

MAGGS CHRISTMAS



CATALOGUE 1511

CHRISTMAS

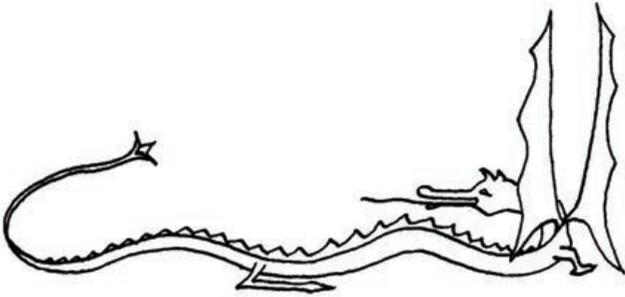


CATALOGUE 1511



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD. LONDON

MAGGS BROS. LTD.
RARE BOOKS & MANUSCRIPTS



Maggs Bros. Ltd.
48 Bedford Square, London, WC1B 3DR
46 Curzon Street, London, W1J 7UH
Telephone: +44 (0)20 7493 7160
Email: enquiries@maggs.com
Website: www.maggs.com

Please note that items marked with
asterisks* are subject to 20% VAT to
customers within the UK & EU.

Cover image: pictorial cloth designed by
W. Graham Robertson, taken from item 103;
Robertson, *Gold, Frankincense, and Myrrh*.

© Maggs Bros. Ltd. 2020



Coming towards the end of this difficult year, we hope that any customers who have suffered, will have been able to find some comfort, consolation, or perspective. *Forsan et haec olim meminisse iuvabit* maybe, but it's hard to see when.

It may only be modest consolation that obligatory near-isolation has reinforced the book as ideal home companion, but I take cheer in the story of a locked-down pop star (Tony Mortimer of *East 17*, for those readers “of a certain age”) who had never read a novel before lockdown, and on doing so discovered an entire new landscape of the imagination, becoming a full-on bookworm. Our transformation has not been so complete, but after reeling under the initial shock of the pandemic, we have sold a lot of good books and manuscripts this year, and need to thank our customers for their enthusiasm and sometimes for their patience, as remote working and slow shipping have at times slowed things down to a crawl.

I am personally particularly appreciative of the collaborative industry of my colleagues, who have all done far more during this period than I would have thought possible – goodwill, enterprise and native wit has moved mountains. This catalogue is an example of this collaboration, and I hope that you may find something amusing, interesting or desirable in it.

Ed Maggs

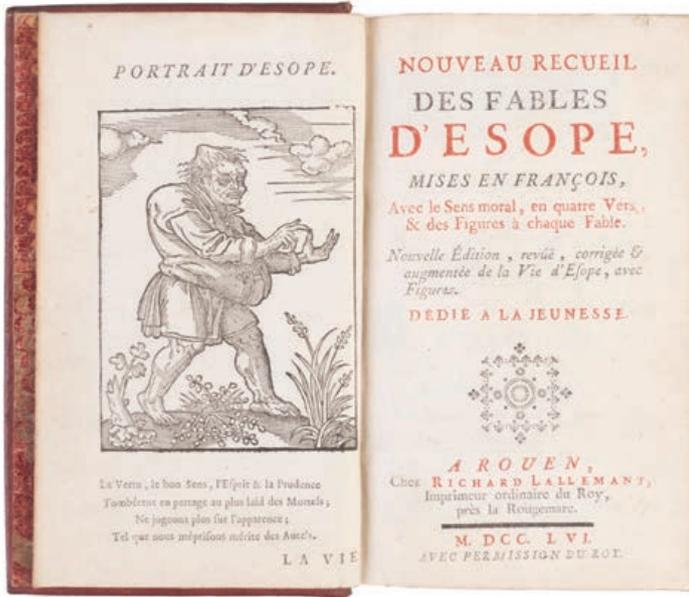
CHAPITRE VIII.



L'agréable réponse que fit Esoppe à un Jardinier.

LE lendemain Xantus ordonna au Jardinier de le suivre, & il le mena dans un Jardin, pour y acheter des Légumes. Esoppe prit un faisceau d'herbes que le Jardinier avoit fait. Alors le Jardinier adressant la parole à Xantus, qui se disposoit à le payer : Je vous prie, lui dit-il, de me résoudre une question que j'ai à vous proposer. Expliquez-moi votre difficulté, lui dit Xantus ;

b 2



COPIOUSLY ILLUSTRATED

1. [AESOP]. NOUVEAU RECUEIL DES FABLES, MISES EN FRANÇOIS, AVEC LE SENS MORAL, EN QUATRE VERS, & DES FIGURES À CHAQUE FABLE.

Frontispiece with woodcut portrait of Aesop, 184 woodcuts (with a handful of repeats in second section). Tall 12mo (165 x 100mm). [8], [c], 314, [10] pp (quire A bound in order A5-8, A1-4, A6-12). Eighteenth-century red morocco, triple gilt fillet with thistle-like floral cornerpieces, spine gilt in compartments with title in contrasting green label in second compartment. Rouen, Richard Lallement. 1756.

£2,750

An attractive and uncommon edition of Aesop's tremendously popular fables, profusely illustrated with almost two hundred woodcuts, wonderfully executed, with crisp, strong impressions. The first Lallement edition, in effect a reimpression of Besongne's 1730 edition, though with some textual differences. Copiously illustrated with charming, ribald and occasionally grotesque woodcuts, the history of illustrated editions of the fables of Aesop is a long one, starting with the first in Bamberg in 1461. It is those in the first section here, *La Vie d'Esopé* (the text translated from Planudes' Greek Life) that are especially striking, depicting various scenes from the fabulist's life. Though executed in several different styles in this work, the figure of the fabulist is instantly recognizable throughout as a rather grotesque, short and portly figure, a depiction drawn directly from Planudes' description.

Provenance: Ex libris of Jacques Pouquet on verso of front endpaper.

Not in Cohen, Brunet, Tchermersine. [OCLC: US: Princeton only.]

2. [ALBUM]. ALBUM OF WHIMSICAL DRAWINGS, LATE-19TH CENTURY.

c.22 pp. drawings, c.65 pages other items. Drawings, c.1869-1907; other items, early/mid-20th-century. Folio. Full brown morocco tooled in blind and gilt.

£450

One drawing is likely by the artist Gertrude Lindsay, a number of the others, initialled "M. L." are possibly by her father, Thomas M. Lindsay, who was the headmaster at The Belfast Government School of Art, afterwards art master at Rugby School.

The majority of illustrations have a whimsical or humorous element; some are *Punch*-esque. Examples include: women wearing extravagant costumes (including one, a lobster dress, another, a fish costume, with a flying fish for a hat); a corkscrew menacing a bottle of wine; a long-nosed man playing a pipe while a fairy dances on the tip; a polar bear wearing a suit with a top hat and cane; a man with humorously large feet battling a snow drift, with a poem lifted from *Punch* ("Marked you hys cheeke of heavenly blew / Hys nose tip of cerulian hue / Hys chin of that same color tew.")



a top hat and cane; a man with humorously large feet battling a snow drift, with a poem lifted from *Punch* ("Marked you hys cheeke of heavenly blew / Hys nose tip of cerulian hue / Hys chin of that same color tew.")

Some age toning and glue marking to pages, binding slightly marked and scuffed but still in good order.

A full description of the contents is available on request.



“APPEALING, BY THE MAGIC OF ITS NAME, TO GENTLE FEELINGS AND AFFECTIONS, KEPT WITHIN THE HEART LIKE GOLD.” L.E.L.

3. [ALMANAC]. FORGET ME NOT; A CHRISTMAS, NEW YEARS, AND BIRTHDAY PRESENT FOR MDCCCXXIX.

Edited by Frederic Shoberl. Frontispiece ‘Marcus Curtius’ by Henry Le Keux, after John Martin, with 13 other steel engravings, with tissue guards. 12mo. Original green boards with engraved vignettes, all edges gilt, original card slipcase with printed labels pasted to covers. London, R. Ackermann. 1829.

£175

The *Forget Me Not* keepsake was the first literary annual published in English. Ackermann, along with Shoberl as founding editor, produced the first volume of this new type of publication, at Christmas “for 1823”. The new format quickly gained popularity and soon numerous similar volumes appeared alongside this original title, creating a new market around Christmas-time.

Includes two pieces by Felicia Hemans, and the first appearance of John Clare’s ‘On a Child Killed by Lightning’.

An unusually good copy of this early annual. Ownership inscription on the inserted embossed gift page. Slipcase worn and age toned as usual, the volume itself surprisingly bright; lightly marked boards, slight bumping to edges, but internally clean excepting an old price on the front free endpaper.



WELL-TRAVELLED MEDIEVAL TALES

4. [ANON.] GESTA ROMANORUM.

Initials rubricated throughout. Chancery folio (274 x 194mm). 100ff (unnumbered). Two columns of 51 lines, Gothic type. Nineteenth-century crushed red morocco by Rivière (stamp at verso of front free endpaper), panelled in gilt with curlicued ornaments at corners, spine gilt in compartments, lavish dentelles, edges in gilt. Strasbourg, Martin Schott. Circa 1485.

£9,500

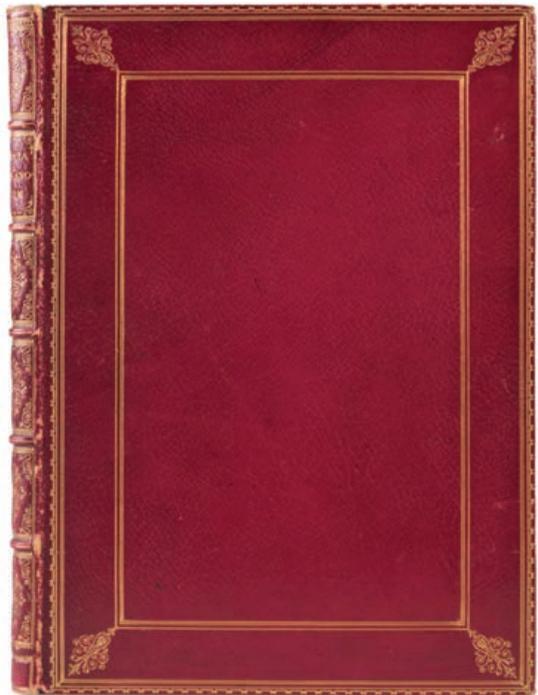
A handsome copy of this extremely popular collection of medieval tales, with distinguished provenance. An enduringly popular work - with around twenty-five editions printed in the fifteenth century alone - the 181 tales in this collection are an extraordinary example of the transmission and exchange of literary sources and narratives in the late Middle Ages. Thought to be composed and compiled in Southern Germany or England - most probably by a member of the clergy, possibly a Franciscan - for the purpose of religious and moral instruction, the title of the work does not fully account for the array of influences beyond that of classical antiquity. Pagan folklore, the Old and New Testament, Voragine's *Legenda Aurea*, fable literature, jest narratives, Persian and Arabic traditions can all be identified here; tale 80, for example, about the experiences of a hermit witnessing the sharp end of God's justice, has its roots in the work of eleventh-century Rabbi Nissim ben Jacob ibn Shahin of present-day Tunisia (Classen).

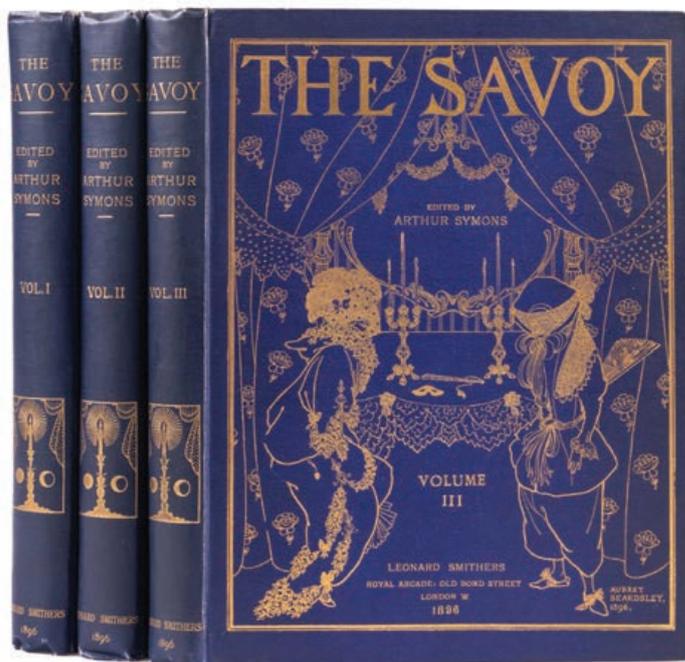
They were influential; Shakespeare's *Pericles* was based on a story of John Gower derived from one of the tales, and parts of *King Lear* and *The Merchant of Venice*, as well as Chaucer's *Man of Law's Tale* also find their roots here. German poets and writers also drew heavily, including Thomas Mann, Herman Hesse and Friedrich Schiller. A new edition of the *Gesta Romanorum* was published by Manchester University Press in 2016.

Provenance. 1. Ex libris of Edward Sullivan (1822-85), baronet (from 1881) and Lord Chancellor of Ireland (1883-1885). His library sold at Sotheby's in 1890, 7063 lots over 21 days; this volume Lot 2660. 2. Ex libris of T.H. Riches, 'fastidious' naturalist and zoologist (d.1935). 3. Ex libris of John Sparrow, Warden of All Souls' College, Oxford, whose library was sold at Christies on 21 Oct. 1992, this volume Lot 13. 4. **Turbutt family** of Ogston Hall, Derbyshire. Gladwyn Maurice Revell Turbutt (1883-1914) is famous for finding in his family library a copy of the Shakespeare First Folio, which had been deaccessioned by the Bodleian two and a half centuries earlier when they acquired their copy of the Third Folio. The Bodleian re-acquired the volume from Turbutt in 1906 for the huge sum of £3,000.

Occasional annotation in an early hand. Repairs at head and foot of title page, light dampstaining, minor worming, most pronounced in quire e, but little affecting legibility of text. Minor rubbing to upper hinge and spine.

H *7741; GW 10894; Goff G-289. Bod-Inc G-151. ISTC ig00289000. BSB-Ink G-207. GW 10894. A. Classen, 'The *Gesta Romanorum*: A *Sammelbecken* of Ancient Wisdom and Didactic Literature and a Medieval 'Bestseller' Revisited', *Literature & Aesthetics* 27 (1), 2017, 73-98.





THE QUINTESSENTIAL FIN-DE-SIÈCLE ARTISTIC AND LITERARY JOURNAL

5. BEARDSLEY (AUBREY). THE SAVOY. AN ILLUSTRATED QUARTERLY.
First edition in book form. Numerous illustrations by Beardsley; other illustrations by Charles Conder, Charles Shannon, Max Beerbohm, Walter Sickert and others. Three volumes. 4to. Original blue cloth elaborately blocked in gilt, edges untrimmed. London, Leonard Smithers. 1896.

£3,000

A near fine and bright set, spines a touch darkened and extremities very lightly rubbed, with the imprint “LEONARD SMITHERS & Co. 1896” at the foot of the spines.

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, more famous for a misapprehension than 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, Beardsley (assumed to be cut from the same cloth as Wilde) was sacked from *The Yellow Book*.

Within three months he was offered sanctuary by the opportunistic and ambitious bookseller, publisher and pornographer Leonard Smithers, and became the art editor of *The Savoy*, presenting a vehicle for Beardsley to restore his reputation as the most brilliant graphic artist of his generation.

The periodical would ultimately fail to find a mass market, not helped by being banned by W.H. Smith, who controlled periodical distribution in Britain, and it only survived through this one year. The first two numbers were quarterly, the rest 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.

6. BEAUMONT (FRANCIS) & FLETCHER (JOHN). THE WORKS OF MR. FRANCIS BEAUMONT AND MR. JOHN FLETCHER. PRINTED UNDER THE INSPECTION OF MR. THEOBALD.

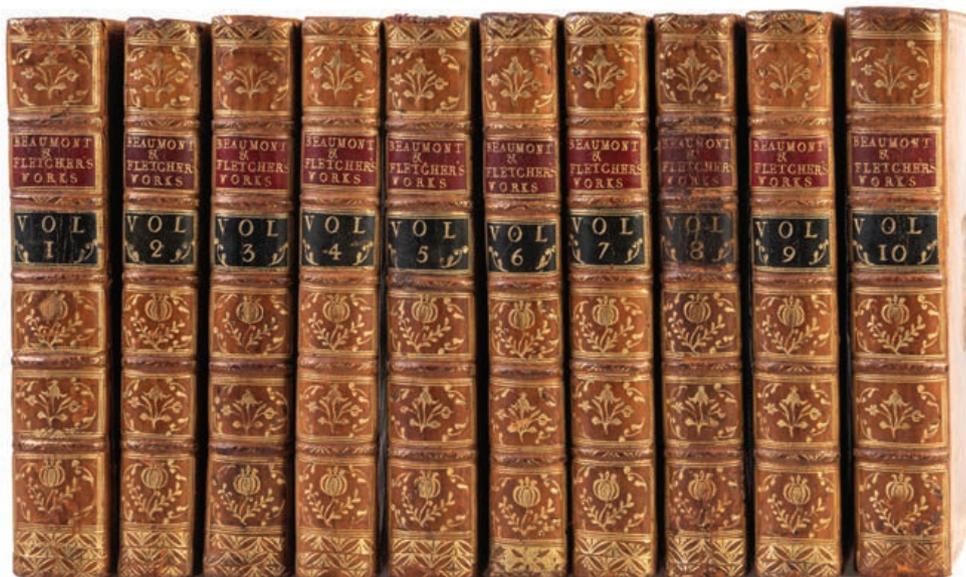
Engraved portraits of Beaumont & Fletcher by George Vertue in Vol. 1. Ten volumes. 8vo. Contemporary calf, covers with the gilt coronetted "MP" monogram of Mary, Countess Poulett; gilt spines with contrasting morocco labels. London, J. and R. Tonson and S. Draper. 1750.

£2,400

The second of three eighteenth-century editions of Beaumont and Fletcher's works, with a preface by Thomas Steward.

Provenance: Bound for Mary, Countess Poulett (1732-1819); she married in 1755 Vere, 3rd Earl Poulett, of Hinton House, Somerset.

Front joint of vol. 1 cracked, slight worm damage to a few joints, extremities slightly worn, a few minor scuffs, but a fine and bright set.





WITH ST ANTHONY IN THE GARB OF A FRANCISCAN FRIAR

7. [BOHEMIAN OR AUSTRIAN ARTIST]. ST. ANTHONY OF PADUA, IN A LARGE INITIAL ON A LEAF FROM AN ANTIPHONAL, ILLUMINATED MANUSCRIPT ON VELLUM. [AUSTRIA OR BOHEMIA, CIRCA 1500].

Large initial G, in scrolling green acanthus leaves on pink grounds heightened with swirls of white penwork, all within a grey-blue double-rimmed frame, the saint in robes heightened with dull-gold, a full floral border on all sides of thin scrolling foliage with gold sections (tri-lobed or simpler, filling space between branching stems), terminating in realistic coloured and dull-gold flowerheads, initials in red or blue with scalloping penwork and wash surround. Single leaf (596 x 275mm), red rubrics, 6 lines of angular text with music on a 4-line red staff, later pagination 85 and 86 in upper outer corner.

£5,500

The opening antiphon *Gaudeat ecclesias quam indefunctorum sponsus ornat gloria matrem filiorum* is for the Feast of St. Anthony. The presence of such a prominent Franciscan saint as Anthony of Padua (1195-1231, canonised in 1232), here dressed as a Franciscan friar, strongly suggests that the parent manuscript was made for a monastic house of that order.

Original white of saint's face, hands and feet now oxidised to silver, some small spots, slightly trimmed at head, else in good condition.



A PREVIOUSLY UNKNOWN EXAMPLE OF THE SO-CALLED SARIJS GROUP

8. [BOOK OF HOURS]. BOOK OF HOURS, IN DUTCH, ILLUMINATED MANUSCRIPT ON PARCHMENT. [NORTHERN NETHERLANDS (ZWOLLE, WITH NORTH HOLLAND ADDITIONS); 15TH CENTURY, C. 1470–85].

Parchment, 189 leaves, c. 167×117mm; foliated in modern pencil; composed of two parts, with a change of script, decoration, and ruling-pattern at fol. 157r; ruled in ink for 19 lines per page, changing to 21 lines per page at fol. 157, the ruled space of both parts c. 95×65mm; written in fine gothic textura scripts (different for each section), with capitals stroked in red, and rubrics in red.

Unrestored mid-sixteenth-century Netherlandish binding. Sewn on four double cords laced into wood boards with bevelled inner edges, covered with polished brown calf, blind-tooled with rolls including roundels containing male portrait busts in profile interspersed with foliage; intact metal clasps at the fore-edge; part of the second compartment of the spine becoming detached, revealing fragments of medieval manuscript waste used as spine-lining, apparently in the vernacular ('...eesti ... guede Iude ... eest inhem ...' and '....soen ons...')?.

£22,500

The presence of the non-existent saint “Sarijs” in the calendar at 19 January – a mistaken contraction of “St Marijs” – shows that this is a

previously unknown member of the so-called Sarijs Group, “a group of some 60 manuscripts formerly attributed to St Agnietenberg near Zwolle, a monastery of Canons Regular of the Windesheim Congregation” and studied in detail by Lydia Stijntje Wierda, *De Sarijs-handschriften...* (Groningen, 1995). “The manuscripts can be dated c.1470–1490. In this book they are referred to as the ‘Sarijs manuscripts’, after a misspelt saint’s name in the calendar that nearly all manuscripts share. Their earlier localization having proved untenable, the origin of this rather large group once again became a subject for investigation. The key to the solution of the problem concerning the origin of the Sarijs manuscripts is offered by the *libri accidentalium* of the Domus parva, a house situated adjacent to St Gregory’s House in Zwolle. Here, students of the famous Latin school of Johannes Cele were housed by the Brethren, who also looked after their needs, both in a material and in a spiritual sense. ... The most interesting entries, however, are those concerning books and the production of books. On the basis of the characteristics of the Sarijs manuscripts and of our knowledge of the organization of book production in St Gregory’s House and the adjacent Domus parva, the hypothesis is offered that the Sarijs manuscripts were among the books (partly) produced in the Domus parva.”

This Book of Hours is composed of two parts. The first part occupies quires 1-21; after the final section of the first, the Office of the Dead, the second section (quires 22-25) begins at fol. 157r (to fol.189r) with Prayers, by a different scribe and decorator, starting at “oetmodelic te ontfanghen. Vervol mijn herte ...”, due to the loss of the first leaf. It includes the Five Aves of the Virgin, a prayer to the Virgin as the mother of God, a prayer to the Lord, a prayer of St Bernard to the heart of the Virgin, one to St Barbara, one to Christ, attributed to St Augustine, another prayer by St Bernard to the love of our beloved Lord, and others.

ILLUMINATION:

One large (10-line) historiated initial depicting a half-length crowned Madonna and Child on a crescent moon, accompanied by a three-sided foliate border incorporating two full-length angels. The start of each hour and other major text division with a five-line initial in burnished gold, on a blue and burgundy ground with white ornament, accompanied by a three-sided rinceaux border with painted flowers and gold leaves. Psalms, collects, hymns, etc., with simpler two-line initials and marginal extensions; verses with one-line initials alternately blue or burnished gold; dense line-fillers in the litany in blue and gold.

The second section with fourteen penwork initials from three to seven lines high; three-line initials in plain red or blue; and verses with one-line initials alternately blue or red. Although somewhat damaged, the main

illuminated page – in particular the poses of the angels in the corners and the arrangement of acanthus – bears close comparison to other members of the Sarijs Group, including Baltimore, Walters Art Museum, MS W.918, fol. 14r.

PROVENANCE:

1. The calendar has the seven feasts characteristic of the diocese of Utrecht; corroborated by the presence of placement of Martin first among the confessors in the litany (in manuscripts from surrounding areas Silvester would be first); the presence of Sarijs in the calendar reveals the precise location: Zwolle.

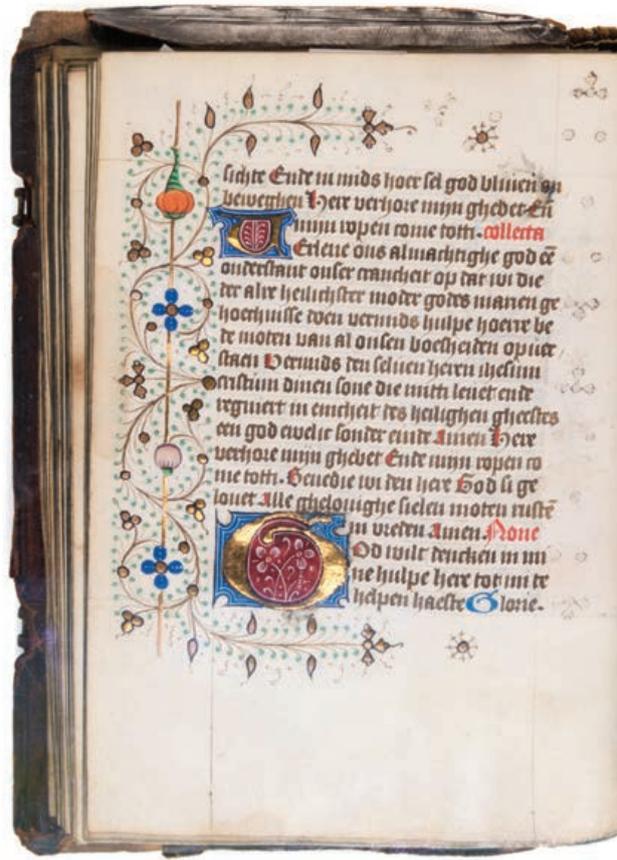
2. The style of the penwork of Section II suggests that the original patron, or perhaps the next owner, took it to North Holland. Although the number of lines per page changes from 19 to 21 in Section II, the ruled dimension remains the same, suggesting that Section II was specially commissioned as an addition to this volume, and is not simply a salvaged portion of another book.

