside from the 155 copies, signed by Churchill on the limitation statement (verso of the half-title in Volume I). This copy is one of the five unnumbered copies marked "Special" in the space left for the numbering, as noted by Cohen (note 714, p. 399). Peter Clarke has recently described *Marlborough* as "a monument to its author's historical commitment, insight – and fortitude" (*Mr. Churchill's Profession*, p. 174); T. E. Lawrence thought it "history, solemn and decorative"; while Stanley Baldwin exclaimed that it "would mean years of work even for a man whose sole occupation was writing history. Well, there is the miracle and let it remain. But I don't understand it" (both quoted in Cohen). It is probably Fred Woods's summary which best gathers these threads, and captures the spirit of the work: "*Marlborough* is huge . . . heavily documented, comprehensive. No future historian can hope to avoid indebtedness, and no unprofessional reader can fail to be moved by the grandeur of the vision, the language and the myth. Sonority piles on sonority, vista succeeds vista, magnificence follows magnificence" (Woods, *Artillery of Words*, pp. 120–21).

Cohen A97.1.a.

£16,500 *[103722]*

36

CHURCHILL, Winston S. The War Speeches: Into Battle; The Unrelenting Struggle; The End of the Beginning; Onwards to Victory; The Dawn of Liberation; Victory; Secret Session Speeches. *London: Cassell & Company Ltd, 1942–6*

7 volumes, octavo. Original blue cloth, titles to spines gilt. With the dust jackets. Frontispieces in first five volumes along with other photographs. Ownership signature to Vol. I front free endpaper. Light foxing to contents, a very good set in the jackets, with faded spines, and some shallow chips and nicks to extremities, tear to front panel of Vol. V.

FIRST EDITIONS.

Woods A66(a), A89, A94, A101, A107, A112, A114.

£800 *[109837]*

37

37

CHURCHILL, Winston S. The First Collected Works. Centenary Limited Edition. *London: Library of Imperial History in association with the Hamlyn Publishing Group Ltd, 1973–6*

34 volumes, octavo. Original full calfskin vellum with 22-carat gold blocking, including titles to spines, armorial device to front boards and ruling to spines and front boards, all edges gilt, marbled endpapers, printed on Archive Long Life Text. Housed in the original green leatherette slipcases stamped with the Churchill arms. Illustrations throughout. Typical natural variation to the tone of the vellum bindings; slipcases a little rubbed at extremities. A fine set in a deluxe binding.

The Centenary Edition is the only full collected works of Winston Churchill, reproducing his fifty books in 34 volumes, in a limited edition of 3,000 sets, of which this is number 420. However, it is believed that no more than 1,750 sets were actually published. "The specifications were titanic: five million words in 19,000 pages, weighing 19lbs, taking up 4ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019" (Richard M. Langworth). A handsome and elaborately bound set.

Cohen AA1; Langworth ICS AA1; Woods p. 391.

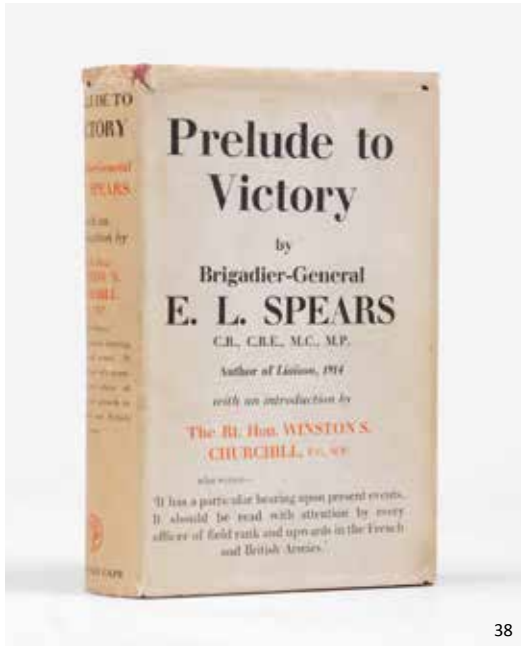
£5,000 *[108563]*

"I think it is a great work" – Churchill

38

(CHURCHILL, Winston S., intro.) SPEARS, E. L. Prelude to Victory. *London: Jonathan Cape, 1939*

Octavo. Original dark red cloth, gilt lettered spine, dark red top edge. Portrait frontispiece of Nivelle, 31 plates, 9 maps (5 folding). Jacket spine toned and a little creased and chipped at head, panels lightly soiled. An excellent copy, uncommon in the dust jacket.



38

FIRST EDITION. An important study of the Nivelle Offensive of 1917. "[Spears's] perfect knowledge of French and close association with the French Command, added to his own experience and powers of observation and reflection, have enabled him to tell the story in its fullness . . . a military and human study of the highest value and interest" (from Churchill's introduction). Cohen notes that Churchill wrote to Spears on 20 July 1939 expressing his enthusiastic reaction to the book: "I have just finished the book. I think it is a great work, and one of the finest I have read in the literature of War".

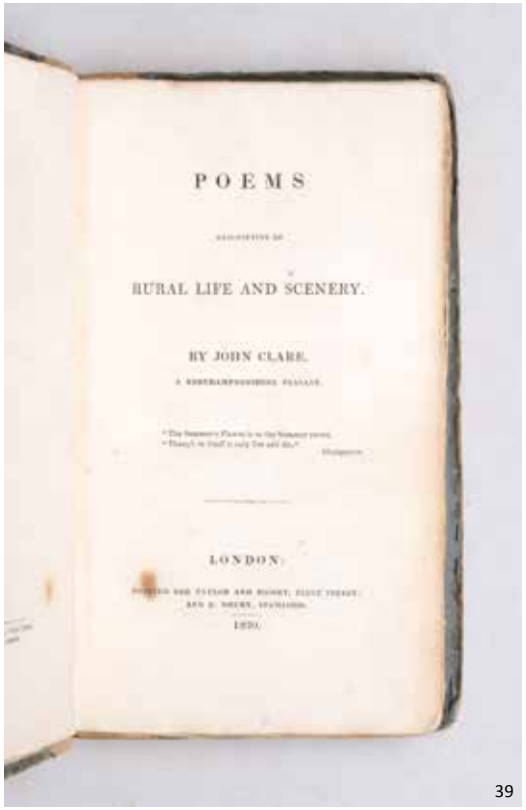
Cohen B67.

£750 *[110255]*

39

CLARE, John. Poems Descriptive of Rural Life and Scenery. *London: printed for Taylor and Hessay; and E. Drury, 1820*

Duodecimo (178 × 105 mm). Original boards, title label to spine, edges untrimmed. With the half-title and errata slip, with the glossary and 10 pp. publisher's advertisements bound at the rear. Ownership blind-stamp "Diana Lenygon" to front free endpaper. Rebacked, boards worn and the corners and stained, some spots and marks internally but still on the whole a very good copy.



39

first edition of John Clare's first book, first issue with the errata slip, one of 1,000 copies published 15 January 1820, this copy in the original boards.

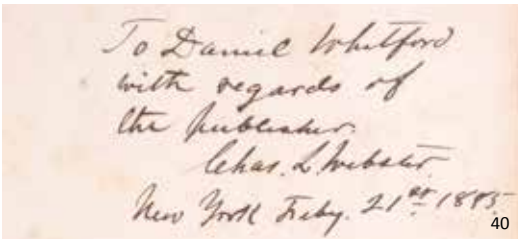
John Clare (1793–1864) was a farm labourer's son, and gained his first significant taste in poetry from reading Thompson's *Seasons*. In order to forestall his parents' eviction from their home, he offered his own poems to a local bookseller Edward Drury, cousin to John Taylor of the publishers Taylor & Hessay (who had published Keats's poems). The resulting volume, *Poems Descriptive of Rural Life and Scenery*, was something of a publishing sensation, the 1,000 copies of the first edition selling out in two months. Clare was celebrated as being tantamount to an English Robert Burns, and his poetic talents, seemingly springing from nowhere, caught the attention of a reading public fascinated by the idea of "inspiration" and its sources in Nature. As well as being, in the words of his biographer Jonathan Bate, "the greatest labouring-class poet that England has ever produced", Clare is now considered an important proto-environmentalist voice; his poetry is particularly valuable for having expressed, in an authentic vernacular tongue (the publishers appended a four-page glossary to explain Clare's rustic vocabulary), an elegiac celebration of wild rural England before it was wiped out by the Enclosure Acts. This copy has an appropriately rural contemporary pencil ownership inscription to the rear advertisement leaf, of Edward Thompson, a farmer of Greatford, Lincolnshire, whose servant is recorded in the 1840 *Farmer's Magazine* as winning a prize for ploughing.

£1,250 *[108984]*

40

[CLEMENS, Samuel Langhorne.] TWAIN, Mark. Adventures of Huckleberry Finn. *New York: Charles L. Webster and Company, 1885*

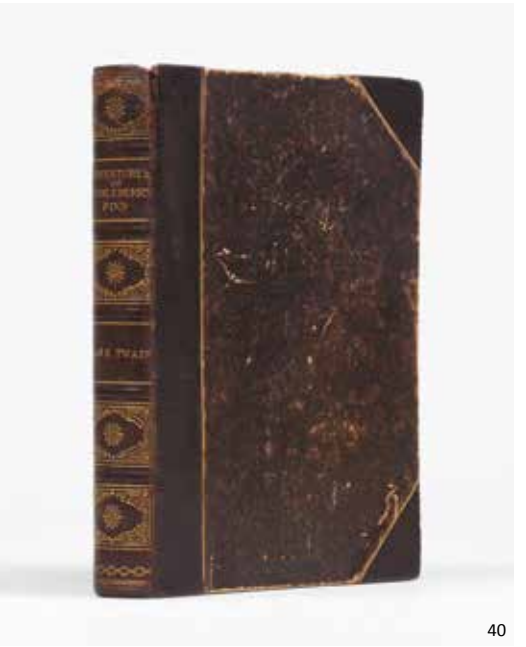
Octavo (214 × 164 mm). Publisher's original half morocco, marbled edges, gilt rules to covers, spine lettered gilt with gilt decorated compartments, marbled endpapers. Photogravure portrait frontispiece (second state, with the imprint of the Heliotype Printing Company and with "Karl Gerhardt, Sc." added to the finished edge of the shoulder), illustrated throughout with 173 text illustrations after E. W. Kemble. Spine sunned, extremities and tips worn, covers a little scuffed, some foxing and marks to contents. An excellent copy.



40

first u.s. edition, publisher's presentation copy, inscribed to clemens's lawyer: "To Daniel Whitford, with regards of the publisher, Chas. L. Webster. New York, February 21st, 1895."

Daniel Whitford, attorney for New York firm Alexander & Green, acted for Webster & Company and was also retained by Clemens several times. He acted for Clemens in the highly publicised lawsuit over the dramatisation of *The Prince and the Pauper* by Abby Sage Richardson. In 1890 Clemens and the producer Daniel Frohman were sued by Edward H. House, who claimed that Richardson's adaptation was plagiarised from House's dramatisation of the novel, written for Clemens years before. Frohman paid House from Clemens's royalties to prevent the closure of the play; in turn, Clemens sued Frohman for his royalties (amounting to $5,000 or $6,000) in 1894.


40

Only three substantive changes were introduced after the first printing of *Huckleberry Finn*: at p. 13 the erroneous page reference "88" was changed to "87"; at p. 57 the misprint "with the was" was corrected to "with the saw"; and at p. 9 the misprint "Decided" was corrected to "Decides". This copy has all these in first state. The frontispiece was printed separately and inserted at random, and has no relation to the order of the printed sheets. Copies in the original half morocco binding are the least often met with. Less than two weeks before publication, the publisher Webster announced that he was binding 20,000 copies in cloth, another 2,500 in sheep, and 500 copies in half morocco. Webster's own copy, also half morocco, was dated by him as having been received from the binder on 26 November 1884. At some stage it was realised that the Uncle Silas illustration on page 283 had been mischievously tampered with. The offending leaf was cancelled and replaced by a new printing of the plate in cloth copies. In this copy, the illustration is in second state.

BAL 3415; Grolier, 100 American, 87; Johnson, pp. 43–50; Kevin MacDonnell, "Huck Finn among the Issue-Mongers," Firsts; The Book Collector's Magazine, vol. 8, no. 9 (Sept. 1998), pp. 28–35.

£9,500 *[110564]*

41, 42, 43, 44

41

(COCKTAILS.) [VERMEIRE,] Robert. Cocktails. How to Mix Them. *London: Herbert Jenkins, 1922*

Oblong octavo. Original orange cloth, titles to spine and front cover in red, blocked image to front cover of cocktail glass and two gentlemen drinking. Spine rolled, light soiling to boards, corners and ends of spine bumped, front hinge starting, occasional spotting to pages, pencilled punch recipe to p. 80. A very good copy.

FIRST EDITION. A popular cocktail manual which includes the first appearance in print of The Sidecar. The author was the Belgian bartender Robert Vermeire, who worked at London's Royal Automobile Club, The Criterion and Embassy Club, as well as bars in France and Belgium, including his own Robert's Bar.

£1,500 *[110484]*

42

(COCKTAILS.) PROSKAUER, Julien. What'll You Have? A not too dry text book about cocktails. Almost 200 of them and what to serve with them. *New York: A. L. Burt Co., 1933*

Octavo. Original blue cloth, titles to spine and front board blue. Spine faded, rubbing to corners and ends of spine. A good copy.

FIRST EDITION, PRESENTATION COPY, inscribed by the author just 13 days after the Prohibition ended, "To Jacquline – or Jo, as we know her, this book is given for she is of that younger generation to whom this book is dedicated x. With the author's best wishes, Julien J. Prosakauer. Dec 18, 1933." An extremely uncommon cocktail recipe title to be found inscribed.

£1,175 *[110492]*

43

(COCKTAILS.) FLEURY, R. de. 1700 Cocktails From the Man Behind the Bar. *London: William Heinemann, 1934*

Small octavo. Original black leather, titles to spine gilt. With the dust jacket. Spine lightly rolled, in the dust jacket with toning to rear panel, chips to ends of spine and corners and lower front edge, short closed tears to rear edges, splitting along front flap edge with archival tape to verso. A very good copy.

FIRST EDITION. At the time, this collection of both sweet and dry cocktail recipes was the most comprehensive to be included in one book.

£1,200 *[110291]*

44

(COCKTAILS.) NORTH, Sterling, & Carl Kroch (eds.) So Red the Nose or Breath in the Afternoon. *New York: Farrar & Rinehart Incorporated, 1935*

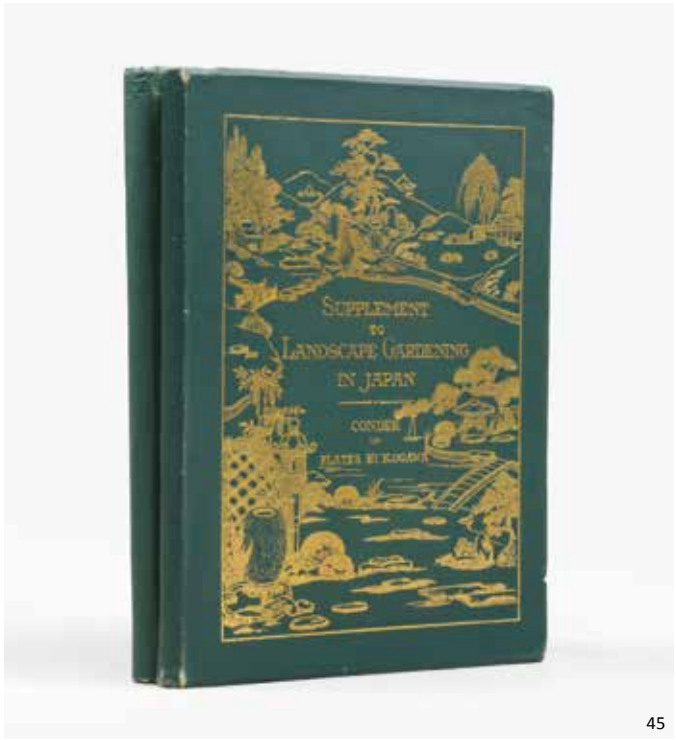
Octavo. Original purple boards, pictorial decoration to front board in silver. With the dust jacket. Illustrated throughout by Roy C. Nelson. Spine gently rolled, in the price clipped dust jacket with chip to top end of spine and along rear top edge, wear to extremities, light rubbing to rear panel. A very good copy.

FIRST EDITION of this collection of cocktail recipes by 30 literary figures, including Edgar Rice Burroughs, Erskine Caldwell, Theodore Dresier, Ernest Hemingway, and Rockwell Kent.

£425 *[109579]*

45

CONDER, Josiah, & Kazuma Ogawa. Landscape Gardening in Japan [together with:] Supplement to Landscape Gardening in Japan: Second and Revised Edition. *Tokyo: Printed by the Hakabunsha (volume II by The Maruzen Kabushiki Kaisha), Published and sold by Kelly and Walsh, Limited, 1893 & 1912*



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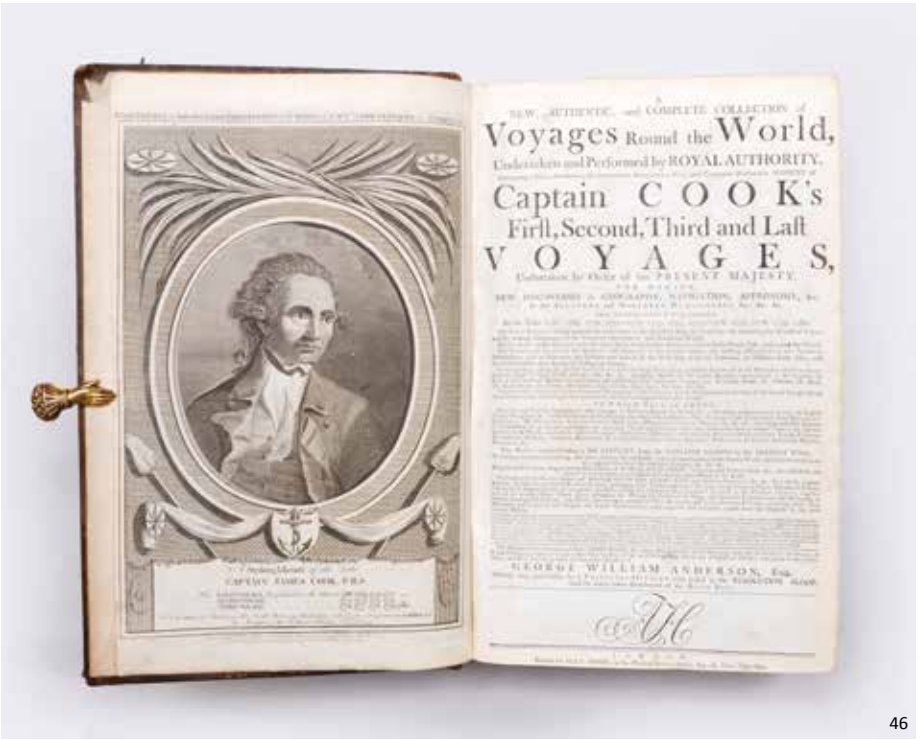


46

2 volumes, folio. Original green cloth over bevelled boards, gilt lettered and decorated front covers, back covers stamped in blind, gilt patterned endpapers. 37 plates (including some tinted lithographs) and numerous illustrations to the text in volume I, volume II with 40 tissue-guarded collotype plates from photographs. Spines a little rolled, a few light marks to back cover of volume I, cloth split at foot of back joint on volume II (but quite sound), a few other light peripheral abrasions, scattered foxing. An excellent set.

FIRST EDITION of volume I, second and revised edition of volume II. In 1876 Conder (1852–1920) was contracted to the Japanese Imperial Government as professor of architecture at the Imperial College of Engineering, which "involved him in teaching the first generation of architects in the Western tradition and in acting as architect to the new energetic and innovative Japanese government . . . Conder arrived in Japan receptive to it and to its culture. He taught his students to admire and be proud of the great Japanese temples and castles" (*ODNB*). The present work is demonstrative of this reciprocity, being the first study to introduce the Japanese garden aesthetic to Western readers. The superb collotypes in the supplement were produced by the great Japanese photographic pioneer Ogawa from his own photographs.

£1,875 *[108388]*

46

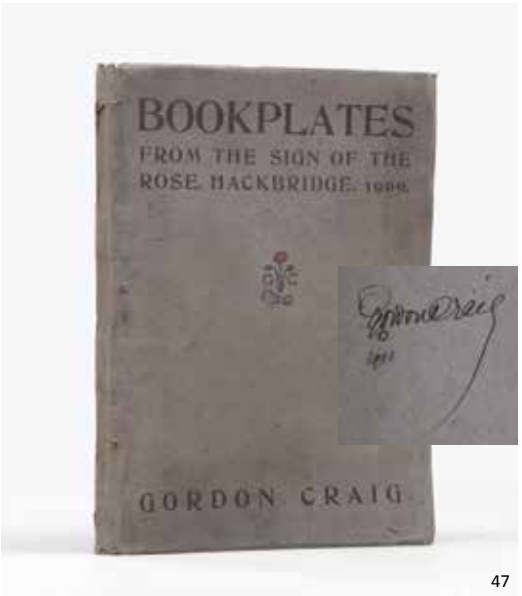
(COOK, James.) ANDERSON, George William. A New, Authentic, and Complete Account of Voyages Round the World, Undertaken and Performed by Royal Authority. Containing a New, Authentic, Entertaining, Instructive, Full and Complete History of Captain Cook's First, Second, Third and Last Voyages . . . The Whole of these Voyages of Capt. James Cook, &c. being Newly written by the Editors from the Authentic Journals of Several Principal Officers and other Gentlemen of the most Distinguished Naval and Philosophical Abilities, who sailed in the Various Ships, and now publishing under the Immediate Direction of . . . Assisted, Very Materially, by a Principal Officer who sailed in the Resolution Sloop, and by Many Other Gentlemen of the Royal Navy. *London: Alexander Hogg, [1784–6]*

Large folio (390 × 243 mm). Contemporary tree calf, neatly rebacked with original red morocco label laid down. With engraved portrait frontispiece and 156 other plates, maps, and charts including one large folding map showing the track of Cook's voyages. Early ownership inscription of H. Williams, Alma, Truro, to front pastedown. Corners worn, edges rubbed, a very good copy, clean and fresh internally.

FIRST EDITION of this omnibus compilation, collecting accounts of Cook's three voyages together with those of Byron, Wallis, Carteret, Mulgrave, Anson, and Drake. Printed in double column in "large new Types, constructed on Purpose to comprise much Matter in a little Compass" and issued in 80 sixpenny parts with avowedly philanthropic intentions, Hogg's edition certainly did much to disseminate knowledge of Cook's discoveries. "An important collection of English voyages . . . [which] sometimes gives the original accounts, others are edited or abridged versions, and frequently additional material from other sources are added to give scope and depth to the narratives" (Hill). Although George William Anderson is almost certainly a pseudonym, the text became known in later editions as "Anderson's Abridgement".

Beddie Cook 18; Hill 18; Howgego I, C176; Spence p. 26.

£5,500 *[109800]*



47

47

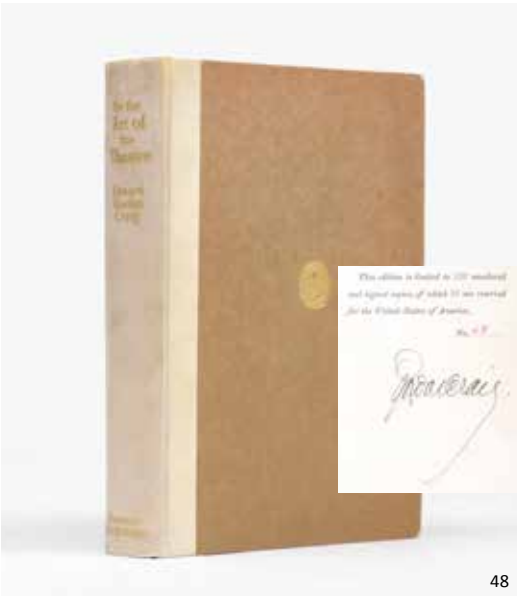
CRAIG, Edward Gordon. Bookplates. *Hackbridge: from the Sign of the Rose, 1900*

Large square octavo. Original drab grey wrappers, lettered in black on front cover (with Gordon Craig's monogram in red & black), printer's monogram on back cover. With 50 original bookplates on 49 leaves (21 of which are hand coloured); plus 2 additional bookplates loosely inserted. Intriguingly inscribed in pencil on front cover "E.T.", in a hand resembling that of Ellen Terry. Light wear to binding, front cover toned at fore-edge, a couple of bookplates lightly creased otherwise an excellent copy of a fragile publication.

FIRST EDITION, INSCRIBED BY THE ARTIST on a preliminary blank: "Gordon Craig 1901". Gordon Craig's bibliographers, Fletcher & Rood and John Blatchly (*The Bookplates of Edward Gordon Craig*), call for 45 plates on 44 leaves, 23 hand coloured. "When in 1900 he lost his mother's regular allowance and needed money even more urgently than usual, [Gordon Craig] prepared two collections of bookplates for sale, one comprising ten plates (and three GC marks for decoration) in card covers, all coloured. For wealthier collectors 45 plates were tipped into a hardbound album of plain grey leaves . . . Both editions are very rare" (Blatchly). Copac locates two copies in British and Irish institutional libraries (Liverpool, National Trust), to which OCLC adds only one other copy worldwide (Yale).

Fletcher & Rood A2(a).

£3,750 [110112]



48

48

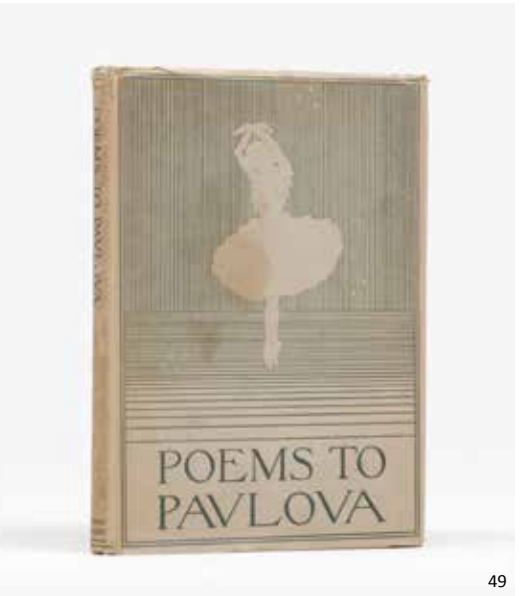
CRAIG, Edward Gordon. On the Art of the Theatre. *Chicago: Browne's Bookstore, [1911]*

Large square octavo. Original quarter vellum, vellum corner tips, gilt lettered spine, olive green boards and endpapers, Gordon Craig's gilt monogram on front cover, top edges gilt, untrimmed. Photogravure portrait frontispiece of Craig by Edward Steichen, 20 plates after designs by Craig tipped-in on drab brown heavy stock paper (with captioned tissue guards). Small area of damage to fore-edge of back cover, touch of foxing to frontispiece, offsetting from plate mounts to letterpress. A very good copy.

FIRST AND SIGNED LIMITED U.S. EDITION, number 68 of 150 copies signed by the author (75 of which were reserved for the US); also inscribed by the publisher on a preliminary blank: "To Mr Percy MacKaye with appreciation of much kindness in connection with this book. Waldo R. Browne". Percy MacKaye (1875–1956) was an American dramatist and poet; there is a tipped-in photograph on a preliminary blank that would appear to be a portrait of MacKaye reading this book. *On the Art of the Theatre* is Craig's "highly influential book . . . in which he expounded his visionary ideas" (*ODNB*).

Fletcher & Rood A13(b).

£375 [110104]



49

49

CULL, Arthur Tulloch. Poems to Pavlova. *London: Herbert Jenkins, [1913]*

Octavo. Original green boards, titles to spine gilt and front board white, illustration of ballerina to front board by Ernest Collings, top edge gilt. With the dust jacket. Frontispiece and 7 plates. Boards a little rubbed, spine gently rolled, light foxing to contents, with some spotting to endleaves. An exceptional copy in the dust jacket with some faint marks and a little minor loss to spine ends.

FIRST EDITION, PRESENTATION COPY, inscribed by the author to his mother on the front free endpaper, "Edith Rose Cull, from Arthur." Together with an autograph letter laid-in from Cull to his mother, written in "an outburst of birthday congratulations", and containing an anecdote about two ladies who had recently come to tea ("we had a very merry time with teapots and cake"), and amusingly asking about a missing silver knife, which he thinks might be in his waistcoat, which was "cleared of sundry articles before I was brought down here". Captain Arthur Tulloch Cull served with the Royal Flying Corps in the First World War, and was killed in action on 11 May 1917 whilst on an offensive patrol over Arras. Second Lieutenant W. O. B. Winkler noted in his report that "they came down in flames from about 6,000 feet, so there was not much chance of their coming out of it. It was very hard luck, because he was one of our best."

£675 [108462]

50, 51, 53

50

DAHL, Roald. George's Marvellous Medicine. *London: Jonathan Cape, 1981*

Octavo. Original light blue cloth, titles to spine gilt. With the dust jacket. Illustrated throughout by Quentin Blake. Ownership signature to front free endpaper. Spine gently rolled, endpapers and edges of text block lightly foxed, with an occasional spot to contents; a very good copy in the jacket with faded spine and some foxing to flaps.

FIRST EDITION, SIGNED BY THE AUTHOR on a bookplate to the front free endpaper.

£1,000 *[110530]*

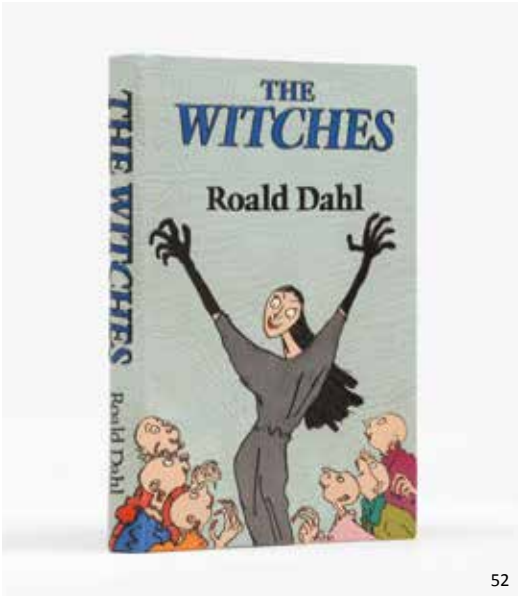
51

DAHL, Roald. The BFG. *London: Jonathan Cape, 1982*

Octavo. Original grey boards, titles to spine gilt. With the dust jacket. Illustrated by Quentin Blake. Mild toning to boards, corners and ends of spine lightly bumped, pages toned, previous ownership signature of the recipient of Dahl's inscription, in the lightly soiled dust jacket, with a touch of wear to extremities. A very good copy.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the front free endpaper, "To Jeremy with love, Roald Dahl, Gipsey House 11/9/85."

£3,250 *[110909]*



52

52

DAHL, Roald. The Witches. *London: Jonathan Cape, 1983*

Octavo. Finely bound by the Chelsea Bindery in pale blue morocco, titles to spine and front board onlaid in bright blue and blocked in black, pictorial onlay wrapped around front and back board copied from the dust jacket, twin rule to turn-ins in black, plain black endpapers, gilt edges. With black and white illustrations. A fine copy.

FIRST EDITION.

£2,750 *[108209]*

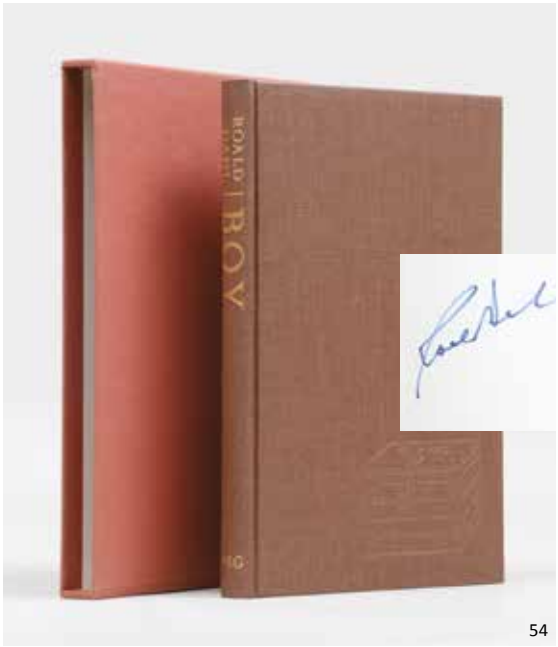
53

DAHL, Roald. The Enormous Crocodile. *London: Jonathan Cape, 1983*

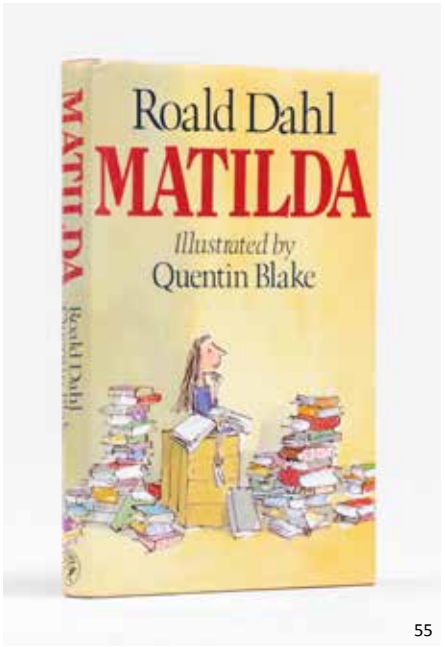
Quarto. Original pictorial boards, spine lettered in black, front board lettered in red and black, green endpapers. Issued without a dust jacket. Illustrated throughout the text in colour by Quentin Blake. Spine rolled, a small crease to spine. A lovely copy.

FIRST EDITION.

£500 *[109383]*



54



55

56

54

DAHL, Roald. Boy. Tales of Childhood. *New York: Farrar, Straus, Giroux, 1984*

Octavo. Original brown cloth, titles to spine gilt, pictorial design to front board in blind. Housed in the publisher's slipcase. An excellent copy.

FIRST EDITION, SIGNED LIMITED ISSUE. Number 4 of 200 copies signed by the author on the limitation leaf.

£1,250 *[110271]*

55

DAHL, Roald. Matilda. *London: Jonathan Cape, 1988*

Octavo. Original red boards, titles to spine gilt. With the dust jacket. Illustrations by Quentin Blake. An excellent copy.

FIRST EDITION of the ever-popular Dahl story, the basis for both the film and popular musical.

£400 *[108247]*

"À six ans je voulais être cuisinière" – Dalí

56

DALÍ, Salvador. Les Dîners de Gala. *Paris: Draeger, Éditeur, 1973*

Quarto. Original pictorial cloth, titles to spine and front board in white and black, illustrated endpapers. With the gold dust jacket and cardboard slipcase. Illustrated throughout in colour and black and white. An excellent copy.

FIRST EDITION of Dalí's classic cookery book of 136 recipes from Lasserre, La Tour d'Argent, Maxim's and Le Buffet de la Gare de Lyon (Le Train Bleu).

£600 *[111138]*

57

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, 1869*

Octavo. Original green cloth, gilt lettered spine, black coated endpapers. Folding diagram at p. 132. Bookplate of William H. Field to the front pastedown. A little wear to tips, some light foxing to endleaves; an exceptionally bright copy.

FIFTH EDITION of "the most important biological book ever written" (Freeman). This copy is in Freeman's variant c of the binding (no priority). "The fifth edition of 1869 was of 2,000 copies and was again much revised. It is in this one that Darwin used the expression "the survival of the fittest", Herbert Spencer's term, for the first time; it appears first in the heading of Chapter IV" (Freeman).

Freeman 387.

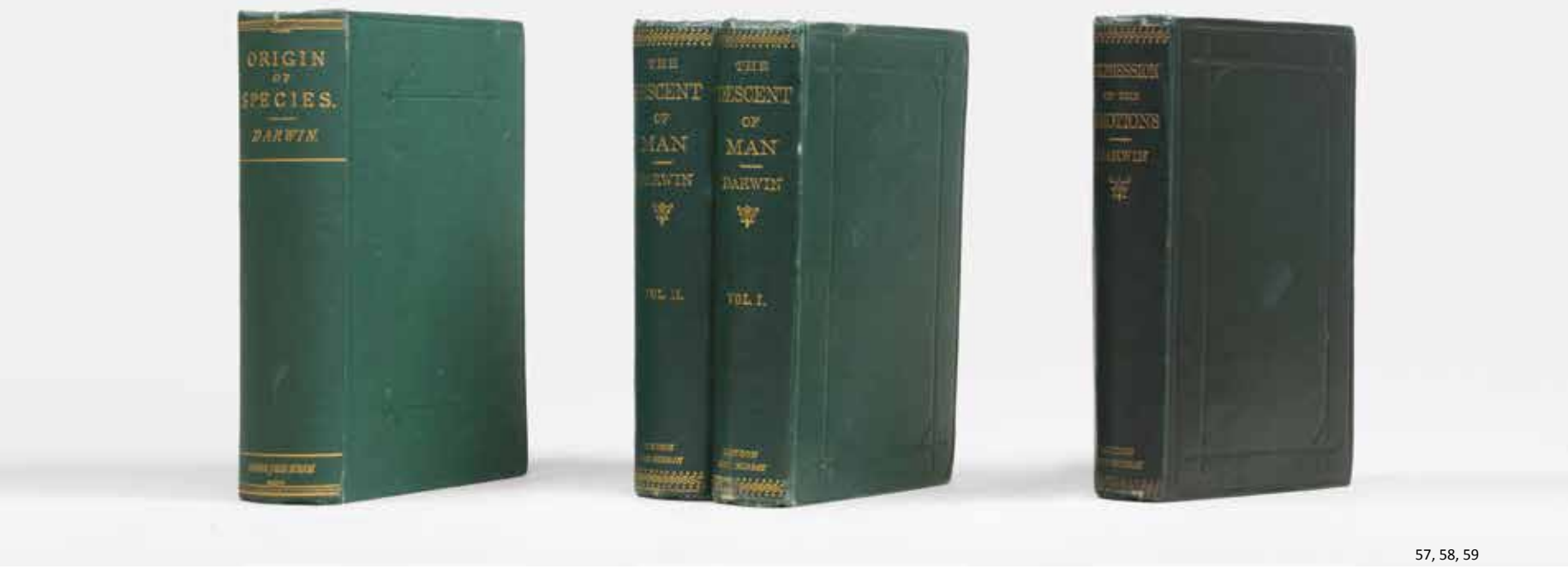
£3,500 *[109845]*

58

DARWIN, Charles. The Descent of Man, and Selection in Relation to Sex. *London: John Murray, 1871*

2 volumes, octavo. Original green cloth, titles to spines gilt, sides with panels blocked in blind, dark blue coated endpapers. Engravings throughout. Cloth slightly rubbed, tips bumped and a little worn, spot of wear to foot of Vol. I, front hinge shaken, internally clean. An excellent set.

FIRST EDITION, second issue with the list of works on the verso of the title leaf of Vol. II. Here the word "evolution" appears for the first time in any of Darwin's works, preceding its appearance in the sixth edition of the *Origin of Species* the following year. Darwin had hoped that one of his supporters might tackle the thorny question of human evolution, but was forced to face the logic of his own theory himself.



57, 58, 59

Darwin deviated from his ostensible subject of mankind to describe sexual selection in the animal kingdom, enabling him to answer those who saw peacock tails as an expression of divine aesthetics. Darwin also set out a definite family tree for humans, tracing their affinity with the Old World monkeys, and laid out his views on the evolutionary origins of morality and religion. "The *Descent*, understood by Darwin as a sequel to the *Origin*, was written with a maturity and depth of learning that marked Darwin's status as an élite gentleman of science" (*ODNB*).

Freeman 938.

£3,250 *[108233]*

59

DARWIN, Charles. The Expression of the Emotions in Man and Animals. *London: John Murray, 1872*

Octavo. Original dark green cloth, titles to spine gilt, simple blind panels to covers, fore edge untrimmed, black coated endpapers. Housed in a custom cloth-lined slipcase. With 7 heliotype plates, 3 folding; woodcut illustrations to the letterpress, many full page. Spine gently rolled with very light rubbing to extremities and a minute nick to headcap, tips lightly bumped, front cover with a couple of pale markings and a short (10 mm) split to cloth along blind rule at upper outer corner, internally a little foxing to versos of plates with images unaffected, the very occasional small spot to margins. An excellent copy with an unfaded spine, a nice example of the original cloth.

FIRST EDITION, second issue with the misprint "htat" on the first line of p. 208, the plates in early state, numbered in arabic rather than roman. *Expression of the Emotions* completed Darwin's great cycle of evolutionary writings, "written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment" (Freeman), a subject originally intended for the *Descent of Man*. Darwin invited the photographer Oscar Rejlander to make comparative studies of laughter and crying, obtained photographs of lunatics from asylum director James Crichton-Browne, and consulted the French physiologist Guillaume Duchenne regarding his electrical research on the facial muscles. The plates are among the earliest commercially reproduced photographs in a printed book.

Freeman 1142.

£1,250 *[110248]*

60

DAVID, Elizabeth. A Book of Mediterranean Food. *London: John Lehmann Ltd, 1950*

Octavo. Original red and white textured cloth, title to spine gilt on brown ground. With the dust jacket designed by John Minton. Frontispiece, vignette title, and illustrations by John Minton. An excellent copy in the jacket with some wear to spine panel, short closed tear to foot of front panel and chip to head of rear panel.

FIRST EDITION.

£750 *[109859]*

60

61

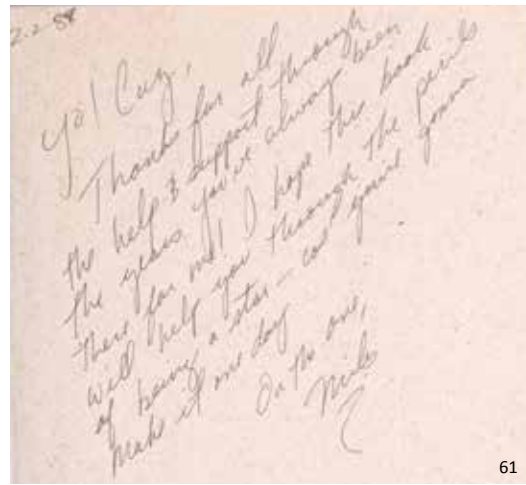
61

DAVIS, Miles, with Quincy Troupe. Miles. The Autobiography. *New York: Simon and Schuster, 1989*

Octavo (233 × 152 mm). Presentation binding of mid-blue morocco, title gilt to the spine, trumpet device gilt to the front board, edges sprinkled red, fawn, flecked Japanese-style endpapers. Housed in a black quarter morocco solander box by the Chelsea Bindery. With 32 plates. A very good copy.

FIRST EDITION, PRESENTATION COPY TO RICKY WELLMAN, with a lengthy, warm and deeply personal inscription to the front free endpaper, dated 2.2.89, "Yo! Cuz, Thanks for all the help & support through the years. You've always been there for me! I hope this book will help you through the perils of being a star – cos you're gonna make it one day. On the one, Miles".

This an exceptionally uncommon inscribed presentation copy of the autobiography of the American jazz musician, trumpeter, bandleader, and composer, widely considered one of the most influential musicians of the 20th century, presented to Miles's last drummer, Ricky "Sugarfoot" Wellman (1956–2013), the funk drummer who helped innovate the rhythms of go-go music with Chuck Brown and the Soul Searchers, and who later toured with Miles and performed on his 1989 album, "Amandla", as well as on Davis's posthumously released concert album, "Live Around the World" (1996). Ricky joined Miles's band in May 1987 at the age of 32 and stayed with him right up until Miles's final gig on 25 August 1991. As Wellman related in various interviews, during the early years of their touring together, Miles was frequently a very difficult companion and it is perhaps to this



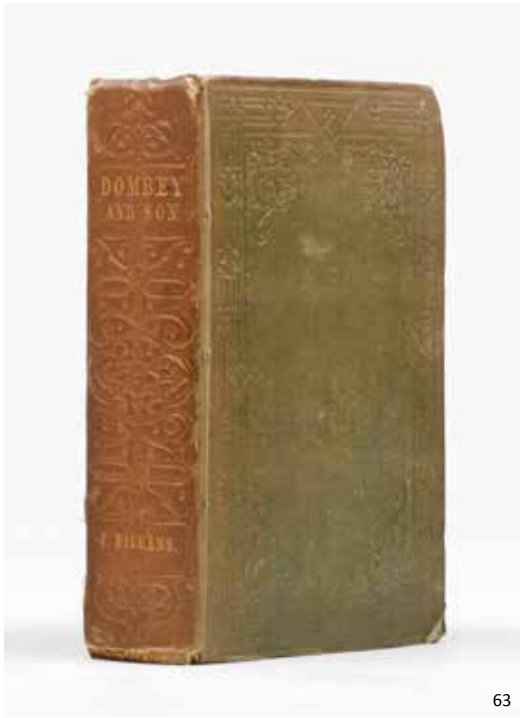
61

that the "help & support" refers to. The inscription is dated shortly after the completion of the sessions for Amandla in January of 1989, the album being released later that year.

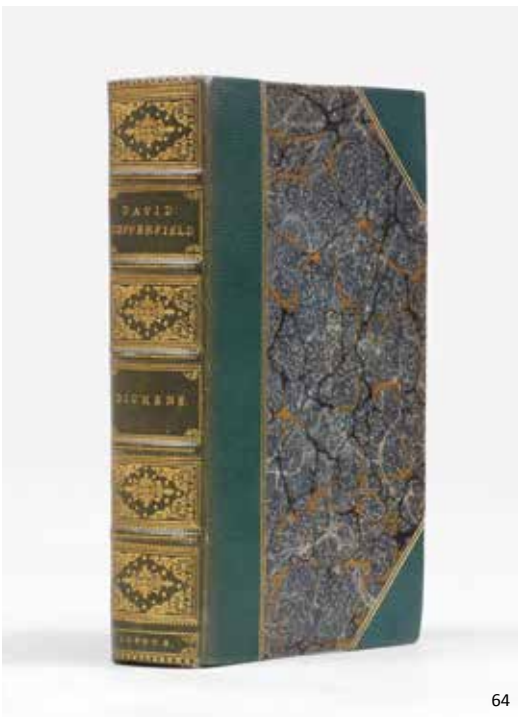
The book is extremely uncommon signed – we have encountered less than a handful – and even more so inscribed: this is the first that we have found. This scarcity is explained by the circumstances attending the book's publication. Quincy Troupe, Miles's co-author recounts in his memoir, *Miles and Me*, that shortly before publication in late September 1989, Miles, who guarded his privacy ferociously, had told Troupe that he would not do a "book tour to support our book." Troupe "told the editors at Simon and Schuster that he [Davis] wouldn't tour or give talks or sign books . . . they didn't believe me and when he refused to do it, bad feelings developed between Miles and the company." Coupled with this, the book was published just two years before Miles's death, during which time he endured chronic ill-health; he was a diabetic and suffered from a mysterious flu-like virus, ascribed by some biographers to AIDS – which Miles vehemently denied – before succumbing to heart failure due to pneumonia and complications from the two strokes on 28 September 1991. A genuinely exceptional copy.

£12,500 *[109512]*

62



63



64

62

[DICKENS, Charles.] Oliver Twist; or, the Parish Boy's Progress. By "Boz." *London: Richard Bentley, 1838*

3 volumes, octavo (196 × 116 mm). Late 19th-century half calf, richly gilt spines, pale brown and dark brown morocco twin labels, marbled sides, top edges gilt, marbled endpapers. 24 etched plates by George Cruikshank including the "Fireside" plate (facing p. 313 in vol. III). Stain on front cover of vol. III, plates quite heavily browned, old repairs to marginal tears at I8 in vol. I, B12 and C12 in vol. III; with the half-titles to vols. I and II only as called for, without the preliminary advertisement leaf in vol. III. A good tall set in an attractive binding.

FIRST EDITION, FIRST ISSUE, with the "Boz" title pages and the "Fireside" plate. Bentley rushed out *Oliver Twist* in book form before serialization was complete, forcing Cruikshank to hurry the last few plates. Dickens disliked the final "Fireside" plate and asked Cruikshank for a new design, the "Church" plate. He also decided that he no longer wished to be styled "Boz". The first issue, as here, was published on 9 November; the second, with cancel titles, omitting the sub-title and giving Dickens's name as the author, and with the "Church" plate at the end, was issued on 16 November. Cruikshank's illustrations are among the most iconic in all of British book illustration, described by Gordon Ray as "simply incomparable" (*The Illustrator and the Book in England from 1790 to 1914*, 116).

Smith I 4.

£3,750 *[110818]*

63

DICKENS, Charles. Dombey and Son. With illustrations by H. K. Browne. *London: Bradbury and Evans, 1848*

Octavo. Original green fine-diaper cloth, covers blocked in blind, spine with elaborate design in blind, titles to spine gilt, yellow endpapers. With 40 engraved plates, including frontispiece and vignette title. Ownership signature in ink to front pastedown, pencil to front free endpaper, bookplate to front pastedown. Spine faded to brown, minor wear to tips, split to foot of rear joint though still sound, odd spot of foxing to text, some spotting and oxidisation of plates. An excellent copy.

FIRST EDITION, FIRST ISSUE, in book form, bound from the monthly parts.

Smith I, 8.

£1,250 *[111303]*

64

DICKENS, Charles. The Personal History of David Copperfield. *London: Bradbury & Evans, 1850*

Octavo (211 × 127 mm). Late 19th-century green half morocco by Waters of Newcastle (with his gilt stamp on the turn-in), richly gilt spine, marbled sides, top edges gilt, prettily gilt turn-ins. Etched pictorial title page, frontispiece and 38 etched plates after "Phiz" (Hablot Knight Browne). Customary browning to the plates, bound without the half-title but with the errata leaf. A very attractive copy.

FIRST EDITION. *David Copperfield* was Dickens's own personal favourite among his books; its critical reception was universally favourable and it was generally considered to be his masterpiece. Peter Ackroyd comments on the book's tone of "plangent lyricism" (Dickens, 1990, p. 606).

