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This is the first general catalogue of modern literary material since our firm's successful move to 48 Bedford Square. It includes one hundred manuscript and printed items spanning the nineteenth and twentieth centuries, priced from a couple of hundred pounds to £250,000. It reflects some of our specialisms, including Irish literature, the life and works of T.E. Lawrence, detective & speculative fiction, mainstream British poets and novelists of the twentieth century, and the culture of the fin de siècle. While it would be presumptuous to hope that there will be something here for everyone, many tastes are catered for, whether for Dickens or Ballard, Wordsworth or Larkin, Coleridge or Dylan Thomas, Aubrey Beardsley or Vanessa Bell, Charlotte Brontë or Simone de Beauvoir.

We have maintained our links with Mayfair with our shop premises at 46 Curzon Street, where the items from this catalogue will be on display. We keep an open house at both premises, Monday to Friday at Bedford Square, and Monday to Saturday at Curzon Street. We recommend contacting us before visiting to view specific items.

The specialists involved in this catalogue are:

BONNY BEAUMONT, Curzon Street shop manager, Modern First Editions, detective fiction and women writers. *Bonny@maggs.com*

GUS HARDING, Philosophy, Economics, and Politics. *Gus@maggs.com*

BEN MAGGS, Fine Printing and Book Arts, Speculative Fiction, and bicycles. *Ben@maggs.com*

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ALICE ROWELL, Literary and Historical Manuscripts, Archives, Pre-Raphaelitism and the long 19th Century. *Alice@maggs.com*

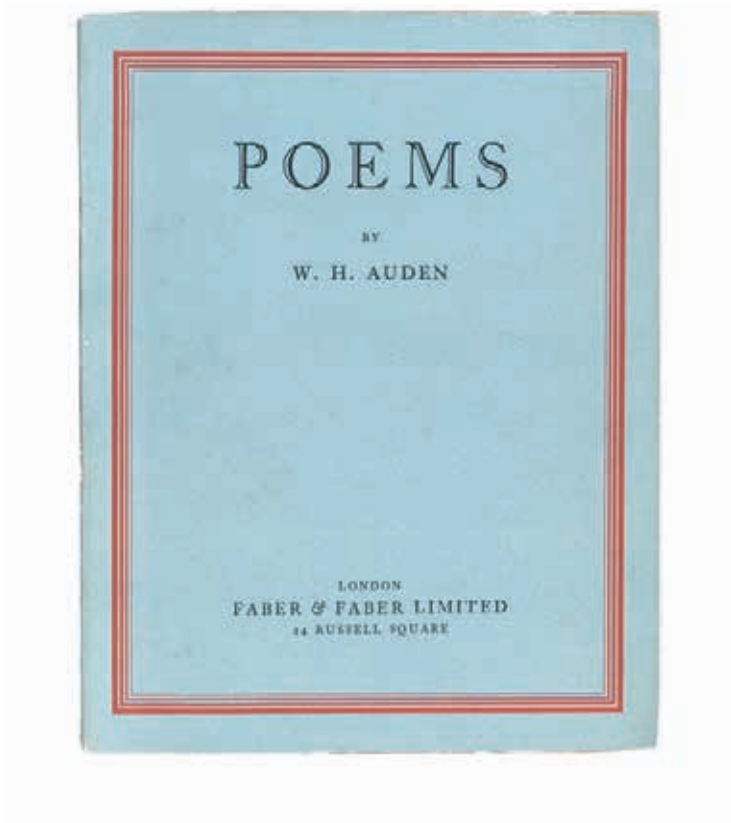


1. ALLENDE (ISABEL). THE HOUSE OF SPIRITS.

Translated from the Spanish by Magda Bogin. First edition in English. 8vo., original dark maroon cloth, spine and front board lettered in gilt, dust jacket. New York, Alfred A. Knopf. 1985. **£200**

Signed by the author to the title page, with a small drawing of a flower. *The House of Spirits* was Chilean author Isabel Allende's first novel and was an immediate success when it was first published in 1982 in Buenos Aires. The novel spans four generations and focuses on the women of the Trueba family, following closely the social and political upheavals in Chile, interweaved by magical realism. "Slowly this fine, stirring, generous novel casts its powerful spell. It is a much more redoubtable and complex narrative, and much more grimly truthful, than at first appears. What looks like a magical world is overtaken, with no change of tone, by the realities of Chilean history." (Hermione Lee, *The Observer*, 1985).

A very good copy, spine panel of jacket a little sunned.



2. AUDEN (W.H.) POEMS.

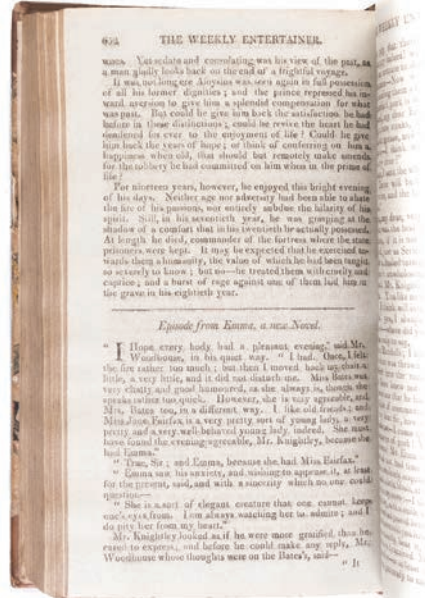
First edition. 8vo., original plain wrappers with the integral blue printed jacket, edges untrimmed. London, Faber and Faber. 1930. £1,250

Auden's first commercially printed work, preceded only by Stephen Spender's home-printed *Nine Experiments* of 1928.

Old ownership inscription to the half title page, loosely inserted a Faber and Faber flier, a fine copy, with slight rubbing to the extremities, a hint of foxing. Bloomfield & Mendelson, *W.H. Auden: A Bibliography*, A2a.

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WITH AN UNNOTICED EXTRACT FROM
JANE AUSTEN'S 'EMMA'



3. AUSTEN (JANE). THE WEEKLY ENTERTAINER; OR, AGREEABLE AND INSTRUCTIVE REPOSITORY, CONTAINING A COLLECTION OF SELECT PIECES, BOTH IN PROSE AND VERSE; CURIOUS ANECDOTES, INSTRUCTIVE TALES, AND INGENIOUS ESSAYS ON DIFFERENT SUBJECTS. VOLUME LVI [JANUARY 1ST 1816 - MONDAY 30TH DECEMBER, 1816].

Large 8vo., contemporary half calf over marbled boards, spine tooled in gilt and with a red morocco label. Sherborne [Dorset]: by J. Langdon and Son. 1816.

£3,800

An annual volume of weekly issues of a popular West Country magazine which was published under varying titles from 1773 to 1825. Much of the content is literary, including extracts from Wordsworth, Byron, Leigh Hunt and Hazlitt. Alongside these extracts are news of current events, puzzles, shocking stories, rebuses, anagrams and poetical contributions from local readers.

The most surprising item in this particular volume (issue for Monday, 12 August 1816; pp. 652-4) is a two-page extract from Jane Austen's

***Emma* (“Episode from *Emma*, a new Novel”) - the scene concerning the gift of a haunch of Hartfield pork (Vol. 2, p. 39f) which eluded Austen’s assiduous bibliographer the late David Gilson. It is the earliest unmediated ‘extract’ or selection from *Emma* (in not being part of a review) by over seventy years until Oscar Fay Adams’s *Chapters from Jane Austen* (Boston 1889; Gilson E73).**

At least three earlier reviews (as listed by Gilson, p. 70-1) do contain extracts from *Emma*: *The Augustan Review* (Vol. 2, No. 13, May 1816) contains an excerpt from Vol. 1, p. 35-7 as part of a long review; the very lengthy review of modern novel-writing in general and *Emma* in particular in the *Quarterly Review* (Vol. 14, No. 27, dated Oct. 1815 but published in March 1816) anonymously written for John Murray by Sir Walter Scott, also contains a lengthy excerpt from Vol. 1, p. 212-20; and the *British Critic* (NS, Vol. 6, July 1816) has exactly the same extract of the Hartfield pork scene from Vol. 2 (where it is topped and tailed by a very short review) as *The Weekly Entertainer* but appearing a month earlier. The present extract may well have been reprinted from the *British Critic* review rather than directly selected from the book itself.

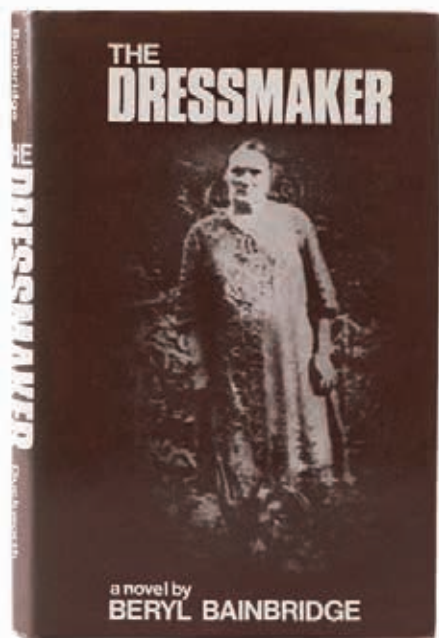
Emma was first published by John Murray, after some delay, in December 1815 (although the title-page is dated 1816). The present extract from *Emma* appeared in the *Weekly Entertainer* seven months after the publication of the novel and four months after Sir Walter Scott’s famous review appeared in the *Quarterly Review* of March 1816.

Further extracts include “The Country Funeral” from Wordsworth’s *The Excursion* (1814), p. 39-40; lines 395-461 of Byron’s *Siege of Corinth* (1816), p. 199 & 240 (in the original publication the verses are separated by numbered roman numerals, but these are excluded in this edition, so it runs continuously); also by Byron: ‘Fare thee Well’ (1816) p. 359-40; “Lord Byron’s Second Domestic Poem” [“A Sketch.”] p. 399-400; and “Lord Byron’s Farewell to England.” p. 639-40.

Provenance: Contemporary ink signature on the flyleaf “Mary King”.

The first 4 leaves with the title and index have come loose, edges and corners a bit bumped and rubbed, spine a little worn and creased, endleaves lightly foxed.

A full description is available upon request.



**4. BAINBRIDGE (BERYL).
THE DRESSMAKER.**

First edition. 8vo., original brown cloth, spine lettered in gilt, dust jacket. London, Duckworth. 1973. £125

Bainbridge's semi-autobiographical novel, set in Liverpool and Lancashire during the Second World War, was shortlisted for the Booker Prize.

A fine copy in dust jacket.

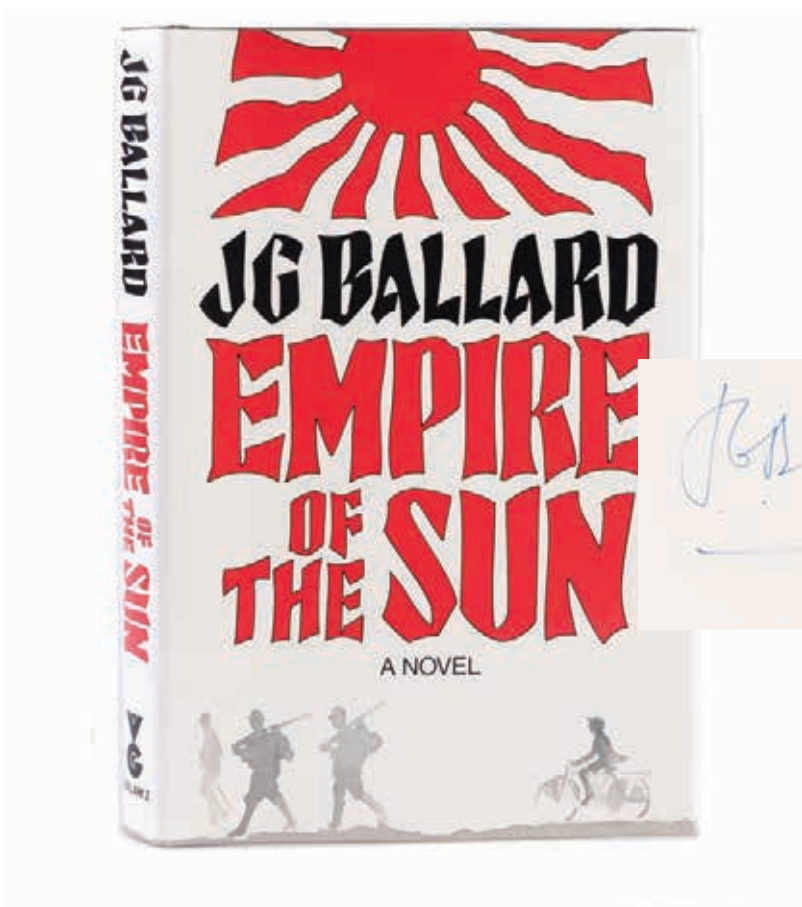
5. BALLARD (J.G.) CRASH.

First edition. 8vo., original blue cloth, spine lettered in gilt, dust jacket designed by Bill Botten. London, Jonathan Cape. 1973. £850



Ballard's symphorophilic novel of car-crash eroticism, described by the author as the "first pornographic novel about technology", adapted to film by David Cronenberg in 1996.

The striking Botten dust jacket, being the first of the six jackets Botten would design for Ballard's works, in unusually fine condition, with none of the fading to the spine panel that so consistently blights other examples.



6. BALLARD (J.G.) THE EMPIRE OF THE SUN.

First edition, first printing. 8vo., original black cloth, spine lettered in gilt, dust jacket. London, Gollancz. 1984. **£250**

Signed by the author to the title page. A fine copy, with the first state dust jacket. Loosely inserted is a promotional bookmark, advertising the book as “The war novel of the decade” and replicating the dust jacket quotes by Angela Carter and Graham Greene and the author photograph, with a further ‘puff’ from Kingsley Amis and declaring that the book has been shortlisted for the Booker.

BARING-GOULD'S FAMOUS HYMN IN HIS HAND

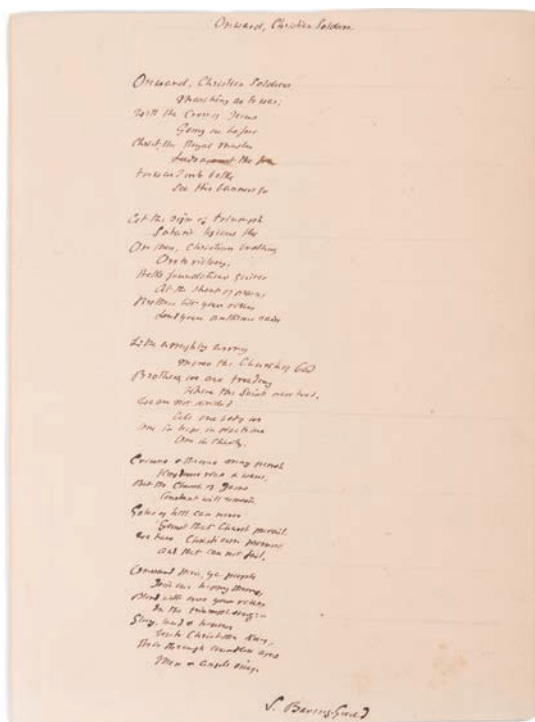
7. BARING-GOULD (SABINE). ONWARD, CHRISTIAN SOLDIERS.

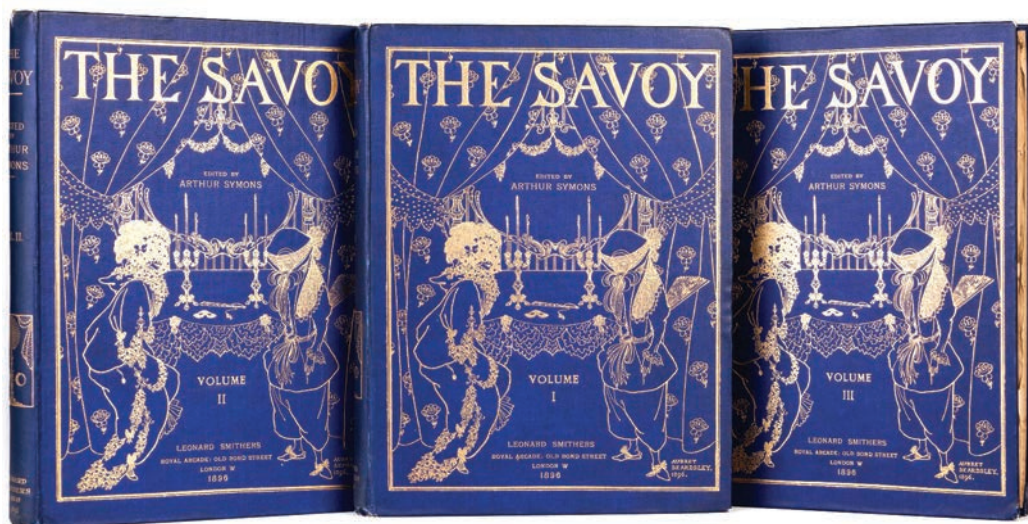
Fair copy holograph manuscript on fawn-coloured laid paper, with pencil guide rules, signed at foot. 270 x 200 mm. Undated, but not before 1865.

£3,750

Sabine Baring-Gould's great hymn was written as a Whitsun processional during his first ministry, in a rough parish in Yorkshire. It was initially sung to a theme by Haydn (the Adagio from his 15th Symphony, which must have made for a slow procession) and only really rose to prominence with Arthur Sullivan's tremendous and familiar setting "St. Gertrude" from 1871, when it achieved world-wide exposure as the favourite marching hymn of the Salvation Army.

An attractive manuscript, trimmed slightly closely and unevenly at head and foot.





8. BEARDSLEY (AUBREY). THE SAVOY. AN ILLUSTRATED QUARTERLY.

Edited by Arthur Symons and Beardsley. Literary contributions from Yeats, Conrad, G.B. Shaw, and others. Numerous illustrations by Beardsley; other illustrations by Charles Conder, Charles Shannon, Max Beerbohm, Walter Sickert and others. First edition in book form. Three volumes. 4to., original blue cloth elaborately blocked in gilt, uncut. London, Leonard Smithers. 1896.

£4,500

The Savoy can safely be described as the quintessential British *fin de siècle* artistic and literary journal. Its predecessor *The Yellow Book* was something of a warm-up act, as famous for a misapprehension as for its content, after it was widely misreported that Oscar Wilde had a copy with him during his arrest at the Cadogan Hotel. In the moral panic that followed Wilde's arrest, Beardsley (assumed to be cut from the same cloth as Wilde) was sacked from *The Yellow Book* after issue number 4 and it began its second and more conservative phase.

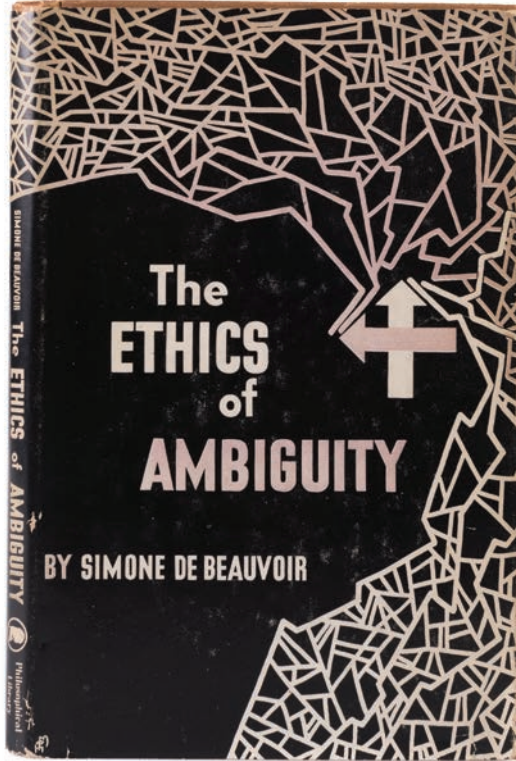
Within three months Beardsley had been offered sanctuary by the opportunistic and ambitious bookseller, publisher and pornographer Leonard Smithers, and became the art editor of *The Savoy*, a new periodical that defiantly intended to “pick up the discarded banners left by

the retreat of *The Yellow Book* into respectability” (Weintraub, Introduction to the selection published in 1966). Arthur Symons was responsible for the textual side of the journal, and was every bit as defiant and unconventional as Beardsley: in the Editorial Note for the second number he speaks of the *Savoy’s* reception as being “... nonetheless flattering because it has been for the most part unfavourable.” Smithers became Beardsley’s most loyal patron for the rest of his short and intense career, and the *Savoy* presented a vehicle for him to restore his reputation as the most brilliant graphic artist of his generation, in which he succeeded brilliantly, combining his mischievous and subversive wit and mastery of line.

Beardsley’s brilliance overshadows what would have been a significant journal even without him. Conder, Rothenstein, Beerbohm and Pennell were among the other illustrators, and besides Symons there are important contributions from *inter alia* Yeats, Joseph Conrad (his short story “The Idiots”), Ernest Dowson and Wratislaw.

The periodical succeeded both in confounding the conservative and thrilling the avant-garde, but never found a mass market and it only survived through this one year. The first two numbers were quarterly, the balance monthly, producing a total of eight numbers, originally issued in card wrappers, nearly always found in poor condition. Unsold sheets were bound later in this very attractive blue cloth gilt, at first with the imprint of Leonard Smithers and later with the imprint of John Lane: the publisher’s note mentions that “For the convenience of such subscribers as desire to bind up THE SAVOY into volumes, is appended a print of the covers . . . pulled on white paper, which may be bound in, in substitution for the pink cardboard covers.”

A fine and bright set (with one very short tear at the head of the spine of Volume II) with the imprint “LEONARD SMITHERS & Co. 1896” at the foot of the spine, and the Christmas card issued with the first number tipped in at the rear of the first volume. Smallish modern booklabels.

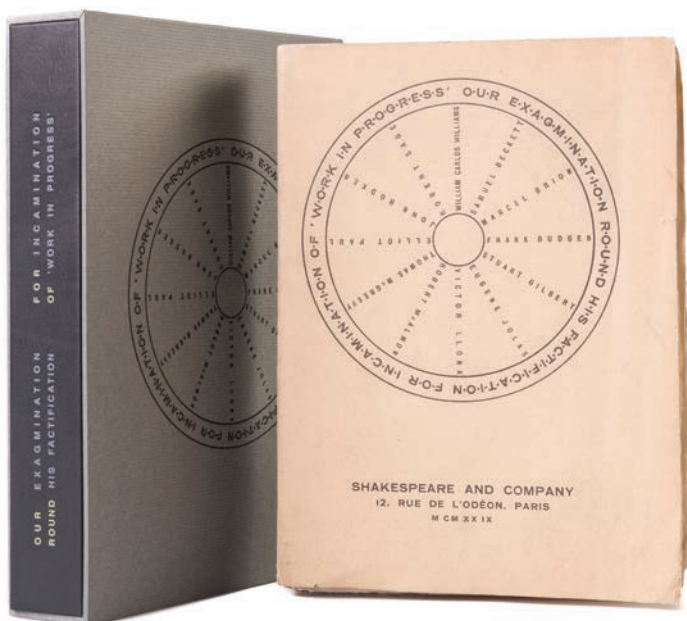


9. BEAUVOIR (SIMONE DE). THE ETHICS OF AMBIGUITY.

Translated by Bernard Frechtman. First edition in English. 8vo., original grey boards, spine lettered in black, publisher's device in black to front board, dust jacket. New York, The Philosophical Library. 1948. £250

A foundational text of existentialism and one of the earliest texts in the existential canon to be published in English. Simone de Beauvoir's famous attempt to establish an ethical system on the basis of Jean-Paul Sartre's *Being and Nothingness* (1943), originally serialised across four issues of *Les Temps modernes* between November 1946 to February 1947, in which she unambiguously stated that "to will oneself moral and to will oneself free are one and the same decision".

Ink ownership inscription to front free endpaper, extremities of jacket slightly rubbed, otherwise a near fine copy.

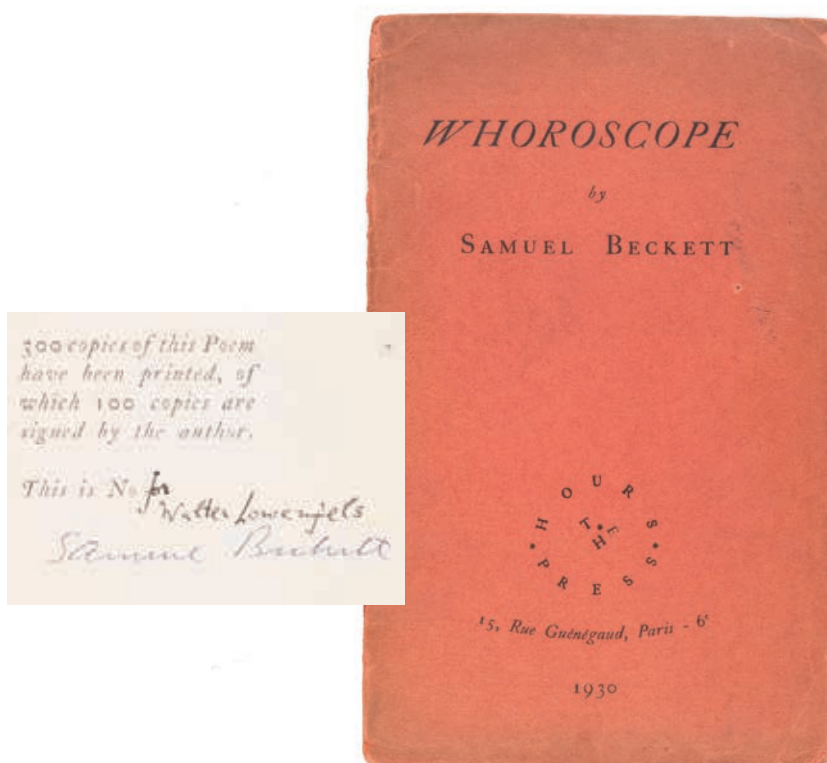


10. BECKETT (SAMUEL) AND OTHERS. JOYCE (JAMES). OUR EXAGMINATION ROUND HIS FACTIFICATION FOR INCAMINATION OF WORK IN PROGRESS.

By Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Llona, Robert McAlmon, Thomas McGreevy, Elliott Paul, John Rodker, Robert Sage, William Carlos Williams with Letters of Protest by G.V.L. Slingsby and Vladimir Dixon. First edition, one of 96 copies (No. 73) on Verge d'Arches. Small 4to., original cream printed wrappers with elaborate typographic roundel, edges untrimmed, housed in a handsome modern slipcase. Paris, Shakespeare & Co. 1929. £4,750

This collection of critical essays on Joyce's *Finnegans Wake* (being published in instalments) was a sort of circling of the wagons by the Anglophone intellectuals of Paris. Beckett was much in Joyce's company at the time, and this essay (the first of the essays here published, by virtue of the alphabet) is his first publication. It takes few intellectual prisoners: "... if you don't understand it, Ladies and Gentlemen, it is because you are too decadent to receive it ... His writing is not about something; it is that something itself".

A very good, unopened copy with some slight overall soiling to the wrappers and two short areas of wear at the foot of each hinge.



11. BECKETT (SAMUEL). WHOROSCOPE.

First edition, one of 100 signed copies of a total edition of 300. 8vo., original red wrappers. Paris, The Hours Press. 1930.

£4,500

An out-of-series copy for presentation, signed by Beckett, and with the publisher Nancy Cunard's additional inscription to the American writer and political activist Walter Lowenfels, whose *Apollinaire: an Elegy* she had published earlier in the same year. The publication of *Whoroscope* satisfied Cunard's ambition to discover a major author, when Samuel Beckett made a last minute entry into her competition for a poem on the subject of time. The 24 year old writer put the manuscript of his obscure, intense and opaque poem on René Descartes under her door late on the day of the competition's deadline: it won, the book (his first) was published, he spent the prize money on supper and went on to become, well, Samuel Beckett.

Cover loose from the staples and without the wraparound bound, otherwise an excellent copy, somewhat dusty and faintly worn at the edges, the spine worn a few inches and a small tear at the top of the rear cover.

12. BELL (VANESSA). ORIGINAL SKETCH FOR THE DUST JACKET DESIGN OF THE YEARS.

Preliminary sketch in black and brown ink. Framed and mounted. Sheet size: 195 x 130mm. Frame: 320 x 250mm. 1937. **£12,500**

A preliminary sketch by Vanessa Bell of a dust jacket design for her sister's novel *The Years*, which was ultimately published by the Hogarth Press. This sketch differs only in small degrees to the final design which had cleaner lines and is overall less three dimensional in its effect.

Bell's contribution to the Hogarth Press was extensive, not only illustrating books and designing dust jackets for Virginia Woolf but also many of the other authors published by the Press. This "helped to create a certain house style" and certainly for Woolf's novels a cohesiveness which is charming.

Vanessa Bell in a letter to John Lehmann admitted that she usually had no idea about the contents of the book before she designed the cover, and would base a design entirely on the title and suggestions from the Woolfs. "Only very rarely would the covers represent the contents (like the portrait of Roger Fry on the cover of the biography). [...] When she did provide a 'literal' cover – a lighthouse, some waves, or stage-curtains for *Between the Acts* – they were impressionistic and decorative rather than explanatory. What she provided was a kind of 'visual underscoring' which gave the books a sympathetic atmosphere – feminine, imaginative, delicate, modern but domestic." (Hermione Lee, *Virginia Woolf*).



“I HAVE LOST ALL ZEST FOR LIFE”

13. BETJEMAN (JOHN). AUTOGRAPH LETTER SIGNED (“JOHN B”) TO “DEAR NEVILLE”.

1 page oblong 4to, Farnborough, Wantage, Berkshire, 29 June 1946. £395

A brief but eloquent ALS from Betjeman to Neville (probably Neville Coghill, Oxford literary historian and theatre director), thanking him “& the Professor for your kindness & hospitality to P.P. Hemphill & me. He did not get into B.N.C. – work too behindhand but has been asked to try again next year.” Betjeman extends a reciprocal invitation, signing off with the rather despondent “I have lost all zest for life.”

Peter Patrick Hemphill, the future Lord Hemphill, did indeed get into Brasenose. The connection with Betjeman was through PP’s mother, Emily, later Lady Villiers-Stuart, for whom Betjeman had one of his extravagant crushes. He wrote the quintessentially Betjeman-esque poem ‘Ireland with Emily’ for and about her:

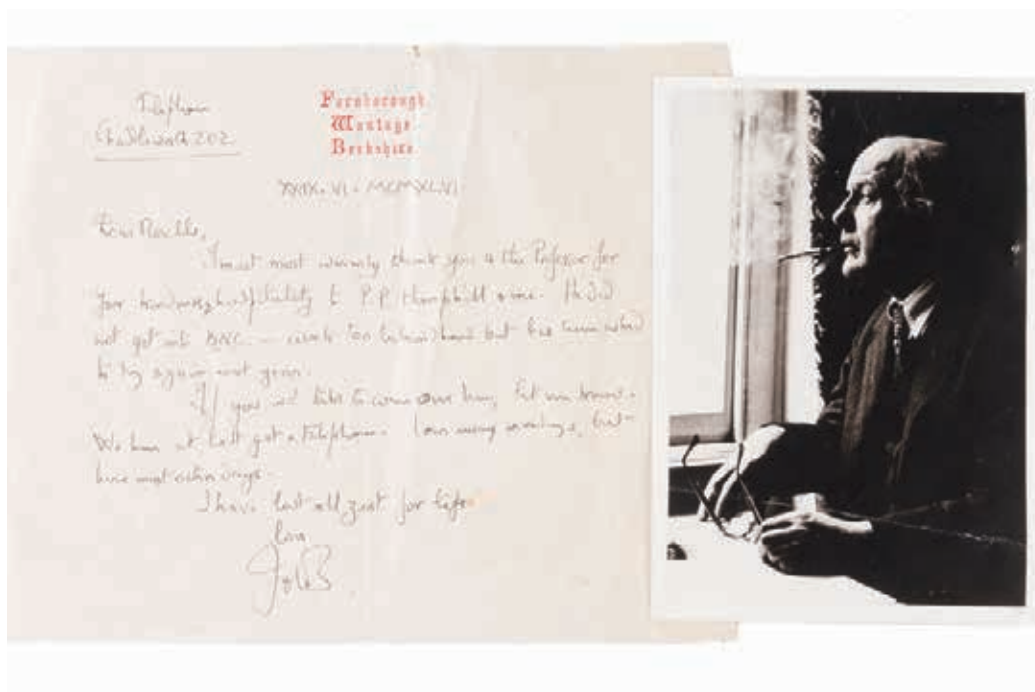
*Has it held, the warm June weather?
Draining shallow sea-pools dry,
When we bicycled together
Down the bohreens fuchsia-high.*

Although she didn’t grant naming rights for it (both were married), it is likely that she was also the inspiration for Betjeman’s rather less fettered ‘The Irish Unionist’s Farewell to Greta Hellstrom in 1922’:

Golden haired and golden hearted
 I would ever have you be,
 As you were when last we parted
 Smiling slow and sad at me.
 Oh! The fighting down of passion!
 Oh! The century-seeming pain-
 Parting in this off-hand fashion
 In Dungarvan in the rain.