3. A mark in the lower margin of fol. 188v appears to be an offset of a now-lost Veronica image, of the sort sewn-in to private devotional books by late 15th-century owners.

4. Rebound in the mid-16th century, perhaps for the person who wrote his name “Jaspaer” in majuscules on a blank page at the end of the Office of the Dead (fol. 155v).

5. A 19th(?) -century paper label printed ‘479’ is stuck in at the juncture of fols. 59v–60r, and suggests that the book was displayed as no. 479 in an exhibition, open at these pages.

6. Unidentified English dealer, late 19th- or early 20th-century: with a clipping from a catalogue stuck to the inner face of the front board (“The language of these early Belgian Hours is very important to the student tracing the Etymology of English words”); the narrow text column suggests



a dealer's catalogue rather than an auction.

7. Mrs John Morrison: inscribed, 20th-century paper label stuck to the inner face of the back board; presumably by descent to:

8. Bob & Catherine Morrison, by 1949: with a loosely inserted slip inscribed "To Nelson Burroughs, In thanksgiving for the many beautiful services we have had together, from Bob and Catherine Morrison, Dunmore(?), Clifton [Ohio?], August 18, 1949", probably referring to:

9. Nelson Marigold Burroughs (1899–1998), Bishop of Ohio (on whom see the online Encyclopedia of Cleveland History).

This description has benefited from help from Anne Korteweg, former Keeper of Medieval Manuscripts at the Royal Library, The Hague. She observes that there are apparently no linguistic features of the eastern part of the Netherlands, which is unusual.

For full collation and further details, please contact jonathan@maggs.com.



9. BOOTH (WILLIAM).

IN DARKEST ENGLAND AND THE WAY OUT.

First edition, second issue. Folding chromolithographic frontispiece. 8vo. Original black cloth, spine and front cover lettered in gilt. London, International Headquarters of the Salvation Army. 1890.

£200

Booth founded the Salvation Army in 1878 and in 1890, the same year that Stanley published *In Darkest Africa*, he published - by way of a deliberate contrast - *In Darkest England and The Way Out*, analysing the causes of the pauperism and vice of the period.



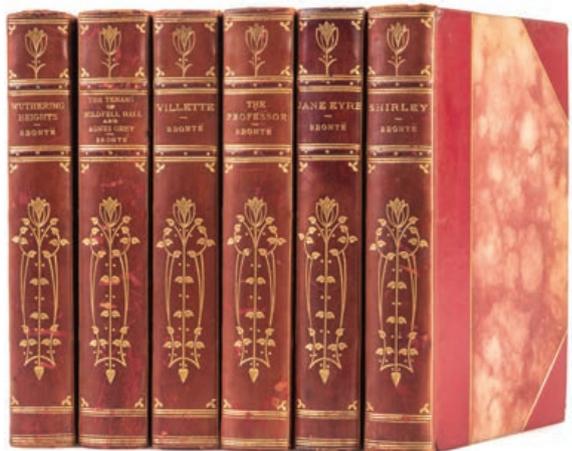
A very good copy, extremities rubbed, small white mark to rear cover. With an original Salvationist fund raising flyer loosely inserted.

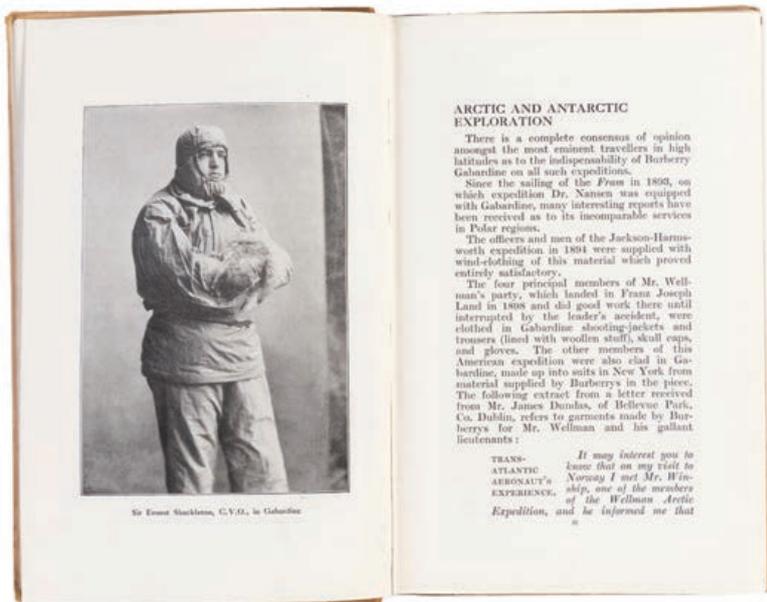
10. [BRONTË]. THE NOVELS OF CHARLOTTE, EMILY, & ANNE BRONTË. JANE EYRE, SHIRLEY, THE PROFESSOR, THE TENANT OF WILDFELL HALL AND AGNES GREY, VILLETTE, AND WUTHERING HEIGHTS.

With introductions by May Sinclair. 60 colour illustrations after Dulac, photo-mechanically reproduced. Six volumes. 8vo. Later three-quarter red calf over marbled boards, spines with floral decoration and rules in gilt, covers with gilt rules, top edges in gilt, marbled endpapers. London, J. M. Dent & Sons. 1922.

£750

An attractively bound and illustrated set. Ownership inscription of "A.G. Head, KS, Newcastle" to prelim of *Wuthering Heights*. Spines slightly faded and rubbed, *Shirley* with some loss to head and tail, *The Professor* front cover lightly scraped, fore edges spotted, *Villette* with some foxing to plates.





HIGH FASHION IN HIGH LATITUDES

11. BURBERRYS. GABARDINE IN PEACE AND WAR.

First edition. Numerous half-tone photographic plates (paginated), plus pen and ink drawings reproduced in the text. 8vo. Original paper covered boards with printed titles over quarter buckram spine. London, Printed by Hazell, Watson and Viney. [1913].

£1,500

A rare keepsake produced by the British fashion house Burberrys (now known as just Burberry) in celebration of their patented breathable but waterproof treated cotton, Gabardine. Founded in 1856 by Thomas Burberry of Basingstoke, this publication details the company's *modus operandi* as outfitters of the "Soldier, Explorer, Sportsman, Mountaineer, Surveyor or Colonist", supported by personal testimonials from all manner of Victorian and Edwardian luminaries. Of particular interest is a section on Antarctic and Arctic exploration with endorsements from the likes of Sir Ernest Shackleton, Capt. Robert Falcon Scott and Dr. Fritjof Nansen. The images include portraits of Shackleton dressed in his Gabardine coveralls (both posed in a studio and at his 'furthest south' on the *Nimrod* expedition), and one of Capt. Scott's tent from the *Discovery* expedition. In the century since, Burberry has evolved from a pioneering outfitter for colonial pursuits to one of the big international players in the luxury fashion market.

Rare. OCLC finds copies at Harvard, Kansas and Virginia only.

A few scuffs to extremities, corners bumped, front hinge weak but sound, internally clean, a very good copy.

THE BOOK THAT LAUNCHED THE MODERN ENVIRONMENTALIST MOVEMENT

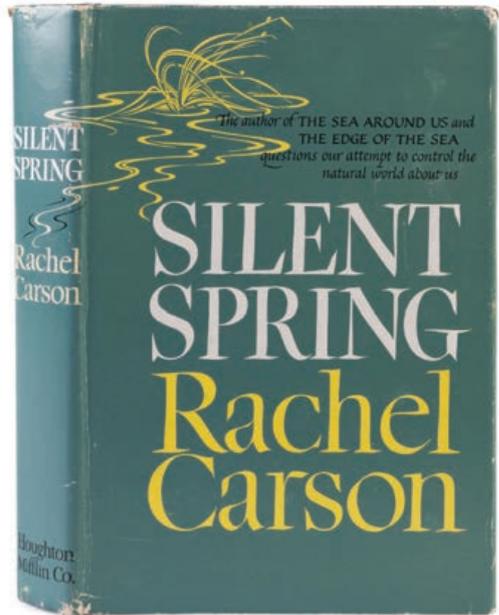
12. CARSON (RACHEL).

SILENT SPRING.

First edition, first printing. With Illustrations by Lois and Louis Darling. 8vo. Original green cloth, spine and front cover lettered in gilt, dust jacket. Cambridge, Mass, The Riverside Press. 1962.

£350

The book that launched the environmentalist movement, focusing on the impact of DDT, a pesticide that became widespread in use after World War II, described by Carson as “the Elixir of Death”. The title of the book, ‘Silent Spring’, refers to her opening chapter, one which describes a world in which no birds remain to sing along to the changing of the seasons.



Lightly chipped at edges of spine, otherwise a very good copy indeed.

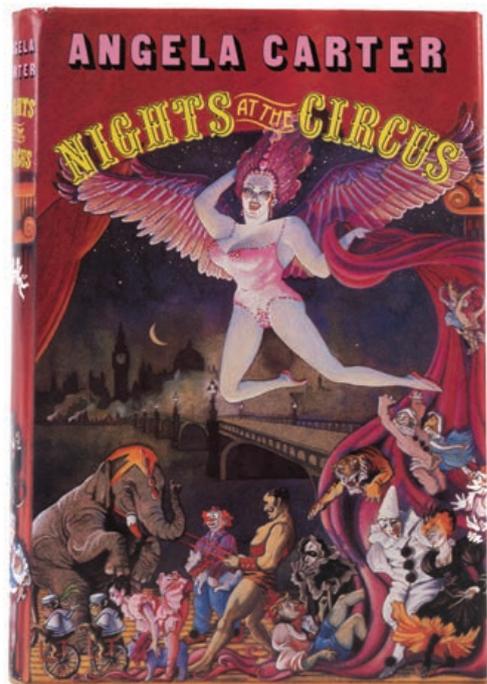
13. CARTER (ANGELA). NIGHTS AT THE CIRCUS.

First edition. 8vo. Original red cloth, spine lettered in gilt, dust jacket designed by Barbara Kaiser. London, The Hogarth Press/Chatto & Windus. 1984.

£80

Angela Carter’s penultimate novel published during her lifetime, the winner of the 1984 James Tait Black Memorial Prize for fiction.

A near fine copy.



15. CHANDLER (RAYMOND).

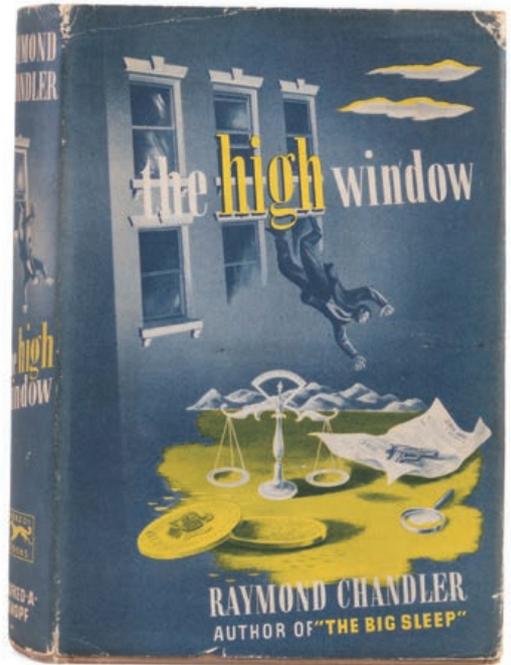
THE HIGH WINDOW.

First edition. 8vo. Original brown cloth, spine and front cover lettered in brown, dust jacket. New York, Alfred Knopf. 1942.

£2,250

The third novel to feature the laconic, hard-boiled private eye Philip Marlowe, an intrigue surrounding a rare antique coin, the Brasher Doubloon.

A very good copy, jacket unclipped, gentle rubbing to edges, affecting the corners, unobtrusive tape repairs inside head of spine panel and upper corners.



16. CHANDLER (RAYMOND).

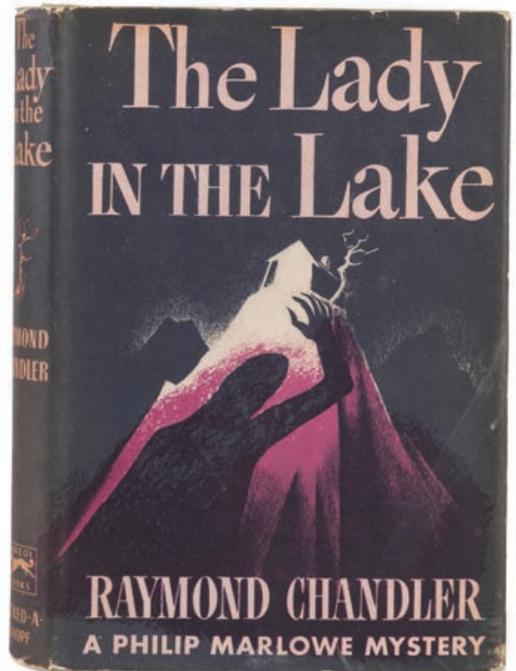
THE LADY IN THE LAKE.

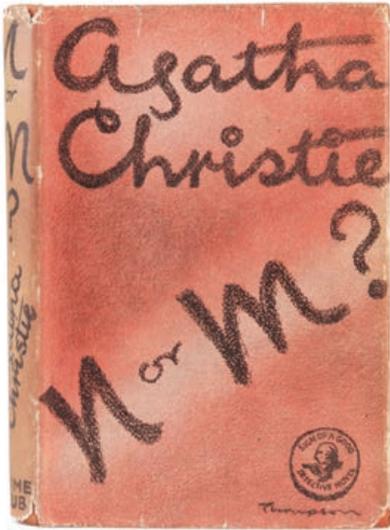
First edition. 8vo. Original green cloth, spine and front cover lettered in dark green, dust jacket. New York, Alfred Knopf. 1943.

£2,500

The fourth of Chandler's novels featuring Philip Marlowe, in which he "becomes more cynical and world-weary, and actively misanthropic, projecting his own despair onto the state of California, and onto modern life itself" (ODNB).

A very good copy indeed, jacket unclipped, extremities slightly rubbed, spine panel a little darkened.



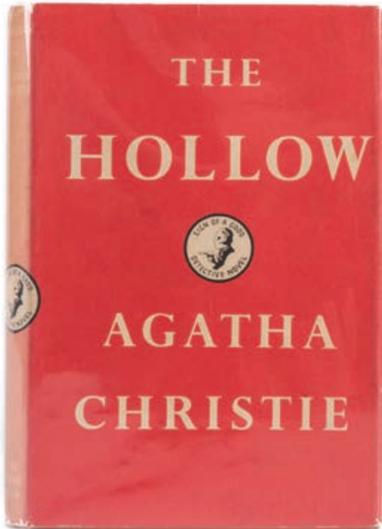


17. CHRISTIE (AGATHA). N OR M?
First edition. 8vo. Original orange cloth, dust jacket. London, Collins the Crime Club. 1941.

£1,000

A Tommy and Tuppence wartime spy novel by the Queen of Mystery.

Neat contemporary ownership inscription to front free end paper, spine of panel of jacket very slightly faded and chipped at head and tail, otherwise a very good copy.

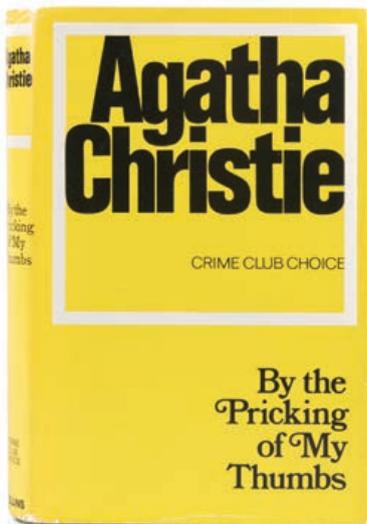


18. CHRISTIE (AGATHA). THE HOLLOW.
First edition. 8vo. Original red cloth with black lettering to spine, dust jacket. London, Collins Crime Club. 1946.

£300

In this Hercule Poirot novel a murder takes place in a countryside retreat during Sunday luncheon.

Neat contemporary ownership inscription to the front pastedown, small tape repairs to each corner of the reverse of jacket, seemingly as reinforcement, spine panel slightly faded, else a very good copy.



19. CHRISTIE (AGATHA). BY THE PRICKING OF MY THUMBS.
First edition. 8vo. Original green cloth, spine lettered in gilt, dust jacket. London, Collins. 1968.

£80

A Tommy and Tuppence spy novel, the title being a reference to Macbeth's witches:

“By the pricking of my thumbs,
 Something wicked this way comes.”

A fine copy, very slightly rubbed at head and tail of spine.

**“... VERY FEW PEOPLE DO
KNOW THE IDENTITY OF
THE MURDERER AT THE END
OF THE MOUSETRAP..”**

20. CHRISTIE (AGATHA). TYPED
LETTER SIGNED (“AGATHA CHRISTIE”)
TO A MR SPRAWSON, MENTIONING THE
MOUSETRAP.

1 page 8vo, 48 Swan Court, 30 May, 1961.

£1,250

The recipient, D. A. Sprawson, saw Christie’s *The Mousetrap* in 1961 and, having guessed the identity of the murderer correctly before the interval, wrote to the playwright to express his disappointment. He was not to be disappointed in the author’s response, however: she replies utterly charmingly to congratulate him on working out the “identity of the murderer”, adding, “you must be unusually acute!”

The Mousetrap opened in London in 1952 and has been running continuously ever since (that is, until our current Covid situation). It is the longest running West End play of all time.

21. CHURCHILL (CLEMENTINE). MY VISIT TO RUSSIA.

First and only edition. Frontispiece b&w photograph of Clementine on a visit to the Leningrad Orthopaedic Clinic for Children. Small 8vo. Original blue printed wrappers. London, Hutchinson & Co. Ltd. 1945.

£85

Published to commemorate Clementine Churchill’s tour of Russia at the end of the Second World War visiting Soviet hospitals supported by her British Red Cross Aid to Russia Fund. “Of the money Clementine and her fund had collected, Winston Churchill told Stalin ‘in the friendship of the masses of our peoples, in the comprehension of their governments and in the mutual respect of their armies the future of the world resides.’” (Gilbert, VII, p.1267).

A near fine copy.



**“AN EARLY BUT TYPICAL CRITIQUE”, WITH
CARTOONS FROM PUNCH**

22. [CHURCHILL (WINSTON S).] GERMAINS (VICTOR WALLACE). THE TRAGEDY OF WINSTON CHURCHILL.
First edition. With 12 Cartoons from Punch. 8vo. Original black cloth, spine lettered and ruled in gilt. London, Hurst & Blackett, Ltd. 1931.



£250

“An early but typical critique for its era concludes that Churchill was clever but not wise and that such ventures as the Dardanelles caused consequences ‘irreparable, disastrous and appalling.’ Very reflective of contemporary attitudes toward Churchill in the early 1930s” (Zoller, p. 8).

Contemporary ownership inscription to front free endpaper, some occasional foxing, otherwise a very good copy of a rare book.

Zoller, *Annotated Bibliography of Works About Sir Winston S. Churchill*, A15.

23. CHURCHILL (WINSTON S). THE EARLY LIFE OF WINSTON CHURCHILL.
First edition. Illustrated by Mendoza. Oblong 12mo. Original printed pictorial wrappers. London, Ed J Burrow & Co Ltd. N.d. [but circa 1942].

£75

An amusing comic strip rendering of scenes from Churchill’s *My Early Life*. Some gentle rubbing to extremities, else a near fine copy.



“ONLY GODDESSES HAVE THE RIGHT TO BE SO PALE”

26. COCTEAU (JEAN). UNTITLED. [UNICORN FACE-ON]. “A DIANA, LICORNE SON AMI”.

Original line drawing in black, framed and glazed. Image size c.195 x 255mm, frame 340 x 400 mm. 1946.

£3,500*

Inscribed by the artist to Lady Diana Cooper, “a Diana, licorne son ami”, signed and dated.

One of several images drawn for Lady Diana Cooper during her residence at the British embassy in Paris, by her friend Jean Cocteau. Cocteau had been introduced to Cooper by Cecil Beaton and she came to enjoy his attentions, even if the memory of his equivocal behaviour during the war ultimately meant that she “felt no love for him” (Zeigler). For his part, Cocteau saw his reception at the British embassy as an important element in his social rehabilitation, and “all his British friends were called on to smooth his way. Harold Nicolson listened to his explanations of how he had owed it to his art not to join the Resistance, and how ill-treated he had been by the fascist *Milice*” (Zeigler); it helped, too, that the British embassy was one of the few warm buildings in Paris thanks to pre-war stocks of coal, and contained a plentiful supply of whisky.

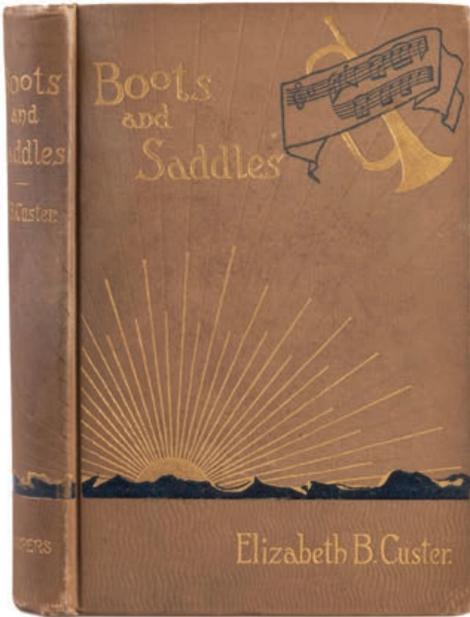
Unicorns would often appear in Cocteau’s later work, culminating in his ballet *The Lady and the Unicorn* with choreographer Heinz Rosen, which was performed regularly by the Ballets Russes from 1953 and focused on themes of sexual purity, desire and jealousy. The choice of subject in his drawings for Diana Cooper was, however, more personal; Cooper had been “considered plain as a child, podgy with a bump on her nose and a bony protuberance in the middle of her forehead, known as ‘the unicorn’s horn’” (Zeigler). In time, she came to be celebrated as one of the most beautiful women of her generation, Violet Trefusis wrote that “there was something mythological about her appearance, she could so easily have burst into flower or into leaf... Only goddesses have the right to be so pale.” Cooper retained her fondness for unicorns, and they regularly featured in gifts from her many friends and admirers.

Zeigler, *Diana Cooper: A Biography*, 1981.



a drawing,
Rome
for the
film
2. 1946

DEFENDER OF HER HUSBAND'S LEGACY



27. CUSTER (ELIZABETH B.) **BOOTS AND SADDLES: OR LIFE IN DAKOTA WITH GENERAL CUSTER.**

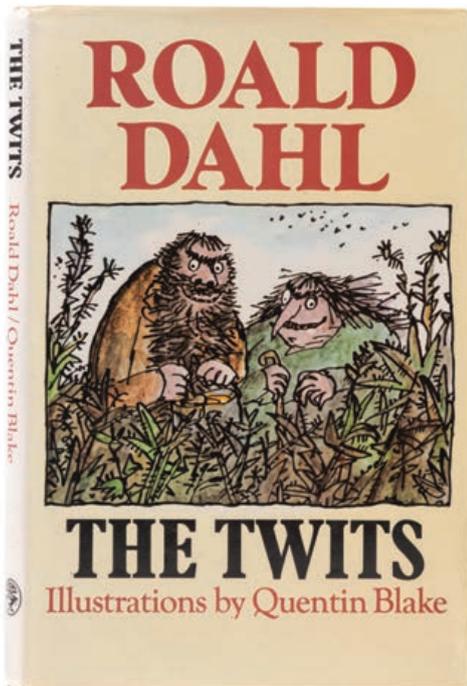
First edition, second issue. Frontispiece portrait & map. 8vo. Original decorative cloth, gilt. New York, Harper & Brothers. 1885.

£250

A very good copy, published in the same year as the first, this second issue is the first to include the portrait and the map. Dedicated to her husband, Custer has produced a winning account of their time in Dakota with the Seventh Cavalry beginning in 1873.

Howes, C90.

“A PERSON WHO HAS GOOD THOUGHTS CANNOT EVER BE UGLY”



28. DAHL (ROALD). **THE TWITS.**
First edition. Illustrated by Quentin Blake. 8vo. Original red cloth, spine lettered in gilt, dust jacket. London, Jonathan Cape. 1980.

£280

The story of the terrible Mr & Mrs. Twit and the tricks they like to play on each other. It was inspired in part by Dahl's contempt for facial hair and a desire to “do something against beards”, the opening sentence being: “What a lot of hairy-faced men there are around nowadays!”

A very good copy, extremities of jacket a little rubbed and creased.

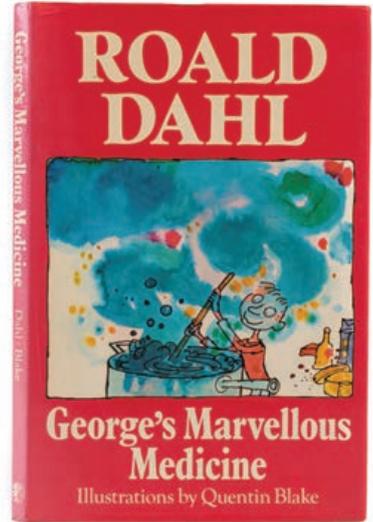
29. DAHL (ROALD). GEORGE'S MARVELLOUS MEDICINE.

First edition. Illustrated by Quentin Blake. 8vo. Original grey cloth, spine lettered in gilt, dust jacket. London, Jonathan Cape. 1982.

£380

Dahl's famous comedy caper where George, having had enough of his "grizzly old grunion of a Grandma", decides to make her some extra special medicine. Dedicated to "doctors everywhere".