Sadleir 686; Smith I 8; Wolff 1797.

£1,250 *[110851]*

65

65

(DICKENS, Charles.) BROWNE, Hablot Knight ("Phiz"). Original drawing, "Traddles and I in conference with the Misses Spenlow", from *David Copperfield*. *[1850 or after]*

Pencil drawing heightened in colour on thick wove paper. Matted and framed, the visible area 188 × 165 mm, the pencil caption for the picture in a window at foot. In a handmade gilt frame, glazed. Very good condition.

Hablot Knight Browne (1815–1882) is the illustrator most closely associated with Dickens: he even changed his pseudonym to Phiz to harmonize with Dickens's Boz. His achievement in rescuing the ill-fated images for *Pickwick Papers* established his reputation, and he continued to illustrate the majority of Dickens's full-length novels until the end of the 1850s. This illustration was originally etched for Dickens's *David Copperfield*, chapter 41, "Dora's Aunts." It was the first illustration in the 14th monthly number, which was issued in June 1850 and comprises chapters 41 through 43. This coloured pencil version of the drawing was likely done at a later date. The illustration is not entirely consistent with Dickens's text, since the novelist mentions "an old-fashioned clock ticking away on the chimney-piece" instead of a piano, and the young men's sitting "on a sofa" rather than chairs. Nevertheless Phiz signals how the marriage negotiations superintended by Tommy Traddles will end by providing numerous background clues within the picture.

£1,850 *[111568]*

66

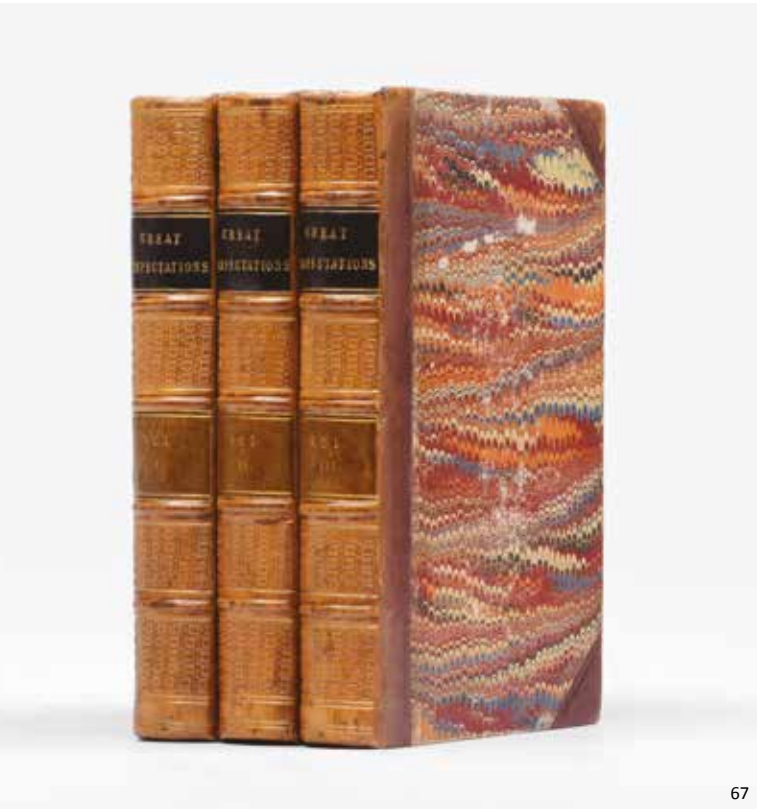
(DICKENS, Charles.) BROWNE, Hablot Knight ("Phiz"). Original drawing, "The River", from *David Copperfield*. *[1850 or after]*

66

Pencil drawing heightened in colour on thick wove paper. Matted and framed, the visible area 165 × 200 mm, the pencil caption for the picture in a window at foot. In a handmade gilt frame, glazed. Very good condition.

The 16th monthly number of *David Copperfield*, which was issued in August 1850, comprises four chapters (chapters 47 through 50) rather than the usual three, although it was the customary 32 pages. For the first illustration, Phiz chose to realize the emotionally charged moment at which the despondent Martha, formerly a seamstress at Yarmouth, is about to drown herself at Millbank Pond on the Thames. This coloured pencil version of the drawing was likely done at a later date; it is less grim and foreboding than the published version, which is one of Phiz's "dark plates".

£1,850 *[111569]*



67

67

DICKENS, Charles. Great Expectations. *London: Chapman and Hall, 1861*

3 volumes, octavo (183 × 114 mm). Contemporary pale purple half calf, decorative blind tooled and gilt banded spines, olive green and black twin labels, marbled sides, edges and endpapers. Spines sunned, bindings a little rubbed, bound without the publisher's 32-page catalogue at the end of volume III. An attractively bound copy.

FIRST EDITION, FIRST IMPRESSION, published on 6 July 1861, one of 1,000 copies thus. The first edition was divided into five impressions, with distinct title pages labelling them as five editions, perhaps to imply rapid sales. The modern bibliographical authority is generally agreed to be the table given in Appendix D to the Clarendon edition, 1993, in which Margaret Caldwell agrees with the traditional conclusion that the same setting of type was used for all five impressions: "there is no warrant for treating the five impressions as distinct editions" (p. 491). However, she deduces that the impressions were sequential and that minor corrections and gradual deterioration of type can be shown across the five impressions. This copy has all of Cardwell's points for the first impression. Cardwell notes two variable points in Vol. III: in some copies, on p. 103, the page-number 3 is missing; and p. 193, line 23, the initial i in inflexible is missing. In this copy both are present.

The first impression of *Great Expectations* is a famously rare book. Robert L. Patten, *Charles Dickens and His Publishers* (Clarendon 1978), states that 1,000 copies of the first impression and 750 of the second were printed and that probably most of the first and more than half of the second (1,400 copies in all) were published by Mudie's Select Library, where as circulating library copies they inevitably suffered a high rate of attrition.

Smith I 14.

£15,000 *[110823]*

69

68

DICKENS, Charles. The Works. *London: Chapman and Hall Limited, 1929*

40 volumes, octavo (220 × 145 mm). Finely bound by Bayntun in contemporary dark green half morocco, titles and decoration to spines gilt, raised bands, green cloth boards, marbled endpapers, top edges gilt, title pages in red and black. Frontispieces and plates by Robert Seymour, George Cruikshank, Hablot Knight Browne, George Cattermole, John Leech and others. Spines uniformly faded to light green. An excellent set.

LIMITED EDITION of 150 sets for the UK and 150 for the US. This set includes the author's miscellaneous papers, letters and speeches, as well as *The Life of Charles Dickens* by John Forster.

£6,000 *[109066]*

69

DISNEY, Walt. Snow White and the Seven Dwarfs. *New York: Grosset and Dunlap, 1938*

Octavo. Pictorial paper boards, blue cloth spine. With the dust jacket. Walt Disney Studio colour illustrations throughout. A touch of wear to extremities. A lovely copy.

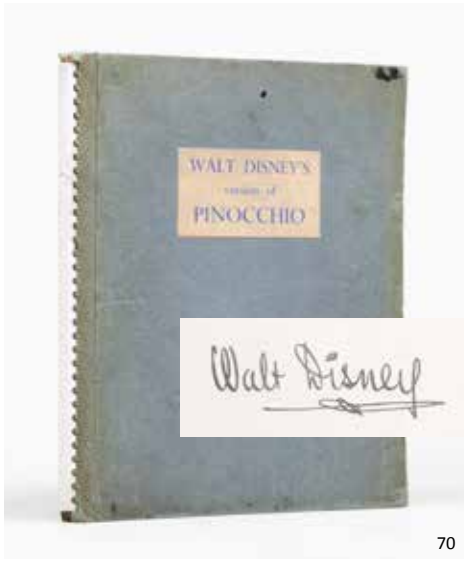
FIRST EDITION. A picture book based on the animated film.

£400 *[110288]*

70

DISNEY, Walt. Pinocchio. *London: Collins, 1939*

Quarto. Ringbound cloth boards with title label to front board. Occasional spotting to pages, mild wear to extremities, a few small stains to boards. A very good copy.



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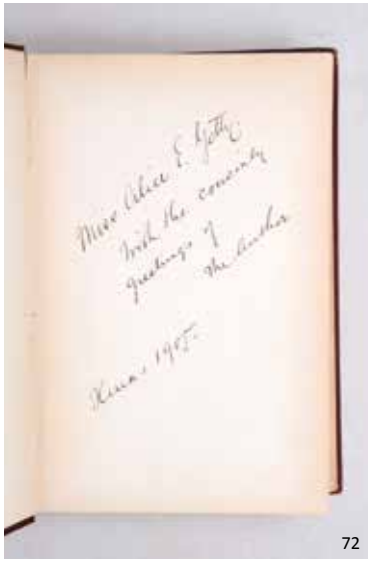
71


72

FIRST EDITION, LIMITED ISSUE. Number 1 of 100 copies printed. With a Disney Christmas card laid in, signed on behalf of Walt Disney by a family member or secretary.This book records the development of characters and basic story of Disney's second feature-length animated movie.

£1,450 *[110605]*

71

DIXON, Charles George. Sketch of Mairwara; giving a brief account of the origin and habits of the Mairs; their subjugation by a British force; their civilisation, and conversion into an industrious peasantry; with descriptions of various works of irrigation in Mairwara and Ajmeer, constructed to facilitate the operations of agriculture, and guard the districts against drought and famine. *London: Smith, Elder, and Co., 1850*

Quarto. Original green cloth neatly rebacked with green morocco, ornamental blind stamping on sides, gilt lettered on the front cover, yellow coated endpapers. With 9 tinted lithograph plates (8 of them views), 19 detailed maps and plans of irrigation systems, large folding coloured map of the region printed on linen, 3 wood engravings in the text. Contemporary ownership on front pastedown (dated 1851). Covers patchily faded, some wear to corners, light marginal dampstaining to plates (more noticeable on plate 13), nevertheless a clean, tall copy.

FIRST EDITION of this important record of the extensive irrigation system established in the Ajmer-Merwara region of south western Rajasthan; scarce, "according to the English Catalogue, the work was privately printed, and Smith, Elder may therefore only have published it on Dixon's behalf" (Abbey). Dixon (d. 1857) was a lieutenant-colonel in the Bengal Artillery and superintendent of Ajmer-Merwara (part of North-Western Provinces) and oversaw the creation of the irrigation system outlined in this book. Marwar lies partly in the Thar Desert. As mentioned on the title page, the British had intervened in 1839 to quell an insurrection. The attractive tinted lithograph views are largely the work of William Gauci, after lieutenants Burgess and Herbert; Gauci, of Maltese extraction, came from a family of distinguished lithographers working in London. The map is by another Bengal Artillery officer, Lieutenant D. C. Vanrenen. A fascinating and remarkably detailed account of British public works in India.

Abbey, *Travel*, 475.

£2,500 *[110460]*

72

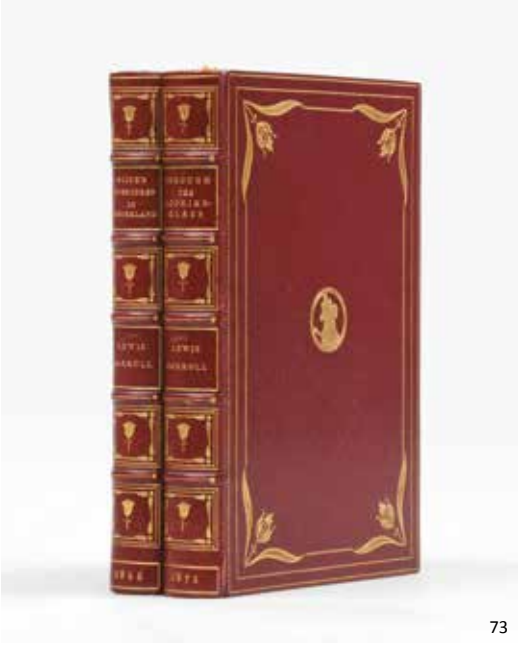
DODGE, Theodore Ayrault. Napoleon. A History of the Art of War, from the Beginning of the French Revolution to the End of the Eighteenth Century, with a Detailed Account of the Wars of the French Revolution . . . [and] the Napoleonic Wars . . . to Waterloo. *Boston and New York: Houghton Mifflin Company, 1904–7*

4 volumes, octavo. Original purple diapered cloth, title gilt to the spines, top edges gilt, the others uncut. Photogravure portrait frontispiece to each, profusely illustrated throughout. Numerous maps to the text, many of these full-page or folding. A little rubbed and soiled, whitening at the head and tail of the spines, occasional scuffs to the boards, light browning throughout, as usual, hinges slightly loose as often, front hinge of volume II, neatly repaired, overall a very good set.

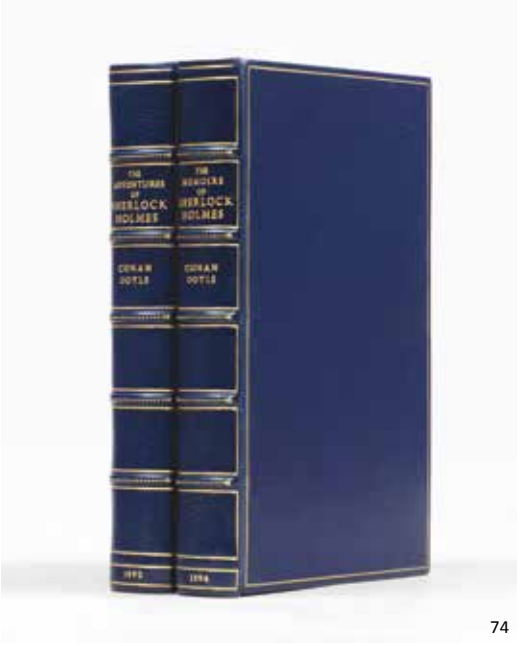
FIRST EDITION, PRESENTATION COPY, warmly inscribed by the author in the first three volumes to his cousin, the orientalist Alice Getty, author of *The Gods of Northern Buddhism* (1914). In the first, "Miss Alice E. Getty with the cousinly greetings of the Author, Xmas 1905", in the second, "Miss Alice Getty with the warm regards of the Author, May 1904", and in the third, charmingly, "To my much-travelled Cousin Alicia, these memoirs of a Man, who however Great, never went to Pekin, the author, Xmas 1907". Dodge's monumental history in his "Great Captains" series is distinctly uncommon signed or inscribed.

Sandler 1012.

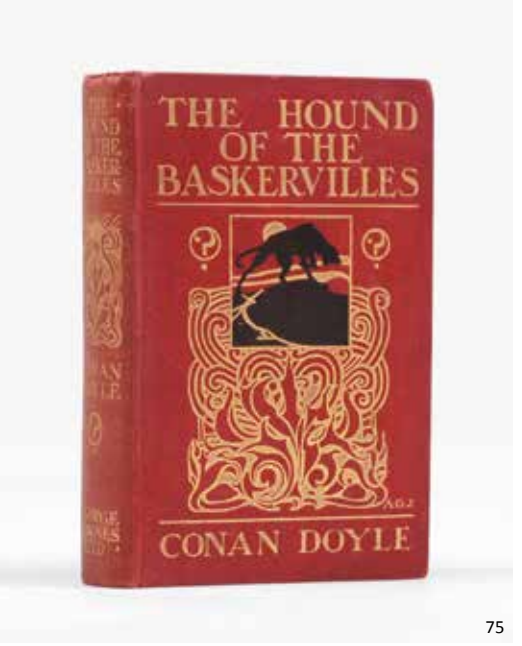
£750 *[110073]*



73



74



75

73

[DODGSON, Charles Lutwidge.] CARROLL, Lewis. Alice's Adventures in Wonderland [together with:] Through the Looking-Glass, and What Alice Found There. *London: Macmillan and Co., 1866 & 1872*

2 works, octavo (174 × 115; 174 × 115 mm). Early 20th-century dark red crushed morocco by Root, decorative gilt spines, two-line gilt border on sides enclosing a roll tool border with an art nouveau floral motif at the corners, gilt stamp in the centre of each cover (showing Alice, the Red Queen, the White Queen, and the Cheshire Cat), all edges gilt, gilt turn-ins, marbled endpapers, with the original cloth covers and spines bound-in at the end. Housed in a custom-made morocco-trimmed marbled paper slipcase. Illustrated throughout by John Tenniel. With the simple book labels of the distinguished American bibliophile John Jay Paul. Extremities of slipcase a little rubbed. A very attractive set.

FIRST PUBLISHED EDITIONS, first issue of *Through the Looking-Glass* (with the misspelling of "wabe" on p. 21). Famously, the original printing of *Alice's Adventures in Wonderland* was recalled by Dodgson. For the first published edition the book was entirely reset by Richard Clay and was published in November 1865, although dated 1866 in line with contemporary practice for books intended for the Christmas market. It is this version which formed the basis for all future Macmillan editions.

Williams, Madan & Green 46 & 84.

£12,500 *[109266]*

74

DOYLE, Arthur Conan. The Adventures of Sherlock Holmes; [together with:] The Memoirs of Sherlock Holmes. *London: George Newnes, 1892 & 1894*

2 works, octavo (222 × 150 mm). Finely bound by Bayntun-Riviere in dark blue morocco, titles and decoration to spines gilt, raised bands, single rule to boards, twin rule to turn-ins, marbled endpapers, gilt edges. With the original front covers bound in at the back. Illustrated throughout. A fine set.

FIRST EDITIONS of the two canonical collections of Holmes stories first serialized in the *Strand Magazine*.

£3,750 *[108774]*

75

DOYLE, Arthur Conan. The Hound of the Baskervilles. *London: George Newnes, Limited, 1902*

Octavo. Original red cloth, titles and Art Nouveau decoration to spine after a design by Alfred Garth Jones, enlarged on front board incorporating silhouette of hound stamped in black. Frontispiece and 15 plates after Sidney Paget. Corners and ends of spine lightly bumped, spine very slightly toned, occasional spotting to pages mostly to prelims, ownership embossed stamp to front endpaper, ownership signature in pencil to front endpaper. A very good copy.

FIRST EDITION in book form. *The Hound* was Sherlock Holmes's "comeback" novel after his shocking demise at the Reichenbach Falls stunned his loyal Victorian readership. When first serialised in the *Strand Magazine* in 1901 it was an "unprecedented success", with queues at the publisher's office and throughout the country.

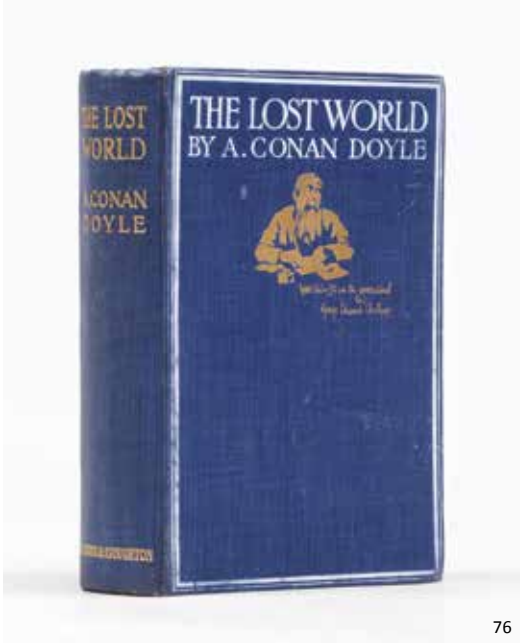
Green & Gibson A26.

£3,750 *[111144]*

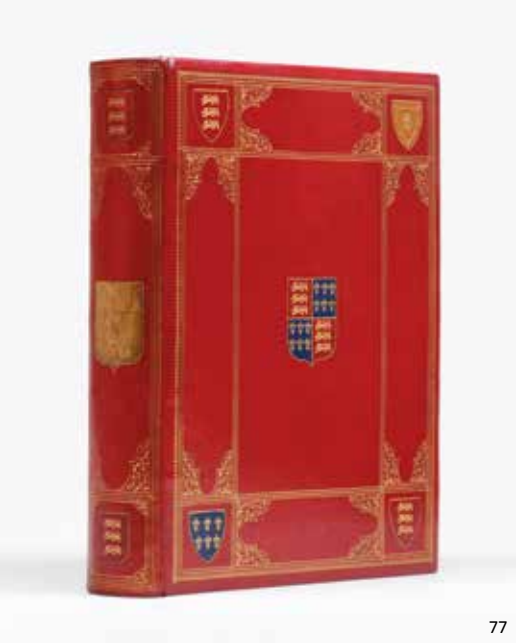
76

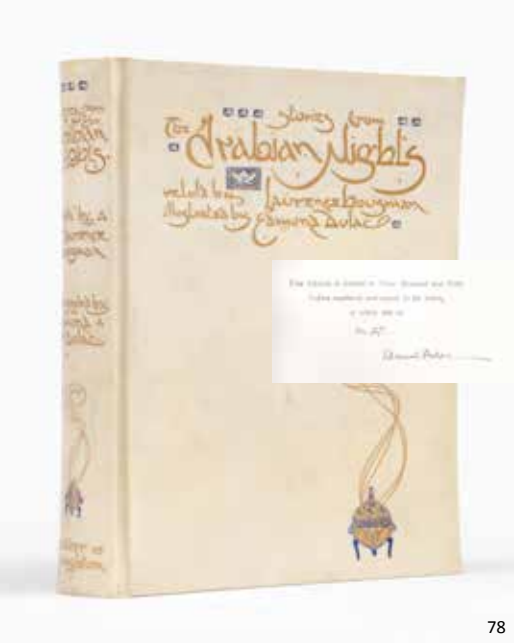
DOYLE, Arthur Conan. The Lost World. Being an account of the recent amazing adventures of Professor George E. Challenger, Lord John Roxton, Professor Summerlee, and Mr. E. D. Malone of the "Daily Gazette." *London: Hodder and Stoughton, [1912]*

Octavo. Original blue cloth, titles to spine gilt, titles and pictorial design to front board in white and gilt. Frontispiece and 7 plates, diagrams within the text. Spine gently



76


77



78

rolled, boards slightly bowed, some light foxing to contents. An excellent copy.

FIRST EDITION of Conan Doyle's classic prehistoric adventure novel.

£1,250 *[109734]*

"It forms a landmark as the first book with original work printed in colour expressly designed for the original text" (Percy Muir)

77

DOYLE, James E. A Chronicle of England B.C. 55–A.D. 1485. The designs engraved and printed in colours by Edmund Evans. *London: Longman, Green, Longman, Roberts, & Green, 1864*

Large octavo (264 × 191 mm). Publisher's deluxe binding of red roan over bevelled boards, decorative gilt spine with pale green label, covers with decorative gilt panels and coats-of-arms at the corners and centre (these in pale brown, red and blue onlays), all edges gilt, richly gilt turn-ins, marbled endpapers. Title page printed in red and black, 81 colour-printed wood-engraved illustrations in the text by Edmund Evans after James Doyle. Ownership inscription on front free endpaper of David Fyfe Anderson (1904–1988), obstetrician. Endleaves a little foxed. An excellent copy in a bright eye-catching binding.

FIRST EDITION of one of the earliest and finest examples of Victorian colour printing. A superbly produced book: "colour printing at its best, the colours fresh as if they had just been painted, the typography clear and beautiful, with precise margin notes to précis the text" (R. Margaret Slythe, *The Art of Illustration 1750–1900*, p. 28).

Muir, Victorian Illustrated Books, p. 158 ("a very pleasant volume in its attractive armorial binding"); Ray, the Illustrator and the Book in England from 1790–1914, 241.

£1,500 *[109893]*

77

78

(DULAC, Edmund.) HOUSMAN, Laurence. Stories from The Arabian Nights. *London: Hodder and Stoughton, 1907*

Quarto. Original full vellum, titles and decorations to spine and front board in gilt with blue highlights, dark green endpapers, yellow silk ties, top edge gilt, others untrimmed. Colour frontispiece and 49 similar plates tipped-in on dark green paper, all with captioned tissue guards. Very slight scratches to vellum, internally fresh, original ties loosely laid in. A beautiful copy.

SIGNED LIMITED EDITION, number 27 of 350 copies numbered and signed by the artist. It was this book that first announced Dulac's status as a popular artist, confirming him as "a direct challenger in the illustrated gift book market to the work of Arthur Rackham. Susan Lambert noted that, compared to Rackham, Dulac 'made greater use of the breakthrough in four-colour printing, conceiving and modelling his pictures in colour rather than adding colours to a linear design'" (*ODNB*).

£3,000 *[110997]*

79

79

(DULAC, Edmund.) Sindbad the Sailor & other stories from the Arabian Nights. *London: Hodder & Stoughton, [1914]*

Quarto. Original pictorial tan cloth, titles to spine and front board gilt, pattern endpapers. Colour frontispiece and 22 colour plates by Edmund Dulac, tipped-in (with captioned tissue guards), plates and letterpress within ornamental borders printed in pale yellow. A touch of rubbing to corners and spine. An excellent copy.

FIRST DULAC TRADE EDITION. "The exotic stories he illustrated struck a new chord in Dulac. They allowed him to enlarge his skill at caricature, and at the same time to sharpen his miniaturist's technique and to develop his lyrical sense of tone and composition. The sources he turned to were Japanese prints, which he had studied in his youth, with their flat colour and assymetry, and the high detail and colour of Indian and Persian miniatures" (*ODNB*). These influences are very clear in this sumptuous gift book; one of the other stories collected here being *Aladdin and the Wonderful Lamp*.

Hughey 35a.

£1,250 *[110604]*

80

80

(DULAC, Edmund.) STEVENSON, Robert Louis. Treasure Island. *London: Ernest Benn Limited, 1927*

Octavo. Finely bound by the Chelsea Bindery in tan morocco, dark green morocco label with two raised bands, twin rule to turn-ins gilt, dark green endpapers, gilt edges. With 12 colour plates by Edmund Dulac, uncoloured illustrations in the text. A fine copy.

FIRST DULAC TRADE EDITION.

£1,450 *[110582]*

81

DUMAS, Alexandre. The Works. *Boston: Little Brown, and Company, 1890–7*

60 volumes, small octavo (180 × 118 mm). Finely bound by Bayntun in red crushed half morocco, titles and elaborate decoration to spines in compartments separated by raised bands, matching cloth boards, marbled endpapers, top edges gilt. Engraved frontispieces. A fine set.

£8,750 *[110091]*

82

EMERSON, Ralph Waldo. Representative Men: Seven Lectures. *Boston: Phillips, Sampson and Company, 1850*

Octavo. Original vertical fine-ribbed brown cloth, spine lettered in gilt, boards blocked in blind, cream coated endpapers. Housed in a custom brown morocco-backed slipcase and chemise. Spine ends worn, rear joint broken, shaken, else a good copy.

FIRST EDITION, PRESENTATION COPY, inscribed in a secretarial hand on the front free endpaper "Fred-

eric H. Hedge, from the Author." The book shows Hedge's close reading, with marginal pencil lines marking several passages, and a number of manuscript marginalia. A key association: Emerson first met Frederic Henry Hedge (1805–1890) in 1825 while attending Cambridge Divinity School; their friendship endured until Emerson's death. Hedge contributed several important articles to periodicals, espe-

81

cially *The Christian Examiner*: his first, on Samuel Taylor Coleridge, in 1833 – praised by Emerson as "a living, leaping Logos" – is considered as the first published expression in America of the Kantian idealism which came to be known as Transcendentalism. It was on one of Hedge's frequent trips to Boston from Bangor that the "Transcendentalist Club" first met (1836), and the group was often referred to as "Hedge's

82

Club." Hedge, however, increasingly found himself at odds with the more radical members of the group. When Emerson and Fuller began editing their new magazine in 1840, *The Dial*, Hedge refused to participate, citing discomfort with many of the ideas being expressed there, although he later contributed some minor items. Nevertheless, Hedge never lost his admiration for Emerson and always sought to do him justice in his reviews of his work.

As probably the leading American expert in German and comparative literature at that time, Hedge's marginal annotations have considerable interest: on page 51 he adds a note about classical authors other than Plato who represent "a step from Asia to Europe". At the head of Emerson's essay on Swedenborg, Hedge notes: "First among the productions of the author this." Occasionally, Hedge marks single words of criticism (e.g. "clumsy"), gives a line in the German original, or makes grammatical corrections. Hedge also shows his colours as the leading American expert on German literature at that time: on p. 201 he alters four lines of Emerson's text to give much stronger emphasis to Emerson's acknowledgement of Lessing's importance to German literature by his introduction of Shakespeare in that language.

BAL 5219.

£6,500 [109707]

83

83

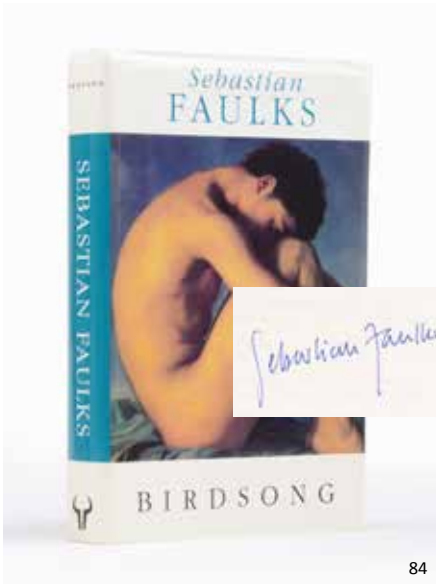
EMERSON, Ralph Waldo. May-Day and Other Pieces. *Boston: Ticknor and Fields, 1867*

Octavo. Original cream cloth for presentation, gilt titles to spine, gilt fern motif to front cover, brown endpapers, top edge gilt. Custom blue cloth slipcase and chemise. Bookplates of Arthur Swann (front) and George Brinkmann Ehlhardt (rear); also sometime in the library of William E. Stockhausen (1898–1974), New York collector, though without mark. Spine browned as usual, spine ends a little rubbed, a very good copy.

FIRST EDITION, PRESENTATION COPY inscribed by the author on May Day, "C. C. Shackford from R. W. Emerson. 1 May 1867." This is one of approximately 100 copies in the cream cloth binding for presentation. An excellent association: Charles Chauncy Shackford (1815–1891), Emerson's fellow Harvard graduate in the class of 1835, taught at the Concord Academy and was one of the early professors of English literature at Cornell; he appears a number of times in Emerson's Journal and correspondence. *May-Day and Other Pieces* is Emerson's second book of poetry, after the 1847 *Poems*, and his last significant work before his health declined in the 1870s.

BAL 5374.

£6,500 [109694]



84

85

85

84

FAULKS, Sebastian. Birdsong. *London: Hutchinson, 1993*

Octavo. Original white wrappers, titles to spine and front cover black. With the dust jacket. A fine copy.

SIGNED LIMITED EDITION PROOF COPY, signed by the author on the title page.

£475 *[109841]*

85

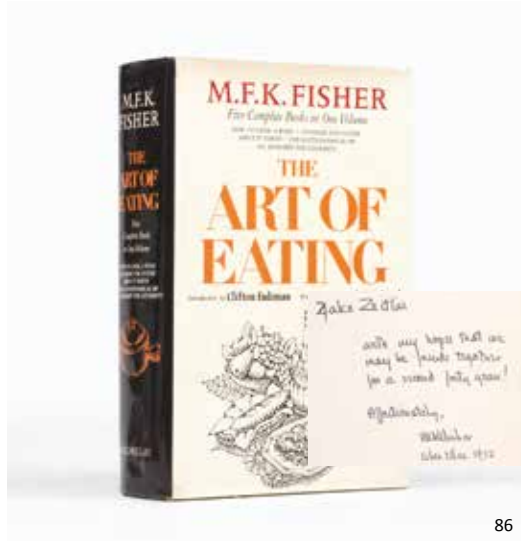
FILMER, Sir Robert. Observations concerning the Original and Various Forms of Government, as described, viz. 1st. Upon Aristotles Politiques. 2d. Mr. Hobbs's Leviathan. 3d. Mr. Milton against Salmatius. 4th. Hugo Grotius, de Jure Bello. 5th. Mr. Hunton's Treatise of Monarchy, or the Nature of a limited or mixed Monarchy, To which is added the Power of Kings. With directions for Obedience to Government in Dangerous and Doubtful Times. *London: Printed for R.R.C. and are to be Sold by Samuel Keble and Daniel Brown, 1696;* [bound with:] Patriarcha: or the Natural Power of Kings. *London: Printed for Ric. Chiswell, Matthew Gillyflower and William Henchman, 1680*

2 works bound as one, small octavo (179 × 109 mm). Contemporary panelled calf neatly rebacked (in 1967, according to a pencil note). Engraved portrait frontispiece of Charles II. Discreet book label of the historian Peter Laslett (1915–2001), editor of Filmer (*Patriarcha and other Political Writings*, 1949). A little wear to corners of binding, bound without the preliminary blank to *Patriarcha*, neat marginal repair to H3 in Observations. A very good copy.

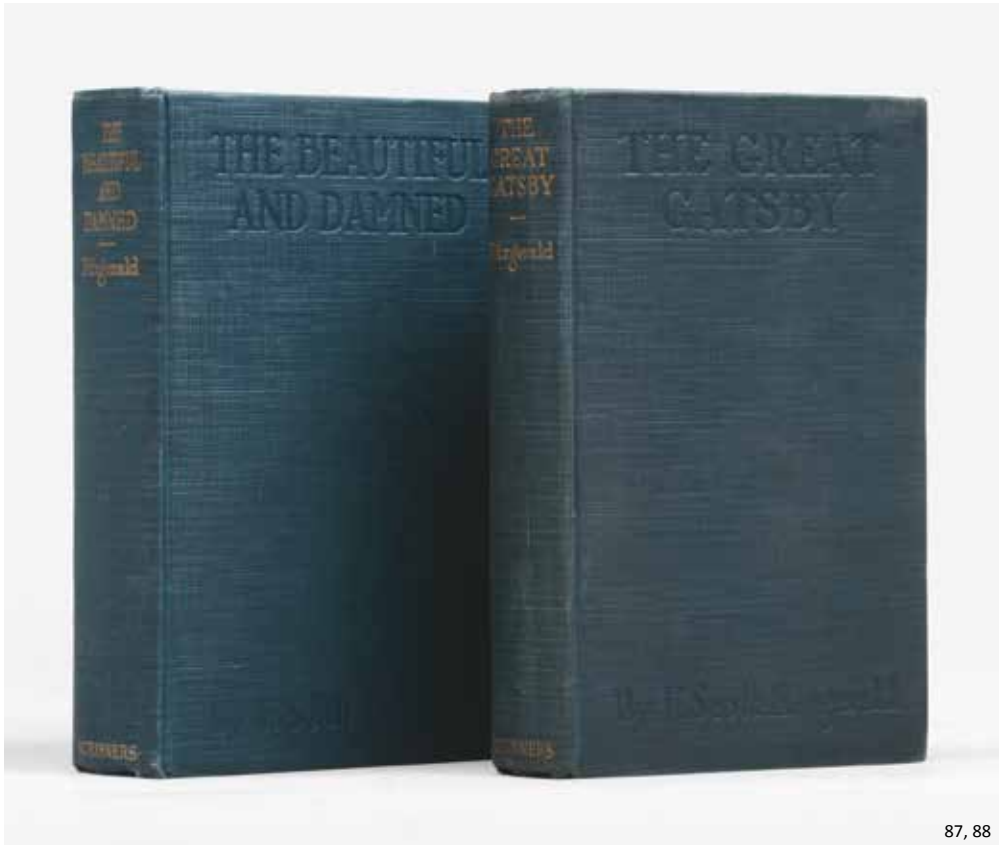
FIRST EXPANDED EDITION of the *Observations* (published originally in 1652) and first edition of the *Patriarcha*, although Johann Sommerville (in his edition of 1991) notes that the Chiswell edition was "probably published later" as it corrects errors in the edition published by Walter Davis, also dated 1680. These are both key works by the English political writer Robert Filmer (1588?–1653), perhaps best known for being on the receiving end of John Locke's *Two Treatises of Government* (1690), an "extended attack on the politics of Sir Robert Filmer. Filmer had died in 1653, but his main work, *Patriarcha*, was not published until 1680. It set out the patriarchal theory of politics in its most extreme and most vulnerable form. For Filmer we are not born free, but in a state of subjection to our parents and to the rulers whom God has set over us. Paternal and political power are ultimately the same: both descend from Adam, who had by right of fatherhood royal authority over his children, and this authority passed to his successors. Locke set out to demolish this theory not merely by severing the chain of argument at its weakest link, but by destroying every part that appeared vulnerable. He argued that Adam never possessed the kind of power that Filmer supposed, and that even if he had done, it could not have been conveyed to his posterity in any manner that could justify the titles of any of the monarchs now ruling. Filmer's theory required that Adam's power descended either by a form of primogeniture, so that at any time there was a single heir who was rightful monarch of the whole world, or to all his descendants – that is, to everyone" (*ODNB*).

Wing F919 & F923.

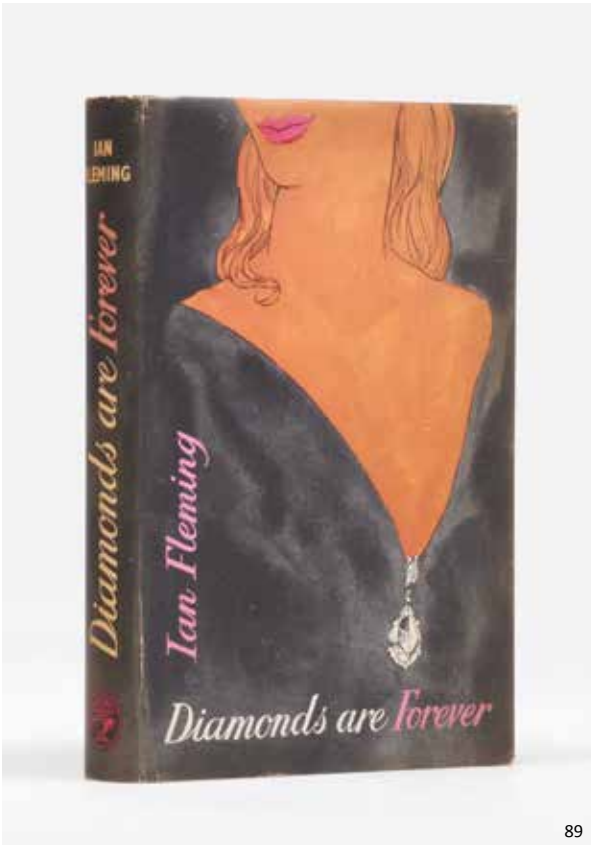
£1,750 *[110036]*



86



87, 88



89

86

FISHER, M. F. K. The Art of Eating. *New York: Macmillian, 1971*

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. Faint mark to lower page edge, in the dust jacket with faint stain to lower end of spine on verso and rear top edge, light wear to extremities. A very good copy.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the front endpaper, "Jake Zeitlin, with my hope that we may be friends together for a second forty years! Affectionately, M.F.K. Glen Ellen 1972." With a handwritten corrected note of apology for misspelling of the name. A nice omnibus of sorts of Fisher's works including *How to Cook a Wolf*, *Consider the Oyster*, *Serve it Forth*, *The Gastronomical Me*, and *An Alphabet for Gourmets*.

£625 *[110422]*

87

FITZGERALD, F. Scott. The Beautiful and Damned. *New York: Charles Scribner's Sons, 1922*

Octavo. Original green cloth, spine lettered in gilt, titles to front board blind stamped. A little rubbing to extremities; an excellent, bright copy.

FIRST EDITION.

Bruccoli A8.I.a.

£650 *[109735]*

88

FITZGERALD, F. Scott. The Great Gatsby. *New York: Charles Scribner's Sons, 1925*

Octavo. Original dark green cloth, gilt lettered spine, blind lettered front board, top edge trimmed, others uncut. Minor wear to corners, endpapers slightly tanned, mild spotting to edges and margins of text block. An excellent copy.

FIRST EDITION, with all the points of first state of the text: "chatter" on p. 60, line 16, "northern" on p. 119, line 22, "it's" on p. 165, line 16, "away" on p. 165, line 29, "sick in tired" on p. 205, lines 9–10, and "Union Street station" on p. 211, lines 7–8.

Bruccoli A11.I.a.

£3,500 *[111248]*

89

FLEMING, Ian. Diamonds are Forever. *London: Jonathan Cape, 1956*

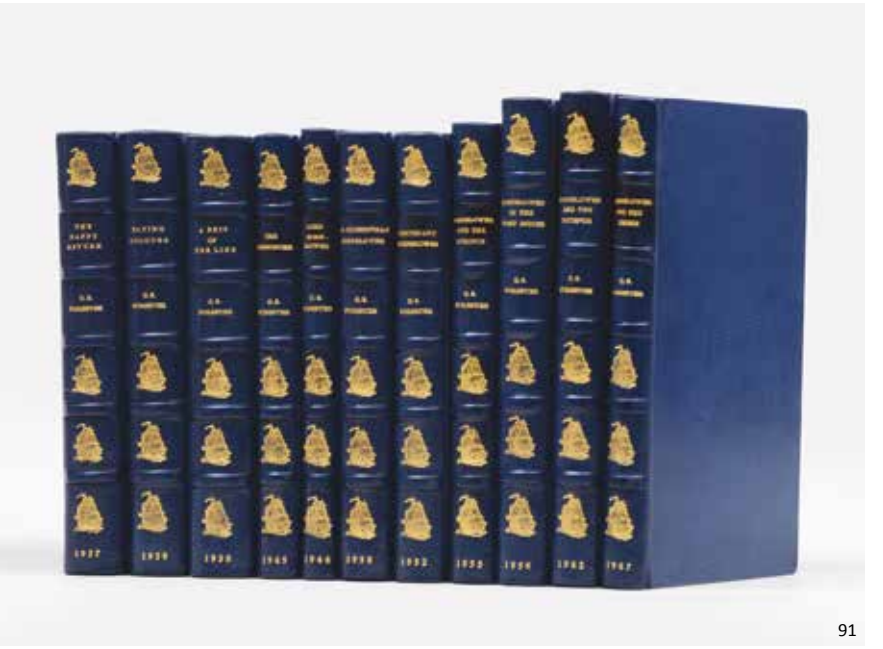
Octavo. Original black boards, titles to spine in silver, diamond motif in silver and diamond pattern in blind to front board. With the pictorial dust jacket. Edges of text block a little foxed, internally fresh, an excellent copy in the faintly toned jacket, with a little rubbing to extremities.

FIRST EDITION.

Gilbert A4a (1.1).

£3,750 *[110521]*

90



91

90

FORD, Charles Henri (ed.) View. *New York: View,* 1940–7

37 numbers in 32 issues, with several supplements, various formats, original wrappers, many pictorial. Housed in a black cloth flat-back box with the title stamped in blind down the back. Copiously illustrated. Some minor fraying and one or two accession stamps to the odd volume but an exceptional set in original condition. The four issues which comprise volume 2 bound together for the publisher in mauve flock and inscribed by the editor.

A COMPLETE SET OF FIRST PRINTINGS of the remarkable American literary and art magazine published by artist and writer Charles Henri Ford and writer and film critic Parker Tyler. *View* covered the contemporary avant-garde and Surrealist scene, and was published quarterly as finances permitted. The roster of prestigious contributors, many émigrés among them, signalled the shift of the centre of the art world from Paris to New York. The issues often contained supplementary material, sometimes merely a single leaf insert, that is often found lacking in commerce. All parts in this collection have these parts present and correct.

Contributors include authors like Wallace Stevens, William Carlos Williams, Joseph Cornell, Edouard Roditi, Henry Miller, Lawrence Durrell, Paul Bowles, Brion Gysin, Philip Lamantia, Paul Goodman, Marshall McLuhan, André Breton, Raymond Roussel, Albert Camus, Jean-Paul Sartre, Jean Genet, and Jorge Luis Borges, as well as artists such as Pablo Picasso, Paul Klee, Fernand Léger, Georgia O'Keeffe, Man Ray, Joan Miró, Alexander Calder, Isamu Noguchi, Marc Chagall, René Magritte, and Jean Dubuffet (Surrealism in Belgium, Dec. 1946).

The Surrealism special (7–8, 1941) features Artaud, Victor Brauner, Leonora Carrington, Marcel Duchamp and André Masson. The set includes the special numbers of the magazine featuring Max Ernst (April 1942), the Yves Tanguy–Pavel Tchelitchew number with Nicolas Calas, Benjamin Péret, Kurt Seligmann, James Johnson Sweeney, Harold Rosenberg and Charles Henri Ford on Tanguy, Parker Tyler, Lincoln Kirstein and others on Tchelitchew (May 1942) and Marcel Duchamp, with an essay by André Breton (March 1945).

£12,500 *[109741]*

91

FORESTER, C. S. The Happy Return; A Ship of the Line; Flying Colours; The Commodore; Lord Hornblower; Mr Midshipman Hornblower; Lieutenant Hornblower; Hornblower and the Atropos; Hornblower in the West Indies; Hornblower and the Hotspur; Hornblower and the Crisis. *London: Michael Joseph, 1937–62*

11 volumes, octavo. Finely bound by the Chelsea Bindery in dark blue morocco, titles and ship motifs to spines gilt, raised bands, twin rule to turn-ins, burgundy endpapers, gilt edges. Some minor spotting to a couple of leaves, an excellent set.

FIRST EDITIONS. The complete set of the Hornblower novels, including the last, unfinished *Hornblower and the Crisis*.

£12,500 *[109292]*

92

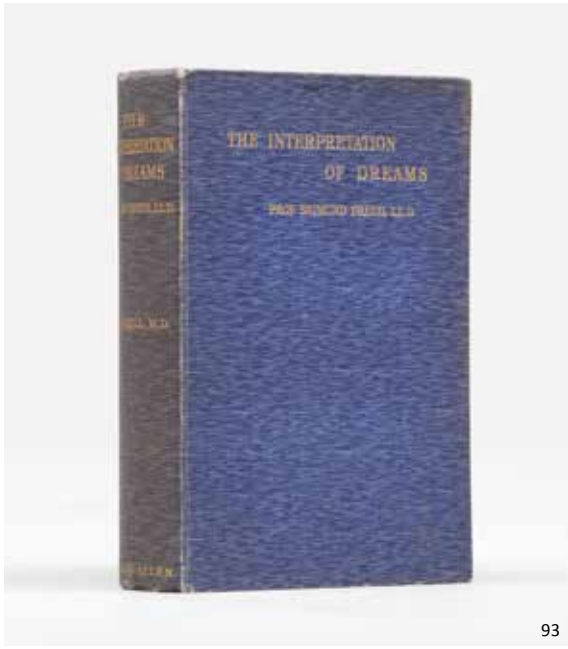
FRANK, Robert. Zero Mostel Reads a Book. *[New York: New York Times], 1963*

Octavo. Original paper-covered boards, title to front cover black, green patterned endpapers. Illustrated throughout in black and white. Spine rolled, board edges toned, some faint toning to contents. A very good copy.

FIRST EDITION, SIGNED BY THE AUTHOR on the half-title: "Robert Frank. 1995, NYC."

£975 *[110623]*

92



93

94

93

FREUD, Sigmund. The Interpretation of Dreams. Authorised Translation of Third Edition with Introduction by A. A. Brill. *London: George Allen & Company, Ltd, 1913*

Octavo. Original grey-blue cloth, spine and front cover lettered gilt. Spine slightly faded, tips a little rubbed, newspaper clippings to verso of front free endpaper and first blank. A beautiful, unusually bright copy.

FIRST EDITION IN ENGLISH, first state (UK issue). With the publisher's tipped-in label stating that the sale of the book is "limited to Members of the Medical, Scholastic, Legal and Clerical professions". Intended to be a medical handbook, this book is not often found in such nice condition, and is the scarcer of the two states (the other being the first edition sheets bound with the Macmillan cancel title page for issue in America). It was originally published as *Die Traumdeutung* (Lepizig & Vienna, 1900), and this translation by Abraham Brill, the Austrian-born psychiatrist and the first psychoanalyst to practice in the United States, introduced Freud to English-speaking world for the first time. "This is unquestionably Freud's greatest single work. It contains all the basic components of psychoanalytic theory and practice; the erotic nature of dreams, the 'Oedipus complex', the libido, and the rest; all related to the background of the 'unconscious', later to be called the 'sub-conscious'" (*PMM*).

Grinstein 227; *Printing and the Mind of Man* 389.

£3,750 *[111197]*

94

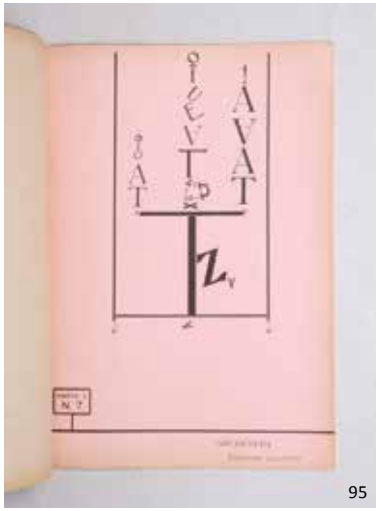
FRISI, Paolo. Elogi di Galileo Galilei e di Bonaventura Cavalieri. *Milan: Giuseppe Galeazzi, 1778*

Octavo (189 × 119 mm). Contemporary vellum, spine with simple blind stamped floral motifs, green morocco label, two-line blind rule on sides, floral motifs at corners, large arabesque lozenge in centre of each cover, red edges, Italian patterned endpapers. Armorial bookplate of William Ward (1750–1823), 3rd Viscount Dudley and Ward, politician. A few wormholes to binding (just touching the head of a handful of leaves), light browning to a few gatherings, otherwise a very good copy.