Minor creasing; 4 inches of clear tape to verso; a couple of minor age-spots, otherwise very good.

With a postcard featuring a photo of Betjeman (1960) by Mark Gerson.



SIGNED BY WILDE

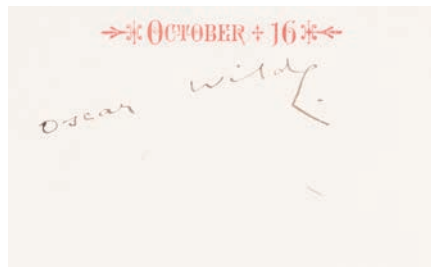
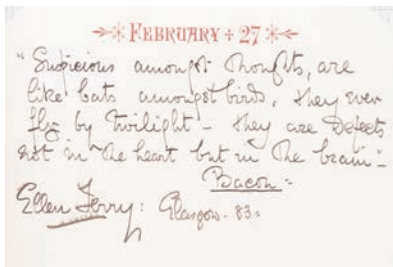
14. BIRTHDAY BOOK A BIRTHDAY BOOK DESIGNED BY HER ROYAL HIGHNESS THE PRINCESS BEATRICE

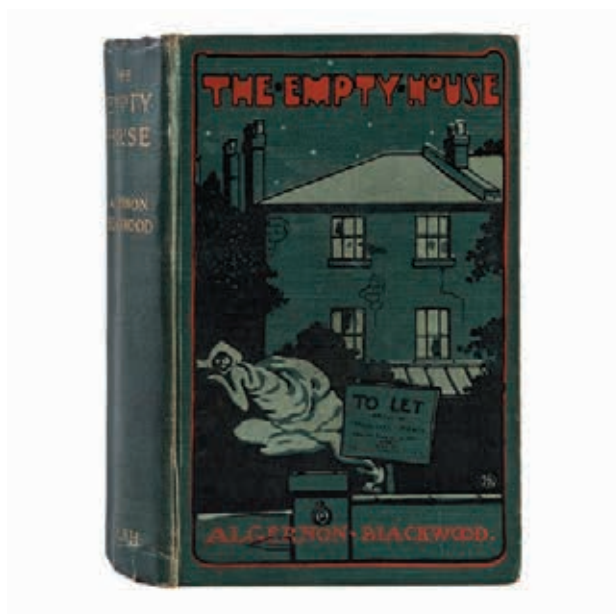
containing various signatures including Oscar Wilde, Henry Irving, Ellen Terry, John Everett Millais, Lillie Langtry, Sarah Bernhardt, W. E. Gladstone among numerous others (most 1880s), 15 colour litho-plates by J.G. Bach of Leipzig (one for each month, plus epigraph, frontispiece, and dedication page). 4to., original gilt decorated cloth, all edges gilt. London. Smith, Elder & Co., 1881. £2,000

A nice memento of theatre-land from the 1880s with some Glasgow-centric autographs.

A couple of the autographs with longer quotations, for example Ellen Terry quotes Francis Bacon: “Suspicious amongst thoughts, are like bats amongst birds, they ever fly by twilight – they are defects not in the heart but in the brain.”

Binding recased under our direction. Covers rubbed and marked; some foxing to plates, although internally generally quite bright and clean. Overall a nice example of decorative Victoriana.





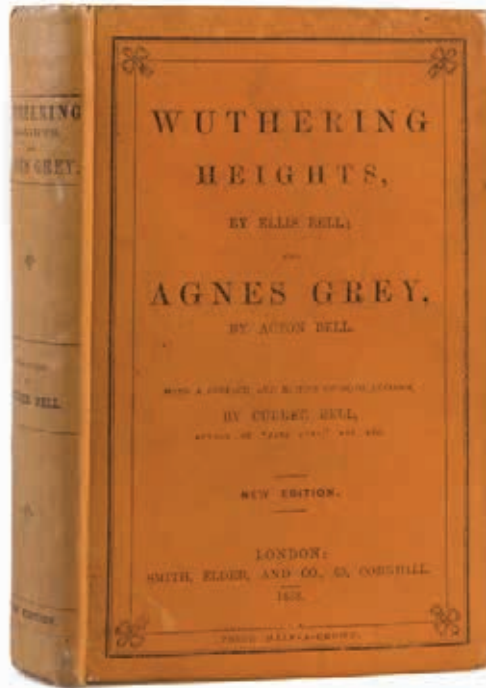
15. BLACKWOOD (ALGERNON). THE EMPTY HOUSE.

First edition. 8vo., original green pictorial cloth, lettered and bordered in red, spine lettered in gilt. London, Everleigh Nash. 1906. £1,250

Algernon Blackwood's first book, with the small neat bookplates of two of the twentieth century's most celebrated bibliophilic authors – A.J.A. Symons to the front free endpaper, and Michael Sadleir to the pastedown endpaper.

Blackwood was “the leading British writer of supernatural fiction during the Edwardian and Georgian periods” and an important figure in “enlarging the scope of the genre to include adult consideration of odd psychological states, occultism, and true mysticism” (Bleller). Although he had published some short stories in periodicals prior to *The Empty House*, Blackwood never saw these worthy of reprinting and the book stands as the first appearance of his mature work, including the story *A Haunted Island* which prefigures his interest in the Canadian wilderness which would reappear in his story *The Wendigo*, published in 1910.

A very good copy, corners rubbed, spine with some vertical creases and joints partly cracked but holding, and some faint sporadic foxing to early leaves, small stain to lower fore edge corner between leaves 227–242, blind stamp of “Basing House, Bournemouth” on title-page, but bright and clean covers showing the attractively sinister design.



16. [BRONTË (EMILY & ANNE)]. BELL (ELLIS AND ACTON).

WUTHERING HEIGHTS AND AGNES GREY.

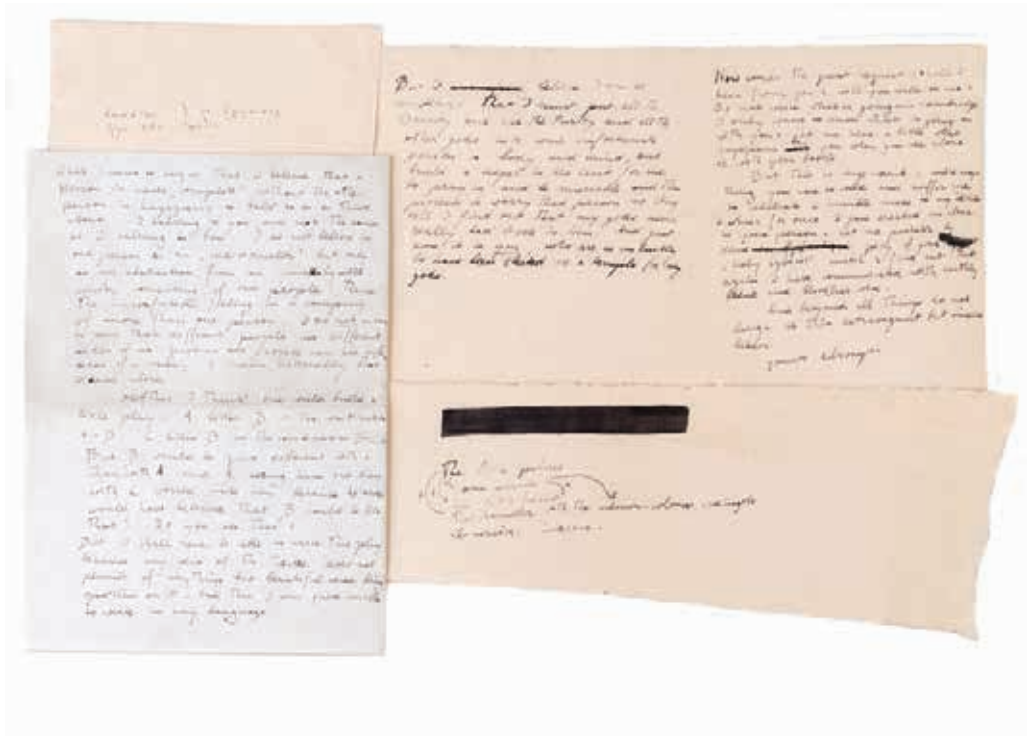
With a Preface and Memoir of Both Authors by Currer Bell, Author of "Jane Eyre". New Edition. 8vo., original orange glazed cloth, spine and covers printed in black with borders and simple but attractive decorations. London, Smith, Elder, and Co. 1858.

£2,500

The Biographical Notice of Ellis and Acton Bell and the Preface to *Wuthering Heights*, both by Currer Bell (Charlotte Brontë's pseudonym) were first included in the second edition of 1850.

This is the brightest example of the so-called cheap edition we have seen in commerce. Its inexpensive manufacture, a necessary evil in bringing the text to a wider audience ("displac[ing] a good deal of the trash with which railway stalls are so often filled" (*Economist* review on the cover), was not conducive to this edition's longevity.

Cloth covers lightly marked and rubbed, spine a little sunned, minor foxing to edges otherwise a very nice, unusually bright copy.



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“TO DIE ... WITH ALL THE BEST OF THEIR LIFE UNLIVED!

IS THERE A GREATER TRAGEDY THAN FOR A BOY TO DIE, EXCEPT FOR HIM TO GROW OLD, TO LIVE?”

17. BROOKE (RUPERT). AUTOGRAPH LETTER SIGNED (“RUPERT BROOKE”) TO “MY DEAR GOLDSCHMIDT” [ERNST PHILIP GOLDSCHMIDT (BOOKSELLER, 1887–1954)],

4 pages 8vo, School Field, Rugby, Monday 25 March [1907]. With draft letters (c.6 ½ pages) by Goldschmidt to Brooke.

£11,500

A remarkable, unpublished, early letter written in response to an anguished declaration of love from a gilded Viennese youth, later to become one of the greatest antiquarian booksellers of his era.

Brooke writes from Rugby, where he was assisting his father: “I found my father very ill ... A housemaster at this delectable school. I have had to do all his term’s marks ... and some of his work”.

He writes with an intensely self-consciously Wildean poetic consciousness, of how the lustre of youth and Spring is dulled by the architecture, the society, the general atmosphere, and the spate of illnesses that term. Two pupils have just died of pneumonia "To die at 15 with all the best of their life un-lived! Is there a greater tragedy than for a boy to die, except for him to grow old, to live?" "The weather is light blue and white: like London milk...It is what one would have called Spring in other years, crocuses birds, sunshine, and little winds. But of course there is no Spring this year. There is not that wild laughter of lips immortally young in the air. It only tastes like flat wine, and passion dwelt upon too long..." Is Goldschmidt interested in the weather: "I was once: now no longer."

There are three drafts of letters from Goldschmidt who had clearly fallen hard for "the handsomest young man in England" (Yeats). One, which he describes as an "extravagant but sincere letter" is likely a close draft of the one actually sent: in it Goldschmidt hopes to make a place of worship, "a temple for my gods": "build[ing] a chapel in his heart for me to pray in and be miserable"; "suffer me to celebrate a humble mass to my ideals to which ... I have erected an altar in your person", "And just now it is you, who are so unlucky to have been elected as a temple for my gods...." Brooke's response is a little unfeeling: "I am sorry you have 'built

SCHOOL FIELD,
RUGBY.

Henry Wood
Rugby

My dear Goldschmidt,

I fear your letter has gone unanswered more longer than my languid heart. Will it please you to know that two more of my friends letters have not got achieved reply, - and one from lady! My few writing intervals at Cambridge were occupied in writing papers I had promised for a society of youths of this school. That labour ended yesterday. But when, after a few days in London, I arrived here I found my father very ill.

Wild laughter of lips immortally young in the air. It only tastes like flat wine, and passion dwelt upon too long.

In Rugby everybody pleases and only the prospect is with. The architecture recalls infamous London suburbs. But among it all peer glorious laughing people cavort in the high divinity of youth. They never had a very bad term for illness. In a fortnight two poor lads have died from pneumonia. To die at 15 with all the best of their life un-lived! Is there a greater tragedy than for a boy to die, except for him to grow old, to live!

I am sorry you have "built an altar in my heart" & placed me on a pedestal. It is a mistake I made myself. Once.

Life is out of those ridiculous jots of which our lives are the point - until it is too late, & our souls not appreciate the pleasure.

Robert Brooke

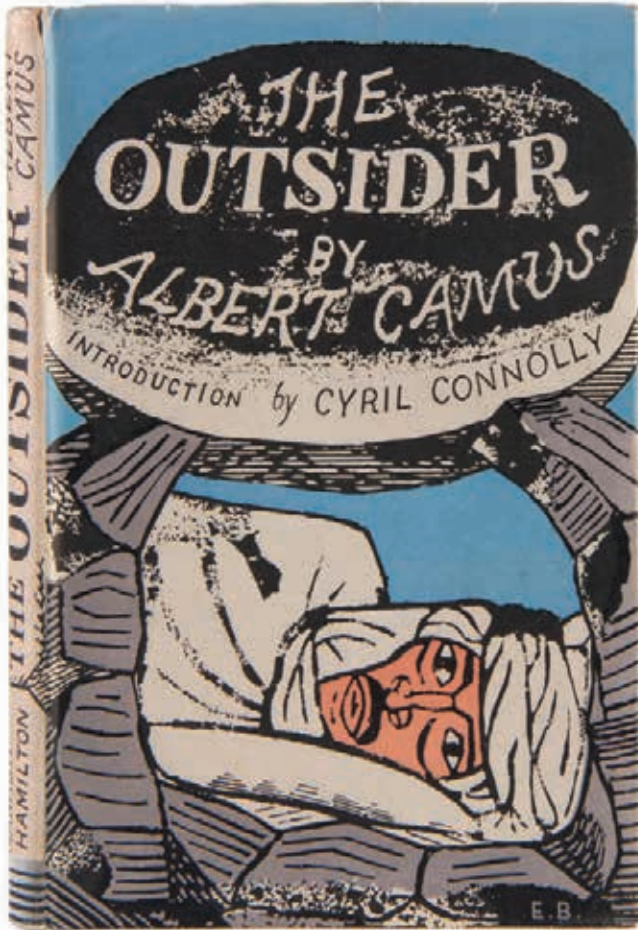
an altar in my heart, and placed me on a pedestal. It is a mistake I made myself, once. Life is one of those ridiculous jests of which one never sees the point, – until it is too late, and one does not appreciate the humour.”

In the longer, and more complete letter Goldschmidt seems to know he is pushing at a closed door: “... I can no longer keep myself back and so I suppose you will have to read a tiresome letter from me. You did not seem particularly anxious to get one the last time I saw you and this made me refrain from writing each time I felt I wanted to do so; That is, I am afraid, every day...” He writes from the South of France and recounts his daily “vigorous” activities, and intellectual pursuits, mentioning books he’s reading (“All the books I have read are either so well-known that they do not need recommendation: Balzac, Emerson, Plato, or they are untranslated French or German books... Baudelaire’s letters...”), and the idea for a play he wants to write about how a person may be made whole, and in different ways, by the person they pair with, and the intertwining of couples. Fragments by Goldschmidt include a phrase from Aeschylus’ Agamemnon (which translates as “Because they lack eyes, all their loveliness goes for nothing”), the other, a seemingly original four line poem.

Apparently unpublished, excepting the comment on the tragedy of not dying which is quoted in *Friends and Apostles: The Correspondence of Rupert Brooke and James Strachey, 1905–1914*.

Brooke, the “young Apollo, golden-haired” (Frances Cornford), was admired by men and women alike, and had tristes with both sexes. His string of romantic affairs with women (including Noel Olivier, Ka Cox, Taatamata, Cathleen Nesbitt) is well documented; and Brooke confirmed to James Strachey in a letter dated 1912 that he had seduced Denham Russell-Smith in 1909. Brooke’s coolness in responding to Goldschmidt’s (apparently one-sided) adoration suggests what passed between them was not more than a glancing flirtation, although the pair continued to correspond, and Brooke visited Goldschmidt in Vienna in 1911.

Goldschmidt draft has been sensitively repaired under our direction.



18. CAMUS (ALBERT). THE OUTSIDER [L'ÉTRANGER, THE STRANGER].

Translated from the French by Stuart Gilbert, with an introduction by Cyril Connolly. First English edition. 8vo., original green cloth. London, Hamish Hamilton. 1946.

[offered with:] *another copy of the same edition in fine condition in the very handsome Edward Bawden dust jacket.* **£17,500**

A rare presentation copy, inscribed by the author to one Philip Barker “cordial hommage d’Albert Camus” on the first fly leaf, and with Barker’s ownership inscription on the front free endpaper.

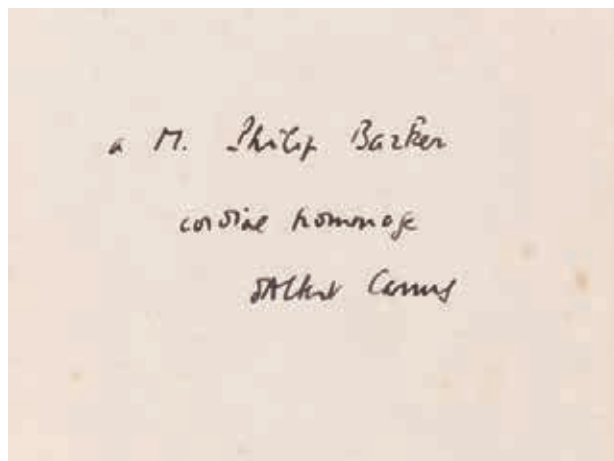
The only inscribed or signed copy of the first English edition that we have been able to locate in auction and sale records. Three inscribed

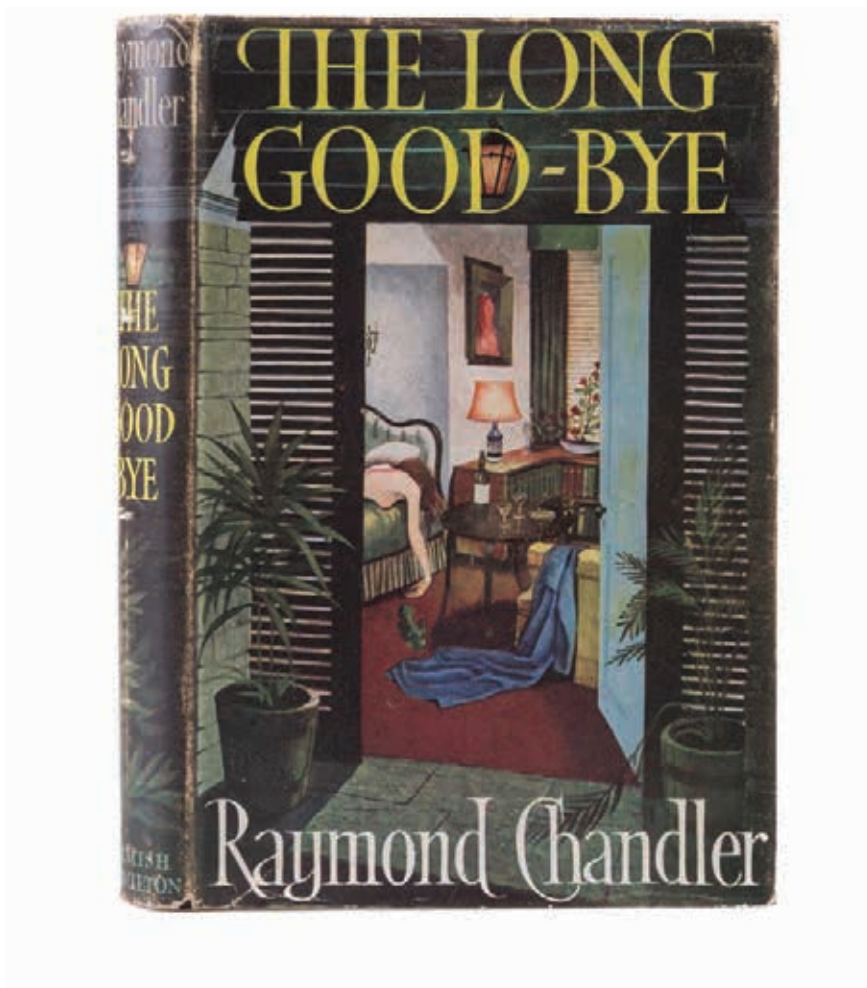
copies of the first American edition have appeared at auction in recent years, one to an American author and journalist whose association with Camus seems only to have been in passing, another to Camus' American lover Patricia Blake and a third to an unidentified recipient.

Phillip Barker has so far defied our identification, the only obvious candidate with that name who appears substantially in the historical record being an American theatre set designer who worked and taught in and around New York; although Camus' significant interest in the theatre and his several trips to New York make this association plausible, it seems exceedingly unlikely that Camus would have presented an English edition to an American living in America.

Camus visited England in 1946 (and again in 1948 and 50), the year that Stuart Gilbert's translation was first published. It is plausible that Phillip Barker could have met Camus on his visit to England following the publication of Stuart Gilbert's translation. One other book inscribed to a 'Philip Barker' has appeared in the trade which may well be to the same individual, in this case a presentation from the Swiss-born Hellenist, pacifist and socialist André Bonnard on a copy of his *Promesse de l'homme*.

Both volumes housed in a striking new leather folding box, the front cover decorated with an inlaid pattern derived from the Bawden dust jacket, in orange, black and white morocco.





19. CHANDLER (RAYMOND). THE LONG GOOD-BYE.

First edition. 8vo., original maroon cloth, spine lettered in silver, dust jacket designed by Fritz Wegner. London, Hamish Hamilton. 1953. £750

The sixth novel to feature the laconic hard-boiled private eye Philip Marlowe, Chandler thought of it as his “best novel”.

Jacket slightly edge worn, some minute loss to the corners, top edge with some minor spotting, otherwise a very good copy indeed.

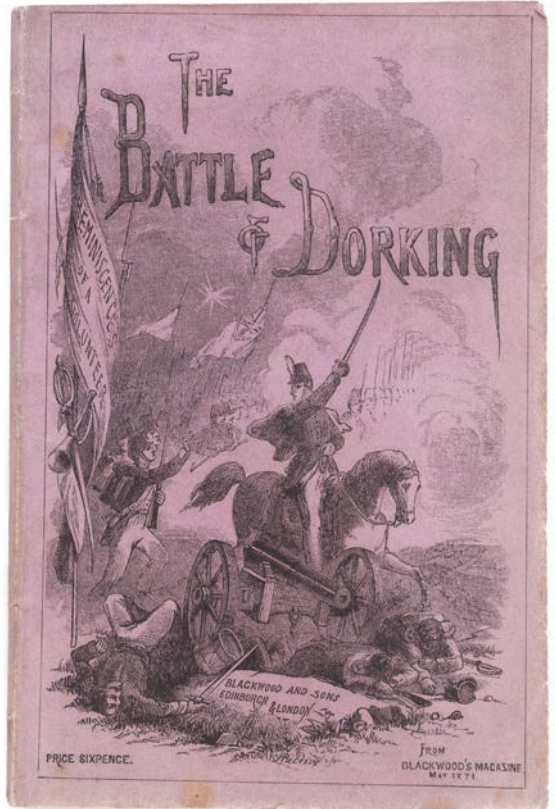
20. [CHESNEY (GEORGE TOMKYNs).] THE BATTLE OF DORKING

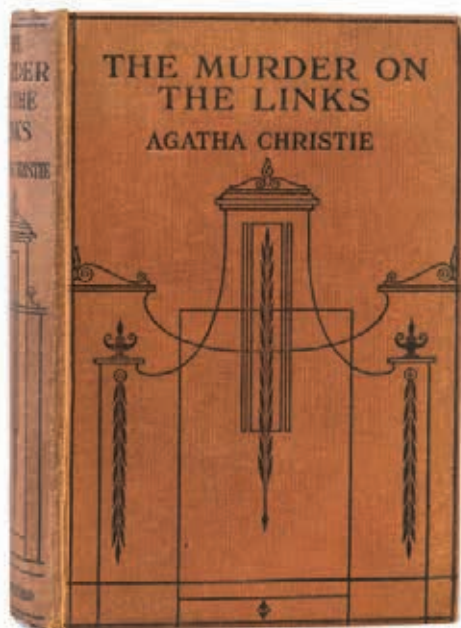
First separate edition. 8vo., original purple pictorial wrappers. London & Edinburgh, William Blackwood & Sons. 1871.

£700

Published anonymously, originally appearing in *Blackwood's Magazine*, this early war and invasion narrative was an important forerunner of popular science fiction novels such as H.G. Wells *The War of the Worlds*. Written by George Tomkins Chesney as a warning to the British armed forces, of which he was a member, illustrating the threat posed by under-investment in the military, he projects the possibility of 'The Other Power' (essentially Prussia) successfully invading through the Dorking gap and overwhelming British ground forces, following the rather implausible but narratively convenient destruction of the entire Royal Navy by mysterious "fatal engines".

Very good, wrappers remarkable bright and clean with a couple light spots of soiling, some foxing within but mostly restricted to prelims and remaining very presentable overall.





21. CHRISTIE (AGATHA). THE MURDER ON THE LINKS.

First edition, first impression. 8vo., original orange cloth, lettered in black with art-nouveau linear design in black. London. John Lane, The Bodley Head, 1923.

£7,500

Christie's third novel, and one of her rarest, only the second to feature Hercule Poirot, the great detective here pitted against a distinctly unfriendly member of the French police, also notable for the amorous adventures of Poirot's sidekick Hastings, who falls for the charms of a red headed acrobat. More than one contemporary reviewer compared Christie's writing to Conan Doyle's Sherlock Holmes stories.

A significant rarity, even more uncommon in an unsophisticated state such as the copy presented here.

An excellent copy, with the eight pages of advertisements at the rear, firm and tight, slightly worn at the extremities, one small spot to the upper cover, head of spine very slightly creased.

Wagstaff & Poole, *A Christie Bibliography*, p. 26; Hubin, *Crime Fiction*, p. 80.



22. CHRISTIE (AGATHA), AND OTHERS. MACKILL'S MAGAZINE. *Illustrated throughout with vignettes. 22 issues (all published). 8vo., original yellow printed wrappers. London, Todd Publishing Group. 1952–1954.* £400

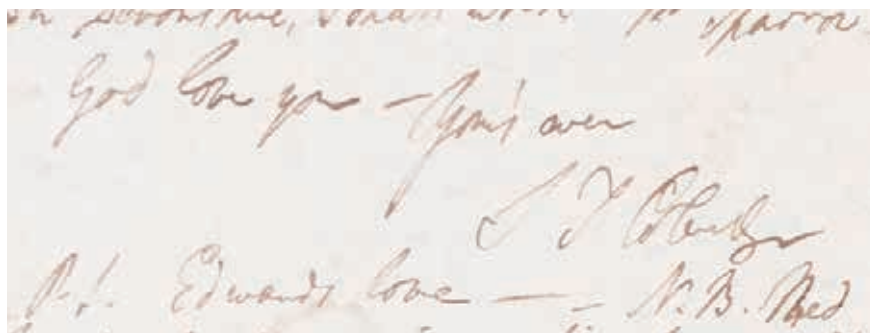
A complete run of the Mackill's Mystery Magazine, all American issues, but for Volumes 1 and 2 in the UK issues, with contributions from Agatha Christie, Georges Simenon, Raymond Chandler, Dorothy L. Sayers, and Margery Allingham, amongst others.

In Volume 2, No. 3 is found the first English translation of Georges Simenon 'A Matter of Life and Death', a short story originally published in French in 1951. It would not appear again in English until 1976, under the revised title 'Seven Little Crosses in a Notebook'.

Among Agatha Christie's numerous contributions are the Mr Quin stories, which Christie famously had a particular fondness for, as well as a number of Hercule Poirot stories, all previously published elsewhere.

An excellent set on the whole, wrappers a little dusty, occasional loss to extremities, Vol. 1, No. 6 with customs rubber stamp to upper wrapper.

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“... TO FLOW AWAY IN A BLOODY FLUX OF POETRY...”



23. COLERIDGE (SAMUEL TAYLOR). A HUMOROUS EARLY AUTOGRAPH LETTER SIGNED (“S. T. COLERIDGE”) TO HIS BROTHER GEORGE COLERIDGE.

3 pages 8vo with integral address leaf and remnants of red wax seal.

Salisbury, 13 July 1792.

£4,500

Coleridge, who was at this time studying at Jesus College, Cambridge, and “writing for all the prizes”, writes to his brother George during the summer-time, his first academic year having “closed brilliantly” (Holmes) with the award of the Brown Gold Medal for his Greek Sapphic “Ode on the Slave Trade”. “For a few brief weeks, Coleridge basked in the approval of his entire family, perhaps the one time in his life that he felt he had achieved what was expected of him” (Holmes), and optimism, vigour and good humour shines through this letter.

He outlines his plans and movements, with an emphasis on trying to coordinate with some of his numerous siblings (e.g. hoping to meet up with James soon as “if I do not visit [him] now, I shall not be able to do it at any future period – on account of his Sidmouthianism.”)

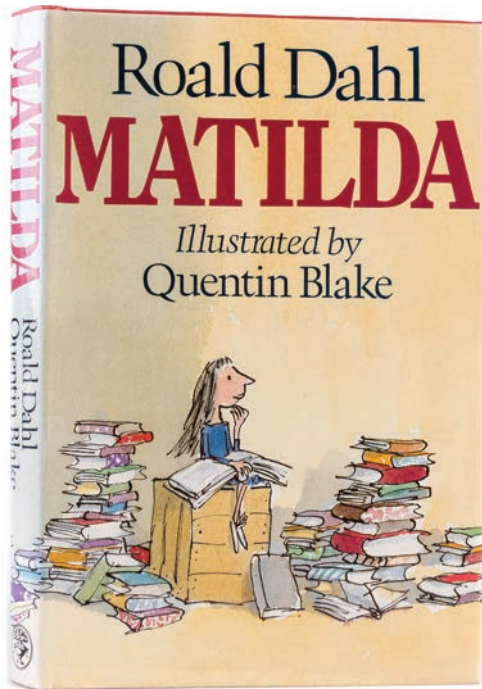
He writes from Salisbury – “Here I am, – videlicet – Salisbury, arrived on Wednesday night, and am in good health and spirits” – where he is staying with his brother Edward and Edward’s wife, who was some

twenty years older than the Coleridges' mother, a fact that allegedly caused much amusement amongst the family. Here she is referred to simply (although possibly slyly) thus: "Mrs E. Coleridge made particular enquiries after your health – she calls you her Friend". Edward Coleridge (1760–1843) was, at this time, working as an assistant master in Dr Skinner's school in Salisbury. Ernest Hartley Coleridge, in his introduction to the 1895 work *The Letters of Samuel Taylor Coleridge*, dubbed Edward "the wit of the family", which is amusing to consider, as here S. T. C., whilst drawing attention to his brother's inclination to be humorous, indicates that his jokes were not always good or successful: "My Brother Edward is well, if you except a Punnomania, with which he at present foams – his puns are very bad..." Indeed, from this letter we might be inclined to think that S. T. C. has wit in equal measure to his brother, as his descriptions of George's "carbuncle on [his] cheek" are not without humour – George's "cold-sprung luminary" he likens to "the star of Venus passing over the disk of the sun" (a most poetic way of describing a blemish!); although, perhaps Edward's offering on the subject wins the day for its crudeness: "Ned has proposed an in melius [latin: improvement] to my simile by comparing your carbuncle to an ignis fatuus [will-o'-the-wisp] passing over a Dunghill." Wonderful evidence that wit and poetry were something of a competitive sport amongst the Coleridge siblings.

The jocular nature of this letter is certainly captivating, but perhaps the most interesting element is what Coleridge says regarding both writing letters and poetry: his "Muse [is] as coy in her visitations as the Epistolary Spirit", and that he looks forward to meeting George at Ottery [St Mary], their familial home, in the near future, as "your presence, like the sun, will relax the frost of my genius, and, like a cathartic, purify it of all obstructions, so that I expect to flow away in a bloody flux of poetry..."