A very good copy, jacket spine lightly sunned.

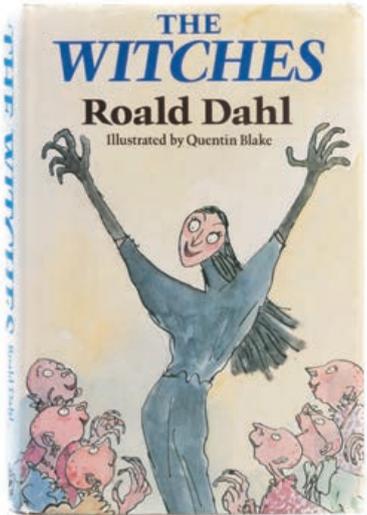


30. DAHL (ROALD). THE WITCHES.

First edition. Illustrated by Quentin Blake. 8vo. Original blue cloth, spine lettered in gilt, dust jacket. London, Jonathan Cape. 1983.

£200

Dahl's dark fantasy tale, in which witches are real and on a mission to destroy all children. The masterful first film adaptation, directed by Nicholas Roeg and featuring Anjelica Houston as the Grand High Witch, was released in 1990. This year marks the 30th anniversary of that adaptation, which delighted and terrified (in equal measure) a generation of children. The most recent adaptation was released in time for Halloween this year.



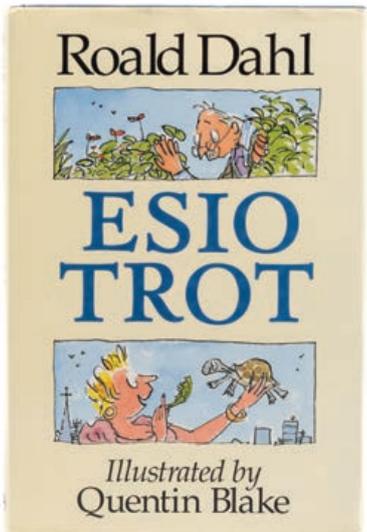
A very good copy, some rubbing to extremities of jacket, spine lightly sunned and chipped at tail.

31. DAHL (ROALD). ESIO TROT.

First edition. Illustrated by Quentin Blake. 8vo. Original blue cloth, spine lettered in gilt, dust jacket. London, Jonathan Cape. 1990.

£80

Esio Trot was the final book to be published during Dahl's lifetime. A very good copy with some rubbing and creasing to edges.



AN EDUCATIONAL CURIOSITY

32. DARTON (WILLIAM JR.) [DARTON'S POCKET TABLET DESCRIPTIVE OF LONDON, CONTAINING A SKETCH OF ITS HISTORY...]

Paper scroll c.56 x 3300mm. Wood engraved illustrations and letterpress printed on both sides. Affixed to a wooden spindle within a cylindrical tube, red morocco with gilt title "London" over slit aperture from which the scroll emerges, handsome gilt tooling to both ends, spindle stained black with acorn finial. A few minor repairs to the length of the scroll with about 50mm of loss at the very end (supplied in blank with replacement wooden rod) therefore lacks colophon and title. [London, W. Darton, 58 Holborn Hill, c.1830-1836].

£650

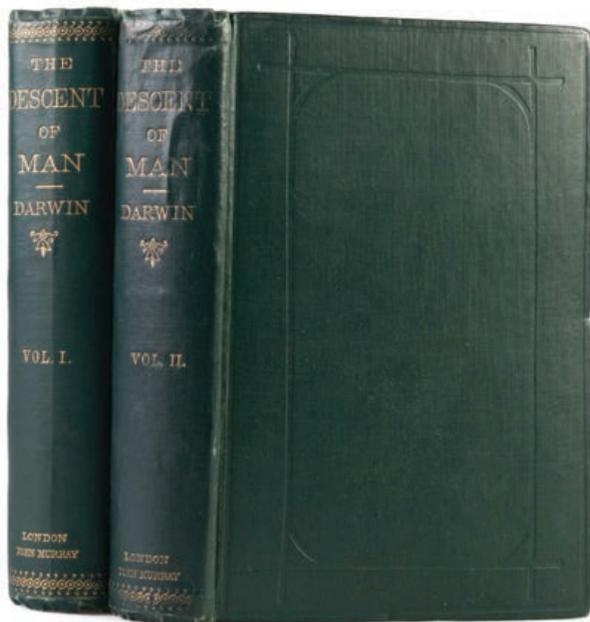
An extremely rare example of what one of London's premier publishers of juvenilia, William Darton Jr., described as a "pocket tablet". This novel format consisted of a folio sized sheet printed on both sides, cut into strips and joined into a contiguous textual scroll, interspersed with fine wood engraved illustrations. The scroll is contained within a handsome cylindrical container, with a spindle mechanism with which to roll it.

The eldest son of a Quaker printing family, William Darton Jr. followed his father into the children's book market. Darton Jr. had a particular eye for novelty and produced many beautiful and unusual educational table games and jigsaw puzzles, "notable for their decorative detail" (ODNB).



The text is drawn from a pamphlet published by Darton and the woodcuts include the principal theatres and bridges, Somerset House, St Paul's Cathedral, Bank of England, and many more of London's notable sights and buildings. The scroll begins with the title *Description of London. General Particulars, Etymology, History, &c.* though the official title is drawn from the colophon, unfortunately here lacking. In spite of this defect, this is a rare survival of a fragile novelty format. We have found one copy only of this work in institutional holdings, at the Guildhall London Metropolitan Archives.

Shefin, *The Dartons*. p.251. H1879(ii)



AN IMPORTANT ASSOCIATION COPY

33. DARWIN (CHARLES). THE DESCENT OF MAN, AND SELECTION IN RELATION TO SEX.

First edition, first issue. Black and white illustrations to text. Two volumes. 8vo. Original green cloth, titles gilt to spine. London, John Murray, 1871.

£9,500

A fine association copy. This copy belonged to the English naturalist, Frederick DuCane Godman (1834-1919), whose ground-breaking *Biologia Centrali-Americana* demonstrated that a complete study of the fauna and flora of Central America revealed patterns of distribution of species and evolution. Published over the course of 35 years (1879-1915), Godman's extraordinary work ran to sixty volumes. Godman corresponded with Darwin, who offered encouragement, and the recorded letters were all written in the years leading up to the publication of *Descent*.

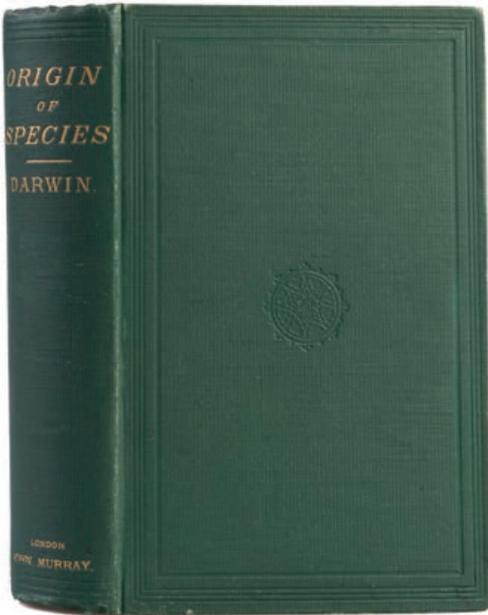
The first of Darwin's works to include the term evolution, "the *Descent*, understood by Darwin as a sequel to the *Origin*, was written with a maturity and depth of learning that marked Darwin's status as an élite gentleman of science". In this work, he fully established the importance of sexual selection, and "set out a definite family tree for humans, tracing their affinity with the Old World monkeys" (ODNB).

Slight wear to extremities, bookplates to front pastedowns, some minor spotting.

Garrison-Morton, 170; Freeman, 937; Norman, 599; cf. PMM, 169 & 344.

THE FIRST APPEARANCE OF THE WORD “EVOLUTION”
IN AN EDITION OF THE ORIGIN OF SPECIES

34. DARWIN (CHARLES). THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION, OR THE PRESERVATION OF RACES IN THE STRUGGLE FOR LIFE. Sixth edition, third issue, (thirteenth thousand). With one folding diagram. 8vo. Original green cloth, spine lettered in gilt, cover ruled and stamped in blind. London, John Murray. 1872.



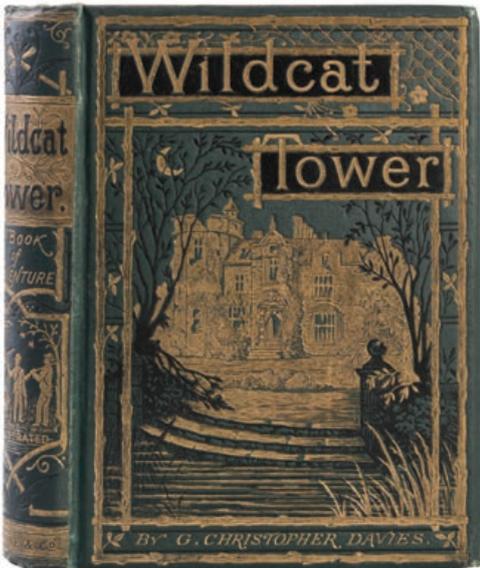
£1,500

A near fine, notably bright copy of the last edition to be published during Darwin’s lifetime and the first appearance of the word “evolution” in this text, having been first used by Darwin in the *Descent of Man* published the previous year.

Neat contemporary ownership inscriptions to front free endpaper and title page. Some very minor rubbing to joints and extremities.

Freeman, 119.

BOYS’ ADVENTURES



35. DAVIES (G. CHRISTOPHER). WILDCAT TOWER. OR, THE ADVENTURES OF FOUR BOYS IN PURSUIT OF SPORT AND NATURAL HISTORY IN THE NORTH COUNTRY.

First edition. Illustrations engraved by the Dalziel brothers. 8vo. Original green cloth, decorated in gilt and black, edges in gilt. London, Frederick Warne and Co. N.d. [but circa 1877].

£200

An excellent example of a 19th-century boys’ adventure book. Gift bookplate of Milk Street School, Sheffield. Front hinge a trifle cracked, spine gilt slightly worn, otherwise near fine.

**AN EARLY REPRINT OF TENNIEL'S
RARE FIRST BOOK**

36. DE LA MOTTE FOUQUÉ

(FRIEDRICH HEINRICH KARL FREIHERR).

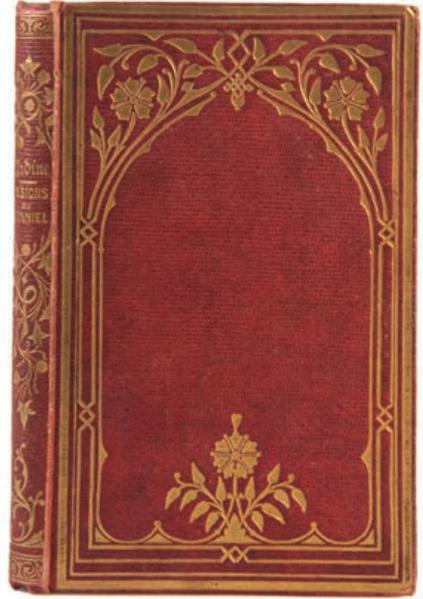
UNDINE, A ROMANCE.

A New Translation, with eleven illustrations designed by Tenniel, and engraved by Bastin. Small 8vo. Original red diaper cloth with gilt embossed floral decorative borders, gilt twisting floral vine decoration and gilt lettering on spine, all edges in gilt. London, Edward Lumley. 1861.

£350

1861 reprint of Tenniel's rare first book, containing his beautiful, haunting illustrations to La Motte Fouqué's popular tale about a water spirit, the nymph Undine. Tenniel is best known for his illustrations of *Alice in Wonderland*, the first edition of which appeared four years after this volume.

Library ticket for Gregg's foreign circulating library, 86, Buckingham Palace Road, Victoria Station on front pastedown. Ownership inscription at head of title page, "H M Duncan". Covers very lightly marked, hinges sympathetically reinforced, otherwise a very good copy of a rare book.



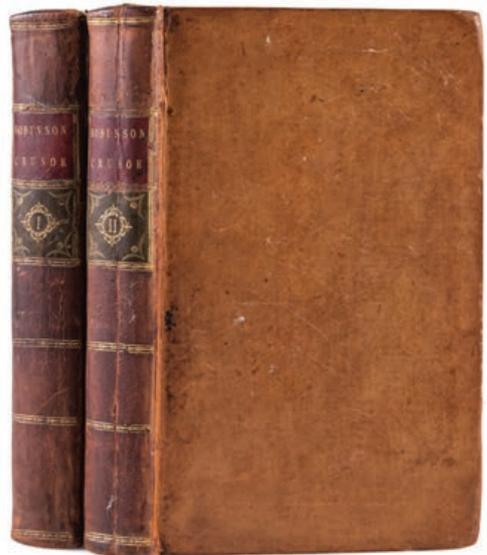
A HANDSOME COPY OF THE CASTAWAY CLASSIC

**37. DEFOE (DANIEL). THE WHOLE
LIFE AND STRANGE, SURPRISING
ADVENTURES OF ROBINSON CRUSOE
OF YORK.**

Engraved frontispieces. Two volumes. 8vo. Contemporary full calf, spine ruled and lettered in gilt red with green morocco labels. London, Logographic Press. 1785.

£650

A pleasing late-eighteenth-century edition of this classic work of travel literature, joints starting but holding nicely.



“A KIND OF AESTHETIC ADVENTURE”

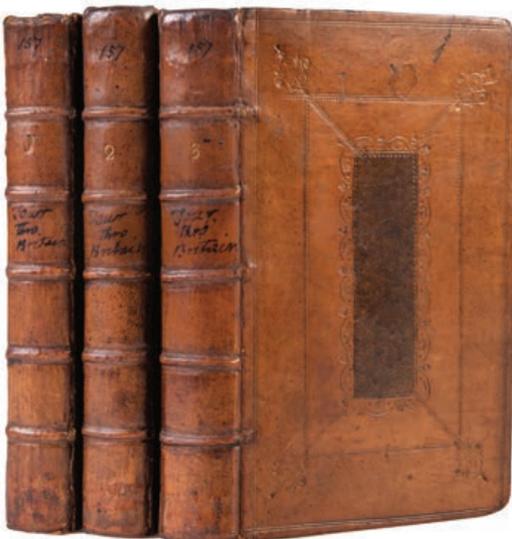
38. [DEFOE (DANIEL)]. A TOUR THRO' THE WHOLE ISLAND OF GREAT BRITAIN, DIVIDED INTO CIRCUITS OR JOURNIES.

First edition. With the folding plan of the siege of Colchester in the first volume, the map of England and Wales in the second, and the map of Scotland in the third. Three volumes. 8vo. [viii], 144, 121, 127, [1]; [2], viii, 192, 200, xxxvi; viii, 239, [1], 230, [xxvi], 20 pp. Contemporary blind-panelled calf, plain spines with the second panels numbered in gilt, manuscript title “Tour / thro / Britain” in ink in the fourth panels. London, G. Strahan, in Cornhill. 1724, 1725 & 1727.

£3,500

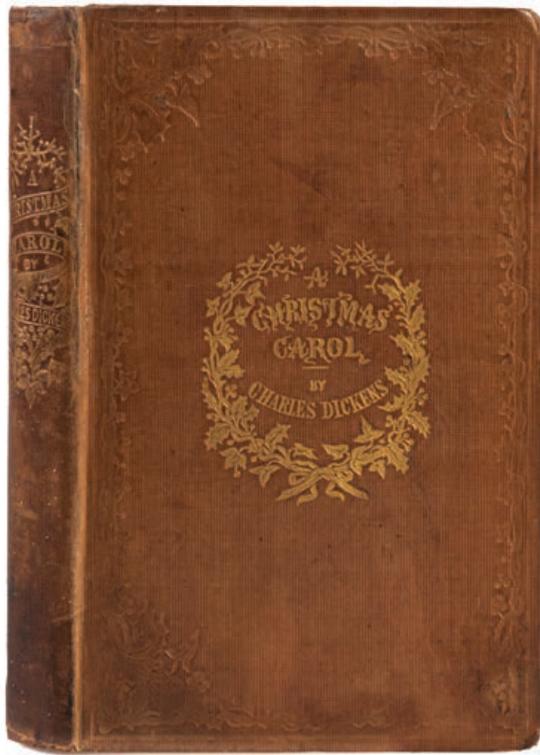
In “1722 Defoe began writing a series of respected books that changed his reputation again. He began *Atlas maritimus*, a huge economic geography with maps protected by a royal patent, and *A Tour thro' the Whole Island of Great Britain*, the only book written by Defoe that has consistently been described as approaching *belles-lettres* (Rogers)”. Defoe’s *Tour* was “simultaneously alive to history, to commercial produce and possibilities, and to the new tourist industry. The result was that he was the first to compose a book equally useful for those who wanted to view historical antiquities, to tour stately homes, to study agricultural and estate improvements, and to take a picturesque tour (in Rogers’s words, ‘a kind of aesthetic adventure’ for persons of sensibility; Rogers, 40)” (ODNB).

Provenance: Bookplate neatly removed from the front pastedowns. Contemporary ink purchase note on the front flyleaf of vol.1 “K 3V: ais” and ink shelf numbers “157” in the top panel of the spines.



Marginal worming in all three volumes, affecting the index in vol. III, all three maps rebaked repairing tears, but a very attractive copy, with the original binding in good condition; hard to find thus. With the addenda leaf at the end of vol. I, advertisement leaf for books printed for W. Mears before the title of vol. II, and 5pp of book advertisements for W. Mears, followed by 20pp of advertisements for books printed for James and John Knapton at the end of vol. III.

Moore, *Defoe*, Nos. 459-61. Furbank & Owens, *Defoe*, Nos. 220, 223, 230.



THE CLASSIC CHRISTMAS TALE

39. DICKENS (CHARLES). A CHRISTMAS CAROL.

First edition, first issue. Four hand coloured etched illustrations by John Leech, four wood engraved illustrations by W.J. Linton. Small 8vo. 166, [2, publisher's adverts]pp. Original brown vertically-waved cloth, spine lettered and decorated in gilt, covers panelled in blind, gilt floral decoration to the front cover, green endpapers, all edges in gilt. London, Chapman and Hall. 1843.

£10,000

All first issue points present, as called for by Eckel: "Stave I" on page one, title page printed in red and blue, dated 1843 in roman numerals, green endpapers. "D" in 'Dickens' on the front cover is perfect, as called for by Todd.

The ultimate Christmas tale. The first of Dickens' five Christmas books that captured the mid-Victorian revival of the holiday, and sparked life into a new type of Christmas. With its miserly protagonist, spirits and ghosts, moral lesson, Scrooge's change of heart, and a happy, festive ending, it remains a Christmas favourite over 170 years later.

Some chipping to edges of plates, small closed split to upper joint, covers slightly soiled, corners ever so slightly bumped, uniformly toned. Sensitive and professionally repaired under our direction.

AN EVOCATIVE MEMENTO FROM THE HEIGHT OF HIS FAME

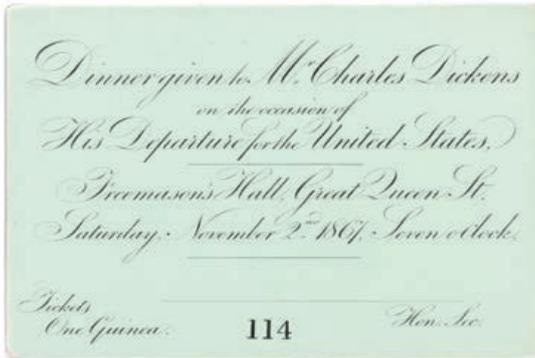
40. [DICKENS (CHARLES)]. TICKET FOR “DINNER GIVEN TO MR CHARLES DICKENS ON THE OCCASION OF HIS DEPARTURE FOR THE UNITED STATES”, 1867. *Calligraphic copperplate engraving, 1 page oblong 16mo (760 x 113mm), no.114, Freemason’s Hall, Great Queen St, 2 November, 1867.*

£1,000

Contemporary accounts described the event thus, “Dickens entered the hall arm-in-arm with his brother novelist Lord Lytton, the band of the Grenadier Guards struck up a ‘full march’ and the two men received a hugely enthusiastic, handkerchief waving welcome. On the walls of the hall were emblazoned the titles of Dickens’ books ‘in great gold letters’ ... When, after the dinner, a visibly shaken Dickens, moved by the warmth of his reception, rose to speak, ‘the whole company rose in their seats, and cheered again and again’” (quoted in Michael Slater, *MQ Magazine*, Issue 3, 2002).

Dickens made a prior visit to America in 1842-3 and was overwhelmed by his own fame and the reception he received. The tour became known as the “Quarrel with America”, owing to Dickens’ bitter public comments about lost revenue from pirated editions of his works, with the American press turning on him. The harsh words exchanged explain why twenty years

passed before he considered a return. However, his 1867-68 tour was a unanimous success, and this bolstering send-off would likely have been most welcome.



A touch of rubbing to tips and very minor marking, otherwise a fine example.

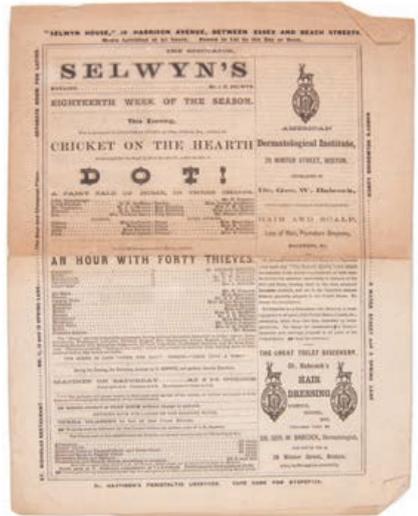
BOSTON PRODUCTION OF CRICKET ON THE HEARTH

41. [DICKENS (CHARLES)]. SELWYN’S THEATRE ADVERTISEMENT FOR A PERFORMANCE OF CRICKET ON THE HEARTH. AS ARRANGED FOR THE STAGE BY DION BOUCICAULT, UNDER THE TITLE OF DOT! A FAIRY TALE OF HOME, IN THREE CHIRPS. *in The Spectator (Boston). 4 pp. 310 x 245mm. [Boston], n.d. “Eighteenth Week of the Season” [1868].*

£275

Dion Boucicault’s adaptation of Dot! [*The Cricket on the Hearth*] saw an introduction of Shakespearian characters into Dickens’ tale: “Fairies” from

Shakespeare (Oberon, Titania, Ariel and Puck) collide with “Home Fairies” from Dickens’ work (Home, Cradle, Kettle, and Cricket) in a fairy realm. It proved popular with audiences and travelled extensively in North America. First produced in 1859 it enjoyed a “long service on the stage”, which was “used as a vehicle for the talents of such stars as Joseph Jefferson and John E. Owens who, between them, must have taken Dot! to every possible playhouse in English-speaking America” (Morley, *The Cricket on the Stage*). It was produced at Selwyn’s, Boston, for a long run between c.1868 and 1870. This playbill dates from the eighteenth week of the 1868-9 season (c. late December/early January).



Age-related toning and creasing, particularly on first page (which includes Dot!)

REPRINTS TAKEN FROM THE ORIGINAL STEREOTYPE PLATES

42. DICKENS (CHARLES). CHRISTMAS BOOKS. A CHRISTMAS CAROL, THE CHIMES, THE CRICKET ON THE HEARTH, THE BATTLE OF LIFE, THE HAUNTED MAN.

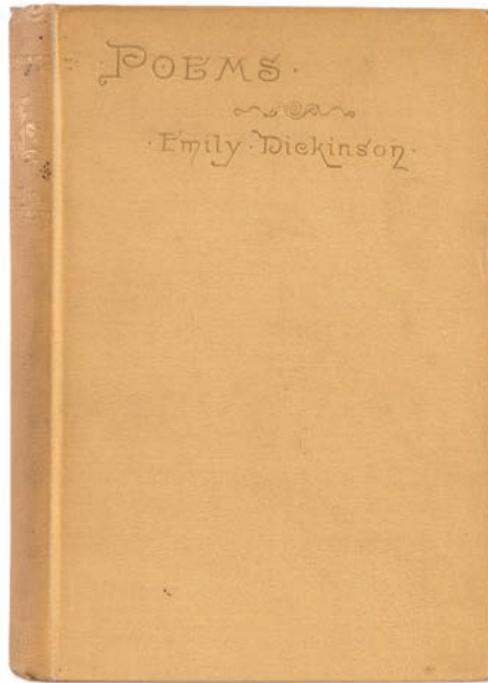
Reprints taken from the stereotype plates of the first editions. Frontispieces, engraved titles and black and white illustrations. Five volumes. 8vo. Original red cloth, decorated in gilt. London, Chapman and Hall. 1886-1887.

£850

A late-nineteenth-century return to the original format of the Christmas Books, being the first reprints to be taken from the original stereotypes since 1860. Some fading and marks to boards and spines, most prominently to *Battle of Life*, neat repairs to hinges of *Christmas Carol*, but otherwise a very good set.

Podeschi, B128.





**THE FIRST COLLECTION OF DICKINSON'S
POEMS TO BE PUBLISHED IN ENGLAND**

43. DICKINSON (EMILY). POEMS.

First UK edition. Small 8vo. Original pale yellow cloth, spine and front cover lettered in gilt, top edge in gilt. London, James R. Osgood, McIlvaine & Co. 1891.

£1,500

Emily Dickinson was an obsessively private writer and only seven of her some 1800 poems were published during her lifetime. After Dickinson's death in 1886, her sister Lavinia found her poems and with the help of Mabel Loomis Todd and Thomas Wentworth Higginson, published them. Three volumes of poems appeared between 1890 to 1896. Despite its editorial imperfections, the first volume became popular. In the early decades of the twentieth century, Martha Dickinson Bianchi, the poet's niece, transcribed and published more poems, and in 1945 *Bolts Of Melody* essentially completed the task of bringing Dickinson's poems to the public. But it was not until 1955 that Thomas Johnson rediscovered the original poems and published the first complete collection of Emily Dickinson's poetry in her original style, which led to great critical acclaim and massive interest in the poet.