FIRST COLLECTED EDITION, scarce: not in Copac, OCLC locates ten copies. Paolo Frisi (1728-1784) was an Italian mathematician, astronomer and physicist who is best know for his work in hydraulics. "His most significant contributions to science, however, were in the compilation, interpretation, and dissemination of the work of other scientists . . . The commentaries he wrote on the work of such scientists as Galileo Galilei and Sir Isaac Newton were influential in bringing their ideas to the attention of a wide audience" (*Encyclopaedia Britannica* online). These pioneering works have been described as "carefully crafted lives [that] are, at once, a celebration of exceptional individuals – who are effectively transmuted into icons of modern science – and the reconstruction of the process of emancipation of the human mind from religious obscurantism and cultural backwardness" (Massimo Mazzotti in *Writing about Lives in Science: (Auto)biography, Gender, and Genre*, 2014, p. 119). Here Frisi's eulogy to Galileo, first published in 1775 (two editions: Milan, Federico Agnelli, and Livorno, nella Stamperia dell'Enciclopedia), is coupled with a similar tribute to Galileo's disciple Bonaventura Cavalieri (1598–1647), whose developments in geometry were the precursors to integral calculus.

£1,500 *[110130]*

95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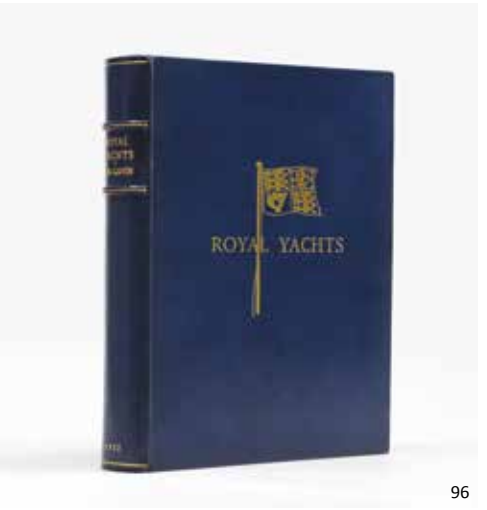


96

95

(FUTURISM.) CANGIULLO, Francesco. Caffe Concerto alfabeto a sorpresa *Milan: Edizioni futuriste di "Poesia", [1919?]*

Octavo. Original pictorial wrapper, stapled as issued. Illustrated throughout. Very light general toning to periphery of wrappers, small portion torn from margin of one leaf. An excellent copy.

FIRST EDITION, decidedly scarce: Copac locates only copies of the Italian 1970s reprint in British and Irish institutional libraries, and apparently not in OCLC. Francesco Cangiullo (1884–1977), writer, poet and painter, met Marinetti in 1910 and participated in the Esposizione Libera Futurista Internazionale in Rome in 1914. This is his best-known work and is a wonderful example of Futurist playfulness: "drawn in 1915 but published four years later, Cangiullo whimsically depicts a lively evening at the variety theater in his hometown of Naples in which the dancers, singers, acrobats, and comedians are composed of letters, numbers, and mathematical signs" (*MoMA* online).

£2,750 *[110647]*

96

GAVIN, C. M. Royal Yachts. Published by Gracious Permission of His Majesty the King. *London: Rich and Cowan, 1932*

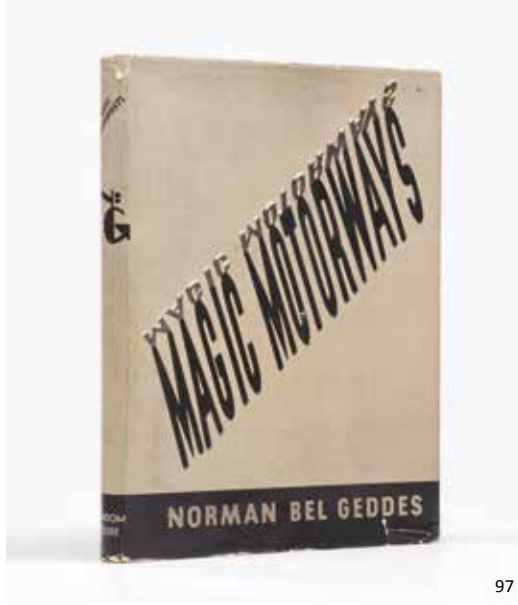
Large quarto. Finely bound by the Chelsea Bindery in dark blue morocco, gilt titles and decoration to spine, two raised bands, single rule to boards, naval flag to front board, twin rule to turn-ins, burgundy endpapers, top edge gilt, others untrimmed. Colour frontispiece and 15 colour plates, all mounted with printed frames and captions, with tissue guards; 94 half-tone or black and white illustrations. An excellent copy.

FIRST EDITION. Limited to 1,000 copies.

£2,000 *[109722]*

97

GEDDES, Norman Bel. Magic Motorways. *New York: Random House, 1940*



97

Quarto. Original light brown cloth, titles to spine and front board in brown. With the dust jacket. Illustrated throughout with black and white photographs. Light foxing to endpapers and endleaves, else a bright and fresh copy in a jacket with a few tiny chips and mild rubbing to rear panel. Excellent.

FIRST EDITION. "At first some of [the book's] features may strike the reader as a fantastic dream, but Mr. Geddes proves their practicability. Grandma wrapped her linen duster around her neck and fearfully went out for a spin at eight dizzy miles an hour. But *your* grandchildren will snap across the entire continent in 24 hours on a new kind of highway and in a new kind of carthat is controlled by the push of a button!" (flap blurb). Scarce thus.

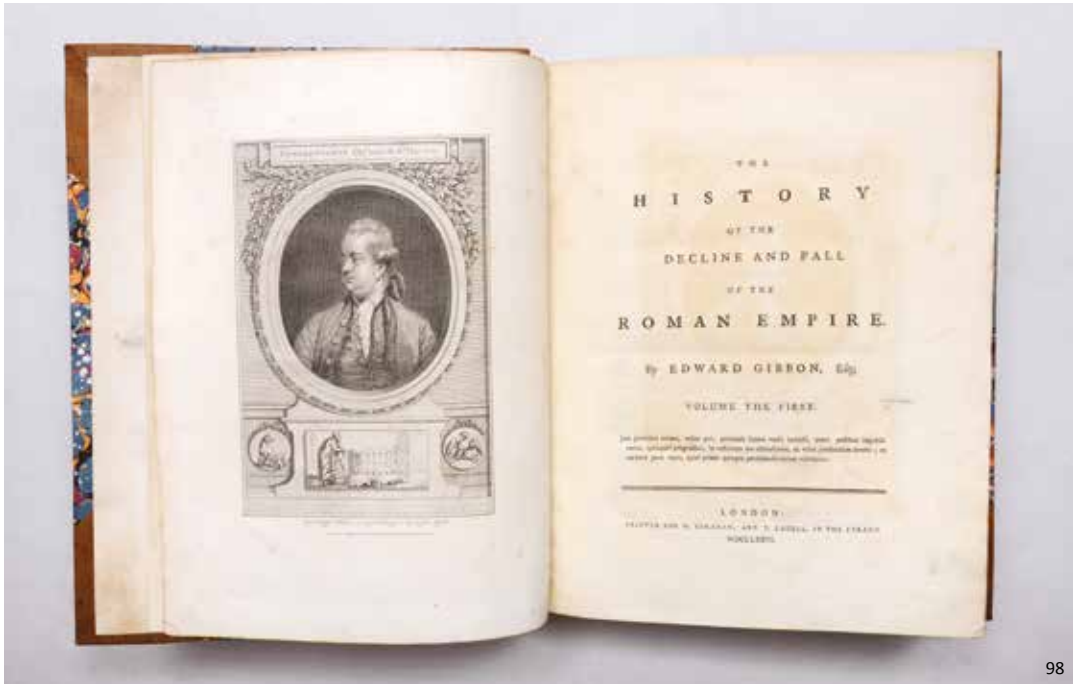
£475 *[110006]*

98

GIBBON, Edward. The History of the Decline and Fall of the Roman Empire. *London: W. Strahan; and T. Cadell, 1776–88*

6 volumes, quarto (273 × 212 mm). Recently rebound to style in speckled half calf, decorative gilt spines, red morocco labels and numberings roundels, marbled sides. Engraved portrait frontispiece of Gibbon by Hall after Reynolds, 3 folding engraved maps. Scattered foxing and marginal dampstaining, marginal worming to first gathering of volume III. An attractive set.

FIRST EDITIONS of Gibbon's magisterial history, handsomely bound and with all half-titles and errata leaves present. "This masterpiece of historical penetration and literary style has remained one of the ageless historical works which . . . maintain their



98

hold upon the layman and continue to stimulate the scholar although they have been superseded in many, if nor most, details by subsequent advances of research and changes in the climate of opinion . . . Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in an inimitable prose" (*Printing and the Mind of Man*). Volume I is in the second state, as are half the copies published, occasioned by the publisher realising that it was likely to be a great success and doubling the print run at the last moment.

Norton 20, 23, 29; *Printing and the Mind of Man* 222.

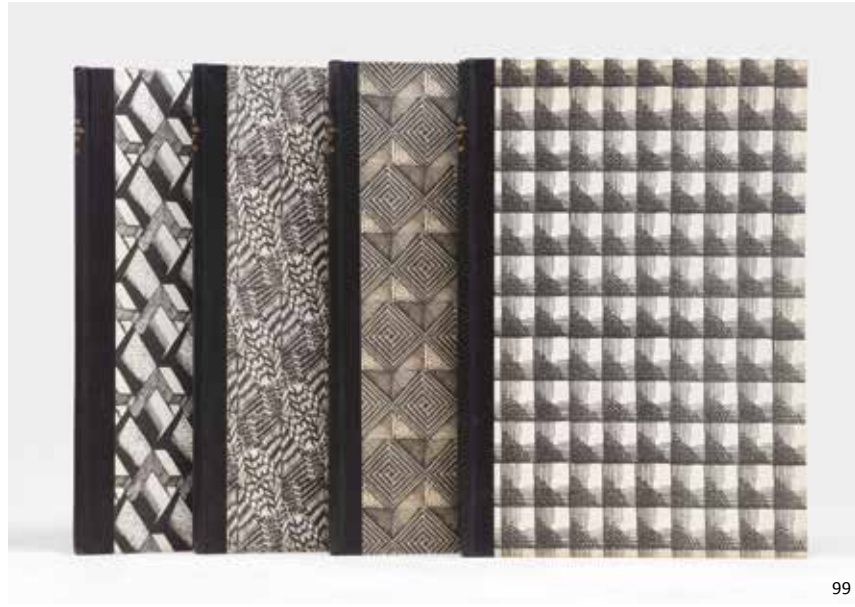
£18,000 *[100705]*

99

(GILL, Eric.) FURST, Herbert (ed.) The Woodcut: an Annual. *London: The Fleuron Limited,* 1927–30

4 volumes, tall octavo. Original quarter black cloth, gilt lettered spines, patterned paper boards from designs by Paul Nash, Enid Marx, Althea Willoughby and Harry Carter. With the just jackets. Illustrated throughout. Jacket spines sunned or toned, a few marks or signs of handling, volumes III with portion of front panel torn away. An excellent set; decidedly uncommon in the dust jackets.

FIRST AND LIMITED EDITIONS. There were 450 copies of each volume were printed at the Curwen Press for distribution in Britain (250 for the US). An iconic production, with contributions from all of the leading wood-engravers of the period, including Eric Gill, John Nash, David Jones, Eric Ravilious, Käthe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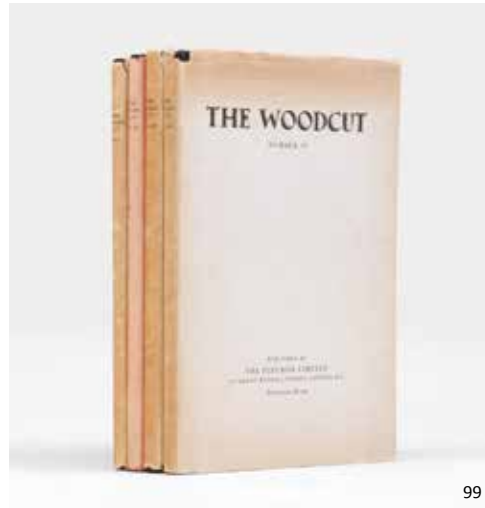

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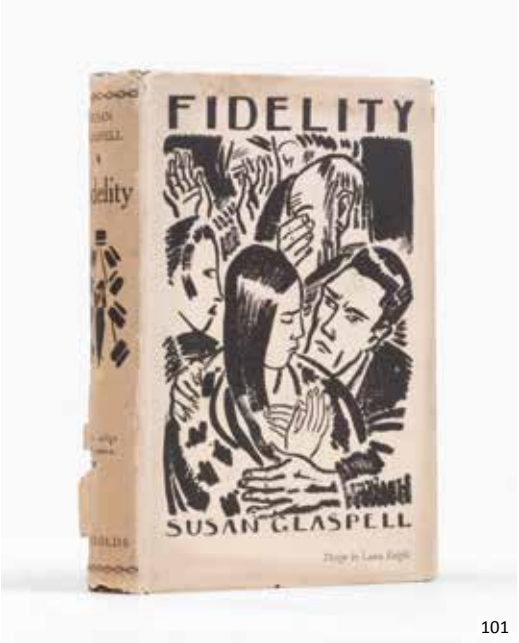
Kollwitz, Gwen Raverat, Blair Hughes-Stanton, Emil Nolde, Alexander Kravchenko, Paul Nash, Rockwell Kent, Gertrude Hermes, Aristide Maillol, Gordon Craig, Clare Leighton, John Buckland-Wright, and Alexandre Alexeieff, among others. There are also important essays by Robert Gibbings on the Golden Cockerel Press, Eric Gill on intaglio printing from wood blocks, and Paul Nash on woodcut patterns.

Evan Gill, *Eric Gill*, 105.

£1,350 *[109939]*

100



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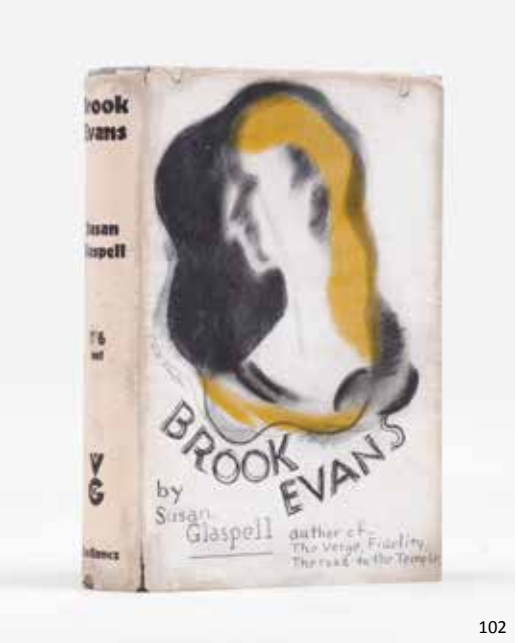


102

100

GLADWIN, Francis. A Dictionary Persian, Hindoostanee and English; including Synonyma. *Calcutta: Printed at the Hindoostanee Press, by T. Hubbard, 1809*

2 volumes quarto (234 × 151 mm). Contemporary streaked calf, new red morocco labels to style, compartments formed by single gilt rules. A little rubbed, particularly at the extremities, now with some judicious restoration at the joints, corners and headcaps, light tan-burn to the endpapers, pale browning else, a very good set.

FIRST EDITION. "Gladwin was a man of wide intellectual interests – he accumulated a remarkable library – and with a passion for learning languages and for making translations, above all from Persian. He published a large number of his translations. In 1775 he produced a specimen of a 'vocabulary' of words in various Asian languages, a project that he was later to realize in several different formats . . . [this] stream of publications making him the most frequently published author in late eighteenth-century Calcutta. Gladwin was responsible for dictionaries and vocabularies, translations of Persian histories, collections of stories and revenue accounts, treatises on medicine and rhetoric, and a Persian version of an abridgement of the biblical history . . . None of this activity is likely to have been lucrative. Gladwin confessed to spending heavily in acquiring manuscripts. Publication costs in India were notoriously high and the market was very restricted. Success depended largely on the willingness of the East India Company to purchase multiple copies" (*ODNB*).

With the armorial bookplates of Coutts Trotter (1837–1887) to the front pastedowns. Trotter had studied experimental physics under Helmholtz and Kirchoff in Germany, but is best known for "the indubitable improvements effected the administration of Cambridge during his short academic career. 'In fact, what was sometimes called in jest "the Trotterization of the University" was so complete that he had come to be regarded as indispensable' (*Saturday Review*, 1887). Besides pamphlets on university topics, he published little, though his researches were extensive" (*ODNB*).

£5,000 *[108205]*

101

GLASPELL, Susan. Fidelity. *London: Jarrolds, 1924*

Octavo. Original black cloth, titles to spine gilt. With the dust jacket designed by Dame Laura Knight. Boards rubbed and slightly discoloured, spotting to edges of text block. A very good copy in the jacket with partly split spine and and some chips to spine panel and tips.

FIRST UK EDITION of the Pulitzer Prize-winning author's third novel. It was originally published in the US in 1915. Scarce in the jacket.

£675 *[109886]*

102

GLASPELL, Susan. Brook Evans. *London: Victor Gollancz Ltd, 1928*

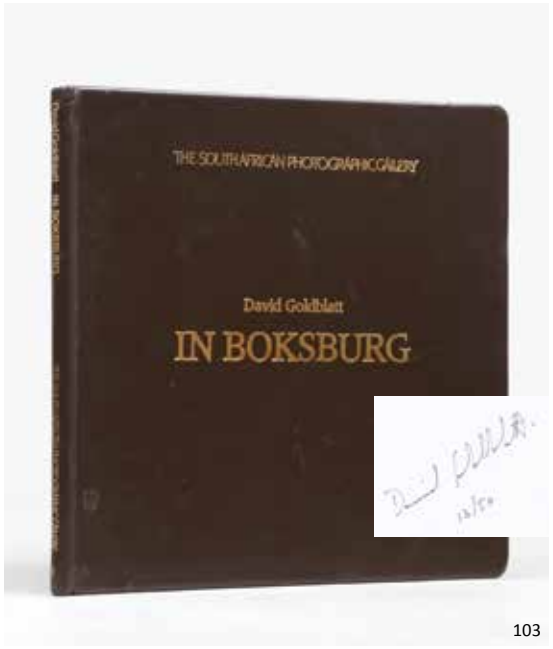
Octavo. Original grey cloth, spine lettered in gilt. With the dust jacket. Slight roll to spine, pages with occasional spotting, in the toned dust jacket with soiling to edges, shallow chipping to ends of spine and rear edges, wear to extremities. A very good copy.

FIRST UK EDITION, PRESENTATION COPY, inscribed by the author on the front free endpaper: "A few copies of 'Brook Evans', the first to published by V.G. Ltd, to be given to friends of the house about a month before publication date which will be April 19th, 1928. This copy is for [name erased] 25.3.28." The novel was first published in the US earlier the same year.

£2,000 *[108559]*

103

GOLDBLATT, David. In Bloksburg. *Cape Town: The Gallery Press, 1982*



103

105

105

Oblong quarto. Bound in original brown leather, titles to spine and front cover gilt, brown endpapers. With 71 black and white photographic reproductions. Some marks and light scuffs to covers, internally fresh. An excellent copy.

FIRST EDITION, SIGNED LIMITED ISSUE, PRESENTATION COPY, inscribed by the author on the title page, "For Daphne – in gratitude, David. September 1982." Number 13 of 50 copies signed and numbered by the author on the half-title; it was issued simultaneously with the trade edition.

£2,750 *[109922]*

104

GOLDBLATT, David, & Nadine Gordimer. On the Mines. *Cape Town: C. Struik (Pty) Ltd, 1973*

Quarto. Original red cloth, titles to spine gilt. With the pictorial dust jacket. Illustrated throughout with full page photographs by Goldblatt. A few small marks to rear board. An excellent copy in a slightly rubbed and edge-chipped jacket with some dampstaining to rear panel verso.

FIRST AND ONLY EDITION, INSCRIBED BY THE PHOTOGRAPHER on the half-title: "With fond thoughts of Daphne and gratitude for her talents!, David. April 1984", and signed by him and Nadine Mortimer on the title page.

£875 *[110169]*

105

(GRAY, Millicent Etheldreda.) QUILLER-COUCH, Mabel & Lilian. A Book of Children's Verse. *London: Henry Frowde, Hodder & Stoughton, [1911]*

Quarto. Original full vellum over bevelled boards, spine and front cover lettered and decorated in gilt, top edges gilt, others untrimmed. Decorative title page designed by W. G. Easton, colour frontispiece and 19 colour plates by M. Etheldreda Gray (with captioned tissue guards) tipped-in on Japanese vellum sheets printed with a gold border. A few light blue marks on back cover, covers just slightly dished. An excellent copy.

FIRST AND LIMITED EDITION, number 37 of 100 numbered copies signed by the illustrator. Millicent Etheldreda Gray (1873–1957) is relatively little known but her charming work here is full of atmosphere; she also illustrated an edition of Louisa May Alcott's *Little Women*.

£875 *[110552]*

106

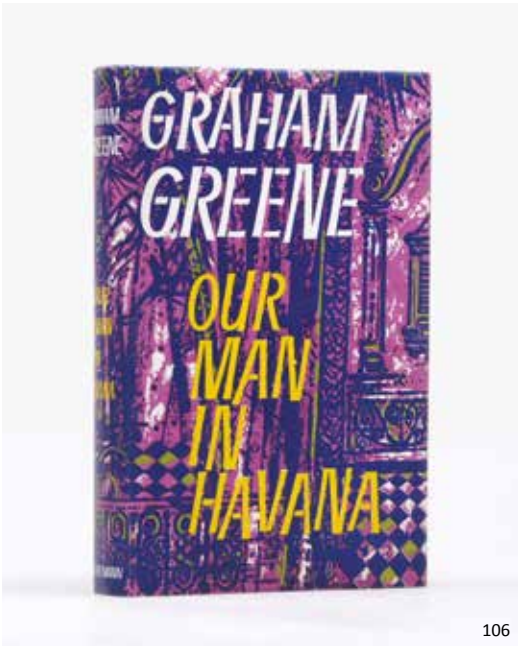
GREENE, Graham. Our Man in Havana. *London: Heinemann, 1958*

Octavo. Original blue cloth, titles to spine gilt, publisher's device to rear board in blind. With the dust jacket. A few very small spots to fore edge. An excellent copy in the bright dust jacket with a few faint splashes to rear panel.

FIRST EDITION.

Brennan 35; Miller 37a.

£500 *[108390]*



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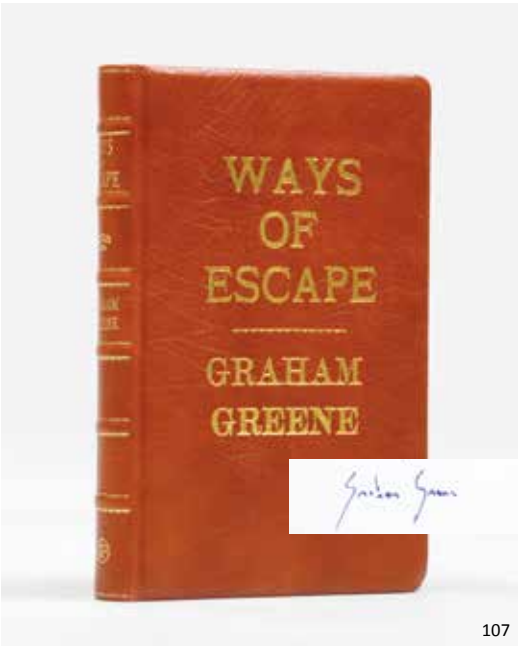

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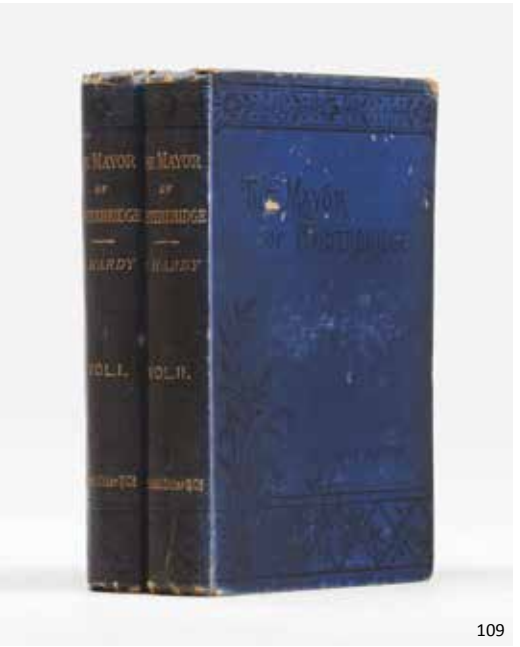
108


109

107

GREENE, Graham. Ways of Escape. *[Toronto:] Lester & Orpen Dennys, 1980*

Octavo. Original brown leather, titles to spine and front board gilt, cream endpapers. A fine copy.

FIRST AND SIGNED LIMITED EDITION, FIRST ISSUE. Number 7 of a planned edition of 150 copies specially bound and signed by the author. The project was undertaken in a slightly ad hoc and amateurish fashion, and in fact only around 20 sets of sheets were so bound before the publishers abandoned the project. This copy is bound in a slightly more elaborate style than other copies seen later in the series, with more gilt decoration to the spine. The remaining unbound sheets were issued in green cloth and offered for sale by a Canadian bookseller.

£3,750 *[111204]*

108

GREENE, W. T. Parrots in Captivity. *London: George Bell and Sons, 1884–7*

3 volumes, tall octavo. Original slate-green blind-stamped cloth, gilt lettered spines, gilt block of a parrot on front covers (in blind on back covers), black coated endpapers. With 81 colour plates. Remains of white paper on front pastedown of volume I. An excellent set.

FIRST EDITION of the first book devoted exclusively to parrots in captivity, the best-known work of Greene, a popular and authoritative writer on aviculture. Many Australian parrots are described and illustrated, including a number of rarities. The plates are very appealing.

Mullens & Swann p. 252.

£2,950 *[109909]*

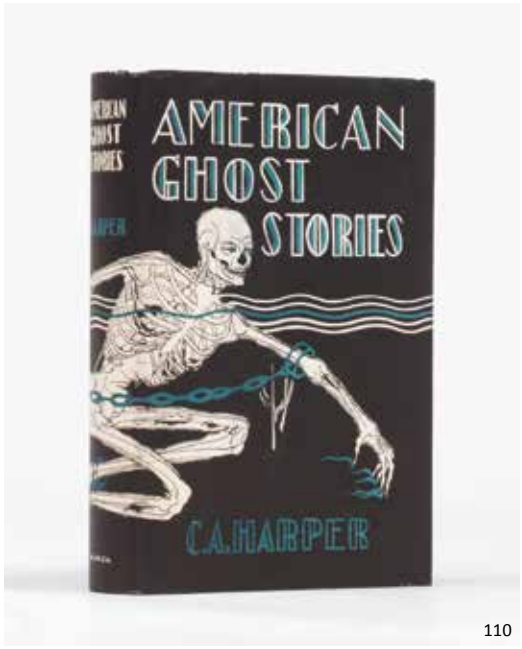
108

109

HARDY, Thomas. The Mayor of Casterbridge. *London: Smith, Elder & Co., 1886*

2 volumes, octavo. Original blue cloth, decorative bands and floral decorations on front covers and spines in black, titles to spines gilt, grey floral endpapers. Early ownership inscriptions of J. D. Hunter at head of half-titles. Spines darkened, extremities worn in places, a few small areas of wear to sides, inner hinges skilfully repaired, a good set.

FIRST EDITION in book form. The novel was originally published in weekly instalments in both the *Graphic* and *Harper's Weekly* from 2 January to 15 May 1886, in a bowdlerized text. It was published in book form on 10 May 1886 in a small print run of 758 copies, of which only 650 were bound. Smith, Elder was not without some misgivings about the storyline; their reader James Payn reported that "the lack of gentry among the characters made it uninteresting."



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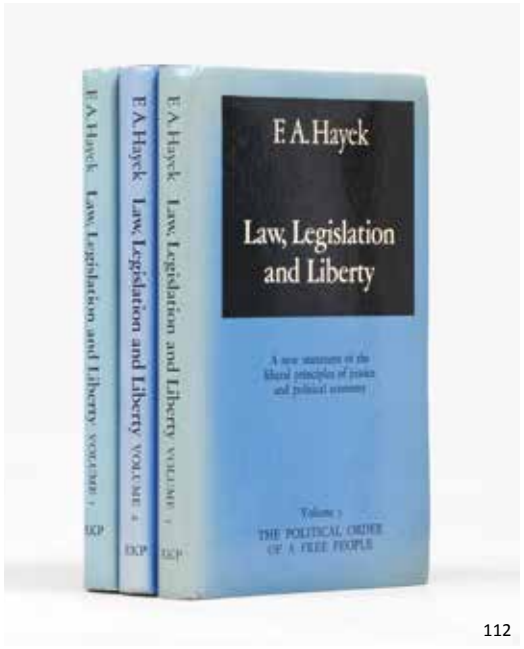

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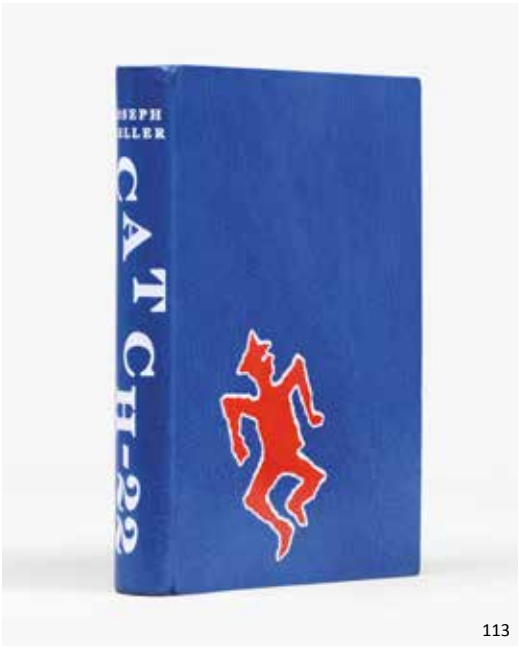


113

From the library of the bibliographer of Victorian novelists, Walter E. Smith, with his lightly pencilled ownership inscriptions to each front free endpaper.

Purdy, pp. 50-51.

£4,500 *[109768]*

110

HARPER, C. A. American Ghost Stories. *Boston: Houghton Mifflin and Co., 1928*

Octavo. Original black cloth, titles to spine in green. With the dust jacket. Bumping to corners, mild fading to spine. An excellent copy.

FIRST EDITION. The authors featured include Edgar Allan Poe, Edith Wharton, and Theodore Dreiser.

£650 *[110319]*

111

HAYEK, Friedrich August von. The Constitution of Liberty. *London: Routledge & Kegan Paul, 1960*

Octavo. Original yellow cloth, titles to spine gilt on blue ground. With the dust jacket. General toning to jacket, some nicks, chips and tears. A very good copy.

FIRST UK EDITION of Hayek's "positive statement of the principles of free society that in scope and breadth is more like a new *Wealth of Nations*" (dust jacket blurb), published on the hundredth anniversary of Mill's *On Liberty* in 1960. An American edition was also published by the University of Chicago Press the same year.

Cody & Ostrem B-12.

£650 *[110212]*

112

HAYEK, Friedrich August von. Law, Legislation and Liberty. A new Statement of the Liberal Principles of Justice and Political Economy. Volume 1: Rules and Order. Volume 2: The Mirage of Social Justice. Volume 3: The Political Order of a Free People. *London: Routledge & Kegan Paul, 1973–9*

3 volumes, octavo. Publisher's black boards, spines lettered in gilt on blue grounds, with the dust jackets. Bookplate of Julio Nuñez to front pastedown of volume one. Stamp of an Irish accountancy firm to the front pastedown of volume two. Dustjackets with slightly sunned spines: a very good set.

FIRST EDITIONS of each volume of Hayek's last major work of social philosophy, published over a seven-year period. "He originally described it as a tailpiece to *The Constitution of Liberty* (1960). But what attracted most attention was a postscript in which he ascribed the success of human institutions to their evolutionary success in the struggle for survival. This came dangerously near to justifying whatever system happened to exist – including by inference the communist order which still prevailed in Russia. Some of his strongest earlier supporters, such as Norman Barry, complained that his previous critical rationalism had been 'almost completely jettisoned in favour of a curious, neo-Darwinistic form of social evolutionism' (Barry, *Classical Liberalism*, 3)" (*ODNB*).

Cody & Ostrem B-15, B-16, B-18.

£2,250 *[110022]*

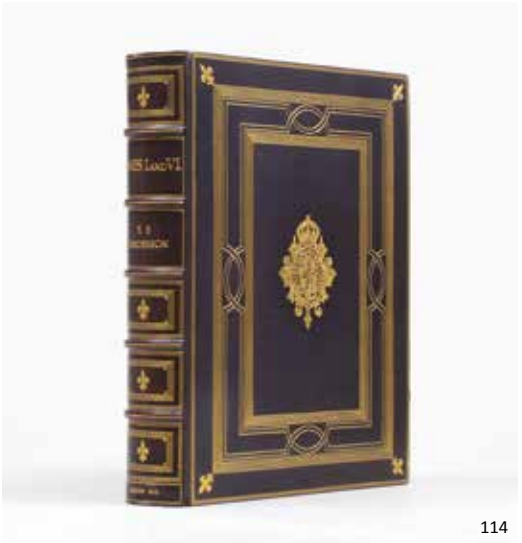
113

HELLER, Joseph. Catch-22. A Novel. *New York: Simon and Schuster, 1961*

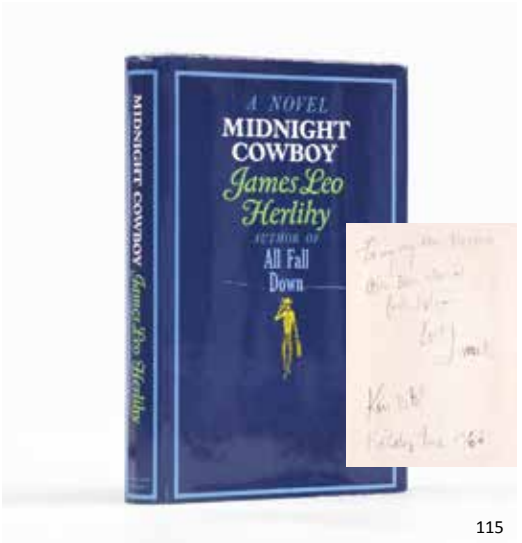
Octavo. Finely bound by the Chelsea Bindery in bright blue morocco, titles to spine blocked in white copied from the original spine, pictorial onlay of a red figure to front board copied from the dust jacket, decorative endpapers, gilt edges. A fine copy.

FIRST EDITION.

£2,250 *[110581]*



114



115

116

114

HENDERSON, T. F. James I. and VI. *Paris: Goupil & Co., 1904*

Quarto (322 × 244 mm). Twentieth-century dark blue morocco by Riviere, gilt panelled spine with central fleur de lys motif, two-line gilt panel on sides enclosing concentric panels and the royal arms in the centre, top edges gilt, others untrimmed, gilt panelled turn-ins, red endpapers. Title page printed in brick-red and black, coloured frontispiece, numerous portraits and plates. Scattered light foxing. A very handsome copy.

FIRST AND LIMITED EDITION, number 102 of 800 copies printed on fine paper. One of the luxuriously produced series of celebrated biographies in English printed in Paris by Goupil & Cie, the leading art dealership in 19th-century France.

£750 *[109059]*

115

HERLIHY, James Leo. Midnight Cowboy. *New York: Simon and Schuster, 1965*

Octavo. Original blue cloth, titles to spine gilt. With the dust jacket. Scattered surface loss to cloth. A very good copy in a jacket with a few vertical creases.

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY THE AUTHOR on the front free endpaper: "For my very dear Virginia after seven years of friendship – Love, Jamie, Key West, Birthday time 1966".

£650 *[109147]*

116

HIRST, Damien. Painting-by-Numbers (Blue). *London: Eyestorm, 2001*

Canvas on stretcher (48.3 × 43.2 cm), 90 small tins of Humbrol Super Enamel paint, 90 brushes, all contained in a polystyrene case. All housed in the publisher's printed box. Contents in excellent condition, the box is rubbed to the edges with a few indentations.

SIGNED LIMITED EDITION, one of 175 copies signed on the front of the box in pencil lower left by Hirst. Each dot can be painted with a different colour, as in the painting-by-numbers books familiar from childhood, and the result: an original Damien Hirst spot painting.

£8,000 *[109325]*

117

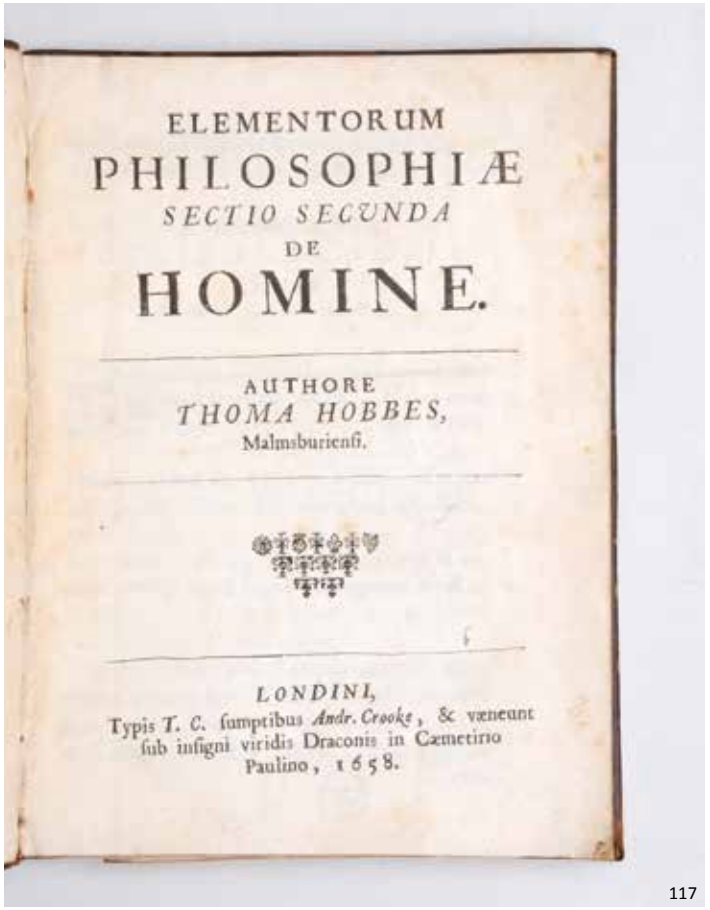
HOBBES, Thomas. Elementorum philosophiae Sectio secunda de Homine. *London: Andrew Crooke, 1658*

Quarto (208 × 156 mm). Contemporary calf, double blind rule border to covers, spine with gilt rules and a red morocco label added at a later date. With 8 engraved folding plates. Small private ownership stamp to title verso. Spine chipped at head and lower corner of front board worn, some surface wear and abrasions, free endpapers removed. Occasional light spotting and the odd stain, small paper flaw to blank margin of the title; a very good copy.

VERY RARE FIRST EDITION of the second, but last published part of the *Elements of Philosophy*, "containing an account of optics (partly psychological and partly physiological) and . . . a condensed psychological introduction to politics" (Laird, quoted in MacDonald & Hargreaves).

"When Hobbes returned with Devonshire to England in October 1636 he was in the grip of a furor philosophicus: 'the extreame pleasure I take in study', he wrote to Newcastle, 'overcomes in me all other appetites' (Correspondence, 1.37). Physics, optics, epistemology, psychology, metaphysics, and logic seem to have been his main concerns. In a letter to Newcastle in 1635 he had expressed a wish to be the first person to explain 'the facultyes & passions of the soule'; by late 1636 he had informed Sir Kenelm Digby (who had been with him in Paris) of his plans to write a 'Logike' (ibid., 1.29, 42). His interest in optics received a special stimulus in October 1637 when Digby sent him a copy of Descartes's *Discours de la méthode*, the work which also contained an essay on refraction, the 'Dioptrique'. Hobbes made a careful study of this essay, and sent a lengthy criticism of it to Mersenne (a 56-page letter, now lost) in November 1640, shortly before returning to Paris himself. He also wrote a treatise on optics in Latin, containing several criticisms of Descartes; this work may have been substantially completed before his move to Paris in late 1640, though the surviving manuscript is a fair copy made by a Parisian scribe, probably in 1641 or 1642.

According to his verse autobiography, it was in the period 1637–40 that Hobbes began to organize his


ELEMENTORUM
PHILOSOPHIÆ
SECTIO SECUNDA
DE
HOMINE.

AUTHORE
THOMA HOBBES,
Malmsburiensi.

LONDINI,
Typis T. C. sumptibus Andr. Crooke, & veneunt sub insigni viridis Draconis in Cæmetirio Paulino, 1658.

117

118

ideas in a tripartite scheme, dealing with 'body' (metaphysics and physics), 'man' (epistemology—including optics—and psychology), and 'citizen' (politics). The works eventually published under the titles *De corpore*, *De homine*, and *De cive* would be described as the three 'sections' of his 'elements of philosophy'. How fully worked out this scheme was during the late 1630s is not clear, though it may be significant that the Latin optical treatise contains a reference to the preceding section ('sectione Antecedente'; Harley MS 6796, fol. 193v). Some manuscript notes on early chapters of *De corpore* do survive, but their dating is uncertain" (*ODNB*).

According to a note in Aubrey's *Brief Lives*, Sir William Petty, (who had studied anatomy at Paris and read Vesalius with Hobbes, who much enjoyed his company), "assisted Mr. Hobbes in draweing his schemes for his book of optiques, for he had a very fine hand in those days for draweing, which draughts Mr. Hobbes did much commend" (cited in McDonald and Hargreaves).

MacDonald & Hargreaves 58; Wing H2231.

£15,000 *[109710]*

118

(HOLIDAY, Billie.) CARSON, Robin. Superb inscribed publicity portrait. *New York: Associated Booking Corp., [c.1940]*

Original promotional "10 × 8" (253 × 205 mm) printed in sepia. Presented in a handsome ebonised wood and gilt frame Archivally cleaned and restored, with various creases professionally flattened and previous tack holes consolidated and filled to the highest conservation standards, median horizontal crease remains visible, but overall highly attractive.

One of the best-known, and most evocative images of Lady Day, signature gardenia in her hair, and here with a typically ironic inscription, "To Laurie, Stay Happy – Billie Holiday". Holiday lore has it that portraitist Carson was unhappy with the how the session was progressing, feeling that he was failing to get beyond the singer's typical reserve in such situations. Holiday's friend, the journalist and playwright Greer Johnson, who had arranged the session, suggested that Billie sing "Strange Fruit" to get "into character". Billie refused, saying that she couldn't possibly do so without accompaniment, however after the broaching of a bottle of gin, and a couple of persuaders, she performed a capella, giving, as Johnson described it, "one of the most fantastic performances I have ever heard in my life, and the camera never stopped", recording a remarkable series of images, capturing Holiday inwardly focussed, unseeing, transformed by her inextricable entanglement with the song.

£8,500 *[110398]*

119

The first description of the grapefruit

119

HUGHES, Griffith. The Natural History of Barbados. *London: Printed for the author; and sold by most booksellers in Great Britain and Ireland, 1750*

Folio (340 × 215 mm). Recent half calf, old marbled paper sides, red speckled edges. Folding engraved map by Thomas Jefferys, 30 engraved plates of flora and fauna by Mynde or G. Bickham after G. D. Ehret and others, 10 engraved headpieces (5 views of Bridgetown, each the same, and 5 engraved floral swags), wood-engraved head- and tailpieces and initials. Short closed-tear to map at stub, general foxing and toning, each plate with the name of the specimen depicted noted in a neat contemporary hand (outside the platemark). A good complete copy.

FIRST EDITION of this important and attractive early work on the natural history of Barbados, by the Welsh-born clergyman and naturalist Griffith Hughes (1707–1758?) "In Barbados, Hughes developed the idea of publishing a book on the island's natural history. In 1743 he visited London with the intention of promoting this work and ingratiated himself with the leading scientists of the day, men such as Sir Hans Sloane and Martin Folkes. Before returning home, he had arranged for the leading artist George Dionysius Ehret to prepare plates for his book. Because his plan was both interesting and ambitious, on Hughes's return to England in 1748 he was elected a fellow of the Royal Society as well as receiving his BA and MA degrees from his old college. *The Natural History of Barbados*, a lavish production in folio . . . appeared in the spring of 1750" (*ODNB*). Hughes had also done an impressive job of drumming-up prestigious subscribers: the list is headed by the Prince and Princess of Wales and the Duke of Cumberland. Hughes recorded two notable firsts: the first description of a grapefruit, which he called "the Forbidden Fruit", and the first coining in print of the phrase "yellow fever" (p. 37).

Great Flower Books, p. 60; Hunt 536; Nissen BBI 950; Sabin 33582 ("handsomely printed and the plates are finely executed"); Wood, p. 393.

£3,750 *[110849]*

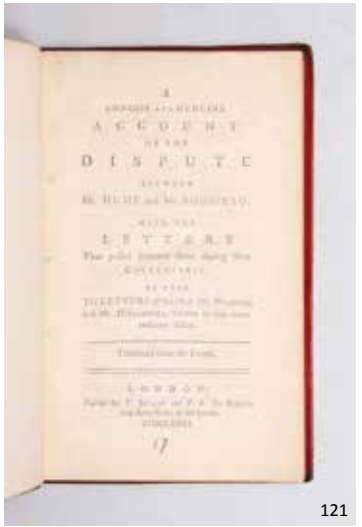
Julia Margaret Cameron's copy

120

HUGO, Victor. Les Misérables. *Brussels: A. Lacroix, Verboeckhoven & Ce, 1862*

120

121


121

10 volumes, octavo (226 × 138 mm). Contemporary or near-contemporary black calico cloth, printed paper spine-labels. Rubbed, a very good set.

FIRST EDITION, the great photographer Julia Margaret Cameron's copy, with her ownership inscription dated October 1863 at the head of the title page of Vol. I. A further pencilled marginilia in her hand on page 57 records "Oct. 16th, Olympe Boyer", perhaps relating to its acquisition. A fascinating association copy, reflecting a mutual admiration between Cameron and Hugo. The date is two months before Julia Margaret Cameron received her first camera, a gift from her daughter and son-in-law: "It may amuse you, Mother, to try to photograph during your solitude at Freshwater." Cameron was then 48 years old, a mother of six, and a deeply religious, well-read, somewhat eccentric friend of many of Victorian England's greatest minds, living on the Isle of Wight, in a house in Freshwater called Dimbola after one of her husband's estates in Ceylon. She was well versed in French, her mother, Adeline de l'Étang, having come from a family of French aristocrats. She had an informal and unconventional education, chiefly with her French grandmother in Versailles.

At the time of her acquisition of this copy, Victor Hugo was living in the Channel Islands, enduring a long 19-year exile. He moved to Guernsey where he acquired Hauteville House in 1856. *Les Misérables* was completed there.

Knowing Hugo's interest in photography, Julia Margaret Cameron delivered 29 portraits to him at Hauteville House in the late 1860s and early 1870s. "No one has ever captured the rays of the sun and used them as you have," he wrote. "I throw myself at your feet".

Later title pages in this copy have the undated ownership inscriptions of Julia Margaret Camerson's youngest son Hardinge Hay Cameron (1846–1911) and all volumes have the family surname added in manuscript along the fore edges. Julia Margaret Cameron died in January 1879 in Ceylon, where Hardinge was with the Ceylon Civil Service, and it seems likely that he added his name to the set after her death. He may have commissioned the binding, which has the appearance of bindings from the Indian subcontinent of that period. The title pages have their respective volume-numbers pencilled in English, perhaps a necessary instruction to binders not familiar with the French language of the original.

The Brussels edition of *Les Misérables* has precedence as the first, as the first two volumes were published in Brussels on 30 or 31 March 1862, preceding the Paris edition by four or five days. The remaining volumes appeared on 15 May 1862.

£3,000 *[110931]*

The Hume–Rousseau dispute

121

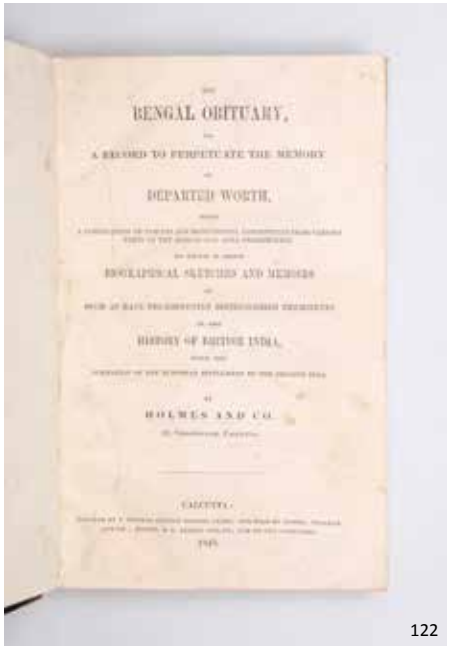
HUME, David. A concise and genuine Account of the Dispute between Mr. Hume and Mr. Rousseau: With the Letters that passed between them during their controversy. As also, the letters of the Hon. Mr. Walpole, and Mr. D'Alemebert, relative to this extraordinary affair. Translated from the French. *London: T. Becket and P. A. De Hondt, 1766*

Octavo (198 × 125 mm). Late 19th-century red morocco, gilt roll border to covers, flat spine decorated gilt in compartments, black leather label, top edge gilt. Ownership inscription of the Scottish painter and art connoisseur William Fettes Douglas (1822–1891) to front pastedown. Front joint skilfully repaired. Four leaves with short tear to upper margin repaired using archival tape, partly overlapping the text, still wholly legible; a very attractive copy.

FIRST EDITION IN ENGLISH, consisting of "correspondence between Hume and Rousseau, with connecting narrative passages by Hume. Rousseau had maligned him so deeply, and the city gossips had filled out the tale so apocryphally, that Hume was stung into adopting this method of clearing himself. His friends, both English and French, at first advised against publication, but soon d'Alembert and his circle changed their minds and urged it. Before they were published, 'the King and Queen of England expressed a strong desire to see these papers, and I was obliged to put them into their hand. They read them with avidity'" (Jessop). The work was first published in a French translation by J. B. A. Suard, Hume then directing this English translation.

Chuo 79; Jessop, p. 38; Todd, p. 79.