Published in the *Collected Letters*, ed. Griggs, I, 36–37 (No. 18). Seal tear affecting a word or two of text.

Provenance: remained in the hands of Coleridge's descendants (by way of Coleridge's grandson E. H. Coleridge) until 2007 when it was offered for sale by Sotheby's along with 23 other Coleridge-related books and manuscripts.



24. DAHL (ROALD).

MATILDA.

Illustrated throughout by Quentin Blake. First edition. 8vo., original red cloth, spine lettered in gilt, dust jacket designed by Quentin Blake. London, Jonathan Cape. 1988. £500

A fine copy of one of Dahl's most popular children's books, *Matilda* won the Children's Book Award for 1988.

25. DICKENS (CHARLES). SKETCHES BY "BOZ," ILLUSTRATIVE OF EVERY-DAY PEOPLE AND EVERYDAY LIFE.

[with:] Sketches by Boz: Second series.

Steel-engraved plates by George Cruikshank. First editions. Three volumes. 8vo., original green mille-feuille cloth and original pink sand-grain cloth, housed together in a handsome early case. London, John Macrone. 1836/7.

£12,500

A handsome set of Dickens' first two books, with early provenance. The first part has the bold contemporary ownership inscription of "F.N. Tyrwhitt-Drake Feb 1836" (the month of publication) on the title pages, with a pencil note below "lent to Reeves": the Tyrwhitt Drakes, based in Amersham, were one of the wealthiest families of the eighteenth and early nineteenth centuries, commissioning the beautiful Shardeloes House from architect Stiff Leadbetter, with decoration by the young Robert Adam. The second part has an inscription (still attractive though someone has attempted to deface the family name) on the front paste-



down endpaper “A trifling memento from Robert Fox to his brother Edward Christmas Day 1836.”

The Second Series was rushed out for the Christmas trade, and there is a baffling combination of variants, none of which Smith concludes as “having a consistent relationship”. However, this is an unambiguously early copy (it has a gift inscription dated only eight days after publication), with no list of illustrations (this indicates an early issue for Eckel), the plates have the erroneous imprint “Volume III”, and the binding has no black panels on the spine.

A very attractive set: tape stains to the endpapers of both volumes of the first part, with some foxing, particularly to the early leaves, joints slightly weak, a few splash marks to the bindings, upper fore edge corner bumped, but binding unworn and unsophisticated. The second part also has some very small tape stains to the endpapers and the binding has been skilfully recased, with repairs to head and tail and the upper hinge, although there is still a bit of a gap before the pictorial title page.

26. DICKENS (CHARLES). AUTOGRAPH LETTER SIGNED (“CHARLES DICKENS”) TO “MY DEAR COUNT D’ORSAY” [COUNT GÉDÉON GASPARD ALFRED DE GRIMAUD].

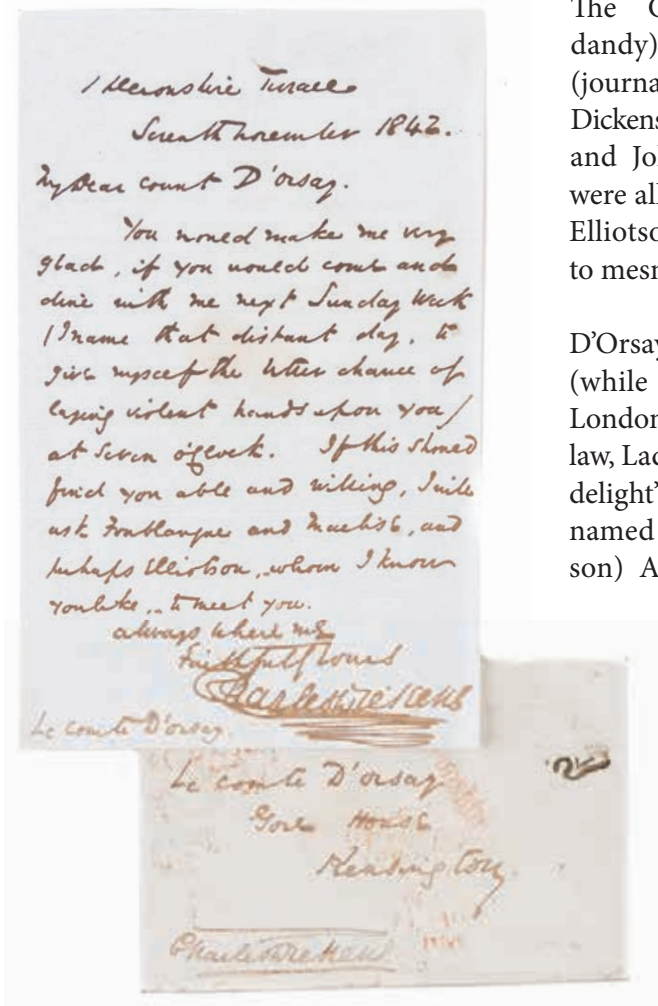
1 page 8vo with integral blank leaf and associated envelope [envelope to “Le Comte D’Orsay Gore House Kensington”], also signed, 1 Devonshire Terrace, 7 November 1842. **£3,500**

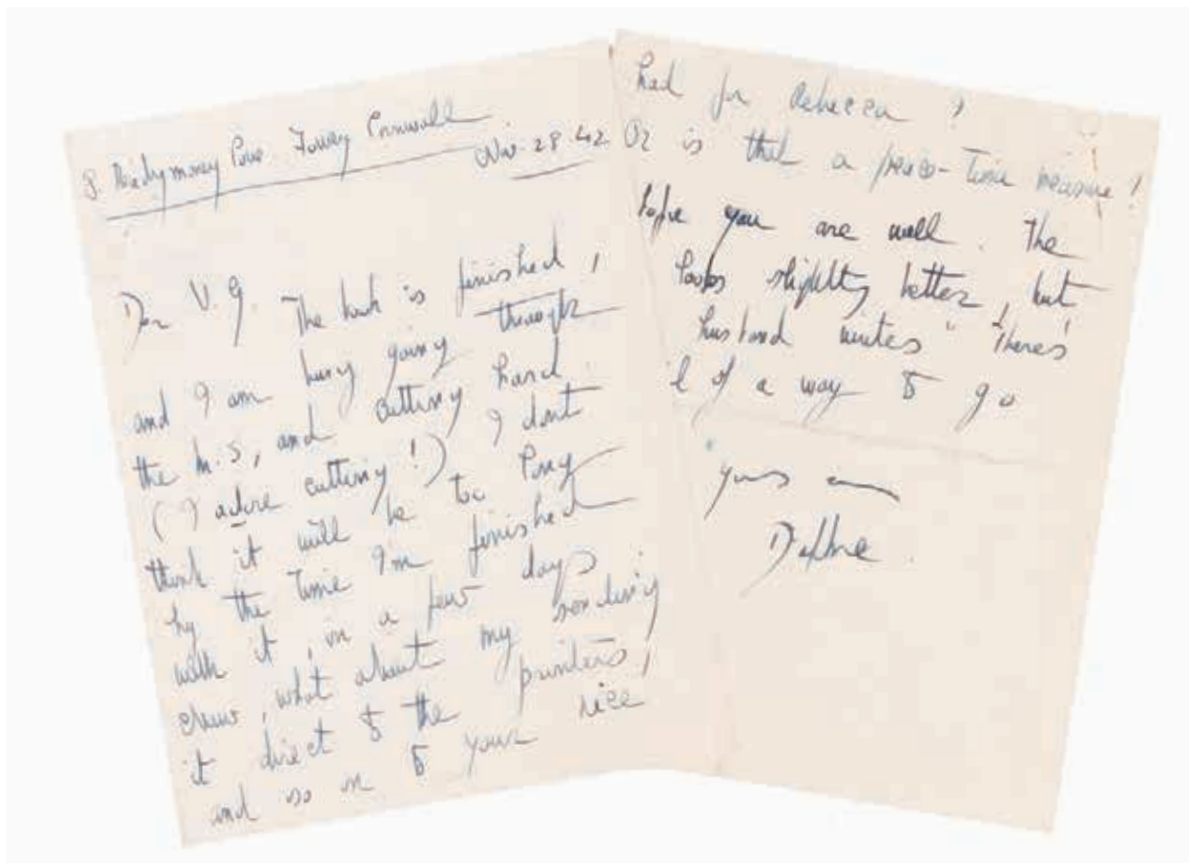
Dickens invites his good friend Count D’Orsay to dinner at Devonshire Terrace “next Sunday week”, continuing, “I name that distant day, to give myself the better chance of laying violent hands upon you at seven o’clock.” He adds that if D’Orsay should be “able and willing” Dickens will invite to the party “Fonblanque and Maclise, and perhaps Elliotson, who I know you like...”

The Count D’Orsay (artist, dandy), Albany Fonblanque (journalist and early champion of Dickens), Daniel Maclise (painter), and John Elliotson (physician) were all close friends of Dickens. Elliotson introduced Dickens to mesmerism.

D’Orsay had met Dickens in 1836 (while D’Orsay was living in London with his step-mother-in-law, Lady Blessington) “to mutual delight” (Tomalin, 2011). Dickens named his sixth child (fourth son) Alfred D’Orsay Tennyson Dickens (1845–1912) after two of his great friends, Tennyson and D’Orsay.

Published in Pilgrim.





“THE BOOK IS FINISHED”

27. DU MAURIER (DAPHNE). AUTOGRAPH LETTER SIGNED (“DAPHNE”) TO “V. G.” [VICTOR GOLLANCZ].

3 ½ pages 8vo. 8 Readymoney Cove, Fowey, Cornwall, 28 November 1942.

£900

A wonderful letter to du Maurier’s publisher, Victor Gollancz, regarding her just-finished book, *Hungry Hill*, and the forthcoming finalisation of the work (editing/publishing process): “The book is finished, and I am busy going through the M. S., and cutting hard (I adore cutting!) I don’t think it will be too long by the time I’m finished with it, in a few days”. Also briefly mentions earlier works, *Frenchman’s Creek* and *Rebecca*.

She writes, particularly, about the next steps they need to take before publication; how between herself, a “nice reader in Devon”, and Gollancz, they will polish the book from its current form, into the final publishable work: “Now, what about my sending it direct to the printers, and so on to your nice reader in Devon, like we did with *Frenchman’s Creek*? I know there was some good arrangement, and the reader and I corrected the proofs between us ... It all saves time ...”

She makes a particular request of Gollancz, “I want you to promise not to look at the thing until it is in proof”, writing somewhat self-deprecatingly, “my manuscripts are always so ill-spelt and untidy!” She suggests (in a rather tongue-in-cheek manner) that the best thing that would nudge the work towards completion, would be if Gollancz would “get a comfortable cold in the head just before Christmas, and spend a weekend in bed glancing at the proofs ... you might quite enjoy them.” *Hungry Hill*, apparently, according to the author “is definitely a book to read in bed!”

Hungry Hill (published in 1943) is a family saga that follows the Brodrick family over the course of a hundred years between 1820–1920. Du Maurier was open with her friend and supporter Gollancz, telling him in another letter that the inspiration for the Brodricks was her lover Christopher Puxley’s Irish ancestors, although she was more secretive about this fact with others. Puxley and du Maurier’s affair had begun while she was staying with the Puxleys as a guest during the war, while du Maurier’s husband was away commanding the 1st Airborne Div. This arrangement came to an abrupt end when Puxley’s wife found the pair in a passionate embrace. Despite du Maurier relocating to Readymoney Cove near Fowey, they continued their tryst in secret, meeting atop a nearby cliff in an old coastguard’s hut (Forster, *Daphne Du Maurier*, pp168–9).

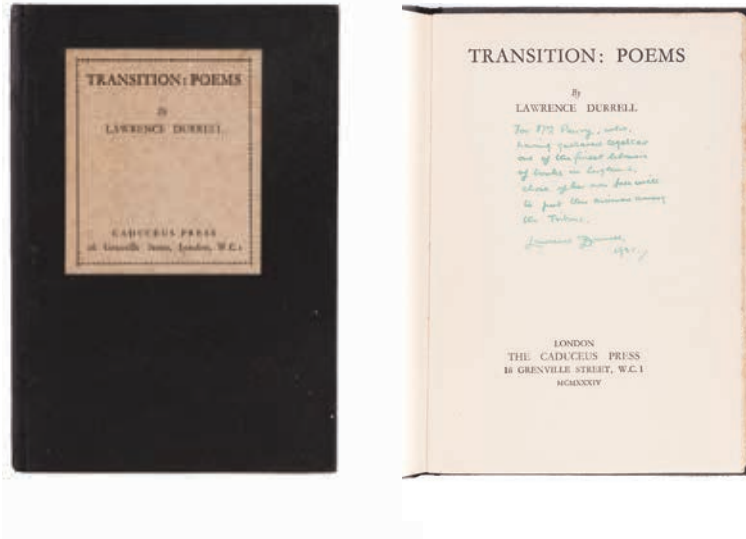
In this letter she also touches on the book’s cover design, expressing a wish that it be in a “black binding, with *Hungry Hill* across it in gold, like I had for *Rebecca*?”

Some evidence of paperclip/staple marks to upper corner of both sheets, but near fine nonetheless.

A full description is available on request.

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PRESENTATION COPY WITH LETTERS FROM LAWRENCE & NANCY
DURRELL WRITTEN SHORTLY AFTER THEIR MARRIAGE



28. DURRELL (LAWRENCE). TRANSITION: POEMS

First edition. 8vo., original black cloth, white label printed in black on upper cover. London, Caduceus Press. 1934.

£2,750

A presentation copy, inscribed by the author “For Mrs Penry, who, having gathered together one of the finest libraries of books in England, chose of her own free will to put this minnow among the Tritons. Lawrence Durrell, 1935”, **with an ALS each from Nancy and Lawrence Durrell.**

Lawrence and Nancy Durrell (née Myers) thank Mrs Penry for her “good wishes” / “sweet letter” and the present, a so-far-unidentified book, described by Nancy as “unique [in] being our one and only wedding present”, and by Lawrence as “the little Hand-Book to Hell.” Mrs Penry, who had, by 1935, been married twice (both unsuccessfully) manages to draw out interesting comments on love and marriage from the recently nuptial pair. Their comments, which touch on the tenuous nature of the married state (particularly from Lawrence) are especially poignant given the breakdown of their marriage some five or so years later.

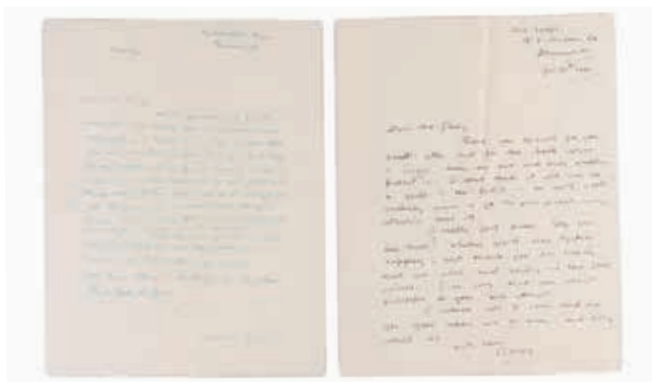
Lawrence writes: “I was sorry to read that your own adventure [read: marriage] failed. Don’t you think they all do? Like eating spinach marriage seems to have only a certain amount to be said for it: and Huxley seems to have said most of it. Perhaps I’m just too young to be an idealist and not young enough to be a cynic. After all, the adventure must have been fun whatever its consequences!”

Nancy writes: “I really don’t know; how can one know? whether we’ll stay together happily – but thank you for hoping that we will and sending us the good wishes. I’m sorry that you weren’t successful in your own attempt...”

Later that year Lawrence and Nancy would move, along with Lawrence’s mother and siblings, to Corfu, a place where the couple were (at least initially) happy. The period the family spent on the island inspired novels from both Lawrence and his brother Gerald (*Prospero’s Cell* by Lawrence; *My Family and Other Animals* by Gerald, among others). In *My Family and Other Animals* Gerald writes Nancy out of the narrative, depicting Larry as living with the rest of the family, sans wife. Recently Nancy’s silence (/total invisibility) has been readdressed in a book by Joanna Hodgkin, *Amateurs in Eden: The Story of a Bohemian Marriage: Lawrence and Nancy Durrell* (2012). To have letters from both partners in the marriage, written at the same time and so shortly after their wedding does something to balance out what has historically been imbalanced.

Foxing to endpapers and label, chip to the hinge-edge of the front board, otherwise a very good copy of this rare book (the number printed unknown but thought to be fewer than 100).

Fraser, *Lawrence Durrell: A Study, with a Bibliography*, A4.





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SMALL ARCHIVE CONTAINING TYPED AND HOLOGRAPH NOTES FOR AN UNCOMPLETED MUSICAL

29. DURRELL (LAWRENCE). “ULYSSES, COME BACK!”
 7 ½ pp autograph ms introducing the musical; 3pp typed synopsis, covering title-page, contents list of “the musical numbers both written and written”, 2pp scene synopsis (with minor holograph alterations), 6pp typescript songs (“the following six songs have been recorded”) with holograph corrections/notes (13pp); final typescript prior to production of the Turret recording, including covering title-page with holograph alterations to the text (19pp). (41.5pp total) 1969–1970. **£1,750**

A small archive of an unusual and uncompleted venture, “Better described as notes for a musical than as a complete work” (Ian S. MacNiven, *Durrell-Miller Letters 1935–1980*). Its only manifestation was an LP of these six songs, published by Bernard Stone’s Turret Bookshop in 1970.

By the late 1960s Durrell had started writing a musical comedy about the wanderings and loves of Ulysses. In a letter dated 22 June [1968] he wrote to Henry Miller, "I have three smashing songs for a musical about Ulysses which I'm writing from sheer boredom"; the following September he wrote "I have half written my musical and at last found a musician eager to collaborate on it; who knows, we might get it on! It would make me laugh..." The musician mentioned here is Wallace Southam, a music producer with whom Durrell had already recorded his poems "In Arcadia" and "Lesbos" on Bernard Stone's Turret Books label. For the recording of the unfinished work Durrell himself performed with Belle Gonzales (soprano), Pat Smythe (piano) and Jeff Clyne (bass). Miller, replying in October 1970, wrote favourably of the project: "I began laughing when I heard your opening. Somehow you reminded me of good old Noel Coward... It's a jolly good attempt, this sketch, as you call it. Must have been fun to do."

In the introduction (a holograph fair copy of which is here) Durrell writes how the idea came to him, and outlines the plot thus: "Left alone in Provence one long cold winter, with no-one to talk to except my old grand piano, I found myself sketching the outlines of a short musical based upon the last three great loves of Ulysses... It was to be called "Ulysses, Come Back," and would tell of his adventures with these legendary women – first with Circe, the goddess of Desire, on her enchanted island in the sea: next with the Princess Naussica on the island of Corfu, where her father rules: and last with his own faithful wife Penelope who had waited patiently for half a lifetime..."

In addition to the introduction and the synopses, this group of items includes working drafts (typescripts with holograph amendments) of the 6 written songs: "It's the same girl, the same face" (Ulysses' song); "Yoo Hoo Ulysses" (Circe's song); "Out of the Blue" (Circe's song); "You're Bringing Out the Swine in Me" (Ulysses' song); "Time Out of Mind" (Ulysses' song); "No Amount of Wishing" (Penelope's song).

The narrative of Ulysses seems to have struck a chord with Durrell, who by the time of writing "Ulysses, Come Back" had had three wives (the first two had ended in divorce, the third, sadly, her death). He married for a fourth and final time in 1973.

AN INTERESTING CORRESPONDENCE BETWEEN ELIOT AND DESMOND
HAWKINS, A REGULAR CONTRIBUTOR TO *THE CRITERION*



30. ELIOT (T.S.) CORRESPONDENCE WITH DESMOND HAWKINS.

Two Typed Letters signed from Eliot, on "Criterion" letterhead, 27 March 1941 ("from Shamley Wood, Shamley Green, Guildford") and 22 April 1941. With a retained carbon copy of a TL from Hawkins from Bishop's Stortford, April 1941, to Z.A. Bukhari (the Pakistani writer and broadcaster who was at the time was director of the Indian section for the BBC), and a carbon copy of the tentative recording schedule for upcoming BBC programming, including recording dates for Hawkins, Eliot and Orwell

£1,500

A small but interesting group of letters, written in the run-up to Eliot's recording *East Coker* for the BBC, mentioning *East Coker* and George Orwell.

In his first letter Eliot makes arrangements to come up to London from Shamley, where he was recovering his health, to make a recording of *East Coker* for the BBC. According to the carbon copy of the programming schedule, his recording was one in a series titled "Turning Over A New Leaf" (other speakers in the series included Hawkins, Orwell, and Dorothy Sayers). In organising his visit to the BBC Eliot asks the interesting and unexpected question, "have you any idea how long *East Coker* would take to recite? I don't want to read it if it has to be cut or taken too fast." Eliot's recording was broadcast on 26 May 1941 on the BBC's Eastern Service, for Indian audiences.

The present correspondence indicates that Z. A. Bukhari (here "Bokhari") was offended by Eliot's initial communication with him. That offensive article is not present, but both Hawkins' carbon TL to Bukhari and Eliot's second letter to Hawkins might indicate along what lines the insult was drawn. Eliot writes, "I am very sorry for the contretemps with the carpet merchant, but I don't see why I should assume responsibility for it. I presume that he does not understand the idiom well enough to appreciate that there was no insult, but only a light touch: but he should not be allowed to think that anyone else considers it insulting. Perhaps he is not an Iraqui [sic] after all, and that might annoy him. ... I am quite ready to meet him before the 26 May if that would help to soften his heart . . . I do want to meet Orwell, in any case." Born in Peshawar, Bukhari was Pakistani and would have been justified in feeling aggrieved at Eliot mistaking his nationality. It's also possible, on the evidence of Eliot's careless orientalisng (as displayed above), that the initial remark was racially insensitive.

Hawkins' carbon TL to Bukhari indicates that he and Bukhari worked on the programming of the BBC series together, so it is unsurprising that, in the aftermath, he attempts to explain Eliot's comment: "... I am very sorry about Eliot's remark, which I hope I should have had the sense to suppress if I had done more than glance at his card on the way up to Town[...] I hope you will have lunch with Eliot and find him a more courteous and discriminating person than admittedly you have any reason to expect at the moment."

Despite this inauspicious start to a working relationship, bridges between Eliot and Bukhari were rebuilt, and the pair worked together on the BBC's Eastern Service together for a number of years. A photo was taken of the pair together during Eliot's recitation of *East Coker* a month or so after this correspondence.



T. S. Eliot

31. ELIOT (T. S.) & MCKNIGHT KAUFFER (EDWARD). TRIUMPHAL MARCH.

One colour and one black and white illustration by McKnight Kauffer.

One of 300 numbered copies, signed by the author on the limitation page.

8vo., original grey paper covered boards, upper cover lettered in gilt.

London, Faber & Faber. [1931].

£500

Number 35 of the Ariel Poems series, this copy one of the signed limited issue which was produced following the commercial success of the first edition in wrappers, of which 2,000 copies were printed.

A good copy, boards slightly marked and bowed, some soiling to fore edge of front free endpaper, but otherwise internally bright and clean.



32. ELIOT (T.S.) [FOUR QUARTETS]. EAST COKER. BURNT NORTON. THE DRY SALVAGES. LITTLE GIDDING.

First editions, first impressions. Four volumes. 8vo., original coloured printed wrappers, housed in fawn cloth folding slipcase, with a green morocco label inset on the spine and lettered in gilt. London, Faber and Faber. 1940–1942. **£1,000**

The first separately published appearances of *The Four Quartets*, with the exception of *East Coker*, which is the third (first Faber) edition as usual, following two scarce offprint issues. Widely considered to be Eliot's last great work, described by his biographer Peter Ackroyd as “poems about a nation and about a culture which is very severely under threat, and in a sense, you could describe *The Four Quartets* as a poem of memory, but not the memory of one individual but the memory of a whole civilisation.”

All are excellent to near fine copies.

Gallup, *T.S. Eliot: A Bibliography*, A36c, A37, A39 and A42.



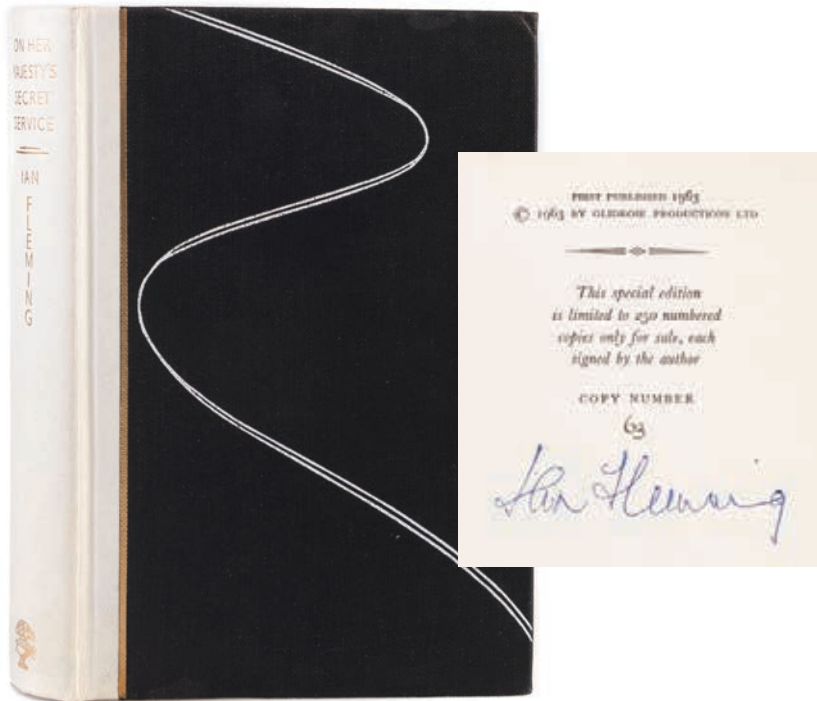
33. [FANTASY POETS]. A COMPLETE SET OF THE FANTASY POETS.

First editions. Thirty five volumes. 8vo., original printed wrappers, stapled as issued. Housed in a custom made half black morocco solander box, spine lettered and ruled in gilt. Swinford, The Fantasy Press. 1952–1957.

£1,750

The Fantasy Poets Series includes early and important works by Philip Larkin, Elizabeth Jennings, Thom Gunn, George Steiner, Lotte Zurndorfer, Adrienne Rich, A. Alvarez, and Donald Davie, amongst others.

Some spotting to Numbers One and Two, occasional rusting to staples, otherwise a very good set.



THE ONLY SIGNED LIMITED EDITION OF ANY OF THE JAMES BOND NOVELS

34. FLEMING (IAN). ON HER MAJESTY'S SECRET SERVICE.

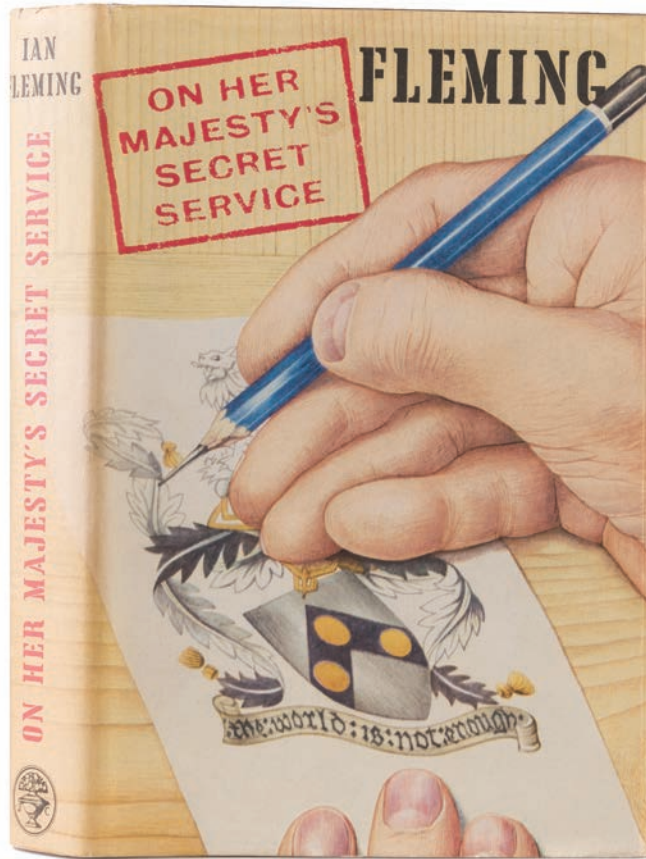
First edition, number 63 of 250 numbered copies, out of a total of 285 signed. 8vo., original black cloth over quarter vellum, with white ski motif to front board, ruled in gilt where it meets the vellum, gilt lettering to spine, clear plastic dust jacket as issued. London, Jonathan Cape, 1963.

£12,500

The only signed limited edition of any of the James Bond novels, and the eleventh in the series, written at Fleming's Jamaica home while the film of 'Dr. No' was being made nearby.

A near fine copy, the plastic dust cover is a little chipped at head of spine, corners of front panel and top corner of rear panel with slightly more substantial loss. Housed in a handsome solander box.

Gilbert, *Ian Fleming the Bibliography*, A11a.



35. FLEMING (IAN). ON HER MAJESTY'S SECRET SERVICE

First edition, first impression. 8vo., original dark grey cloth, with white ski motif to front board, and silver lettering to spine, dust jacket designed by Richard Chopping. London, Jonathan Cape. 1963. £1,000

The eleventh of the Bond novels, and the second to feature the memorable villain Blofeld.

A near fine copy. A little soiling to back panel and some rubbing to top edge of dust jacket, and some spotting to top and fore edge.

Gilbert, *Ian Fleming the Bibliography*, A11a. (1.1).



36. FLEMING (IAN). YOU ONLY LIVE TWICE

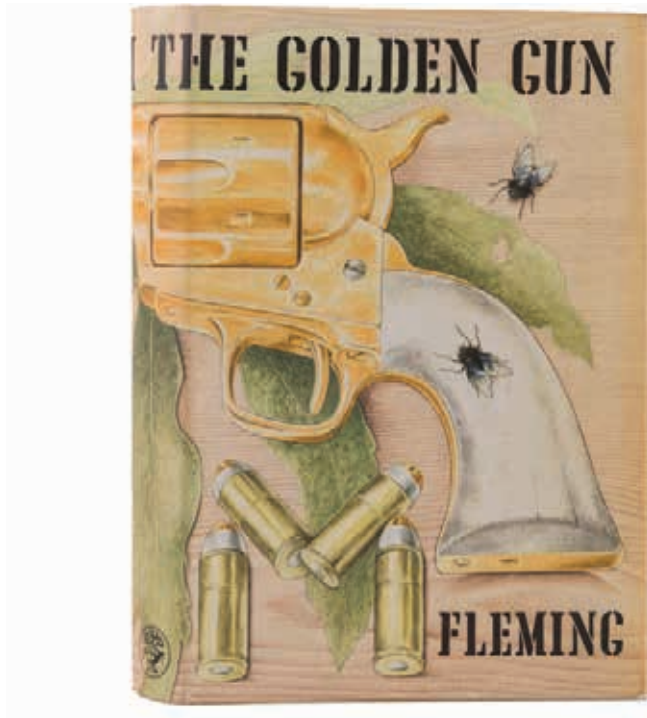
First edition, first impression, first state, binding A. 8vo., original black cloth, silver lettering on spine, and gilt lettering to front cover, bamboo patterned endpapers, dust jacket designed by Richard Chopping, and priced 16s net. London, Jonathan Cape. 1964.

£1,250

The last James Bond novel to be published in Fleming's lifetime. "The final entry in what has become known as the Blofeld Trilogy".

An exceptionally fine copy.

Gilbert, *Ian Fleming the Bibliography*, A12a. (1.3), Binding A.



37. FLEMING (IAN). THE MAN WITH THE GOLDEN GUN.

First edition, first issue, second state, binding B (with no priority noted by Gilbert). 8vo., original black cloth, bronze lettering to spine, green endpapers decorated with a white 'fibre pattern', dust jacket designed by Richard Chopping, and priced 18s net. London, Jonathan Cape. 1965.

£650

The final James Bond novel. Ian Fleming died before the publication of this book, in August 1964.

This the second state binding, first state bindings of this novel are notoriously rare, with only 940 copies having been bound with the golden gun stamped on the front cover. The decision was made early on that binding the entire run with the 'golden gun' on the front cover would be too costly, and so the rest were bound without.