A few small stains on covers, spine a little darkened, small bookseller's label pasted on the front endpaper.

DOYLE SHEDS LIGHT ON A FAMOUS MISCARRIAGE OF JUSTICE

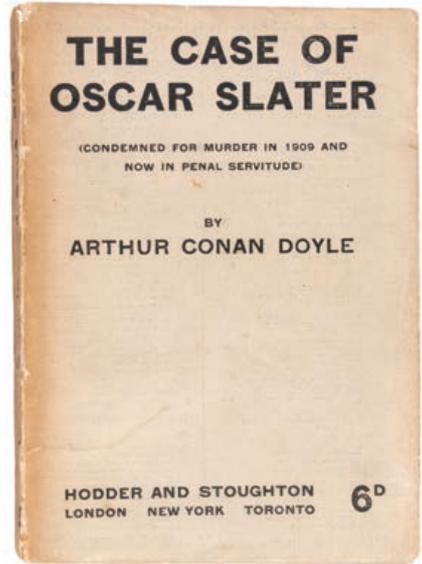
44. DOYLE (ARTHUR CONAN).

THE CASE OF OSCAR SLATER.

First edition. Six black and white photographic plates, including frontispiece. 16mo. Original printed cream wrappers. London, Hodder and Stoughton. [1912].

£350

An excellent piece of social and legal history, often cited as one of the most notable miscarriages of justice in Scottish legal history. The case was deeply controversial in its time, attracting the attention of Doyle and others, and the works issued in Slater's defence contributed to bringing about change in legislation for the Criminal Court of Appeal in Scotland. There were two editions printed in 1912, one in London and another in New York. The UK edition is less common, and unlike the American edition includes six photographs pertaining to the case.



A very good copy, joints a little rubbed and chipped.

DOYLE'S FINAL SHERLOCK HOLMES NOVEL

45. DOYLE (ARTHUR CONAN).

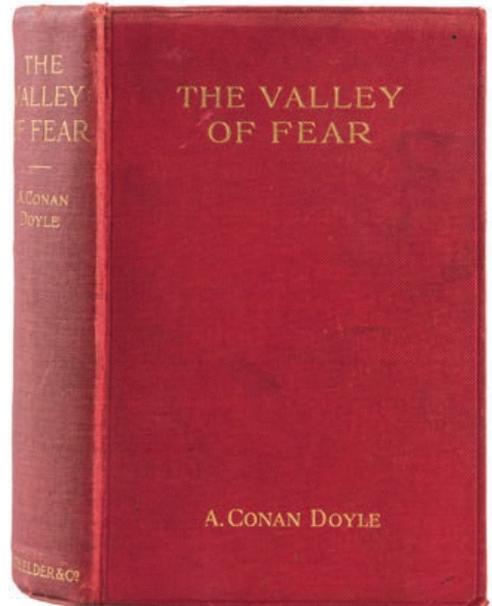
THE VALLEY OF FEAR.

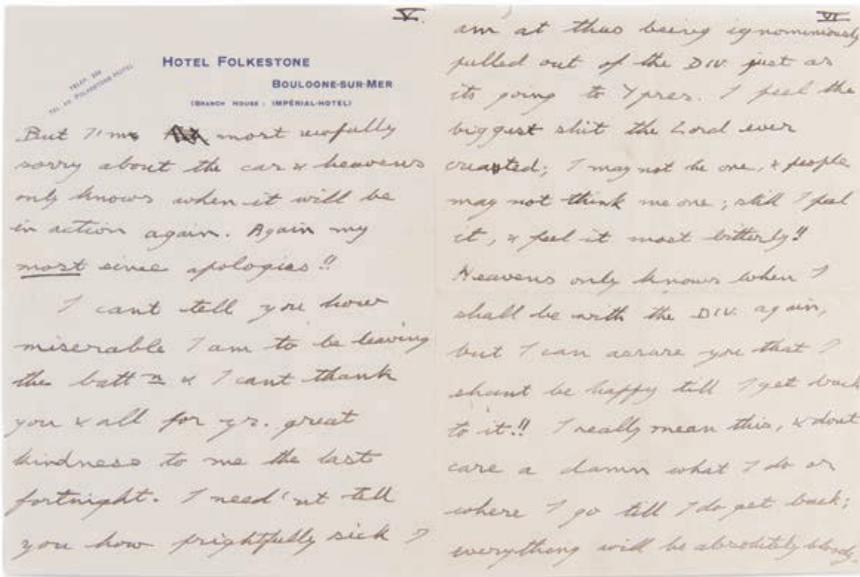
First edition. With a frontispiece by Frank Wiles. 8vo. Original red cloth, spine and front cover lettered in gilt. London, Smith, Elder & Co. 1915.

£1,250

The fourth and final Sherlock Holmes novel to be written by Arthur Conan Doyle.

A very good copy, spine very lightly sunned, some offsetting to endpapers and prelims, but otherwise really very clean and bright.





**“HOW FRIGHTFULLY SICK I AM AT THUS BEING
IGNOMINIOUSLY PULLED OUT OF THE DIV
JUST AS IT’S GOING TO YPRES.”**

46. EDWARD VIII (1894-1936). KING OF GREAT BRITAIN AND IRELAND 1936; LATER DUKE OF WINDSOR. AUTOGRAPH LETTER SIGNED (“EDWARD”) TO “MY DEAR COLONEL” [LIKELY LIEUTENANT COLONEL G F TROTTER, COMMANDER OF THE 1ST BATTALION GRENADIER GUARDS], 7 pages 8vo, Hotel Folkestone, Boulogne-Sur-Mer, France, 1 March 1916.

£1,350

An excellent letter written from France during the First World War, in which the then Prince of Wales recounts what he and his friends “Eileen, Mrs Wyndham... and L[ad]y Rosemary” got up to in the environs of Boulogne-Sur-Mer while waiting for a boat back to England; and in which he sincerely expresses how much he wanted to join the troops fighting on the front line.

Prince Edward energetically laments that he isn’t able to stay with the Guards Division and head to Ypres Salient with them: “I can’t tell you how miserable I am to be leaving the battn and I can’t thank you and all for yr. great kindness to me the last fortnight ... how frightfully sick I am at thus being ignominiously pulled out of the DIV. just as it’s going to Ypres. I feel the biggest shit the Lord ever created; I may not be one, and people may not think me one; still I feel it, and feel it most bitterly!! Heavens only knows when I shall be with the DIV. again, but I can assure you that I shant [sic] be happy till I get back to it!!”

The Prince of Wales joined the Grenadier Guards in 1914, then in 1915 he joined the staff of Major General Lord Cavan of the Guards Division. Despite

his determination to get to France he was refused permission to serve on the front lines by Lord Kitchener who cited the “immense harm” that would be caused if he was captured. Despite this the future King visited the front as often as possible during the war, experiencing trench warfare first hand, and, more than once came in close proximity of shelling. This resulted in his being awarded the Military Cross in 1916, and made him popular with veterans and the public alike.

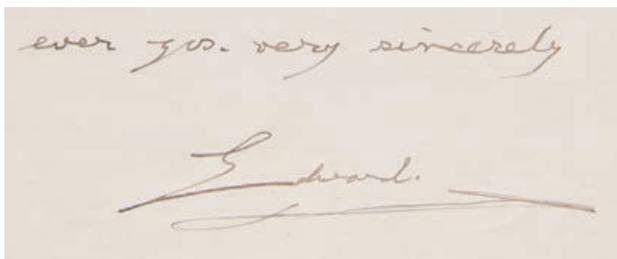
The light-hearted gallivanting recounted by the Prince of Wales of himself and his friends, Eileen Sutherland-Leveson-Gower, Lady Rosemary Leveson-Gower and Mrs Wyndham (Honourable Diana Wyndham, née Lister) belies the generally serious work most of them were undertaking at this point in the war. The Prince recounts how a delayed boat to England (“no chance of leaving till after 6:00p.m.”) resulted in his companions suggesting “a joy ride in my car” to which he enthusiastically acquiesced. They went in search of Lady Rosemary’s brother Alistair Leveson-Gower (1890-1921) who they’d heard had travelled to Étapes, “and had gone on to le Touquet for lunch”. They have some trouble with their car, which gets “stuck fast in a sand drift” (the Prince gives a spirited description of their attempts to unstick it), but eventually make it to the Duchess of Westminster’s hospital, where they find Alastair and the Duchess having lunch. Lady Rosemary, Mrs Wyndham and the Duchess of Westminster (Constance Lewis) were all engaged in working with wounded soldiers: the Duchess of Westminster had sponsored the hospital at Le Touquet, Mrs Wyndham was a war widow and a volunteer ambulance driver, and Lady Rosemary worked in a the military hospital founded by her mother, Millicent Dowager Duchess of Sutherland.

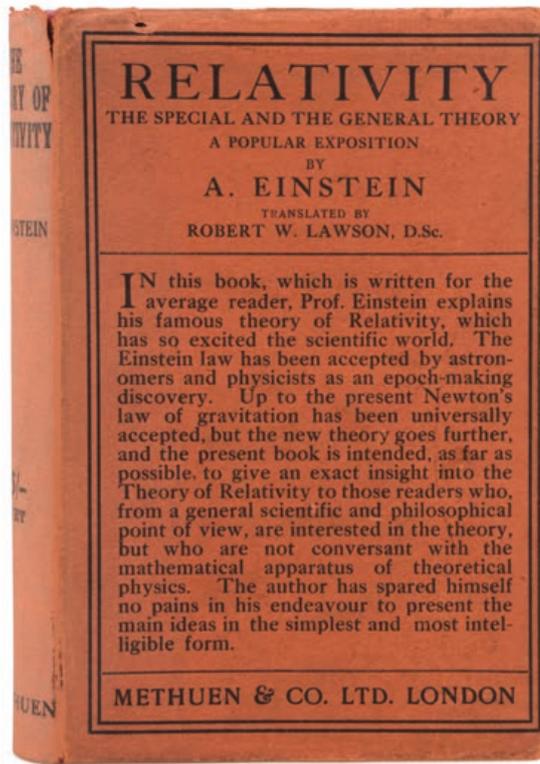
Much has been made of the Prince’s romance with Lady Rosemary, which grew to a pitch in 1917, but at the point of this letter, he was more interested in her married sister-in-law Eileen, with whom, at this time, he was on much more intimate terms.

Letter written two days before the death of his good friend Lord Major Desmond Fitzgerald, one of the few close friends the Prince would permit to call him Eddie (died 3 March 1916 from a premature grenade blast whilst on exercise on a beach in Calais).

Provenance: from the collection of Mary Hyde, Viscountess Eccles.

Near fine condition.





THE FIRST MAJOR PRESENTATION OF THE THEORY OF RELATIVITY IN ENGLISH

47. EINSTEIN (ALBERT). RELATIVITY, THE SPECIAL AND THE GENERAL THEORY. A POPULAR EXPOSITION.

Translated by Robert W. Lawson. First edition in English. Frontispiece portrait and five diagrams in text. 8vo. Original red cloth, front cover blocked in blind and spine lettered in black, dust jacket. London, Methuen. 1920.

£7,500

The first major presentation of the theory of special and general relativity in English, originally published in German in 1917. “The theory of relativity has transformed astrophysics, and indeed the whole scientific outlook” (PMM).

An exceedingly good copy with the rare original dust jacket, the cloth almost perfect, the jacket having done its job, very slight offsetting to endpapers, and bookseller’s ticket to rear pastedown. The jacket is completely unrestored and in near fine condition, virtually no fading but for some very faint sunning to spine, light rubbing to edges, with some rather endearing extensive contemporary ink manuscript physics equations to the blank verso.

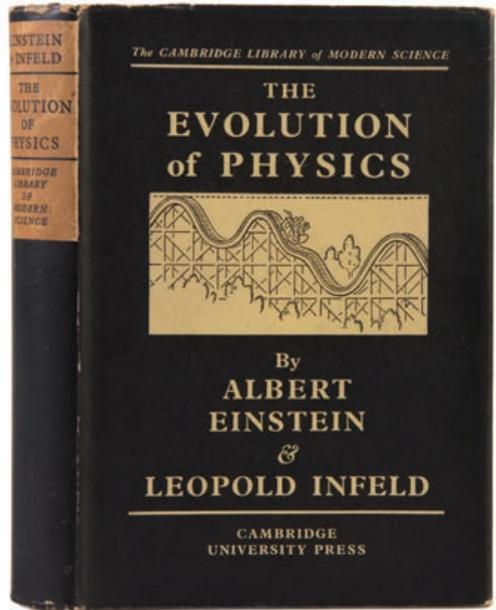
Boni, Russ, & Laurence, *A Bibliographical Checklist and Index to the Published Writings of Albert Einstein*, 91.A.

48. EINSTEIN (ALBERT). & INFELD (LEOPOLD).

THE EVOLUTION OF PHYSICS.
First UK edition, first issue. 8vo. Original blue cloth, spine lettered in gilt, front board stamped in blind and gilt, dust jacket. Cambridge, Cambridge University Press. 1938.

£300

A very good copy, price clipped, extremities a little rubbed, head cap slightly chipped, spine and back panel slightly browned. Neat contemporary ownership inscription in pencil to front free endpaper.



Boni, Russ, & Laurence, 235.

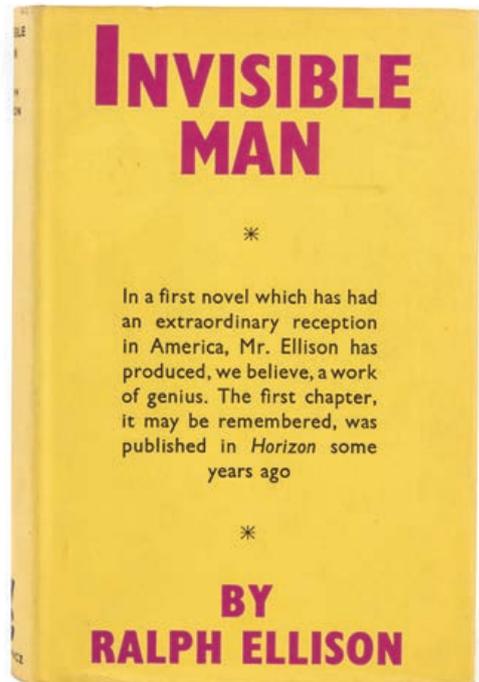
THE GOLLANCZ FILE COPY

49. ELLISON (RALPH). INVISIBLE MAN.

First UK edition. 8vo. Original red cloth, spine lettered in gilt, dust jacket. London, Gollancz. 1953.

£1,250

With this, his first novel, Ellison arrived fully formed into the American literary scene, attracting great praise, the narrative of the nameless protagonist confronting bigotry maintaining its power to this day. Saul Bellow said of the book “it is an immensely moving novel, and it has greatness”.



Provenance: from the publisher’s archive of Victor Gollancz (1893–1967). Retained by the publisher as an “archive” or “file” copy, denoted as such by a small inked number at the upper corner of the lower wrapper.

A fine copy in a very slightly rubbed dust jacket, very probably unread.

**ONE OF THE LAST CASES IN THE UK IN WHICH ROBBERY
WAS SENTENCED WITH CAPITAL PUNISHMENT.**

50. [EXECUTION BROADSIDE]. EXECUTION AT HORSEMONGER-LANE JAIL, MONDAY, APRIL 11 1836. WM. HARLEY FOR THE CHIPSTEAD BURGLARY.

Broadside. Original sheet, mounted. With woodcut border and illustration. Printed by Taylor, 14 Waterloo-road, near the Victoria Theatre, Lambeth. [11th April 1836.]

£1,000

Execution broadside of William Harley hanged on 11th April 1836, at Horsemonger Lane Jail, for the “daring” Chipstead burglary. William Harley was one of seven others who invaded the home of the widow Mrs Long and her sister Mrs Schofield on the 2nd September 1835. Mrs Schofield’s son, Captain Rankin was also staying in the home that night. He and Mrs Long fought the robbers off armed with Rankin’s cutlass and gun, with Rankin eventually shooting one of the assailants, James Hill, prompting the gang to flee. Hill was left for dead and eventually tracked down by the authorities, making a full confession and naming his companions. Hill stated after his confession: “he would never have implicated his accomplices but for their brutal conduct towards him when he was wounded”.

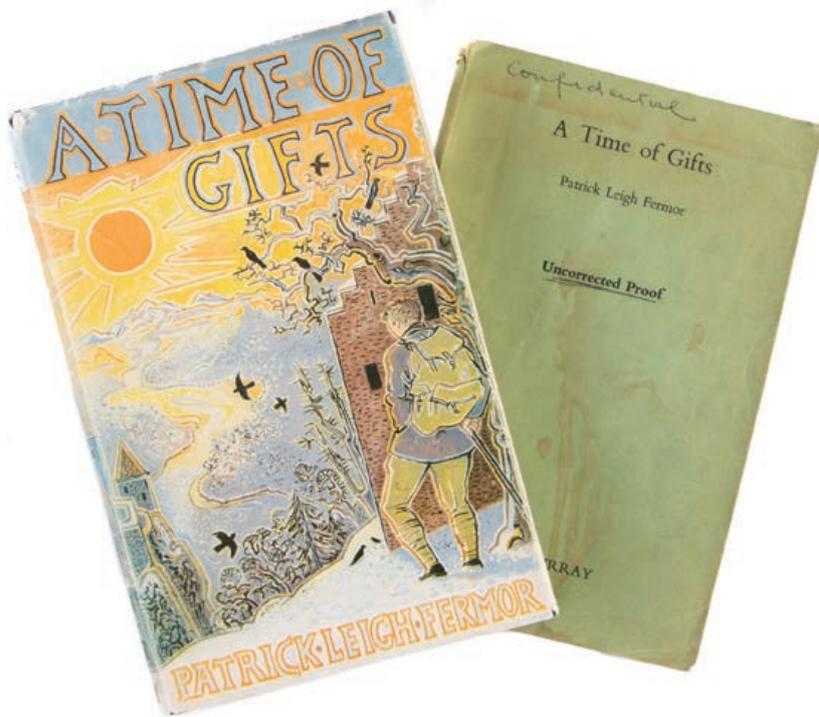


James Hill and William Harley were both sentenced with execution, but Hill’s sentence was commuted to life transportation. Harley was the only member of the gang to be hanged, and his was one of the last cases in the UK in which a robbery was sentenced with capital punishment - all executions after 1837 were for murder or attempted murder.

Small area of loss to top edge, but otherwise remarkably clean and fresh.

Rare. We have only been able to trace copies held by Harvard Law School Library (printed by Carpue) and the British Library (printed by Taylor).

The Times Digital Archive, 1785-2012.



**‘A TIME OF GIFTS’ - A PROOF & A FIRST EDITION, BOTH
ELEGANTLY INSCRIBED TO LADY DIANA COOPER**

**51. FERMOR (PATRICK LEIGH). A TIME OF GIFTS. ON FOOT FROM
CONSTANTINOPLE: FROM THE HOOK OF HOLLAND TO THE MIDDLE DANUBE.**

£8,500

UNCORRECTED PROOF COPY:

8vo. [viii], 284, [4 (blank)] pp. Original light green wrappers, front wrapper printed title and author's name at the top and publisher's name at the foot with "Uncorrected Proof" printed in the centre (underlined by hand in ink) marked at the head in ink "Confidential", spine with printed title and author's name. Front cover with a brown liquid stain in the centre and light sun-browning at the head, spine torn at the head and tail. First few pages affected by a brown liquid stain also affecting the top fore-corner at the end. London, John Murray. [1977].

Inscribed in red felt-tip (somewhat low on ink) on the half-title within a cloud-like flourish which also encloses the title "Darling Diana, | This is the first | Copy of this I'll sell | so tons of love | from | OXO Paddy | 26. 3. 77." Corner of p. 202 turned-in (description of the Spanish Riding School in Vienna).

FIRST EDITION:

Frontispiece photographic portrait. 8vo. [viii], 291, [1 (blank)] pp. Original dark-blue cloth, blocked in gilt, dust jacket designed by John Craxton. The

jacket rubbed and slightly worn at the extremities, some small nicks or short tears at the head of the spine, a few short creases on the spine, the flaps lightly browned at the turn-ins and top edges. London, John Murray. 1997.

Inscribed in blue ink on the recto of the front flyleaf on the day before publication: “For darling Diana, I with tons of love I from I Paddy” within a full-page drawing inspired by John Craxton’s dust jacket though without the standing figure in the foreground; dated at the foot of the page: “Chez Victor, 9.9.1977”. Marginal pencil correction by PLF on p. 203 ‘Newcastle’s’ for ‘Manchester’s’.

The published version has a number of differences to the proof, the most important being that the final paragraph of the introductory letter to Xan Fielding has been cut by half.

THE TEXT & PROVENANCE:

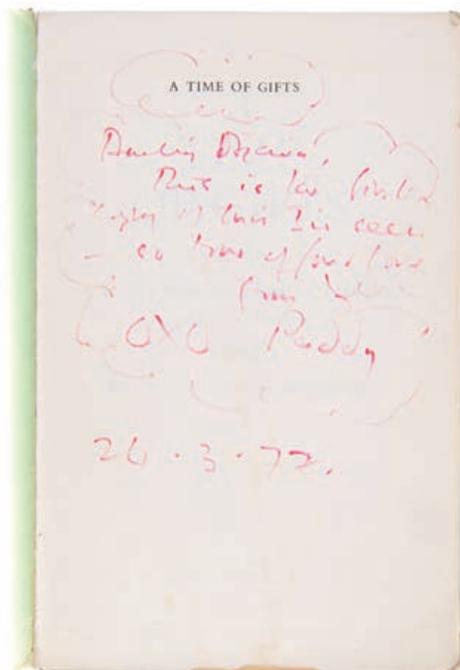
Taking the reader from Rotterdam to the Iron Gates on the Danube on the border of Serbia and Romania, *A Time of Gifts* is the first part of a trilogy of books recounting his youthful travels on foot across Europe to Constantinople from 1933 to 1935 that were to establish Patrick (Paddy) Leigh Fermor’s reputation “as one of the greatest travel writers of the twentieth century” (ODNB). From its publication *A Time of Gifts* has been acknowledged not only as a great travel book but also as a masterpiece of the craft of writing that its author was not quite able to recapture in the subsequent volumes *Between the Woods and the Water* (1986) and *The Broken Road* edited posthumously by Colin Thubron and Artemis Cooper (2013).

As described by Artemis Cooper, Paddy’s biographer, after the long introductory letter to Xan Fielding, his old friend and former fellow Army Officer on Crete (here also in its unrevised version in the proof copy):

“There follow eleven chapters of writing that had been built up, layer upon layer, over the years. These levels of writing were so folded over one another, so detailed in some passages and so deliberately blurred in others, uproariously funny one minute and burrowing into the bowels of historical conjecture the next, that the book reads like a journey across a continent that exists somewhere between memory and imagination. Paddy had found a way of writing that could deploy a lifetime’s reading and experience, while never losing sight of his ebullient, well-meaning and occasionally clumsy eighteen-year old self.” (Cooper, *Patrick Leigh Fermor: An Adventure*, p. 363).

Lady Diana Cooper (1892-1986), née Manners, “actress, society hostess, and author” (ODNB) was the third daughter and youngest child of the

Marquess of Granby, later (from 1906) 8th Duke of Rutland except that it was generally accepted her true father was the Hon. Henry ('Harry') Cust, a notorious philanderer. A famous beauty, she married in 1919 (Alfred) Duff Cooper (1890-1954), then an official in the Foreign Office but an aspiring Conservative politician and future Ambassador to Paris who was created Viscount Norwich in 1952, though she did not adopt the title. His sudden death in 1954 left her to endure a 32-year widowhood. She was the inspiration for Evelyn Waugh's character Mrs Algernon (Julia) Stitch.



Paddy Leigh Fermor and Lady Diana Cooper had been acquainted in the late 1940s but became close friends in the early 1950s when she and Duff were living in retirement near Chantilly. In 1953 he dedicated his Caribbean novel *The Violins of Saint-Jacques* to her. As Artemis Cooper wrote in her biography of Paddy:

“[They] each discovered that the other was the sort of person they liked best. He was good-looking, entertaining, ready for anything, had had ‘a splendid war’, and was someone all her friends would enjoy meeting. He illuminated any subject under the sun, and had a memory that had retained most of the thousands of books he had read over the years. He knew all her favourite passages from Browning, Shakespeare, Donne, Tennyson, Meredith and Keats off by heart, and much more besides - whole evenings were spent singing and reciting poetry. He rejuvenated Diana, quickened her excitement and curiosity; but while Duff would certainly have appreciated his passion for verse, he was probably not quite so taken with his noisy ebullience.

“As for Paddy, he worshipped Diana - not just for her indestructible beauty (though its disintegration was painfully obvious to her) but for the original cast of her mind, the flourish of her phrases, and the blind eye she turned to convention. Like him, curiosity was driven by energy: she was ready to jump into a car and go exploring at a moment's notice.” (Cooper, p. 264-5).

The genesis of *A Time of Gifts* was slow. In December 1963, Paddy wrote to Diana:

“...I’ve been writing like mad, still on my great youthful trudge, which is nearly turning, though I didn’t mean it to, into a year’s autobiography. Thank God, I do believe it’s working out all right at last. ...” (Sisman, *Dashing for the Post: The Letters of Patrick Leigh Fermor*, p. 226).