£3,750 *[110661]*



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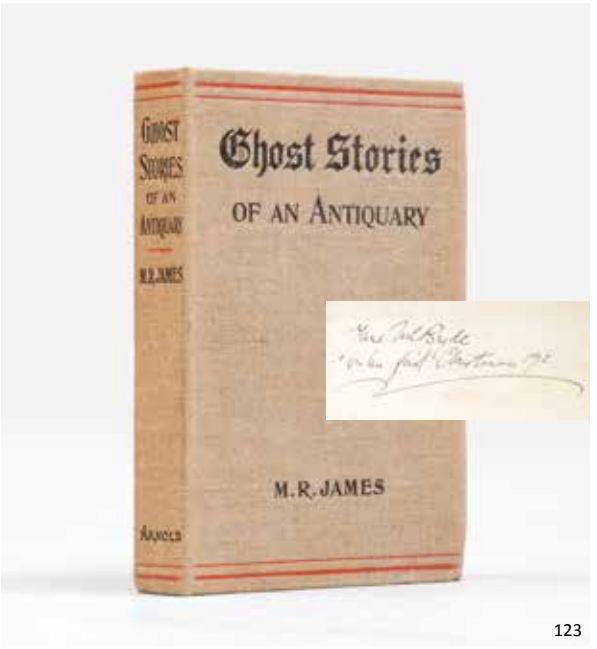


123

122

(INDIA.) The Bengal Obituary: or a Record to perpetuate the Memory of Departed Worth: being a Compilation of Tablets and Monumental Inscriptions from Various Parts of the Bengal and Agra Presidencies, to which is added Biographical Sketches and Memoirs of such as have pre-eminently distinguished themselves in the History of British India, since the Formation of the European Settlement to the Present Time. *Calcutta: Printed for Holmes & Co. at the Baptist Missionary Press, 1848*

Octavo (236 × 155 mm). Contemporary "native" half sheep, black moiré cloth boards, lettered in gilt direct to the spine, dotted roll to the bands which are framed by p[airs of gilt rules. A little rubbed and bumped, light browning to the text, but overall very good.

FIRST EDITION of this fascinating reference work, well described in a contemporary review in the *Spectator*: "This book, which has travelled to us from Calcutta contains the epitaph of the Europeans who have been buried in the Presidencies of Bengal and Agra, provided they have got a monument or tombstone – a something, in short, to preserve their name. The arrangement is geographical, according to churchyards or burial-places, but there is an index of names. There is no respect for persons in the book: the corporal is admitted as freely as his colonel; and the space he occupies depends upon himself or his executors – it is measured by the length of his sepulchral eloquence. The biographical sketches relate to distinguished or remarkable persons who have been in India, though they may not have been buried there, always provided they have a monumental inscription in the Presidencies, if only a tablet. Among these sketches are Hastings, Wellesley, and Coote; but we have not found Clive – a singular omission. The lives of the larger men are not of much account, but those of the more purely Indian celebrities are useful; and the book is curious altogether" (*Spectator*, 22 December 1849). Uncommon, just eight locations on Copac.

£950 *[110594]*

123

JAMES, M. R. Ghost-Stories of an Antiquary. With four illustrations by the late James McBryde. *London: Edward Arnold, 1904*

Octavo. Original brown buckram, yapp edges, spine and front board lettered in black, boards double ruled in red. Frontispiece with tissue-guard and 3 plates. Edges a little spotted, contents lightly foxed, small patch of abrasion to final numeral of inscription, plates clean. An excellent copy.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the front pastedown to his ward, the daughter of his close friend and the illustrator of this book, "Jane McBryde, on her first Christmas, 190[4]" (the final numeral of the year is erased, perhaps due to a mistake). The daughter of James McBryde and his wife Gwendolyn, Jane was born six months after the death of her father in June 1904 from complications following an appendix operation; the author was subsequently named her legal guardian. McBryde died leaving the illustrations for this book unfinished, and James's publisher suggested another illustrator for the book. However, James was adamant that McBryde could not be replaced, and the book was published with just the four completed illustrations as a tribute to his friend. The fourth plate in the book (facing p. 222) was one the last illustrations McBryde prepared before his death. He wrote excitedly to James on 6 May 1904, "I have finished the Whistle ghost . . . I covered yards of paper to put in the moon shadows correctly and it is certainly the best thing I have ever drawn."

£3,500 *[108418]*

124

(JAPAN; kimonos.) Moyo-no-hon [Book of Designs.] *Kyoto: c.1880*

Folio (470 × 335 mm). Original card wraps, attractively streak-patterned in brown, calligraphic title on front and rear wraps, old draper's label at upper margin, punch sewn at gutter margin along spine in Japanese style, wraps lined with gilt-flecked paper. 21 hand-painted designs on thick paper-stock, 6 with gilt flakes. A little rubbed, worn at the edges, slightly damped on the lower edge of the upper wrap, occasional minor paint smudging onto the facing blank, remains very good.

SUMPTUOUS DESIGN MANUSCRIPT for early Meiji-era formal furisode kimonos which were often, as here, hand-painted with rinpa-style designs on beautiful yuzen, dye-resist, dyed fabrics. The typically nature-based imagery includes exquisitely rendered land- and seascapes, cranes in flight, a burnished old gold sunset over pines, striking flower- and leaf-based designs, which emerge as if from broken cloud against the richly coloured backgrounds. All are presented draped over a black and gold lacquer hanging rail suspended from a vermilion silk cord with heavy tassel. The manuscript was executed during the late 1870s, a time when demand for kimonos was rapidly growing, not only had the craze for all things Japanese opened up a voracious export market, but

124

at home the relaxation of Tokugawa sumptuary laws offered vastly expanded opportunities at home.

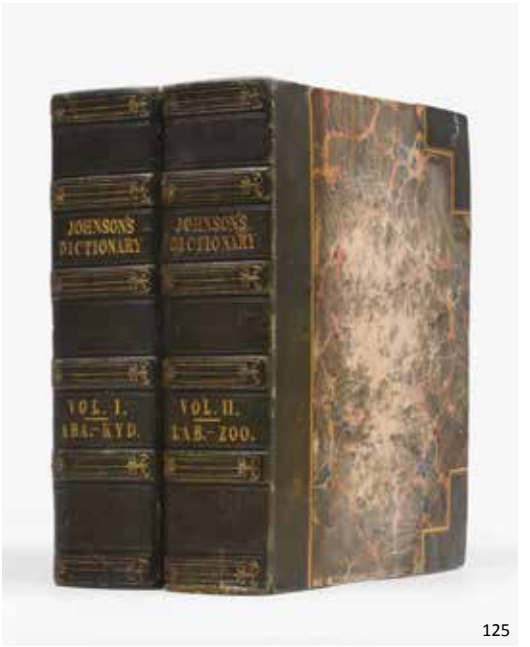
Maria Mallett, *Collectors' Kimonos*; Boettcher, *The Kimono Imagined; A History of the Kimono, Edo Period (1615–1868)*, Victoria & Albert Museum.

£1,750 *[110518]*

125

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. In two volumes. *London: for J. F. and C. Rivington, L. David, T. Payne and Son [and 23 others], 1785*

2 volumes, large quarto (261 × 208 mm). Early 19th-century green half morocco, gilt-tooled flat bands to spine forming compartments, second and fourth gilt-lettered direct, "L"-shaped cornerpieces, marbled sides, edges and endpapers. Engraved portrait frontispiece by Cook. Light wear along joints and extremities, sides rubbed, light toning, vol. 1 with superficial cracking to front inner hinge and offsetting from frontispiece to title page. A very good copy.

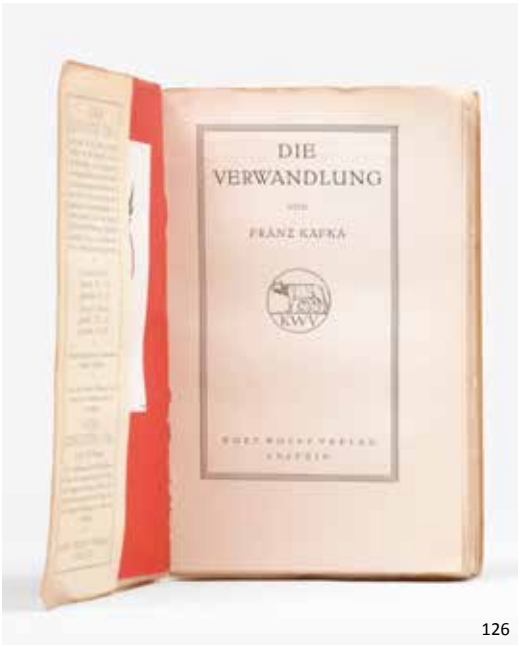


125

SIXTH EDITION, with the ownership inscription of Lord and Lady Raglan, dated 1853, to the initial blank of each volume, and with the later bookplate of Cefntilla Court, the Monmouthshire seat of the Raglans, to the front pastedowns. Lord FitzRoy Somerset, first Baron Raglan (1788–1855) is best remembered as commander of the British forces in the Crimea. He oversaw important victories at Alma and Inkerman as well as the Charge of the Light Brigade, for which he blamed Lord Lucan, and the disastrous Siege of Sevastopol. Already suffering from dysentery, he was greatly disappointed by the defeat and died a few days later – "in Victorian terms, of a broken heart" (*ODNB*). Cefntilla Court was presented by the public to Richard Somerset, second Baron Raglan, as a memorial to his father in 1858.

First published in 1755, Johnson's *Dictionary* has at various times been called "the most important British cultural monument of the eighteenth century" (Hitchings); "the only dictionary [of the English language] compiled by a writer of the first rank" (Robert Burchfield); "the most amazing, enduring and endearing one-man feat in the field of lexicography" (*PMM*); and the first genuinely descriptive dictionary in any language. "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics" (Webster).

£1,750 *[111211]*



126

127

128

126

KAFKA, Franz. Die Verwandlung [Metamorphosis]. *Leipzig: Kurt Wolff Verlag, 1915*

Octavo. Original cream wrappers printed in red and black with an illustration by Ottomar Starke. Toned panels, wear to extremities, bookplate to front pastedown and endpaper, shallow chipping to ends of spine. A very good copy.

FIRST EDITION. The first of Kafka's masterpieces was issued both in boards and, as here, in wrappers. Sales were unimpressive and after a year or so the numerous unsold copies were stamped on the title pages with the official stamp of the German censors. This copy has no stamp to the title page and is presumed to be among the earliest issued.

£7,500 *[109450]*

127

KAYE, John William. The Administration of the East India Company; A History of Indian Progress. *London: Richard Bentley, 1853*

Octavo (217 × 136 mm). Later tree calf by Bickers, red and green morocco contrast labels, raised bands with gilt dotted roll, compartments with scrolled foliate corner-pieces, pomegranate centre-tool, twined Greek key and olive branch penal to the boards, foliate edge-roll, marbled edges and endpapers, rope-twist roll gilt to the turn-ins. Light shelfwear, slightly chafed head and tail of the spine and the joints, pale browning of the text-block, overall very good, with the armorial bookplate of the mining magnate Sir Julius Wernher to the front pastedown.

FIRST EDITION. Kaye was educated at Salisbury, Eton and Addiscombe. In 1832 he went to India as a cadet in the Bengal artillery. Following ill health, he resigned from the army in 1841, and devoted himself to writing, joining the staff of the *Bengal Harkaru* ("The atlas"). "He started the *Calcutta Review* in 1844, editing it and contributing nearly fifty articles on political, military, and social subjects. In 1845 Kaye returned to England for a professional literary career. In 1856 he entered the home civil service of the East India Company, and on the transfer of the government of India to the crown in 1858, he succeeded John Stuart Mill as secretary of the foreign department of the India Office . . . His works are still used by historians" (*ODNB*).

£575 *[109141]*

128

(KELMSCOTT PRESS.) MORE, Sir Thomas. Utopia. *Hammersmith: The Kelmscott Press, 1893*

Octavo. Original limp vellum, yapp edges, title gilt to spine in Troy type, green silk ties, untrimmed. Printed on Flower paper in Chaucer type designed by William Morris, with shoulder notes and occasional lines of text in red; 2 woodcut borders (4 and 2), colophon vignette and 3-, 5-, 6- and 10-line initials throughout, all engraved by William Harcourt Hooper after designs by Morris. Woodcut bookplate of J. W. R. Brockelbank (1869-1926, rector of Longbridge Deverill, Wilts) to the front pastedown. A little light foxing to fore edge as usual, very small marginal spot to sig. A3 not affecting next, short (20 mm) closed tear to bottom edge of sig. B7 just touching woodcut border, nonetheless internally crisp and clean, tightly bound in a fresh example of the original vellum. An excellent copy.

FIRST KELMSCOTT EDITION, one of 300 copies on paper, uncommon in this condition with the silk ties intact: "They are, incidentally, the most fragile part of the Kelmscott books and are broken on many copies" (Peterson, p. xxxvi). The text is from the second edition of Ralph Robinson's English translation, first published in 1551. Morris's "compromisingly Socialistic introduction" (Peterson) notably led an Eton master to cancel an order of 40 copies which he intended to distribute as prizes, though the entire run nonetheless sold out before the year's end. There were also eight copies on vellum.

Peterson A16.

£5,000 *[110283]*

129

129

(KELMSCOTT PRESS.) CHAUCER, Geoffrey. The Works. *London: for The Basilisk Press by the John Roberts Press, 31 Dec. 1974*

2 volumes, folio. Original red and white floral patterned cloth, printed paper labels to spines, duplicate labels laid-in to rear. In the publisher's blue slipcase. 87 woodcut illustrations after Sir Edward Burne-Jones by John Swain and Son, London, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 nineteen-line woodcut initial words, numerous three-, six-, and ten-line woodcut initial letters, and woodcut printer's device. Printed in black and red in Chaucer type, the titles of longer poems printed in Troy type. Double columns. Companion volume with 85 tipped-in plates from pencil drawings by Edward Burne-Jones. The companion volume with a little foxing to edges; an excellent, fresh set.

LIMITED EDITION, one of 515 copies. A superb copy of the Basilisk Press facsimile of the Kelmscott Chaucer.

£2,500 *[109804]*

130

KEPPEL, Henry. The Expedition to Borneo of H.M.S. Dido for the Suppression of Piracy: with extracts from the Journal of James Brooke, Esq. of Sarawak (now agent for the British government in Borneo). *London: Chapman and Hall, 1846*

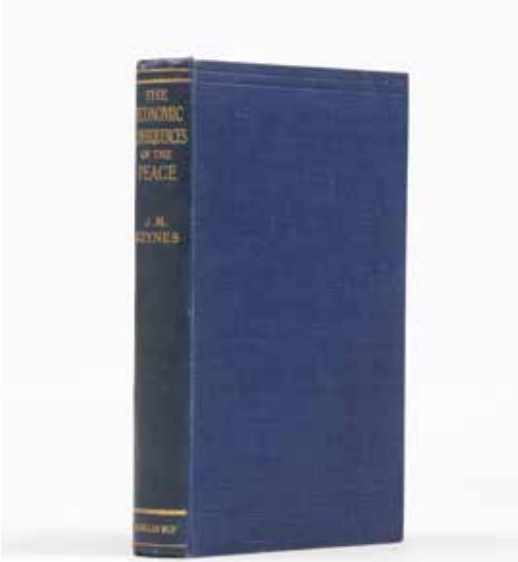
2 volumes, octavo (220 × 136 mm). Recent half calf, gilt banded spine, dark red and blue labels, marbled paper sides. Tinted lithograph frontispieces, 9 tinted lithograph plates, 6 folding maps, one folding letterpress table. Old faint library stamp on title pages, touch of foxing to plates and maps. An attractive tall, clean copy, with the publisher's 16 pp. catalogue (dated December 1845) at the end of volume II.

FIRST EDITION of this important work on Borneo and the British expeditions against the Malay and Dyak pirates operating on the Seribas and Sakarran rivers. "The first volume concerns itself with Brooke's exploits in Sarawak from 1838 to 1842, prior to his meeting with Keppel. Brooke attempted to open Borneo for foreign trade and tried to pacify the tribes . . . Volume two recounts the military exploits of Brooke, Keppel, and Sir Edward Belcher, who occasionally came to Keppel's aid; gives a geographical overview of Borneo; and includes accounts of the Dyaks, the aboriginal Bornean tribes" (Hill).

Hill, *Pacific Voyages*, 918; Howgego II K8; not in Abbey *Travel*.

£1,500 *[110409]*

130



131

131

KEYNES, John Maynard. The Economic Consequences of the Peace. *London: Macmillan and Co., Limited, 1919*

Octavo. Original blue cloth, titles to spine gilt. Spine slightly faded, some light spotting to rear endleaves. An excellent copy.

FIRST EDITION of Keynes's second book, which established his reputation as a political economist. Keynes resigned from his position as principal representative of the British Treasury at the Paris Peace Conference of 1919 in protest of the heavy reparations demanded from Germany. *The Economic Consequences of the Peace* was written directly afterwards as a condemnation of Allied policy: Keynes would continue arguing against the reparations in his 1922 book, *A Revision of the Treaty*.

Fundaburk 9981; Mattioli 1807; Moggridge A2.1.1.

£875 *[109693]*

132

KEYNES, John Maynard. The General Theory of Employment Interest and Money. *London: Macmillan and Co., Limited, 1936*

Octavo. Original dark green cloth, gilt lettered spine, double gilt rules to spine, double blind rules to covers. Spine lightly sunned and a little rolled, binding a little shaken, a touch of wear to joints and extremities.

FIRST EDITION of this key work. Written in the aftermath of the Great Depression, Keynes's masterpiece is generally regarded as one of the most influential social science treatises of the century. It "subjected the definitions and theories of the classical school of economists to a penetrating scrutiny and found them seriously inadequate and inaccurate" (PMM), quickly and permanently changing the way the world looked at the economy and the role of government in society.

With the ownership inscription on the front free endpaper (and extensive pencilled marginalia and underlinings) of "D. Irene Summerfield 1942", who

132

was at the LSE between 1944 and 1947 and attended lectures and seminars by Hayek and Nicholas Kaldor, an important disciple of Keynes.

Moggridge A10; *Printing and the Mind of Man* 423.

£1,200 *[110207]*

133

KEYNES, John Maynard. Autograph letter signed to Piero Sraffa. *Tilton, Firle: 27 August 1924*

Octavo sheet (229 × 178 mm), 18 lines comprising approximately 140 words, written in ink in Keynes distinctive hand, signed, "Yr JMK". Docketed at the top by Sraffa in Italian, with a further postscript in red crayon proposing changes to their investments. Folded for mailing. Paper clip rust mark to top corner; vertical cut professionally restored; in very good condition.

An interesting letter, written to his friend Piero Sraffa ("My dear Piero") concerning their bibliophilic interests and discussing investment options. Keynes has taken a copy of Dante to the bookseller Ernst Weil for inspection: "A comparison with an original shows

133

it clearly a facsimile and rather a bad one in several ways besides those Weil mentions. There can, I think, be no doubt. So I have returned the book to Modena to-day. I am most sorry that you should have been given all this trouble for nothing".

He continues: "Rosie's case is getting more complicated, but it is less likely he will come. I will send you the correspondence when I have done with it". "Rosie" is E. Rosenbaum, a friend of both Sraffa and Keynes, who in the 1930s had been director of the famous Commerzbibliothek in Hamburg, but had resigned that post owing to the stresses of living under the Nazi regime. He had been in correspondence with Keynes from 1933 about the possibility of finding suitable employment in the United Kingdom and came to the country late in 1934 He became an assistant librarian at the London School of Economics.

The letter has wo postscripts in red pencil (probably in the hand of Richard Kahn): "Good news. I have learnt how to deal with the bugs. I smear on layers of zinc oxide, coal-tar soap, common salt, and castor oil – they are powerless!" He ends with a note on currency trading: "I am in favour of getting out of francs and holding gold (spot or forward) against our [?] of guilders."

£2,250 *[110031]*

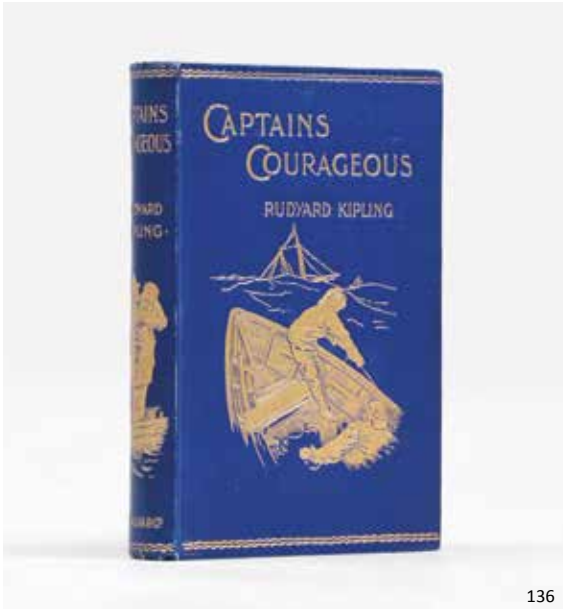
134

KEYNES, John Maynard, & Lydia Lopokova Keynes. Two typed letters and one autograph postcard, signed, to Lyn Lloyd Newman. *Washington, D.C. and Firle, 1941–55*

Two folded typed letters, on letterhead of The Mayflower, Washington, D.C., two pages and one page respectively, 20 and 12 lines, approximately 130 and 80 words, with autograph amendments, signed by J. M. Keynes. The postcard 3 lines long, approximately 15 words, signed by Lydia. Small ink blot to head of second letter, folded for mailing; in very good condition.

Two letters written by Keynes to Lyn Lloyd Irvine, journalist and writer, husband of the Bletchley Park mathematician Max Newman, hoping to meet while in America, but noting "My visit to this country is meant to be as short as possible and, as I have come on a definite job, that is what I must attend to. In the main I shall be here in Washington. But I shall be spending some days in New York before we go back. So shall I let you know a little later on? If I can come to Princeton, all the better". In the second letter he announces a planned visit to Princeton "to stop with Walter Stewart" but adds that Lydia will

135



136

not be accompanying him: "If you really can face the journey to Washington, she says she would be more than delighted to see you here for lunch, almost any day in the near future, except the 27th and the 30th." The postcard, written some 12 years later, has Lydia declining a meeting: "So sorry my dear, I am too far tucked away, and lazy. Love, Lydia Keynes". In 1941 Keynes was in Washington on the first of several important visits to America, making arrangements for Lend-Lease and explaining in detail Britain's financial predicament after two years of war.

£2,000 *[110068]*

134

135

KIPLING, Rudyard. The Jungle Book; The Second Jungle Book. *London: Macmillan and Co., 1894 & 1895*

2 volumes, octavo (179 × 114 mm). Recent blue morocco by Bayntun, spines gilt in compartments with floral tools, colour morocco inlay depicting an elephant to front board of volume I and a bear to that of volume II, marbled endpapers, turn-ins and all edges gilt. Original covers and spine bound in. Illustrations throughout by J. L. Kipling, W. H. Drake, and P. Frenzeny. An excellent set

FIRST EDITIONS.

£6,000 *[111200]*

136

KIPLING, Rudyard. Captains Courageous. A Story of the Grand Banks. *London: Macmillan & Co, Limited, 1897*

Crown octavo. Original blue cloth, spine and front cover with gilt titles and pictorial designs, black coated endpapers, all edges gilt. Frontispiece with tissue guard and 21 illustrations by I. W. Taber. Contemporary ownership signature to front free endpaper verso. Extremities lightly rubbed, front joint a little tender, faint foxing to contents. An excellent copy in bright cloth.

FIRST UK EDITION. Written while the newlywed Kipling was living in Vermont, *Captains Courageous* is Kipling's only novel set entirely in America. It was preceded by the US edition the previous month, and was first serialized in *Pearson's Magazine* between 1896 and 1897.

£500 *[108419]*

137

139

One of 12 presentation sets

137

KIPLING, Rudyard. Poems 1886–1929. *New York: Doubleday, Doran & Company, Inc., 1930*

3 volumes, large octavo (265 × 183 mm). Presentation binding of half blue morocco, decorative gilt spines incorporating Kipling's familiar swastika motif (the ancient Sanskrit symbol of "good fortune" or "well-being"), pale blue cloth sides, top edges gilt, others untrimmed, marbled endpapers. Title pages printed in red & black, facsimile frontispiece in volume I of a holograph poem by Kipling (specially reproduced for this edition). Small blemish to back cover of volume I, partial fading of back cover of volume III. An excellent set handsomely bound.

FIRST AND LIMITED U.S. EDITION, NUMBER 10 OF 12 PRESENTATION SETS, of a total edition of 537, volume I signed by Kipling. A particularly attractive copy of one of the finest editions of Kipling's verse, handsomely printed on handmade paper.

Stewart 575.

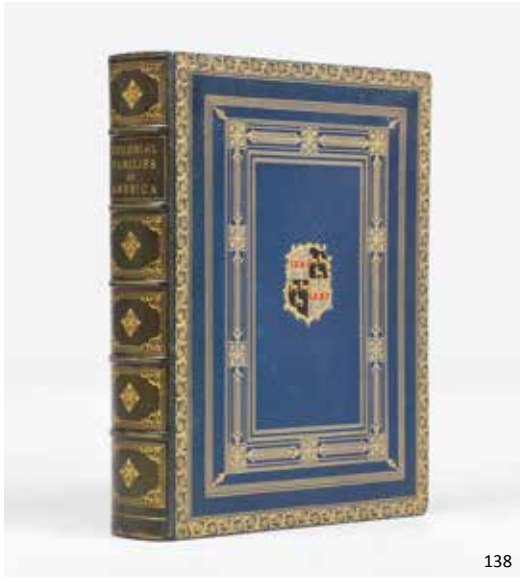
£3,750 *[109931]*

138

LAWRENCE, Ruth. Colonial Families of America. *New York: National Americana Society, [1928]*

Folio (342 × 261 mm). Publisher's blue morocco, decorative gilt spine, on sides a floriate roll tool enclosing decorative panels and a central coat-of-arms in red, grey & black onlays, all edges gilt, decorative gilt turn-ins, red morocco doublures, blue watered silk endpapers. Title page within an ornamental border incorporating the seals of the original 13 states, 20 handcoloured family crests, numerous photogravure portraits and plates. An excellent copy in a very striking binding.

FIRST EDITION, a superbly bound copy of this lavishly produced volume, covering 27 families and with 20 plates of handcoloured family crests: Prestiss, Wing, Jenks, Kimball, Hathaway, Parkhurst, Blaney, Hill, Grazebrook, Kennard, Marshall, Hunt, Pennock, Roberts, Sharples, Jessop, four families on one plate (Manly, Morgan, Files, McMorries), Eager, Carpenter, and Coe.


138

£850 *[110476]*

First use of the US dollar symbol in print

139

LEE, Chauncey. The American Accomptant; being a plain, practical and systematic compendium of federal arithmetic; in three parts. *Lansingburgh: William W. Wands, 1797*

Octavo (172 × 98 mm). Contemporary sheep, gilt banded spine, black morocco label. Engraved frontispiece of coins by A. Reed. Contemporary ownership inscriptions on front free endpaper of Elisha Rhoades. Front top corner of binding a little worn, light offsetting from frontispiece to title, general light foxing, some letterpress rather faint. A very good copy.

FIRST EDITION, containing the first appearance in print of the $ symbol for the US dollar (see p. 56); prior to this, the symbol is only attested in late 18th-century manuscript documents relating to Spanish–American business correspondence. The dollar is noted here as part of the American Federal currency gradually replacing other currencies in circulation at the time, such as British sterling. The book also includes sections of bookkeeping for businesses and farmers, simple and compound interest, foreign exchange rates,

140

weight and measures, and sample forms for a variety of transactions, as well as arithmetic lessons.

Sabin 39719.

£1,250 *[110049]*

140

LEWIS, C. S. The Lion the Witch and The Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle. *London: Geoffrey Bles/The Bodley Head, 1950–56*

7 volumes, octavo. Finely bound by the Chelsea Bindery in full morocco, various colours, titles and pictorial centre tools to spines gilt, rule to boards gilt, twin rule to turn-ins gilt, floral endpapers, gilt edges. Housed in a dark blue leather entry slipcase. With colour frontispieces and black and white illustrations by Pauline Baynes. An excellent set.

FIRST EDITIONS. A complete set of the much acclaimed Narnia series. "The immediate inspiration for 'The Lion, the Witch and the Wardrobe' was a series of nightmares that Lewis had had about Lions. More seriously, he was concerned to do for children what he had done for an adult readership in his science fiction trilogy . . . The Narnia novels are not allegorical; they are entirely in keeping with the belief, shared by Lewis and his close friend and Oxford colleague Tolkien, that stories in themselves, especially of the mythical type, can give spiritual nourishment without imparting abstract meaning . . . As Naomi Lewis has written, the books are 'intoxicating' to all but the most relentlessly unimaginative readers, and must be judged the most sustained achievement in fantasy for children by a 20th century author".

The Oxford Companion to Children's Literature, p. 370.

£12,500 *[109113]*

141

141

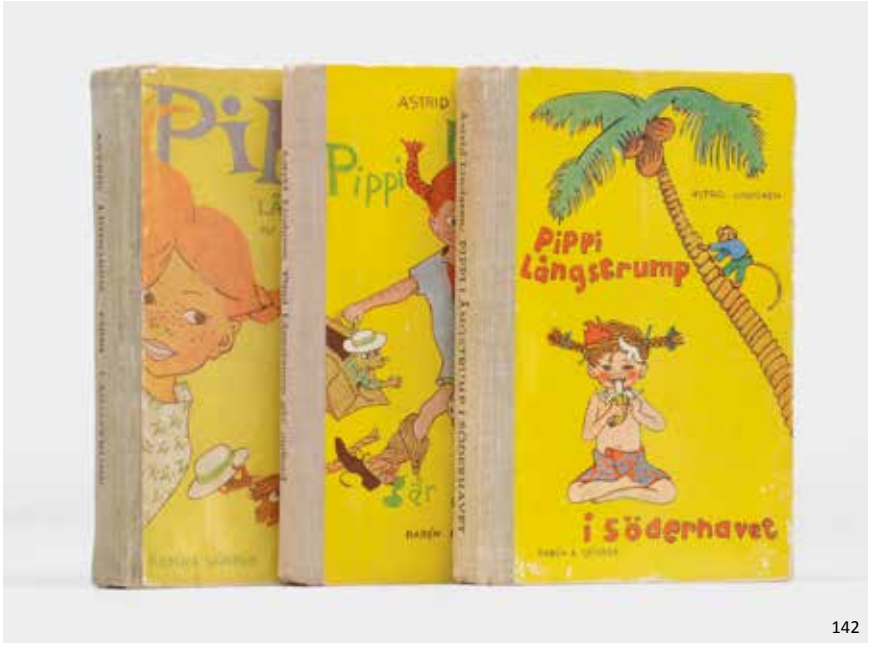
LEWIS, Wyndham. Timon of Athens. *London: The Cube Press, [1913]*

Folio. 16 sheets, printed rectos only, unbound as issued in original laid cream paper portfolio, decorations to both wrappers by Lewis in black, brown linen ties. Lacking the blank leaf mentioned by Morrow & Lafourcarde and almost never present but with the original printed Lewis-designed envelope. Housed in a quarter black morocco solander box. With 6 colour and 10 black and white plates. Envelope a little toned and with a couple of minor tears, some marginal foxing to one of two plates, ties frayed. But a truly exceptional copy.

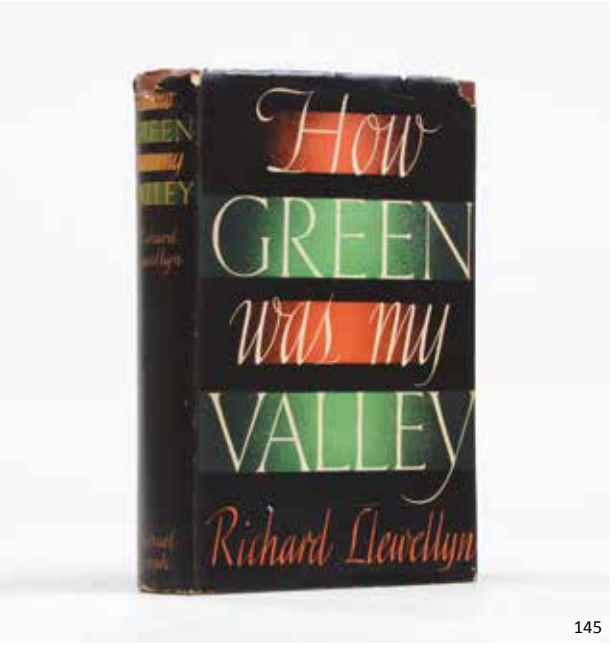
FIRST AND ONLY EDITION. The story of Lewis's first publication could stand as his epitaph. Commissioned in a somewhat casual way to make a number of illustrations for an edition of Shakespeare's least cheerful play, Lewis managed so to horrify the prospective publishers with this radical and challenging piece of work that they abandoned the project entirely. Lewis pressed on regardless and issued this text-free version. The Cube Press is thought to have been his own invention solely to expedite this, its only publication. The images are among his finest and seem perhaps inevitably to prefigure the war that was soon to come.

Morrow & Lafourcarde A1.

£12,500 *[109528]*



142



145

142

LINDGREN, Astrid. Pippi Långstrump; Pippi Långstrump går ombord; Pippi Långstrump i Söderhavet. *Stockholm: Rabén & Sjögren, 1945–8*

3 volumes, small octavo. Original pictorial boards, grey cloth backstrips, titles to spines in black. Illustrated throughout by Ingrid Vang Nyman. Contemporary ownership inscription to front pastedown of Pippi Långstrump. Boards slightly soiled, light wear to extremities, text blocks browned. A very good set.

FIRST EDITIONS of the first three Pippi Longstocking novels.

£3,250 *[110298]*

143

LINDSAY, Norman. Water Colour Book. With an appreciation of the medium by Norman Lindsay and a biographical survey of the artist's life and work by Godfrey Blunden. *Sydney: The Springwood Press, 1939*

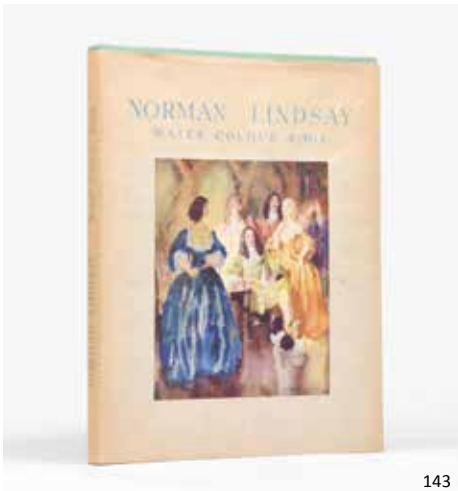
Quarto. Original green cloth, front cover lettered in dark green. With the dust jacket. Tipped-in colour frontispiece and 17 tipped-in colour plates. A few light stains to front panel of jacket, a few short closed-tears to back panel. An excellent copy, scarce in the dust jacket.

FIRST AND LIMITED EDITION, one of 1,850 copies.

£750 *[110117]*

144

LINDSAY, Norman. Paintings in Oil. With Essays by Douglas Stewart and Norman Lindsay. *Sydney: The Shepherd Press, [1945]*



143

Quarto. Original green boards, gilt stamp of a female satyr on front cover. With the dust jacket. 14 tipped-in colour plates (with captioned tissue guards), 16 monochrome plates. Front panel of jacket torn (with loss), a couple of closed tears. An excellent copy, scarce in the dust jacket.

FIRST AND LIMITED EDITION, number 512 of 1,000 copies signed by the artist.

£975 *[110114]*

Presentation copy, inscribed to Michael Joseph, the "foster-father" of protagonist Huw Morgan

145

LLEWELLYN, Richard. How Green Was My Valley. *London: Michael Joseph Ltd, 1939*

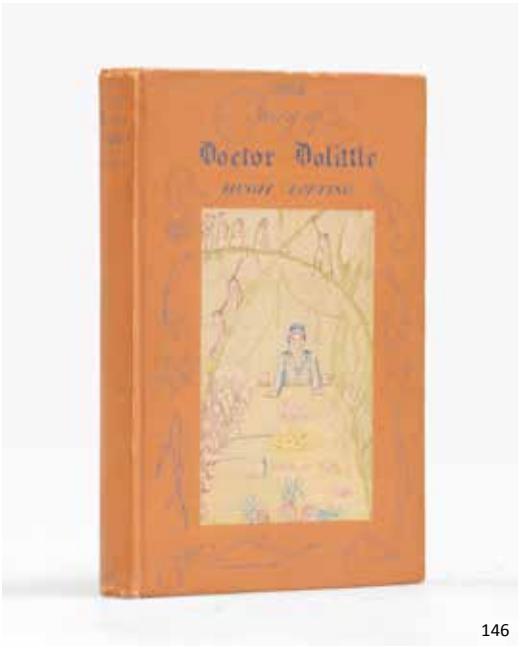
Octavo. Original brown cloth, spine lettered in gilt, yellow endpapers. With the dust jacket. Head of spine very lightly bumped, very narrow strip of pale marking to bottom of rear board (bleeding from dust jacket). An excellent copy in the dust jacket with a toned spine with a chip to the head costing half a letter, a further small chip between the front panel and flap at the head, and a few small nicks along the top edge of the rear panel.

FIRST EDITION, PRESENTATION COPY, warmly inscribed by the author on the dedication page: "And to Michael Joseph, Constant acts of kindness & encour-

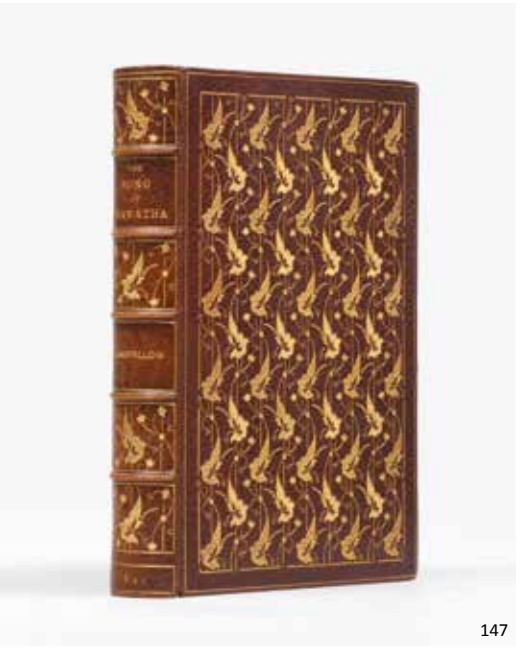
agement, a good friend, and foster-father to Huw Morgan, this sparse tribute shall serve to remind him that I shall ever be, His humble & grateful, Richard Llewellyn, October–November 2, 1939".

How Green Was My Valley was one of the early successes that secured the future of Michael Joseph's fledgling publishing house, which he founded in 1935 at a time when many well-established companies were experiencing financial difficulties or closing down. Llewellyn originally proposed the title *Land of My Fathers*, which he changed at Joseph's suggestion to something "more biblical and nostalgic" (*ODNB*). It brought Llewellyn "instant celebrity and an assured income for the rest of his life. Filmed in Hollywood by John Ford in 1940 (winning five Oscars), the novel soon became a bestseller, was translated into some two dozen languages, and has never since been out of print. It is the most famous book ever written about south Wales and one of the most enduringly popular novels in English of the 20th century" (*op. cit.*)

£750 *[109703]*



146


147

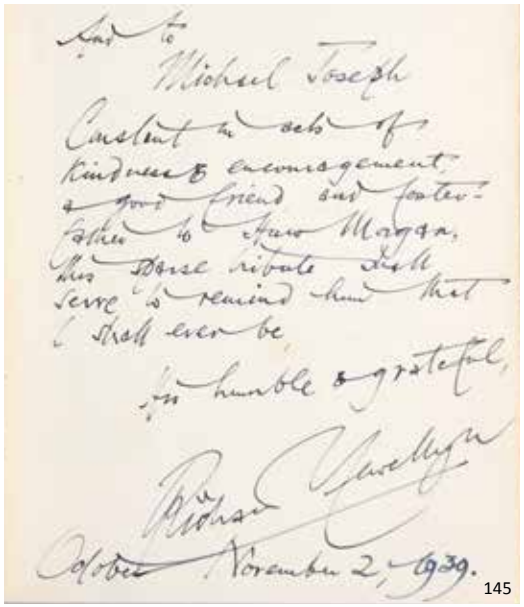
146

LOFTING, Hugh. The Story of Doctor Dolittle. *New York: Frederick A. Stokes Company, 1920*

Octavo. Original orange cloth, titles to spine and front board in blue, pictorial label with illustration to front board, illustrated endpapers. Housed in a custom brown quarter morocco box. Colour frontispiece and illustrations to text by author. Some rubbing to edges, spine ends a little frayed, contents lightly toned, final few pages split at foot from spine, small chip to margin of p. 168. An excellent copy.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the first blank: "For Diane Starr. This copy of the first edition is inscribed with sincere regards, from Hugh Lofting. Beverly Hills, Nov. 17, 1934." Though born in England, Lofting settled in Connecticut and had his first book published in New York. This is the first title in the Doctor Dolittle series.

£3,750 *[108442]*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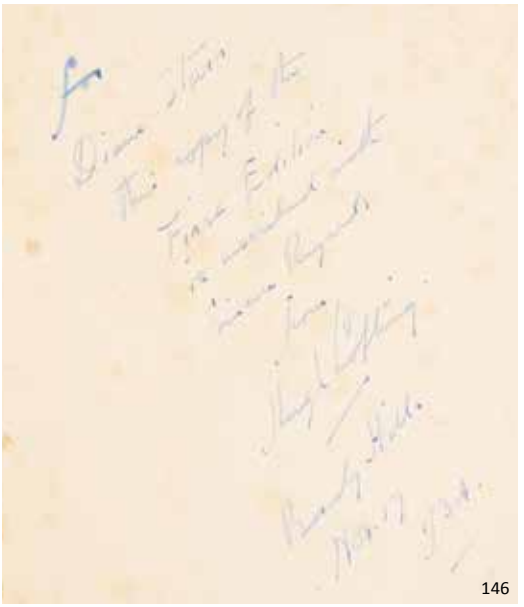

146

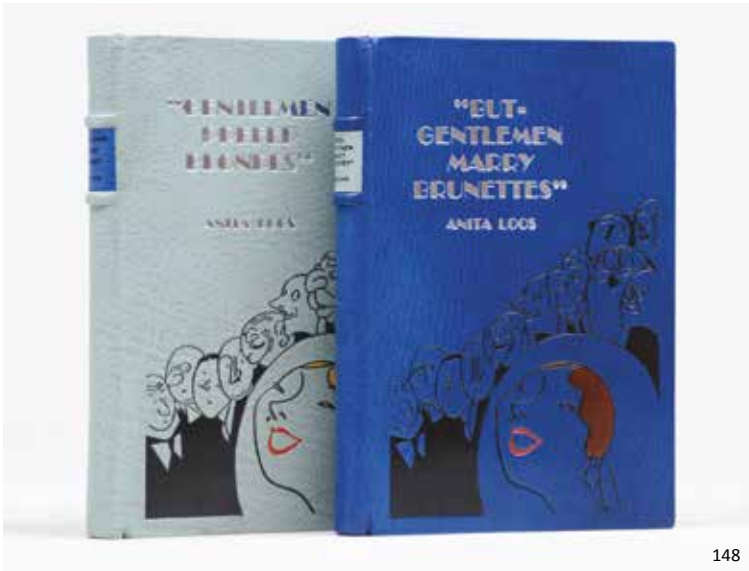
147

LONGFELLOW, Henry Wadsworth. The Song of Hiawatha. *Boston & New York: Houghton, Mifflin and Company, 1891*

Octavo (216 × 146 mm). Bound by Zaehnsdorf in near-contemporary brown crushed morocco, spine lettered gilt, covers, spine and turn-ins richly tooled gilt, orange moire silk endpapers, top edge gilt. Housed in a brown linen chemise and quarter brown morocco slipcase. Portrait frontispiece and 22 photogravures with captioned tissue-guards from designs by Frederick Remington. With the bookplate of Daniel Henry Holmes Ingalls (1916–2010), Wales Professor of Sanskrit at Harvard, to the front pastedown. First gathering split from spine, mild foxing to endleaves and edges. An excellent copy.

A handsomely bound copy of the book first published in 1855. This copy was presented to Nader Darehshori, CEO of Houghton Mifflin from 1990 to 2000, from members of the Houghton Mifflin Executive Group on 25 June 2002.

£1,500 *[110941]*



148

148

150

148

LOOS, Anita. "Gentlemen Prefer Blondes"; "But Gentlemen Marry Brunettes". *New York: Boni & Liveright/Brentano's Ltd, 1926 & 1928*

2 works, octavo. Finely bound by the Chelsea Bindery in pale blue and bright blue morocco with contrasting blue labels, titles to spines in black, titles to front boards blocked in silver, pictorial illustration to front board in black on both volumes with Lorelei's hair onlaid in yellow and Dorothy's in brown morocco, twin rule to turn-ins, floral endpapers, gilt edges. Housed in a bright blue slipcase with a pale blue leather surround. Black and white illustrations in the text by Ralph Barton. A fine set.

FIRST EDITIONS. *Gentlemen Prefer Blondes* is inscribed on the half-title "Greetings to Gareth L. Pawlowski from Anita Loos May 15th 1973" along with an autograph letter dated 22 April 1973, with envelope loosely inserted. *But Gentlemen Marry Brunettes* is inscribed on the front fly-leaf "To Henry Tatnall Brown from Anita Loos. P.S. in 1972 Anita Loos"; with a further inscription on the dedication page "All good wishes Henry Tatnall Brown John Emerson" and below the printed dedication "Me thinks the lady doth protest too much. J.E." John Emerson was Loos's husband and the dedicatee of the second book.

£4,750 *[110966]*

149

LOVECRAFT, H. P. Selected Letters. *Sauk City, WI: Arkham House, 1965-76*

5 volumes, octavo. Original black cloth, titles to spines gilt, grey endpapers. With the dust jackets. A fine set in the dust jackets.

FIRST EDITIONS.

£475 *[110443]*

149

150

(LUCAN, George Charles Bingham, Earl of.) English Cavalry in the Army of the East. 1854 & 1855. *London: G. Routledge & Co., 1856*

Small octavo. Original red wave-grain embossed cloth, title gilt to front board and spine, decorative panelling to both boards, cream surface-paper endpapers. A little rubbed, some fraying on the joints, head and tail of the spine, hinges a little cracked and repaired, front endpapers slightly stained and with a small chip from the fore-edge of the free endpaper, 1920s gift inscription to the pastedown, light toning to the text, a very good copy.

FIRST EDITION, PRESENTATION COPY, inscribed on the title page "Colonel Duncombe, 1st Life Guards, from the Author July 29 1882". The recipient was Walter Henry Octavius Duncombe, late colonel commandant of the 1st Life Guards.

It was Lucan who passed Raglan's order to Cardigan and thus initiated the debacle of the Charge of the Light Brigade. "Immediately after the action, Raglan blamed Cardigan, who replied that he had received a direct order from a senior officer (Lucan). That evening, Raglan accused Lucan of losing the light brigade. Lucan protested that he was only following orders, but Raglan told him that, as a lieutenant-general, he should have exercised his discretion. Next day, to help him prepare his dispatch for the government, Raglan asked Lucan for a copy of the order, as he had not retained one, and this began a series of different versions which circulated in years to come . . . Back

151

in England, Lucan strove to clear his name. Twice demands for a court martial were refused on the grounds that his recall rested on his relations with his superior officer not professional misconduct. He took his case to the floor of the House of Lords on 19 March 1855, without noticeable success . . . Further to support his overall case, in 1856 he published his divisional orders and correspondence as English Cavalry in the Army of the East. Meanwhile, the mutual antagonism between him and Cardigan continued to fester. Both wrote letters to *The Times* in April 1855 about the other's actions over the heavy brigade charge, and Lucan was widely thought to have sponsored George Ryan's critical pamphlet in that year, *Was Lord Cardigan a hero at Balaclava?*" (*ODNB*).

The book includes Lord Lucan's correspondence with General Airey, Lord Raglan, the War Office and others after his recall, and also the two letters published in *The Times*. The preface explains: "These Divisional Orders and this Correspondence were intended to form an Appendix to a Narrative of the Services of the English Cavalry in the Crimea. Circumstances have made it desirable that their publication should not be further deferred".

Uncommon: Copac has BL only; OCLC lists Boston and Ohio universities and the US Army Military History Institute.

£1,500 *[108260]*

151

LYLE, R. C. The Aga Khan's Horses. *London: Putnam, 1938*

Octavo. Original green quarter vellum, brown buckram sides, title to spine gilt, top edge gilt. Frontispiece, 7 colour plates with captioned tissue guards and 12 black and white illustrations by Lionel Edwards; 15 plates from photographs. Small nick and crease to foot of spine; an excellent, fresh copy.

SIGNED LIMITED ISSUE, PRESENTATION COPY. Inscribed by the author on the half-title, "To Margery, from Bob. May, 1938" this is number 5 of 140 copies signed by the author, the artist, and Aga Khan. A beautiful volume, bound in green vellum and featuring Lionel Edwards's celebrated illustrations.