An exceptionally fine copy.

Gilbert, *Ian Fleming the Bibliography*, A13a. (1.3), Binding B.

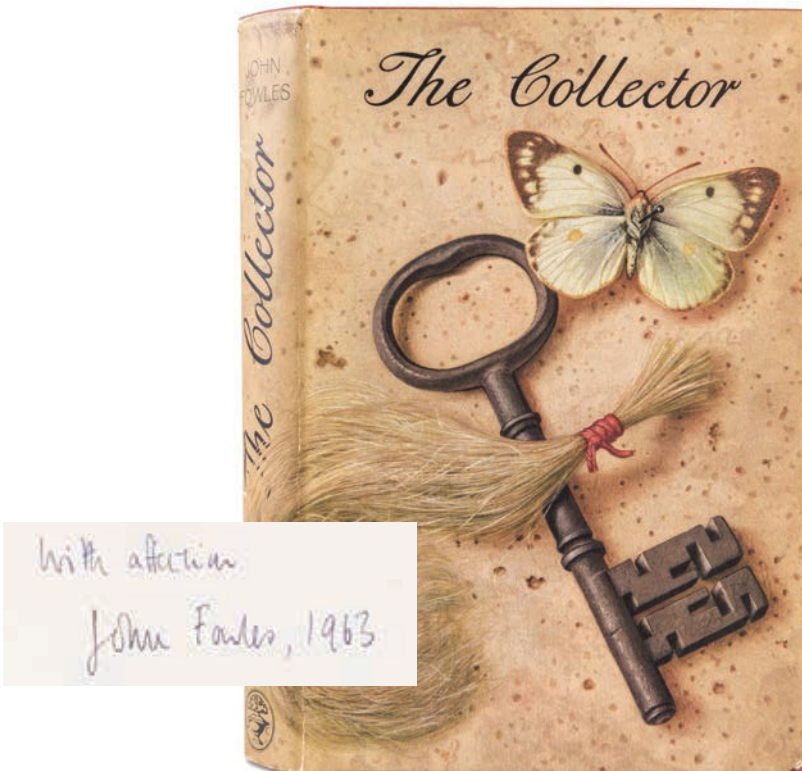
38. FOWLES (JOHN). THE COLLECTOR.

First edition. 8vo., original rust cloth, spine lettered in gilt, top edge in burgundy, dust jacket by Tom Adams. London, Jonathan Cape. 1963.

£800

A presentation copy, inscribed by the author on the front free endpaper in the year of publication: "With affection, John Fowles, 1963". Fowles' first novel, a study of an obsessive sociopath who kidnaps a young woman and holds her captive (with more than a hint of allusion to Shakespeare's 'The Tempest'). Tom Adams' dust jacket is very fine, Fowles himself saying "I have seen dozens more jackets on other editions since and none comes within a mile of the original for beauty and subtle understatement. It is almost as much the book to me now as my own text, inalienable from its memory", Adams himself admitting that it was one of the most important milestones in his career.

A near fine copy in dust jacket, mildly rubbed at the spine and slightly browned and marked at the rear.



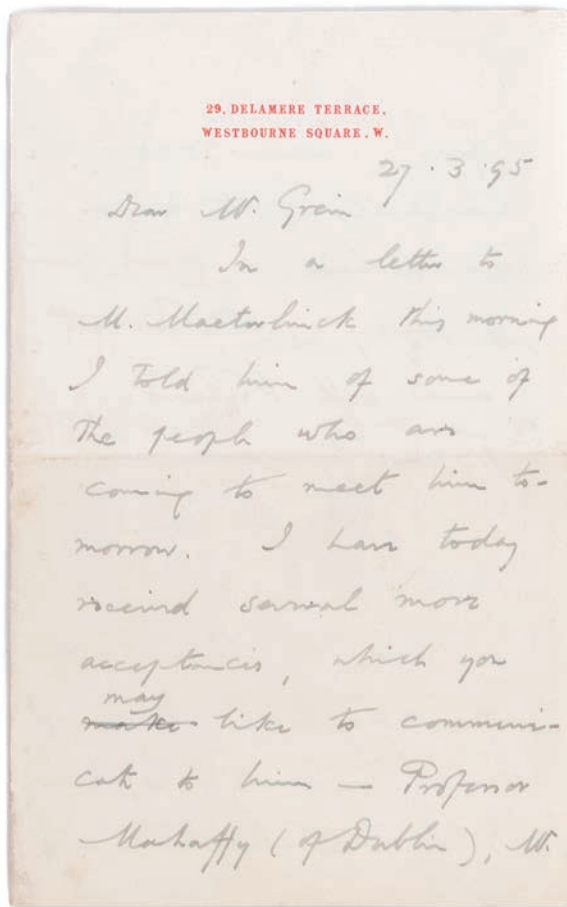
“I HAVE TRIED TO CONFINE MY INVITATIONS TO PURE LITERATURE”

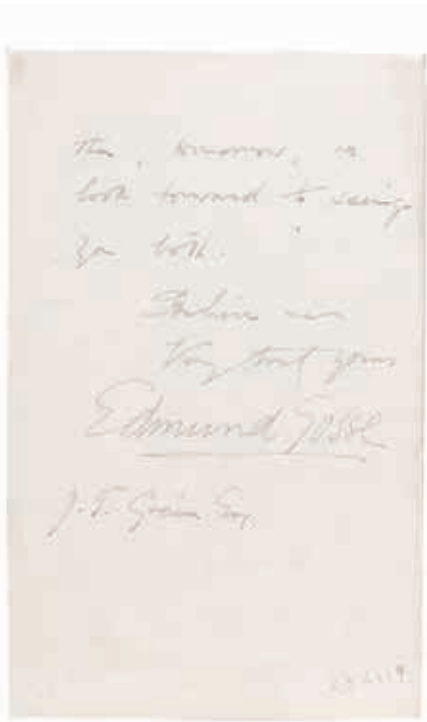
39. GOSSE (SIR EDMUND WILLIAM). AUTOGRAPH LETTER SIGNED (“EDMUND GOSSE”) TO “MR GREIN” [J. T. GREIN, DRAMA CRITIC WHO FOUNDED THE INDEPENDENT THEATRE SOCIETY] MENTIONING MAURICE MAETERLINCK.

3 ½ pages 8vo, 29 Delamere Terrace, Westbourne Square, 27 March 1895.

£275

Gosse writes to Grein of the Independent Theatre Society, arranging a function to celebrate Maurice Maeterlinck's presence in London for a performance of *Pelléas and Mélisande* and *L'Intruse*.





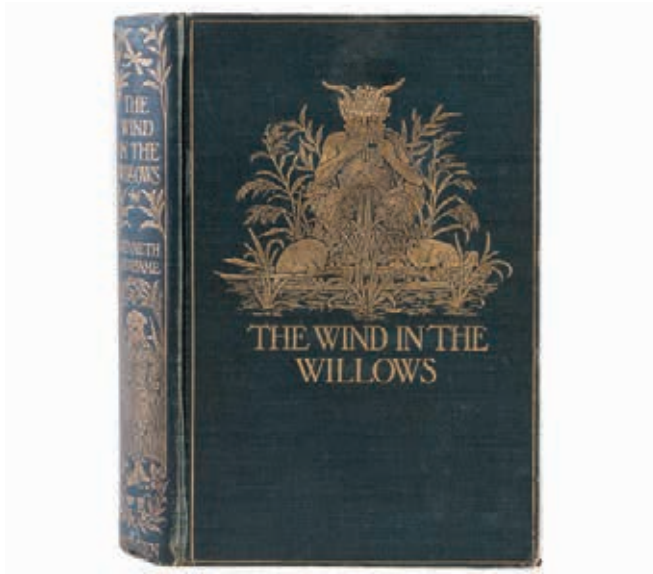
The Independent Theatre Society was founded in 1891 – on the explicit model of Antoine’s Théâtre-libre – the primary aim being to introduce the work of mostly continental European playwrights to London. By operating on a by-subscription-only-basis and running performances on Sundays in ‘dark’ theatres they were able to dodge the required (and restrictive) license imposed by the Lord Chamberlain’s office, thus avoiding the censorship of the London stage. Through the Society audiences were introduced to writers such as Ibsen, Zola, Bernard Shaw, Michael Field, and Maeterlinck. In 1895, Grein in-

vited Aurélien Lugné-Poe to present a season of productions in French, of Ibsen’s *Rosmersholm*, *The Master Builder* and Maurice Maeterlinck’s symbolist *L’Intruse* and *Pelléas and Mélisande*. This letter dates from this time.

“In a letter to M. Maeterlinck this morning I told him of some of the people who are coming to meet him tomorrow. I have today received several more acceptances ... Professor Mahaffy (of Dublin), Mr George Leveson-Gower (the Comptroller of the Queen’s Household, a great lover of poetry), Dr Garnett and M. Villars (of the “Figaro”). It has been difficult in so short a time to bring together a characteristic body of men, especially as, knowing that M. Maeterlinck would meet the Stage and the Press elsewhere, I have tried to confine my invitations to pure literature. But I hope that we shall have a pleasant time. The National Club (1 Whitehall Gardens) is exactly opposite the Treasury. At 1.30, then, tomorrow, we look forward to seeing you both...”

Gosse was a great admirer of Maeterlinck; he once wrote, “Maeterlinck is exclusively occupied in revealing, or indicating, the mystery which lies, only just out of sight, beneath the surface of ordinary life...”

Very lightly marked, otherwise in very good condition.



40. GRAHAME (KENNETH). THE WIND IN THE WILLOWS.

Frontispiece by Graham Robertson. First edition. 8vo., original green cloth, pictorial design of The Piper at the Gates of Dawn, blocked in gilt on the front cover, and Mr. Toad in the willows blocked on the spine.

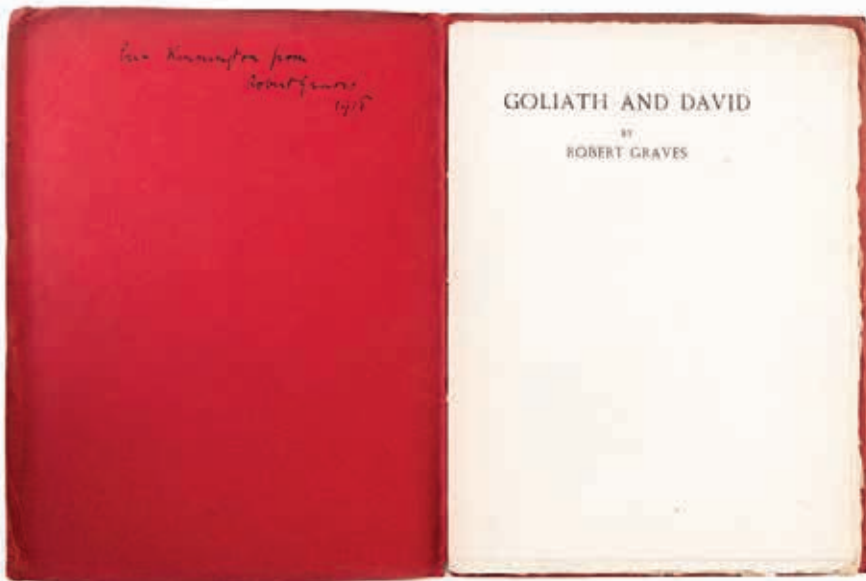
Uncut. London, Methuen and Co. 1908.

£5,000

Originally written as bedtime stories and letters addressed to Grahame's only child, a sickly boy named Alastair and nicknamed 'Mouse', the book was rejected by Grahame's publisher The Bodley Head and eventually taken up by Methuen, albeit without advance payment, "such was the firm's lack of confidence in the book" (ODNB).

"After the publication of *The Wind in the Willows* by Methuen in 1908, it found an unlikely transatlantic fan in US president Theodore Roosevelt who, in 1909, wrote to Grahame to tell him that he had "read it and reread it, and have come to accept the characters as old friends". Elsewhere, the critical response was more mixed, and it was not until A.A. Milne adapted parts of the book into a popular stage version, *Toad of Toad Hall*, in 1929, that it became established as the evergreen children's classic it is known as today" (*The Guardian*).

With some very light wear to the extremities of the binding, a very small bookseller's ticket on the front paste-down, a very small area of offsetting from a previously attached clipping, and occasional foxing to the text, but an excellent copy overall.



41. GRAVES (ROBERT). GOLIATH AND DAVID.

First edition [one of 200 copies printed]. Small 4to., original plain red wrappers. S.I. [Privately Printed]. [1917.] **£5,000**

With Robert Graves' presentation inscription on the inside of the upper wrapper "Eric Kennington from Robert Graves. 1918."

Graves' second book, only relatively recently relegated from the status of Number 1, and something of a collaboration with Siegfried Sassoon: Graves not only described Sassoon as its editor, but Sassoon was also responsible for distribution of the majority of the copies. Kennington was an official artist in both world wars, and made several portraits of Graves, the first in around 1918. He and Graves both benefitted considerably from the patronage and friendship of T.E. Lawrence.

This includes the poems "To a dead Boche"; "Escape", where Graves records his removal from the pile of corpses, and the heartbreaking "Not Dead" where he considers the death of his friend David Thomas (the David of the book's title).



42. GREENE (GRAHAM), AND OTHERS. NIGHT AND DAY.

Illustrated throughout 26 issues (all published). 4to., original coloured pictorial wrappers bound into contemporary binders' cloth blocked on the spine. London, Night and Day Magazines Ltd., July 1st. to December 23rd. 1937. **£2,500**

A short-lived periodical, which met an abrupt end with Graham Greene's infamous review of Shirley Temple's "Wee Willie Winkie". It had a stellar cast of writers and illustrators, including, amongst others, Greene as editor and film reviewer, Anthony Powell, John Betjeman, Rose Macaulay, Christopher Isherwood, A.J.A. Symons, Peter Fleming, Osbert Lancaster on art, Christopher Hollis, Hugh Casson on architecture, Constant Lambert on music, Cyril Connolly, Jean Varda, Rose Macaulay, Elizabeth Bowen on theatres and a Letter from Ireland, Louis MacNeice, Adrian Bell on country matters, Alistair Cooke with (what else?) a New York Letter, V.S. Pritchett, R.K. Narayan (a short story), T.F. Powys, Stuart Gilbert as Paris correspondent, Stevie Smith, Malcolm Muggeridge, John Hayward on radio, Henry Miller, and Edward Ardizzone. George Steer (who wrote the first news stories about the bombing at Guernica) gives an eye-witness account of the Fall of Bilbao.

More than roughly based on *The New Yorker* magazine, it all came to a rapid end thanks to Graham Greene's ill-judged, if percipient film review

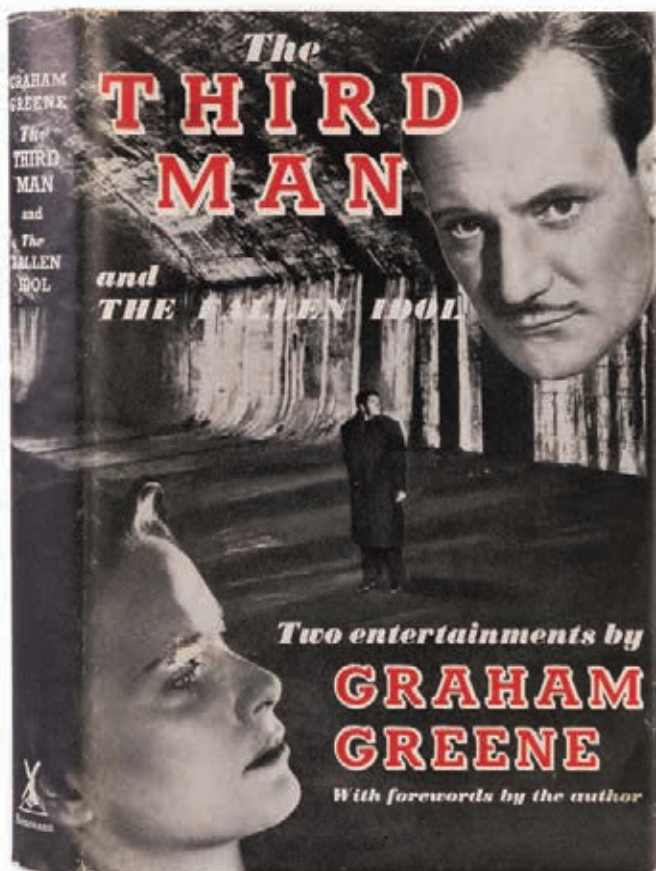


of October 28th 1937 of Shirley Temple's "Wee Willie Winkie". The review "damaged the magazine's reputation with the managers of its most important retail outlet, W.H. Smith. The chain refused to carry the issue containing the review. It was not a minor piece buried in an obscure part of the magazine. Greene and his fellow editors were well aware that it would attract attention, and they had invited trouble by advertising its publication with purple posters that carried the blunt announcement, 'Sex & Shirley Temple'. The legal case

against Greene was brought before the Lord Chief Justice, and there was the possibility that a charge of criminal libel would be added to the civil suit. In view of these developments, Cazalet [the chief backer of 'Night and Day'] must have realised that it was best to accept his losses and get out before something worse happened. Greene's review appeared on 28 October, and the last issue of 'Night and Day' came out on 23 December" (Shelden, *Graham Greene. The Man Within*).

Joints and extremities of binding slightly frayed; internally fine, but for some foxing and beginning and end. One of the sets bound up by the publisher. We have seen at least one other bound thus, with the title on the spine in an unusual and attractive italic upper case font. It is unexpurgated – some sets have the offending Shirley Temple review either excised or pasted together.





43. GREENE (GRAHAM). THE THIRD MAN AND THE FALLEN IDOL.

First edition. 8vo., original black cloth, spine lettered in silver, dust jacket. London, Heinemann. 1950.

£1,250

A collection bringing together two “entertainments” written at the height of Greene’s commercial success. At publication both stories had already been filmed with great success by Carol Reed, and the dust jacket uses imagery from them. *The Fallen Idol* had previously been published under its original title of *The Basement Room*: this is the first appearance of *The Third Man*.

A near fine copy, a small area of rubbing in the bottom left upper panel of dust jacket, some minor soiling to the front and rear turn-ins.



“WE HAVE SO MUCH TO LEARN FROM THE YOUNG, I FEEL”

44. GUNN (THOM). LETTERS TO JOHN HOLMSTROM.

35 letters, 1 postcard, one typed poem signed, and one 2 page typed document. 15 December 1952 to October 17 2001.

£15,000

An important series of letters from Thom Gunn to his friend John Holmstrom. “You are one of the few people I can talk to about poetry”, wrote Thom Gunn in this important series of letters to his university friend John Holmstrom, before jokingly describing him as a Pound to Gunn’s Eliot.

Over their fifty year friendship that ended with Gunn’s death, they sent their poems to each other for critical comment, as well as exchanging news of their private lives. They clearly trusted each other enough to be blunt, “Really, Holmstrom, how could you bring yourself to write it?” and “I knew there was something wrong with it and you specified so distinctly. If it comes off now, it’s thanks to you”.

We see the two develop from the most earnest of young poetasters “I am most like Empson, you Graves ... I admire them both limitedly: both are damned efficient, but neither have, really, done anything big with their talent” to sophisticated cultural roués: “I haven’t written a poem since November, 1998, and don’t see much prospect of doing any more in that line. ... what the hell, I do what I can, and most poets dry up after a while. I use what is left of my youthful juices on a disarming and reckless young man ...”

Holmstrom’s own poetic ambition was frustrated by a meagre output (Gunn refers at one stage to “Holmstrom’s disease”), and encouragement of his talent is a constant theme, with advice both on the substance of poems and on working methods: “start a new notebook, try to get systematic about it, read twenty pages of Hardy a day before starting taking notes, and suddenly you’re off and away, the requisite fever suddenly taking you places you had no idea you could go.”

They seem to have only met three or four times in those fifty years, as neither were great travellers, Gunn partly from aversion to family. This lack of direct contact means the correspondence is a rich expression of their friendship, presenting a gripping picture of gay life in San Francisco in the 1980s, including terrifying accounts of living in the midst of the AIDS crisis: “The approach of death to the young and healthy gives rise in me to the tritest sentiments, but it is so very sad. I keep having the image in my mind of a body being crushed by a mountain, the crushing gradual, complete, and absolutely irreversible.”

Holmstrom, who died in 2013, was at Cambridge with Gunn, playing in the Marlowe Society, and joined the BBC, becoming a well-known presenter on the music and arts station. He was a celebrated ad-libber with a dry sense of humour, and is famous for holding the floor for 20 minutes during the interval at a Proms concert when the piano lift failed. His principal project in retirement was the compilation of his Dictionary of Boy Actors.

All but the first (written from his then home in Snodland, Kent) of the letters are written from Gunn’s home in Cole Street, San Francisco. It seems likely that this is the complete archive of letters from Gunn, no internal evidence refers to letters not present.



SIGNED BY AUTHOR AND ARTIST

**45. HEANEY (SEAMUS). SQUARINGS. TWELVE POEMS.
LITHOGRAPHS BY FELIM EGAN.**

First edition, one of 100 copies signed by author and artist, 60 of which were for sale, printed on handmade paper. Square large 4to., original full cream calf with title embossed on upper cover, housed in the original folding slipcase. Dublin, Hieroglyph Editions. 1991. £5,000

Author and artist were near neighbours in Dublin and these twelve twelve-line poems (one of them a series of “set questions for the ghost of W.B.” [Yeats]), came out of a small exhibition they did together “about natural landmarks that had become marked absences”. Egan’s paintings and lithographs are somewhat evanescent, a little elusive, and Heaney describes their compatibility with his verse in the afterword: “What I was doing seemed to have a real connection with Felim’s approach, since the writing was usually an attempt to catch at something fleet and promising, and the lines I liked best had a quality which recalled my earlier characterisation of certain Egan paintings as ‘brightnesses airbrushed on the air.’”

A fine copy.

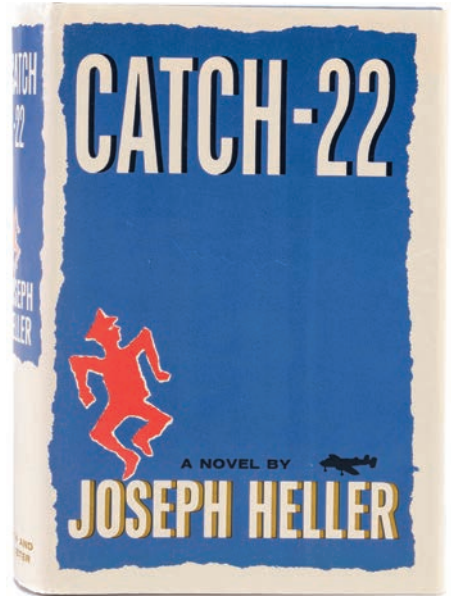
46. HELLER (JOSEPH). CATCH-22.

First edition. 8vo., original blue cloth, spine lettered in white, dust jacket.

New York, Simon & Schuster, 1961.

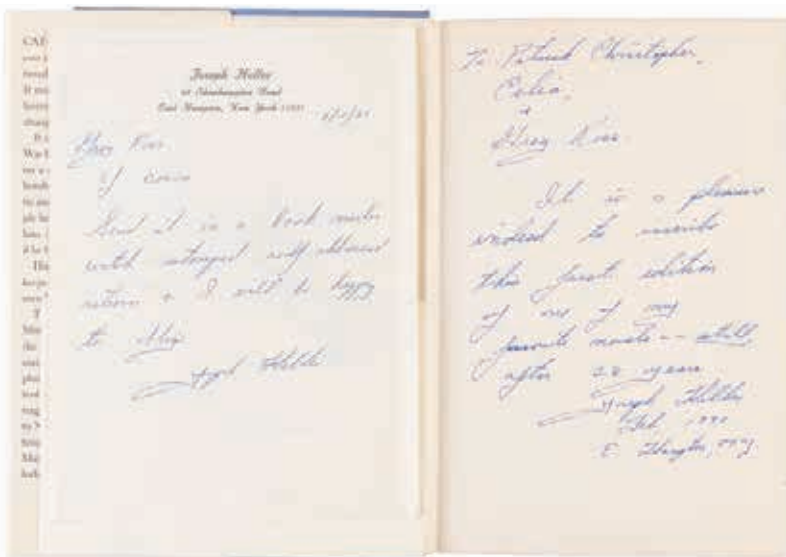
£7,000

A presentation copy, inscribed by the author, "To Patrick Christopher, Celia, & Greg Ross. It is a pleasure indeed to inscribe this first edition of one of my favorite novels – – still [underlined] after 28 years. Joseph Heller Feb, 1990 E. Hampton, N. Y."



With an Autograph Letter Signed by the author, also to Greg Ross on the authors headed paper, "Greg Ross: Of Course". Send it in a book mailer with stamped self-addressed return & I will be happy to oblige. Joseph Heller", dated 2/11/1990 (February 11th 1990).

A near fine copy of the author's first novel, bookplate of Greg Ross to front paste down, jacket fine with practically indiscernible sunning to spine panel. Housed in a handsome solander box.



47. HEMANS [NÉE BROWNE] (FELICIA).

**AUTOGRAPH LETTER SIGNED (“FELICIA HEMANS”) TO “MRS PARKE”
(OF HIGHFIELD HOUSE, NEAR LIVERPOOL).**

3 pages 8vo, Wavertree, 9 April. n.y. [1829]

£450

Felicia Hemans uses poetic turns of phrase to excuse herself from visiting her friends, the Parkes: “...I am very reluctantly compelled to give up the hope of visiting Highfield this afternoon; an application of leeches to one of my eyes a few days since, having reduced me, after passing through varied rainbow-tinted gradation, to a hue of “green and yellow melancholy” very much more affecting than becoming – I am absolutely un-presentable, and can hardly conceive any thing more startling than would be my apparition in your drawing-room, thus disguised”.

Hemans was, by the time of this letter, without a doubt the nation’s most famous woman poet. It was also around this time that she began suffering from serious ill health. Anne Katherine Elwood describes how shortly after arriving at Wavertree “the three boys fell ill with the whooping cough, shortly after which, Mrs. Hemans was herself seized with this tedious and harassing complaint, and very probably it proved highly detrimental to her already impaired health.” The family went, in spring 1829, to Seacombe for a change of air, which Hemans mentions in this letter (“I am about to remove for a short time to Seacombe, and hope to find you quite well on my return”).

The death of her mother in 1827 resulted in a seismic shift in Hemans’ world: the extended Browne family dispersed; Hemans’ two eldest sons went to stay with their father in Rome, and Hemans, with impaired health, had to seek a residence for herself and her three youngest children. They went to suburban Liverpool where they stayed first with Henry Park and his daughter, Eliza, at Wavertree Lodge. Despite having a similar name to Hemans’ friends the Parks, the recipient Mrs Parke is a different neighbour: Highfield House occupied land slightly north of Wavertree.

Letter uniformly age-toned; third page attached to an album page.

A line of "green and
yellow melancholy" may
be more affecting than
sorrow. — I am absolutely
impatient, and can
hardly conceive any thing
more striking than would
be my appearance in your
drawing-room, after
disquiescence.

I return Flint & Co.
of King's Park, and

regret that he should have
been interrupted in his
pursuit of it. — I am
about to remove for a
short time to Lancaster, and
hope to find you quite
well on my return.

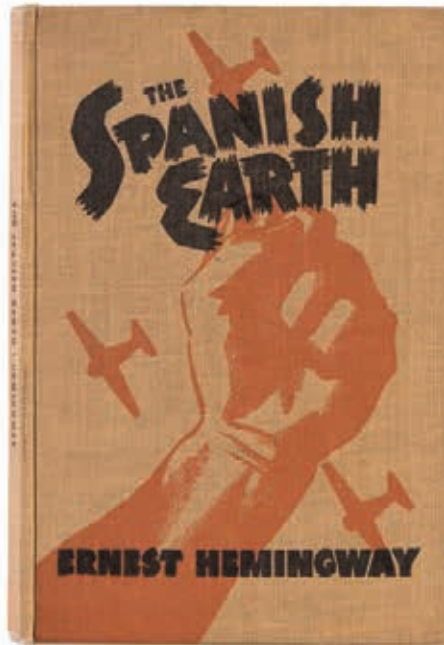
Ever, my dear Mr. Park

Your truly obliged

Felicia Hemans

Warrington.

April 9th



48. HEMINGWAY (ERNEST). THE SPANISH EARTH.

Illustrated by Frederick K. Russell, with an introduction by Jasper Wood. First edition, second issue, number 195 of 1000 numbered copies. 12mo., original light brown pictorial buckram decorated in black and orange, spine lettered in black, blank endpapers. Cleveland, J.B. Savage Company. 1938.

£500

Second state with plain end papers and disclaimer on the rear paste down. According to a letter to Hanneman from the publisher, Hemingway intensely disliked the original orange end papers showing soldiers advancing beneath the flag of the pro-Republican Federación Anarquista Ibérica, or F.A.I. After an estimated 50 to 100 copies had been bound, the binder switched to plain endpapers. The book is the text of the narration that Hemingway contributed to the 1938 Jorvis Ivens film of the same name, a pro-Republican documentary about the Spanish Civil War.

A near fine copy, original glassine jacket present but with substantial loss, discreet bookseller's ticket to rear pastedown.

Hanneman, *Ernest Hemingway: A Comprehensive Bibliography*, A15a.

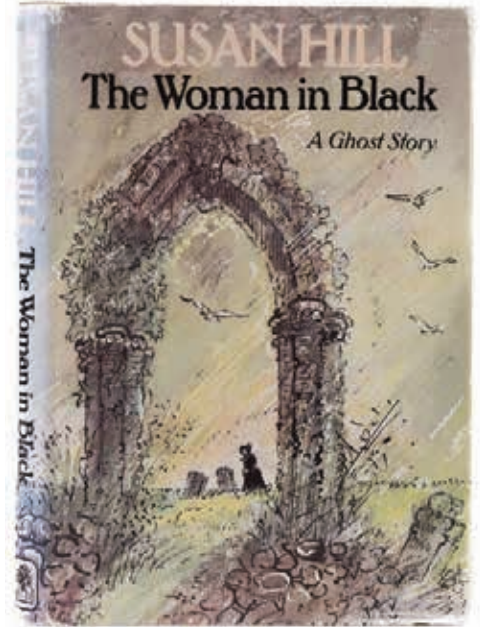
49. HILL (SUSAN). THE WOMAN IN BLACK. A GHOST STORY.

Illustrations by John Lawrence. First edition. 8vo., original green cloth, spine lettered in gilt, dust jacket. London, Hamish Hamilton. 1983.

£250

Famously adapted to stage, becoming the second longest ever running West End play, second only to *The Mousetrap*.

A near fine copy, with a little rubbing to the corners of the dust jacket, as well as very light sunning to spine.



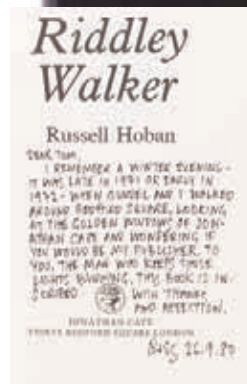
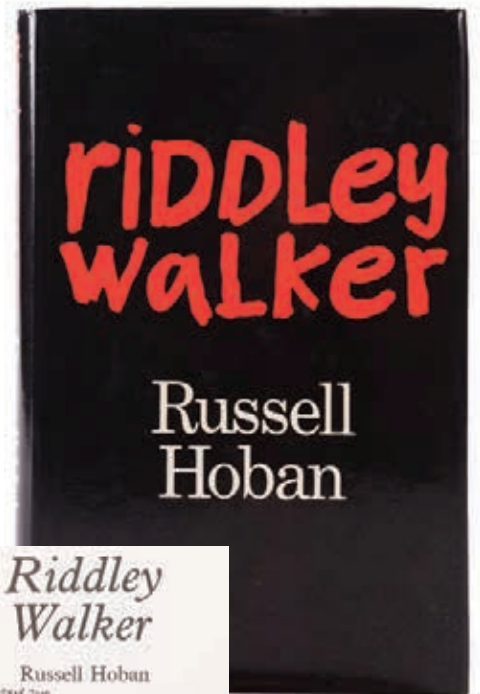
50. HOBAN (RUSSELL). RIDDLEY WALKER.