Ten and a half years later, on 24 June 1974, much of which had been devoted to building his house at Kardamyli with his wife Joan, she received another update:

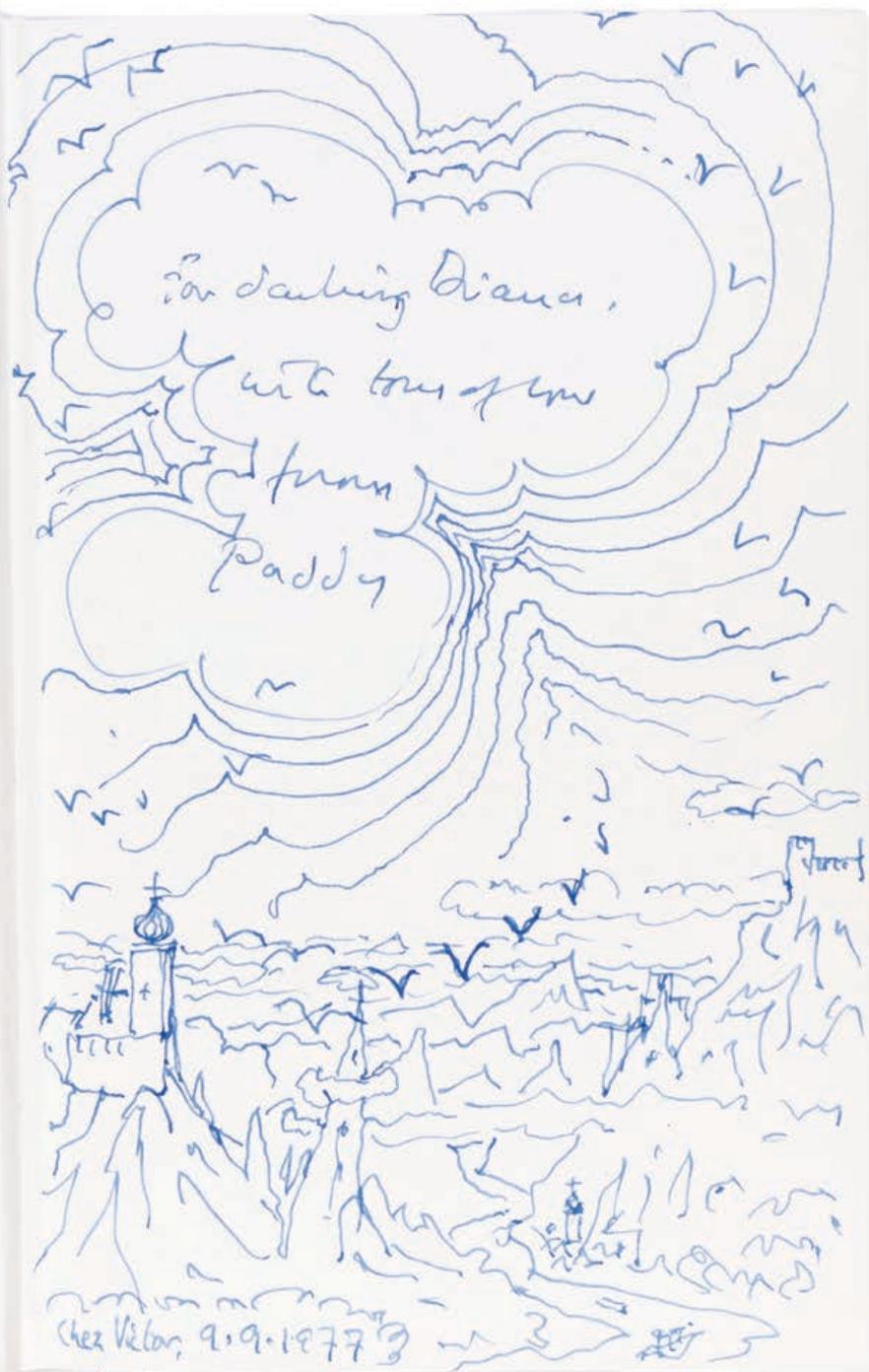
“... Literary news is that my laggard Odyssey has grown to such a size that the cost of book production may compel Jock Murray to split it up into vols. I feel slightly against this, as, after this awful house-building and bone-idleness-promoted silence, I feel I ought to knock the reader out by sheer weight of pages. But I suppose he’s right. ... I am working very hard on the end of Vol. I. There would be a pause between I and II - the latter is complete except for the final chapter. ...” (Sisman, p. 300-1).

Chez Victor (fl. 1901-2007), where Paddy and Diana met on 9 September 1977 was a restaurant at 45 Wardour Street in Soho. It was popular with writers, actors and artists but by 1977 its Bohemian reputation was fading. However, it could still be the setting for a very good evening:

To Diana Cooper, 5 November 1975, Kardamyli, Messenia - “Darling Diana, That was a nice feast, with you and Ran [Antrim] Chez Victor, the night before I left. I bet it’s the first time Mandalay and the Te Deum have ever been sung there, at any rate, on the same night” (Sisman, p. 319).

Patrick Leigh Fermor had an artist’s eye and often embellished his letters and his inscribed books with quick whimsical sketches. These could be just a cartouche of clouds, for example the copy of *A Time to Keep Silence* (1953) presented to “Darling Debo” (Duchess of Devonshire) or more elaborate scenes, often of clouds and waves. Several typical examples of these presented to his close friend the artist Niko Ghika and his wife Barbara were exhibited at the British Museum in 2019 and are illustrated in Evita Arapoglou (ed.), *Ghika. Craxton. Leigh Fermor: Charmed Lives in Greece* (2017): *Roumeli* (1966) and *Mani* (1973), *A Time of Gifts* (1977), and *Three Letters from the Andes* (1995) as well as copy of *Mani* presented to the artist John Craxton. Ghika’s copy of *A Time of Gifts* was inscribed on 22 September and has a very similar sketch of a mountainous river valley to the present example; both are exceptional in their detail and in their inspiration from John Craxton’s distinctive dust jacket design. One can imagine that Diana was rather late in arriving at Chez Victor allowing plenty of time for Paddy to complete the sketch.

Provenance: Lady Diana Cooper; thence by descent.



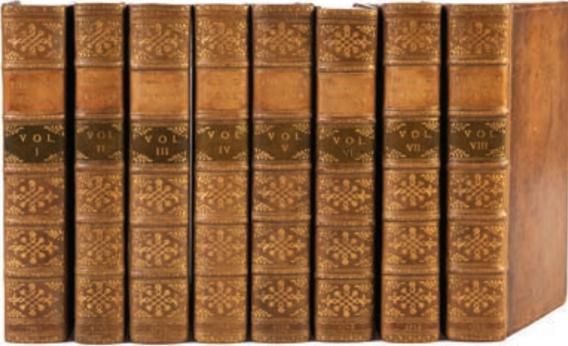
For darling Diana,
with love from
Paddy

Chez Victor, 9.9.1977

52. FIELDING (HENRY). THE WORKS OF HENRY FIELDING, ESQ; WITH THE LIFE OF THE AUTHOR [BY ARTHUR MURPHY].

“Second Edition”. Engraved medallion portrait of Fielding by Basire after William Hogarth. Eight volumes. 8vo. Contemporary calf, all volumes rebaked in the mid-20th-century with old-style gilt tooling and morocco, marbled endleaves. London, A. Millar. 1762.

£1,200



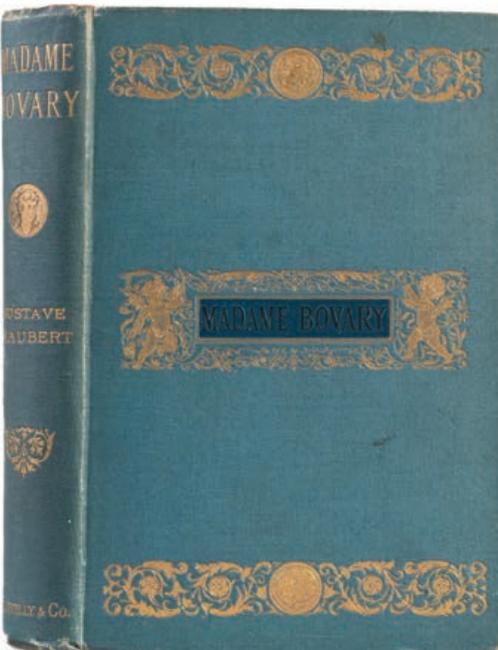
A handsome set, largely a reimpression from standing type of the first collected edition published in the same year in four quarto volumes. Early 20th-century bookplates of George Harwood. Offset from the portrait onto the title of Vol. I, some endleaves spotted.

TRANSLATED BY KARL MARX'S DAUGHTER

53. FLAUBERT (GUSTAVE). MADAME BOVARY. PROVINCIAL MANNERS.

TRANSLATED FROM THE FRENCH ÉDITION DÉFINITIVE BY ELEANOR MARX-AVELING. *First edition in English*. Six plates, including frontispiece. 8vo. Original blue-green cloth, spine and front cover lettered in gilt and black, covers decorated in gilt and blind. London, Vizetelly & Co. 1886.

£5,500



A seminal work of nineteenth-century literature, translated by Eleanor Marx-Aveling, Karl Marx's daughter, and with a long and insightful introduction by her.

Bookplate of Ernest Pearce, with a few neat marginal notes in pencil. Spine ever so slightly dulled, two small marks to front cover, extremities very lightly rubbed, minor foxing to endpapers, otherwise in excellent order, an exceptionally pleasing example.

“DANGER, LIKE A THIRD MAN, WAS STANDING IN THE ROOM.”

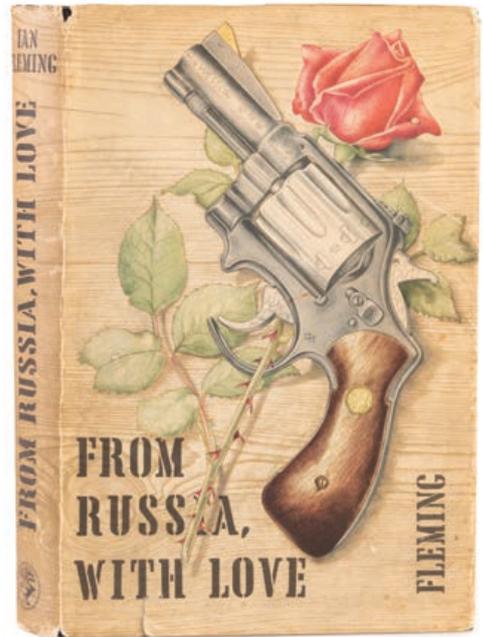
54. FLEMING (IAN). FROM
RUSSIA WITH LOVE.

First edition, first impression. 8vo. Original black cloth, spine lettered in red and silver, front board stamped in silver and red with a gun and rose, dust jacket. London, Jonathan Cape. 1957.

£2,000

An interesting provenance, with the ownership inscription of Edward Sackville West to the front paste-down. A good copy, extremities rubbed, 15mm tear to front panel, and a few much smaller tears to a few of the joints.

Gilbert, *Ian Fleming a Bibliography*, A5a. (1.1) Binding A.

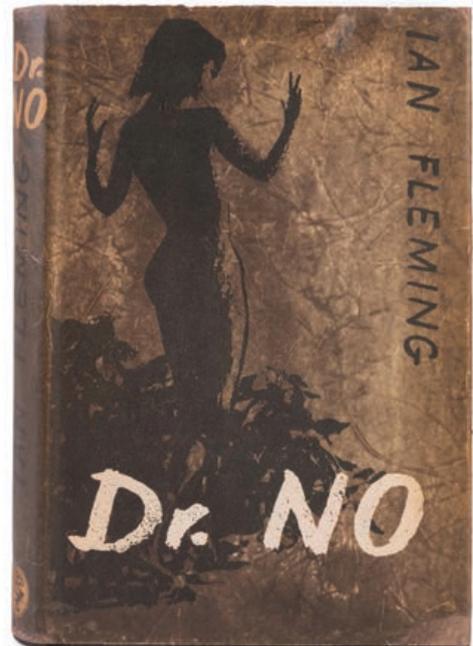


55. FLEMING (IAN). DR NO.

First edition, second state. 8vo. Original cloth, with 'Honeychile' silhouette on the upper cover, spine lettered in silver, pictorial dust jacket by Pat Marriott. London, Jonathan Cape. 1958.

£1,250

The sixth Bond novel, and the first to be made into a feature film. Kingsley Amis, a keen student of Bond, praised this book for “its unrelaxed tension, its terrifying house of evil, and the savage beauty of its main setting on a Caribbean island, a locale which Fleming made a part of himself and which always excited his pen to produce some of his best writing”.



Jacket with some subtle professional repairs to spine and front panel, a little browning to the back panel, otherwise a very good copy. Gilbert, A6a. (1.3).

FROM THE RENOWNED BURCKHARDT-WILDT ALBUM

56. [FRENCH ARTIST]. THE TRANSFIGURATION, AN ILLUMINATED CUTTING FROM A BOOK OF HOURS ON VELLUM. [FRANCE (EASTERN?), 15TH CENTURY (C.1470S/80S)].

The Transfiguration, Christ stands on a hill in the centre with his face transformed to gold and with Moses and Elias appearing in the clouds one either side. SS Peter, James and John gaze in adoration in the foreground; with arched scalloped top, richly illuminated in gold and colours. Size: 104 x 84mm, the verso preserving 12 (out of 16?) lines of text in two sizes of gothic script, with illuminated 1- and 2-line initials and line-fillers.

£4,500

A highly expressive and unusual miniature from the renowned Burckhardt-Wildt album, showing the dominant figures of the scene in splendid detail and with evocative facial expressions.

With an illustrious provenance, having belonged first to Peter Birman (1758–1844), painter and art dealer, thence to the antiquarian Daniel Burckhardt-Wildt (1759–1819), whose highly important collection of cuttings was unknown until his descendants sold them at Sotheby's a century and a half later. A Basel silk ribbon manufacturer, connoisseur and minor artist, after the French Revolution Burckhardt-Wildt began to buy works of art through Peter Birman, landscape painter and art dealer. Birman specialised in medieval miniatures - including the miniatures of Jean Fouquet's Hours of Etienne Chevalier - and assembled a huge album for Burckhardt-Wildt, comprising around 475 illuminated cuttings, of which this was one.

The subject of the illumination is extremely rare, taken from the life of Christ but illustrating the Office of the Virgin; in this case the surviving verso text of 12 lines is probably from Sext. The present cutting was one of six offered at the Sotheby's sale (originally Burckhardt-Wildt album ff. 34-35) whose verso texts are "consistent with the Use of Auxerre, Châlons, and Besançon, hinting at eastern French and possibly Burgundian origin". The figures, which often display big heads, high foreheads and snub noses, show links with the Master of Walters 222 who seems to have worked in Poitiers.

Provenance: I. Peter Birman. II. Daniel Burckhardt-Wildt, by descent through his heirs in Basel until sold Sotheby's, 25 April 1983, lot 128, bought by: III. Pierre Berès (d.2008).

Upper edge slightly cropped, with a row of sewing(?) holes, and some pigment loss.



**A ROYAL SPEECH ON THE EVE OF REVOLUTION,
PRINTED ON SILK BY FRANÇOIS-AMBROISE DIDOT**

57. [FRENCH REVOLUTION]. DISCOURS DU ROI, PRONONCÉ LE 5 MAI 1789, JOUR OÙ SA MAJESTÉ A FAIT L'OUVERTURE DES ÉTATS-GÉNÉRAUX. *Single sheet (515x380mm). Printed on silk, neatly stitched to board, with nineteenth-century framers' label pasted on verso. Minor pulling of fabric near stitches, slight discolouration, one stain at lower right border, otherwise in excellent condition. [Paris], de l'imprimerie de Didot l'Aîné. [1789].*

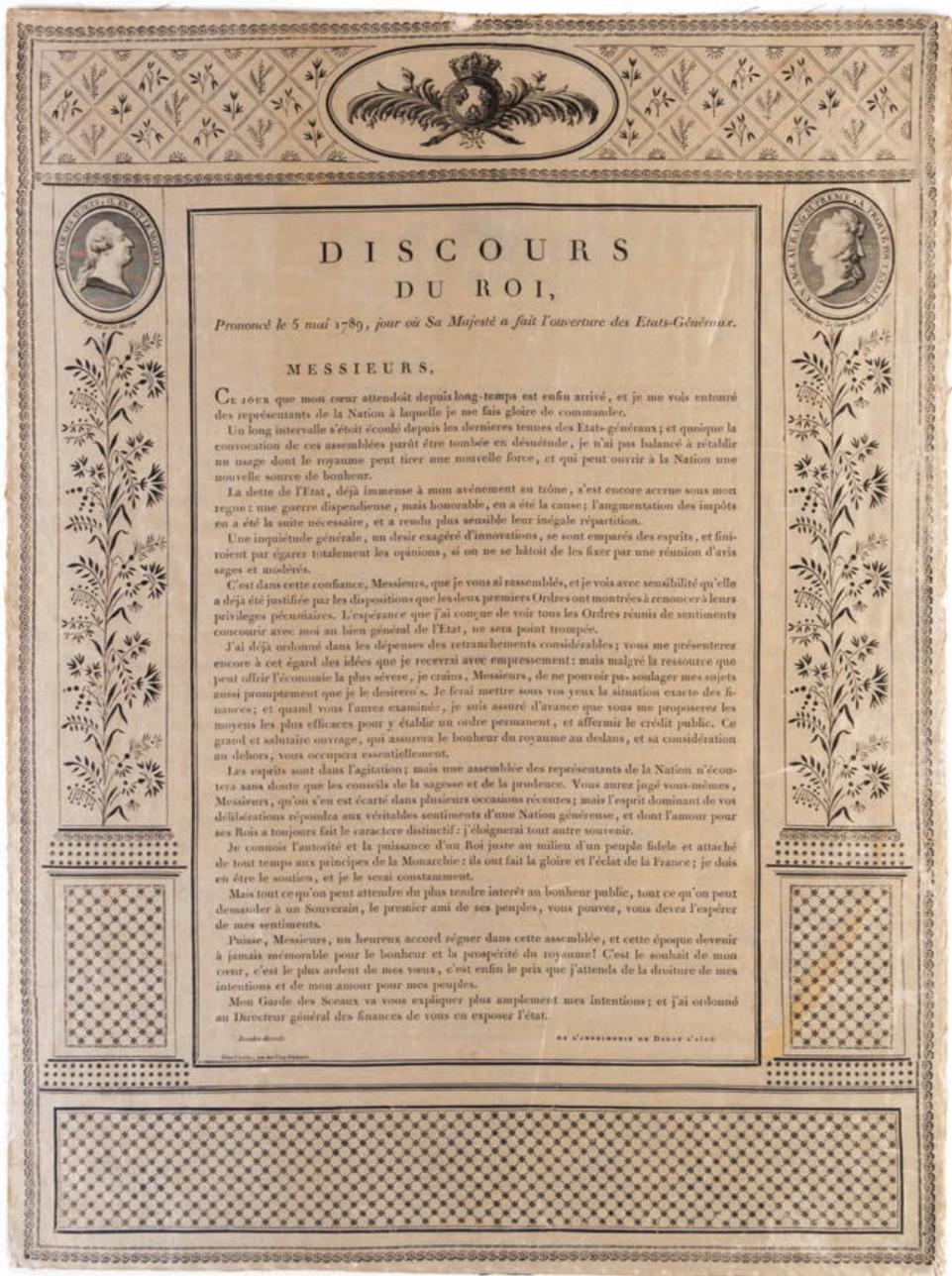
£10,000

An exceptionally rare survival, in superb condition, this printed silk broadside reproduces the text of the speech given by King Louis XVI at the opening of the Estates-General on 5 May 1789. Describing himself as “le premier ami” of his people, the King acknowledges the parlous state of French finances and expresses his faith in the Estates-General in finding a solution. In fact, the Third Estate broke away to form the National Assembly less than six weeks later, a crucial first step towards the Revolution.

Copies of the speech printed in this format on silk are extremely rare. We have identified only four others (at the Musée Carnavalet, Paris (2); the Getty; and the John Rylands Library); only three, including this one, are intact. The John Rylands copy and one at the Musée Carnavalet have been defaced, with, variously, the removal of the royal arms, both royal portraits and the word ‘Roi’. The survival of this copy intact, particularly through the years of deep anti-monarchical sentiment and violent political and social upheaval after 1789, is remarkable.

Just as extraordinary as its survival are the circumstances of its creation. In his *Memoirs ... de l'année 1789* (Paris, 1791) essayist Jean-Pierre-Louis de Luchet describes copies of the speech “superbly printed on silk, and adorned with portraits of the King and Queen”, commissioned by decorated general Charles Henri Hector, Comte d’Estaing (1729-94) to be presented to each of the 144 members of the Assemblée Generale de la Commune de Paris. Unfortunately for d’Estaing, the Commune, initially in favour of a constitutional monarchy, became one of the most radical of the revolutionary bodies. D’Estaing himself would be executed by guillotine in 1794.

This proclamation is an exceptional example of the innovation of the Didot press under François-Ambroise Didot (1730-1804). “The printing was executed on the new ‘one shot’ press of François-Ambroise’s invention” (Jammes, no.38), and using one of punchcutter Pierre-Louis Vafflard’s type designs. Printing on silk was difficult; contemporary guides emphasised that such slippery fabrics must be pulled taught to avoid printing unevenly or over folds. The floral ornament was cast separately and assembled on



the press (Jammes, p.18); the royal portraits, attributed to Augustin Saint-Aubin (1736-1807), were separately printed on silk and pasted into the oval frames with accompanying mottos (see Bocher, nos.146 & 169).

The Didot dynasty dexterously navigated the precarious political climate; within a year of printing this speech, they were printing assignats, paper currency, for the revolutionary government.

Jammes, *Les Didot*, p.18, no.38.

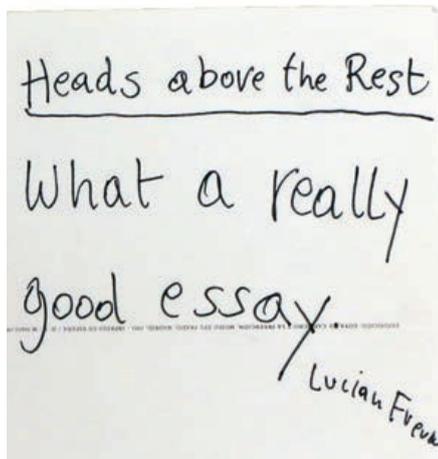
“HEADS ABOVE THE REST”

58. FREUD (LUCIAN). AUTOGRAPH POSTCARD SIGNED (“LUCIAN FREUD”) TO RICHARD DORMENT [ART CRITIC AND HISTORIAN].

Oblong 8vo (150 x 105 mm) in the original envelope, addressed to Dorment at the Daily Telegraph, n.d. [19 Sep 2001]

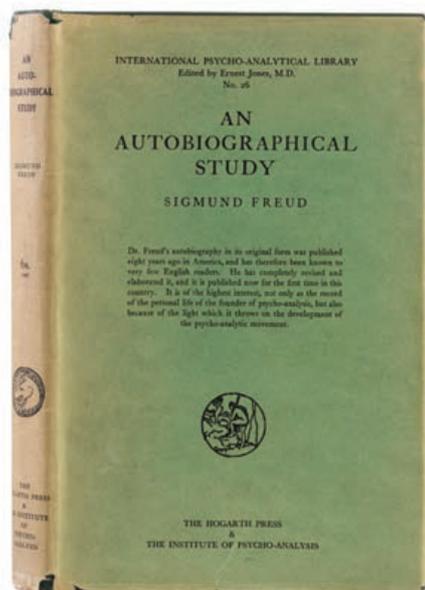
£1,250

Inscribed in ink “Heads above the Rest What a really good essay. Lucian Freud”.



The postcard is a colour reproduction of Goya’s *Corral de Locos*. Freud has written across the short end of the postcard, the signature falling away down the margin, and refers to a review by Dorment of Frank Auerbach’s show ‘Paintings and Drawings 1954-2001’ at the Royal Academy. Freud and Auerbach were life-long friends, Freud owning what may have been the best collection of Auerbach in private hands; it was shown at Tate Britain in 2014.

SELF-ANALYSIS FROM FREUD



59. FREUD (SIGMUND). AN AUTOBIOGRAPHICAL STUDY.

Authorized Translation by James Strachey. First UK edition. 8vo. Original green cloth, spine lettered and ruled in gilt, dust jacket. London, Leonard & Virginia Woolf at the Hogarth Press & the Institute of Psycho-Analysis. 1935.

£350

A sustained return to Freud’s earlier style of self-analysis, originally published in German in 1925. The Hogarth Press edition presented here includes some authorial alterations and additions along with a new postscript by Freud.

Slightly edge worn with a few short closed tears, spine panel faded, otherwise a very good copy with the scarce jacket.



ONE OF THE GREAT BOOKS OF THE PRESS

60. GILL (ERIC). CHAUCER (GEOFFREY). GOLDEN COCKEREL PRESS
THE CANTERBURY TALES.

Edited by Walter Skeat, M.A. One of 485 copies on paper of a total edition of 500 (this no.383). Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. Four volumes. Folio. Original niger morocco-backed patterned boards, top edges gilt, others uncut. Waltham St. Lawrence, printed by Robert and Moira Gibbings at The Golden Cockerel Press. 1929.

£9,000

The collaboration between Gill and the Gibbings' is a rich one. This stands as one of the great books of the Press and of the twentieth-century private press movement in general.

Very good, corners of boards lightly rubbed, spines with some spots of soiling, as is often the case two of the volumes show a lighter leather tone, internally bright and clean.

THE MAP THAT SAVED THE TUBE

61. GILL (LESLIE MacDONALD). THE WONDERGROUND MAP OF LONDON TOWN.

Second state. Chromolithograph map measuring 750 x 940mm. Scale 6 inches: 1 mile. London, Westminster Press. [1924].

£2,950

The brainchild of London Underground's commercial director Frank Pick, Gill's important map is considered as not only having resurrected the image of the broadly dysfunctional tube, but was widely influential among contemporary mapmakers. Soon after the first appearance of this map in 1914 cities such as Barcelona, Melbourne and Mexico City all produced their own versions.