£3,750 *[110939]*

Hollis binding

152

MACAULAY, Catharine. The History of England from the accession of James I to the elevation of the House of Hanover. Edit. III. *London: for Edward and Charles Dilly, 1769*

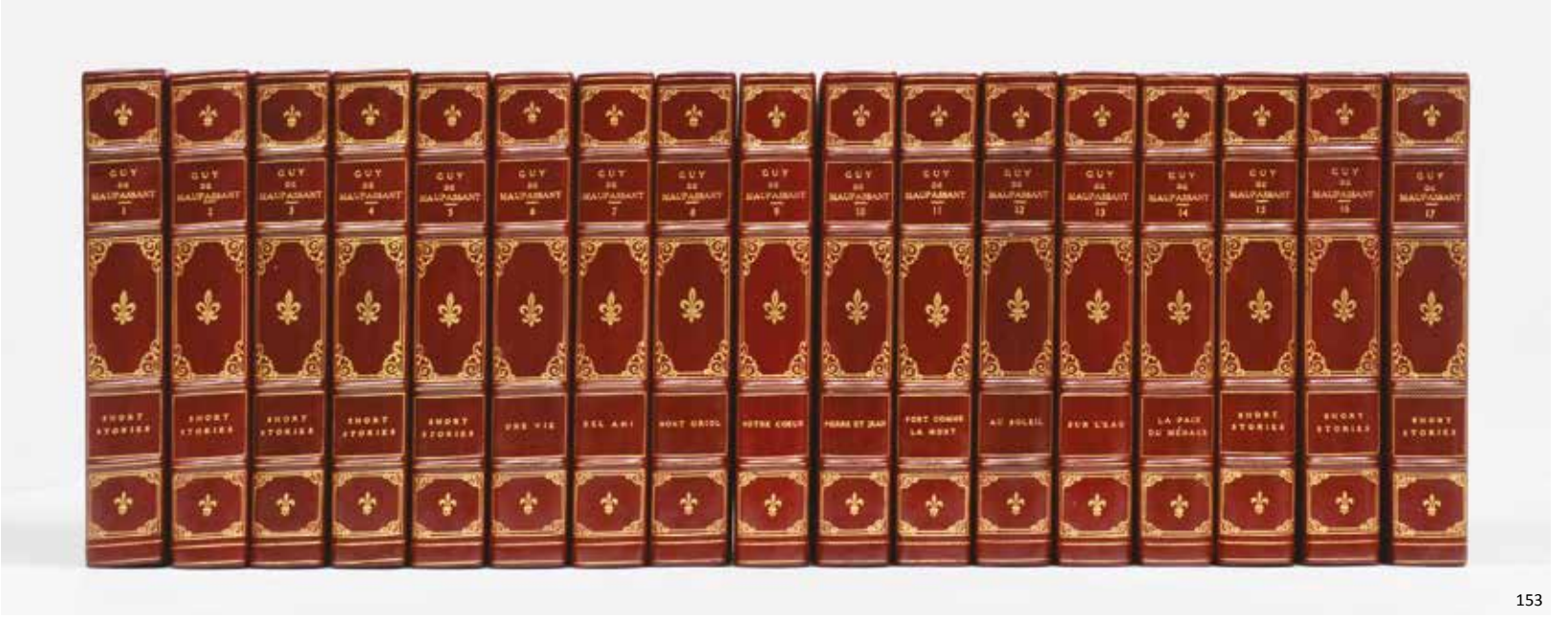
4 volumes, octavo (212 × 128 mm). Contemporary pale calf, covers with the cap of liberty centrally stamped gilt within a gilt rule border, spines decorated gilt with a liberty cap device in each compartment, contrasting red and green morocco lettering- and numbering-pieces, marbled endpapers. Engraved medallion portrait frontispiece. Armorial bookplate to front pastedowns. Spine ends lightly rubbed, two joints partly cracked, covers with a little surface abrasion, occasional light spotting; a very attractive set.

FIRST OCTAVO EDITION, the third overall, in a binding commissioned by Thomas Hollis; a further volume was published in 1772. Catharine Macaulay's history was published episodically, the first volume in 1763, the last in 1783. Macaulay's freely expressed republican ideas and warmly expressed sympathy for the colonists had significant influence in America, and through her *History* she became acquainted with Benjamin Franklin, Josiah Quincy, Benjamin Rush, Richard Henry Lee, John Adams, Ezra Styles, and Jonathan Mayhew, many of whom visited her in Britain. "Catharine Macaulay's *History* has been attacked as a 'masterly example of how not to write history' and it has been claimed that she was no scholar (Peardon, 60). But research into the contents of her library, revealed by her *Catalogue of Tracts* of 1790, and careful examination of the sources she used in her *History* reveal a meticulous scholar" (*ODNB*).

152

The present edition was supported by Thomas Hollis. "Hollis believed citizenship should be active: individuals had an important role to play in public life . . . He believed that legitimate government was contractual, and that the people as constituent authority were entitled to replace tyrants by new governments. As a republican Hollis provided material for Catharine Macaulay's *History of England*. Yet he was also a patriotic Englishman and warm supporter of the house of Hanover . . . Convinced of the decadence of his own times but hopeful for the future, Hollis's principal contribution to public service was the protection and advancement of English liberty by circulating appropriate books on government, for he argued that 'if government goes right, all goes right' (Robbins, 'Library', 8). From 1754 onwards he reprinted and distributed literature from the seventeenth-century republican canon, thus keeping the cause of parliamentary reform alive during a difficult period. Among the works were Toland's *Life of Milton*, tracts by Marchmont Nedham, Henry Neville, and Philip Sidney, and John Locke's *Two Treatises of Government*; they were elegantly bound to give them greater effect and tooled with libertarian ornaments such as the liberty cap and owl. He also designed and distributed medals based on Greek and Roman models and prints as part of his plan. Initially the tracts were directed towards libraries throughout Britain and continental Europe; later he turned his generosity to America" (*ibid.*)

£1,750 *[110609]*



153

153

MAUPASSANT, Guy de. The Works. *New York: Dingwall-Rock, Ltd., 1925*

17 volumes, octavo (219 × 152 mm). Finely bound by Stikeman in red half morocco, titles and elaborate decoration to spines gilt, raised bands, red cloth boards, marbled endpapers, top edges gilt. Black and white frontispieces, black and white illustrations throughout with captioned tissue guards, decorative chapter headings. An excellent set.

The Beaux Art edition, number 204 of 1,250 numbered sets.

£2,750 *[110200]*

154

154

MAUGHAM, W. Somerset. Ashenden. *London: Heinemann, 1928*

Octavo. Original blue cloth, titles to front board and spine gilt. With the dust jacket. Housed in a quarter blue morocco slipcase. Bookseller's ticket to rear pastedown. Spine gently rolled; an excellent copy in the jacket with extremities a little rubbed and nicked.

FIRST EDITION.

Loren & Frances Rothschild Collection V, 149; Stott A37a.

£3,750 *[110737]*

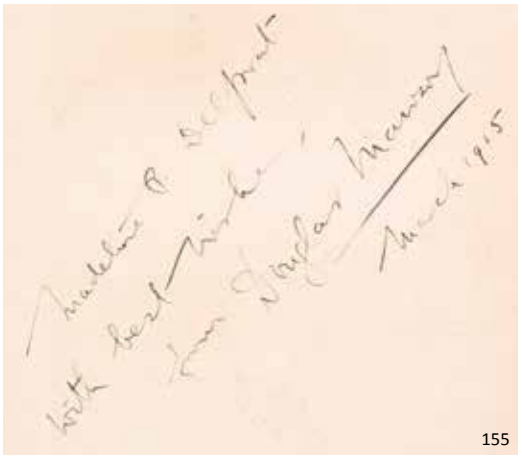
Peerless first-person account of polar adventure

155

MAWSON, Sir Douglas. The Home of the Blizzard being the Story of the Australasian Antarctic Expedition, 1911–1914. *London: William Heinemann, 1915*

2 volumes, large octavo. Original blue combed cloth, title gilt to upper board and spine, pictorial block ("Leaning into the Wind") in silver to the front boards. Photogravure frontispiece to each volume, numerous plates, 18 of them coloured, many of them from Frank Hurley's photographs, and 9 folding panoramas, 3 folding maps in end-pocket to

155



155

Volume II. Extremities rubbed, a few marks and scratches to cloth, very occasional minor spotting internally, hinges sound, very good condition.

FIRST EDITION, PRESENTATION COPY inscribed on the front free endpaper of volume I: "Madeline P. Delprat, with best wishes from Douglas Mawson, March 1915". Madeline Prouisette Delprat (1889–1967) was Mawson's sister-in-law, the youngest sister of his wife Paquita Mawson (née Delprat). She was about 26 at the time of publication – she soon afterwards married Fer MacDonald and lived the last 50 years of her life in California. Mawson was invited to be a member of Scott's last expedition, but being "more drawn to coastal science than Pole seeking" (*Books on Ice*) he decided to command his own expedition, the first official Australasian Antarctic Expedition. Mawson charted more than 2,000 miles of coastline in a wild sledge journey, during which two of his companions died, his account has been described as "without peer among first-person accounts of polar adventure." The expedition produced a detailed scientific analysis of George V Land and Macquarie Island, and also this classic account of "heroic age" exploits, which includes stunning photography from the camera of Frank Hurley. The book is in the same format as Shackleton's *Heart of the Antarctic*, which is advertised on the half-title verso in volume I.

Books on Ice 6.9; Conrad, p. 208; Spence 774; Taurus 100.

£2,750 *[111071]*

156

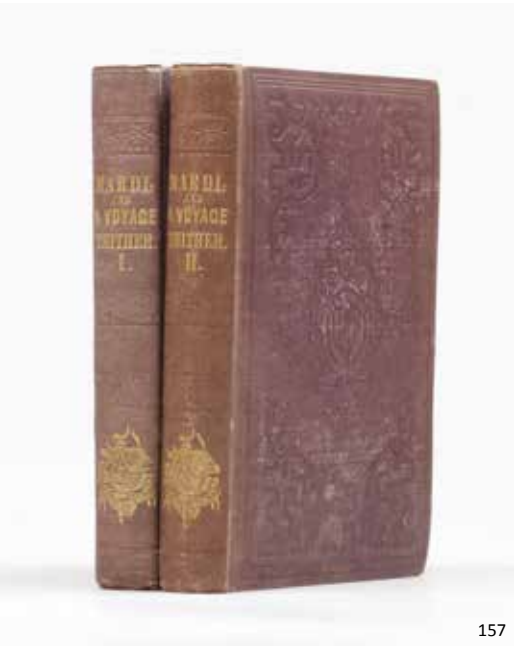
[MAXWELL, William Hamilton.] Wild Sports of the West. *London: Richard Bentley, 1832*

156

2 volumes, octavo (212 × 132 mm). Later 19th-century dark red half calf by Larkins, richly gilt spines, black morocco twin labels, marbled sides and endpapers. Aquatint frontispieces, 3 plates, 12 wood-engravings in the text. Bound without the half-title in volume I (as called-for by Sadleir), bindings a little rubbed, a few gatherings a little proud, scattered foxing or signs of handling. An attractive set.

FIRST EDITION. "In 1829 Maxwell achieved recognition as a writer when Henry Colburn published his *Stories of Waterloo*, for which he paid him £300. Three years later one of his most popular books appeared: *Wild Sports of the West* (1832). This contained lively tales and legends together with colourful descriptions of Irish people, sporting activities (such as salmon fishing and deer hunting), and the Connaught countryside . . . Maxwell had thus become a progenitor of two kinds of fiction which became popular in the 1830s and 1840s: the military novel and the rollicking story of Irish life" (*ODNB*). The presence of aquatint illustrations is unusual, and the wood engravings in the text, mostly signed "T. Bagg", are delightful.

£600 *[108201]*



157

157

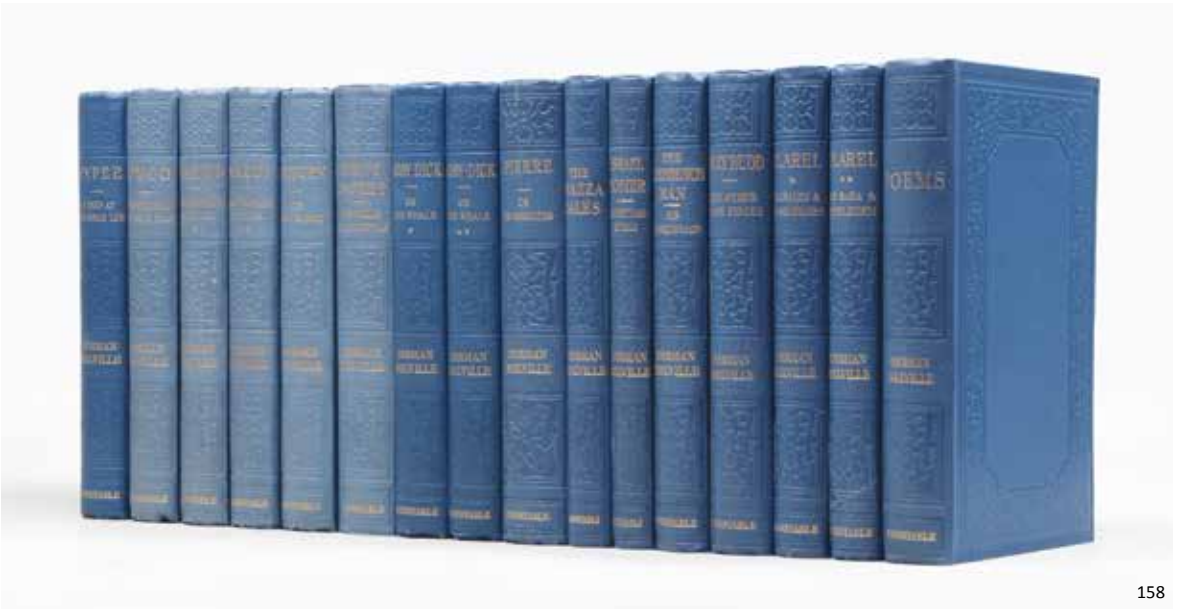
MELVILLE, Herman. Mardi: and a voyage thither. *New York: Harper & Brothers, 1849*

2 volumes, octavo (185 × 122 mm). Original purple cloth, titles and publisher's device to spines gilt, spines and covers elaborately blocked in blind, yellow surface-paper endpapers. Housed in a custom brown quarter morocco slipcase and each volume in a separate brown cloth chemise. With 8 pages of publisher's advertisements to the rear of vol. II. Bookplate of Scott Cunningham to front pastedowns. Cloth very slightly rubbed, corners lightly bumped, endpapers oxidised, occasional spotting as usual; vol. I with faint creasing to upper outer corner of a few earlier leaves, pp. 219-238 a touch proud; plate removed from front free endpaper vol. II. Gilt titles bright and the cloth uncommonly clean and fresh. An excellent copy in the publisher's cloth.

FIRST AMERICAN EDITION of Melville's third book, his first major full-length fiction, an allegorical romance set in the South Seas based on his own experiences there. Mardi was originally published in London earlier the same year.

BAL 13658.

£3,000 *[108265]*



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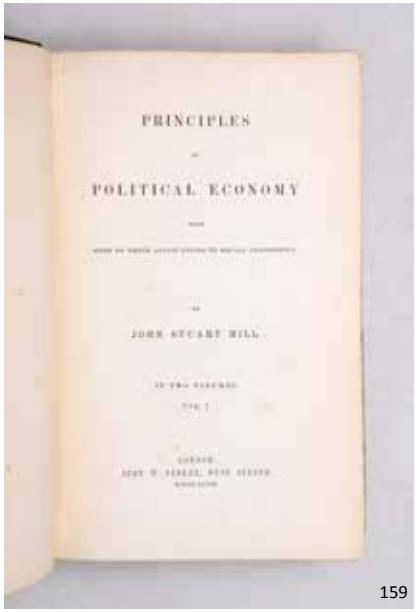


159

158

MELVILLE, Herman. The Works. *London: Constable and Co. Ltd, 1922–4*

16 volumes, octavo. Original blue cloth, titles to spines gilt, boards and spines decorated with interlace pattern in blind, dark red coated endpapers, top edges gilt, others untrimmed. Small hairline crack to lower spine of Vol. 15 neatly repaired, a few spines very faintly sunned. A fine set in exceptionally bright cloth.

The Standard edition. Number 250 of 750 sets signed on behalf of the publishers. Volume 13 contains the first edition of the novella *Billy Budd*, which was discovered in manuscript among Melville's papers in 1919 by Raymond M. Weaver, the author's first biographer. The original receipt of purchase, dated 1924, and publisher's promotional slip is laid in to first volume.

BAL 13682–3 for Vols. 13 & 16.

£8,750 *[108786]*

159

MILL, John Stuart. Principles of Political Economy with some of their Applications to Social Philosophy. *London: John W. Parker, 1848*

2 volumes, octavo. Original grey-green vertical fine-ribbed cloth, printed paper spine labels, double frames to boards in blind, pale yellow endpapers, edges untrimmed. 4 pages of advertisements at end of Volume I and 2 pages at the end of Volume II. Spines rolled, labels chipped, general rubbing and a little rumpling of cloth, front inner joint of volume II split but sound. A very good copy.

FIRST EDITION of Mill's great treatise on political economy. "From the moment of publication, Mill's *Principles* was hailed as a classic, far more congenial to the public than earlier economic textbooks, and far more readable than the Logic" (*ODNB*). "To many generations of students, Mill's *Principles* was the undisputed bible of economic doctrine" (Roll, *History of Economic Thought*, p. 353).

With the book labels of Henry Backhouse Fox (1849–1936), third son of the Quaker businessman, gardener and diarist Robert Barclay Fox (1817–1855); volume I also bears the signature of "R. Barclay Fox" on the front free endpaper: although this is probably Robert Barclay Fox (1873–1934), also a Quaker businessman, nephew of Henry Backhouse Fox. Mill was a friend of the Falmouth Fox circle "a wealthy and cultivated family of Quakers, extremely numerous and influential in the district" (Michael St. John Packe, *The Life of John Stuart Mill*, 1954, p. 261).

Einaudi 3907; Goldsmiths' 35525; Jevons, p. 280; Kress C.7500; Mattioli 2408.

£5,500 *[110128]*

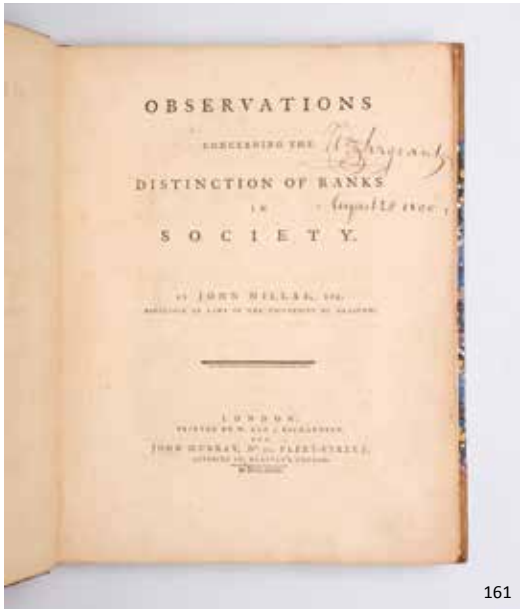
160

MILL, John Stuart. The Subjection of Women. *London: Longmans, Green, Reader, and Dyer, 1869*

Octavo (197 × 121 mm). Original dark yellow cloth, title to spine gilt, boards blocked in blind, brown coated endpapers, recased. Spine ends and inner hinges very skilfully restored, corners lightly rubbed, covers a little darkened; a clean, crisp copy.

FIRST EDITION, "the last of [Mill's] great political tracts" and his "most unpopular and bitterly con-

160



161

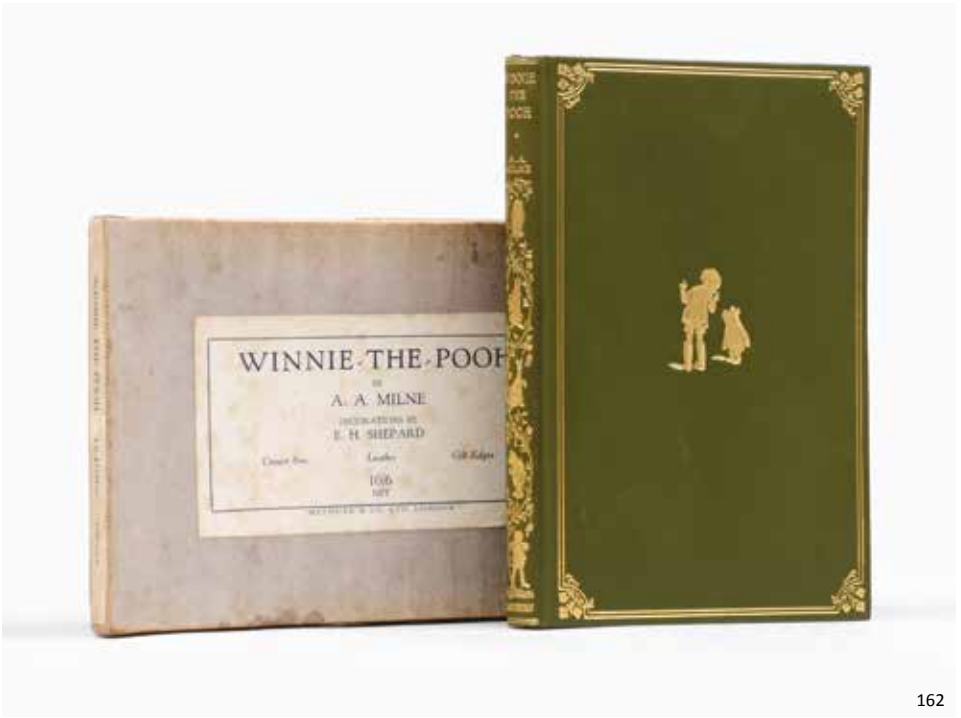
tested" work (*ODNB*). Mill had long been a women's rights advocate, having been influenced by the thinking of his father, the Utilitarian philosopher James Mill, and by his long friendship with, and then marriage to, the philosopher Harriet Taylor Mill (1807–1858), a passionate advocate for equality. Indeed, the freedom of women can be seen as a microcosm of Mill's general philosophy of freedom, in which "the 'greatest good' of the community is inseparable from the liberty of the individual" and the definition of tyranny is expanded to include the domination of minorities by a democratically elected majority (*PMM* 345). *The Subjection of Women* was the only one of Mills' works "on which he made a financial loss, even though pirated popular editions soon began to circulate widely in Europe and America. Among campaigners for women's suffrage, however, it rapidly became a sacred text and gave him a position of heroic, almost apostolic, authority within the nascent women's movement" (*ODNB*).

See *Printing and the Mind of Man* 345 & 398.

£2,250 *[108992]*

161

MILLAR, John. Observations concerning the Distinction of Ranks in Society. *London: Printed by W. and J. Richardson, for John Murray, 1771*



162

Quarto (259 × 203 mm). Recently rebound to style in speckled half calf and marbled boards, spine ruled gilt in compartments, red morocco label, endpapers renewed to style. Ownership inscription on title page of "William Sergeant, August 20 1800", possibly an attorney of that name practising in the Supreme Court of the State of Pennsylvania from 1796. Old stains to fore edge (affecting the blank margins of a number of gatherings) otherwise a good tall copy with the half-title and terminal advertisement leaf.

FIRST EDITION of Millar's most important work, one of the earliest and finest examples of an empirical approach to sociology. "Of a remarkably liberal tone, Millar's study of social rank covers class distinction, the history and condition of women, primitive society, and the relationship between parent and child, and master and servant" (J. S. German, *Voices of Scotland: A catalogue of an exhibition of Scottish books and manuscripts from the 15th to the 20th centuries*, The Grolier Club 1992, p. 67). The influence of Montesquieu and, particularly, of Hume's *The Populousness of Ancient Nations* is evident. Millar was a supporter of the American cause and an opponent of slavery; both feature in the final chapter, "Of the condition of servants in different parts of the world".

Born in Lanarkshire the son of the local minister, Millar (1735–1801) "studied law at Glasgow, where he was an intimate of James Watt (1736–1819), the inventor of the steam engine, and where he attended the lectures of Adam Smith. After completion of his studies, Millar spent two years with Lord Kames's family (through whom he met David Hume). Millar became a proponent of Hume's metaphysical doctrine and, though they were politically opposed, Hume placed his nephew under Millar's charge. Adam Smith also showed his esteem by sending his cousin to study under Millar" (*ibid.*)

Goldsmiths' 10712; Kress 6805; this edition not in Chuo or Jessop.

£2,750 *[110426]*

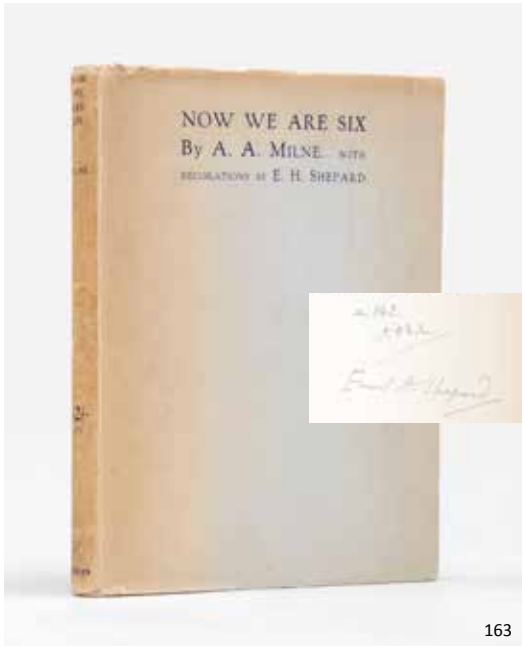
162

MILNE, A. A. Winnie-the-Pooh. *London: Methuen & Co. Ltd, 1926*

Octavo. Publisher's deluxe green leather, titles and pictorial design to spine and front cover gilt, map endpapers, all edges gilt, green silk page marker. With the publisher's cardboard box. Illustrations throughout by E. H. Shepard. A fine copy.

FIRST EDITION, DELUXE ISSUE. One of only 3,000 copies bound in blue, red, or green leather.

£3,750 *[110989]*



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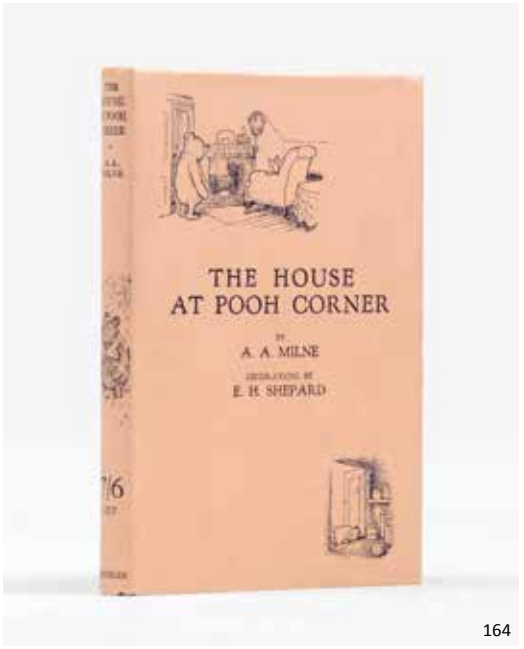

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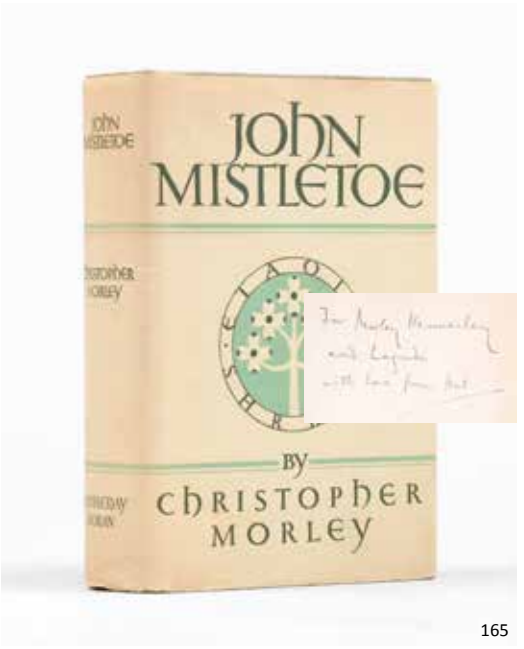


165

163

MILNE, A. A. Now We Are Six. *London: Methuen & Co. Ltd, 1927*

Small quarto. Original oatmeal cloth-backed orange paper boards, title label to front board printed in black, edges untrimmed, partly unopened. With the dust jacket. Illustrated throughout by E. H. Shepard. Mild offsetting to endpapers, a touch of soiling to boards, in the toned dust jacket with shallow chipping to ends of spine, closed tear to lower spine end. A very good copy.

SIGNED LIMITED EDITION. Number 143 of 200 large paper copies printed on handmade paper and signed by both Milne and Shepard. With the spare title label pasted onto the rear pastedown. This is the only deluxe edition of the first Winnie-the-Pooh book: unlike the later three titles in the series, there was no edition of this title on Japanese vellum.

£2,750 *[108314]*

164

MILNE, A. A. The House at Pooh Corner. *London: Methuen & Co. Ltd., 1928*

Octavo. Original pink cloth, titles to spine gilt, rule and devices of Christopher Robin and Pooh to front board gilt, pictorial endpapers, top edge gilt. With the dust jacket. Housed in a cloth clamshell box. Frontispiece and 108 illustrations in the text by E. H. Shepard, of which 7 are full-page. Spine bumped, browning to endpapers, inscription to front blank, dust jacket has the tiniest nicks to corners and spine tips otherwise very bright and clean. A lovely copy.

FIRST EDITION. The fourth and final Pooh book, in which Tigger makes his appearance and Poohsticks is invented.

£2,250 *[108589]*

"Writing books is bloody work; it gets one very morbid!"

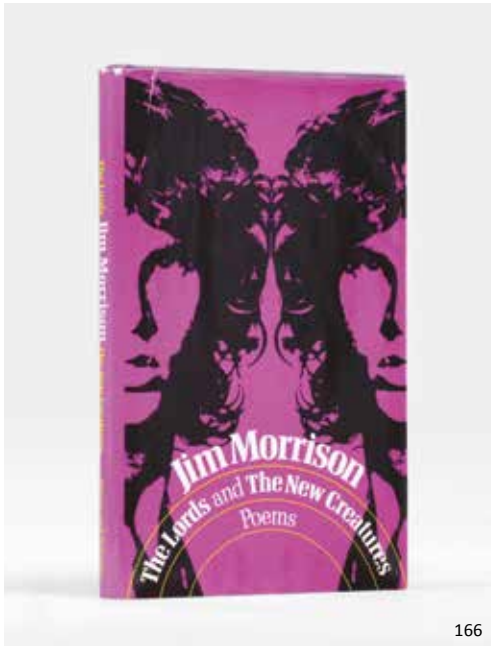
165

MORLEY, Christopher. John Mistletoe. *New York: Doubleday, Doran & Company, Inc, 1931*

Octavo. Original pale green cloth, gilt lettered spine on black labels. With the dust jacket. Discreet book label of Morley Kennerley. Binding a little shaken, tape marks to inside of jacket flaps. A very good copy.

FIRST U.S. EDITION, PRESENTATION COPY, inscribed by the author on the front free endpaper: "For Morley Kennerley and Lagonda with love from Kit". Morley Kennerley (1878–1950) was an American auctioneer, publisher, bibliophile, and a board member of Faber & Faber; a collection of his correspondence is held at Yale. Also loosely inserted are six postcards, a photograph of Kennerley's wife sitting in their Lagonda (with dogs) and inscribed "1932 on the way down from Scotland", two flyers for the book issued by Faber, an envelope containing a Christmas card from the Morleys, an envelope containing inscribed galley proofs for a section of the book ("Sat. Rev. 11-22_1/ John Mistletoe, XVII"), and a chatty and affectionate autograph letter signed (with envelope) dated 3 December 1930 from Morley to Kennerley enclosing a reproduction sketch portrait of Shakespeare, discussing work ("bollocking along with trying to write some Mistletoe . . . Writing books is bloody work; it gets one very morbid!"), mentioning the "incomparably dainty sense of humour" of Robert Louis Stevenson (describing *The Wrong Box*

165



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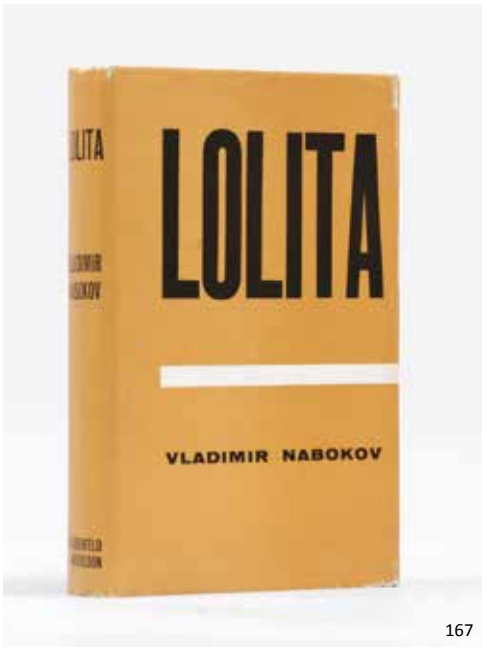


167

168

as "the most amusing book in the English language"), and noting the publication of *Thunder on the Left* in German. Morley's autobiographical novel was published simultaneously by Faber in London.

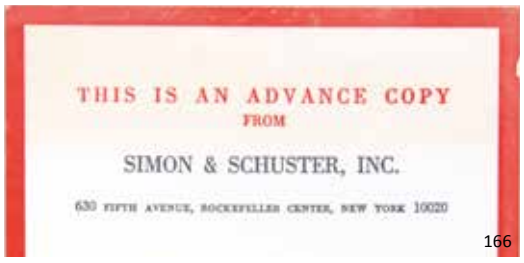
£675 *[108433]*

166

MORRISON, Jim. The Lords and The New Creatures. Poems. *New York: Simon and Schuster, 1970*

Octavo. Original purple cloth-backed purple boards, titles to spine gilt and purple, facsimile author's signature to front board purple, purple endpapers, top edge purple. With the dust jacket. Spine tips lightly faded. An excellent copy in a bright jacket with short closed tear to top edge of front panel.

FIRST TRADE EDITION, advance review copy with the publisher's slip laid in. *The Lords* and *The New Creatures*



166

first appeared as two separate self-published editions in 1969.

£475 *[110113]*

167

NABOKOV, Vladimir. Lolita. *London: Weidenfeld and Nicolson, 1959*

Octavo. Original black boards, titles to spine in silver, top edge pink. With the dust jacket. A few scattered spots to fore and bottom edges of text block. An exceptional copy in a remarkably fresh dust jacket with a small closed tear to top right-hand side corner of front panel, tape-repaired on the verso.

FIRST UK EDITION. Originally published in Paris in 1955.

£675 *[108481]*

168

NECKER, Jacques. De l'administration des finances de la France. *Paris: n.p., 1784*

3 volumes, octavo (195 × 115 mm). Contemporary speckled calf, gilt banded spines, red morocco labels, yellow edges. Vol. I with a folding table, errata on p. vii with 12 points listed (p. 266 mispaginated); vol. II errata on p. vii with 10 points listed; vol. III errata on p. viii with 8 points listed, (p. 255 not mispaginated). Armorial bookplates of the Earls of Macclesfield (also with their neat embossed stamp on half-titles and titles). Volume II with slight chip at foot of spine, front joint of volume III just split at head. A lovely set.

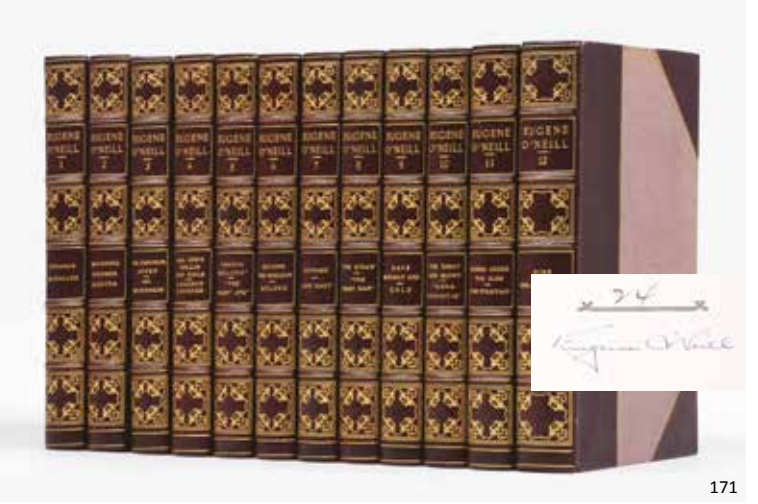
FIRST EDITION, described by the great Scottish political economist John Ramsay McCulloch as "the only authentic account of the finances of France previous to the Revolution. Owing to the popularity of its author, and the peculiar circumstances of the country at the time when it was published, the Revolution having all but commenced, the demand for the work was so very great that 80,000 were sold in the course of a few days!" (*The Literature of Political Economy: a Classified Catalogue*, 1845, p. 347). For this reason there were many prints runs of the first edition and it is, bibliographically, a difficult book to get to grips with. However, as this set has the correct number of errata listed in each volume (as called for in the scarce first issue), this indicates that it is at least an early issue. In 1776 Necker was appointed finance minister of Louis XVI, where he proved to be a popular and capable reformer. However enemies at court, led by Marie-Antoinette, plotted his dismissal in 1781, and Necker subsequently wrote this, his most influential and important work, before being reinstated as finance minister in 1788.

Carpenter, *Economic Bestsellers before 1850*, XXIX (1); Einaudi A.582; Goldsmiths' 12732; Kress B.752.

£2,250 *[109029]*

169

170



171

169

(NIELSEN, Kay.) GRIMM, The Brothers. Hansel and Gretel and Other Stories. *London, Hodder and Stoughton, [1925]*

Quarto. Finely bound by the Chelsea Bindery in terracotta morocco, titles and decoration to spine gilt, single rule to boards gilt, pictorial onlay of the gingerbread house to the front board, inner dentelles gilt, dark green endpapers, top edge gilt, others untrimmed. With twelve tipped-in colour plates by Kay Nielsen, captioned tissues, and ten full page monochrome plates. Neat contemporary inscription to the bottom of the limitation page, otherwise an excellent copy in a fine binding.

SIGNED LIMITED EDITION. Number 424 of 600 copies signed by the illustrator.

£6,500 *[110794]*

170

O'HARA, John. Appointment in Samarra. *London: Faber and Faber Limited, 1935*

Octavo. Original red cloth, spine lettered in gilt on blue ground. With the dust jacket. Spine rolled, scattered light foxing. A very good copy in the dust jacket slightly chipped at spine-ends and with a few small holes to joints.

FIRST UK EDITION of the author's first novel. This copy with the pencilled ownership inscription of publisher Anthea Joseph (née Hodson) to the front free endpaper, and most recently in the collection of military historian and journalist Max Hastings, though not marked as such. Anthea joined publisher Michael Joseph as secretary in 1946, married him in 1950 and took over the running of the firm after his death in 1958. "It was largely due to Anthea Joseph's energy and determination that the company survived intact to settle down as a part of the Thomson Organization and to enjoy two decades of very successful publishing" (*ODNB*). Originally published in the US the previous year, the first UK edition of *Appointment in Samarra* is increasingly hard to find, particularly in the dust jacket.

£975 *[109698]*

171

O'NEILL, Eugene. The Plays. *New York: Charles Scribner's Sons, 1934*

12 volumes, octavo. Original dark brown half morocco, pale brown cloth sides, raised bands, titles and decorations to compartments gilt, top edges gilt, others untrimmed, marbled endpapers. Extremities gently bumped, mild offsetting from turn-ins, margins of text blocks slightly toned. An excellent set.

SIGNED LIMITED EDITION, the Wilderness edition. Number 24 of 770 sets signed by the playwright.

£3,000 *[109853]*

172

ORWELL, George. Down and Out in Paris and London; Burmese Days; A Clergyman's Daughter; Keep the Aspidistra Flying; The Road to Wigan Pier; Homage to Catalonia; Coming Up For Air; Animal Farm; Nineteen-Eighty Four; An Age Like This 1920–1940; My Country Right or Left 1940–1943; As I Please 1943–1945; In Front of Your Nose 1945–1950. *London: Secker & Warburg, 1996*

14 volumes, octavo. Recent green morocco, titles and decoration to spines gilt, raised bands, single gilt rule to boards, marbled endpapers, gilt edges. A fine set.

A handsomely bound set of Orwell's complete writings, novels and essays including a biography by Michael Sheldon. This set was first published in 1986.

£6,000 *[109830]*

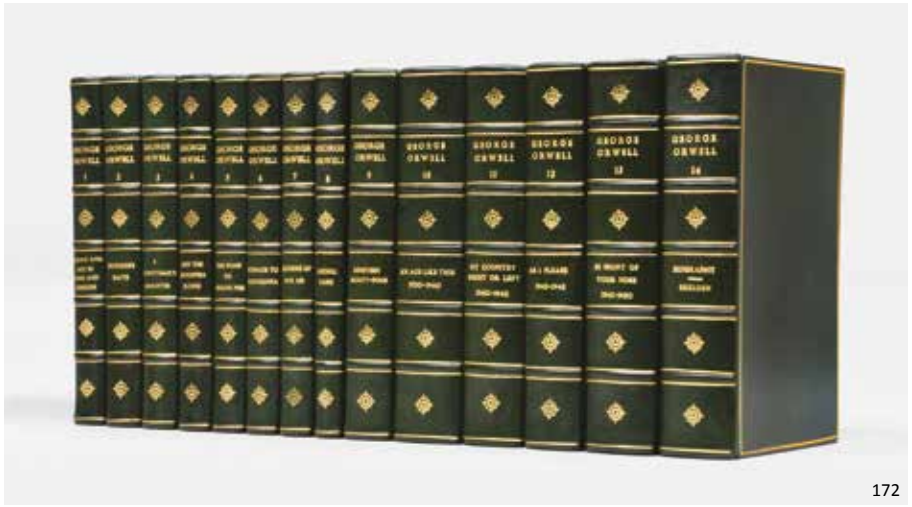
173

OWEN, Wilfred. Poems. With an Introduction by Siegfried Sassoon. *London: Chatto & Windus, 1920*

Quarto. Original red cloth, printed paper label to spine, fore and bottom edges untrimmed. Photogravure portrait frontispiece with tissue guard. Spine and board edges faded, some browning to endleaves, small ink splash to rear endpaper. An excellent copy.

FIRST EDITION. This slim volume, promoted and published by Sassoon after Owen's death and backed by Edith Sitwell, contains all Owen's best known poems, including "Dulce et Decorum est", "Insensibility", "Anthem for Doomed Youth", "Futility" and "Strange Meeting".

£2,750 *[111205]*


172

173

A key source for Shakespeare's witty heroines

174

OVID. The Heroycall Epistles of the learned poet Publius Ovidius Naso, in English verse: set out and translated by George Turbervile Gent. *London: By John Charlewoode, [c.1584]*

Octavo (138 × 89 mm). Later, probably 17th-century sheep, double blind rules, unlettered. Without the first leaf, blank except for signature-mark. Ownership inscriptions of William Willis, 1681, on rear blank; and William Squire, mid-19th-century, his inscription on the front pastedown and the addition of "Auckland, New Zealand" on the blank recto of sig. A6. Paper loss to upper outer corner of title leaf affecting typographic border but not the text, lesser paper loss in same place to next two leaves not affecting text, early colouring to the initials and ornaments, some occasional staining, worming to last couple of quires, still a good copy.

FIRST ENGLISH TRANSLATION of Ovid's *Heroides*, and a notable influence on both Shakespeare and Marlowe. Shakespeare's familiarity with Golding's translation of the *Metamorphosis* is well known, but he also drew inspiration from this work. "Ovid's *Heroides*, imaginary verse-epistles from women in mythology who are deserted by their lovers (e.g. Ariadne on Naxos, Dido after the departure of Aeneas from Carthage), were widely studied in school, where a frequent exercise was to imitate them. They are cited in the tutoring scene in *The Taming of the Shrew* (3.1.28–9), which also alludes playfully to Ovid's notorious *Ars amatoria* or 'art of love'. Like Lyly and Marlowe, Shakespeare found in the *Heroides* modes for a character's solitary self-examination at moments of emotional crisis" (*Oxford Companion to Shakespeare*).

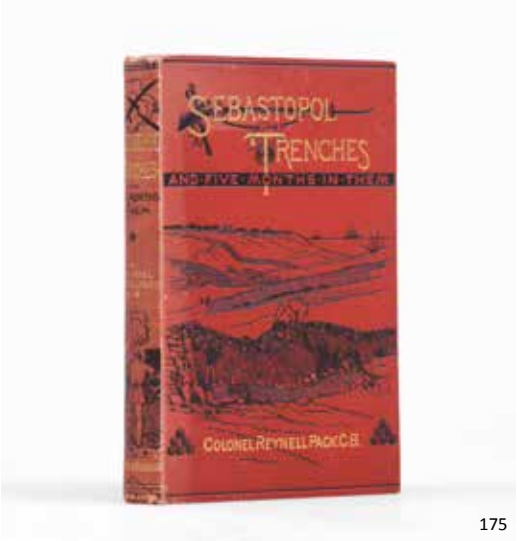
"Recently, critics have also taken interest in the influence of Ovid's *Heroides* on comic heroines such as Katherina (*The Taming of the Shrew*) and Beatrice (*Much Ado About Nothing*), who claim for themselves many of the same 'expressive liberties Ovid takes with erotic, rhetorical, and social conventions'. The epistolary exchanges in the *Heroides* inspire the rhetorical virtuosity displayed by these and other comic heroines, who 'put verbal wit in the service of love', but they also give shape to the 'rhetoric of a divided mind' in tragedies and problem plays such as *Measure for Measure*, *Hamlet*, and *Troilus and Cressida*" (*Oxford Handbook of Shakespeare*).

Turbervile's translation was originally printed in 1567, three years after Shakespeare's birth, by Henry Denham. It includes six poems in blank verse, a significant early use of that metre. The printer of this edition, John Charlewood (d. 1593), and Richard Jones took over rights in a number of works from Henry Denham in 1579. "Charlewood may have had Roman Catholic connections. In 1581 and again in 1583 he styled himself servant or printer 'to the right honourable Earl of Arundel'; in one of the Martin Marprelate tracts in 1587 he is identified as the earl of Arundel's man and was said to have been printing in the Charterhouse. He continued a substantial trade, however, and secured on 30 October 1587 an exclusive licence from the Stationers' Company for the printing of 'all manner of Billes for players' (Arber, *Regs. Stationers*, 2.477). This was the earliest entry in the registers of any playbills, and was presumably a lucrative extension of a fast-moving business in popular material: after Charlewood's death William Jaggard tried but failed to obtain the right" (*ODNB*). As Shakespeare was beginning to make his way in the world of London theatre in the 1580s, it seems most likely that this was the edition he knew.

STC 18943.

£5,250 *[109810]*

174



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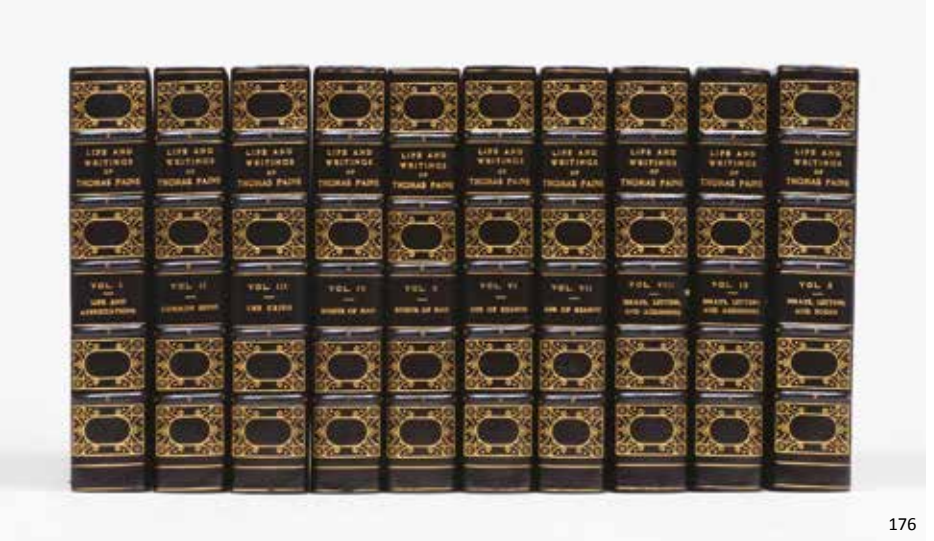


176

"Wounded whilst gallantly doing his duty"

175

PACK, Arthur John Reynell. Sebastopol Trenches and Five Months in Them. *London: Kerby & Endean, 1878*

Octavo. Original red cloth, spine and front cover lettered in gilt and black and with pictorial stamps depicting the Sebastopol trenches, yellow coated endpapers. Double-page chromolithograph frontispiece (showing the author's medals and honours), two topographical folding lithograph plates. Contemporary armorial bookplate of Lieutenant-General Sir Alfred Edward Codrington (1854–1945). Spine lightly sunned and a little rolled. A very good copy.

FIRST EDITION. A valuable and decidedly uncommon first-hand account of service in the Crimea by Colonel Reynell Pack (1817–1860), who was with the 7th Regiment of Foot, the Royal Fusiliers, during five months in the trenches before Sebastopol between January and June 1855; it includes frank assessments of the capacity and qualifications of a number of officers.

Loosely inserted is a fascinating group of four autograph letters signed concerning Pack's role with the Royal Fusiliers on 18 June 1855 during the failed attack on the Redan, one of the major actions of the Crimean War. The British suffered severe losses under a withering fire on the approach to the heavily fortified Russian position. Two letters (dated 16 July and 10 August 1855) are from Pack to "My dear General" asking that his role in the fighting be recognised. In response, the July letter is forwarded along with a handwritten note (dated 28 August 1855) from General Sir James Simpson asking that Pack's leadership be acknowledged ("If you can yourself aid him, or put him on the right way to do so – I will have great pleasure in bringing his case forward, as he seems to have been accidentally overlooked").

This note was forwarded to Sir William John Codrington (1804–1884), a brigade commander in the Crimea. On the verso of this note, Codrington has written a one-page letter dated 29 August 1855 attesting to Pack's leadership role in the battle. In an earlier letter (dated 1 August 1855) to an unnamed recipient, Codrington writes that "Major Pack of the 7th Fusiliers, was wounded in the attack on the Redan on the 18th June, & is gone to England – he has much felt the inadvertent omission of his name as commanding the 7th Fusiliers, which was part of the support of the attacking column on that day. I was not desired to make any report of the circumstances; but I know that when the signal of attack was made, Major Pack left the trench with his men, passed over a great space of ground towards the Redan, under a heavy fire, and was wounded whilst gallantly doing his duty with the few men of his Regiment whom the severity of the fire had not prevented advancing".