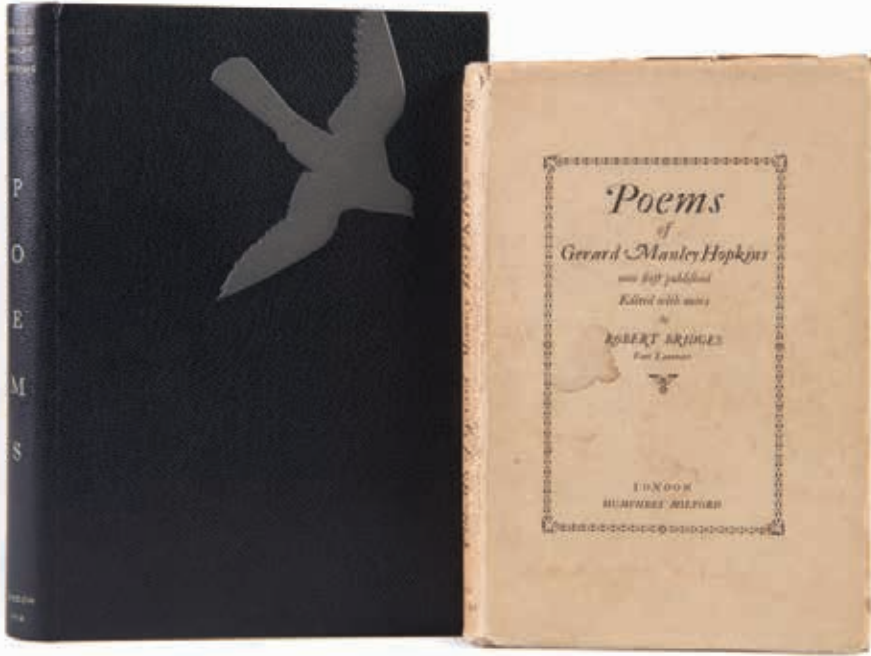
First edition. 8vo., original black cloth, dust jacket. London, Jonathan Cape. 1980.

£750

A presentation copy, inscribed by the author to his publisher Tom Maschler on the title page: "Dear Tom, I remember a winter evening – it was late in 1971 or early in 1972 – when Gunda and I walked around Bedford Square looking at the golden windows of Jonathan Cape and wondering if you would be my publisher. To you, the man who keeps those light burning, this book is inscribed with thanks and affection. Russ 26.9.80."

A near fine copy in dust jacket.





51. HOPKINS (GERARD MANLEY). POEMS OF GERARD MANLEY HOPKINS.

Edited with notes by Robert Bridges. First edition. 8vo., original cloth backed boards, dust jacket. London, Humphrey Milford. 1918. £9,500

The copy of Michael Sadleir, with his elegant booklabel under the front dust jacket flap. A fine fresh copy, dust jacket just a little worn and soiled, with one stain on the front cover, but intact at the foot of the spine – dust jacketed copies are seen with the lower inch of the spine of the jacket (which displays the price) removed, seemingly when the price of the book was reduced. Housed in a handsome new morocco slipcase.

An unusually good copy of one of the great outlying books of modern literature.

52. HUGHES (LANGSTON).

FREEDOM'S PLOW.

First edition, later printing. 8vo., original printed wrappers, stapled as issued. New York, Musette Publishers. N.d. [circa 1940s.] £850

A presentation copy, inscribed by the author to the German émigré social-documentary photographer Marion Palfi (1907–1978) “... Sincerely – Langston Hughes” in black ink to recto of front wrapper.

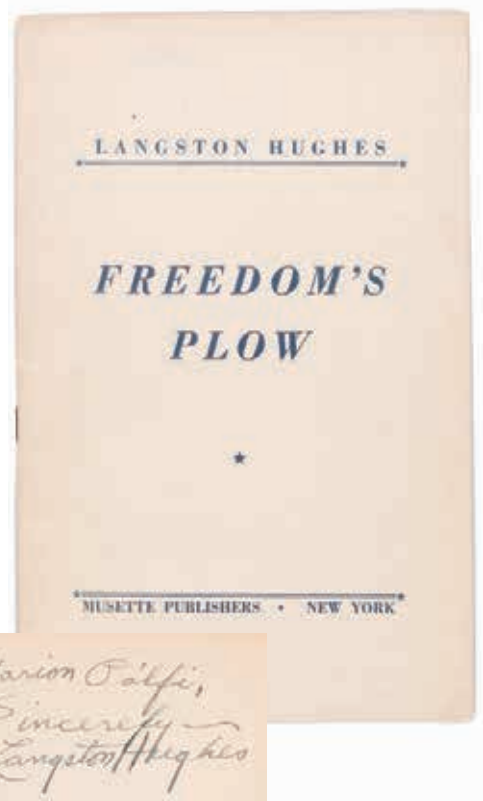
Palfi emigrated to the United States in 1940 and met Langston Hughes in 1944 while working on her breakthrough project ‘Great American Artists of Minority Groups and Democracy at Work’,

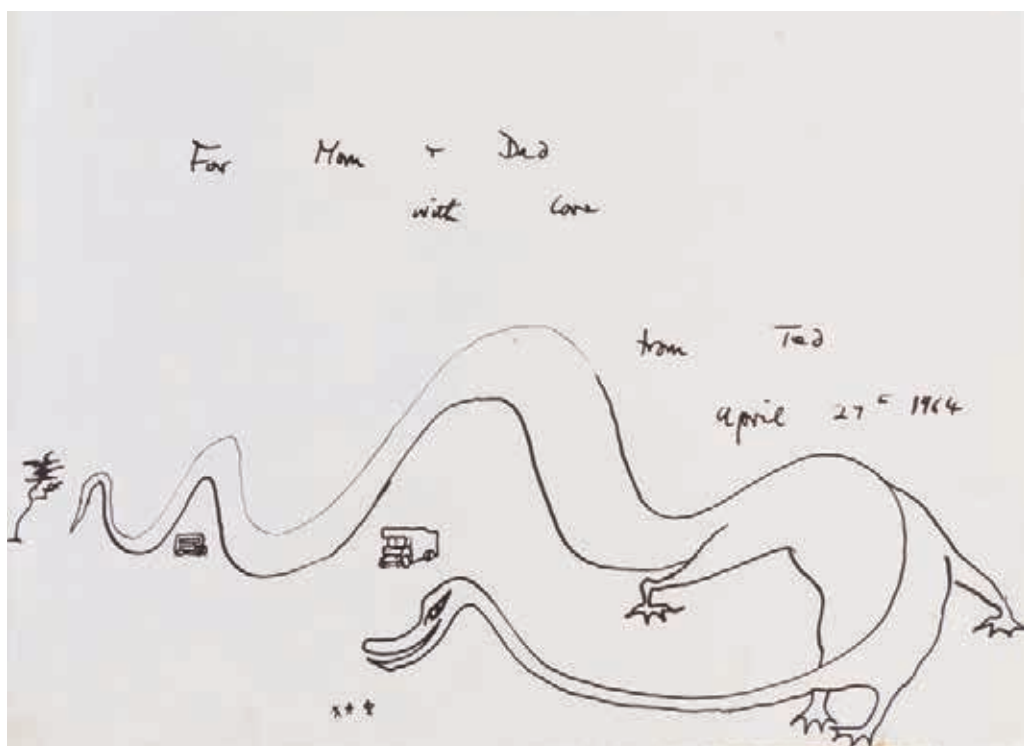
sponsored by the Council Against Intolerance in America. Hughes would later proclaim that “A Palfi photograph brings us face to face with hidden realities that its surface only causes us to begin to explore.”

With a Western Union ‘Congratulations’ telegram from Hughes dated “1954 Jun 6” to “Mr and Mrs Martin Wagner”: “Here is wishing you much happiness and a rainbow of blessings. Emerson and Langston”. Palfi married the Danish director Martin Wagner (1900–2002) in 1955, with Hughes here sending his rather endearing congratulations and best wishes on the occasion of their engagement.

A later printing of this single poem, the wrapper printed in Navy blue rather light blue ink, and without the “Buy United States War Bonds and Stamps” device on verso of rear wrapper. Wrappers slightly dusty, otherwise an excellent copy.

Brucoli, *First Printings of American Authors*, 3, p. 160a.





53. HUGHES (TED). NESSIE THE MANNERLESS MONSTER.

Pictures by Gerald Rose. First edition. 8vo., original pictorial boards, dust jacket. London, Faber and Faber. 1964. £3,750

A lovely presentation copy, inscribed by the author to his parents, with a charming large drawing over the entire front free endpaper of the eponymous monster, showing the monster, a very different Nessie than Gerald Rose's, towering over buses, trucks, trees and people, incorporating the inscription "For Mum & Dad with love from Ted April 27th 1964."

The jacket is very slightly rubbed, and there are a few very small and light stains to the text, but a very good copy indeed.

Sagar & Tabor, *Ted Hughes: A Bibliography 1946-1995*, A8a.

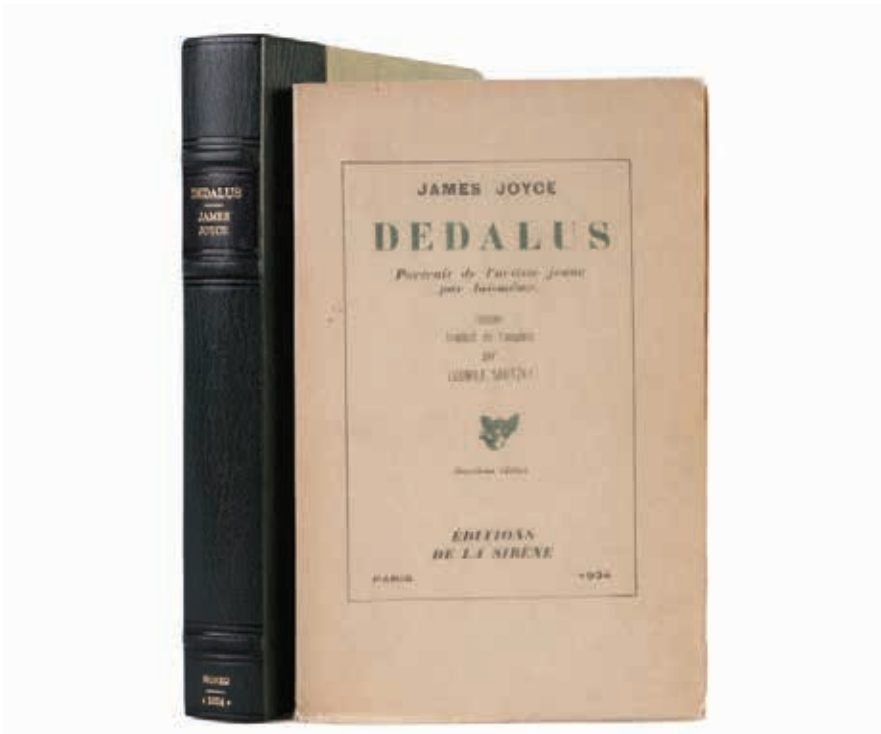
SIGNED BY THE AUTHOR

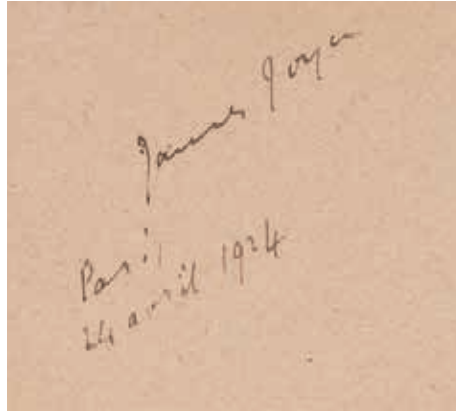
54. JOYCE (JAMES). DEDALUS. PORTRAIT DE L'ARTISTE JEUNE PAR LUI-MÊME.

Translated by Ludmila Savitsky. First French edition. 4to., original white wrappers, housed in a handsome green morocco backed slipcase. Paris, Éditions de la Sirène. 1924. £6,000

A presentation copy of the first edition in French, and first translation of any of Joyce's works, of *A Portrait of the Artist as a Young Man*, inscribed by the author on the front free endpaper: "James Joyce Paris, 24 April 1924".

Ludmila Savitzky was already an established figure in writers' circles in Paris, having translated Aldington, HD, F.S. Flint, May Sinclair, Pound himself, John Rodker and Virginia Woolf, when Pound badgered her into taking on the difficult job of translating Joyce. Her practical help extended to lending her Parisian apartment to the Joyce family for several





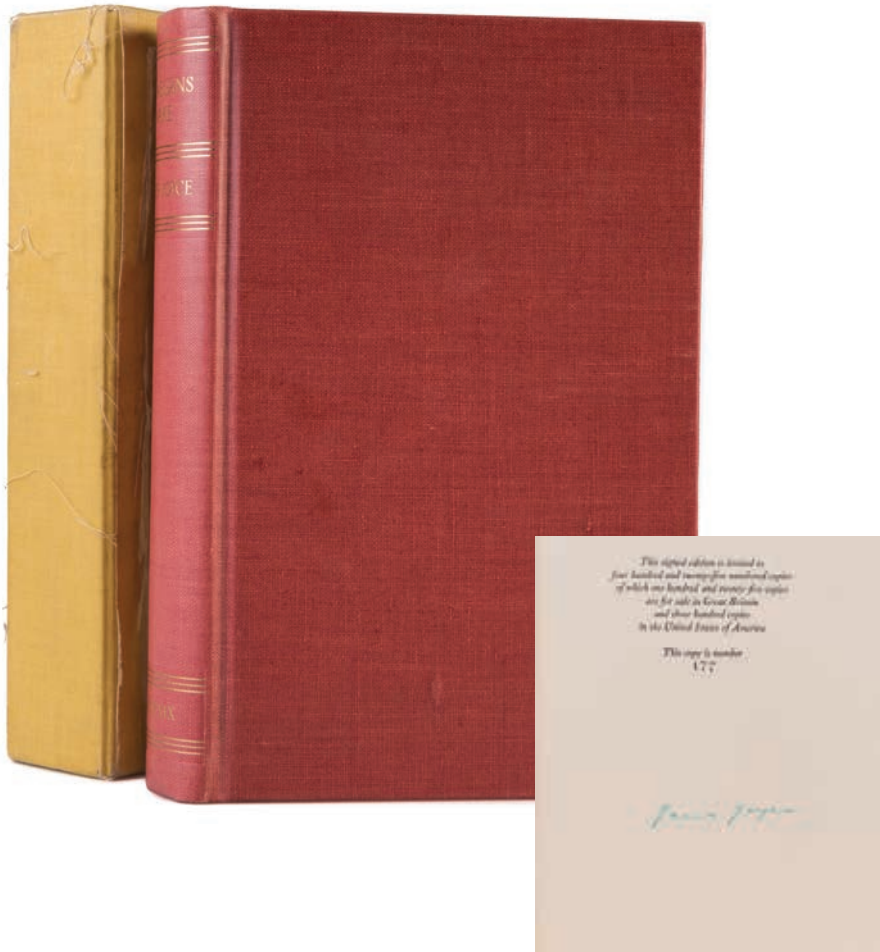
months in 1920, and presenting him as her protégé at a soirée, where he first met Sylvia Beach, who would go on to publish Joyce's *Ulysses*. The translation was literally a thankless task, and she grew increasingly frustrated with Joyce's lack of interest in the project, as he immersed himself in *Ulysses*. The translation was by all accounts a success, and has remained the standard French language translation.

Leonard Livak, in *Joyce Studies Annual*, makes a strong case for Savitzky having been partly written out of the Joyce story: "One cannot rule out a form of rivalry between Beach and Savitzky for the honour of going down in history as the person who played Virgil to Joyce's Dante in France's literary world."

Slocum & Cahoon do not note the existence of at least four different states of the wrapper, claiming to be the second, fourth and fifth printings, examples of the French tradition of the *Édition fictive*. This copy claims to be the "deuxième édition", even though the book was not in fact reprinted for nearly 20 years.

An excellent copy, possibly unread and still in the original delicate glassine wrapping. The date of the inscription ties this copy to being one of those sent by Sylvia Beach to Joyce on April 19th for inscription.

Slocum & Cahoon, *A Bibliography of James Joyce (1882–1941)*, D15,



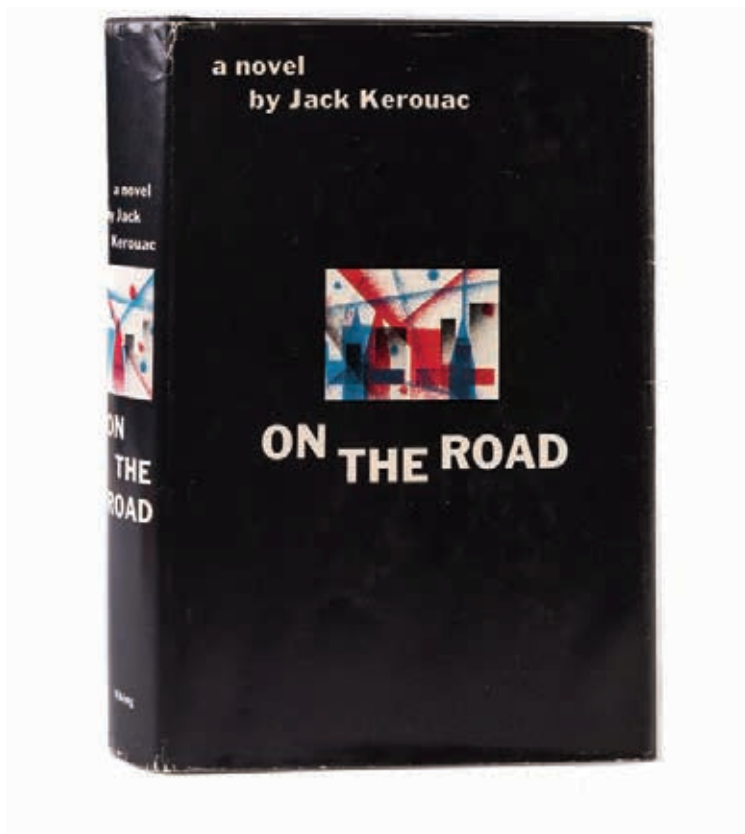
55. JOYCE (JAMES). FINNEGANS WAKE.

First edition, number 177 of 425 numbered copies signed by the author. Tall 8vo., publisher's original red buckram, spine lettered in gilt, top edges gilt, others uncut, original yellow slipcase. London, Faber and Faber/New York, The Viking Press. 1939.

£10,000

A near-fine copy (spine just faded, slipcase slightly worn) of the signed limited edition of Joyce's final work, the densest and richest of fare.

Slocum & Cahoon, *A Bibliography of James Joyce*, A49.

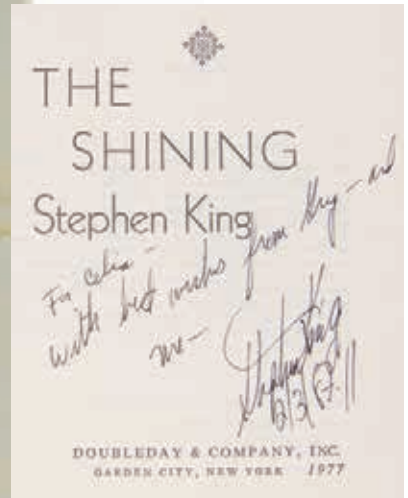


56. KEROUAC (JACK). ON THE ROAD.

First edition. 8vo., original black cloth, spine and front board lettered in white, top edge in red, dust jacket. New York, Viking. 1957. £5,000

In the spirit of spontaneous art forms Kerouac infamously typed the second draft of *On the Road* onto one long ream of paper that he cut to size and taped together himself. The manuscript is without paragraph breaks or marginal spacing of any kind and amounts to a staggering total length of 120 feet. The novel was finally published in 1957 after several more conventional drafts.

A near fine copy, with some rubbing to head and tail of dust jacket spine, some repairs only visible on the back of the dust jacket upper spine. A really bright, clean copy.



57. KING (STEPHEN). THE SHINING.

First edition, first issue. 8vo., original quarter black cloth with mustard boards, spine lettered in gilt, dust jacket. New York, Doubleday & Co. 1977.

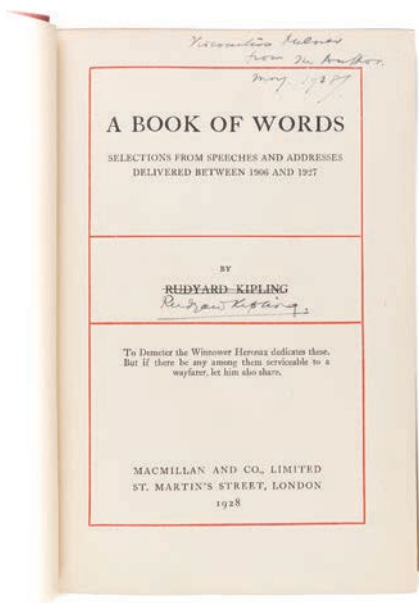
£3,000

Inscribed by the author "For Celia – With best wishes from Greg – and me – Stephen King 2/3/87." in black ink to the title page.

King's third novel, and first great commercial success, famously adapted for film by Stanley Kubrick in 1980.

A near fine copy, with first edition stated on copyright page and R49 printer's code in gutter of margin on p. 447, spine a little rubbed, jacket price clipped, head of spine panel slightly creased.

“HE DIED, AS MANY OF YOU TOO WILL DIE ...”



58. KIPLING (RUDYARD). A BOOK OF WORDS: SELECTIONS FROM SPEECHES AND ADDRESSES DELIVERED BETWEEN 1906 AND 1927.

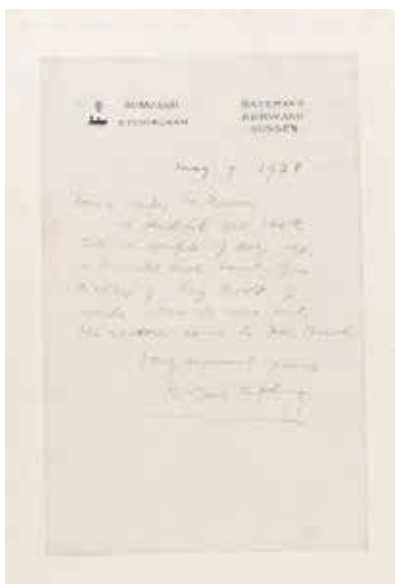
First edition. 8vo., original red cloth with the Ganesha device on the front cover, dust jacket. London: Macmillan and Co., Limited. 1928. £2,250

A presentation copy, inscribed on the title page “Viscountess Milner from the author. May 1928.” and signed in place of his printed name. With an Autograph Letter Signed by the author on Kipling’s Bateman’s letterhead dated May 7 apologising for the delay in sending

and referring her to speech XIII “The War and The Schools”, a speech he gave at Winchester College in December 1915, addressing the death of her son, the former Winchester schoolboy George Cecil, who died on the Western Front, a few days before Kipling’s son John.

Kipling’s rather bellicose speech suggests that George is “among the first of that vast company of young dead who live without change in the hearts of those who love them ... He died – as many of you too will die – but he died knowing the issue for which he died. It is well to die for one’s country. But that is not enough. It is also necessary that, so long as he lives, a man should give to his country, as George Cecil gave, a mind and soul neither ignorant nor inadequate.”

A very fine copy.



59. KIPLING (RUDYARD). DEPARTMENTAL DITTIES AND OTHER VERSES.

First edition. Tall narrow 4to., original light brown printed wrappers in the form of an Indian civil service envelope, overlapping flap, housed in a fine early 20th-century pull off case with an inner chemise. Lahore, the Civil and Military Press. 1886. £5,000

This can claim to be Kipling's first independent commercial publication, as its antecedents were either privately printed, offprints, or collaborative books. The author was only 21 at the time, and had already spent four years as one of two Englishmen on the staff of *The Civil and Military Gazette*, which reported from Lahore on the life of the Civil Service and the Indian Army in Punjab. This gave him "a perfect position from which to acquire knowledge about almost everything that might be going on in Lahore. He was not an insider: to be that, one had to be a civil servant or a soldier, and Kipling was neither . . . as a journalist, he could talk to anyone, and since he was neither civil nor military he had no institutional rules to follow." Kipling began inserting his own poems under the heading of "Departmental Ditties" into the newspaper, and then produced this really rather brilliantly conceived edition, made up to look like a bundle of civil service memoranda.

Overall light soiling and traces of dampstaining to wrappers, but an exceptionally good, unrestored copy: although the pink ribbon that originally passed through the slit on the flap is now lacking, the flap itself and its very vulnerable hinge to the overlapping flap is unrestored and intact. Rare in this condition.

Richards, *Rudyard Kipling: A Bibliography*, A7, citing 500 copies printed. All quotations from Richards & Pinney's *Kipling and his first Publisher*.



“... LIFE DON'T GROW ANY PRETTIER TOWARD THE END ...”

he's been down here for Christmas
& New Year with Elsie & her husband.
He can't tell either (a return of some
humble irregularly caused by "growing"
in the hair) and the wife is more than
ever humbled by his rheumatism
digs down from any further words
the end.

And, I talk heaven for a moment
I saw in the Jan. 1. Evening Standard
a note about some M. S. by a
man which I had declared "Gave up."
The wife for sale and big say that
prices are rising for such things.
I thank myself it's a bit too early
to offer anything you may have by
you but — keep your eye on it
because what you've got is better
than the stuff they talk about
in the paper. And may it be
a good bracket

I had one of Aunt Esther's
copy-plate letters not long
ago. Her handwriting is about
'35. Her age a normal 84!
Please convey to Aunt Josephine
my love and, as always, my mine
Your affectionate
P.D.

60. KIPLING (RUDYARD). A WONDERFULLY HONEST AND SLIGHTLY MORBID AUTOGRAPH LETTER SIGNED TO SIBYL HEALEY ABOUT ILLNESSES, PETS, AND SELLING MANUSCRIPTS.

2 ¼ pages 8vo, *Grand Pump Room Hotel, Bath, 2 January 1934.* £750

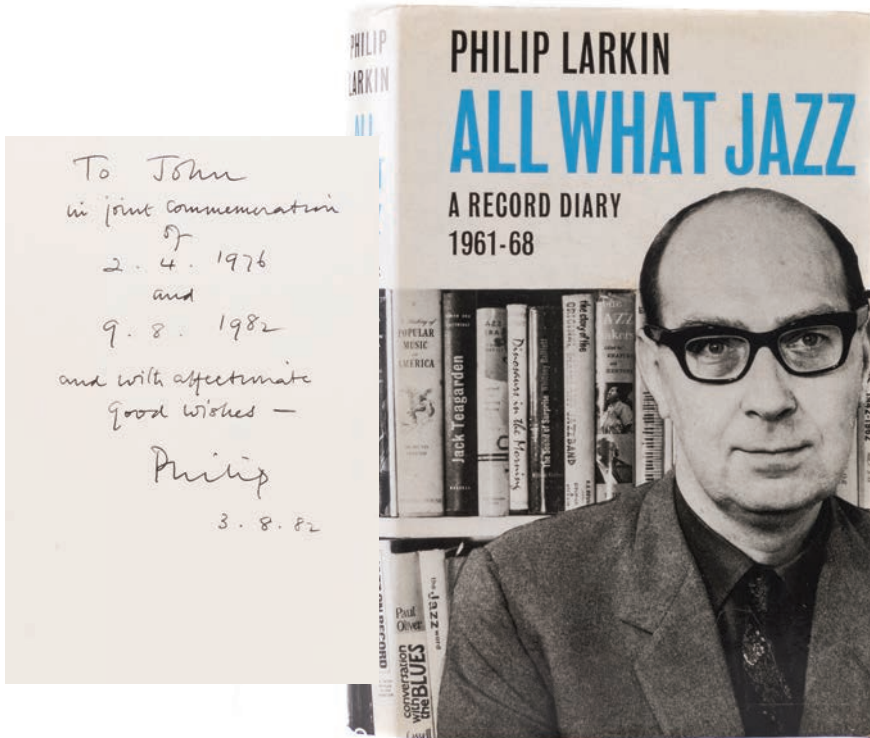
Written two years before his death, the first portion of the letter is pre-occupied with various maladies, Kipling sympathising with his old friend, who was apparently beset with similar “pains”, writing: “The Stomach is an Awful affliction; but most of it appears to be necessary to existence”. A well-known dog-lover, Kipling then sympathises with Healey’s recent pet bereavement.

The tone lightens slightly when he mentions the festive season – “We’ve been down here for Christmas & new year with Elsie & her husband...” – but not for long as Elsie’s husband “isn’t well either” (a consequence of war-time “gassing”), and nor is Elsie herself (“rheumatism”).

He moves on to discuss the sale of manuscripts and the general market, giving Sibyl his advice: “I saw in the Jan 1. Evening Standard a note about some M. S. ... which I had “doctored” years ago. It’s up for sale and they say that prices are rising for such things. I think myself it’s a bit too early to offer anything you may have by you but – keep your eye on it because what you’ve got is better than the stuff they talk about in the paper. And may it be a good market”.

Sibyl Healey had been a great friend of Kipling’s since the 1870s and was the daughter of Wilfred Healey (also Heeley), a friend of Burne-Jones and Morris and well known to the MacDonalds as he had been engaged to Kipling’s aunt Caroline. Healey was a contributor to the *Oxford and Cambridge Magazine*, and his daughter Sibyl also dabbled, occasionally, in writing, and Kipling often encouraged her in this quarter.

Provenance: part of a Kipling family archive that came down through Helen MacDonald, a great niece of Rudyard Kipling’s mother Alice MacDonald.

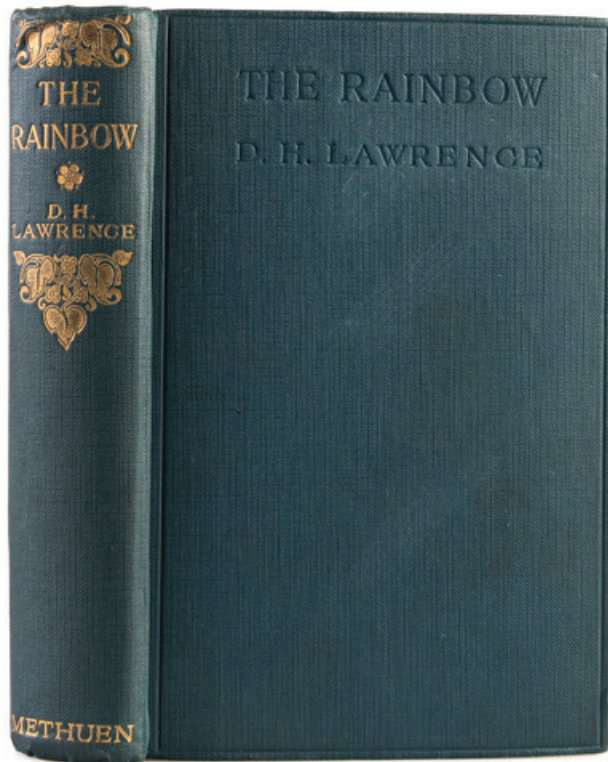


- 61. LARKIN (PHILIP). ALL WHAT JAZZ. A RECORD DIARY 1961-71.**
First edition. 8vo., original brown cloth, spine lettered in gilt, dust jacket.
London, Faber and Faber. 1970. £3,000

Inscribed by the author on the front free endpaper to John Saville, a colleague at Hull University: "To John, in joint commemoration of 2.4.1976 and 9.8.1982, and with affectionate good wishes – Philip, 3.8.82". Saville was at Hull from 1947, as an Economics lecturer, then Professor of European History. He served alongside Larkin on the Library Committee for many years, where he was largely responsible for creating the labour history collection.

Some of the most celebrated jazz criticism, albeit from the vantage point of believing that Louis Armstrong's 1929 "St. Louis Blues" is "The hottest record ever made", and prefaced by an introduction that may be the most honestly eloquent grumpy old man rant ever.

Spine slightly and unevenly faded through the jacket, otherwise a near fine copy.



62. LAWRENCE (D.H.) THE RAINBOW.

First edition. 8vo., original blue cloth, lettered in gilt, housed in a buckram chemise, inside a pull-off box in green half morocco. London, Methuen. 1915.

£1,750

The Rainbow was famously banned in the UK after an obscenity trial only months after publication, owing to its explicit depiction of sex, having already been withdrawn from sale after vehemently hostile reviews. Half of the print run of a total of 2500 were subsequently destroyed, and the ban wasn't be lifted until 1926.

A fine copy.