This comic map is enlivened with quips and puns on road and place names. Men hurl hams in Hurlingham; Earl's Court becomes "the Earl's Caught"; a farmer cries out, "Harrowing work, this" on the Harrow Road. On the eastern border, a sign points toward "Victoria Park, Wanstead Flats, Harwich, Russia and other villages." A serpent resides in the Serpentine. Around the maps runs the text as follows: "The heart of Britain's empire here is spread out for your view. It shows you many stations & bus routes, not a few. You have not the time to admire it all? Why not take a map home to pin on your wall!" *The Daily Sketch* claimed that "People spend so long looking at this map - they miss their trains yet go on smiling."

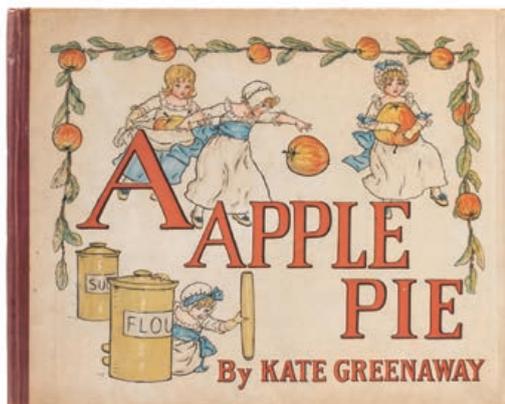
A mapmaker and designer in his own right, Leslie Macdonald Gill (1884-1947) was Eric Gill's younger brother. Eric was at that time engaged in the restoration of Westminster Cathedral, and he's included at the bottom of the image. This is only fitting as Gill was involved in the design of the Underground's iconic typeface.

The different states of the map are identifiable by the "On to Wembley" sign. Houses appear in the first state, a lion in the second, and a greyhound in the third. Very good, repairs on verso to a few minor breaks at old folds, remnants of a few small circular bits of paper adhered to margins and outer black border.

Marshall, "*The Wonderground Map of London Town, the Iconic 1914 Map That Saved the World's First Subway System.*"



GREENAWAY'S ICONIC ALPHABET BOOK



62. GREENAWAY (KATE).

A APPLE PIE BY KATE GREENAWAY.

First edition. Engraved and printed by Edmund Evans. Oblong 4to. Original quarter red cloth with glazed pictorial boards, design featuring four young girls (three with giant apples, one with a rolling pin) on the front cover only, dark blue endpapers. London, George Routledge & Sons. [1886].

£350

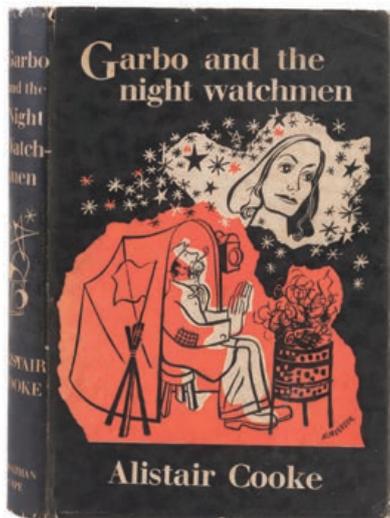
Variant binding, seemingly unrecorded: a combination of Schuster & Engen 1a and 1b. Correct cover design (as in 1a), red cloth spine, dark blue endpapers (as in 1a), back cover blank (as in 1b). All edges yellow (variant): 1a calls for red edges, 1b for light green. Boards lightly marked and soiled, edges rubbed, internally faintly age-toned, illustrations crisp and clean, overall an attractive copy of this much-loved Greenaway work.

“HERE ARE THE FIRST TEN YEARS OF TALKING PICTURES”

63. [GREENE (GRAHAM).] COOKE (ALISTAIR)., EDITOR. GARBO AND THE NIGHT WATCHMEN: A SELECTION MADE IN 1937 FROM THE WRITINGS OF BRITISH AND AMERICAN FILM CRITICS.

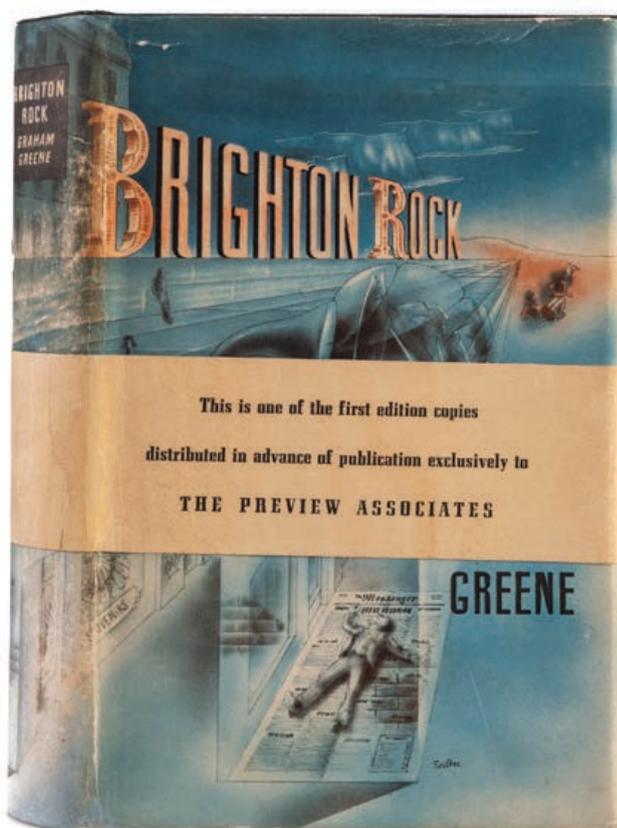
First edition. 8vo. Original orange cloth, spine lettered in black, star and spiral design to front cover board, dust jacket designed by Hans Aufseeser. London, Jonathan Cape. 1937.

£125



Essays from film critics including Graham Greene, Alistair Cooke, John Marks, Meyer Levin, Robert Herring and Cecelia Ager. Greene's film criticism is best remembered for his scandalous article on Shirley Temple published in the short-lived periodical *Night and Day*.

From the library of film critics C.A. Lejeune and Anthony Lejeune. Minor chipping to edges of jacket, rear panel slightly marked, otherwise a very good copy.



REVIEW COPY OF GREENE'S ULTIMATE THRILLER

64. GREENE (GRAHAM). BRIGHTON ROCK, AN ENTERTAINMENT.
First edition. 8vo. Original orange cloth bordered in black, with silver lettering, top edge in black, dust jacket, with the original wraparound band. New York, Viking. 1938.

£2,500

A review copy, with the original wraparound band “distributed in advance of publication exclusively to The Preview Associates”. The first US edition precedes the English edition by a month.

A very good copy, with some expert restoration and neat reinforcements to the spine, joints and turn-in hinges of the dust jacket, small portion of loss to head of spine panel expertly filled in. Wrap around band, similarly reinforced, the back turn in hinge having been replaced. Clumsy erasure of previous ownership inscription to front free endpaper.



CHRISTMAS CARDS & LETTERS FROM THE HARDYS

65. HARDY (THOMAS). A NICE COLLECTION OF THOMAS HARDY ITEMS INCLUDING THREE HARDY LETTERS, ONE SIGNED PHOTOGRAPH OF FLORENCE HARDY, TWO CHRISTMAS CARDS FROM FLORENCE HARDY, ONE FEATURING A PHOTO OF THE HARDYS DOG “WESS”.

Autograph Letter Signed (“T. H.”) to Reginald Innes Pocock (superintendent of London Zoo) with autograph envelope, Max Gate, 3 February 1925, and two autograph postcards signed (“Th. H.”) and (“T. Hardy”) to Mrs (Constance) Pocock, Max Gate, 20 October 1912 and 6 July 1917, the former with a corresponding autograph envelope. 10 items. c.1912-1925.

£3,750

Friendly notes from Thomas Hardy to his friends, the Pocock family, including: one (1912) in which he sends his “best thanks” for “sending on the papers”, adding “London must seem a prison after Seatown. The Weather here has been very fine: no fogs...”; and another, in which he wonders whether the Pococks are “coming down to Dorset this year” (the Pocock family’s country home was at Sea Town near Chideock), and humorously thanking Constance “for the huge teacup & saucer, which possibly belonged to the Giant that Jack slew, but alas history is silent thereon.”

Other items include: one photograph of Florence Hardy signed by her (“Florence Hardy 1915”); one autograph postcard (unsigned) in Florence Hardy’s hand, “With love & best wishes for Christmas to Constantine” (the

Pocock's son) featuring a photograph of the Hardys' dog Wessex, which Florence has titled "'Wess' of Max Gate"; one small group photograph in a rural setting that includes Thomas Hardy, Florence Hardy, Wess, and looks to include Reginald Innes Pocock, Constance Innes Pocock and their son, Constantine, among others.

Signed photo of Florence slightly silvered and with a corner detached (not affecting the image); photograph of Wess uniformly silvered; otherwise the group is in very good condition.

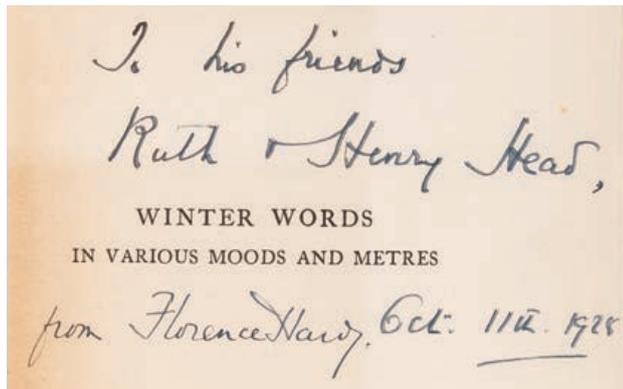
**HARDY'S POSTUMOUS VOLUME INSCRIBED BY FLORENCE
TO THEIR FRIENDS, SIR HENRY & RUTH HEAD**

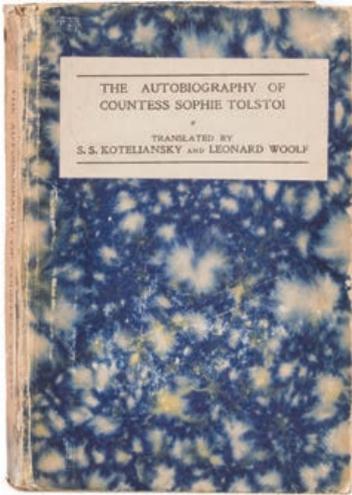
66. HARDY (THOMAS). WINTER WORDS IN VARIOUS MOODS AND METRES. *First edition. 8vo. Original green cloth gilt. London, Macmillan and Co Ltd. 1928.*

£500

Inscribed by Thomas Hardy's widow "To his friends Ruth & Henry Head, Oct: 11th. 1928. Florence Hardy", the use of different pens indicating that the inscription incorporates a pre-prepared generic inscription.

Sir Henry Head, neurologist, research partner with W.H.R. Rivers, and poet: Ruth Head, née Mayhew, teacher, writer and editor of *Pages from the Work of Thomas Hardy* (1922). At one stage the Heads lived in Dorset, and were close visiting friends of the Hardys, and later became important friends and confidants of Siegfried Sassoon. Hardy, in discussion with Ruth about the anthology she was preparing from his writings, made the nervously expressed observation that "The difficulty of selections, in poetry particularly, is (if you don't mind my saying it) that though what a woman reader likes a man may usually like, what a man likes most is sometimes what a woman does not like at all. And this especially with my writings."





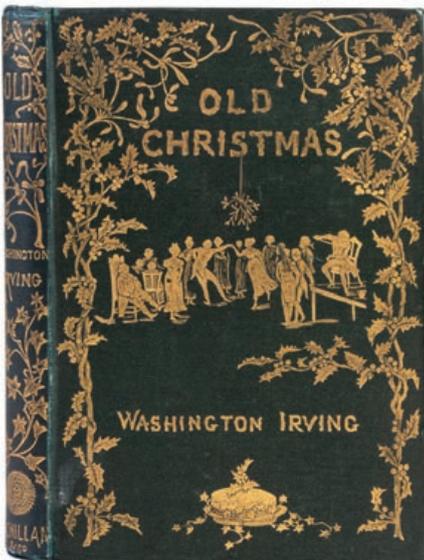
67. [HOGARTH PRESS]. TOLSTOI
(SOPHIE). THE AUTOBIOGRAPHY OF COUNTESS
SOPHIE TOLSTOI.

Preface and notes by Vasilii Spiridonov. Translated by S. S. Koteliansky and Leonard Woolf. First edition, one of a thousand copies printed. 8vo. Original blue marbled paper covered boards, spine and front board lettered in black to white paper labels. London, Hogarth Press. 1922.

£750

Written by Countess Sophia Tolstoy in 1913 and first published in Russian a year after her death in 1920 by Vasilii Spiridonov, whose preface is included here along with a note on the translation by Leonard Woolf. The Tolstoys' marriage deteriorated in their later years and, ten days before his death, Leo left his wife in the middle of the night, boarding a train St. Petersburg and leaving only a letter announcing the end their marriage. This would develop into quite a public controversy, with Sophia portrayed as a nagging wife who drove Leo away, prompting her to write this autobiography in part to clear her name.

A very good copy of a fragile publication. Contemporary ownership inscription of 'Caroline Churchill 1922', extremities rather rubbed, spine sunned, some faint offsetting to endpapers. Rare in commerce.



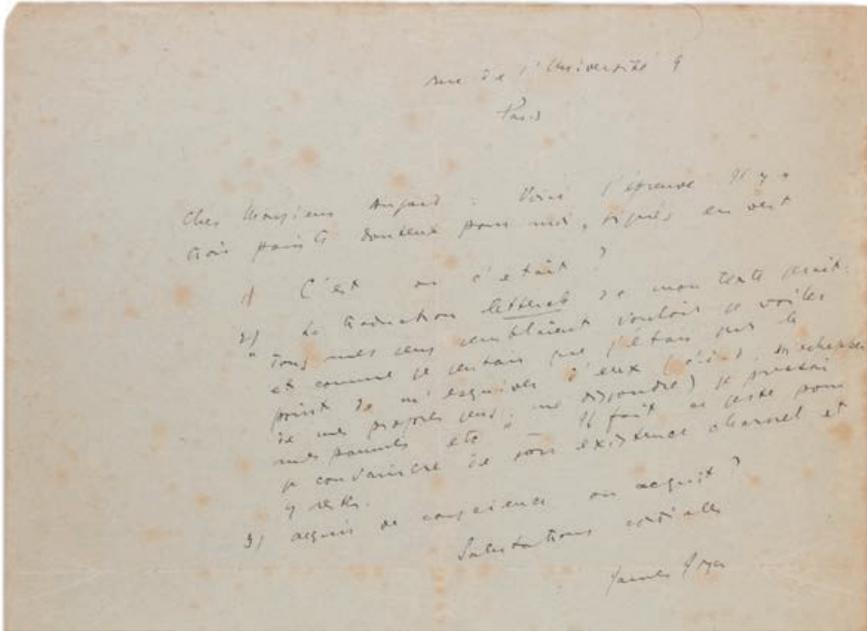
68. IRVING (WASHINGTON). OLD
CHRISTMAS. FROM THE SKETCH BOOK OF
WASHINGTON IRVING.

Second edition thus. Illustrated by R. Caldecott. 8vo. Original green linen buckram, gilt decorations by Caldecott, edges in gilt. London, Macmillan & Co. 1876.

£250

The first in the attractive 'Cranford Series', published in November 1875 for the Christmas market, although both the first and second edition were dated 1876. The first is rarely seen, and this, the second, is also scarce in the original binding.

With contemporary gift inscription, endpapers heavily spotted, adjacent pages foxed but to a lesser degree, otherwise internally clean and near fine.



JOYCE ON TRANSLATING DESIRE

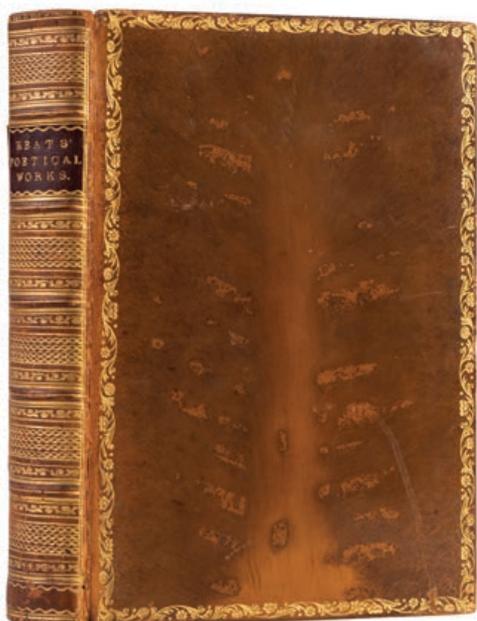
69. JOYCE (JAMES). AUTOGRAPH LETTER SIGNED TO MAURICE MARTIN DU GARD.

1 page, Rue de l'Université 9, Paris, dated at foot 17 January 1921 (in error for 1922.)

£10,000

This letter, written sixteen days before the publication of *Ulysses*, is addressed to the French publisher Maurice Martin Du Gard, who had commissioned the translation by Hélène du Pasquier of Joyce's short story *Araby* (originally published in *Dubliners*). It was written to accompany the corrected proofs (now lost) and goes into considerable and revealing detail, both translating and amplifying the “especially poignant” (Gerber) sentence “All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: “O love! O love!” many times.”

It was the subject of an interesting essay by Richard J. Gerber in *Joyce Studies Annual*, 2012, which concludes “It is remarkable that Joyce took such care with the French translation ... at the same time that he was most focused on the impending publication of *Ulysses*. As a result of his attention, and his letter to du Gard, we now have a clearer understanding of the intended meaning.”



70. KEATS (JOHN). THE
POETICAL WORKS OF JOHN KEATS.
*Edited with a critical memoir
by William Michael Rossetti.
Illustrated by Thomas Seccombe.*
8vo. Contemporary tree calf, narrow
roll-tooled borders, spine richly gilt
within low bands, and contrasting
spine label, by Mansell. London, E.
Moxon & Son. No date, c. 1872.

£350

The slightest of wear to the binding, some foxing to preliminaries, ink inscription of Justina Head, but still a handsome copy in a very good quality binding.

“KINDLY NOTE THAT I EXHIBIT MY WORK ALWAYS IN MY OWN MAIDEN NAME AND NOT IN MY MARRIED NAME...”

71. KING (JESSIE M.) 4 AUTOGRAPH LETTERS SIGNED (“JESSIE M. KING”, ONE SIGNED “JESSIE M. KING TAYLOR”) TO A “MR MURRAY” ABOUT EXHIBITING SOME OF HER WORK AT A GLASGOW EXHIBITION.

4 pages 4to, 16 Rue de la Grande Chaumière, Paris, 6eme, 9 January - 22 March 1911.

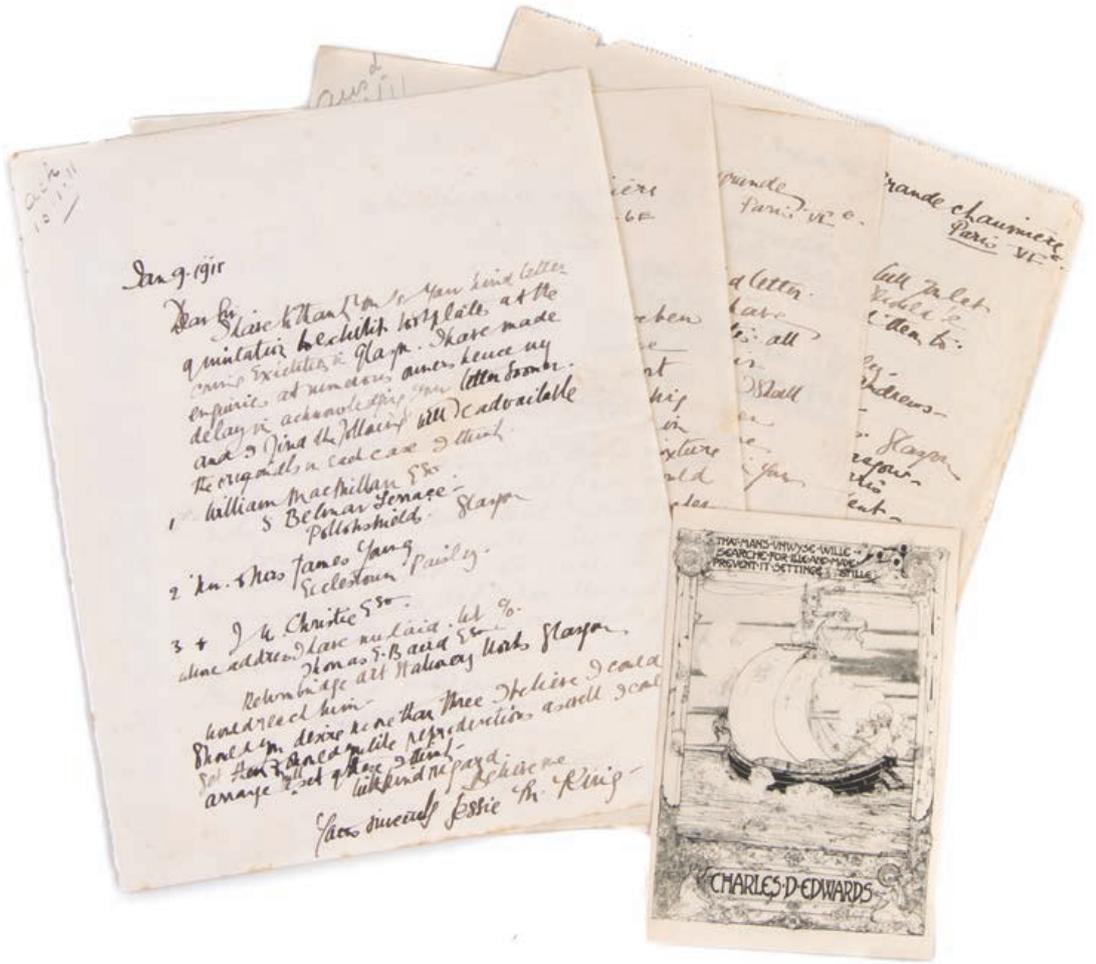
£750

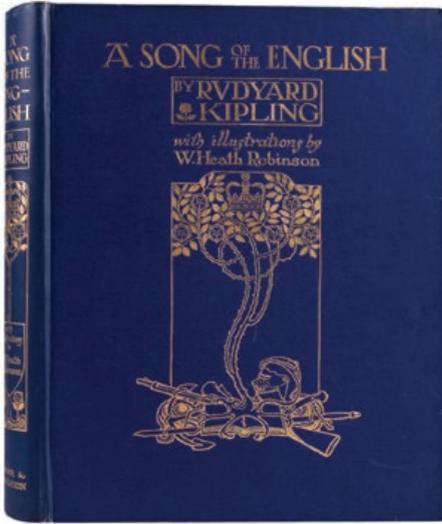
Letters regarding the lending of work for a Glasgow exhibition. King offers three bookplate designs (listed) for exhibition, adding, “Should you desire more than three I believe I could get them & should you like reproductions as well I could arrange a full set of these I think.” The second letter is particularly interesting as King is quite firm about how her work should be displayed: “I note what you say about bookplates & of course would not dream of asking the loan of originals unless they could stand in their own frames, and as I don’t think a mixture of different artists’ work in the same frame would make for an artistic whole. I think I would prefer not to exhibit any prints unless I were permitted to arrange and frame my own prints for exhibition. I may say that I have designed quite a number although you have only secured one - but a large number of mine have been done for foreigners - as well as Britishers -”

In the third letter she confirms that “I shall be very pleased to let you have a frame with prints of my best plates, all belonging to Scotch people...”

In the final letter King lists “the Scotch lenders ... - so far”, sends her best wishes for the exhibition (“I hope [it has] great success as it deserves”), and emphasises that she exhibits under “my own maiden name & not my married name.”

WITH: An original bookplate designed by Jessie M. King, that of Charles D. Edwards, depicting a lady speeding along the waves in a sailboat typical of the artist's style, with a decorative border and the words, “That mans unwise wille searche for ille and maye prevent it setting stille.” Japanese vellum, c. 1907.





72. KIPLING (RUDYARD). A SONG OF THE ENGLISH.

First separate edition. With 30 full-page coloured, and numerous smaller black and white, illustrations by W. Heath Robinson. 4to. Original blue cloth, gilt. London, Hodder & Stoughton. [1909.]

£350

An exceptionally bright and unworn copy, virtually as issued. In a letter to Lord Milner, Kipling deprecatingly described “gift books of the large boxed variety” as “wholly abominable”, but conceded the illustrations in the present edition “are not bad”.

“RIDIPAGLIACCIO!”

73. LEONCAVALLO (RUGGIERO). AUTOGRAPH MUSIC QUOTATION SIGNED AND DATED (“LEONCAVALLO. BIRMINGHAM 3 11 1912”).

Oblong 8vo (860 x 137 mm), the opening two bars of his most famous aria “Ridi Pagliaccio!”, on The Grand Hotel Birmingham headed postcard, 3 November, 1912.

£795



An attractive musical autograph of the Italian composer Leoncavallo, dating shortly after the debut of his opera *Zingari* at the Hippodrome Theatre in London. Best known for *Pagliacci*, the tragic story of a jealous husband in a *Commedia dell'Arte* troupe, had its premiere in Milan in 1892 and was an instant success. It had its first performance in London shortly afterwards with Nellie Melba as Nedda.

A nice memento, too, of the Grand Hotel Birmingham from the time of its ascendancy as one of the great hotels of the world: it was frequented throughout the 20th century by world-famous artists, musicians, industrialists, politicians, members of the royal family, and movie stars.