£1,500 *[109871]*

176

PAINE, Thomas. The Life and Writings. Containing a biography by Thomas Clio Rickman and Appreciations by Leslie Stephen, Lord Erskine, Paul Desjardins, Robert G. Ingersoll, Elbert Hubbard and Marilla M. Ricker. Edited and annotated by Daniel Edwin Wheeler. *New York: Vincent Parke and Company, 1908*

10 volumes, octavo (218 × 148 mm). Publisher's burgundy half morocco, titles and decoration to spines gilt separated by raised bands, matching cloth boards, marbled endpapers, top edges gilt. Portrait frontispiece to volume one surrounded by an ornate foliate border in green, gold and red. An excellent set.

DE GRAND LUXE REPUBLIC EDITION of the centenary issue. Number 7 of 75 sets, signed by the editor. Rare in the original publisher's binding.

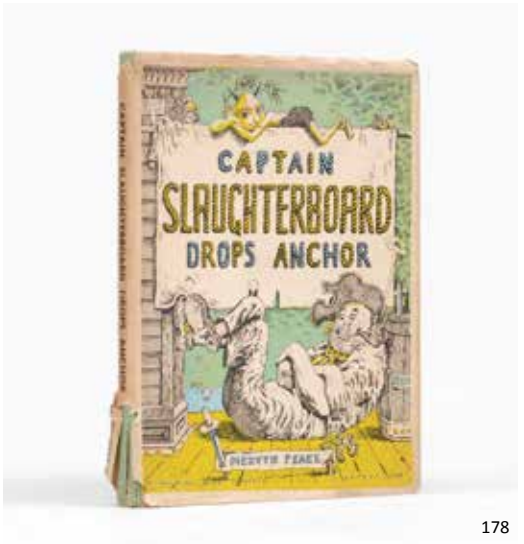
£5,000 *[110541]*

177

PANKHURST, E. Sylvia. The Suffragette. The history of the Women's Militant Suffrage Movement 1905–1910. *London: Gay & Hancock Limited, 1911*

Octavo. Original purple cloth, spine lettered in gilt, front cover lettered in white and blocked in gilt with a portcullis design with a superimposed triangular device in the suffragettes' colours (purple, white, and green). With the errata leaf. Portrait frontispiece, 31 photographic plates. Bookseller's ticket (International Suffrage Shop, 5 Duke Street, London) to the rear pastedown. Spine sunned and gently rolled, extremities a little rubbed, text-block toned, front inner hinge cracked but holding. A very good copy with bright plates.

177



178

179

FIRST EDITION. "Sylvia Pankhurst wrote books about the movements in which she had been active which were partly historical and partly autobiographical. As one of the earliest chroniclers of the suffrage movement she published *The Suffragette* (1911) which depicted Christabel as an inspiring leader and legitimated the militant suffrage woman" (*ODNB*).

£1,250 *[110225]*

178

PEAKE, Mervyn. Captain Slaughterboard Drops Anchor. *London: Country Life, 1939*

Quarto. Original decorated paper boards with green cloth spine. With the dust jacket. Illustrated throughout by Peake. Ownership inscription of front free endpaper. Jacket with some nicks, chips and closed-tears (some loss from spine), back panel toned and slightly stained, binding a little worn at tail of spine and partially split, partial offsetting to title page and final leaf of text, yet overall a good clean copy.

FIRST EDITION of the author's rare first book. "One of the first casualties of the blitz was *Captain Slaughterboard Drops Anchor*. The warehouse containing all available copies of the book was among the first to be bombed. Every copy was destroyed, cutting off Mervyn's income from that source and turning into rarities such copies as had already been sold" (John Watney, *Mervyn Peake*, p. 101). The book was not reprinted until 1945.

Watney, *Mervyn Peake*, p. 246.

£2,500 *[109937]*

179

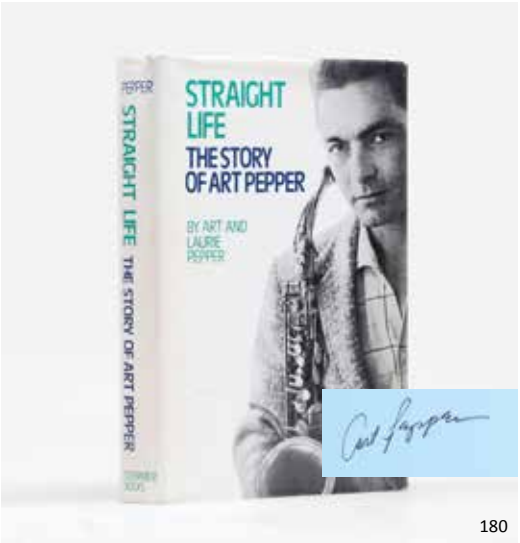
PÉCSI, József. Photo und Publizität. Photo and Advertising. *Berlin: Josef Singer, [1930]*

Quarto. Original wrappers. Housed in a red quarter morocco solander box by the Chelsea Bindery. Title page printed in red & black, 32 monochrome plates from photographs. Spine worn, covers showing signs of handling and a little rubbed, otherwise in good condition for such a fragile publication.

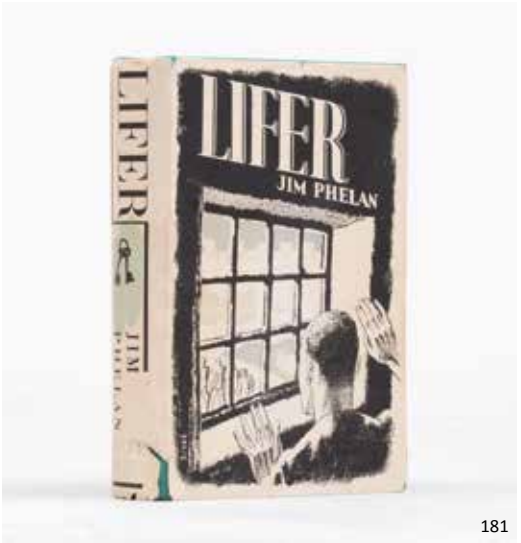
FIRST EDITION. József Pécsi (1889–1956) "was a Hungarian photographer, innovator, and educator. Born in 1889 into a middle-class family in Budapest (then part of the Austro-Hungarian Empire), Pécsi was schooled in German and maintained lifelong ties with an international photography community. He studied photography at the Lehr- und Versuchsanstalt (Training and research institute) in Munich from 1909 to 1911, and began receiving international recognition soon after graduation. In 1911 he returned to Budapest and opened his own studio, where he also offered instruction to apprentices. In 1913 he established the photography department at the Budapest School of Industrial Drawing, for which he is credited as the founder of photography education in Hungary. He was dismissed from teaching in 1920 due to conflicts with the conservative political regime but maintained his own studio, which served as a gathering place for students, including Eva Besnyö and her friend György Kepes. In 1922 Pécsi was elected vice president of the Budapest Industrial Guild of Photographers and served as editor of the guild's journal, *Magyar fotográfia* (*Hungarian Photography*). In 1930 he published the influential book *Photo und Publizität* (*Photography and Publicity*) to promote the blending of typography, design, and photography in avant-garde advertising, with contributions from Kepes and others. The publication marks his crossover from the Pictorialist style of his early work to the ascendant international modernism of the interwar period. The World War II years took their toll: he hid in Romania for a brief period; his studio and negatives were destroyed by a bomb in 1945; and, upon his return to Budapest, in 1946, financial hardship and an unfavourable regime forced him to take passport photographs to make ends meet. His passion for photography and innovative spirit were not lost, however; in 1952 he patented a combined duplex Pigment print process under the name PEJO" (*MoMA* online). The illustrations in *Photo und Publizität* show Pécsi's modernist approach to advertising photography in everything from biscuits and soap to razor blades and book covers.

Scarce: Copac locates only one copy in British and Irish institutional libraries (BL); OCLC adds another 13 worldwide (all but one copy in US and German libraries).

£2,750 *[109550]*



180



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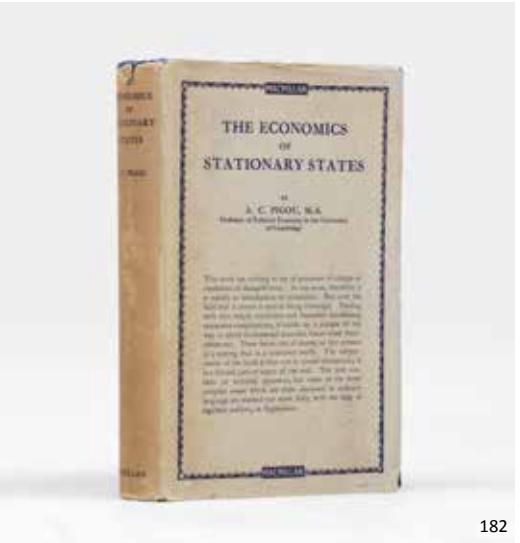


182

180

PEPPER, Art & Laurie. Straight Life: The Story of Art Pepper. Discography by Todd Selbert. *New York: Schirmer Books, 1979*

Octavo. Original blue cloth. With the dust jacket. With 32 plates. An excellent copy in jacket, just lightly chafed at the extremities

FIRST EDITION, SIGNED BY THE AUTHOR on the front free endpaper. On publication, Whitney Balliett, the esteemed jazz critic for the New Yorker, said in a glowing review of this, the great altoist's harrowing autobiography, transcribed from tape recordings by his wife, Laurie: "*Straight Life* demonstrates again and again that Pepper has the ear and memory and interpretative lyricism of a first-rate novelist". Pepper died not long after publication and consequently signed and inscribed copies are extremely uncommon.

£1,250 *[109778]*

181

PHELAN, Jim. Lifer. *London: Peter Davies, 1938*

Octavo. Original green cloth, titles to spine gilt. With the dust jacket designed by Dame Laura Knight. Spine gently rolled, some spotting to edges of text block, a little rubbing to spine lettering. An excellent copy in the jacket with some nicks, short closed tears and shallow chips to extremities; uncommon in the jacket.

FIRST EDITION.

£750 *[109894]*

182

PIGOU, A. C. The Economics of Stationary States. *London: Macmillan and Co., Limited, 1935*

Octavo. Original blue cloth, gilt lettered spine. With the dust jacket. Jacket spine a little creased and chipped at head, panels slightly soiled, spine of binding rolled and lightly rumpled at head. A very good copy, uncommon in the dust jacket.

FIRST EDITION.

£500 *[110253]*

183

POUND, Ezra. Personae. *London: Elkin Mathews, 1909*

Octavo. Original brown boards, titles to spine and front board gilt, fore and bottom edges untrimmed, publisher's device to title page in red. Ownership inscription Ernest K. Foster to front free endpaper and his bookplate loosely laid-in. Joints cracked but holding, head of spine repaired, the odd spot of foxing to contents. A very good copy.

FIRST EDITION in the first issue binding with spine titles measuring 20 mm. *Personae* is Pound's first regular book (the two preceding works, *A Lume Spento* and *A Quinzaine for this Yule* were printed in limited editions of 150 and 100 copies respectively and are virtually unprocurable). One thousand copies were printed, but the collection sold slowly, and in 1913 Elkin Mathews issued the 500 remaining sheets as a combined issue bound together with remaining sheets of Pound's *Exaltations*.

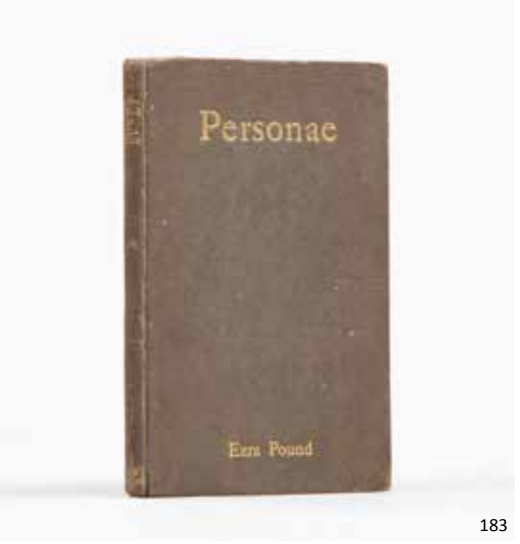
Gallup A3.

£3,750 *[111253]*

184

PLATH, Sylvia. The Colossus & Other Poems. *New York: Alfred A. Knopf, 1962.*

Octavo. Original green cloth, titles to spine in dark green, author's initials to front board and publisher's device to rear board in blind, top edge red, fore edge untrimmed. With the



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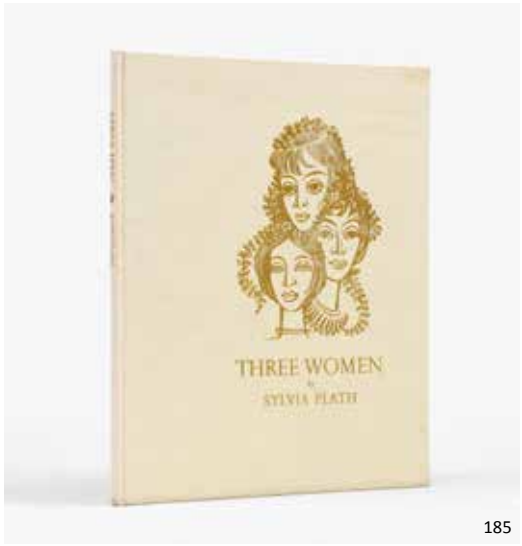


185

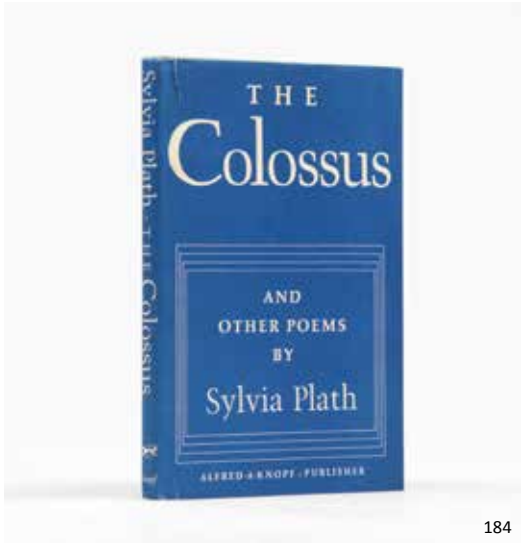
dust jacket. A fine copy in the jacket with closed tear to head of front panel and nick to foot of spine.

FIRST U.S. EDITION of Plath's first and only collection of poetry published while she was alive; first published in the UK in 1960.

£450 *[109537]*

185

PLATH, Sylvia. Three Women. A Monologue for Three Voices. With an introductory note by Douglas Cleverdon. *London: Turret Books, 1968*



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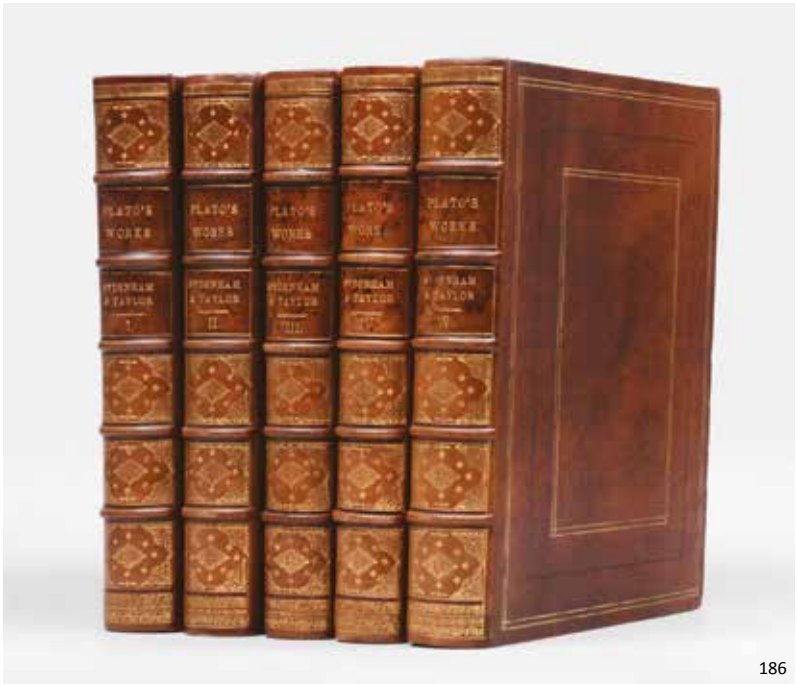


186

Quarto. Original cream cloth, titles gilt to spine and front board, vignette to front board gilt. Wood engraved frontispiece. A fine copy.

FIRST EDITION, LIMITED ISSUE. Number 86 of 180 copies, of which 150 were for sale. This was Plath's only poetic work written for broadcast.

£400 *[109596]*

186

PLATO. The Works of Plato, viz. his fifty-five Dialogues, and twelve Epistles, translated from the Greek. *London: printed for Thomas Taylor, by R. Wilks, and sold by E. Jeffery and R. H. Evans, 1804*

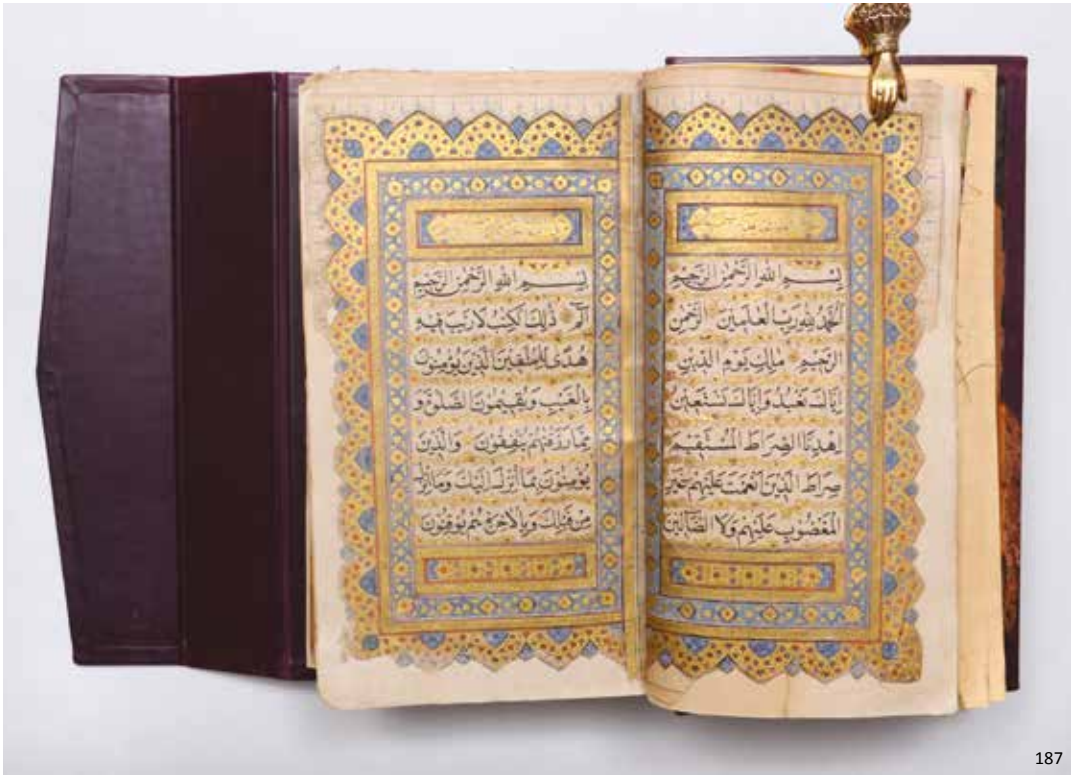
5 volumes, quarto (295 × 230 mm). Recent full speckled calf, boards with two double-line gilt rule borders and a single line border in black, spines decorated gilt in compartments, direct lettered and numbered gilt, marbled endpapers and edges, blue silk ribbon place markers. Engraved plate of geometrical figures in volume one, errata leaf in volume three. Occasional light spotting and the odd marginal stain, short tear to one leaf in volumes two and five; an excellent set.

FIRST EDITION of the philosopher Thomas Taylor's masterful translation, the first English translation of the complete works of Plato, revising and completing the work begun by Floyer Sydenham, together with his extensive notes on contemporary Greek manuscript commentaries.

"It was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton, and his late tempera painting The Arlington Court Picture was almost certainly inspired by Taylor's translation of Porphyry's *On the Cave of the Nymphs*; there is no doubt that Coleridge's acquaintance with Proclus was assisted by Taylor's translation and commentary, though Coleridge's appreciation of Taylor is invariably laced with acid criticism. Taylor's immediate influence in England was short-lived; only at the end of the century did those with an enthusiasm for ancient Gnosticism, such as G. R. S. Mead, revive his memory. His fate in America was very different. R. W. Emerson read Taylor's translations enthusiastically, and Taylor's influence was felt among Emerson's disciples, adepts of 'transcendental philosophy' such as Amos Bronson Alcott, William T. Harris, Thomas M. Johnson, Hiram K. Jones, and Thomas Wentworth Higginson, though that influence had waned by the end of the century. Emily Dickinson, who was a friend of Higginson, therefore probably owed her Platonism ultimately to Thomas Taylor" (*ODNB*).

Lowndes 1877.

£10,500 *[109979]*



187

187

(QUR'AN.) [Mughal-era illuminated manuscript Qur'an.] *[India: c.1700]*

Folio (265 × 155 mm). Arabic manuscript in black ink on burnished and sized wove paper, 538 ff. including 7 flyleaves, 11 lines of crisp *naskh* script to the page, rubricated recitation markings. Contemporary polychrome floral lacquer panels laid down on recent purple calf with flap, similar lacquer fragment laid down to front board verso forming doublure completed in pastiche, new endpapers. Illuminated throughout with text in cloudbands on gold ground within simple gold and blue frame and floral outer border in gold, roundel verse markers in gold; margins decorated with polychrome *shamsahs* indicating *ruku'* (prostration) and polychrome cusped medallions for section divisions; *surah* headings in white *naskh* script on gold ground with orange borders and blue cornerpieces; opening and closing bifolios lavishly illuminated with polychrome floral scrolls and ropework borders gilt, four further bifolios with polychrome floral borders. Piece of decorated fabric bound in to front, recent Arabic inscription to second flyleaf, earlier Persian inscription in *shikasteh* script to final flyleaf. Pleasing craquelure to lacquer, occasional restoration to lower outer corners and fore edges as usual, variable light browning. A very handsome copy indeed.

A highly attractive complete manuscript Qur'an copied in Mughal India, with five bifolios fully illuminated with polychrome floral designs and the text throughout in attractive *naskh* script within gold cloudbands, a technique of Chinese origin.

£9,500 *[110494]*

188

(RACKHAM, Arthur.) SHAKESPEARE, William. A Midsummer Night's Dream. *London: William Heinemann, 1908*

Quarto. Original vellum boards, titles to spine and front board gilt, image blocked in gilt to front board, brown endpapers. With 40 tipped in colour plates and numerous black and white illustrations throughout. Small W. H. Smith bookseller's ticket at rear pastedown. Some marks to boards, which are remarkably unbowed, internally some minor spotting to tissue guards, but withal an excellent copy.

188

SIGNED LIMITED EDITION. Number 170 of 1,000 copies signed by the artist.

£2,250 *[110163]*

187

189

(RACKHAM, Arthur.) BARRIE, J. M. Peter Pan in Kensington Gardens. *London: Hodder and Stoughton, [1912]*

Quarto. Original full vellum, titles and pictorial decoration to spine and front board gilt, pictorial endpapers, top edge gilt. Tipped-in colour frontispiece and 49 plates. Bookplate to front pastedown and bookseller's ticket to rear pastedown. A little rubbing to head of spine, internally fresh, lacking the yellow silk ties. An excellent copy.

DELUXE LIMITED EDITION. It was based on the 1906 first edition but enlarged with a new coloured frontispiece and seven full-page black and white drawings not previously published. It is thought that as few as 50 copies of the deluxe edition were produced.

Latimore & Haskell 40.

£3,500 *[110718]*

188, 189, 190, 191

190

(RACKHAM, Arthur.) Mother Goose. The Old Nursery Rhymes. *London: William Heinemann, 1913*

Quarto. Original white cloth, titles and decoration to spine gilt, titles and pictorial block to front board gilt. With 13 coloured plates, captioned tissue-guards and numerous black and white illustrations throughout. Spine darkened, a little faint foxing to contents. An excellent copy.

SIGNED LIMITED EDITION. Number 15 of 1,130 copies signed by Rackham.

£2,000 *[110634]*

Signed limited edition with extra signed plate

191

(RACKHAM, Arthur.) GRIMM, The Brothers. Little Brother and Little Sister and Other Tales. *London: Constable & Co Ltd., 1917*

191

Large quarto. Original light grey cloth, titles to spine gilt, pictorial gilt titles on a white ground to front board, pictorial endpapers, white silk page marker, top edge gilt, others untrimmed. With the original glassine jacket. Mounted colour frontispiece and 12 other plates, 43 black and white illustrations within the text. With extra plate signed by Rackham, housed in the publisher's printed envelope. Extremities lightly rubbed, partial tanning to rear free endpaper. An exceptionally bright copy in excellent condition.

SIGNED LIMITED EDITION. Number 230 of 525 copies signed by the artist and with an additional loose plate, a repeat of that facing p. 178, "He hurried away with long strides", also signed by Rackham.

Latimore & Haskell p. 46.

£3,750 *[110196]*

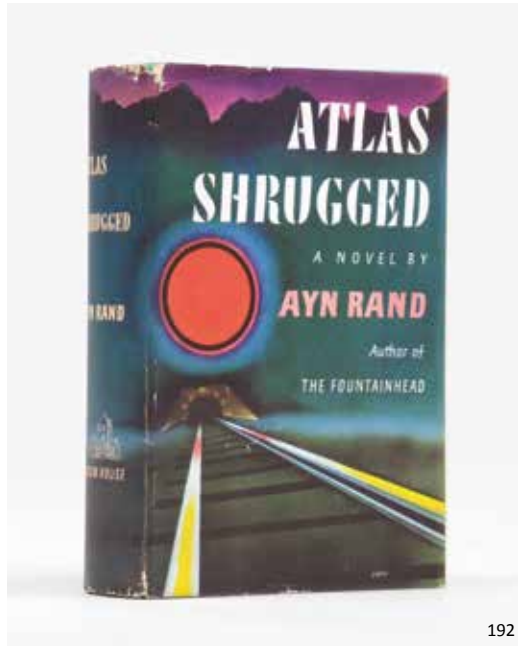
192

RAND, Ayn. Atlas Shrugged. *New York: Random House, 1957*

Octavo. Original green cloth, title to spine gilt on black, monogram to front board gilt, top edge blue, buff endpapers. With the pictorial dust jacket. A little sunning to spine ends, some faint spotting to endpapers. An excellent copy in the bright jacket, with some light rubbing to extremities, and spine ends nicked and chipped.

FIRST EDITION of Rand's fourth novel. The philosophical movement launched by Rand with *Atlas Shrugged* had a profound impact on American culture that continues to this day, with the novel named by a 1991 Library of Congress survey as the most influential book for a majority of Americans, second only to the Bible.

£1,500 *[109833]*



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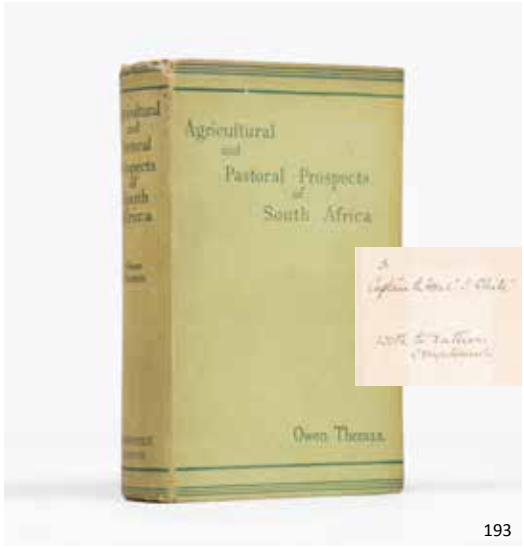

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193

(ROLFE, Frederick, Baron Corvo.) THOMAS, Owen. Agricultural and Pastoral Prospects of South Africa. *London: Archibald Constable & Co. Ltd*, 1904

Octavo. Original green cloth, title to spine and front cover green. Bookplate to front pastedown. Spine faded, spine ends frayed, board edges toned, edge of text block and contents lightly foxed, rear hinge split but holding. A very good copy.

FIRST EDITION, INSCRIBED BY OWEN THOMAS on the front free endpaper, "To Captain Hon. C. J. White, with the author's compliments. Fawley, Henley-on-Thames. 14 Oct. 1904", and with White's bookplate to the front pastedown; one of 2,000 copies. White (1860–1930) joined the British South Africa Company Police in April 1891, and was appointed commissioner of the Mashonaland Mounted Police (later the Rhodesian Mounted Police) in January 1893; he relinquished his command at the time of the Jameson Raid (1895–6), with some speculation that he was complicit in its planning. Wills notes that "since 1895 White has been connected with several business undertakings in Rhodesia." The book was ghost-written by Rolfe for Colonel Thomas, an adviser to the Rhodes Trustees; a commission which resulted in court action by Rolfe for non-payment.

Woolf B3; Wills, *The Anglo-African Who's Who and Biographical Sketchbook*, 1907.

£2,250 *[110625]*

Signed by Ruskin

194

RUSKIN, John. The Stones of Venice. New Edition. *London: Smith, Elder and Co., 1873–4*

3 volumes, octavo. Original brown cloth, spines and covers lettered and decorated in gilt and blind, terracotta-coloured endpapers. Numerous plates by Thomas Lupton, J. C. Armytage, R. P. Cuff and others after Ruskin, illustrations in the text. Contemporary ownership inscription of "C. Stephenson" on front free endpapers (also of Agnes Stephenson). Front inner hinge of volume I split but sound, scattered foxing otherwise a very good set. Copies in this condition are scarce.

SIGNED LIMITED EDITION, one of 1,500 copies signed by the author at the end of the preface. Ruskin's magnum opus, one of the key texts of the aesthetic movement, was first published 1851–53. Ruskin's *The Stones of Venice* and *The Seven Lamps of Architecture* "with their obsession with the function and aesthetics of architecture, over and beyond its history and practice . . . proved a revolutionary success" (PMM). "The importance of *The Stones of Venice* lies . . . in its celebration of the Byzantine and the Gothic, which had an immediate effect on Victorian architects, who began to introduce Romanesque forms and Venetian and Veronese colour and sculptural features into their designs" (*ODNB*). In the most famous chapter, "The nature of Gothic", which was twice reprinted in his lifetime (first for the inauguration of the London Working Men's College in 1854, and second by William Morris in 1892), "Ruskin argued that under conditions of industrialization and the division of labour, social disharmony and industrial unrest were bound to occur, because the previously expressive craftsman – Ruskin's ideal working man – had been reduced to the condition of a machine" (*op. cit.*)

Printing and the Mind of Man 315 (for the first edition).

£1,750 *[109541]*

195

195

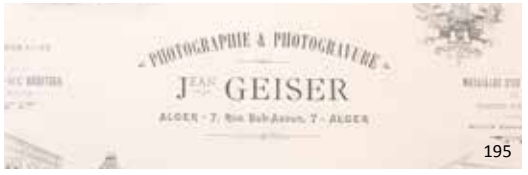
(RUSSIAN IMPERIAL NAVY.) GEISER, Jean. Navires de guerre de la marine imperiale russe. Photogravure Jean Geiser, Alger. Photographe de S.M. l'Impératrice de Russie Maria Fédorowna. *Algiers: Jean Geiser, 1896*

Landscape folio (505 × 310 mm). Publisher's black morocco, title in gilt to the front board, edges stained red, marbled endpapers. Photogravure title page with vignette illustra-

195

tions, and 36 fine photogravure plates, all captioned in a clearly legible calligraphic hand, and the majority of them signed in pencil by the photographer. A little rubbed at the extremities, a few scrapes to the boards, occasional marginal staining, all tissue-guards renewed, a very good copy.

RARE FIRST EDITION, no other copies traced, of this superb collection of ship portraits of vessels of the Russian Imperial Navy, taken when in harbour in Algiers. Jean Geiser (1848–1923) was born in Switzerland, moving to Algiers with his parents as a child. In the late 1860s he set up a studio on rue Bab-Azoun, where he established an excellent business as a jobbing photographer, advertising here on the title page that undertakes portraiture, people and ships, and undertakes photogravure printing of menus, post-



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196

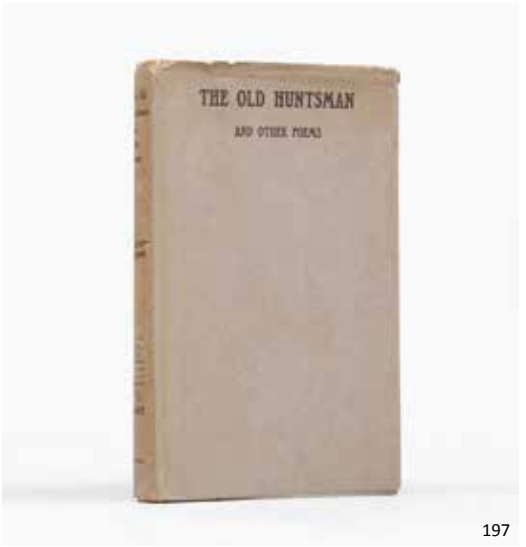
cards, stationery. He is probably best remembered now for his erotic ethnographic images, which were highly successfully issued as postcards.

The ships shown here are: *Rossia* (1895); *Svetlana* (1896), sunk at Tsushima; two views, broadside and bow-on of *Rurik* (1892), sunk in the Battle of Ulsan with the loss of 202 lives; *Sisso-Veliki* (1896), sunk by a torpedo at Tsushima; *Navarin* (1896), lost with all hands at Tsushima; *Imperator Alexandre II* (1887); *Catherine II* (1889); *Georges Victorieux [Georgiy Pobedonosets]* (1892); *Douze Apôtres [Dvenadsat Apostolov]* (1892); *Chesma* (1886); *Anakria* (1889) and the steam cutter *Sinop*; *Dimitri Domskoi* (1883), scuttled after Tsushima; *Wladimir Monomack* (1882), struck by a torpedo and scuttled at Tsushima; *Rossia* and *Wladimir*; *Admiral Korniloff* (1887); *Djighit [Dzhigit]* (1876), four views broadside, three-quarters, and bow on, scuttled Port Arthur 1904; steam-screw clipper *Razboynik* (1877), side on and bow on, scuttled at Port Arthur; *Duke of Edinburgh* (1877), broadside and bow-on; steam frigate *Vestnik* (1880), two side-on views; *Grosiasky*; *Posadnik* (1892), served until 1951 in the Finnish navy as the *Klas horn*; torpedo-boats 120, 102 and 119; *Wsadnik*; *Standar*, two views; *Etoile Polaire*; *Czarnitza; Zaria;* and "Manoeuvre à bord du Djighit".

£9,250 *[109513]*

196

SAINT-EXUPÉRY, Antoine de. The Little Prince. *New York: Reynal & Hitchcock, 1943*



197

Quarto. Original pale brown cloth, titles and pictorial design to spine and front board in dark red. With the dust jacket. Illustrated throughout by the author. Mild bumping to ends of spine, in the price-clipped dust jacket with shallow chipping to ends of spine and corners, closed tear to lower front panel, small stain to front panel, closed tear to rear top edge. A very good copy.

FIRST EDITION IN ENGLISH, SIGNED LIMITED ISSUE. Number 450 of 500 copies, from a limited edition of 525 copies signed by the author, with the matching numbered jacket. Although the manuscript was composed in Saint-Exupéry's native French language, it was written and published in New York, in both English and French versions in April 1943.

£12,500 *[110270]*

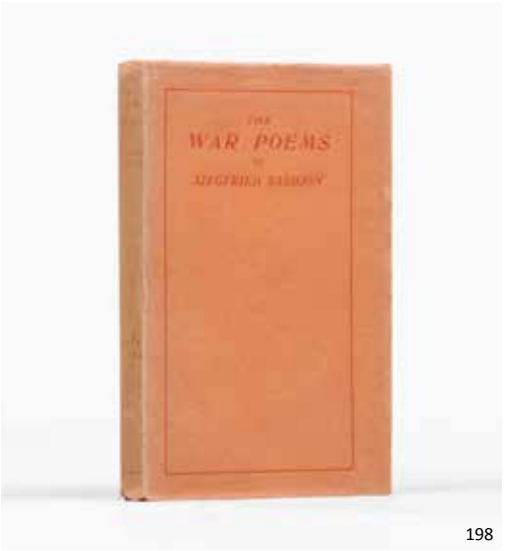
197

SASSOON, Siegfried. The Old Huntsman and other poems. *London: William Heinemann, 1917*

Octavo. Original grey paper boards, green printed paper label to spine. With the dust jacket. Small gift inscription to front free endpaper. Spine browned, a little faint foxing to edges of text block. An exceptional copy in the jacket with some minor chips to head of spine and tips.

FIRST EDITION of one of the author's key collections of war poetry.

£2,250 *[111249]*



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198

SASSOON, Siegfried. The War Poems. *London: William Heinemann, 1919*

Small octavo. Original red cloth, printed paper labels to spine and front board. With the dust jacket. Spine very slightly faded, minor foxing to edge of text block. An excellent, bright copy in the jacket with faded spine and some minor chips to extremities.

FIRST EDITION. The collection includes many of the author's war poems as well as 12 previously unpublished pieces.

Reilly p. 286.

£2,250 *[111246]*

199

(SA'UD, King.) The Picture Story of a Memorable Visit. *[Washington DC?:] 1957*

Folio (510 × 358 mm). Spiral bound within original green cloth-backed printed buff boards. Profusely illustrated from black and white photographs, text and captions in Arabic and English, title page and section titles – printed on coloured washi paper – in Arabic alone A little rubbed on the boards, but overall very good.

FIRST AND ONLY EDITION of this commemorative pictorial souvenir of King Sa'ud ibn 'Abd al-'Aziz Al Sa'ud's official visit. Publication is usually attributed to the US government, but the awkwardness of the English, and the care in the presentation of the Arabic captioning and titles, suggest that it may have been produced in Saudi Arabia with American backing. The work is extremely uncommon, with just ten locations on OCLC, all in the United States.

King Sa'ud's visit was a key component in the United States's political manoeuvring following the Suez Crisis, designed in large part to prevent Soviet Russia from replacing French and British influence in the region. Sa'ud was persuaded to accept the Eisenhower Doctrine and $250,000,000 towards his defence budget, and in so doing found himself at odds with the rise of Arab nationalism, and a target for Nasserist calls from Egypt for the removal of the Arab monarchies. Following worsening conflict with his brother Faisal over his indebtedness and his court's refusal to keep pace with the modernisation of other Arab nations, Sa'ud was forced to abdicate in 1964, going into exile in Geneva.

£2,500 *[110616]*

200

SCHIMMEL, Paul. © MURAKAMI. *Los Angeles, New York & Tokyo: The Museum of Contemporary Art; Rizzoli International; Kaikai Kiki Co., 2007*

Quarto. Original purple cloth, title to spine gilt, roundel to front cover gilt, illustrated endpapers. With the dust jacket. Illustrated throughout; 4 fold-out pages. An excellent copy in the jacket with faded spine.

FIRST EDITION, INSCRIBED BY MURAKAMI on the half-title: "To Simon Henwood, Murakami", together with an original drawing in black ink by the artist. This is the exhibition catalogue to accompany the 2007 "© MURAKAMI" exhibition at the Museum of Contemporary Art (LA), the Brooklyn Museum (New York), the Museum für Moderne Kunst (Frankfurt), and Guggenheim Museum (Bilbao). It features essays by Dick Hebdige, Midori Matsui, Scott Rothkopf, Paul Schimmel and Mika Yoshitake.

£2,250 *[110963]*

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The earliest map of the true source of the Mississippi

201

SCHOOLCRAFT, Henry Rowe, & James Allen. Schoolcraft and Allen – Expedition to North-West Indians. Letter from the Secretary of War transmitting a Map and Report of Lieut. Allen and H. B. [*sic*] Schoolcraft's visit to the Northwest Indians in 1832. *Washington, D.C.: [printed by] Gales & Seaton [for the US War Dept.]*, 1834

Octavo. Modern plain paper wrappers. Housed in a custom made green linen chemise and green quarter morocco slipcase, gilt lettered spine. Engraved folding map by Drayton after Allen. Embossed ownership stamp on front cover of Diana Lanier Smith; from the library of the celebrated collector of early Americana, Thomas Winthrop Streeter, with his discreet oval book label laid in. Map with neat professional repair to short closed tear, map slightly foxed, letterpress lightly toned, two leaves awkwardly folded at foot. A very good copy.

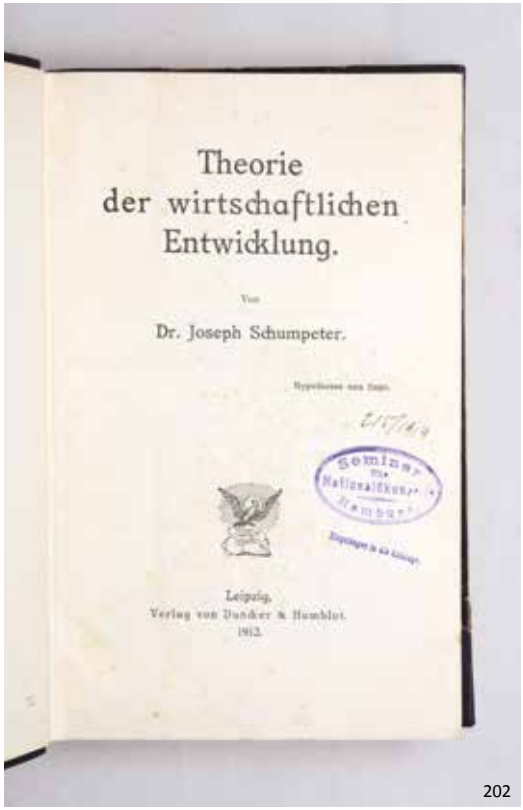
FIRST EDITION of this scarce pamphlet, which is important for including the "earliest map of the true source of the Mississippi River. [It] depicts Sioux and Chippewa boundary lines as established by the treaty of 1825; Indian villages, towns and placenames; trading posts and portages; the route of Lieutenant Allen. The dividing ridge separating the watersheds of the Mississippi and Red rivers is illustrated by a continuous chain of hills" (Schwartz & Ehrenberg, *The Mapping of America*, 1980, p. 247). This is the first appearance of Allen's famous map; its later appearance in Schoolcraft's *Narrative of an Expedition . . . to Itasca Lake* (1834) was on a smaller scale.

201

"In 1832, ethnologist Henry Schoolcraft organized a multipurpose journey to Minnesota to follow up on the observations he had made while accompanying the 1820 expedition of Lewis Cass, governor of Michigan Territory. As Indian affairs agent to the northern tribes, Schoolcraft was concerned that the frequent Ojibwe-Dakota skirmishes would greatly hinder further settlement of the territories. Lieutenant James Allen, an infantry officer detailed to topographical duty, joined Schoolcraft to make the map and to serve as naturalist. In addition, Schoolcraft had been ordered to conduct a thorough study of the fur trade and to vaccinate the Indians against smallpox. Schoolcraft and Allen, along with Dr. George Houghton and about thirty voyageurs and infantrymen, followed the Cass-Schoolcraft route to the head of Lake Superior. After three weeks, they reached Upper Red Cedar (Cass Lake), where they enlisted the aid of an Ojibwe leader, Oza Windib (Yellow Hand), who generously offered his assistance . . . The Schoolcraft map shows the expedition beginning at the trading house of the American Fur Company on Big Sandy Lake. the group followed the well-established trading route through the marshes along the Mississippi, north-west to the villages of Leech Lake. The map indicates that the water was high and that the men could actually canoe through the flooded marshes. At Leech Lake, they quickly moved along another well-known route to the headwaters of the Mississippi, finding the west branch first. many features are named, though Lake Itasca is merely called 'the source of the Mississippi.' The map's system of hachuring, or shading with short lines, adds a dramatic effect to the divides between the watersheds of the Red and Mississippi rivers that is not so obvious on the landscape itself. The mapmaker's hachures also exaggerate the heights of land north and west of Lake Superior, which are named the Cabotian Mountains . . . The map shows a Spirit Lake that is the source of the Rum River and separate from Mille Lacs" (Lanegran & Urness, *Minnesota on the Map*, 2008, pp. 32–34).

Graff 3703; Howes A148; Howgego S13; Sabin 77847; Schwartz & Ehrenberg, *The Mapping of America* (the map illustrated as plate 156); Streeter 1793.

£2,500 *[109869]*



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202

SCHUMPETER, Joseph Alois. Theorie der wirtschaftlichen Entwicklung. *Leipzig: Duncker & Humblot, 1912*

Octavo (217 × 136 mm). Contemporary dark grey half cloth by Jarchow of Hamburg (with his ticket), brown calf label, marbled sides, speckled edges. Stamp on title page of the "Seminar für Nationalökonomie Hamburg" and another stating "Eingetragen in die Kataloge" [recorded in the catalogues], contemporary note reading "2/5/1914". Old library label on spine, a number of contemporary underlines and pencilled marginal annotations in German. A very good copy.

FIRST EDITION of the first statement of what was to become known as the "Schumpeterian system". In this work Schumpeter "replaced Marx's greedy, bloodsucking capitalist by the dynamic innovating entrepreneur as the linchpin of the capitalist system, responsible not just for technical progress but the very existence of a positive rate of profit on capital. Distinguishing between 'inventions' and 'innovations', he stressed the fact that scientific and technical inventions amount to nothing unless they are adopted, which calls for as much daring and imagination as the original act of discovery by the scientist or engineer. Furthermore, the 'innovations' that count for economic progress consist of much more than the new machines that capture popular attention: they take the form of new products, new sources of supply, new forms of industrial and financial organisation just as much as of new methods of production. The entrepreneur is frequently also the capitalist; nevertheless, in principle there is a world of difference between doing things in a new way and providing the capital required to finance a new venture. The capitalist earns 'interest', but the entrepreneur earns 'profit' and without the dynamic change created by the entrepreneur, the rate of profit would soon fall to zero . . . His theory of the entrepreneur has ever since been the starting point for every subsequent discussion of entrepreneurship" (Blaug).

Blaug, *Great Economists before Keynes*, pp. 215–16; IESS (1912); not in Mattioli; Swedberg S.003.

£3,500 *[109215]*

The Darien Company

203

(SCOTLAND: Parliament.) An Act of the Parliament of Scotland for Erecting an East-India Company in that Kingdom. *[London:] Edinburgh, printed by the heirs and successors of Andrew Anderson, printer to His Most Excellent Majesty, 1695; and re-printed at London, for Sam. Manship, and Hugh Newman, [1695]*

Folio (307 × 197 mm), pp. [4], 8. Sometime overcast sewn, now disbound, preserved in a blue cloth folder, spine lettered gilt. Complete with the initial blank leaf. Stab marks from sewing in the gutter, lightly browned throughout; a very good copy.

FIRST LONDON EDITION of this important act "for a Company trading to Africa and the Indies", the document creating the Company of Scotland, later to become the Darien Company. "The originator of this disastrous enterprise was William Paterson, the founder of the Bank of England . . . Without divulging the details of his scheme, he succeeded in exciting the speculative interest of his countrymen, and a bill to establish the new company was carried through the Scotch Parliament and received the sanction of the Lord High Commissioner on 26 June 1695. The

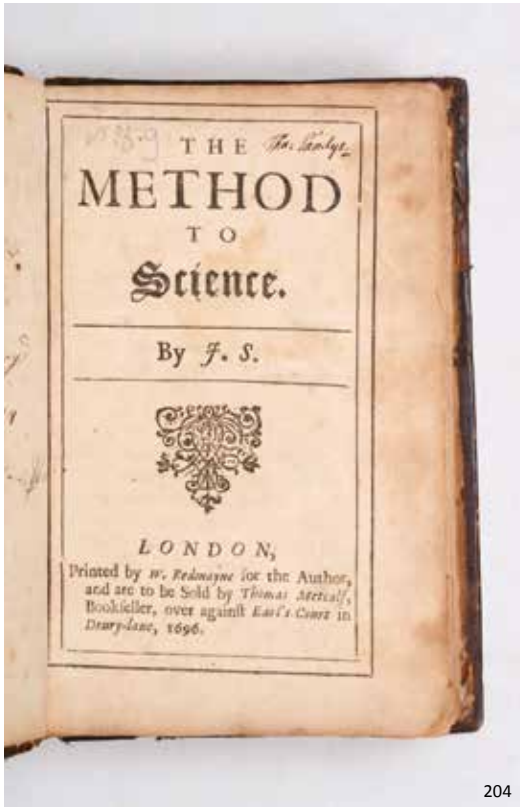
AN
ACT
OF THE
PARLIAMENT
OF
SCOTLAND
FOR ERECTING A
East-India Company
IN THAT
KINGDOM.

203

'Company of Scotland trading to Africa and the Indies,' was authorised to seize unoccupied territories in Asia, Africa, and America, to plant colonies, construct forts, wage war and conclude treaties; while the king was pledged to obtain reparation from any foreign state which molested the company. The company received a monopoly of the trade with Asia, Africa, and America for thirty-one years, and for twenty-one years their imports, except sugar and tobacco, were to be free of all duties. Scotchmen hastened to invest their scanty savings in the new venture, and £220,000 was actually contributed towards a nominal capital of £400,000" (Palgrave). English opposition to the company and Scottish determination to establish a colony at Darien, (with some 1200 colonists including Paterson and his wife departing Leith for Darien in 1698,) resulted in the collapse of the company in 1700, ultimately leading to the Act of Union of 1707 and the payment by England to Scotland of £398,000 (the Equivalent) in compensation for the losses.

Sabin 18545; Wing S 1145. See Palgrave I, p. 481.