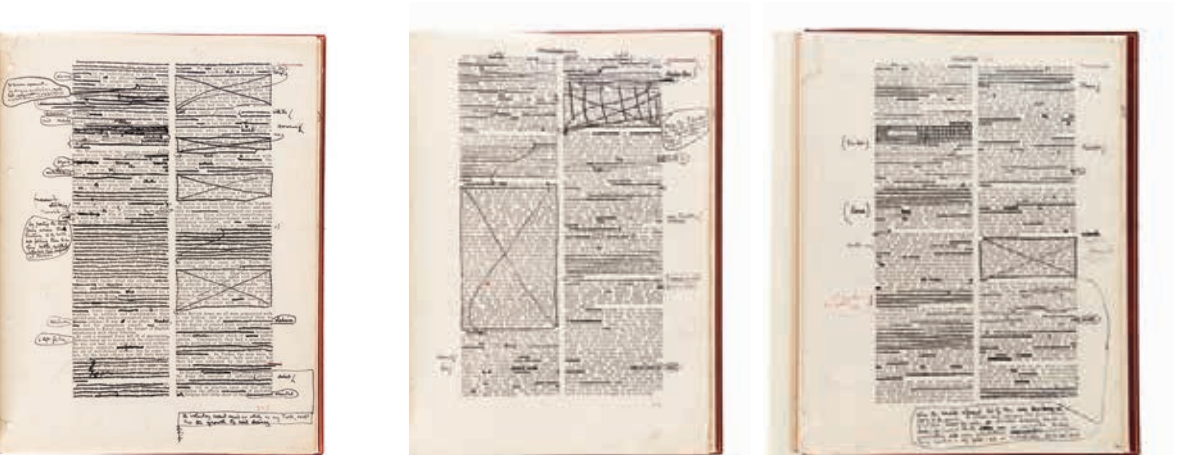
Roberts, *A Bibliography of D.H. Lawrence*, A7.

THE ONLY WORKING MANUSCRIPT OF SEVEN PILLARS

63. LAWRENCE (T.E.) SEVEN PILLARS OF WISDOM.

First edition, one of eight copies printed at the Oxford Times. Book VIII (being chapters 101 to 110) only, heavily revised throughout by the author, with extensive manuscript additions, alterations and deletions on every page with many hundreds of words in the author's hand; the textual alterations in Lawrence's characteristic black map-making ink; the chapter numbers and running headlines in red ink as in other copies of the Oxford edition: marginal emphases, dates and other notes in pencil; in addition there is one marginal note: "I shd. leave this in: it is needed" in the hand of Charlotte Shaw and initialled by her, and a few pencil notes in an unidentified hand (possibly Edward Garnett's). 20ff. printed on rectos only, including the original carbon-copy typed summary of Book VIII (as issued) with MS alterations by the author. Bound with an ALS from Lawrence, signed "S", from "Hut 105 R.A.F. Cadet College Cranwell" unaddressed but to D.G. Hogarth, undated, but late 1925 or early 1926, enclosing the text (a transcript of this letter is in the Bodleian); late twentieth century red morocco, interleaved. [Oxford, printed at the Oxford Times.] 1922. £250,000

Ignoring the book of the same title written by Lawrence in 1913 and destroyed in 1914, there were three manuscript versions of *Seven Pillars*: the first draft was famously lost at Reading station in 1919, the second draft, rewritten from memory, formed the basis for the third draft and was

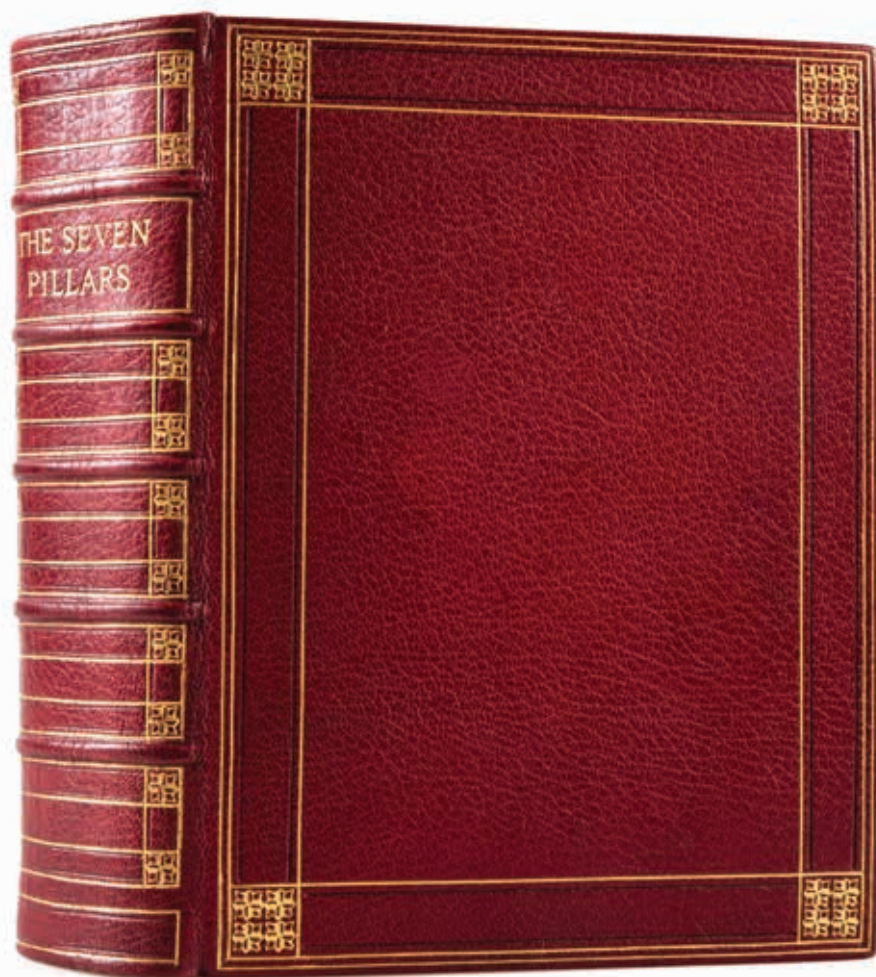


afterwards burned by Lawrence in 1922. This third draft was used to set the 1922 edition, and was afterwards presented by the author to the Bodleian Library, along with a single retained page of the second draft. A copy of this 1922 edition was then heavily edited by Lawrence for the 1926 Subscribers' Edition: **we are here offering the only surviving part of this corrected copy. Barring any further discoveries, these are thus the most important working papers of T.E. Lawrence's central work likely to come on the market and, with the exception of the single leaf from the second draft, represent the only known working manuscripts of *Seven Pillars*.** As no significant corrected proofs of the 1926 edition are known, this is also the only record of an important intermediate state of the text: after the main body of revision had been made, but before the alterations (shown herein to be quite significant) made at proof stage.

Overall, the alterations to most of the book between the two editions were not as substantial as Lawrence had once expected, and while the majority of revisions were fairly simple exercises in condensing and polishing the text, this is not true of Books VIII and IX. As this manuscript demonstrates, the revisions were intense and extensive.

Probably the most notable element of Book VIII is the remarkable and moving account of love lost, in the friendship between his servant Farraj and his friend Daud “my Ageyli boy”, and of the deaths of them both. Lawrence removes the observation on the “openness and honesty of their love” whereas “with other couples we had seen how, when passion had thrust in, it had not been friendship any more, but a half-marriage, a shamefaced union of the flesh”. This passage leads on to the uncomfortable and heavily revised reflection on the difference between Mediterranean and Northern men in their attitude to women, and of how the Mediterranean man’s “psychic side could be slaked only among his peers . . . carnal marriage was complemented by spiritual union, a fierce homosexual partnership which satisfied all that yearning of human nature far more than the attraction of flesh to flesh. Whence arose these bonds between man and man, at once so intense, so obvious, and so simple”. Two chapters later this moral of spiritual love is brought to a climax in one of the most moving and famous scenes in the narrative, where Lawrence fulfils his promise to Farraj not to leave him wounded in the field, by shooting him in the head.





64. LAWRENCE (T.E.) SEVEN PILLARS OF WISDOM.

A TRIUMPH.

Illustrated with initial letters by Edward Wadsworth and Blair Hughes-Stanton; 66 plates, mostly coloured, and 58 illustrations in the text, by Eric Kennington, Paul Nash, William Roberts, Blair Hughes-Stanton and others; folding maps and pictorial endpapers. Subscribers, or "Cranwell" edition, one of 170 complete copies, so inscribed by Lawrence. 4to., original red morocco by Robert de Coverly & Sons, the covers decorated with a sparse geometrical design of single gilt and blind rules, composite corner panels of repeated quatrefoil tools, spine lettered in one of six panels, the other panels with a complementary design, top edge in gilt, fore and lower edges untrimmed. [London, Privately Printed]. 1926.

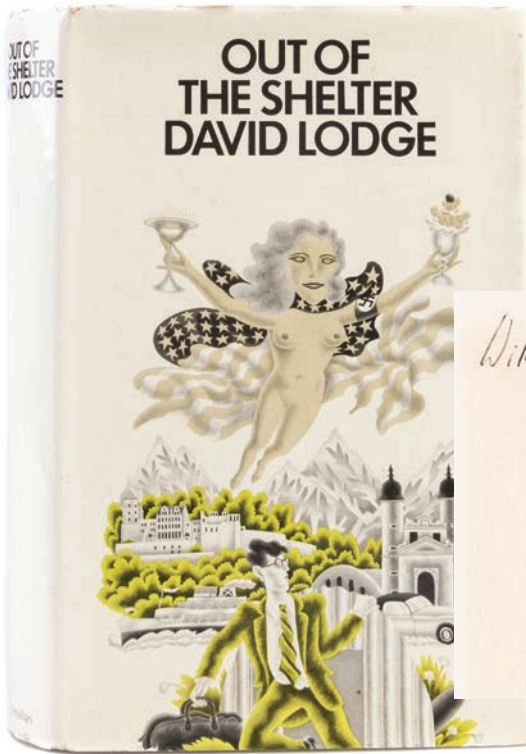
£57,500

Lawrence's literary masterpiece, described by Churchill as "unsurpassable. It ranks with the greatest books ever written in the English language", by E.M. Forster as a "masterpiece", and by Siegfried Sassoon as "a GREAT BOOK". The story is unutterably romantic – the young and mysterious Englishman fights a fast, mobile and effective war alongside Arab chiefs in the heat of the desert – and it made a powerful contrast with the mud, trenches, cold and futility of the western front. In short, in a war with few heroes, Lawrence stood alone for the power of the individual. The publishing history of *Seven Pillars* is



fascinating in its own right. It was first published in an edition of eight copies only, printed very badly without any adornment by the *Oxford Times* in 1921: five of these eight copies survive. In contrast with the brutally functional look of the Oxford edition, for the 1926 edition Lawrence embarked on a self-publishing programme of unusual ambition and complexity. Rather than give the work to an established printer Lawrence hired a modestly experienced man called Pike, and designed and supervised the production himself: similarly, he and Eric Kennington organised the illustrators, an impressive list including many of the best book-illustrators in Britain. The work, predictably, took much longer than expected, and the costs rose similarly, so that the subscription of 170 copies at 30 guineas apiece came nowhere near paying off Lawrence's debts over the book (which were settled by the publication of the abridgement *Revolt in the Desert*). The book was an immediate and huge success: within months of its completion a copy had been sold for £500, other offers of £600 had been rejected, and as much as £20 was being offered for a loan of the book.

A near fine copy, with one blind bump (not evident under most light) on the middle of the front panel and minute wear to some extremities of the binding. With the neat inscription (presumably indicating his ownership) of William Roberts, Jan'y 7th 1927, on the front free endpaper. Roberts contributed some of the finest artwork to *Seven Pillars*.



With very best wishes,
David Lodge
Dec. 1970

65. LODGE (DAVID). OUT OF THE SHELTER.

First edition. 8vo., original green cloth, spine lettered in gilt, dust jacket.
London, MacMillan. 1970. **£1,250**

A presentation copy, inscribed by the author on the front free endpaper in the year of publication: "With very best wishes, David Lodge, Dec. 1970".

The author's fourth book, but by far the scarcest in first edition form, as it was rapidly pulped by the publishers after a litany of mis-prints and other errors. Writing in his afterword to the revised edition of the novel in 1985, Lodge explained: "The text was riddled with mis-prints, nearly all introduced by the printer, and many of them grotesquely obvious (like u for you) ... the lines of type were bumpy, the spaces between the words grossly uneven and there were strange gaps within words ...".

A near fine copy in dust jacket, slightly creased at the head and tail of the spine.

66. MILNE (A.A.) TOAD OF TOAD HALL. A PLAY FROM KENNETH GRAHAME'S "THE WIND IN THE WILLOWS".

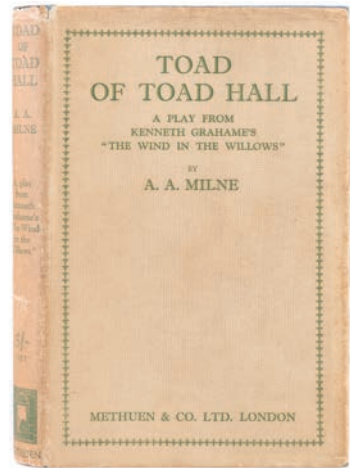
First trade edition. 8vo., original blue cloth, lettered in gilt, dust jacket. London, Methuen & Co. 1929.

£750

Signed by the author on the title page.

The classic status of *The Wind in the Willows* owed much to A.A. Milne's popular stage adaptation, in what was the first of many dramatisations of Grahame's book.

Back board with minor staining, offset to the dust jacket, which is chipped at the head of the spine, otherwise a very good and bright copy.



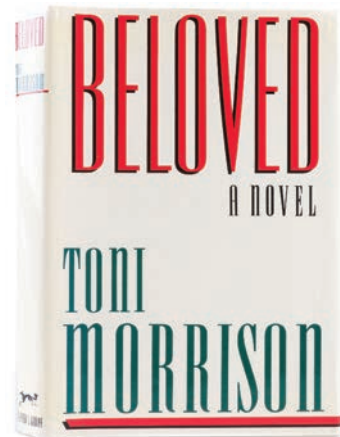
67. MORRISON (TONI). BELOVED.

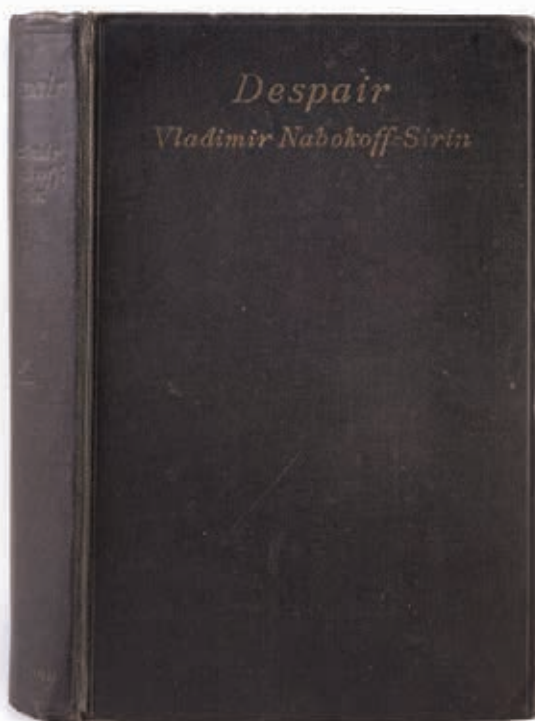
First edition. 8vo., original beige cloth, spine lettered in silver, front cover decorated in silver, dust jacket. New York, Knopf. 1987.

£150

Toni Morrison won the Pulitzer Prize for this novel in 1988, before becoming the first black woman of any nationality to win the Nobel Prize in literature in 1993.

Inspired by the true story of an enslaved African-American woman, Margaret Garner, Morrison said of writing the novel: "Sometimes you hear things or see things or write things, and you don't know where they came from but they're very important and they don't disappear. The writing is discovery of what that really means."





68. [NABOKOV (VLADIMIR)]. AS VLADIMIR NABOKOFF-SIRIN.

DESPAIR. TRANSLATED FROM THE RUSSIAN BY THE AUTHOR.

First edition. 8vo., original black cloth, spine and upper cover lettered in gilt. London, John Long Ltd. 1937.

£2,000

Nabokov, disappointed at the English translation of his *Camera Obscura*, essayed the translation of *Despair* himself, making it his first attempt at an extended piece of writing in English. The book was a commercial failure, and there is also a blitz-destruction story of the stock, apparently spread by Nabokov himself.

Gilt lettering faded on the spine, dusty on the top edge, neat name on the front free endpaper, otherwise an excellent copy, with the publisher's advertisements at the rear.

69. NABOKOV (VLADIMIR). LOLITA.

First edition, first issue. Two volumes. 8vo., original green printed wrappers. Paris, The Olympia Press. 1955.

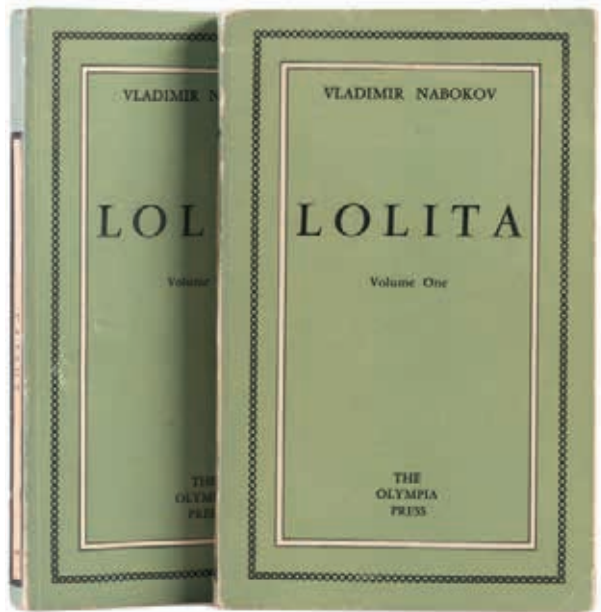
£3,500

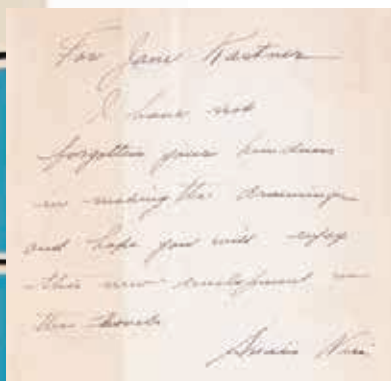
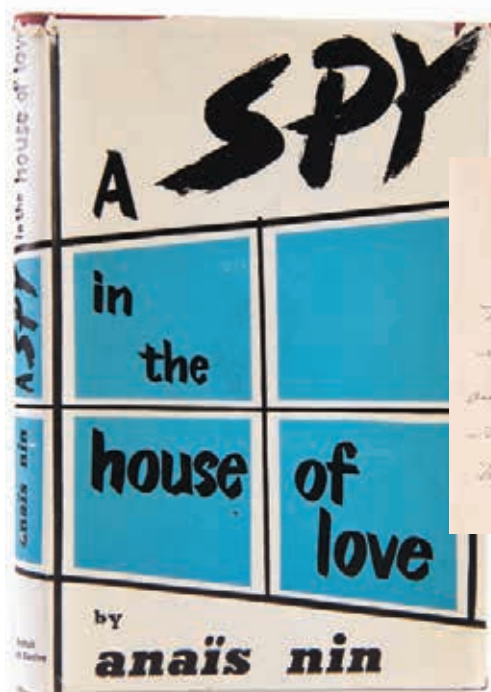
Nabokov's disturbing novel about a paedophile's exploitation of his orphaned step daughter, published by the Olympia Press in Paris, "an imprint specialising in what has been described as a list of pornographic trash", but who were also responsible for publishing several of the most widely proclaimed novels of the twentieth century.

Lolita was initially rejected by all the American publishers approached by Nabokov, fearing censorship and even imprisonment, fears that were somewhat vindicated by the subsequent prohibition of the book in both France and England. Ironically, it was never actually banned in the United States, appearing in 1958 when these fears had been assuaged somewhat by the passage of time. When the novel was republished, such a hype had been created surrounding it due to the controversy that it became the first book since Margaret Mitchell's *Gone With the Wind* to sell more than 100,000 copies in its first three weeks.

A review published in the *New York Times* at the time of the 1958 publication puts this in somewhat bitter terms: "Certain books achieve a sort of underground reputation before they are published. [...] And if their authors are really lucky some act of official censorship publicizes their work to the masses. "Lolita" by Vladimir Nabokov is such a book. Mr. Nabokov is particularly lucky because his book was not censored in the United States, but in France of all places."

First issue, with "Francs: 900" to rear wrappers. Housed in a handsome solander box.





70. NIN (ANAÏS). A SPY IN THE HOUSE OF LOVE.

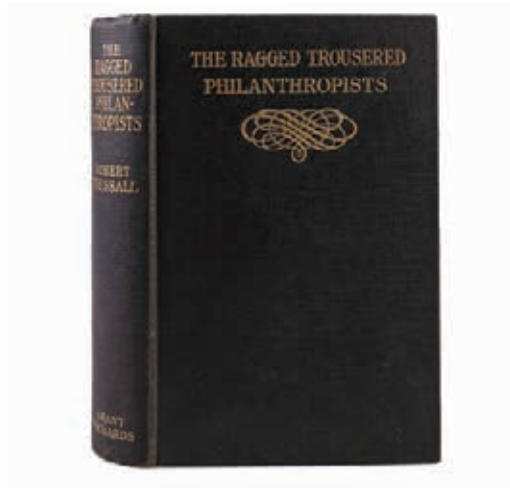
First edition. 8vo., original red cloth, spine and upper board lettered in gilt, dust jacket. New York, British Book Centre. 1955.

£250

A presentation copy, inscribed by the author “For Jane Kastner I have not forgotten your kindness in making the drawings and hope you will enjoy this new development in the novels. Anaïs Nin”. Kastner was a Californian artist and teacher.

Published as part of the *Cities of the Interior* series, Nin is “concerned here with the obsessive guilt and bewildered longings of a woman who cannot bear to be caged by one man, one home, one personality, who will lie and cheat to maintain sexual independence and who, above all, recognises and is appalled by her desire for passion without responsibility, sex without love, for the game of ‘defeating life’s limitations’, by ‘passing without passports and permits from one love to another” (Peter Owen, *Times Literary Supplement*).

Jacket slightly rubbed, with some minor loss to the extremities, faint partial toning to endpapers, otherwise a very good copy.



71. [NOONAN (ROBERT)]. AS ROBERT TRESSALL. THE RAGGED TROUSERED PHILANTHROPISTS.

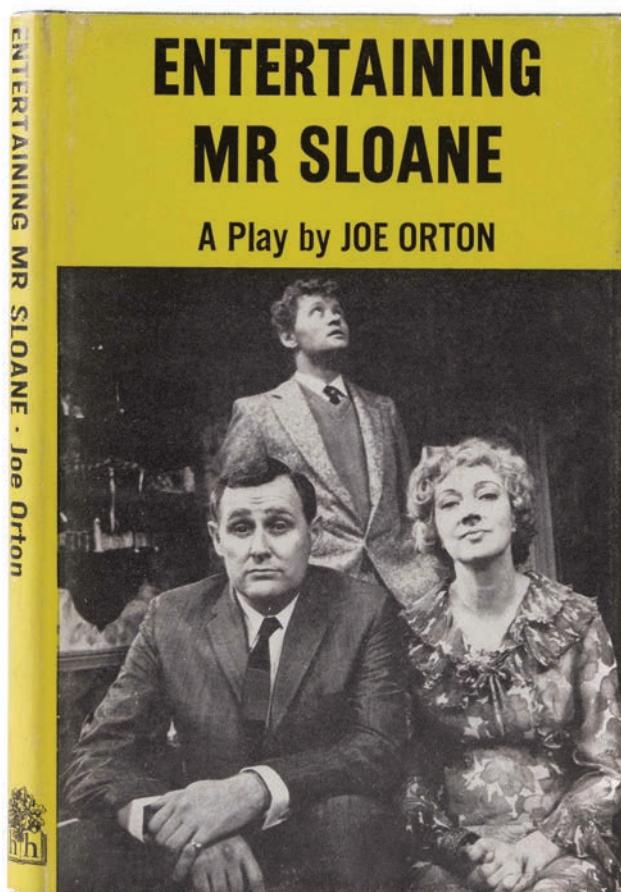
First edition. 8vo., original black cloth, spine and upper board in gilt. London, Grant Richards Ltd. 1914.

£2,000

A classic of English working class fiction, later described by Alan Sillitoe as “The first great English novel about the class war”. The only published book by Dublin-born Robert Philippe Noonan (1870–1911) who, having been a prosperous painter and decorator in South Africa, returned to Britain, to Hastings, where “Working in the building trade at subsistence wages, he contracted tuberculosis, was influenced by socialist writers such as Robert Blatchford, and became an active member of the unusually large Hastings branch of the Social Democratic Federation, whose banner he painted. He spent his spare time during the last ten years of his life writing by hand the 1800-page manuscript of *The Ragged Trousered Philanthropists*, which brought posthumous fame” (ODNB). He was unable to find a publisher during his lifetime, and his daughter sold the copyright to Grant Richards for a flat £25.

The text was abridged by Richards and the original title was changed from *The Ragged Arsed Philanthropists*. Oddly, although the manuscript was clearly signed ‘Tressell’, which was how Noonan wrote the word for a painter’s trestle in his manuscript, the author’s name was printed as ‘Tressall’ in this first edition and in the Grant Richards abridged cheap edition of 1918.

Front free endpapers slightly tanned, otherwise an unusually excellent copy.



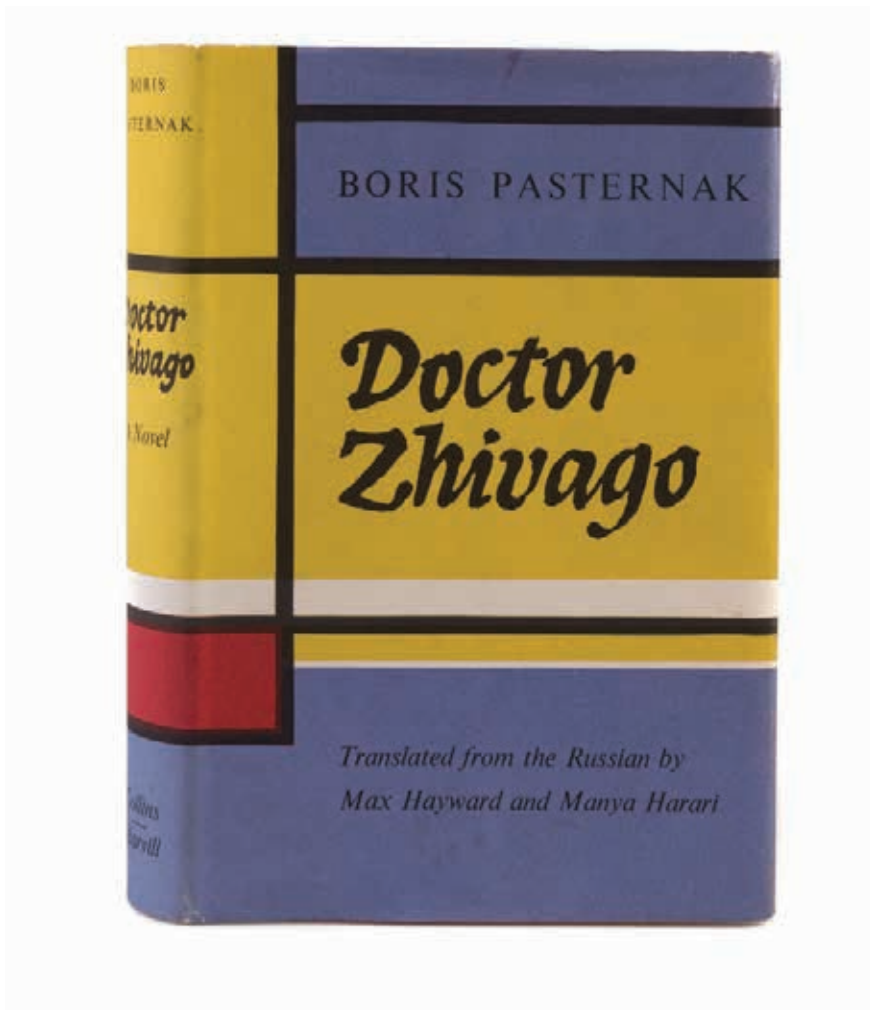
72. ORTON (JOE). ENTERTAINING MR. SLOANE.

*First edition. 8vo., original green cloth, spine lettered in silver, dust jacket.
London, Hamish Hamilton. 1964.*

£250

Orton's deeply subversive play set in Sixties London. The dust jacket photograph is by Lewis Morley, of Christine Keeler fame, which seems appropriate.

An excellent, bright copy, with the slightest hint of soiling to the rear panel of the dust jacket.



73. PASTERNAK (BORIS). DOCTOR ZHIVAGO.

First edition in English. 8vo., original red cloth, spine lettered in gilt, dust jacket. London, Collins and Harvill Press. 1958. £550

The work for which Pasternak was awarded the Nobel Prize for literature. Having been banned from publication in the USSR, the manuscript of *Doctor Zhivago* was smuggled out of the country to the Italian publisher Giangiacomo Feltrinelli, making its first appearance in print in an Italian language edition in 1957. The CIA saw the book as an opportunity to embarrass the Soviet government, and had the book published in Russian so that it could be distributed at the 1958 World's Fair.

An exceptionally fine copy, but for some minor offsetting to endpapers.



“I FEEL LIKE I’VE DONE WHAT I SET OUT TO DO: – WRITTEN A LINE OR TWO WORTH KEEPING. I HAD NO OTHER AIM FROM EARLY CHILDHOOD...”

74. PITTER (RUTH). ELEVEN AUTOGRAPH LETTERS, ONE TYPED LETTER, TWO AUTOGRAPH POSTCARDS, ONE TYPED CARD, ALL SIGNED OR INITIALED, TO COLONEL “GIL” BELCHER, WITH ONE FROM BELCHER.

18 pages 4to, 4 pages 8vo, 3 pages oblong 12mo. Most from The Hawthorns, Chilton Road, Long Crendon, Buckinghamshire, 1977–1980. £650

A charming, detailed and insightful correspondence, expressing a rapidly-grown affection and intimacy between elderly poet and elderly admirer.

Belcher’s letter to Pitter (in pencil, perhaps a copy) indicates the deep appreciation he had for Pitter’s poetry and the impact she had on his life, and was possibly the first letter that sparked the long correspondence: “this year shall not pass without my saying how much I have loved your poetry over more than 25 years. Many of your poems have become part of the fabric of my thoughts and feelings, and to say thank you for them is inadequate to express the enrichment they have brought me...”

Pitter expresses her pleasure at receiving so touching a letter: “Many thanks for your letter, which I find most heartening – and heartening is the right word, for what I have written does come from the heart, and sometimes it goes to the heart, as I have found over the years. This is the return one looks and listens for, like the signal on a depth-sounder...”

She gives a favourable review of Colonel Belcher's own poems for although "people do send [her] their own poems quite often" they are usually rather mediocre, but "surprise, surprise!" she writes, "Yours are quite good! Well constructed, ingeniously rhymed ... musical, strong feeling expressed with delicacy and precision, and a strong feeling for nature, and then the funny ones – like myself you give way to laughter at times – no less well-wrought and observant than the serious ones..." In a later letter she remarks, "that is a lovely verse for my birthday. It could be Robert Frost."

As well as Belcher's own poems (and her own) they talk about poetry more generally, e.g. G. M. Hopkins, "Sackville poems", Dorothy Wellesley, Edna St Vincent Millay, John Clare and others. At one point she admits that "I have always been chary of reading other modern poets' work, for fear it should leak into my own."

Writing in response to Belcher's fear of the vast reaches of space Pitter suggests G. M. Hopkins' *Starlight Night* as a poem that successfully captures the awe and majesty of the night sky, writing her own opinion of the cosmos: "Thank goodness there's something that is altogether too much for us. My great comfort is that one is looking at it with a (certainly wonderful but) circumscribed understanding, which is forced to accept it as Magic. I love it dearly, and I tell the sun and moon and planets, when I see them, how beautiful and wonderful they are...". Magic and mystery creep into other topics, too, for instance when writing about her "native Essex": "there was, and is still, the spot of good old witchcraft about, and shreds of forest that never have been drained or cultivated (beware werewolves)..."