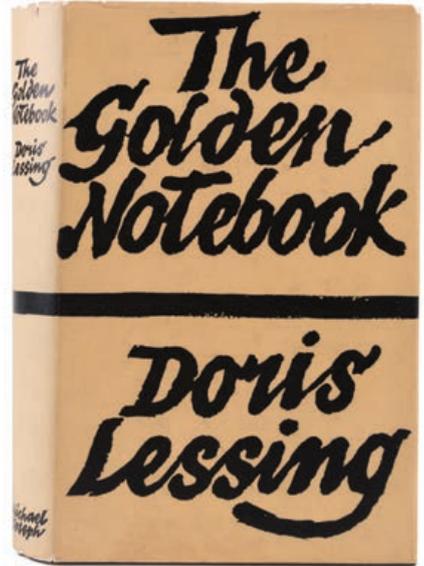
A FEMINIST CLASSIC

74. LESSING (DORIS). THE GOLDEN NOTEBOOK.

First edition. 8vo. Original black cloth, spine lettered in gilt, dust jacket. London, Michael Joseph. 1962.

£875

“The publication of *The Golden Notebook* in 1962 established Lessing as a major writer of her time” and “its exploration of women’s concerns made it a flagship for the new wave feminism of the late 1960s and 1970s” (ODNB).



Some minor rubbing to the extremities, faint partial offsetting to endpapers, otherwise an excellent copy.

THE MADNESS OF CROWDS

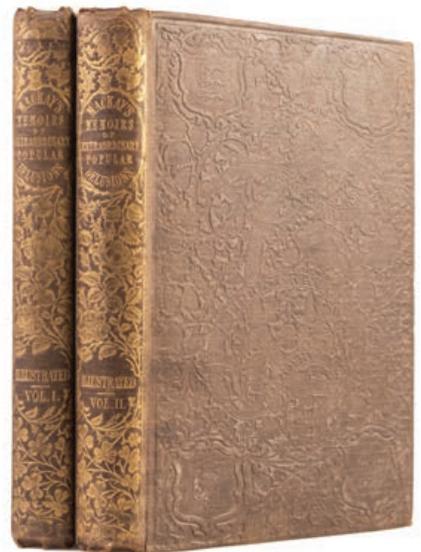
75. [MACKAY (CHARLES).] MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS.

Second edition. Frontispiece and extra engraved titles, engraved illustrations throughout. Two volumes. 8vo. Original brown cloth, decorated in gilt and blind, top edges in gilt. London, Office of the National Illustrated Library. 1852.

£1,000

The second (but first extensively illustrated) edition of Mackay’s important early work of social psychology, a sprawling analysis of popular delusions of all types, including witchcraft, relics, and the Crusades, as well as economic events such as the Mississippi and South Sea bubbles. Mackay’s book has had a profound influence, with many modern economists referring to his work when analysing the stock market bubbles of our own age.

Later book labels of Barbara E. Crawford to versos of front free endpapers, contemporary ownership inscription to Vol. I title page, else internally immaculate, slightest of rubbing to extremities, a near fine set.





CHOCOLATE-BOX GUIDES TO EUROPEAN CAPITALS

76. MALO (CHARLES). LES CAPITALES DE L'EUROPE. PROMENADES
 PITTORESQUE: VIENNE, MADRID, PARIS, ROME, CONSTANTINOPLE, LONDRES.
*First editions. Hand coloured aquatint frontispiece to each, except for Madrid
 where it is lacking. Six volumes. 12mo. Original coated card wrappers of varying
 pastel colours, ornately blind stamped, each with a printed calligraphic title in
 black. Paris, Imprimerie de A. Firmin Didot, n.d. [1829].*

£400

An attractive group of these decorative guides to the capitals of Europe. The delicate pastel covers are complimented by the hand-coloured aquatint frontispieces, here depicting the Belvedere Palace in Vienna, the view from the Seraglio in Constantinople, the view from the Pont-neuf in Paris, the Piazza del Campidoglio in Rome, and the church of St Mary-Le-Bone in London. The full series contained two further volumes, St Petersburg and Berlin.

Neat bookplates to front pastedowns of Anne & F. G. Renier. A couple of bumped corners, endpapers a little browned and a few dots of scattered foxing within, else very good.

Vicaire, V, 481.

**SUFFRAGETTE NOVEL ADMIRIED BY
EMILY WILDING DAVISON & CHARLOTTE DESPARD**

77. MAUD (CONSTANCE). NO SURRENDER.

First edition. 8vo. Original blue cloth, spine lettered in gilt. London, Duckworth & Co. 1911.

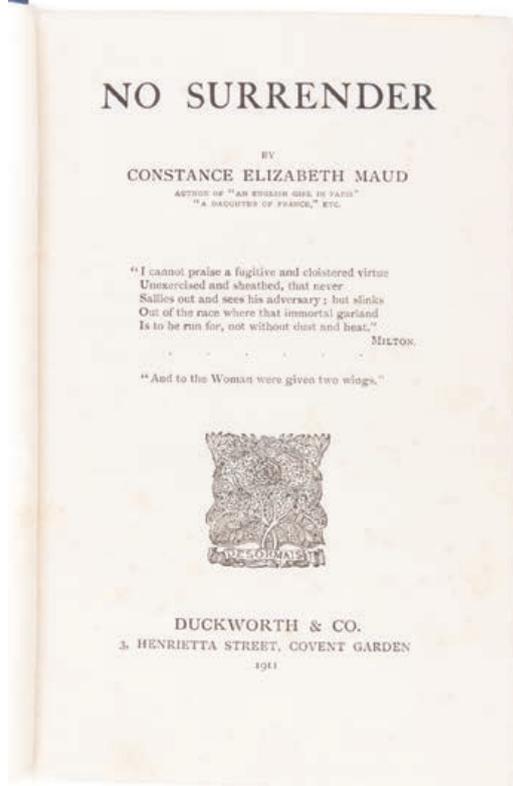
£350

Widely regarded as one of the best suffragette novels, a rallying cry published at the height of the fight for women's suffrage.

Emily Wilding Davison reviewed the book in 1911, heralding it as “a book which breathes the very spirit of the Women's Movement.” Constance E. Maud, in her Preface, emphasises that although the protagonists of the story are fictional, they “move among events that are historically real and true”. In her review, Davison describes how accurately these events were rendered and how they struck contemporary readers: “There is scarcely a notable incident of the militant campaign which is left untouched. As we devour its pages, we once more review such unforgettable events as the Pantechnicon incident, the protest of the Grille, the Suffragette Fire-Engine, the sending of women by Express Post to the Prime Minister, and the final word-picture of the procession of 1910. But for vivid realism, the pictures of prison life, of the Hunger Strike and Forcible Feeding, are difficult to beat.”

Charlotte Despard, president of the Women's Freedom League (and to whom the book is dedicated), described *No Surrender* as “the best suffrage novel I have ever read.”

Neat ownership inscription “Beatrice Eleanor Morgan. Jan. 19. 14.” A degree of bubbling to the cloth of the lower portion of the front cover, minor marking to the covers, spine slightly rubbed at head and tail, otherwise a very nice, sturdy copy.





PRIVATELY PRINTED FIRST WORLD WAR ACCOUNT

78. [MESOPOTAMIAN CAMPAIGN]. [WILSON-JOHNSTON (WALTER EDWARD)]. AN ACCOUNT OF THE OPERATIONS OF THE 18TH (INDIAN) DIVISION IN MESOPOTAMIA.

First edition. Half-tone portrait frontispiece, 7 folding battle plans, folding map of Iraq & Western Persia and 20 original small-format silver-gelatin photographs in printed envelope. 4to. Original navy quarter morocco with blue cloth, gilt, top edge in gilt. London, St. Martin's Press. [1919].

£600

A handsome record of the 18th (Indian) Division in the Mesopotamian Campaign of the First World War, privately printed “for the perusal of those connected with the Division” (p.v).

It covers the formation of the Division (from December 1917 to March 1918), its advance up the Tigris, its part in the operations of October 1918 (Fatha Gorge and the Battle of Sharqat) and the subsequent advance on Mosul at the terminus of the conflict. Notable sections include an account of the Siege of Najaf, in which local rebels turned against the British and were subsequently blockaded, and of Lieut.-Col. Leachman delivering a letter from Ali Ihsan Pasha, “asking for the immediate suspension of hostilities” (p.38) on October 1st 1918, the day of the Armistice of Mudros.

Provenance: Lt. Colonel A.M. Roe. East Surrey Regiment.

Rare. Copac/Jisc locates two copies, at the National Library of Scotland and the British Library. WorldCat adds seven more, at Paris Nanterre University,

the Bavarian State Library, Princeton, the NYPL, McMaster University, the Australian War Memorial and the Australian Defence Force Academy Library.

A few small light stains to covers, corners bumped, otherwise very good. Endpapers and opening & closing leaves slightly browned, rest of interior clean and fresh.

A UNIQUE COPY FOR THE ANSON COMPLETIST

79. MILLECHAMP (LAWRENCE). A NARRATIVE OF COMMODORE ANSON'S VOYAGE INTO THE GREAT SOUTH SEA.

One of six copies printed, a unique retained unnumbered overprinting. Facsimiles and illustrations. 8vo. Original marbled wrappers. Henry Ling, Dorchester for the Editor. 1994.

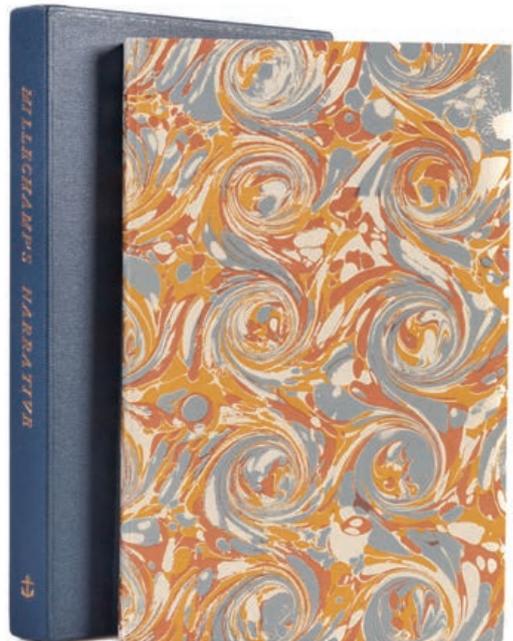
£225

A little-known addendum to the great circumnavigation of Commodore Anson, during which he captured one of the greatest prizes of the Pacific: the Spanish galleon.

This attractive work is derived from a previously unpublished manuscript held at the National Maritime Museum at Greenwich. It was occasioned by the Purser, Millechamp's unsuccessful attempt at Admiralty Court to participate as an officer in the substantial prize money that the voyage had engendered. His claim foundered as he was not part of the *Centurian* crew having been moved from ship to ship during the voyage.

The editor Colin Paul explains in a note: "The agreement with the N.M.M. allowed for just five copies to be printed. However, the printer, as often happens, overran. Hence there was sufficient material to produce a sixth copy. This stitched copy is the result, which was purposely differently bound from the five original copies."

A fine copy.



A PRUSSIAN BARONESS IN EGYPT

80. MINUTOLI (THE BARONESS [WOLFERDINE MENU] VON). RECOLLECTIONS OF EGYPT.

First edition in English. Lithographed hand coloured portrait frontispiece of Muhammad Ali Pasha. 8vo. Without the half title. Modern quarter calf with green buckram cloth, black label lettered in gilt to spine. London, Treuttel & Würtz, Treuttel, Jun., & Richter. 1827.

£950

The uncommon English translation of Wolferdine Minutoli's valuable account of Egypt.

Minutoli and her husband arrived at Alexandria in September 1820, before moving on to Cairo and then Upper Egypt via a Nile journey. She describes each stopping-off point with a keen eye and a good understanding of Egyptian history and topography (she made use of her husband's library over the sea voyage, consulting Herodotus, Volney, Denon and Hamilton). Her writing on Egyptian women is the most novel aspect of the narrative, as she had access to spaces denied to male visitors. Chapter XXI is devoted to her visits to two harems in Damietta - first to that of the Agha, then to the harem of the first Ulama. Though affected by the prejudices of her time, her account of the first harem (where she was accompanied by a translator) is full

of empathy and compliments to the women she met, who were of Syrian, Circassian and Georgian heritage.

The work is illustrated with a fine portrait of Muhammad Ali Pasha, the Governor of Egypt, in what was to become an iconic pose, on a divan in an upper room with views out to a bay with ships, presumably at Alexandria.

Engraved bookplate of Lord Harris to front pastedown. Extremities a little rubbed, otherwise very good.

Ibrahim-Hilmy II, p. 36.





THE SPIRITS OF PARIS

81. MOIROUX (JULES). LE CIMETIÈRE PÈRE-LACHAISE

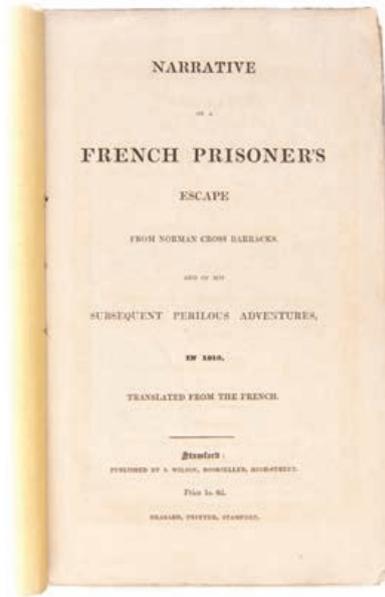
First edition. Folding map loosely inserted, numerous halftone photographic illustrations. 8vo. Original pictorial printed front wrapper bound in, three quarter cloth with marbled paper, red morocco label to spine with titles, skull and bones motif stamped below with initials "A.B." all in gilt., silk ribbon place marker. Paris, S. Mercadier. 1909.

£500

A scarce little guidebook to Paris' most famous cemetery, in a memento mori binding. The author, Jean Moiroux, was the curator of Père-Lachaise, and alongside the biographical index of internees, he includes interesting supplementary information about the administration and history of the cemetery, as well as the artists responsible for the monuments within. Oscar Wilde, who in time has become the cemetery's most visited occupant, had been dead for just nine years when this guide was published. His entry notes that the "Monument élevé par souscription". This was to be a protracted process - the winged sphinx tomb by Jacob Epstein would not be installed until 1914. Each biographical entry is followed by a grid reference relatable to the map, allowing the curious tourist to locate the objects of their pilgrimage.

Though there were several later editions until 1922, this first edition is rare. Worldcat finds copies at BNF, Marbach Germany, and National Library of Poland only.

Small glue mark to title page affecting one character, wrapper trimmed a little close in binding catching a few characters at extremities, overall a very good copy.



“PERILOUS ADVENTURES”

82. [NAPOLEONIC WARS]. [ANON.]. NARRATIVE OF A FRENCH PRISONER'S ESCAPE FROM NORMAN CROSS BARRACKS, AND OF HIS SUBSEQUENT PERILOUS ADVENTURES, IN 1810. TRANSLATED FROM THE FRENCH.

First edition. Small 4to. Original yellow wrappers, sewn as issued. Stamford, S. Wilson. [c. 1827].

£350

An entertaining pamphlet, telling the story of a young Frenchman's incarceration in, and eventual escape from, an English prisoner-of-war camp. Norman Cross was built in Peterborough to house the multitude of French soldiers taken captive during the Napoleonic Wars and was the first purpose built structure of its kind. A number of escapes were recorded and it is likely that such prison breaks found a place in the popular imagination of the period.

The narrative in question appears to have been published by several booksellers and printers in 1827 and 1828, with differing titles. An article in *Fenland Notes & Queries*, (Vol. 1) (Peterborough: G. C. Caster, 1889) states that it was actually “a mere imaginary sketch” conceived by Mr Bell, a schoolmaster from Oundle. The article also states that the narrative was first published in Drakard's Stamford newspaper, which bodes well for the earliness of the present copy which shows 'Drakard, Printer, Stamford' at the bottom of the title page.

Seemingly unrecorded. Not in Copac/Jisc or WorldCat.

Worn and folded at corners, otherwise very good.

THE SMOGLLY SMEE

83. NASH (JOHN),
GUINNESS. HAPPY NEW
LEAR. ILLUSTRATED IN COLOUR
BY JOHN NASH.

First edition. 8vo. Original colour pictorial wrappers with illustrations by Nash both inside and outside. Dublin, Guinness & Co. 1957.

£150

Containing Guinness and Nash's humorous take on the nonsense of Edward Lear, seen through the lens of a pint glass. Featuring such nonsensical chapters as 'Guinness Botany' ("Forstrenghtia Biceps"); 'How to Cast a Spell' ("Look into your diary and see if it is the night of the Full Moon. If it isn't, come back when it is..."); 'The Guinness Phrenological Chart'; 'Not so balmy palmistry'; 'The Smoggly Smee' ("In a glade of a groobious wood/ The Smoggly Smee reclined"); 'Atozological' (nonsense animal alphabet).



SIGNED BY THE AUTHOR

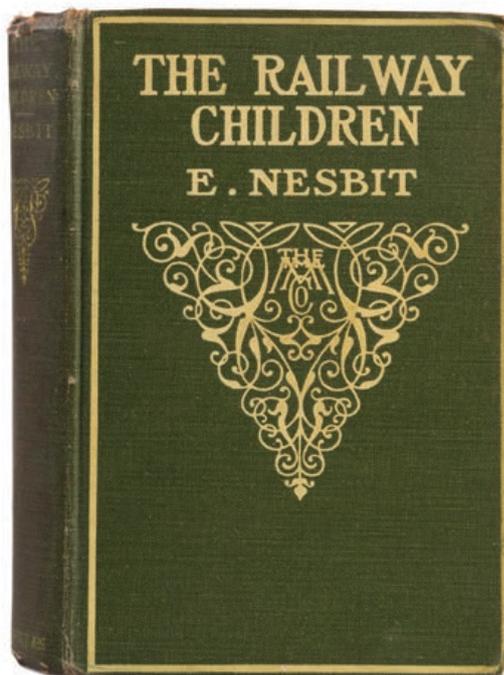
84. NESBIT (E.) THE RAILWAY
CHILDREN.

Early printing. With Drawings by C. E. Brock. 8vo. Original green cloth, gilt. New York, The Macmillan Company. 1913.

£750

An early edition of E. Nesbit's enduring tale (which was first published in 1906), signed by the author on the front free endpaper.

Spine slightly discoloured, the lettering faded; some wear to head and tail of spine, the cover design nonetheless nice and striking; internally clean.



85. [NEW YEARS CARD]. "A BRIGHT NEW YEAR, A HAPPY YEAR!"
Original chromolitho card. 4pp folded booklet, 125 x 85 mm, with sentiment and poem. Circa 1880s.

£15



Internal poem reads:

"O 'tis not Time that changes,
 But our hearts, that fade or glow,
 With the changing lights and shadows
 Of the scenes wherein they go.
 Love's light and joy's enchantment
 Bless the scene, sweet friend, for you,
 Hopes crowned with golden harvests
 Keep the Years for ever new!"

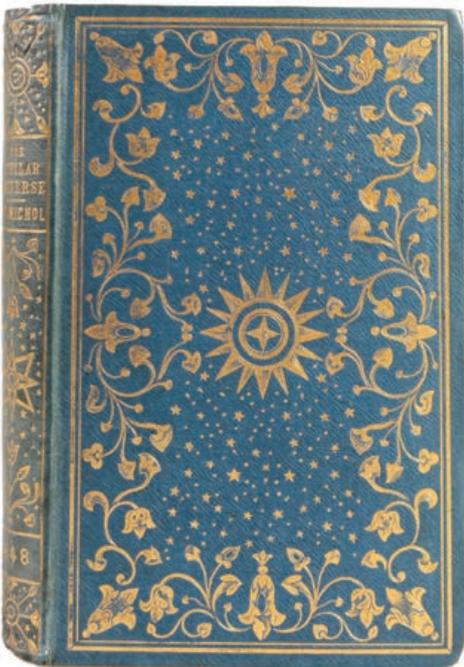
GLORIES STREAM FROM HEAVEN AFAR

86. NICHOL (J. P.) THE STELLAR UNIVERSE: VIEWS OF ITS ARRANGEMENTS, MOTIONS, AND EVOLUTIONS.

First edition. Frontispiece and 4 plates by R. Dale. Small 8vo. Original blue cloth with ornate gilt floral and celestial decorations, edges in gilt. Edinburgh, John Johnstone. 1848.

£375

A bright, attractive copy of this scarce work by John Pringle Nichol (1804-1859), Scottish Romantic astronomer, economist, social reformer, and scientific educator. Nichol's popular science books advanced a concept of the universe as guided by a principle of progressive 'evolution', an intriguing example of the "rich possibilities of evolutionary imagery prior to the emergence of more dominant forms of representation in the wake of Darwin's *Origin of Species*" (Daly, 'Audacious Psyche: Visualizing Evolutions in John Pringle Nichol's Romantic Universe').



Some minor foxing; tissue guards browned, not affecting the plates. Spine ever so slightly dulled; still remarkably fresh and bright.



WITH BOLDLY COLOURED DECORATION

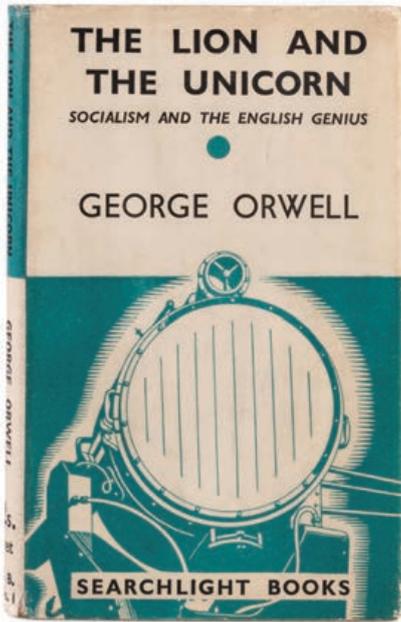
87. [NORTH ITALIAN ILLUMINATOR]. LEAF FROM AN ANTIPHONAL WITH LARGE DECORATIVE INITIAL “H”. N.ITALY (BOLOGNA?), 1350.

Very large initial “H” with long foliate extension, painted in blue, red, green, grey, brown and two shades of pink; the initial infilled with a variety of ornamental designs on which are drawn dotted lines, circles and curling stems all in white, the initial on a very broad blue ground with white tracery, lush foliage extension at top and bottom to make a full border. Manuscript on vellum. Framed. Size of leaf: 510 x 360mm. Square musical notes, or ‘neumes’, on eight 4-line staves, typical of medieval musical notation, with interlinear text in a rounded gothic hand.

£1,750

A very handsome leaf of great visual beauty, with a large decorative initial painted in bold colours, typically found in manuscripts produced in Bologna in the second half of the 14th century. The text and music come from the Common, or Feast, of the Apostles, a liturgy of texts used to venerate a number of commonly celebrated saints and martyrs.

With thanks to Rose McCandless, Ohio State University.



“AS I WRITE, HIGHLY CIVILIZED HUMAN BEINGS ARE FLYING OVERHEAD, TRYING TO KILL ME.”

88. ORWELL (GEORGE). THE LION AND THE UNICORN: SOCIALISM AND THE ENGLISH GENIUS.

First edition. 8vo. Original cloth, spine lettered in green, dust jacket. London, Secker & Warburg. 1941.

£350

Orwell’s great statement on British democratic socialism and the revolutionary potential of the Second World War. The book was the first of the *Searchlight Books* series of essays that ran between 1941-1942, edited by Orwell and T. R. Fyvel.

A near fine copy, but for some light wear to the extremities of the jacket.

A GREAT SURVEY OF BRITISH RADICALSIM

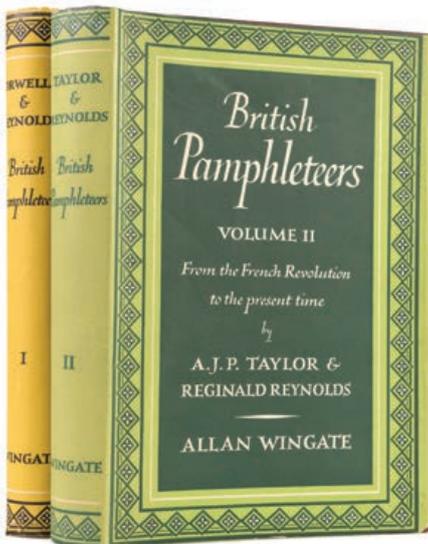
89. ORWELL (GEORGE). & REYNOLDS (REGINALD)., EDITORS. BRITISH PAMPHLETEERS. VOLUME I: FROM THE SIXTEENTH CENTURY TO THE FRENCH REVOLUTION. VOLUME II: FROM THE FRENCH REVOLUTION TO THE PRESENT TIME.