£2,250 *[109293]*



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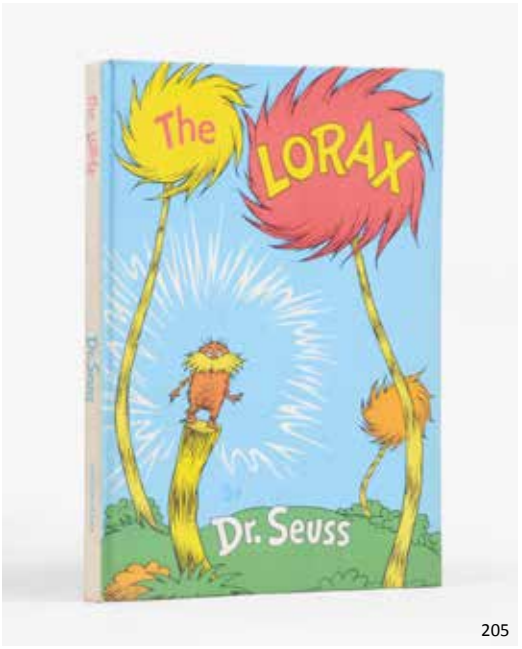

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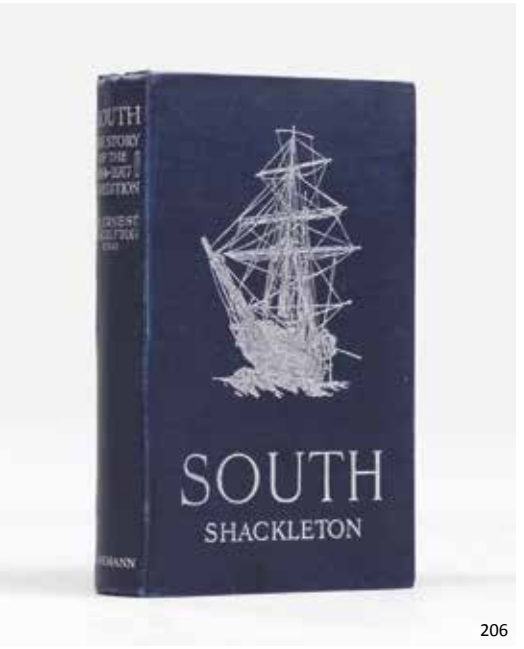


206

Locke unpicked

204

S[ERGEANT]., J[ohn]. The Method to Science. *London: Printed by W. Redmayne for the Author, and are to be Sold by Thomas Metcalf, 1696*

Octavo (171 × 108 mm). Contemporary mottled calf neatly rebacked. Tiny ownership inscription on front pastedown of Leonard J. Eslick of St Louis University. General light paper toning and foxing. A very good copy.

FIRST EDITION of one of the principal works of the Roman Catholic controversialist and philosopher John Sergeant (1623–1707). "A more thoroughgoing Aristotelian critique of Locke came from . . . John Sergeant, who, as a Catholic, stood outside the clerical assaults emanating from the established church. Sergeant's critique of Locke was part of a more wide-ranging critique of what he called 'ideists', a category which yokes Descartes and Locke together. He targets Locke in his *The Method to Science* (1696) and *Solid Philosophy Asserted*, against the *Fancies of the Ideists* (1697) . . . His principal objection to Locke's epistemology was its implicit scepticism. he charged Locke that his natural philosophy failed to provide universal conclusions or maxims" (Sarah Hutton, *British Philosophy in the Seventeenth Century*, OUP 2015, p. 202).

With an interesting contemporary provenance: the ownership inscription at head of title page of Thomas Sandys (and one or two neat marginal corrections), possibly the "interloper" or private trader, who, in 1689, was at the centre of a court case against the East India Company; and with a later ownership inscription on the front free endpaper verso: "The property of Shaderick Penn, Bought at Harpers Ferry, Sept the 4 1819 price $1.00"; this may be an alternate spelling of Shadrak Penn Jr, editor of the Louisville Public Advertiser and "the dominant editorial voice in the state for a number of years" (John E. Kleber ed., *The Encyclopaedia of Louisville*, 2001, p. 569).

Wing 2579.

£2,000 *[110050]*

205

SEUSS, Dr. The Lorax. *New York: Random House, 1971*

Quarto. Original pictorial covered boards. No dust jacket issued. Illustrated throughout by the author. A touch of rubbing to corners. An excellent copy.

FIRST EDITION, FIRST ISSUE with the three lines of copyright and highlighted yellow panel to back cover.

£1,000 *[110424]*

206

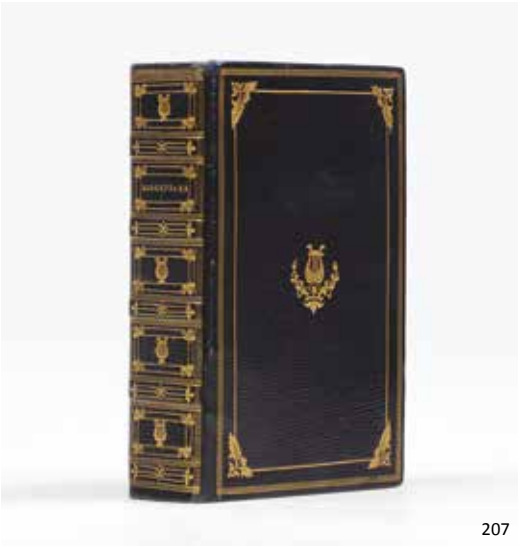
SHACKLETON, Ernest H. South. The Story of Shackleton's Last Expedition 1914–1917. *London: William Heinemann, 1919*

Octavo. Original dark blue cloth, titles to spine and front board in silver, large block of Endurance stuck in the ice to front board in silver, publisher's device to rear board in blind, top edge blue. Colour frontispiece and 87 half-tone plates, folding map at the rear. Bookseller's ticket to front pastedown. Pencilled ownership inscription to front free endpaper. Cloth a little rubbed, spot of wear to foot of rear hinge, pencilled annotations to rear endpapers. An excellent copy.

FIRST EDITION, second impression, a month after the first and printed on superior paper stock, so less prone to the heavy browning that tends to mar the first impression.

Books on Ice 7.8; Conrad p. 224; Spence 1107; Taurus 105.

£1,250 *[110726]*



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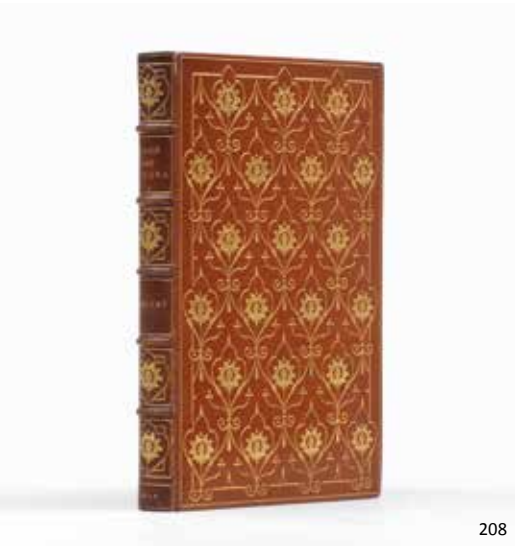

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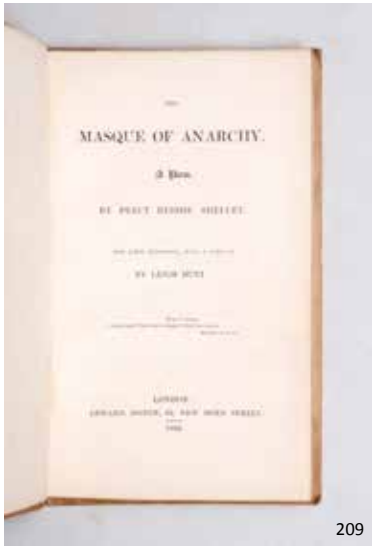


209

207

SHAKESPEARE, William. The Dramatic Works. Complete in three volumes. *London: Alexander Black, 1821*

3 volumes in one, duodecimo in sixes (160 × 100 mm). Contemporary straight-grain dark blue full morocco, gilt-tooled flat bands to spine forming compartments, titles direct to second within multiple rules gilt, covers and remaining compartments with multiple fillet rules, central lyre devices and vine-leaf cornerpieces gilt, all edges gilt, pink endpapers. With 3 engraved title-pages by E. Finden after H. Corbould. Very light scuff to rear cover, the faintest of spotting to vignette title-pages, an excellent copy.

A handsome Regency-era Shakespeare, in a superior contemporary binding, the text following the edition of George Steevens and Samuel Johnson, first published in 1780.

£875 *[109607]*

208

SHELLEY, Percy Bysshe. Laon & Cythna; or, the Revolution of the Golden City. *London: printed for Sherwood, Neely & Jones; and C. and J. Ollier, by B. McMillan, 1818*

Octavo (218 × 140 mm). Finely bound c.1900 in tan full morocco, spine in compartments with gilt titles direct, spine and sides elaborately gilt with Art Nouveau floral design, gilt-tooled turn-ins, marbled endpapers, top edge gilt, others untrimmed. Front joint just starting from bottom, very small nicks to corners, spine very slightly darkened, leaves evenly browned but otherwise all in excellent condition.

FIRST EDITION, very scarce, in excellent condition almost entirely untrimmed (but for the gilt top edge) and in a fine art nouveau binding. This copy is in the second state, without the rare flyleaf quoting Pindar which (as in all but about 12 known copies). The Errata slip is present in this copy, with the notice that, "the author deems it right to state, that the following Errata are not attributable to the printer", in a catty allusion to printer Buchanan McMillan's numerous unsolicited corrections.

It was Shelley's complaint at the liberties taken by the printer that led the Ollier to read for the first time what they had agreed to publish, noting not only the incendiary political and philosophical content, but more disturbingly the fact that an incestuous relationship between brother and sister was central to the story. London was alive with gossip about Shelley living with both Mary Godwin and her half-sister Claire Clairmont, and in contemporary usage, such a ménage was termed incest (St. Clair, *The Godwins and the Shelleys*, p. 432.) At the publishers' request, Shelley made alterations to those copies which had not already been issued, removing any hint of incest, and gave it the new title, *The Revolt of Islam*, reissuing the original sheets with 26 cancelled leaves and a new title leaf (some of which were misdated 1817).

This however is the rare true first edition, entirely unexpurgated, and lacking only the almost inaccessibly rare flyleaf with a quotation from Pindar (there are an estimated 12 copies in the first state). Interestingly, Shelley has, in the final paragraph of his characteristically defiant preface to the present text, given an explanation (cancelled in the expurgated edition) for the incestuous plot that points less towards his domestic ménage and more towards his demotic mission: "In the personal conduct of my Hero and Heroine, there is one circumstance which was intended to startle the reader from the trance of ordinary life. It was my object to break through the crust of those outworn opinions on which established institutions depend. I have appealed therefore to the most universal of all feelings, and have endeavoured to strengthen the moral sense, by forbidding it to waste its energies in seeking to avoid actions which are only crimes of convention. It is because there is so great a multitude of artificial vices, that there are so few real virtues."

£4,250 *[109823]*

209

SHELLEY, Percy Bysshe. The Masque of Anarchy. *London: Edward Moxon, 1832*

Small octavo. Original boards, spine label largely intact. Housed in brown morocco pull-off case. Spine discreetly restored but both spine and title label largely preserved and intact, boards a little dust-soiled and marked with light rubbing to extremities, faint spotting to endpapers, ownership inscription torn from top fore-corner of front free endpaper, hinges completely sound and on the whole internally clean. An excellent copy.

210

211

first edition in exceptional condition in the original boards, with the spine and title label largely preserved. The passing of the 1832 Reform Act emboldened Leigh Hunt to allow at last the publication of Shelley's incendiary poetic reaction to the Peterloo Massacre of 1819: "Rise like lions after slumber / In unvanquishable number! / Shake your chains to earth, like dew / Which in sleep had fall'n on you: / Ye are many – they are few." The publisher Moxon, Charles Lamb's son-in-law, would later stand trial for blasphemous libel for publishing a relatively unexpurgated edition of *Queen Mab*.

£2,250 *[109397]*

With an autograph note signed by Shelley

210

SHELLEY, Percy Bysshe. The Works in Verse and Prose. *London: Reeves and Turner, 1880*

8 volumes, octavo (215 × 140 mm). Contemporary red half morocco, titles and decoration to spines, raised bands, marbled boards and endpapers, top edges gilt. Engraved frontispieces. Ownership signature to front flyleaves. Extremities a little rubbed, partial split to hinge of front free endpaper of first volume. An excellent set.

A handsomely bound set of the Buxton Forman edition. With an autograph payment note signed by Shelley and dated 1 March 1816 tipped-in on the initial blank of the first volume.

£2,500 *[109976]*

211

SHERRING, Charles A. Western Tibet and the British Borderland. The Sacred Country of Hindus and Buddhists. *London: Edward Arnold, 1906*

Octavo. Original blue cloth, gilt lettered spine, pictorial gilt stamp on front cover. Photogravure frontispiece of Mount Kailash, many illustrations from photographs in the text, 2 large folding coloured maps of the region, 2 smaller maps in the text and a folding chart. Spine rolled, otherwise an excellent copy.

first edition of "the most serious book on that region" (Yakushi) by a member of the Indian Civil Service and deputy commissioner of Almora. Sherring and Longstaff explored Garwhal and Ladakh together and Longstaff, with two alpine guides and six porters, made an attempt on Gurla Mandhata, which was foiled by an avalanche and other difficulties. He turned back at 7,000 feet – then a world altitude record.

Yakushi S203.

£1,650 *[110431]*

212

SIMAK, Clifford D. City. *New York: Gnome Press, 1952*

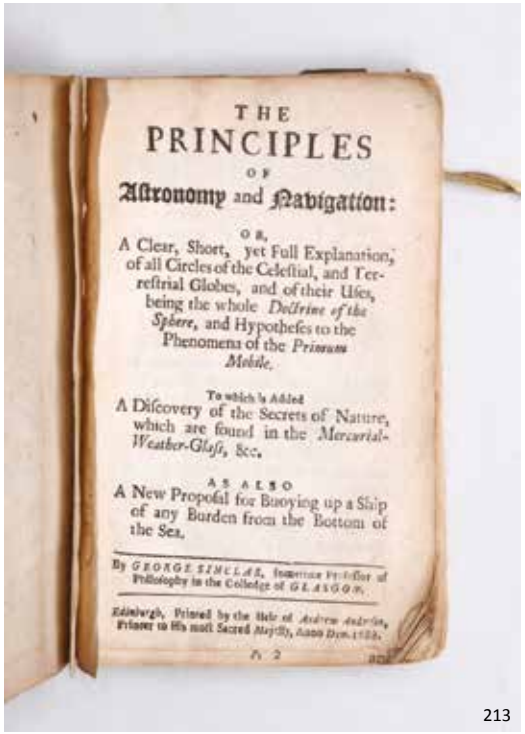
Octavo. Original light green cloth, titles to spine in dark green. With the pictorial dust jacket designed by Frank Kelly Freas. A fine copy in the dust jacket.

first edition of the author's science fiction novel, the story of the Webster family, robots, and dogs, starting in the late 20th century and spanning 10,000 years. The winner of the 1953 International Fantasy Award, it is scarce in such good condition.

Locke, Vol. I, p. 198.

£425 *[110466]*

212


THE
PRINCIPLES
OF
Aſtronomy and Navigation:
OR,
A Clear, Short, yet Full Explanation, of all Circles of the Celeſtial, and Terreſtrial Globes, and of their Uſes, being the whole *Doctrine of the Sphere*, and Hypotheſes to the Phenomena of the *Primum Mobile*.
To which is Added
A Diſcovery of the Secrets of Nature, which are found in the *Mercurial-Weather-Glaſs*, &c.
AS ALSO
A New Propoſal for Buoying up a Ship of any Burden from the Bottom of the Sea.
By GEORGE SINCLAR, ſometime Profeſſor of Philoſophy in the College of GLASGOW.
Edinburgh, Printed by the Heir of *Andrew Anderſon*, Printer to His moſt Sacred *Majeſty*, Anno Dom. 1688.
A 2
213

213

SINCLAIR, George. The Principles of Astronomy and Navigation: Or, A Clear, Short, yet Full Explanation, of all Circles of the Celestial, and Terrestrial Globes, and of their Uses, being the whole Doctrine of the Sphere, and Hypotheses to the Phenomena of the Primum Mobile. To which is Added A Discovery of the Secrets of Nature, which are found in the Mercurial-Weather-Glass, &c. As also A New Proposal for Buoying up a Ship of any Burden from the Bottom of the Sea. *Edinburgh: by the Heir of Andrew Anderson, 1688*

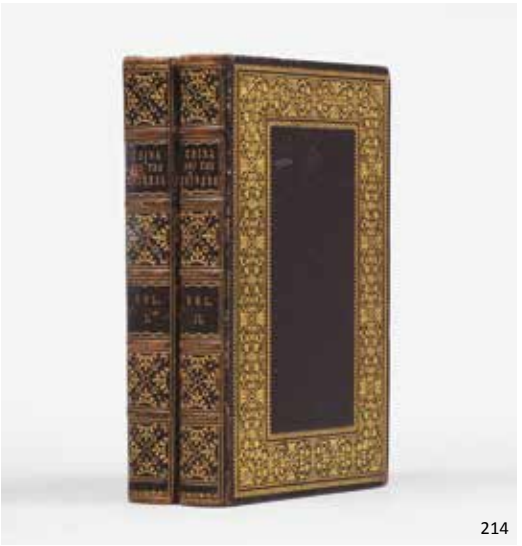
Octavo (147 × 90 mm). Contemporary limp vellum, with two (of four) deerskin ties. Woodcut initials. Contemporary ownership inscription and pen trials of James Stewart to front and rear endleaves with some sketches of a face, early purchase note to front free endpaper stub. Lower outer corner of front board worn away, two ties missing. Some general wear to covers, title page with 2 mm of lower margin cut away, lower corner a little dog eared, pale damp mark to the last few leaves; withal a very good copy.

FIRST EDITION, comprising three separately paginated texts, each with their own title page or drophead title, but with a continuous register. The second work is titled "Proteus Bound with Chains", the third simply headed "Postscript. To Buoy up a ship, of any Burden, from the Ground of the Sea".

The natural philosopher George Sinclair (d. 1696?) "described himself as from the Lothians and possessed property in Haddington, Haddingtonshire. He and his brother John were probably educated at the University of St Andrews . . . George Sinclair taught at St Andrews before moving to Glasgow in 1655, where he was admitted master and appointed professor of philosophy. In 1656 he gave 100 marks towards the building of Glasgow College, and lent a larger sum which was repaid with interest in 1659. During this time the marquess of Argyll obtained rights to the wreck of the Spanish vessel *Florida*, which had foundered in Tobermory Bay after the defeat of the Armada. Sinclair, 'almost the only cultivator of physics during this age' as Stevenson generously described him (Stevenson, xi), assisted when a diving bell was brought to the site, possibly by Archibald Millar of Greenock. Several pieces of ordnance were recovered before stormy weather ended the exercise. Sinclair subsequently devised his own diving bell and described its use in a stylized classical debate in his *Ars nova et magna gravitatis et levitatis* (1669, pp. 220–44)." (*ODNB*). Sinclair published several works on mathematics and practical physics, much of it based upon his own experience as a surveyor and engineer.

Wing S3857.

£6,750 [109217]


214

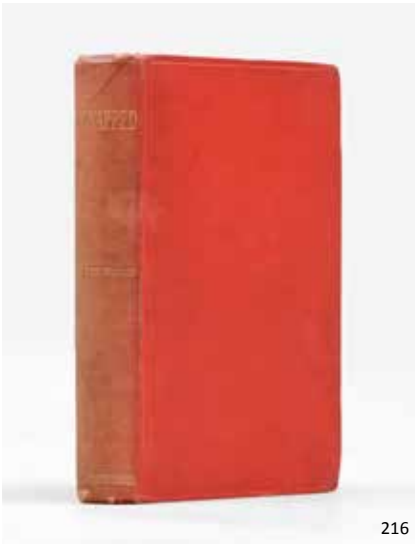
214

SIRR, Henry Charles. China and the Chinese: their Religion, Character, Customs, and Manufactures: the evils arising from the Opium Trade: with a glance at our Religious, Moral, Political, and Commercial intercourse with the country. *London: Wm. S. Orr & Co., 1859*

2 volumes, octavo (214 × 130 mm). Contemporary black hard-grain morocco, richly gilt spines, broad ornamental gilt border on sides, all edges gilt, richly gilt turn-ins, yellow coated endpapers. Chromolithograph frontispieces. Armorial book-

214

215



216

217

plates of George Sholto Gordon Douglas-Pennant, second Baron Penrhyn (1836–1907), landowner and quarry owner, and with an Eton presentation inscription to him (dated July 1852) on a preliminary blank in volume I. joints and corners a little rubbed, volume I with slight white stain on spine (a previous attempt at "polishing"), slight bump to top edge of volume II, frontispieces foxed and marginally dampstained (not affecting letterpress) but a good clean set in a stylish Eton presentation binding, with the errata slip in volume II.

FIRST EDITION of this important work on China and a key critique of the opium trade. "Henry Charles Sirr (1807–1872), of Lincoln's Inn, barrister, was successively British vice-consul at Hong Kong (1843) and queen's advocate for the southern circuit of Ceylon; he was the author of two works of interest, *China and the Chinese: their Religion, Character, Customs, and Manufactures* (1849), which dealt with the evils of the opium trade, and *Ceylon and the Cingalese: their History, Government, Religion, Antiquities, etc.* (1850)" (*ODNB*). Also included here are Sirr's observations on Chinese gardens: "Sirr briefly describes the garden of the private residence of an opium-addicted mandarin near the city of Xiamen (Amoy), and focuses on the arrangements of ornamental plants, rocks, and water features . . . [he then] implies that all gardens of wealthy Chinese are comparable, suggesting that they present the same design, offer the same scenes, and are composed of the same elements, which are assembled not for any functional reason but solely to produce an aesthetic effect" (Bianca Maria Rinaldi ed., *Ideas of Chinese Gardens: Western Accounts, 1300–1860*, 2016, chapter 31).

£1,650 *[109143]*

215

STEVENSON, Robert Louis. A Child's Garden of Verses. *London: Longmans, Green, and Co., 1885*

Octavo. Original blue cloth, bevelled boards, titles to spine gilt, publisher's device to front cover gilt, top edge gilt, others untrimmed. Spine darkened, two openings with old tape residue in gutter, a very good copy.

FIRST EDITION. One of 1,000 copies published. From the library of the bibliographer of Dickens and Trollope, Walter E. Smith, with his pencilled ownership inscription to the first blank recto.

£1,500 *[109762]*

Maurice Baring's copy

216

STEVENSON, Robert Louis. Kidnapped. Being Memoirs of the Adventure of David Balfour in the Year 1751. *London: Cassell and Company, Limited, 1886*

Octavo (185 × 125 mm). Original red diagonally-ribbed cloth, spine lettered and ruled in gilt, frame to covers in blind, fore and bottom edges untrimmed, black-coated endpapers. Folding map frontispiece coloured in outline. Fifteen pages of publisher's advertisements to rear. Gift inscription to front free endpaper. Spine rolled and faded, headcaps slightly rubbed with a few short nicks, corners bumped, faint dust-soiling to covers with small white mark to lower outer corner of rear, frontispiece loose, short closed tear to fore edge of front free endpaper, light toning, a good copy.

FIRST EDITION, first issue; Maurice Baring's copy, with his bookplate to the front pastedown. The first issue was also bound in green, blue and gilt-stamped red cloth, with no apparent priority. The first issue has "business" on p. 40, "nine o'clock" on p. 64 and "Long Islands" on p. 101, and publisher's advertisements dated 5G.4.86 & 5B.4.86 (7.86 in the second issue).

£750 *[108459]*

217

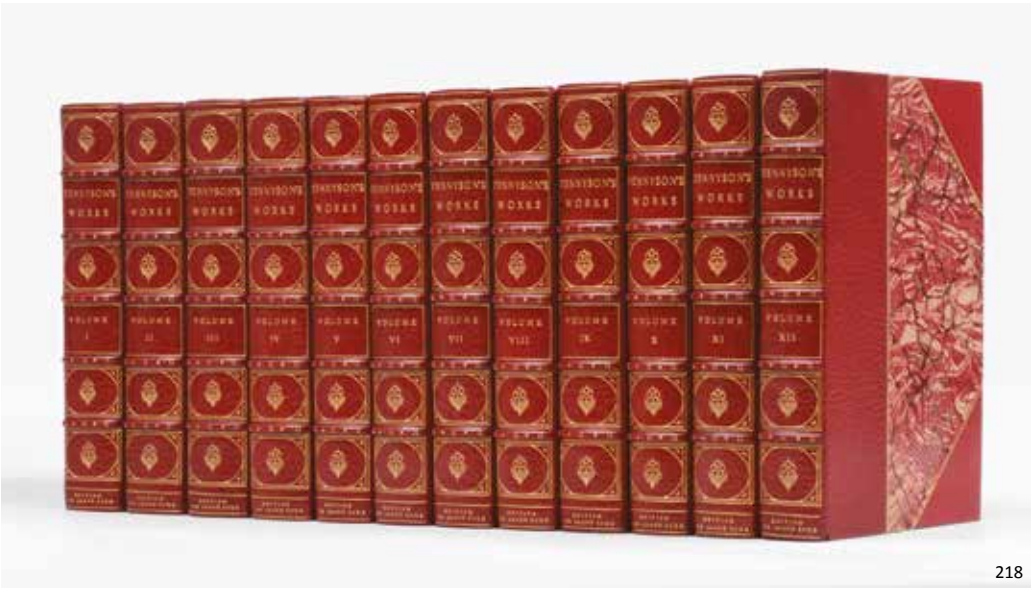
SUDEK, Josef. Praha panoramatická. *Prague: Státní Nakladatelství Krásné Literatury, Hudby a Umění, 1959*

Oblong quarto. Original cream cloth, illustration to covers and titles to spine in black, top edge black, others trimmed. With the dust jacket. Housed in a recent cream paper clamshell box with the photographer's name embossed on the front cover. Illustrated with 284 monochrome panoramic photographs. Neat contemporary gift inscription to front free endpaper. Inner front and rear hinges starting. An excellent copy in a lightly dust-soiled jacket with a few tiny chips and one tape repair to the verso.

FIRST EDITION. Sudek's most famous book, this volume collects 284 beautiful panoramic views of Prague. "No photographer, save possibly Atget, was so devoted to the task of portraying a city, and with such stunning results, as Sudek" (Sawyer, *Creative Camera*, No. 190, April 1980).

Parr & Badger I, 211.

£1,500 *[110178]*



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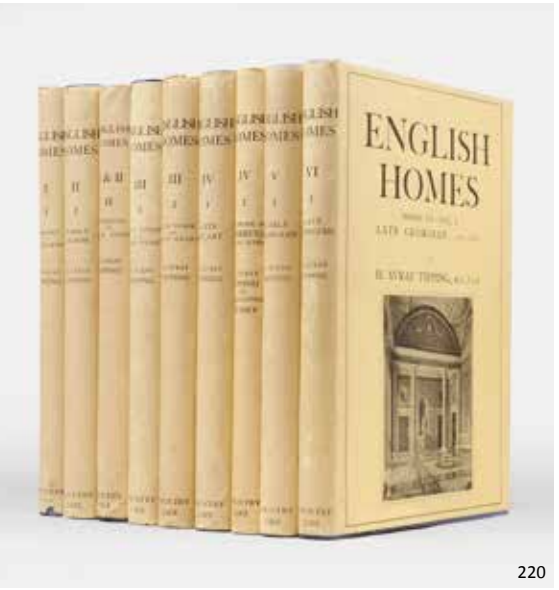


220

218

TENNYSON, Alfred, Lord. The Works. *Boston: Estes and Lauriat, 1895*

12 volumes, octavo (224 × 154 mm). Early 20th-century half red morocco, spines gilt in compartments with gilt titles direct, marbled boards ruled in gilt, top edges gilt, marbled endpapers. Engraved frontispieces and plates throughout with captioned tissue guards. A fine set.

EDITION DE GRAND LUXE. Number 227 of 1,000 sets thus, a sumptuous deluxe edition illustrated by Gustave Doré among other artists.

£1,500 *[108783]*

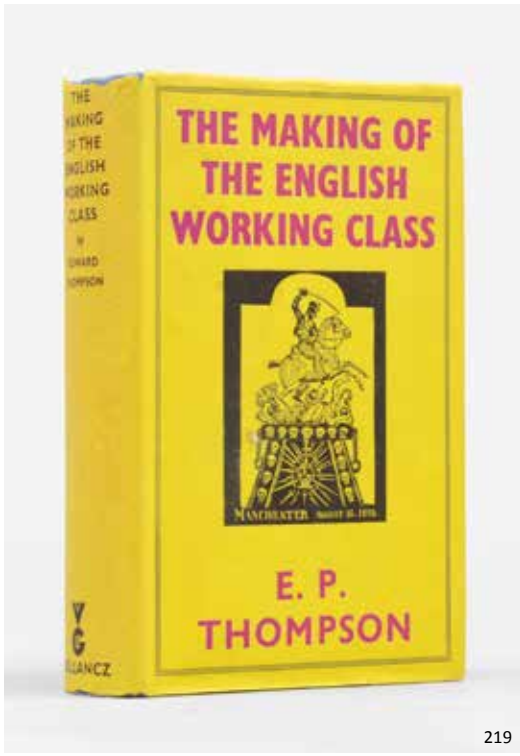
219

THOMPSON, E. P. The Making of the English Working Class. *London: Victor Gollancz Ltd, 1963*

Octavo. Original blue boards, gilt-lettered spine. With the dust jacket. Spine-ends lightly bumped, slight marking to front free endpaper. An excellent copy in the bright dust jacket very slightly sunned and chipped on the spine; scarce in the jacket.

FIRST EDITION. Thompson "felt that he had much to learn from the life experiences of his working-class students. The whole tone of his most celebrated work, *The Making of the English Working Class* (1963), which made his reputation, testifies to this. It was fittingly dedicated to one of these students, and for all its international success it is impossible not to sense that the audience he felt himself to be addressing was a wider one than that of the academy" (*ODNB*).

£750 *[108427]*



219

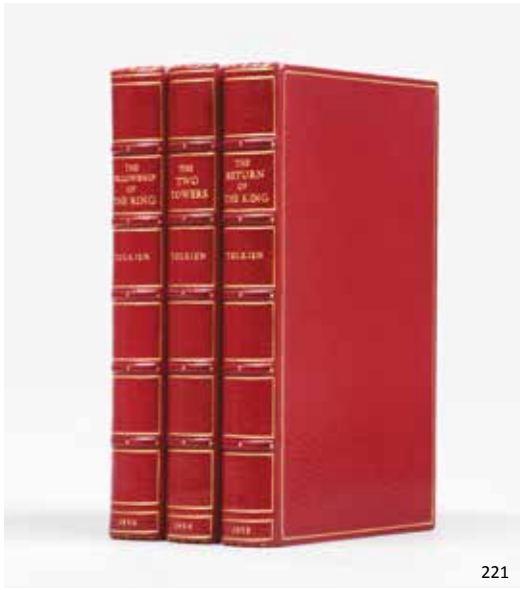
220

TIPPING, H. Avray, & Christopher Hussey. English Homes: Norman and Plantagenet; Medieval and Early Early Tudor; Early Tudor; Late Tudor and Early Stuart, 2 volumes; Late Stuart; Sir John Vanbrugh and his School; Early Georgian; Late Georgian. *London: Country Life & George Newnes, Ltd., 1921–37*

9 volumes, folio. Original blue buckram-backed mid-blue cloth, title gilt to spines and front boards, gilt rule to the spine edges, all edges gilt apart from volumes I & II, volume II which is entirely ungilded, blue marbled endpapers. With the dust jackets. Frontispiece to each volume and all copiously illustrated throughout. The jackets a little tanned at the spines and with some minor chipping, creasing and a few edge-splits, but overall this is a wonderfully preserved set.

FIRST EDITIONS (save for volume II of periods I and II, *Mediaeval & Early Tudor*, which was published out of sequence in 1936; this an early impression dated 1937), an exceptional set in the original dust jackets of the work that remains a foundation text for the study of English domestic architecture.

£6,500 *[110273]*



221

221

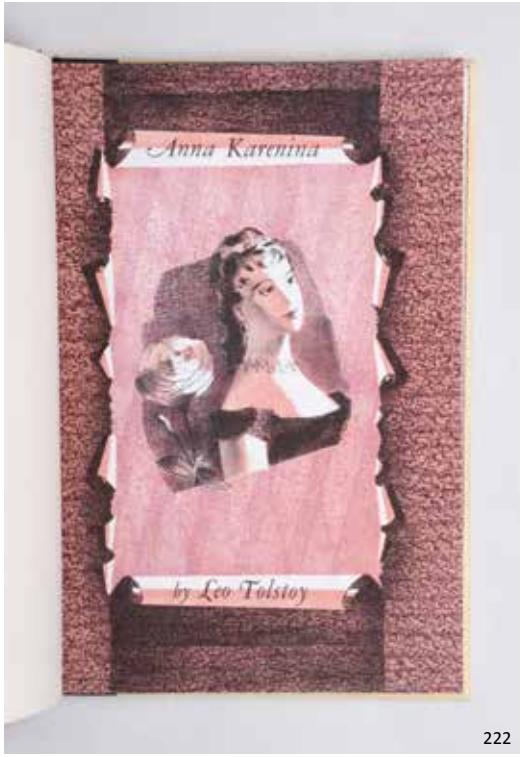
TOLKIEN, J. R. R. The Fellowship of the Ring; The Two Towers; The Return of the King. *London: George Allen and Unwin, 1954–5*

3 volumes, octavo (216 × 137 mm). Finely bound in red morocco, titles and decoration to spines gilt, raised bands, single rule to boards gilt, twin rule to turn-ins gilt, marbled endpapers, gilt edges. Each volume has a map illustrated by the author. A fine set.

FIRST EDITIONS. *The Lord of the Rings* trilogy is one of the most influential literary works of the century. Its first reception was mixed: favourable and perceptive reviews from C. S. Lewis and from W. H. Auden, who had attended Tolkien's Oxford lectures, were countered by others who were hostile, sometimes bitterly so. But the trilogy went on to astonishing sales and forged a major change in public literary taste. "Heroic fantasy" has since become one of the most commercially successful literary genres, having a transforming impact upon the entertainment industry, from electronic games to movies.*The Return of the King* is in the usual third state, with the signature mark "4" and the sagging line of type on p. 49.

Hammond A5a. i. ii. iii.

£9,750 *[110197]*



222

222

(TOLSTOY, Leo.) FREEDMAN, Barnett. Lithograph proofs for Anna Karenina. *Cambridge: Limited Editions Club, 1951*

Octavo. Original black cloth-backed linen, titles to spine gilt, top edge gilt. With the slipcase. With lithographs, title page and endpapers proofs by Barnett Freedman. Spine slightly faded, a little browning to endpapers; an excellent copy.

INSCRIBED BY THE ARTIST to Henry Carter, a typographer for the Curwen Press and Nonesuch Press during the 1930s, on the front pastedown. This is a specially bound presentation suite of the publisher's proofs and cloth covers bound in, annotated throughout in Freedman's hand with details of the proofs, expanding on the differences between the workings. The limitation page is signed and marked as a proof copy, and the slipcase is inscribed in Freedman's hand, "For Henry Carter". The book was published as a signed limited edition of 1,500 copies in 1951. Barnett Freedman (1901–1958) was a British painter and illustrator, whose illustrations for Tolstoy's classic novels *War and Peace* (1938) and *Anna Karenina* (1951) are generally regarded as among the finest examples of the use of lithographs in this context.

The 20th Century Book, pp. 98–9.

£875 *[108242]*

223

223

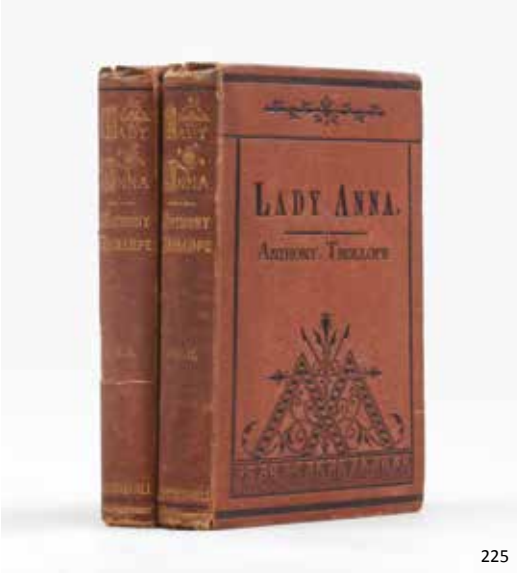
TRAVERS, P. L. Mary Poppins. With illustrations by Mary Shepard. *London: Collins, 1967*

Octavo. Original green boards, titles to spine black. With the dust jacket. Black and white illustrations by Mary Shepard throughout. Dust jacket with fading to spine, wear and mild rubbing along rear flap fold and spine, toning to panels. A very good copy.

LATER PRINTING, INSCRIBED BY THE AUTHOR on the endpaper, "Dr. Wonnacott, one of my heroes! P. L. Travers. February 1966." Additionally laid in is a publisher's compliments slip bearing the typed message, "From the author with best wishes for your speedy recovery."

£1,375 *[109177]*

224



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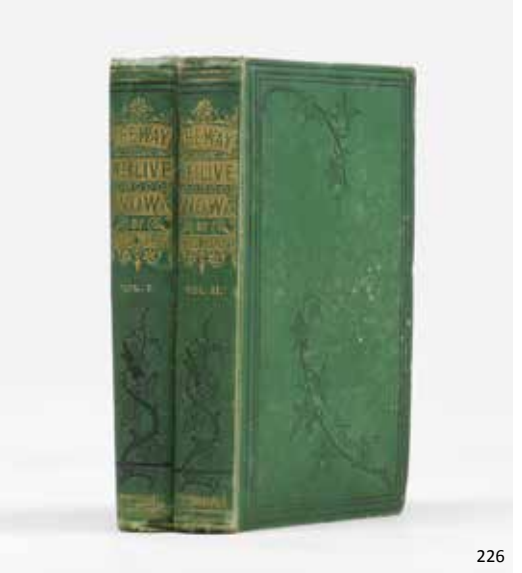


226

224

TROLLOPE, Anthony. The Eustace Diamonds. *London: Chapman and Hall, 1873*

3 volumes, octavo. Original pinkish-brown sand-grained cloth, spines lettered and decorated in gilt and black, front covers lettered and decorated in black, pale yellow coated endpapers. Bookplate in each volume of the American bibliographer Philo Calhoun. Spines cocked and toned, covers showing some signs of handling, cloth on back cover of volume III a little cockled, inner joints split.

FIRST UK EDITION of Trollope's third Palliser novel, following the American edition published two months earlier in October 1872. From the library of Walter E. Smith, the pre-eminent modern bibliographer of 19th-century fiction and author of *Anthony Trollope: A Bibliography of his First American Editions* (2003), with his pencilled ownership inscription on the front free endpaper of volume I.

"*The Eustace Diamonds* . . . was enormously popular and did much to repair the decline in his critical reputation that had set in after the high point achieved with *The Last Chronicle* [*of Barset*, 1867]" (*ODNB*). This set has a pre-publication ownership inscription at the head of each title page: "H. E. Cowley, Novr. 1872"; Sadleir notes that publication was in December 1872.

Sadleir, Trollope, 39; Wolff 6775.

£2,750 *[109250]*

225

TROLLOPE, Anthony. Lady Anna. *London: Chapman and Hall, 1874*

2 volumes, octavo. Original reddish-brown cloth, spines lettered and decorated in gilt, front cover lettered and decorated in black, yellow coated endpapers. Bookplates of J. L. & E. B. Ketterlinus (of Philadelphia), Carroll Atwood Wilson (1886–1947) collector and bibliographer, brown morocco gilt book label with the monogram "SSB". Embossed stamp of W. H. Smith's circulating library on front free endpaper of volume I. Spines rolled and with a little wear to extremities, back joints partially split but sound, split across spine of volume II, scattered foxing. An attractive set in the original cloth.

FIRST UK EDITION (according to Sadleir there was a Tauchnitz edition dated 1873 "pre-dating English publication"). From the library of Walter E. Smith, the pre-eminent modern bibliographer of 19th-century fiction and author of *Anthony Trollope: A Bibliography of his First American Editions* (2003), with his pencilled ownership inscription on the front free endpaper of volume I.

The binding of volume II differs slightly from that of volume I in that the blind circular decoration on the back is small and of a different design (the blind border is also single-line rather than double-line); an interesting anomaly alluded to by Sadleir in the context of a "secondary" binding, although he concludes by saying that "the two styles [of binding] are so nearly alike that they may have been simultaneous".

Sadleir, Trollope, 42; not in Wolff.

£1,400 *[109236]*

226

TROLLOPE, Anthony. The Way We Live Now. *London: Chapman and Hall, 1875*

2 volumes, octavo. Original green cloth, titles to spines gilt, triple line rule and floral design to boards and to spine in black, yellow coated endpapers. 40 plates by Luke Fildes, with tissue guards. Lightly rubbed, one or two minor marks, a very good set.

FIRST EDITION. From the library of the Trollope and Dickens bibliographer, Walter E. Smith, with his lightly pencilled ownership inscriptions to each front free endpaper.

Sadleir 44.

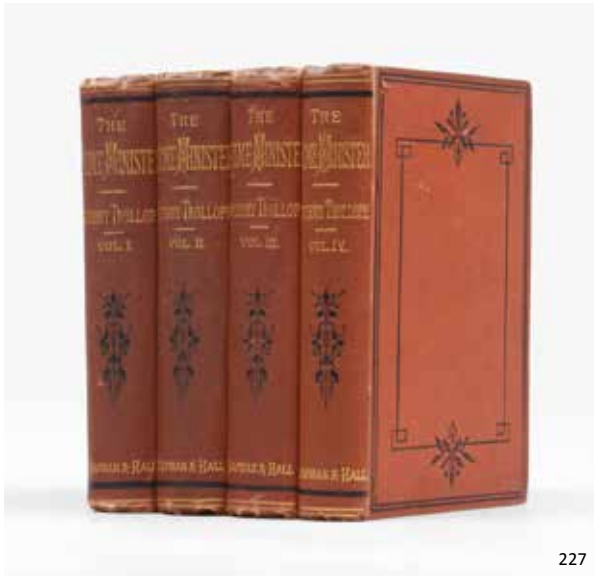
£2,250 *[109761]*

227

TROLLOPE, Anthony. The Prime Minister. *London: Chapman & Hall, 1876*

4 volumes, octavo. Original red-brown cloth, spines lettered and decorated in gilt and black, covers decorated in black, pale yellow endpapers. Housed in a custom-made pale brown cloth slipcase. Spines a little rolled and toned (some inner hinges skilfully restored), scattered foxing. A very good set.

FIRST EDITION in book form of the fifth in the Palliser series, with Plantagenet Palliser, now Duke of Omnium, centre stage as the titular prime minister in one of Trollope's finest political novels. Issued in



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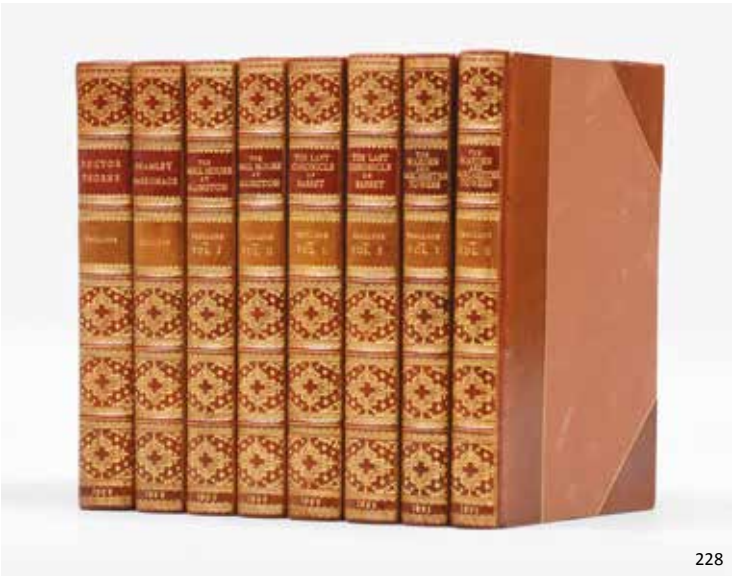


228

parts from November 1875 to June 1876, the book was published in May 1876. It was never reprinted in its original four-volume form.

From the library of Walter E. Smith, the pre-eminent modern bibliographer of 19th-century fiction and author of *Anthony Trollope: A Bibliography of his First American Editions* (2003), with his pencilled ownership inscription on the front free endpaper of volume I.

Sadleir 45.

£2,750 *[109251]*

228

TROLLOPE, Anthony. The Warden; Barchester Towers; Doctor Thorne; Framley Parsonage; The Small House at Allington; The Last Chronicle of Barset. *London: Chapman and Hall, 1889–91*

6 works in 8 volumes, octavo (194 × 130 mm). Contemporary brown half calf for Sotheran & Co, twin red and tan morocco labels, spines richly gilt in compartments, brown cloth boards ruled in gilt, top edges gilt, marbled endpapers. With wood-engraved frontispieces by F. A. Fraser. A few minor marks to cloth. An excellent set.

COMPLETE COLLECTED CHRONICLES OF BARSETSHIRE. Trollope was famously never published in a complete uniform edition and Chapman and Hall's collected Chronicles of Barsetshire, which was originally published in 1878, is the nearest attempt, aside from Chapman and Hall and Ward, Lock and Co.'s cheaply produced editions. "The history of [Chapman and Hall's 1878 collected edition] is not without interest. Trollope himself was very anxious that his Barsetshire novels should be brought together in a uniform series. Originally the venture was to comprise only six volumes, for he did not himself regard *The Small House* as one of the Barsetshire set; but he consented to its inclusion at the urgent request of Chapman & Hall" (Sadleir, p. 245).

Sadleir, pp. 246–8.

£850 *[108470]*

229

(TUCKER, George). ATTERLEY, Joseph, pseud. A Voyage to the Moon: with some Account of the Manners and Customs, Science and Philosophy, of the people of Morosofia, and other Lunarians. *New York: Elam Bliss, 1827*

Octavo (190 × 106 mm). Contemporary tree sheep, red morocco label. Ownership inscription "J. Beatty Jenning" to the front free endpaper in pencil. Joints cracking and corners lightly worn, intermittent foxing, more severe in places, but a very fine copy in unrestored condition.

FIRST EDITION of a scarce lunar imaginary voyage, "regarded by many as the first genuine work of science fiction to emanate from an American author" (Howgego), written by George Tucker, an American lawyer born in Bermuda, appointed by Thomas Jefferson in 1825 as professor of moral philosophy at the University of Virginia.

In *A Voyage to the Moon*, "the hero and pseudonymous author Joseph Atterley, a native of Long Island, takes a voyage to the Orient in one of his father's ships. The ship founders off the Burmese coast and Atterley is captured and taken inland. While under a sort of house arrest, he meets Gurameer, a Brahmin who has been to the moon. With the help of some natives they construct an air-tight vessel made partly of lunarium (a metal that repels the earth and is attracted to the moon), and after a three-day voyage the two travellers land in the lunar region of Morosofia. The moon, together with its Mongoloid population and its flora and fauna, is a dislocated fragment of the earth. The progress of the two men through the lunar society, and their meeting with the excessively foolish Glonglins, becomes a vehicle for satire, prediction and social comment, many familiar personalitites being represented by anagrams and puns (e.g. Vindar is Darwin; Lozzi Pozzi is Pestalozzi; and Wighurd is William Godwin). The travellers eventually return to earth, landing in South America where the Brahmin travels the Andes to confirm certain theories about the moon's origin and Atterley returns by ship to New York" (Howgego).

£6,250 *[110261]*

230

230

(UZBEKISTAN.) MASSON, Mikhail Evgenievich, & Vasilij Lavrent'evic Vjatkin. Five regional tourist guides. *Tashkent & Samarkand: Central Asian Committee for Museums and the Protection of Monuments, Art and Nature, and Uzbek Committee of Cultural and Natural Monuments, 1926–9*

Small octavo. Original pictorial wraps. Illustrations and plans to the text. All with careful restoration at the spines, overall lightly browned, but remaining very good.

Uncommon, unusual and attractive tourist pieces. There are two editions of M. E. Masson's guide to *The Registan and its Madrassas*, first published Tashkent 1926 and subsequently Samarkand 1929, just four copies of the former and none of the latter on OCLC; guides dedicated to the Gur Emir and Timur's Mosque, also by Masson, single copies of these editions on OCLC; and a general guide to the sights of Samarkand by Vjatkin. These guides offer an interesting insight into beginnings of "cultural-historical" tourism in the Soviet Union's Central Asian republics.

Mikhail Evgenievich Masson (1897–1986) was a prominent Samarkandian Soviet archaeologist, the founder of the Central Asian School of Archaeology, and a fellow of the Turkmen Academy of Sciences. Following the First World War, Masson, who had begun training as an engineer at the Petrograd Polytechnic Institute in 1916, returned to his home city and began to work on the preservation of the landmarks of Samarkand. He was made curator of the Samarkand Oblast Museum, and began conducting archaeological excavations, adding to the museums' collection such finds as panels from the Samanid palace at Afrasiyab. In 1924, Masson went to Tashkent to become head of the archaeological department of the Museum of Central Asia. He led further expeditions including the Termez Archaeological Complex Expedition (1936–8); supervised the archaeological expedition accompanying the construction of the Great Ferghana Channel (1936), and was made head of STACE, the South Turkmenistan Complex Archaeological Expedition (1946–68), and KAE, Kesh Archaeological Expedition (1963). Vjatkin was also involved in Masson's Afrasiyab excavations, publishing on the wall-paintings.