In her 80s at the time of the correspondence there is some preoccupation with age and its effects – "I am a somnolent old creature" – but despite her age, Pitter "still ride[s] a bike", and although "people... try to dissuade [her]", she had no intention of stopping, "having biked all my life, the thing is part of me..."

Pitter was the first woman to receive the Queen's Gold Medal for Poetry in 1955, and was appointed a CBE in 1979 to honour her many contributions to English literature. She had many illustrious fans, including W. B. Yeats, Robin Skelton, Thom Gunn and C. S. Lewis; the latter of whom was also a good friend of hers. Lord David Cecil once remarked that Pitter was one of the most original and moving poets then living.



75. PLATH (SYLVIA). A WINTER SHIP.

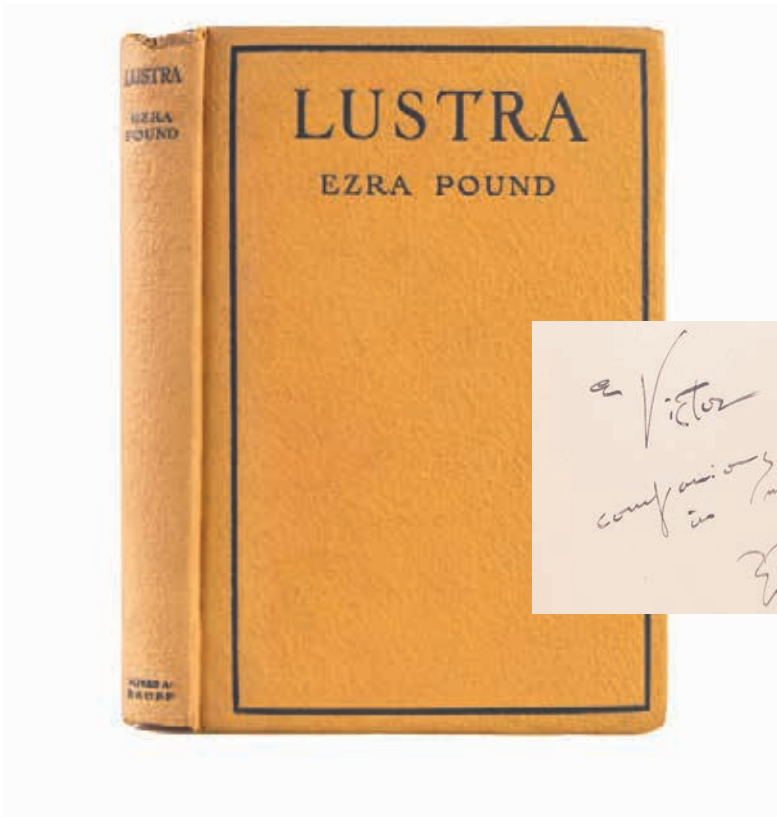
First edition. 8vo., single folded sheet printed on three sides. Edinburgh, The Tragara Press. 1960.

£4,250

The author's first publication. In a letter to the legendary collector Alan Clodd in 1972, Tragara's publisher, Alan Anderson, declared that: "I am fairly certain that I sent 50 and ran off another half-dozen for my own use – so it would be safe to say that under 60 copies were produced". Regarding the gestation of the publication, Anderson commented in a further letter to Clodd that he: "... received the typescript from Ted Hughes on 19th May 1960. I did a setting and some variant title pages and had a letter from Sylvia Plath dated 11th June saying which form she preferred. I had a further letter from her dated 23rd July acknowledging receipt of the finished work."

A fine copy.

Tabor, *Sylvia Plath: An Analytical Bibliography*, A1.



76. POUND (EZRA). LUSTRA.

First American edition, trade issue (following the issue of sixty copies for private circulation). 8vo., original yellow boards lettered in very dark blue. New York, Alfred A. Knopf. 1917.

£2,500

With a fine bold presentation inscription from the author on the front free endpaper “a Victor / companions in misfortune / E.P.”

The recipient is presumably Victor Plarr. Born in Strasbourg, educated in Edinburgh, he was a member of the Rhymers’ Club with Dowson, Yeats and Johnson. He was a member of Pound’s circle when he first arrived in London, and Pound was a regular visitor to his Sunday evening at-homes. They both wrote poems about each other, Pound famously describing Plarr’s reminiscence of *fin de siècle* literary life in London in *Hugh Selwyn Mauberley*:

*Among the pickled foetuses and bottled bones,
Engaged in perfecting the catalogue,*

*I found the last scion of the
Senatorial families of Strasbourg, Monsieur Verog.*

*For two hours he talked of Gallifet;
Of Dowson; of the Rhymers' Club;
Told me how Johnson (Lionel) died
By falling from a high stool in a pub . . .*

*But showed no trace of alcohol
At the autopsy, privately performed -
Tissue preserved – the pure mind
Arose toward Newman as the whiskey warmed.*

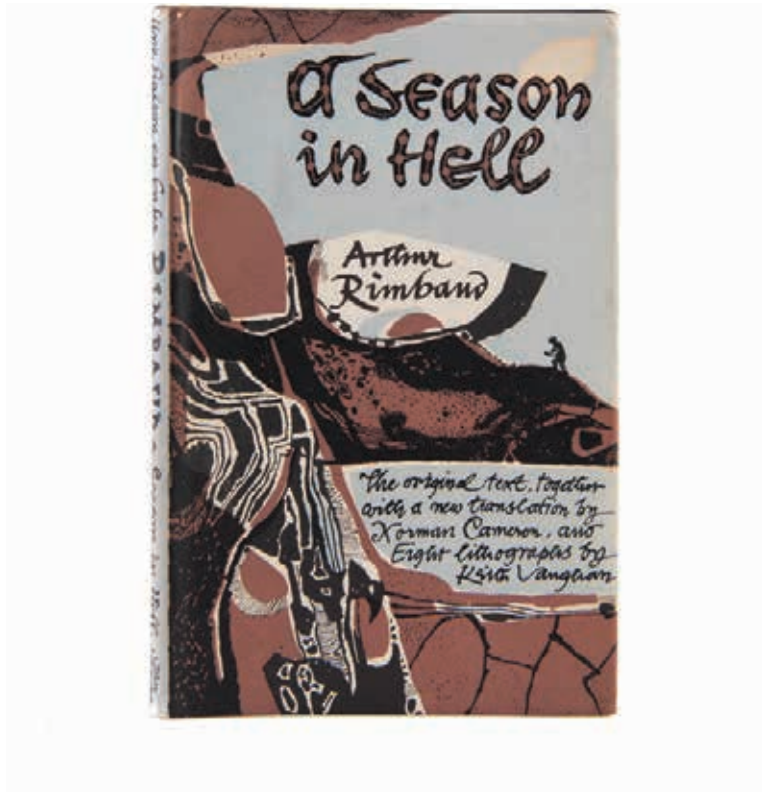
*Dowson found harlots cheaper than hotels;
Headlam for uplift; Image impartially imbued
With raptures for Bacchus, Terpsichore and the Church.
So spoke the author of "The Dorian Mood."*

*M. Verog, out of step with the decade,
Detached from his contemporaries,
Neglected by the young,
Because of these reveries.*

What is less well known is the very bad-tempered poem Plarr wrote out on the endpaper of his copy of Pound's *A Quinzaine for this Yule*, formerly in the Alan Clodd collection, now at the University of Delaware. It can only be about Ezra:

*Oh, in our dwindling age, 'tis ours to meet
Rubbish Unspeakable at every turn.
Claudian the Teutons had perforce to greet,
And we dare not America now to spurn.
The Quack survives when Arts of Learning die,
And every critic learns to cringe & lie!
I have not long to live, but let me damn
Asses while I, once Victor Plarr, still am!*

An attractive copy, despite chipping to the foot of spine, very slight soiling to the spine, and binding being sprung at pp 30–31.



77. RIMBAUD (ARTHUR). A SEASON IN HELL.

Eight full page lithographs in the text by Keith Vaughan. First edition thus. 8vo., original black cloth, spine with two red panels and lettered in gilt, original lithographed dust jacket by Keith Vaughan. London, John Lehmann. 1949.

£500

A wonderfully illustrated English edition of Rimbaud's great autobiographical symbolist poem, the first drafts of which were, rather surprisingly, written in a Soho pub. The choice of illustrator in Keith Vaughan was apt, an English artist who was friends with other leading illustrators such as John Minton, Vaughan struggled with his homosexuality for his entire life and his illustrations to *A Season in Hell* are unsettling and conflicted.

A very good copy, bright and clean where it counts, some minor chipping to corners and crinkling at head and tail of spine panel, rear panel with differential fading and some soiling, not price clipped, internally fine.



78. SIMENON (GEORGES). LA NEIGE ÉTAIT SALE

First trade edition. 12mo., original printed card wrappers, edges untrimmed, illustrated paper dust jacket. Paris, Presses de la Cité. 1948.

£750

A presentation copy, inscribed by the author to persons unknown "... le cordial hommage G. Simenon" in black ink to the half title.

Widely considered Simenon's greatest work, set in Nazi-occupied Belgium or France, *La Neige Était Sale* is a powerful meditation on the alignment of the criminal underworld to the state of occupation. Various translations as *The Snow was Dirty* or simply *Dirty Snow*, the book transcends the immediate boundaries of crime fiction and even noir, with thematic content as much akin to Albert Camus' *L'Étranger* or even Arthur Koestler's *Darkness at Noon*. Championed by John Banville, a devotee of Simenon in anglophone contexts, as "an astonishing work" and described by *The New Yorker* as "among the best novels of the twentieth century."

A very good copy, small split to head of front hinge, the fragile jacket slightly edge worn, with some minor loss to the corners. Housed in a handsome solander box.



79. [SIMPLIFIED SPELLING SOCIETY]. THE PIONEER OF SIMPLIFIED SPELLING.

Volume 1, Nos 1&2. 8vo., original printed wrappers. "Publisht bi the Simplified Speling Sosiety ... The traid supplied bi Simpkin, Marshal..."
 March and Aipril [sic] 1912. £75

The rare two first issues of the journal of this surprisingly vigorous attempt to re-create the English language. Although its editorship is anonymous, it lays great store by its two celebrity adherents, who both write essays for it – William Archer the theatre critic, and the scientist Sir William Ramsay. It ran for six years in total.

Although it appears beyond parody, it provided a key component of Max Beerbohm's *Enoch Soames*, where in the dystopian and distant future of 1997, it finds itself described in a history of "Inglish Littracher" as "a sum-wot labud sattire but not without vallu az showing hou seriusli the yung men ov th aiteen-ninetiz took themselvz".

80. SITWELL (EDITH). 12 ALS (WITH 6 ENVELOPES) FROM EDITH SITWELL TO MILLIE MONTGOMERY (OF ORCHARD COURT, LLANELLI, WALES), WHO SITWELL CALLS “A WONDERFUL PERSON, NOBLE IN EVERY FEELING”; AND 1 TLS FROM TOM DRIBERG (JOURNALIST, POLITICIAN) TO EDITH SITWELL.

Sitwell letters (45 pages): 14 ½ pages 4to, 30 ½ pages 8vo, majority from Renishaw Hall, near Sheffield, two from Switzerland, one from London, 1942–51. Driberg letter: 2 ½ pages 4to, House of Commons, 3 March 1947. 1942–1951.

£1,750

“How strange it is – I might not have written that letter to Time & Tide, you might not have replied – and we should both have missed a friendship.”



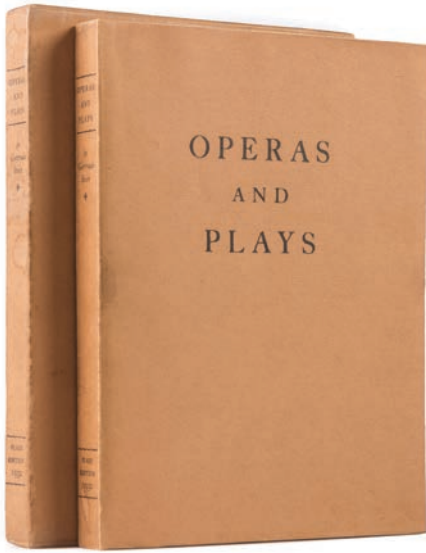
Sitwell and Millie Montgomery's friendship arose after the editor of a magazine forwarded Montgomery's "most charming letter about cats" to Sitwell. Their shared love of animals sparked an epistolary friendship, which soon developed to include much more intimate subjects including the Sitwells' fraught family dynamic, particularly her dislike of her father; and death and illness on Montgomery's side (including the loss of the Montgomerys' only son). Sitwell also writes to Montgomery about recent books, including *Planet and Glow-Worm* (1944), *Green Songs and Other Poems*, and *Fanfare for Elizabeth* (1946).

In an early letter Sitwell writes, "Do let us start a campaign [re: animal welfare] after the war..." (10 July 1942), and it appears, from a later letter (February 1947) (and also from Driberg's March 1947 letter) that they made some attempt to do so, specifically to curtail the use of "steel traps" which had been deemed to be inhumane. In 1947 Sitwell became "President of the League against Cruel Sports", which coincided with her rallying to action.

In a letter dated 23 November 1943, four months after the death of her father, Sitwell meditates on her eccentric family: "We have had a terrible family life, as far as our parents were concerned.... Perhaps they could not help it, I cannot even yet trust myself to speak of what my father has done. I can only say that evidence of his hatred come to us. From the grave, almost every day of our lives. He has injured my brother Osbert as deeply as he could ... Sacheverell has a wife and two children... and what my father has done to him!! ... Of his behaviour to me I will not speak. Though I knew what he was in life, I am suffering from shock, and it was delayed shock, because I was too proud to show it, so I have now got blood pressure down to zero, and a pulse that can't be felt ..."

Correspondence contains a number of additional moving and interesting anecdotes, and some rather amusing society gossip from poetry readings, including: "a certain lady hit poor Mr Harold Nicolson a really frightful crack on his jaw. She had been going to hit me!"; "a girl walking up to the Queen without being presented... and smoking all over her dress!"

Folds, some marking, otherwise in good order. A full description is available on request.



81. STEIN (GERTRUDE). OPERAS AND PLAYS.

First edition, one of 500 copies. Small 8vo., original tan printed wrappers, original matching slipcase. Paris, Printed for Plain Edition by Maurice Darantière. 1932. £350

A collection of two operas and eighteen plays, written between 1913 and 1931. The imprint Plain Edition was set up by Gertrude Stein and Alice B. Toklas in 1930 as Stein had been unable to find a publisher—even her first work, *Three Lives*, had been printed in 1909 by

Grafton Press at her own expense—so decided to self-publish “The plain Edition / an Edition of first Editions / of all the work not yet Printed / of / Gertrude Stein,” as she wrote in the advertisement for Lucy Church Amiably. This title, like the other four issued by the press, was funded by Stein’s sale of paintings from her personal art collection: Picasso’s *Woman with a Fan*, and *Girl on a Horse*.

Stein’s pioneering style—at times too cutting-edge even for the modernist avant-garde she helped usher into existence—is in no way constrained by her experiments with drama here, perhaps most famously in the first opera featured here, *Four Saints in Three Acts*, which mentions dozens of saints and includes four acts rather than three, and upset conventions when translated to the stage in 1934. It was first performed with a score by Virgil Thompson, whose simple, sparse composition style worked to keep the focus on the language. The sets and costumes were designed by the artist Florine Stettheimer and made use of innovative materials such as cellophane (distributed in the USA after 1912), with the score performed by Eva Jessye’s choir under her direction. With Jessye’s contribution, the production made history as the first of its kind to feature an all-black cast in roles that broke with prior stereotypes, because the choir portrayed European saints.

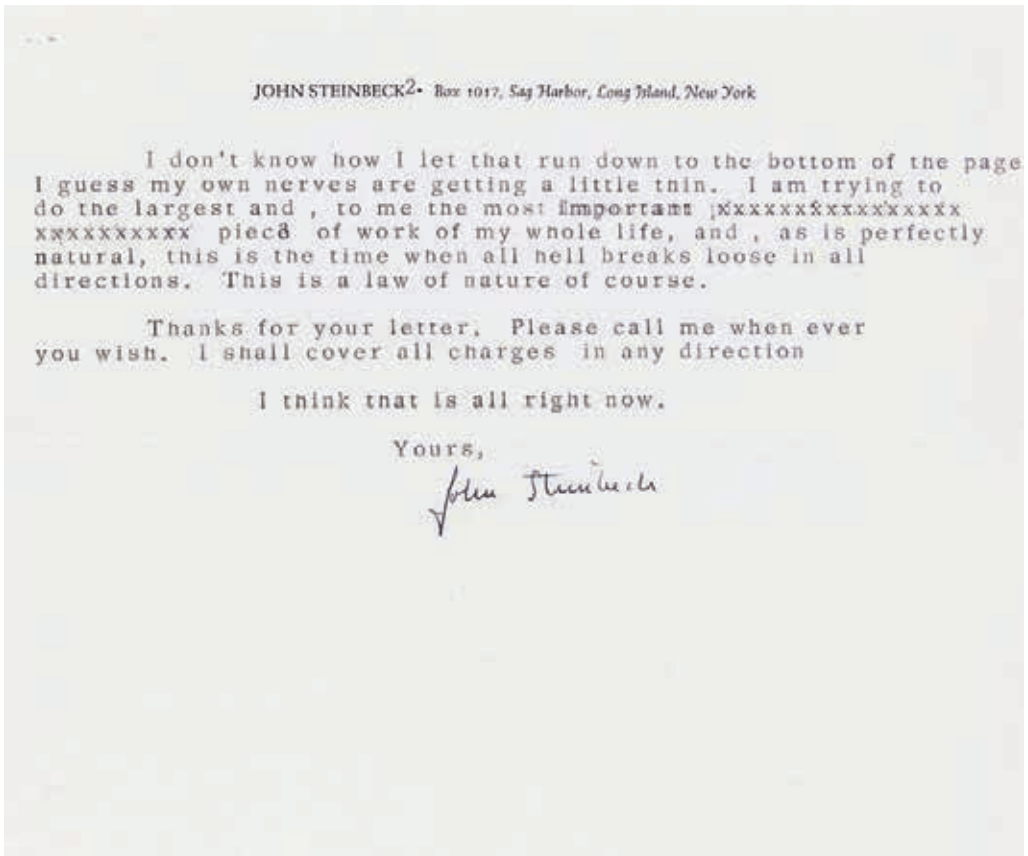
Light stain to foot of spine, slipcase lightly worn and marked in places, otherwise an excellent, clean and crisp copy.

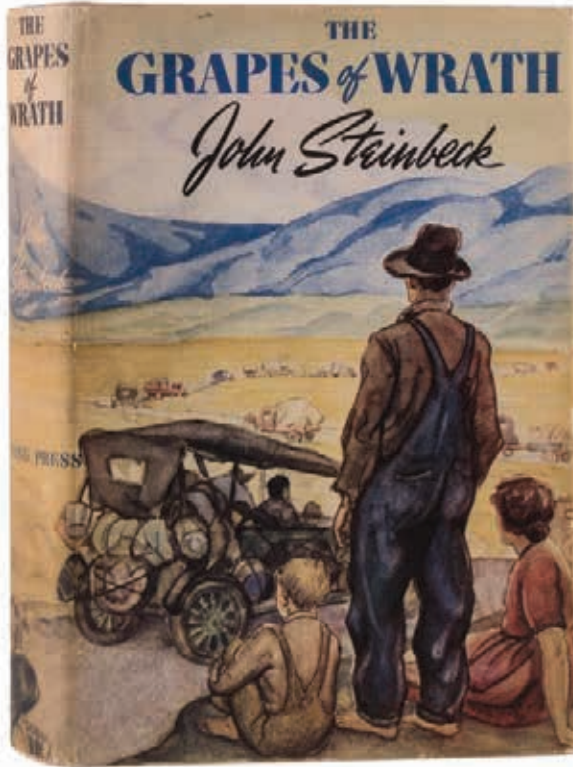
82. STEINBECK (JOHN). IMPORTANT FRAGMENT OF A TYPED LETTER SIGNED (“JOHN STEINBECK”) TO AN UNKNOWN CORRESPONDENT.

½ page 4to (second page of letter, first page not present), Box 1017, Sag Harbour, Long Island, New York, n.d. [c.1961] **£600**

“... I am trying to do the largest and, to me the most important ... piece of work of my whole life, and, as is perfectly natural, this is the time when all hell breaks loose in all directions. This is a law of nature of course...”

Steinbeck moved to a cottage in Sag Harbour in 1955, and lived there – for the most part – until his death in 1968 (he would occasionally split his time between Long Island and NYC). Although the date of this letter is lost to us, it is probable that the work Steinbeck refers to is *The Winter of Our Discontent*, his last novel, which was published in 1961, and which led to the Nobel Prize for Literature in 1963.





83. STEINBECK (JOHN). THE GRAPES OF WRATH.

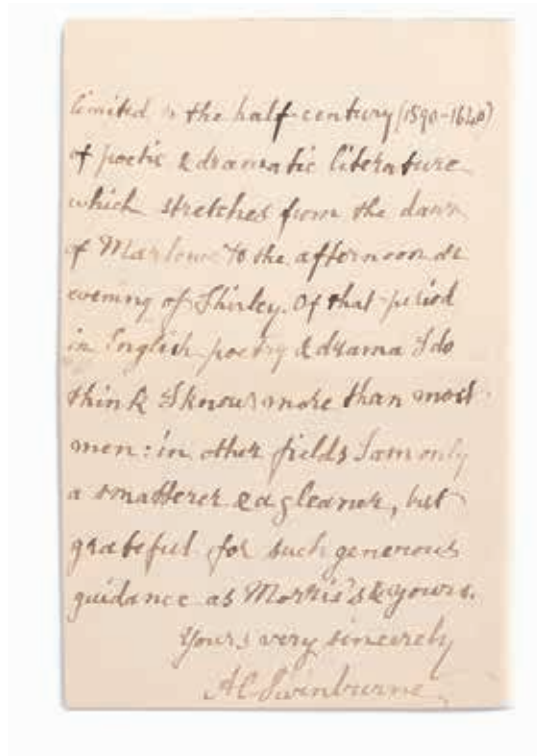
First edition. 8vo., original grey cloth boards illustrated in brown, brown and yellow musically decorated endpapers, dust jacket bearing the first edition points of the \$2.75 price and words 'first edition' on front flap.

New York, the Viking Press. 1939.

£5,500

The book won the National Book Award, the Pulitzer Prize, and was turned into an award-winning film starring Henry Fonda and directed by John Ford. An American classic.

The very slightest of wear to the extremities of the dust jacket, but otherwise a fine copy, with a discreet blue and gold booksellers label to rear pastedown of the legendary New York bookshop "Gotham Book Mart inc".



SWINBURNE DESCRIBES HIS LITERARY EXPERTISE

84. SWINBURNE (ALGERNON CHARLES). AUTOGRAPH LETTER SIGNED ("A C SWINBURNE") TO MR ELLIS [FREDERICK STARTRIDGE ELLIS (BOOKSELLER & AUTHOR)].

2 pages 8vo with integral blank leaf, *The Pines*, Putney Hill, 7 August 1893. £1,000

Swinburne writes to thank Ellis for “the beautiful present” of the Kelmescott Press *Life of Thomas Wolsey, Cardinal Archbishop of York* by George Cavendish (1893), which was transcribed and edited by Ellis from the author’s original manuscript in the British Museum.

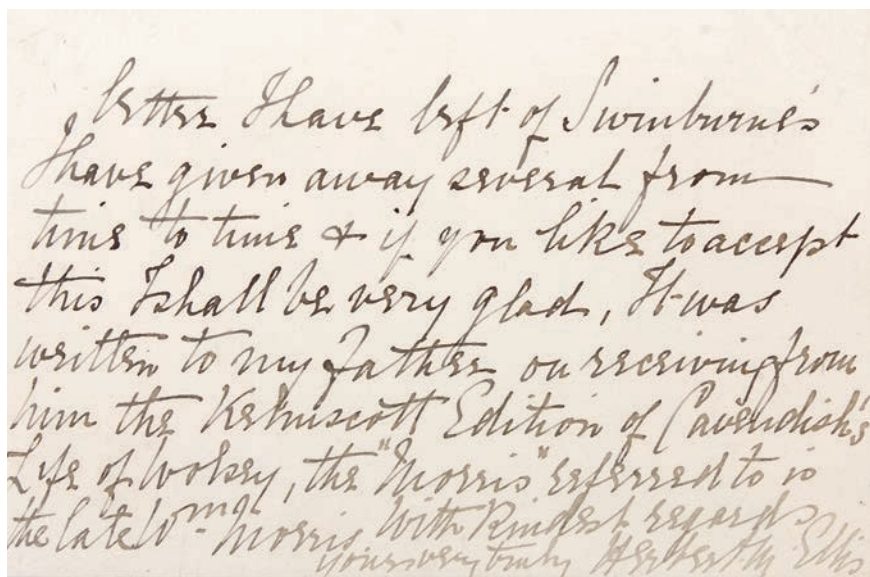
Swinburne here humbly asserts that he’s less well-read than Ellis had previously given him credit for, writing that Ellis does him “too much honour in calling [him] an omnivorous reader”, protesting that “[his]

omnivoracity is limited to the half-century (1590–1640) ... from the dawn of Marlowe to the afternoon or evening of Shirley". "Of that period in English poetry and drama", however, Swinburne admits that he does "think [he] know[s] more than most men", whereas "in other fields [he is] only a smatterer & a gleaner, ... grateful for such generous guidance as Morris's and yours."

He admits he has "never read Cavendish through" (being only "familiar with such extracts as have been used to illustrate the text of Shakespeare"), and so expresses his enthusiasm in receiving the Kelmscott/Cavendish gift, "as (thanks to you) I now shall ..."

With an Autograph Postcard Signed by Herbert M. Ellis, F. S. Ellis' son (2 pages oblong 12mo, 1908), explaining the provenance: "... I enclose the only interesting letter I have left of Swinburne's. I have given away several from time to time and if you like to accept this I shall be very glad. It was written to my father on receiving from him the Kelmscott Edition of Cavendish's Life of Wolsey, the "Morris" referred to is the late Wm Morris..."

Also with a disbound article in French 'L'Algoagnie de Swinburne' by G. Lafourcade from the French periodical *Hippocrate*, March-April 1935, in which Lafourcade concludes that Swinburne was "un sado-masochiste".



Letters I have left of Swinburne's
I have given away several from
time to time & if you like to accept
this I shall be very glad. It was
written to my father on receiving from
him the Kelmscott Edition of Cavendish's
Life of Wolsey, the "Morris" referred to is
the late Wm Morris. With kindest regards
Yours very truly
Herbert M. Ellis

“... A DELIGHT TO ME NOW & IN THE TIMES TO COME...”

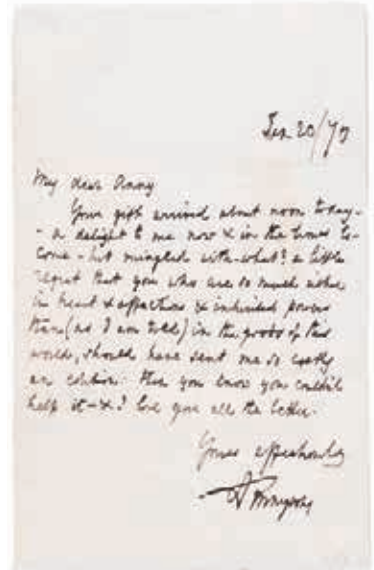
85. TENNYSON (ALFRED, LORD).
AUTOGRAPH LETTER SIGNED (“A. TENNYSON”)
TO “MY DEAR ANNY” [ANNE ISABELLA
THACKERAY, DAUGHTER OF WILLIAM
MAKEPEACE THACKERAY, (LATER LADY
RITCHIE)].
1 page 8vo, Farringford, Freshwater, Isle of
Wight, 20 January 1870. £600

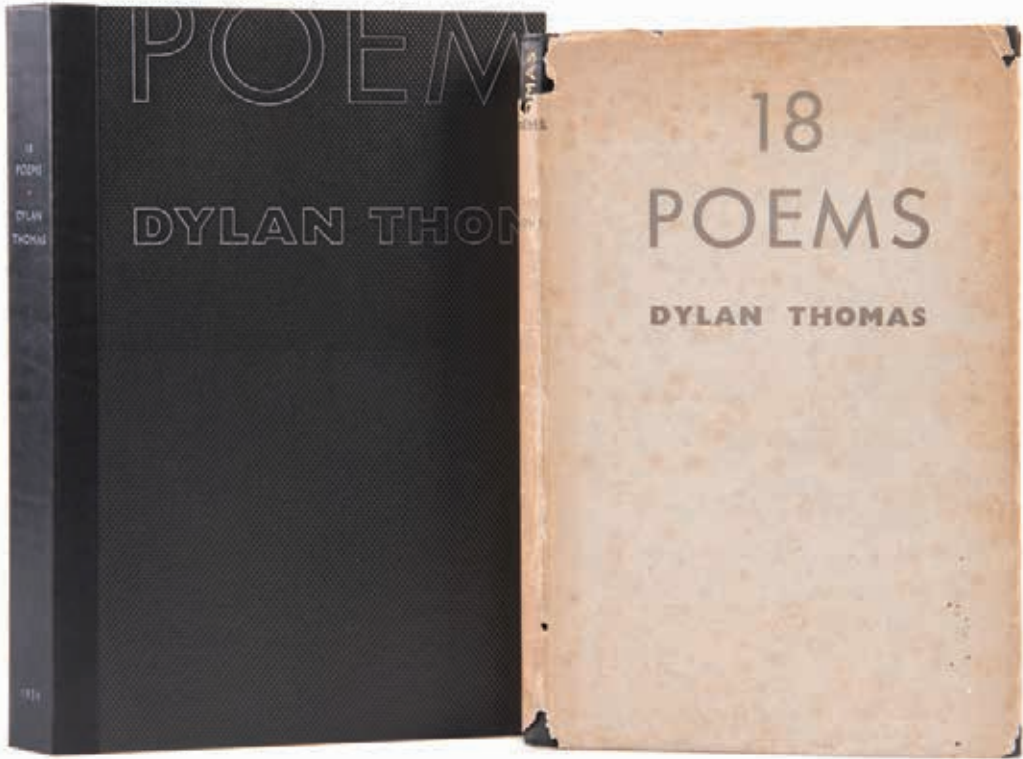
Tennyson writes to Anne Isabella Thackeray (known to her father and close friends as “Anny”) in thanks for the gift of a book she’s sent him: “Your gift arrived about noon today – a delight to me now & in the times to come – but mingled with – what? a little regret that you who are so much richer in heart & affections & inherited powers than (as I am told) in the goods of this world, would have sent me so costly an edition: then you know you couldn’t help it – & I love you all the better.”

After her father’s death in 1863 Anne became the custodian of her father’s literary legacy, and also wrote highly regarded works of fiction herself. Through these two channels she became a central figure in the late nineteenth century literary scene. The gift may well have been of one of Ritchie’s own works: her collection of short stories, *To Esther, and Other Sketches*, was published shortly before the date of this letter in 1869.

Tennyson and Thackeray were great friends throughout their lives, and this friendship continued on through their descendants and relatives. Anne Thackeray would later write her recollections of Tennyson, as she also did for Browning and Ruskin (*Records of Tennyson, Ruskin & Browning*): in it she talks about the great “man of genius” in equal degrees as recalling her “old friend”.

A tender letter between two great life-long friends, and important figures of the Victorian age.





86. THOMAS (DYLAN). EIGHTEEN POEMS.

First edition, first issue. 8vo., original black cloth, dust jacket, housed in a handsome new slipcase. London, Sunday Referee and the Parton Press. 1934.

£10,000

A presentation copy, with a playful (and maybe drunken) inscription from the author to Desmond Hawkins, literary editor and friend of Dylan, which attempts to conflate their names, maybe in an effort to create a new single persona out of the two of them, above a more conventional inscription, “Dylan Thomas 24th May 1936”.

Presentation copies of this, Thomas’s first book, are rare, despite his having received the large number of fifty author’s copies out of the 250 copies of the first issue – the final 250 were bound at the beginning of 1936.

Some foxing, especially to the preliminary leaves, and dust jacket with minor loss at the corners, and also foxed. Despite these defects, a fresh copy, new to the market, and un-bleared by trade.