£1,500 *[110613]*

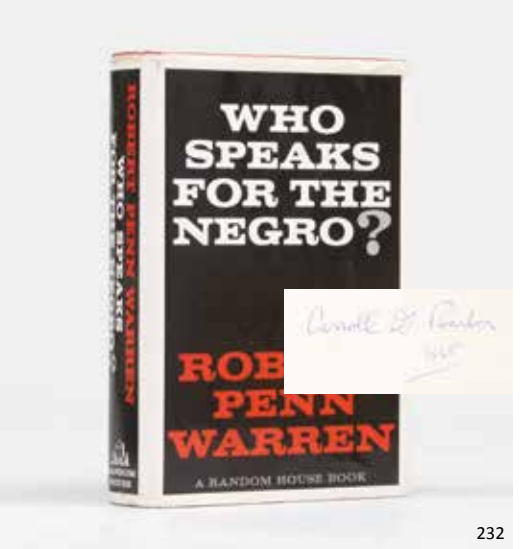
231

WAIN, Louis. Original drawing, "Milk Has Gone Up in Price", from *Louis Wain's Annual* 1915.

Pen and ink drawing heightened with white body colour on wove paper. Sheet size: 27.5 × 19.2 cm. Rough sketch of a cat in pencil to verso. Excellent condition. Presented in a black wooden frame.

SIGNED BY THE ARTIST in pen lower left, and with annotations in pencil to the lower margin. An original drawing for the full-page illustration which appears on page 35 of *Louis Wain's Annual* for 1915.

£3,500 *[110276]*



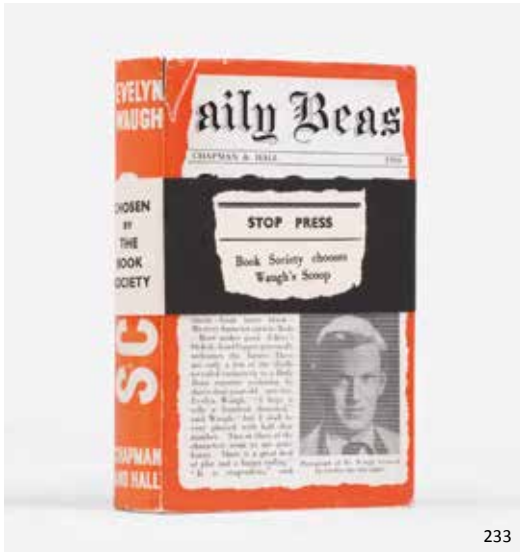
232

232

WARREN, Robert Penn. Who Speaks for the Negro? *New York: Random House, 1965*

Octavo. Original red cloth, titles to front board gilt, to spine in gilt and black, top edge red. With the dust jacket. A few small marks to top edge. An excellent copy in the mildly toned jacket, with some nicks to extremities.

231



233

234

235

first edition, from the library of the american civil rights activist and anthropologist carroll g. barber, with his ownership inscription to front pastedown. Loosely inserted is a short typewritten letter signed by Warren and addressed to Barber, in which Warren hopes that Barber may find the present book useful. In February 1964, Warren had interviewed Barber as part of the formers Civil Rights Oral Project.

£475 *[109820]*

233

WAUGH, Evelyn. Scoop. *London: Chapman & Hall Ltd, 1938*

Octavo. Original red and black marbled cloth, gilt lettered spine. With the dust jacket and wraparound band. Spine slightly faded; an excellent copy in the jacket with short closed tear to head of front panel, fold to rear panel, and a couple of nicks and some light rubbing to extremities.

first edition, with the rare first issue dust jacket and accompanying wraparound band. The trompe l'œil front panel, which reproduces the torn front page of the fictional *Daily Beast*, William Boot's employer in the novel, was a clear pastiche of the *Daily Express* masthead. Memorably mocked in the novel as Lord Copper, the *Express's* proprietor Lord Beaverbrook immediately threatened to sue and the jacket was quickly reprinted with the offending header altered. Very few copies survive in this original state and condition.

£8,500 *[111187]*

234

WEBER, Max. Cubist Poems. *London: Elkin Mathews, 1914*

Duodecimo. Original blue cloth, titles to spine and front board gilt, tree design to front board in gilt, top edge trimmed, others untrimmed. Spine rolled and darkened, a little wear to spine ends and tips, internally clean; an excellent copy.

first trade edition, presentation copy of Weber's first published literary work, lengthily inscribed retrospectively by the author to Joseph Blumenthal (1897–1990) on the front free endpaper, thanking him "with deep appreciation of his devotion and love he embodied in Primitives". Weber's later book of woodcuts and poems, *Primitives* (1923), was produced by Blumenthal in collaboration with George Hoffman at the Marchbank Press, and was their first project at the Press. Weber inscribed the present copy on the day the final page of *Primitives* was printed (20 October 1923), "in the hope that it will be a cumulative means to himself and others for the creation of rarest beauty and innovation in the art of printing". Blumenthal fulfilled this hope, going on to found the Spiral Press, where he designed and printed work for prominent clients such as the poet Robert Frost.

Max Weber (1881–1961) is the Jewish-American artist generally credited with introducing European avant-garde movements, including primitivism and cubism, to the American art scene. *Cubist Poems* collects 38 poems written while he lectured in art history at the Clarence H. White School for Photography, and is introduced by the photographer Alvin Langdon Coburn (1882–1966), to whom the book is also dedicated.

£750 *[108240]*

235

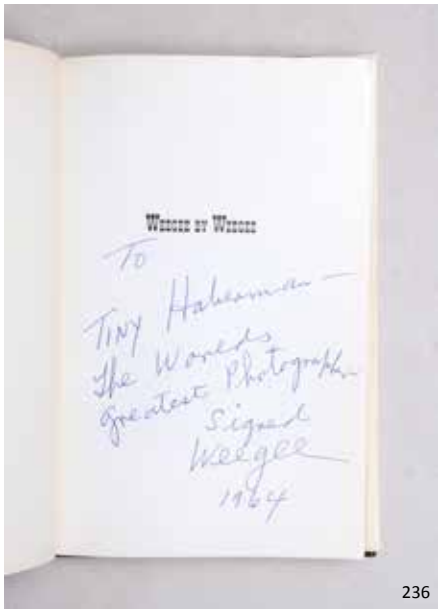
WEBSTER, Noah. A Dictionary of the English Language. *London: Black, Young, and Young, 1831-32*

2 volumes, quarto (267 × 208 mm). Contemporary full calf recently rebacked to style, two-line gilt border on sides, marbled endpapers, gilt edges. Printed in triple-columns. Armorial bookplates of Edward Weyman Wadeson (1792–1884), a notary public in Doctors' Commons and a vice-president of the Foundling Hospital. A few scrapes to bindings, vertical crease to title page of volume II. An attractive copy.

first uk edition of the dictionary that almost at once became, and has remained, the standard English dictionary in the United States. "Webster succeeded in breaking the fetters imposed upon American English by Dr Johnson, to the ultimate benefit of the living languages of both countries" (*PMM*). The dictionary's English editor was the classical scholar Edmund Henry Barker (1788–1839), who carried on a lengthy correspondence with Webster.

Printing and the Mind of Man 291.

£1,875 *[109529]*



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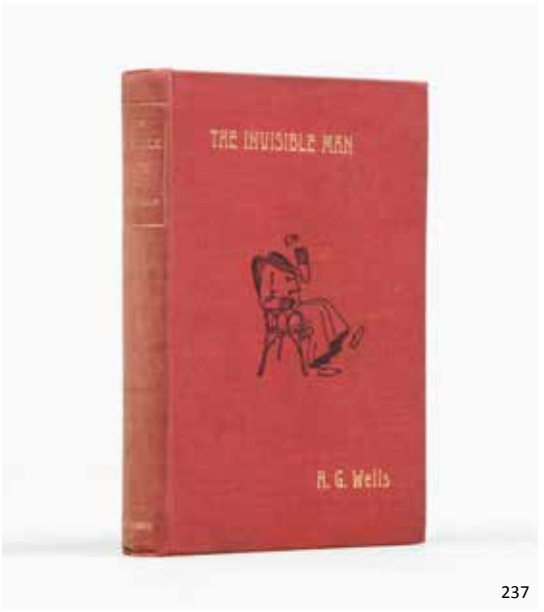

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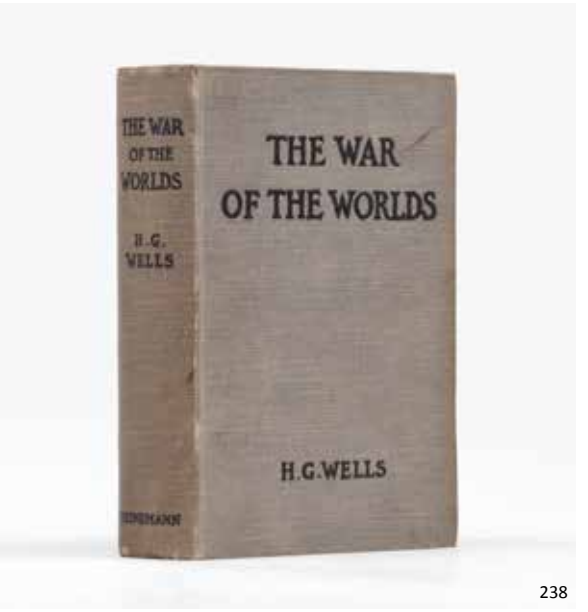


238

236

WEEGEE. Weegee by Weegee. *New York: Ziff-Davis Publishing Company, 1961*

Octavo. Original black cloth, gilt lettered spine, gilt facsimile of Weegee's studio stamp on front cover. With the dust jacket. Portrait frontispiece of Weegee by Philippe Halsman and 57 full-page plates. Jacket with short closed-tear at foot of front panel. An excellent copy.

FIRST EDITION, PRESENTATION COPY, boldly inscribed by the author in ink on the half-title: "To Tiny Haberman – the world's greatest photographer, signed Weegee 1964". A splendid association copy, linking two outstanding photographers and fellow New Yorkers. Weegee, the pseudonym of Arthur Fellig (1899–1968), developed his signature photographic style by following the city's emergency services and documenting their activity. In 1938, he was the only New York newspaper reporter with a permit to have a portable police-band shortwave radio. He listened closely to police broadcasts and prided himself on beating the authorities to the scene, keeping a portable darkroom in the trunk of his car in order to get his freelance product to the newspapers first. He later also worked in cinema, initially making his own short films and later collaborating with film directors such as Jack Donohue and Stanley Kubrick. Irving Haberman (1916–2003) was one of the pre-eminent photojournalists of the 20th-century. Laid-in is a note from Haberman's widow Beulah (on her headed stationery) stating: "This book is inscribed to Irving from Author".

£975 *[110103]*

237

WELLS, H. G. The Invisible Man. *London: C. Arthur Pearson Limited, 1897*

Octavo. Original red cloth, titles to spine and front board gilt, pictorial design to front board black. Spine slightly faded, endpapers a little foxed, internally fresh. An excellent copy, much better than usually met with.

FIRST EDITION in book form of one of the best known of Wells's early pioneer works of science fiction. It was originally serialised in *Pearson's Weekly* earlier the same year.

£4,750 *[111245]*

238

WELLS, H. G. The War of the Worlds. *London: William Heinemann, 1898*

Octavo. Original grey cloth, spine and front board lettered in black, publisher's device to rear board in black, untrimmed. Contemporary ownership inscription (Mitchison, 1898). Spine very gently rolled, light rubbing to corners, a few faint markings to covers, contents slightly toned as often, minor spotting to front endpapers and half-title. A very good copy.

FIRST EDITION in book form, first issue, with the 16-page publisher's catalogue to rear, dated 1897 and headed by *New Letters of Napoleon I*. *The War of the Worlds* was serialized in *Pearson's Magazine* from April to December 1897.

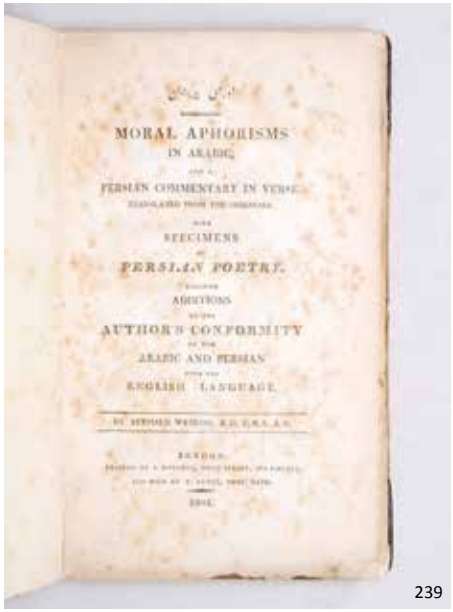
G. H. Wells 14.

£3,250 *[108391]*

239

WESTON, Stephen. Evraq-i Perishan [Persian letters]. Moral Aphorisms in Arabic, and a Persian Commentary in Verse, translated from the originals. With specimens of Persian poetry. Likewise additions to the author's conformity of the Arabic and Persian with the English language. *London: by S. Rousseau, 1805*

Octavo (227 × 141 mm). Untrimmed in original pink paper boards with title printed in black to covers, rebacked and recornered late c.19th in dark purple roan with new yellow surface-paper endpapers, rolled bands gilt to spine forming compartments, second and third gilt-lettered direct. Bookplate of Harold Blundell to front pastedown. Front joint skilfully restored, superficial cracking to skiver along spine, extremities worn, staining to front cover, rear cover rubbed, foxing to title-page and earlier leaves, scattered light spotting otherwise. A good copy only.



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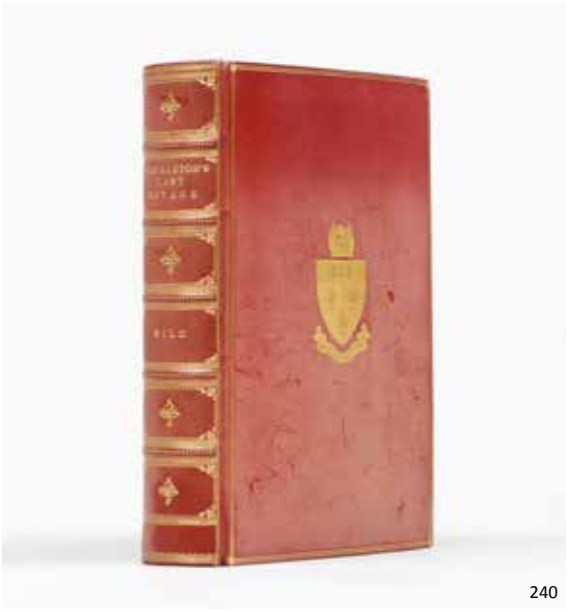
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241

FIRST AND ONLY EDITION. A very scarce work commercially, translated from a 16th-century manuscript and once identified as a formative influence on the oriental yearnings of the young Lord Byron – a thesis which has since proved controversial as no explicit reference to the text has yet been identified in Byron's writings (Cochran, ed., *Byron and Orientalism*, p. 71). Stephen Weston was a noted antiquarian and classical scholar. The final section of the text is an addendum to his *Specimen of the Conformity of the European languages, particularly the English, with the Oriental languages, especially the Persian*, published in 1802. He also wrote a partial translation of the *Shah Nameh* and compiled an anthology of Persian distiches.

Bibliotheca Marsdeniana, p. 254.

£675 *[110194]*

240

WILD, Frank. Shackleton's Last Voyage. *London: Cassell and Company, Ltd, 1923*

Large octavo. Contemporary prize binding of red full calf by Bickers, raised bands gilt to spine forming compartments, second and fourth gilt-lettered direct, remaining compartments ruled in blind with floral corner- and centrepieces gilt, twin rules gilt to covers, crest of Epsom College gilt to front, marbled edges and endpapers, blind foliate roll to turn-ins. Coloured frontispiece, 50 half-tone plates from photographs, sketch maps to the text. Prize plate to front pastedown (dated July 1923). Spine and front cover sunned, internally clean and fresh. A very good copy.

FIRST EDITION. Wild had been with Scott on the *Discovery*, was with Mawson in 1911–14, "and was a close friend of Shackleton on both the Nimrod expedition of 1907–09 and second-in-command on the Transantarctic Expedition of 1917 . . . Wild joined Shackleton on his final voyage to the Antarctic in 1921–23 but the explorer's death sapped Wild's desire to continue" (Howgego). He later emigrated to South Africa and drifted into bankruptcy and alcoholism. He died destitute in Johannesburg in 1939. A "handsome publication" reproducing "the last photographs of Shackleton to be taken" (Taurus).

Howgego III, S25; Taurus 112.

£875 *[111252]*

Presentation copy from Edith Wharton to Vernon Lee

241

WHARTON, Edith, & Ogden Codman. The Decoration of Houses. *New York: Charles Scribner's Sons, 1897*

Square octavo. Original marbled paper-covered boards, paper spine label, top edge green, other untrimmed (Garrison's Binding B: "priority undetermined"). Housed in a custom-made red cloth solander box. Decorative title page (with tissue-guard), 56 monochrome plates. Ownership inscriptions of "Grizel Boude 1935" and "Aurora Carlier Christmas 1960". Spine sunned and a little rubbed, old pale dampstain at head of covers and a number of gatherings.

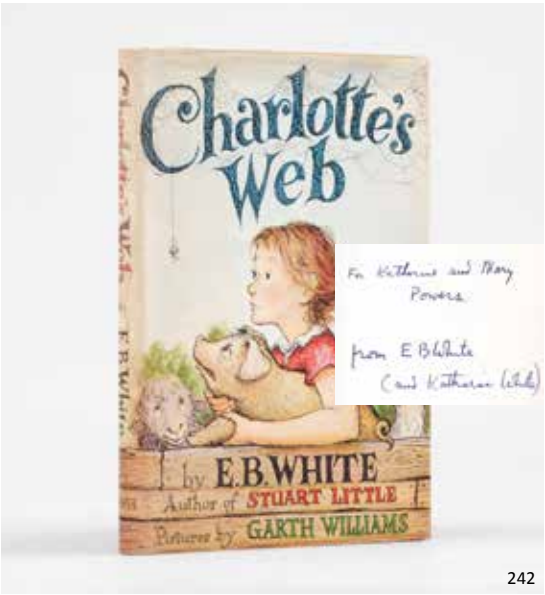
FIRST EDITION, PRESENTATION COPY TO VERNON LEE (VIOLET PAGET) from the author, inscribed on the front free endpaper: "Vernon Lee from Edith Wharton January 1898".

An important association copy: the recipient is the art historian Violet Paget (1856–1935) who wrote under the pseudonym of Vernon Lee. "Wharton made few friendships with other women writers, and Vernon Lee, brilliant, loquacious, difficult, eccentric and mannish (she wore 'the style preferred by intellectual lesbians – a man's shirt, foulard and velvet jacket over a long skirt'), was not to be a lifelong friend. But just when Wharton needed it, she was a perfect guide to Italy and an inspiring intellectual example . . . Wharton often told Vernon Lee what an important guide she was to her" (Hermione Lee, *Edith Wharton*, 2013, p. 97). Wharton's *Italian Villas and their Gardens* (1904) was dedicated to Vernon Lee.

Hermione Lee comments that *The Decoration of Houses*, Wharton's second book, following the unprocurable *Verses* of 1878, "sold well, was reprinted, and had a marked influence on house-design in America" (Chapter 5).

Garrison A2.I.a.

£5,000 *[109118]*



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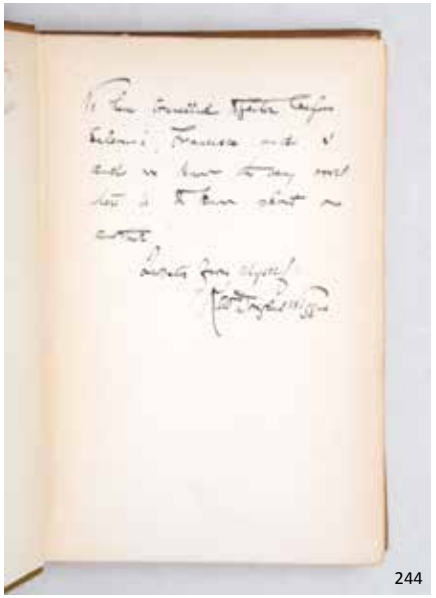
243


244

242

WHITE, E. B. Charlotte's Web. *New York: Harper and Brothers, 1952*

Octavo. Original light brown linen, titles to spine and front board in black and light blue, blue and white spider-web patterned endpapers. With the pictorial dust jacket. Housed in a blue quarter morocco solander box with the spider and the pig blocked gilt to the front. Illustrated throughout by Garth Williams. Roll to spine, spotting to cloth, corners and ends of spine worn, half-title page with small piece of tape closing up a closed tear, in the dust jacket with toning to the spine, ends of spine and corners lightly repaired. A very good copy.

FIRST EDITION, PRESENTATION COPY inscribed by the author on the half-title, "For Katherine and Mary Powers, from E. B. White and (Katherine White)". Katherine and Mary Powers are daughters of J. F. Powers (1917–1999), the noted Catholic novelist and short story writer. He was a contemporary and friend of E. B. White's; they both published stories in the *New Yorker* in the era when Katherine White was editor in the 1950s. Katherine Powers was the editor of Powers's posthumously published collection of letters, *Suitable Accommodations* (2013).

£12,500 *[98992]*

243

WHITE, T. H. The Sword in the Stone *London: Collins, 1938*

Octavo. Original black cloth, titles to spine in white. With the original pictorial dust jacket printed in black. Line-drawing chapter head and tailpieces. Occasional spotting to pages, spine gently rolled, in the price clipped dust jacket with chipping to ends of spine, light chipping to front top edge. A very good copy.

FIRST EDITION of the first novel in what was to become the Arthurian tetralogy entitled *The Once and Future King* (1958).

£1,500 *[110597]*

244

WIGGIN, Kate Douglas. Penelope's Progress being such extracts from the Commonplace Book of Penelope Hamilton as relate to her Experiences in Scotland; [together with] Penelope's English Experiences. *Boston and New York: Houghton Mifflin & Company, 1900*

2 works, octavo. Original green buckram, title labels to spines. Frontispiece by C. E. Brock to each, and 106 Brock illustrations to the text. Tanning to cloth at spines and board edges, very small chip to top forecorner of first blank and half-title in the first work, otherwise excellent copies.

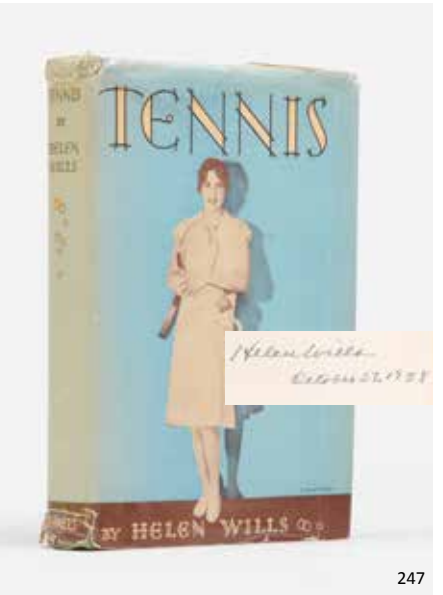
FIRST ILLUSTRATED EDITIONS, INSCRIBED AND SIGNED BY THE AUTHOR on the front free endpapers of both works; *Penelope's Progress* has the title page additionally signed and dated 1901, and with an autograph note singed tipped in. *Penelope's Progress* is inscribed quoting the first sentence of the book: "We have travelled together before, Salemina, Francesca, and I, and we know the very worst there is to know about one another" and signed "Quotation from myself: Kate Douglas Wiggin"; *Penelope's English Experiences* is similarly inscribed with the first sentence: "Here we are in London again, Salemia, Francesca and I" and signed "Kate Douglas Wiggin."

The autograph note signed, using Wiggin's married name Riggs, reads: "Dear Mr Williamson – Here are the books and the signatures must have consoled you in your disappointment at buying old ones by mistake! I hope you have discovered that Chapters 8, 11, 12, 13 of the English experiences are all new. Sincerely yours, Kate Douglas Riggs."

These two titles are the first two instalments of the "Penelope's Experiences" series of British Isles adventures by American children's author Kate Douglas Wiggin (1856–1923), all appearing prior to her writing her famous *Rebecca of Sunnybrook Farm* (1903). The series also included *Penelope's Irish Experiences* and *Penelope's Postscripts*. The present editions represent the first illustrated editions, bearing the charming line-drawn illustrations of C. E. Brock – evidently the text of the *English Experiences* was also expanded for these Brock editions. *Penelope's Progress* was first published by Houghton Mifflin in 1898; *Penelope's English Experiences* was first published as part of *A Cathedral Courtship and Penelope's English Experiences* by Houghton Mifflin in 1893.

£675 *[110167]*

246



247

245

WILDE, Oscar. The Happy Prince and Other Tales. *London: David Nutt, 1888*

Small quarto. Original cream-coloured limp boards, spine lettered in black, front cover lettered in red (with pictorial design in black). Frontispiece and 2 plates by Walter Crane, head and tail-pieces by Jacomb Hood. Attractive bookplate of Herbert & Jacquelin Ten Broeck. Spine a little rolled and toned, covers toned (as usual) and with a few marks and scuffs, touch of foxing to half-title and end matter.

245

FIRST EDITION of Wilde's only collection of children's stories, including "The Selfish Giant", "The Nightingale and the Rose", "The Devoted Friend", and "The Remarkable Rocket". Wilde's "reputation as an author dated from the publication of *the Happy Prince and Other Tales* in London in May 1888. *The Athenaeum* compared him to Hans Christian Andersen, and Pater wrote to say that 'The Selfish Giant' was 'perfect in its kind,' and the whole book written in 'pure English' – a wonderful compliment" (Richard Ellmann, *Oscar Wilde*, 1987, p. 282).

Mason 313 ("1,000 copies were printed").

£3,250 *[110547]*

246

WILDE, Oscar. The Works. *London: Methuen & Co, 1908*

14 volumes, octavo. Original limp vellum, gilt lettered spines and front covers, gilt motifs on front covers from designs by Charles Ricketts, top edges gilt, others untrimmed. General light soiling to covers, stain to top edge and back cover of *Intentions*, light splash marks on spine of *A House of Pomegranates*. A very good set.

FIRST COLLECTED EDITION of Wilde's works, the deluxe issue of 80 sets printed on Japanese vellum. "The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time" (Mason). Copyright in *The Picture of Dorian Gray* was held by Charles Carrington, so that volume alone appears with his Paris imprint.

A most attractive set in the striking original vellum bindings, from the library of the American explorer Alexander Hamilton Rice (1875–1956) and his wife Eleanor Elkins Rice, with their armorial bookplate (from Tiffany & Co.) on each front pastedown.

Mason 420-448.

£7,500 *[110463]*

247

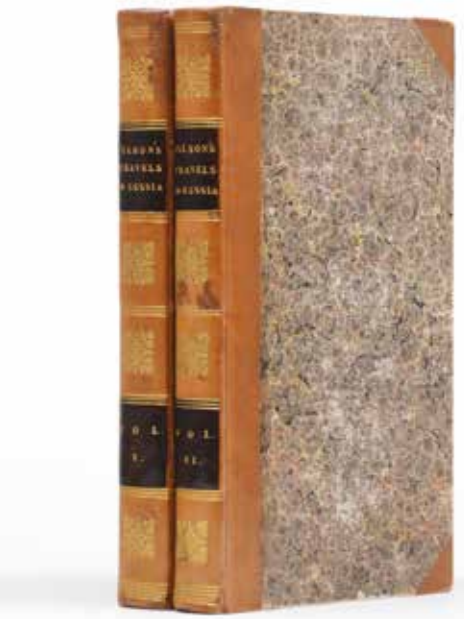
WILLS, Helen. Tennis. *New York & London: Charles Scribner's Sons, 1928*

Octavo. Original green cloth, titles to spine and front board in dark green. With the pictorial dust jacket. Illustrations throughout by the author. An excellent copy in a slightly chipped jacket with mild toning to spine panel.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the front free endpaper: "Inscribed for – Douglas Grant – Helen Wills, October 27, 1928".

£975 *[110172]*

248



249

248

WILSON, Maria. The Workwoman's Guide, containing Instructions to the Inexperienced in Cutting out and Completing those Articles of Wearing apparel, &c., which are usually made at Home; also Explanation on Upholstery, Straw-platting, Bonnet-making, Knitting, &c. By a Lady. *London & Birmingham: Simpkin, Marshall, & Co.; Thomas Evans, 1838*

Quarto. Original green leaf-sprigged cloth, black leather label to the spine. Engraved frontispiece and 24 other similar plates. A little rubbed, corners through, split to the cloth on the rear joint, spine sunned, neat repairs head and tail of the spine, light browning throughout, some foxing front and back, overall a very good copy of this elusive and highly desirable guidebook, offered here in publisher's attractive binding, extremely well-preserved.

FIRST EDITION. Widely considered one of the most important needlework manuals of the 19th century, "The value of *The Workwoman's Guide* is that it provides in its text and illustrations the original 19th-century instructions for making and cleaning clothing and accessories. Described are hundreds of objects that were stitched from cloth, knitted from yarn, braided, dyed or otherwise converted into utilitarian and ornamental objects of clothing and household furnishing" (Caroline Sloat, *American Antiquarian Society*), Seligman notes that it also "includes instructions for drafting". Uncommon, with just four copies of the first on Copac, together with four of the second edition of 1840; only two copies traced at auction.

The present work is also set apart by the remarkable breadth of projects that are laid out in painstaking detail, with chapters on upholstery, household receipts, and straw-work. Intended as a practical guide for its contemporary readers, the book offers valuable insights to modern researchers, the section on upholstery, for example, is cited extensively in Edward P. Cooke's important survey *Upholstery in America & Europe from the Seventeenth Century to World War I.*

Not in Colas or Hiler; Seligman 1838.2.

£2,250 *[108261]*

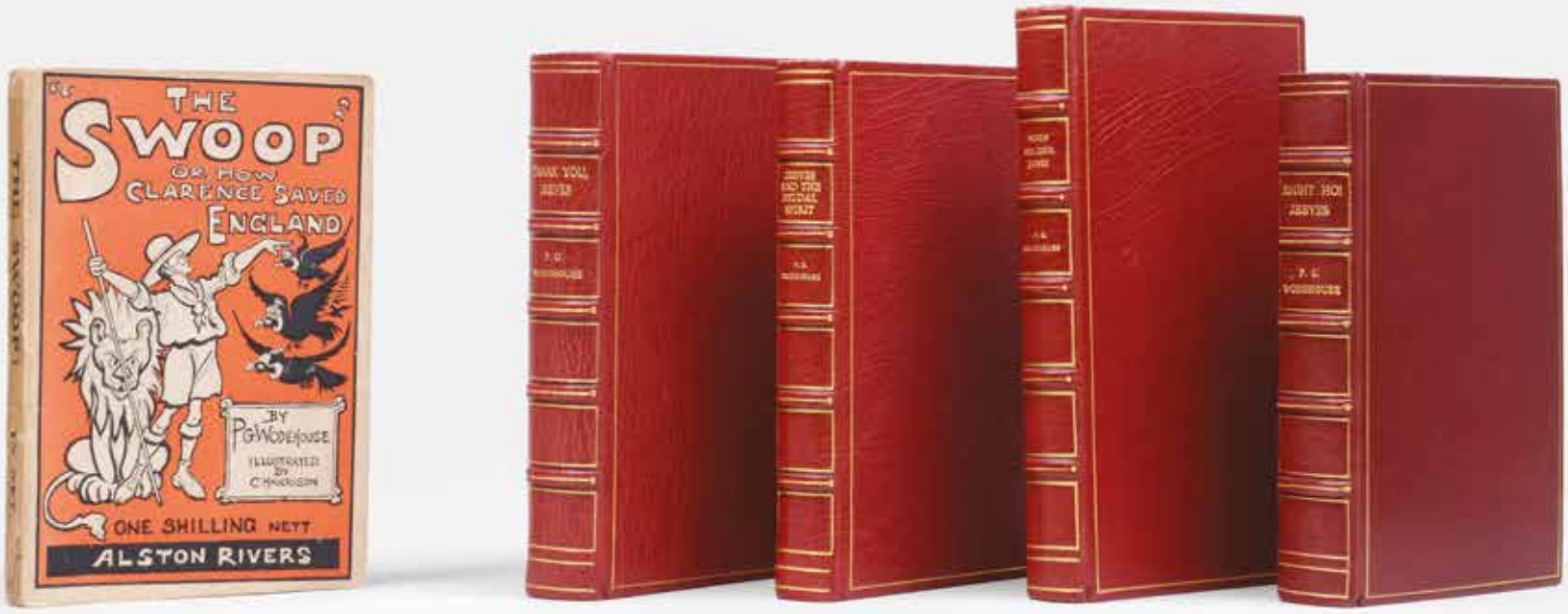
249

WILSON, William Rae. Travels in Russia, &c. *London: Longman, Rees, Orme, Brown, and Green, 1828*

2 volumes, octavo. Contemporary half calf, marbled boards, black morocco lettering- and numbering-pieces, compartments formed by triple fillet, gilt, enclosing a squared, stylised oak leaf device, edges sprinkled red. Aquatint frontispiece and two similar plates to each, all printed in sepia, except for that of the "Phenomenon seen at Moscow" which is in blue. A little rubbed, some off-setting from and marginal foxing to the plates, light browning, but overall a very good set. Armorial bookplates of Sir William Congreve, creator of the world's first rocket weapons system, to the front pastedowns.

FIRST EDITION. "Fellow of the Society of Arts and author of other books of travel, Wilson travelled through Germany to reach the Russian frontier on 6 June 1824 . . . and spent the rest of the summer in St. Petersburg and Moscow. He returned to the capital

249



250, 251, 252, 253, 254

and left for Finland at the end of September" (Cross). Nerhood remarks "professional traveller counsels patience . . . criticism of Russian's behaviour towards travelers should take into consideration the type of government under which they live".

Abbey *Travel* 228; Cross F96; Nerhood 179.

£750 *[109142]*

250

WODEHOUSE, P. G. The Swoop! Or, How Clarence Saved England. *London: Alston Rivers, Limited, 1909*

Octavo. Original pictorial wrappers, black and white on a red ground, titles to spine black. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Illustrated by C. Harrison. Minor loss to foot of spine panel, a couple of nicks to head, wrappers lightly toned. An exceptional copy.

FIRST EDITION. McIlvaine couples this with the notoriously difficult *The Globe "By the Way" Book* as being "among the rarest Wodehousiana". A lovely copy of this fragile publication.

McIlvaine A11a.

£5,000 *[110692]*

251

WODEHOUSE, P. G. Thank You Jeeves. *London: Herbert Jenkins Limited, 1934*

Octavo (180 × 180 mm). Finely bound for Asprey in red morocco, titles and decoration to spine gilt, raised bands, single rule to boards and turn-ins gilt, marbled endpapers, gilt edges. The occasional minor blemish otherwise an excellent copy in a fine binding.

FIRST EDITION.

£1,250 *[108483]*

252

WODEHOUSE, P. G. Jeeves and the Feudal Spirit. *London: Herbert Jenkins Limited, 1954*

Octavo (180 × 116 mm). Finely bound for Asprey in red morocco, titles and decoration to spine gilt, raised bands, single rule to boards and turn-ins gilt, marbled endpapers, gilt edges. The occasional minor blemish otherwise an excellent copy in a fine binding.

FIRST EDITION.

£750 *[108484]*

253

WODEHOUSE, P. G. Much Obliged Jeeves. *London: Barrie & Jenkins, 1971*

Octavo (195 × 124 mm). Finely bound for Asprey in red morocco, titles and decoration to spine gilt, raised bands, single rule to boards and turn-ins gilt, marbled endpapers, gilt edges. An excellent copy in a fine binding.

FIRST EDITION.

£750 *[108485]*

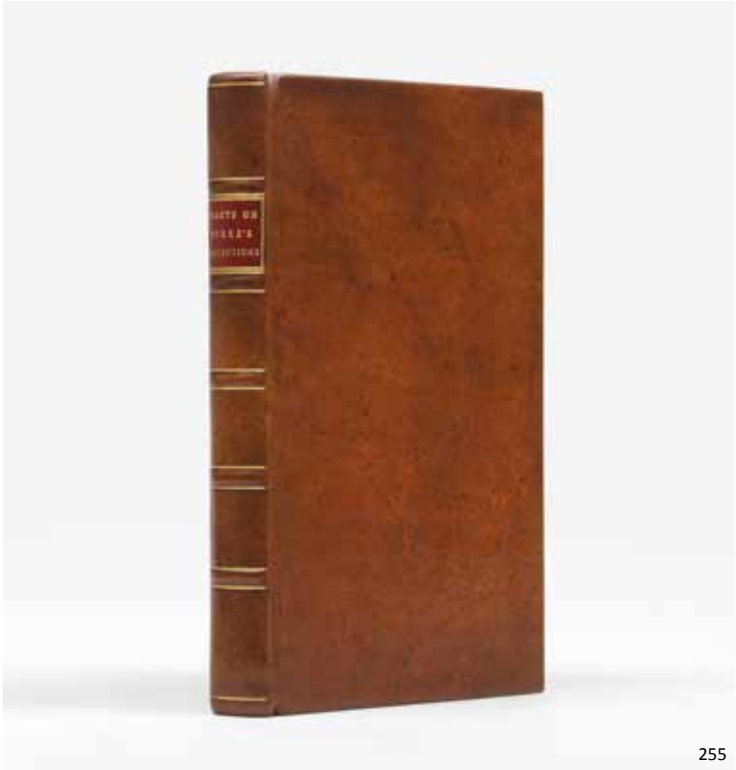
254

WODEHOUSE, P. G. Right Ho Jeeves. *London: Herbert Jenkins Ltd, 1934*

Octavo (173 × 118 mm). Finely bound for Asprey in red morocco, titles and decoration to spine gilt, raised bands, single rule to boards and turn-ins gilt, marbled endpapers, gilt edges. Minor partial toning to half-title, light spotting to a couple of leaves otherwise an excellent copy in a fine binding.

FIRST EDITION.

£1,250 *[108486]*



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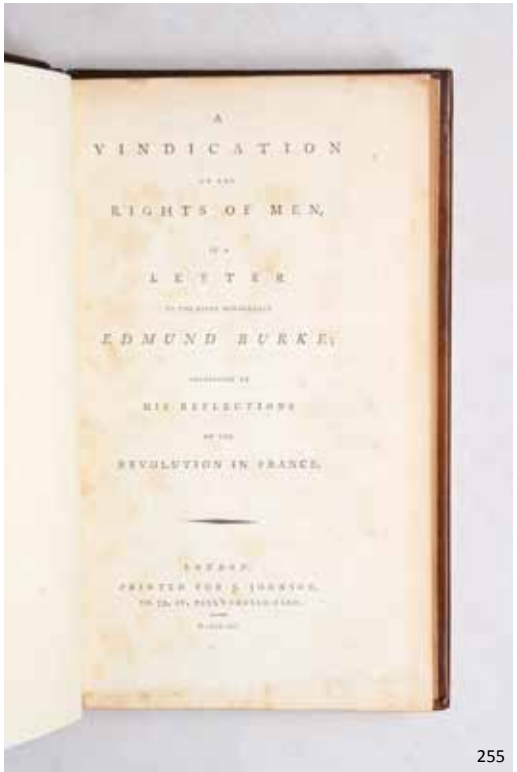

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[WOLLSTONECRAFT, Mary.] A Vindication of the Rights of Men, in a Letter to the Right Honourable Edmund Burke; occasioned by his Reflections on the Revolution in France. *London: for J. Johnson, 1790;*

[bound with:] **[MACAULAY, Catherine.]** Observations on the Reflections of the Right Hon. Edmund Burke, on the Revolution in France. In a Letter to the Right Hon. the Earl of Stanhope. *London: for C. Dilly, 1790;*

[and with:] **[ANON.]** Thoughts on Government: occasioned by Mr. Burke's Reflections, &c. in a Letter to a Friend. *London: for G. Kearsley, 1790*

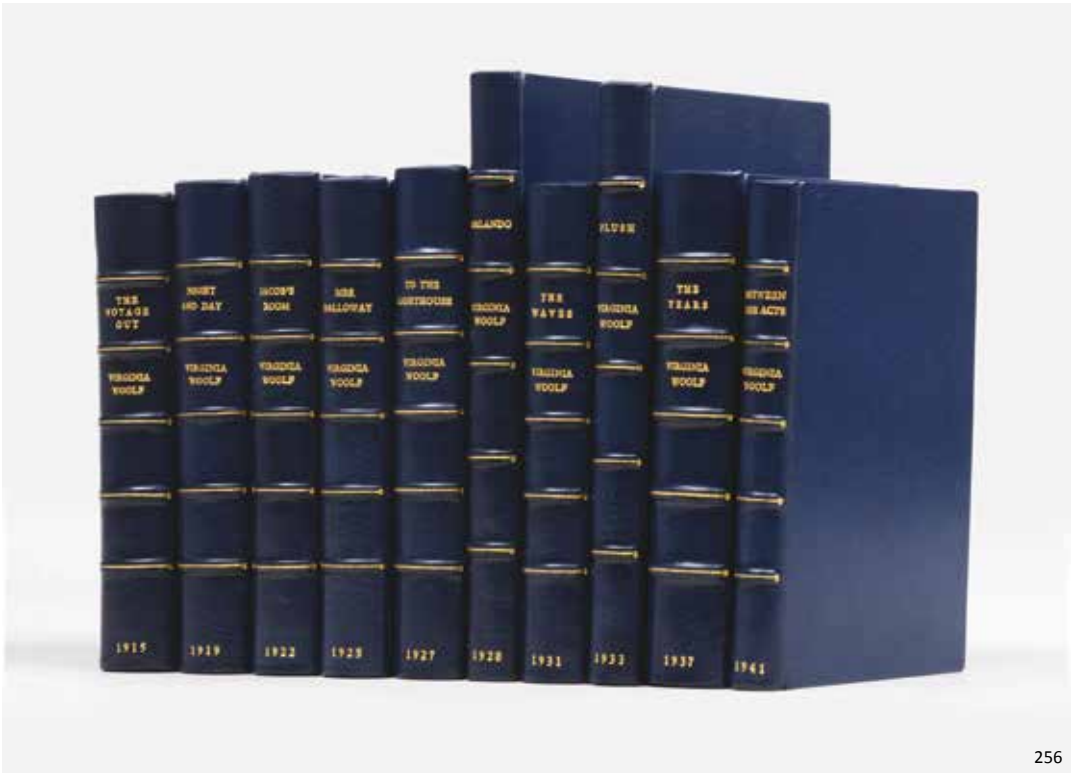
Three works bound in one volume, octavo (203 × 122 mm). Recent sprinkled calf to style, spine ruled gilt, red morocco label. Without the half-titles to the second and third works and the finial advertisement leaf to the first and third works. A very attractive volume.

FIRST EDITION of each work, a highly interesting assemblage of three works relating to Burke's controversial *Reflections on the Revolution in France*, also published in 1790. "Mary's fervour for the principles of the Revolution developed rapidly and was unmixed with any doubts; having learnt her politics from the Dissenters, she continued to adopt their attitudes and followed their particular struggles sympathetically. On the 4 November, the anniversary of the 1688 revolution in England, Dr Price delivered a sermon at the Old Jewry meeting house in which he defined the nature of civil liberty. This speech sparked Burke's infuriation and led to his *Reflections* . . . Mary read them at once, and seeing the principles she had so unhesitatingly taken up as her own under attack, and a smear set upon the good name of her beloved benefactor and teacher Dr Price, she was in a fury of indignation" (Tomalin, p. 93–94). Wollstonecraft's *A Vindication of the Rights of Men* (1790) was the first of many replies disputing Burke's conservative assumptions. "The tone was impatient, the arguments sketchy. But it was redeemed by its dominant emotion, a humanitarian sympathy for the poor, and a passionate contempt for the wilful blindness of the privileged to what kept their system going" (Tomalin, p. 95). "It denied that all was well with the British constitution and state and urged the need for much reform; at the same time it drew attention to the trivialization of women in British society, the main topic of her next work, *A Vindication of the Rights of Woman* (1792)" (Todd, p. 728).

Catherine Macaulay (1731–1791), historian and political polemicist, "also published an impassioned response to Burke's *Reflections on the Revolution in France* (1790). This gave rise to a brief correspondence between her and Mary Wollstonecraft, in which both praised the other's work. Her answer to Burke raised once again their very different interpretations of the revolution of 1688 and what, if anything, it had achieved" (*ODNB*).

Wollstonecraft: Windle 4a. See Todd, *Dictionary of British Women Writers*, and Tomalin, *The Life and Death of Mary Wollstonecraft.*

£12,500 *[110724]*



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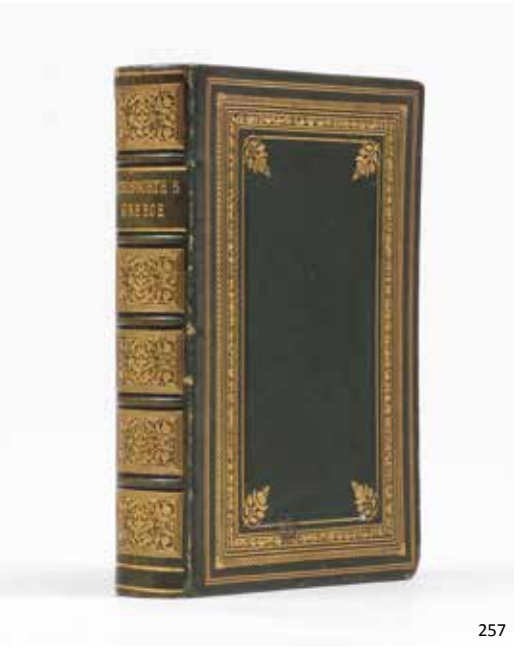
257

256

WOOLF, Virginia. The Voyage Out; Night and Day; Jacob's Room; Mrs Dalloway; To The Lighthouse; Orlando; The Waves; Flush; The Years; Between The Acts. *London, Duckworth & The Hogarth Press, 1915–40*

10 volumes, octavo. Finely bound by the Chelsea Bindery in dark blue morocco, titles and decoration to spines gilt, raised bands, twin rule to turn-ins gilt, burgundy endpapers, gilt edges. Some mild spotting to the prelims of Mrs. Dalloway, otherwise an excellent set in fine bindings.

FIRST EDITIONS of all Virginia Woolf's published novels and short fiction.

£15,000 *[110799]*

257

WORDSWORTH, Christopher. Greece, Pictorial, Descriptive, and Historical. A New Edition, carefully revised. With numerous engravings illustrative of the scenery, architecture, costume, and fine arts of that country. And a History of the Characteristics of Greek Art, by George Scharf. *London: John Murray, 1859*

Quarto (240 × 160 mm). Contemporary green full morocco, raised bands to spine forming compartments, titles direct to second gilt, remaining compartments richly gilt with floral design, covers elaborately tooled in gilt with fillet, floral and dot-and-scallop roll, foliate cornerpieces, dotted roll to board-edges gilt, all page-edges gilt, broad turn-ins richly gilt, yellow surface-paper endpapers. Profusely illustrated with engravings as plates and to the text. Faint rubbing to joints, corners bumped, ineffectually obliterated square of paper stuck to front free endpaper. An excellent copy with rich impressions of the plates.

A handsomely bound copy of Christopher Wordsworth's comprehensive study of Greece, first published in book-form in 1840. Nephew of the poet, Wordsworth was educated at Harrow and Trinity, Cambridge where he excelled in classics: in 1830 "he won the first chancellor's medal for classical studies and was immediately elected a fellow of Trinity and subsequently an assistant college tutor" (*ODNB*). He travelled extensively in Italy and Greece "and made his mark in the field of inscriptions and exploration: in 1832 he went to Paestum and to Pompeii, where he was the first to decipher the graffiti . . . During a prolonged visit to Greece and the Ionian Islands he made a conjecture as to the site of Dodona which was later corroborated. He was the first Englishman to be presented to King Otho. Passing over the heights of Mount Parnes in deep snow, he and his party were attacked by brigands; Wordsworth was injured in the shoulder by a stiletto, but managed to escape capture. Two books of a pictorial and descriptive kind . . . followed his return." He later became Bishop of Lincoln and a noted Anglican theologian.

£450 *[109622]*

249

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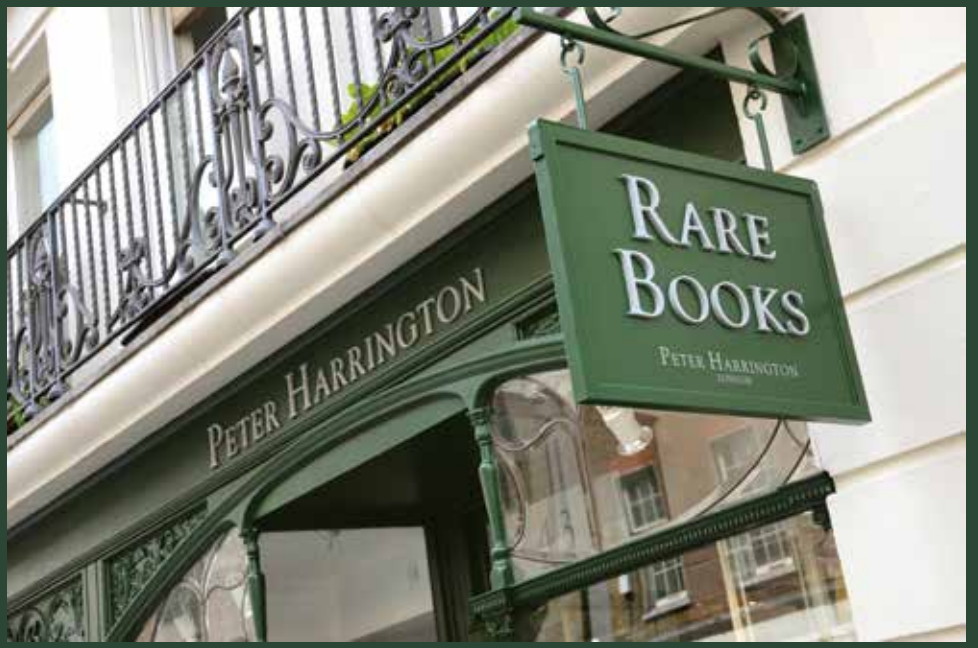

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