TO AND FROM

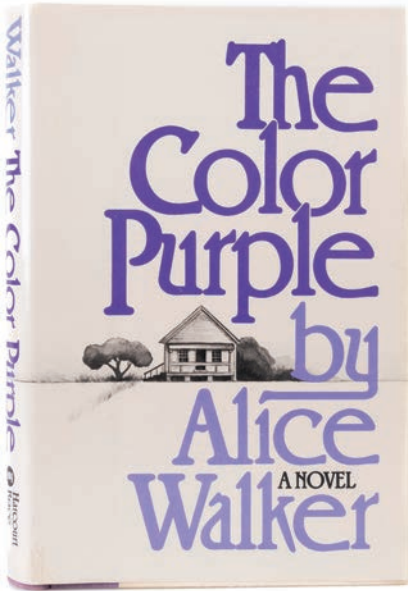
Hawkins Dylan Desmond Thomas
Dylan Desmond Dylan Desmond
Hawkins
Thomas
Dylan
Desmond

Dylan Thomas 2nd play 1936

“IF [GOD] EVER LISTENED TO POOR COLORED WOMEN THE WORLD
WOULD BE A DIFFERENT PLACE”

87. WALKER (ALICE). THE COLOR PURPLE.

First edition. 8vo., original cream and purple boards, dust jacket with \$11.95 price. New York, Harcourt Brace Jovanovich. 1982. £500

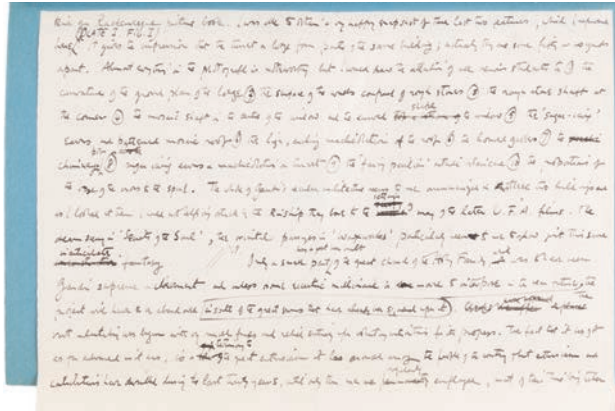


A powerful and at times empowering narrative, for which Alice Walker won the Pulitzer prize, becoming the first black woman to do so. Despite attracting controversy from some quarters, the book has and continues to enjoy significant popular success, its audience being broadened by its adaptation to both the stage and film.

The controversy surrounding the novel can in part be explained by its inescapable emotional intensity. Written in the epistolary style, it directly and unflinchingly addresses issues such as rape, emotional, physical, and sexual abuse, self love, as well as criticising organised Christianity.

In 2015 an interviewer suggested to Walker that: “Celie and Shug’s relationship was a polarising aspect of the novel”; with Walker replying “To whom? Now that we have same sex marriage, I can’t imagine what my critics are doing.” However, at the time of publication, it was perceived by some to be controversial and, perhaps unsurprisingly, the lesbian relationship was largely glazed over when it was adapted to film in 1985.

An exceptionally fine copy, very clean and bright.



88. WAUGH (EVELYN). LABELS. A MEDITERRANEAN JOURNAL.
First edition, number 50 of 110 numbered copies signed by the author, with a page of the original holograph manuscript tipped-in. Large 8vo., original blue cloth, top edge in gilt, decorated endpapers, housed in a functional folding box. London, Duckworth. 1930. £3,500

Waugh's first travel book, the fruit of a difficult season in the Mediterranean for the recently married Waughs. She-Evelyn fell seriously ill with pneumonia and was on the point of death in Port Said. Within a couple of months of their return she had fallen in love with John Heygate and the marriage was effectively over. Waugh wrote her out of the text under her own identity, instead turning themselves into a fictional couple called Geoffrey and Juliet. The book is largely a pot-boiler travelogue but is not without moments of genius: the chapter on the cultural history of sunrise in Paul Fussell's *The Great War and Modern Memory* quotes Waugh on "... the sight of Etna at sunset; the mountain almost invisible in a blur of pastel grey, glowing on the top and then repeating its shape, as though reflected, in a wisp of pastel grey smoke, with the whole horizon behind radiant with pink light, fading gently into a grey pastel sky. Nothing I have ever seen in Art or Nature was quite so revolting."

The large paper copies were published each with a page of manuscript to add to their collectability, and the present copy has an interesting page of Waugh's description of Gaudi's architecture in Barcelona, Waugh playing to his strengths by unexpectedly drawing a comparisons with German expressionist cinema.

An exceptionally fine copy, unfaded and seemingly unread.

89. WAUGH (EVELYN). THE LOVED ONE. AN ANGLO-AMERICAN TRAGEDY.

Eight full-page illustrations and decorated chapter initials by Stuart Boyle. First edition, one of 250 copies signed by the author and the illustrator. 8vo., original apple-green buckram, lettered in gilt, top edge in gilt, other edges untrimmed. Dust jacket. London, Chapman & Hall. 1948. £1,500



Signed limited edition, signed by both the author and illustrator. As usual inscribed *ad personam* by Waugh, in this case for “Mr. Henry G. Dowling”, an historian of “industrial arts”.

An excellent copy, in the rare flimsy dust jacket, unprinted but for the blurb on the front turn-in. Now protected by a sturdy clear plastic wrapper, it bears earlier tape restoration on the spine and turn-in hinge, but is complete and largely unworn.

“WHEN YOU ARE DISCOURAGED IN WRITING REMEMBER ANTHONY TROLLOPE’S MOTHER...”

90. WAUGH (EVELYN). AUTOGRAPH POSTCARD SIGNED (“E. W.?”) TO AN UNKNOWN RECIPIENT, ALMOST CERTAINLY A WRITER.

1 1/4 pages oblong 12mo, Piers Court, 15 August n.y. [but before 1953].

£1,000

A kindly and well-meaning letter of encouragement to a fellow writer, who appears to have been embarking on their first book (a biography of Waugh?) in the autumn of their years: “When you are discouraged in writing remember Anthony Trollope’s mother. She never wrote anything until she was over 50; she published 114 volumes ... All that your French

acquaintance said about the restraints of the Church on writers is rot & far from new rot..."

His recipient appears to have been hoping to write a biography of Waugh: Waugh suggests they "give up Waugh for a bit" (perhaps he was proving trickier than anticipated), suggesting as alternatives Hilaire Belloc and Maurice Baring, both of whom Waugh deems "neglected & deserving of revival".

Of Belloc he writes, "He is greatly neglected at the moment and after his death, which cannot now be very distant, there will probably be a revival of interest in him", which dates this to before 27 July 1953 (when Belloc died).

Fanny Trollope (1779 – 1863), mother of Anthony was a prodigious novelist – her first book, *Domestic Manners of Americans*, appeared in 1832, when she was already in her sixth decade.

Station: Berkeley Road,
Dursley 1130.

From Mr. EVELYN WAUGH, Piers Court, Mr. Dursley, Glos.

August 15th

When you are discouraged in writing consider Anthony Trollope's
letter. She never wrote anything until she was over 50; she
published 14 volumes; she did not have literary work when
young.

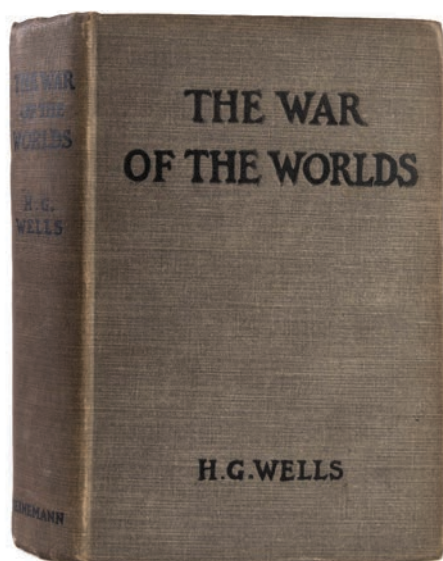
It is not your ~~own~~ ^{Fanny} acquaintance and about the restraints
of the Church on writers is not a far from new rot.

Why not give up Waugh for a bit & take Belloc as a subject?
He is greatly neglected at the moment and after his death,

which cannot now be very distant, there will probably be a
revival of interest in him.

By Maurice Baring, one neglected & deserving of revival.

E.W.



91. WELLS (H. G.) THE WAR OF THE WORLDS.

First edition. 8vo., original grey cloth, lettered in black, top and fore edges untrimmed. London, Heinemann. 1898.

£2,500

One of the great science fiction novels, which taps in to the then current public fears of invasion, and the particular eschatological terrors of the ending of the century. The story was suggested by Wells's brother Frank, who wondered, on a walk with Wells, what they would do if they suddenly witnessed an alien invasion.

In a pleasingly circular fashion, the novel also had an important impact on Robert H. Goddard, the man credited with beginning the space age by creating and launching the liquid-fueled rocket in 1926; in a letter to Wells, Goddard wrote "In 1898 I read your *War of the Worlds*. I was sixteen years old [and] it made a deep impression. The spell was complete a year afterward, and I decided that what might conservatively be called 'high altitude research' was the most fascinating problem in existence."

Previous owner's bookplate to front paste down. Head of the spine slightly rolled, endpapers a little toned, some foxing but not bad for this book, still a very good copy. Currey's first issue, with the 16 page catalogue dated Autumn 1897.

Currey, *Science Fiction and Fantasy Authors*.

92. WODEHOUSE (P.G.) MIKE.

First edition. 8vo., original olive-green pictorial cloth, lettered in gold, black and green, with white, red and black drawing. London, Adam & Charles Black. 1909.

£1,500

Originally issued as two separate stories in the boy's magazine *The Captain*, George Orwell described *Mike* as the high-point of Wodehouse's early school stories, and as "one of the best 'light' school stories in English". The latter half of the novel, originally published as 'The Lost Lambs', introduces Psmith, one of Wodehouse's most loved and enigmatic characters.

Endpapers browning, as ever, otherwise an excellent copy.

McElvaine, P.G. *Wodehouse: A Comprehensive Bibliography and Checklist*, A12a.



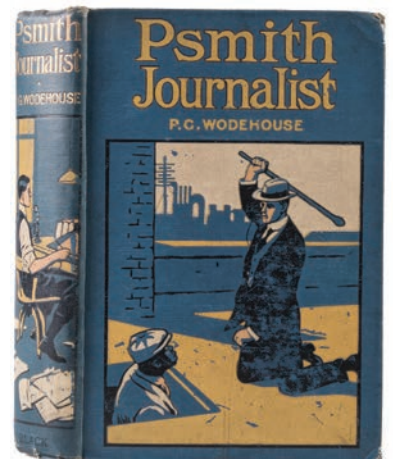
93. WODEHOUSE (P.G.) PSMITH JOURNALIST.

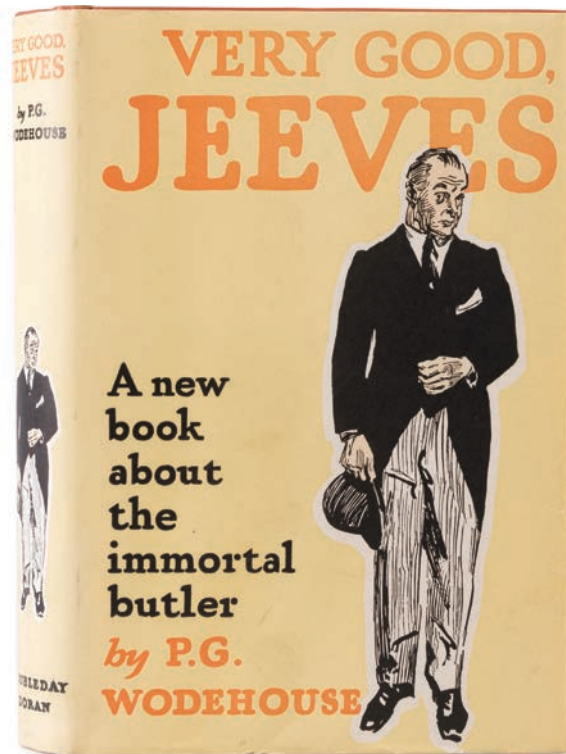
First edition. 8vo., original blue pictorial cloth, gilt. London, A. & C. Black. 1915. **£650**

Previously published as 'The Prince and Betty', a story of Psmith's short-lived editorship of a minor New York periodical whilst accompanying Mike on a North American cricketing tour, and their subsequent entanglements with organised crime.

Spine edges slightly bumped, otherwise an excellent copy.

McElvaine, P.G. *Wodehouse: A Comprehensive Bibliography and Checklist*, A15c.





94. WODEHOUSE (P.G.) VERY GOOD, JEEVES.

*First US edition. 8vo., original orange cloth, lettered in black, dust jacket.
New York, Doubleday, Doran & Co. 1930.*

£1,500

Published the month before the British edition, a collection of eleven short stories featuring Jeeves and Bertie Wooster, all of which had previously appeared separately in the Strand Magazine and elsewhere.

Dusty on the top edge, otherwise a fine copy in an equally fine dust jacket.

McElvaine, P.G. Wodehouse:

A Comprehensive Bibliography and Checklist, A42a.



95. WORDSWORTH (WILLIAM). THE EXCURSION, BEING A PORTION OF THE RECLUSE, A POEM.

First edition. 4to., contemporary green morocco, covers elaborately tooled in gilt with interlocking strap work incorporating a central panel with a thistle tool at each corner, in the centre of each board is a lyre, spine tooled and lettered in gilt, gilt edges, red endpapers, housed in a green morocco-backed box, lettered in gilt on spine. London: printed for Longman, Hurt, Reese, Orme and Browne, 1814.

£15,000

A presentation copy to the fellow poet and friend, Allan Cunningham in a fine green morocco presentation binding.

Inscribed on the half title: "To Allan Cunningham as a token of respect and esteem from Wm. Wordsworth". The elaborate binding appears to have been custom-made for Cunningham as it incorporates a prominent thistle tool as a reference to his place of birth.

Allan Cunningham was born in Dumfriesshire. He was a voracious reader from an early age and became known to Burns and Hogg. He was

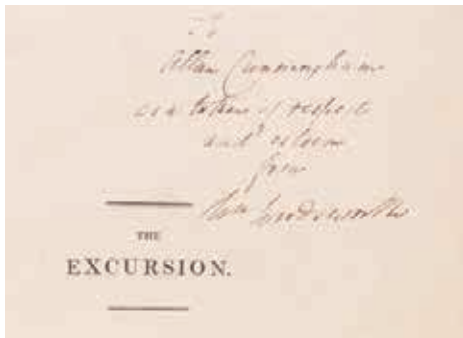
a great fan of Walter Scott's and walked to Edinburgh to try and see the author after the publication of *Marmion*. Cunningham moved to London in 1810 to try and make his name in the literary world. He found employment with the sculptor Francis Chantrey and through his studio he became acquainted with many of Chantrey's sitters including Wordsworth and Walter Scott.

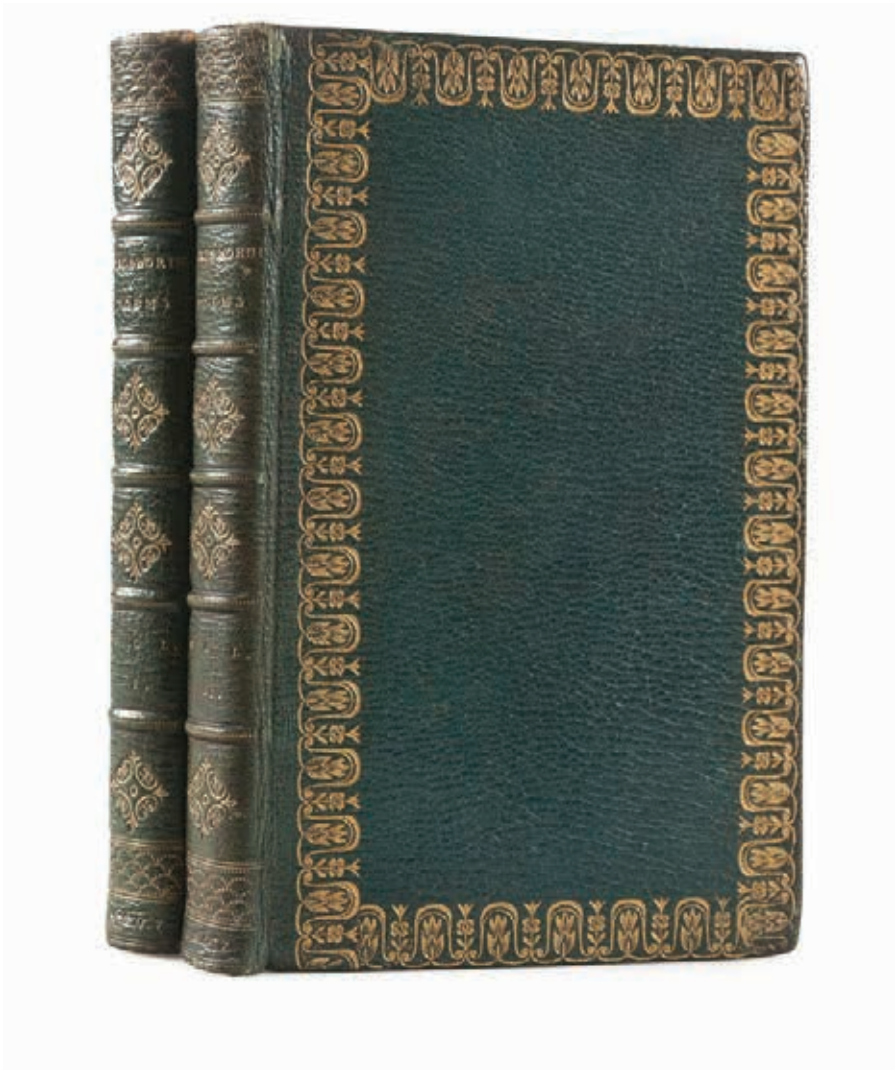
In an essay in *The Athenaeum*, Cunningham described "The Excursion" as Wordsworth's "**crowning glory**" and "**the consummation of his principles**" as well as attacking those who harshly criticised the volume.

In a long letter from Wordsworth to Cunningham written in November 1823, Wordsworth thanks him for acquiring a bust of Walter Scott for him and for sending a bust of Wordsworth to Scott (Cunningham would have been well placed to do this working in Chantrey's studio). He goes on to record his debt to Scottish verse, particularly the writers who grew up on the border between England and Scotland: "Do not dare to say I ought to have been a Scotchman. Tear me not from the country of Chaucer, Spenser, Shakespeare and Milton; yet I own that since the days of childhood, when I became familiar with the phrase, 'They are killing geese in Scotland, and send the feathers to England... **I have been indebted to the North for more than I shall ever be able to acknowledge. Thomson, Mickle, Armstrong, Leyden, yourself, Irving (a poet in spirit), and I may add Sir Walter Scott were all Borderers. If they did not drink the water, they bequeathed at least the air of the two countries**".

A few small spots in places, very small closed tear to the upper blank edge of the half title. Carefully rebaked preserving the old spine, corners neatly repaired.

One of only 500 copies printed. Hayward, 203.





96. WORDSWORTH (WILLIAM). POEMS, IN TWO VOLUMES, BY WILLIAM WORDSWORTH, AUTHOR OF THE LYRICAL BALLADS.

First edition. Two volumes. 12mo., contemporary straight-grained green morocco, covers with a wide gilt border, spine lettered and tooled in gilt, sky blue endpapers, green ribbon markers, gilt edges. London: Longman, Hurst, Rees, and Orme, 1807.

£10,000

An exquisite copy of Wordsworth's second collection of poems written after *Lyrical Ballads*: including 'She was a phantom of delight', 'To a Sky-Lark', 'Composed upon Westminster Bridge...', 'I wandered lonely as a Cloud', and 'I travell'd among unknown Men'.

The 1807 *Poems* contains some of Wordsworth's best known works but the critical reception was brutal and sent Wordsworth into a period of depression and financial worry. 'I wandered lonely as a Cloud' is probably one of Wordsworth's – and indeed English poetry's – most recognisable openings: "I wandered lonely as a Cloud / That floats on high o'er Vales and Hills, / When all at once I saw a crowd / a host of dancing Daffodills" (p. 49).

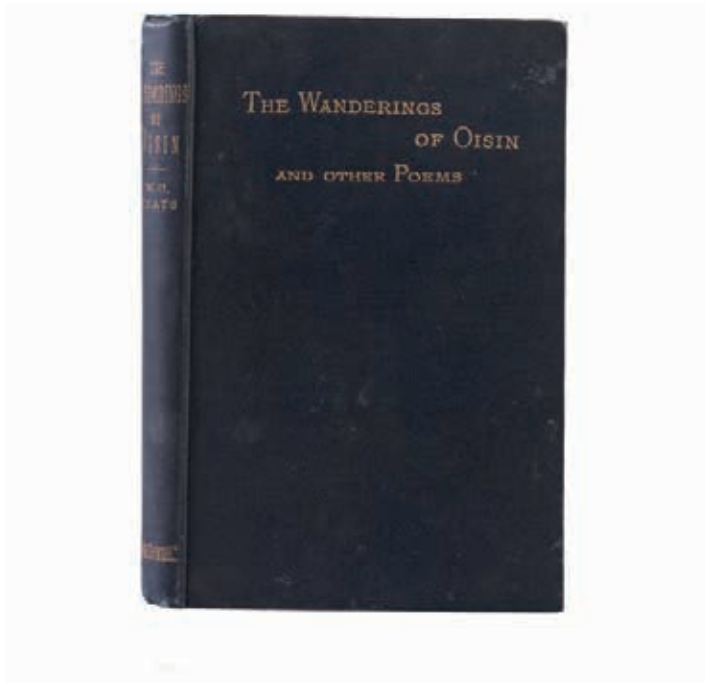
'Composed upon Westminster Bridge, Sept. 3, 1803' is one of the most popular poems in the English language and one of the great poems about London: "Earth has not any thing to she more fair: / Dull would he be of soul who could pass by / A sight so touching in its majesty..." (p. 118).

The second volume contains a number of poems written after a tour of Scotland in September 1803 accompanied by his sister and Samuel Taylor Coleridge.

Provenance: An early reader has added a number of single lines to occasional poems in neat pencil, usually forming a new couplet at the end of a verse, e.g. at the end of verse 1 of "To the Daisy" he has completed Wordsworth's line "Of thee, sweet Daisy!" with his own "To make me easy". Pierre Bergé (b. 1930), neat book label on the blank verso of each flyleaf.

Some very light foxing in places, a couple of spots and a few pencil annotations in both volumes. Small contemporary printed bookseller's label on the front pastedown of the first volume: "Sold by / Gray & Son / Booksellers & Stationers / 62 Piccadilly / opposite St James's Street / & 8, Glasshouse St". Very slightly rubbed at the head and foot of spine but otherwise very fine.

With the cancels D11–12 in Vol. 1 and B2 in Vol. 2. First state of F1 in Vol 2 with misspelling "Thy fnuction" in the penultimate line on the verso of the leaf. *Ashley Library VIII*, p.12.



97. YEATS (W.B.) THE WANDERINGS OF OISÍN.

First edition. 8vo., original blue cloth, lettered in gilt, with the publisher's monogram blind-stamped on the lower cover. London, Kegan Paul Trench & Co. 1889.

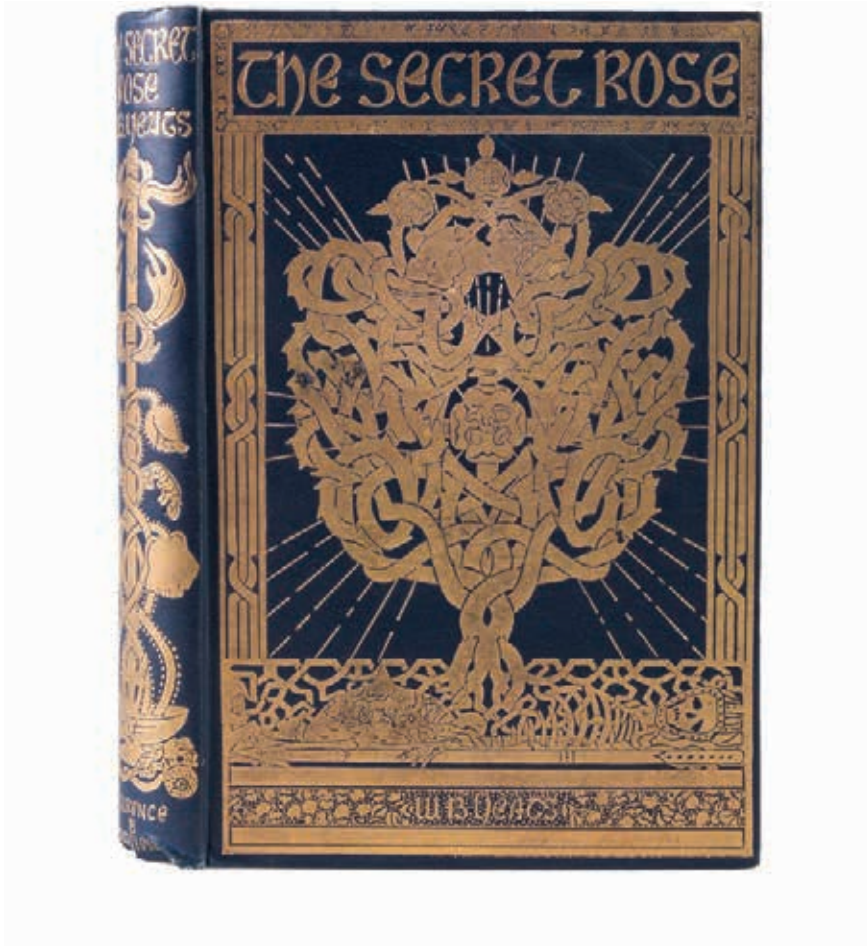
£4,750

The author's second book, printed in an edition of 500 copies.

The sceptical publisher insisted on Yeats himself pre-selling 200 copies by subscription, which he achieved, and the book was launched at a propitious time in London, at the “high point of the political ‘Union of Hearts’ between Liberal English Society and Irish nationalism under the newly respectable Parnell’ (Foster). It was more warmly received in London than in Ireland (where the young man was seen as something of a tall poppy): “what probably pleased him most was a London reaction: he was apprehended on Holborn Viaduct by William Morris and told ‘It is my kind of poetry’”.

Two neat contemporary inscriptions on the verso of the front free endpaper and first blank, otherwise an excellent copy, with only minimal rubbing to the extremities and slight fading to the gilt on the spine.

Wade, *A Bibliography of the Writings of W. B. Yeats*, 2.



98. YEATS (W.B.) THE SECRET ROSE. WITH ILLUSTRATIONS BY J. B. YEATS.

First edition. 8vo., original blue cloth, with an elaborately decorated gilt design by Althea Gyles. London, Lawrence and Bullen. 1897. £800

Contemporary ownership inscription to front flyleaf, some minor off-setting to title page, otherwise a remarkably fine copy.

Wade, *A Bibliography of the Writings of W. B. Yeats*, 21.

**99. YEATS (W.B.) PHOTOGRAPHIC PORTRAIT BY PIRIE
MACDONALD.**

*Vintage gelatin silver print, c. 330 x 250 mm inside mount. Studio stamp
bottom right "Pirie MacDonald Photographer-of-Men New York".*

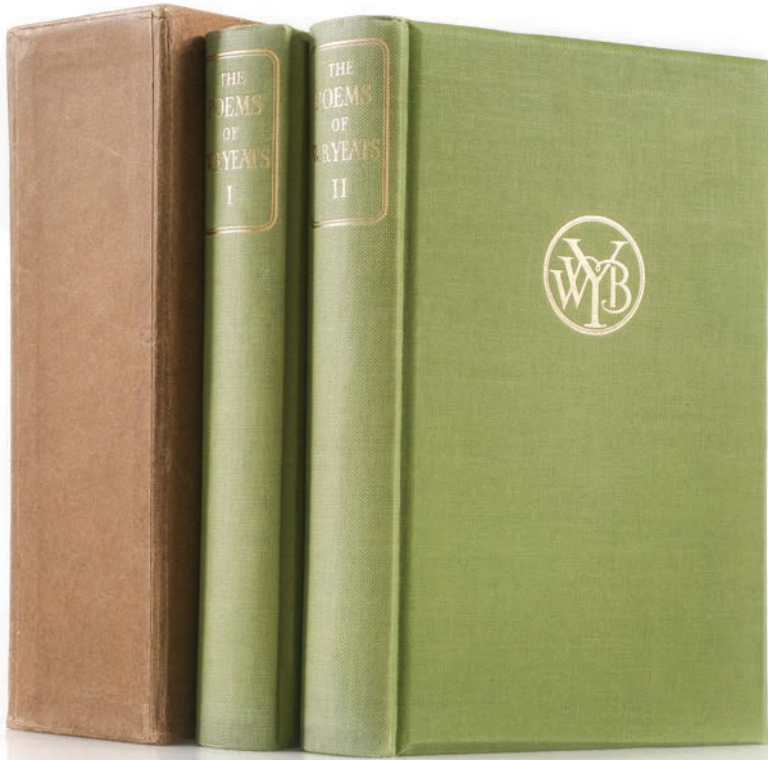
Framed and glazed. New York, 1932.

£2,200

A tremendous image, the poet's lowering forehead reminiscent of Ben Bulben. This print, in an old frame, is from the poet's own household, one of two sold in the final sales from the family, conducted in 2017. MacDonald was a successful New York portrait photographer, who worked in a fairly conventional pictorialist mode, but with great skill.

The print is in fine condition, but for a line of oxidation reaching up from the bottom left corner, probably relating to an old glass crack.





100. YEATS (W.B.) THE POEMS OF W.B. YEATS.

First "definitive" edition, one of 375 copies signed by the author. Two volumes. 8vo., original olive-green buckram with bevelled boards, monogram of author's initials inside circle stamped in gilt on upper cover, lettered in gilt on spine, top edge in gilt, others untrimmed, original acetate dust jackets, within a matching slipcase. London, Macmillan. 1949.

£3,000

The Second World War delayed the publication of this definitive, signed limited edition by a long time. It would finally appear more than a decade after the author signed the sheets, and the year after his remains (or remains approximating to his) were interred in Sligo in a great national ceremony.

A near fine set.

Wade, *A Bibliography of the Writings of W. B. Yeats*, 209 & 210.

RICHARD DAVENPORT-HINES

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JOHN MEADE FALKNER, BUSINESS MAN, AUTHOR AND ANTIQUARY

John Meade Falkner (1858–1932) was the son of an Anglican clergyman who, like Trollope's Mr. Crawley, was a perpetual and impoverished curate. Born in Wiltshire (and at school at Marlborough) and brought up in Dorset, he loved the English countryside, writing on Oxfordshire (he later had a fine house in Burford) and Berkshire. Dorset leaves its mark on his marvellous adventure story *Moonfleet* first published in 1898 and a favourite book of generations of children. His two supernatural stories, *The Lost Stradivarius* (1895) and *The Nebuly Coat* (1903) have never out of print since they were first published. There is a charming story that in 1915 Violet Asquith (the prime minister's daughter, then 18 years old, and later Lady Violet Bonham-Carter) sitting next to Meade Falkner at lunch urged him to read *The Nebuly Coat*, only to be answered 'I wrote it'.

After an undistinguished time at Hertford College, Oxford, of which in 1927 he was elected an honorary fellow, JMF became tutor to the sons of Andrew Noble in Newcastle and it was his success in that which led eventually to his joining the armaments engineering firm of Armstrong (later Armstrong, Whitworth) where he spent his working life, often engaged in dealings with foreign companies and governments, eventually in 1915 becoming chairman, a post he resigned in 1920. In 1921 he became honorary librarian at Durham Cathedral and went to live in the Close. It is with Durham, Oxford, and palaeographical studies that his name will be always associated. After his death his collection of medieval manuscripts and early printed books was sold in December 1932 at Sotheby's. These are now scattered across the globe, with eight incunabula in Cambridge, of which four were presented by his old pupil Sir John Noble (1865–1938).

Richard Davenport-Hines is the author of many books published since 1984, including most recently, works on King Edward VII, Hugh Trevor-Roper, and Maynard Keynes. He is one of the few biographers to have a grasp of economics and business history. It is therefore highly suitable that he was commissioned by The Roxburghe Club to write the life of a man who, whatever his fame as an author, historian and bibliophile, successfully ran a major arms manufacturer. This he has done with flair and wit combined with deep knowledge of and sympathy for the subject and his background.

The book is beautifully produced, being designed by Robert Dalrymple set in Mark Bronkhorst's Verdigris type and printed in Belgium by Albe De Coker. 334 pages, with a colour frontispiece and b/w illustrations. 500 copies have been printed of which 400 are for sale.

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