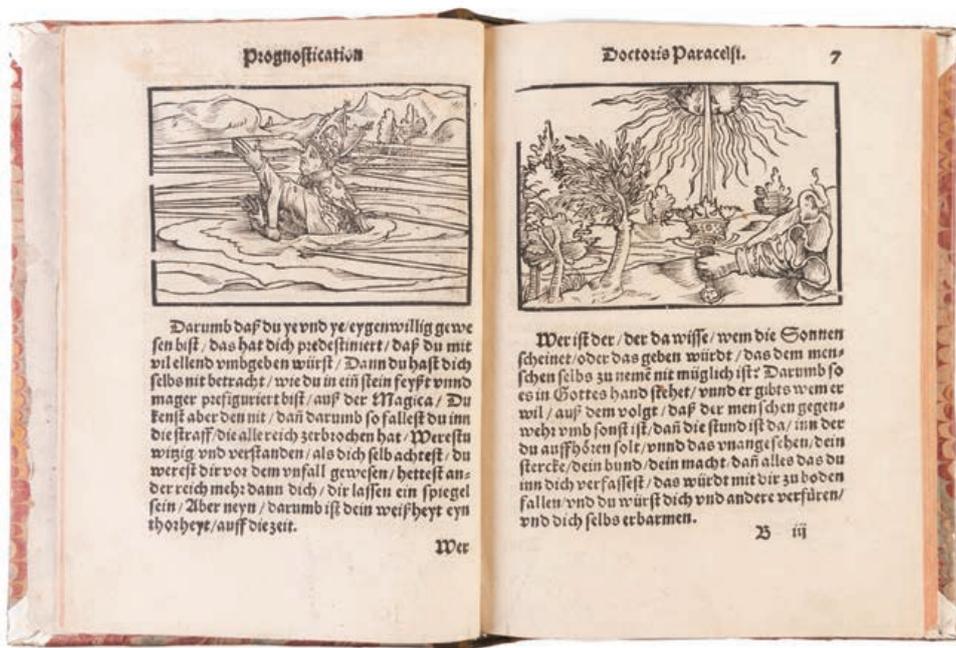
First editions. Illustrations. Two volumes. 8vo. Original brown cloth, spines lettered in gilt, dust jackets. London, Allan Wingate. 1948 & 1951.

£325

The texts of forty-five pamphlets, each with an explanatory note of the historical circumstances for publication. Orwell edited and contributed the introduction to Vol. I, which was published in November 1948. His death in January 1950 led to A. J. P. Taylor replacing him as joint editor for Vol. II.

Ownership inscription of Geoffrey Lamb to the front free endpaper of Vol. 1, otherwise a near fine set.





POPULAR PROPHECIES AND PROGNOSTICATIONS

90. [PARACELSUS]. PROPHECEIEN VND WEISSAGUNGEN, VERGANGNE, GEGENWERTIGE, VND KÜNFFTIGE SACHEN, GESCHICHT UND ZUFÄLL, HOHER VND NIDERER STENDE, DEN FROMMEN ZU ERMANUNG VND TROST, DEN BÖSEN ZUM SCHRECKEN VND WARNUNG, BISZ ZUM ENDE, VERKÜNDENDE.

Second edition. 88 woodcut illustrations in different styles, black letter. 4to (188 x 138mm). 128 ff. Antique-style calf backed marbled boards, spine with gilt label. [Frankfurt am Main: Christian Egenolff]. [1549].

£4,000

Second edition of Christian Egenolff's (1502-55) copiously illustrated compilation of popular prophetic works; the first in 1548. Included here are the prophecies of well-known prophets and prognosticators of the prior hundred years: Paracelsus (1494-1541); Johann Lichtenberger (d.1503), author of the hugely popular *Prognosticatio* (1488); humanist, scholar and secretary to Maximilian I Joseph Grunpeck (1473-1532); historian and astrologer Johann Carion (1499-1537); as well as the Sibyls and biblical prophets. 'Egenolff's compilation provides a concise list of prophetic authorities in the mid-sixteenth century...and it substantially contributed to the formation of a prophetic canon' (Green, *Printing and Prophecy*, 103).

The woodcut illustrations here are crucial to their texts. Paracelsus' work is a series of 32 single-page texts with 32 accompanying woodcuts, making use of the same blocks used for Heinrich Steiner's 1536 edition of Paracelsus' *Prognostication auf xxxiii jar*. "There is little agreement as to whether Paracelsus



“GREAT DESIGN OF A BRITISH NATURAL HISTORY”

91. PENNANT (THOMAS). BRITISH ZOOLOGY: VOLUME I. CLASS I. QUADRUPEDS. II. BIRDS; VOLUME II. CLASS II. DIVISION II. WATER-FOWL. WITH AN APPENDIX; VOLUME III. CLASS III. REPTILES. IV. FISH; VOLUME IV. CRUSTACEA. MOLLUSCA. TESTACEA.

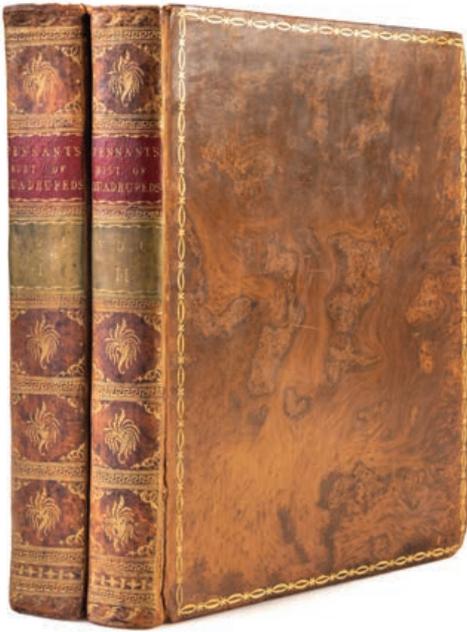
Fourth edition. Vols. 1-3 with letterpress & engraved titles, Vol. 4 with engraved title only; 279 engraved plates throughout. Four volumes. 8vo. xxxiii, v, 418, [4]; viii, [1], 422-786; vi, [3], 4-425, [1]; [2], viii, [10], [1], 2-154, [2] pp. Contemporary calf, probably by the Edwards of Halifax Bindery in “Etruscan” style, covers with a stained and stencilled design of an anthemion border and with a small inked neo-classical medallion in the centre, spot-marbled endleaves. [1-3:] Warrington, William Eyres, for Benjamin White, 1776. [4: London, Benj. White, 1777.]

£1,500

Pennant’s “great Design of a British Natural History” (Works quoted in ODNB) was first published in folio format between 1761 and 1766 with 132 plates of birds and quadrupeds and then expanded into four octavo volumes in 1768-70, with the addition of reptiles, fish, and molluscs.

Provenance: C[harles]. W[illiam]. Osborn, 64, Chapeltown Road, Leeds, with early 20th-century bookplates.

Text lightly browned in places, occasional minor spotting, some offsetting from the plates; each volume rebacked and tooled in gilt; board-edges worn and repaired.



VASTLY EXPANDED

92. PENNANT (THOMAS). HISTORY OF QUADRUPEDS.

Second edition, revised and enlarged. Engraved titles and 52 engraved plates. Two volumes. 4to. xxiv, 284; 285-566, [xiv] pp. Contemporary tree-marbled calf, covers with a narrow gilt neo-classical roll border, smooth spines divided into six panels by a gilt greek-key roll, second and third panels lettered on red and green morocco labels, the rest with a gilt cornucopia roll, spot-marbled endleaves, yellow edges. London: for B[enjamin]. White. 1781.

£850

First published as *Synopsis of Quadrupeds* in 1771, the “present edition has presumed to alter its title to that of HISTORY; not only on account of the vast additions it has received, by favor of my friends, but likewise to prevent confusion among such who may think them worthy of the honor of quotation” (Preface). The second edition includes a wealth of newly-added animals as well as various other important revisions.

Provenance: Henrietta, Countess De Grey, with her bookplate (Earl’s coronet with initials “H de G”?). Lady Henrietta Frances Cole (1784-1848), youngest daughter of William Cole, 1st Earl of Enniskillen, married in 1805 Thomas Philip de Grey, 2nd Earl De Grey (1781-1859).

Occasional light spotting to the text, some offsetting (usually light) from some of the plates; joints rubbed, upper joint of Vol. 2 partly cracked but firm (for 100 mm from the bottom) and a shorter crack in the lower joint (50 mm from the bottom); minor wear to the headcaps, corners knocked or worn.

THE PATRON SAINT OF PHILOSOPHERS & FEMALE SCHOLARS

93. PETRUS (FRATER). [LIFE OF ST CATHERINE]. HANC LEGENDAM BEATISSIME VIRGINIS KATHERINE.

Rubricated throughout, page numbers supplied in ink at head. 4to (200 x 145mm). 27(unnnumbered) ff. Eighteenth-century calf with triple gilt fillets, spine gilt in compartments, inside gilt dentelles, marbled endpapers. Basel, J. Wolff (Jacobus von Pforzheim). 22 June, 1504.

£4,500

An extremely rare account of the life of St Catherine of Alexandria, whose miraculous life and martyrdom made her one of the most important and popular saints of the Middle Ages.

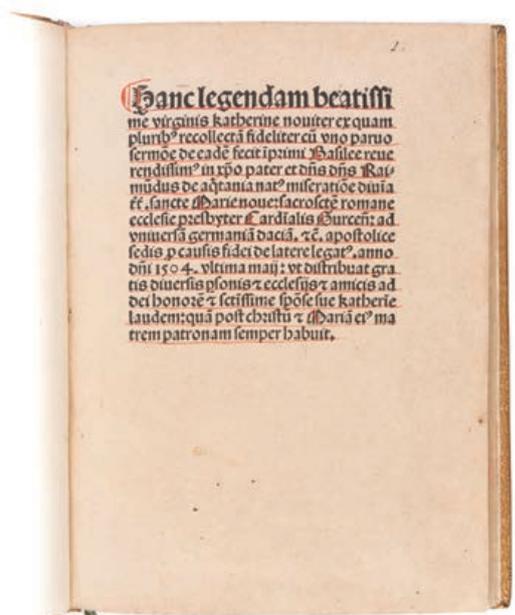
This is the third edition of the text of Franciscan Frater Petrus - thought to be writing around 1400 - the first two illustrated and printed by Grüninger at Strasbourg in 1500 (the first in Latin, the second in German), and one of many versions of the hagiography to appear in the fifteenth and into the sixteenth centuries. The daughter of the governor of Alexandria in the early 4th century, the legend of St Catherine describes how she was persecuted, tortured and eventually beheaded by Emperor Maxentius for refusing to recant her Christian beliefs; launching an effective and scholarly defence of her faith to fifty interlocutors organised in a debate by the Emperor; and successfully converting several of her adversaries, as well as Maxentius' wife (all of whom were subsequently put to death). Repeated attempts at starvation and torture, including being broken on a wheel (hence 'Catherine wheel') were to no effect, and Catherine was eventually martyred.

Following St Catherine's life are two laudatory prayers in praise of another revered female saint, Helena, mother of Constantine and discoverer of the true cross. These are not part of the 1500 editions.

Sympathetically rebacked, with original spine laid down, slightly rubbed.

VD16 ZV 12358. BMSTC (German), p.687 (1500 editions only).

OCLC (US: Yale only). OPAC (Cambridge, St. Catherine's College only).



**RARE HAND-COLOURED BROADSIDE
ON THE ORIGIN OF PLAYING-CARDS**

**94. [PLAYING CARDS]. DURAND (PIERRE CHARLES). ORIGINE DES
CARTES À JOUER. DEDIEE AUX AMATEURS.**

Hand-coloured etching with engraved lettering by Antoine-Achille Bourgeois de la Richardière after Pierre Charles Durand. On wove paper (no watermark). [Sheet size: 563 x 45 mm; 485 x 320 mm]. Paris, chez Mr. Astruc. [1811].

£1,850

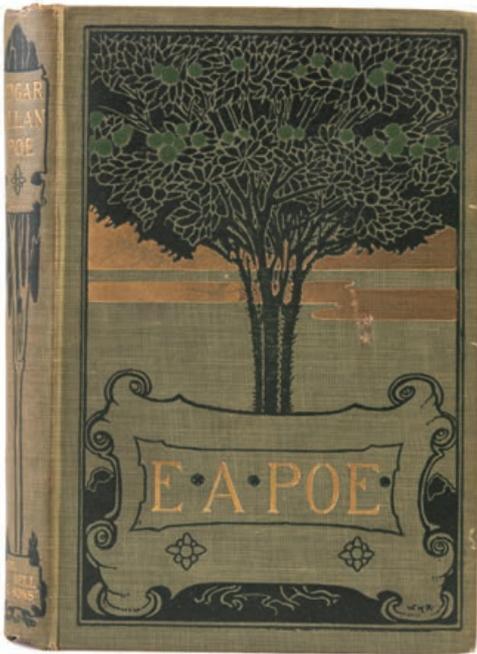
Comprises: “A table showing (left to right) the suits of clubs, spades, diamonds and hearts, with historical explanations, having the Kings and Queens for each identified with historical figures; above centre, a statement about the history of playing cards, stating that they were invented in France during the reign of Charles V; at the top, a representation of a play by Thomas Corneille entitled ‘Le Triomphe des Dames’ in which the actors take the parts of playing cards, flanked by plaques lettered with a history of playing cards, on the left and a description of the play, on the right.” (British Museum description). The play was performed at the Hôtel Guénégaud in 1676 and the scene depicted is the ‘Ballet du jeu de Piquet’.

It was advertised for sale in the *Journal Générale de l’Imprimerie et de la Librairie* (No. 18, 2 April 1811) and the *Journal de l’Empire* (22 April 1811, at 2 francs 50 centimes (3 francs with postage) but has otherwise escaped notice.

Rare. The only institutional copies of this impressive sheet that we can trace are in the British Museum (bequeathed by Lady Charlotte Schreiber, 1812-95, a great collector of games, playing cards, and fans) and in the Bibliothèque nationale de France; an impression was sold at auction in Paris in January 2016.

A few short closed tears at the edges of the sheet, a little dust-soiling and light foxing/spotting at the margins and a diagonal light brown stain across the top-left corner of the image; traces of a mount at the top-left, old number “88” in the upper and lower left corners.

ILLUSTRATED BY HEATH ROBINSON



95. POE (EDGAR ALLAN). THE POEMS OF EDGAR ALLAN POE. ILLUSTRATED AND DECORATED BY W. HEATH ROBINSON. *First Robinson-illustrated edition. Illustrated frontispiece, with tissue guard, plates and vignettes by Robinson throughout. 8vo. Original olive cloth with decorations in green, black, and gilt designed by Robinson, pictorial endpapers. London, George Bell & Sons; New York, The Macmillan Co. 1900.*

£650

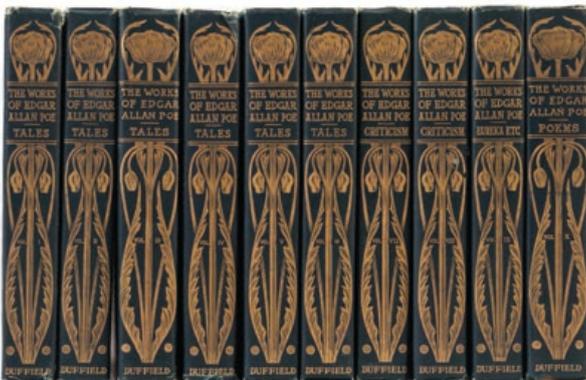
A wonderful example of turn-of-the-century design, with beautifully dynamic and aesthetic *art nouveau*

illustrations by W. Heath Robinson throughout. Published as part of the Endymion Series, the selection includes “The Raven” and “Annabel Lee”.

Neat contemporary ink inscription to front flyleaf, cloth every so slightly darkened, extremities very slightly rubbed and bumped, a couple of marks to cover, else a very good copy indeed.

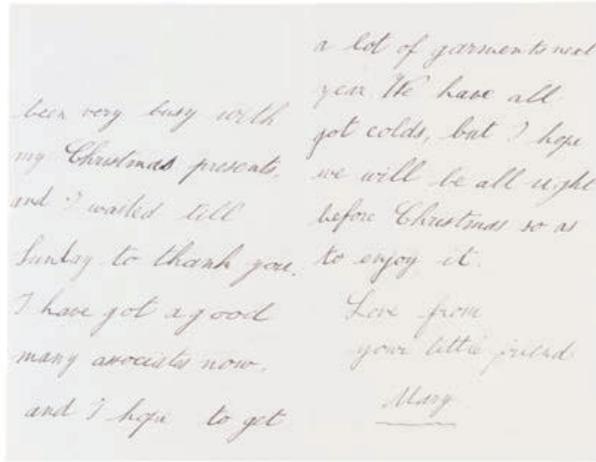
96. POE (EDGAR ALLAN). THE WORKS OF EDGAR ALLAN POE IN TEN VOLUMES.

Edited by Edmund Clarence Stedman and George Edward Woodberry. With illustrations by Albert Edward Sterner. Ten volumes. 8vo. Original green cloth, spines lettered and decorated in gilt, top edges in gilt, fore and bottom edges untrimmed. New York, Duffield & Company. 1908.



£450

An attractive early-twentieth-century edition of Poe’s work. Light rubbing to tops and tails of spines, and occasional rubbing or marking to boards, volume numbers added in ink to top edges.



CHRISTMAS LETTER FROM PRINCESS MARY

97. PRINCESS MARY VICTORIA ALEXANDRA ALICE MARY (1897-1965).

PRINCESS ROYAL, LATER COUNTESS OF HAREWOOD HOUSE AND ONLY DAUGHTER OF KING GEORGE V AND QUEEN MARY. AUTOGRAPH LETTER SIGNED (“MARY”) TO CAPTAIN FORTESCUE [SEYMOUR FORTESCUE (ROYAL EQUERRY TO EDWARD VII)].

3 pages 8vo with associated envelope postmarked Sandringham (“Friary Court, St. James’s Palace, London. S. W.”), York Cottage, Sandringham, Norfolk, 12 December 1909.

£200

Princess Mary is often lauded and remembered for her Christmas Fund, which raised money for Christmas gifts to be sent to the servicemen and women of the First World War. This letter is suggestive of philanthropic endeavours undertaken long before her first Christmas Gift Boxes were sent to soldiers in 1914. Written in 1909 when Mary was 12, this letter mentions the charitable work that she and her siblings were already undertaking around Christmas time. She writes to the Captain to “thank [him] for [his] kind subscription”, continuing, “I have been very busy with my Christmas presents, and I waited till Sunday to thank you. I have got a good many associates now, and I hope to get a lot of garments next year.”

Of the Royal children’s Christmas tradition M. C. Carey wrote in their book *Princess Mary* (1922) that “Every Christmas the Royal children gave up their old toys to be sent away for distribution among the poor children of London, and for the orphan girls at Addlestone, and it is even a fact that raids were occasionally made on the new toys as well, to swell the size of the parcels...”

Mary finishes her letter to Captain Fortescue in a charmingly matter-of-fact manner: “We have all got colds, but I hope we will be all right before Christmas so as to enjoy it.”



ROYAL THANKSGIVING FOR SAFE DELIVERANCE FROM TYPHOID

98. [QUEEN VICTORIA], [EDWARD VII]. PROGRAMME OF THE ROYAL PROCESSION ON THE OCCASION OF HER MAJESTY'S VISIT TO ST PAUL'S CATHEDRAL, LONDON, 27 FEBRUARY 1872.

Original broadside (505 x 190mm). Printed & Sold at Bell's Hyde Street, Museum Street, top of Drury Lane. 1872.

£300*

The service at St. Paul's was held to give thanks for the Prince of Wales' recovery after he contracted typhoid in October 1871.

Prince Edward (Albert Edward, Prince of Wales, later Edward VII) contracted typhoid at Londesborough Lodge in Yorkshire in October 1871. Members of the Prince's staff fell ill at the same time, and died of the disease; it was feared that the Prince's fate would be the same. His recovery prompted enthusiastic celebrations and a substantial show of support made visible through the 13,000 who packed out St Paul's and the thousands who lined the royal route. Some

creasing and marking, but still a bright and attractive item.

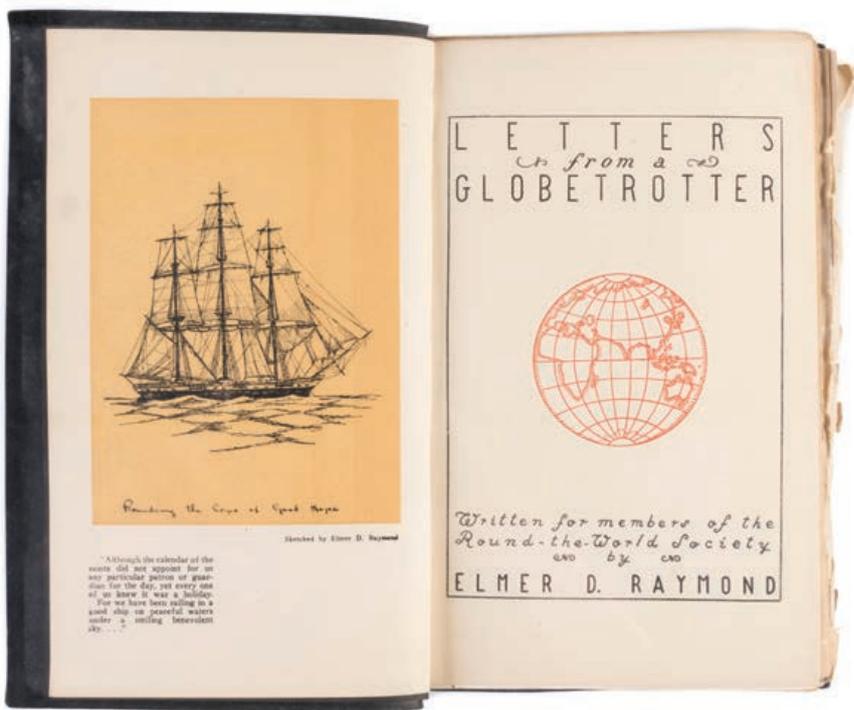
WITH A HANDSOME MAP



99. RATHGEB (A.F.) LE GRAND HOTEL DE RUSSIE: GUIDE DE GENEVE ET SES ENVIRONS OFFERT GRATUITEMENT AUZ ETRANGERS. *Foldout map of Geneva & woodcut illustrations throughout. 12mo. Original yellow printed wrappers. Geneva, n.p. [c. 1900].*

£150

A lovely copy of this city guide to Geneva. The illustrations are of important buildings and monuments throughout the city. The map includes 87 different landmarks and the rear wrapper depicts the hotel of the title.



SOUVENIRS FROM A CIRCUMNAVIGATION

100. RAYMOND (ELMER D.) **LETTERS FROM A GLOBETROTTER. WRITTEN FOR MEMBERS OF THE ROUND-THE-WORLD SOCIETY.**

50 mimeographed, stamped letters. Folding map & six plates. 8vo. [7], [222] pp. Original lack leatherette binding. New York, 1925-1926.

£750

A lovely souvenir from the early twentieth century. Elmer D. Raymond was founder and president of the Round-the-World-Society. In exchange for a modest sum, subscribers would receive regular letters from Raymond as he travelled from New York to England, France, Belgium, and Norway, from where he made a dash for the North Pole, and returned via Italy, Tunisia and Morocco. Commencing on 6 July, 1925, he travelled variously by steamer and plane.

Raymond wrote twelve letters from the Arctic some of which are titled variously as: "In the northernmost city in the world", "The land of many surprises", "A great experiment in the Arctic", "Finding the remains of Andree's balloon expedition", and "The dash toward the pole."

All the letters here are addressed to James R. Cooney in Asheville North Carolina.

Binding a little grubby, some spotting and soiling to interior but very good.



A SUBSCRIBER'S COPY

101. ROBERTS (DAVID). THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, & NUBIA. AFTER LITHOGRAPHS BY LOUIS HAGHE FROM DRAWINGS MADE ON THE SPOT BY DAVID ROBERTS, WITH HISTORICAL DESCRIPTIONS BY THE REV. GEORGE CROLY.

First edition. 124 sepia lithographic plates, including portrait frontispiece of the artist, two title pages, plus a map. Three volumes bound in two. Folio. Contemporary full [publishers?] green morocco, elaborately gilt, with gilt seal of the Kingdom of Jerusalem (1095 A.D.) in gilt on upper and lower boards, all edges in gilt. London, F.G. Moon. 1842-1845.

£35,000

A beautiful copy of one of the most sumptuous nineteenth-century publications on the Near East. This set comprises the first three volumes of Roberts's great work. As here, it was issued with just two title pages. The map included here, and the title page to the third volume, weren't published until 1849. The further three volumes on Egypt and Nubia would be published from 1846-49.

Born just outside of Edinburgh, Roberts began his artistic career as a scene painter for James Bannister's Circus and later, the Theatre Royal. In 1822, he had three oil paintings accepted at the Fine Arts Institution. A move to

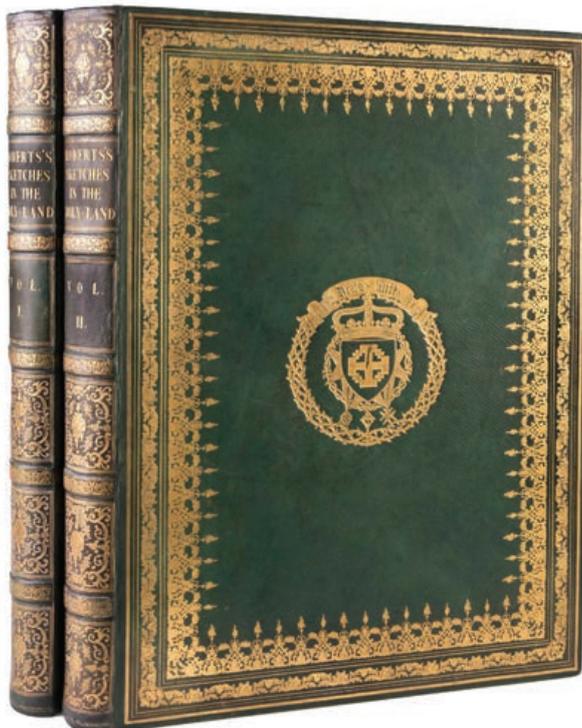
London soon followed and in 1823 he became one of the first members of the Society of British Artists.

In 1838, Roberts embarked on the journey he had wished for since childhood to the Near East. He travelled via Paris, Alexandria and Cairo, where he saw the pyramids at Giza. Initially, he sailed north up the Nile to Abu Simbel, and from there to Philae, Karnak, Luxor, and Dendera. In February 1839, he left Egypt for Syria and Palestine. He then visited Petra before making his way to Hebron, Jaffa and Jerusalem. Using Jerusalem as a base, he was able to visit Jordan, the Dead Sea, Bethlehem and Baalbek.

“He was the first independent, professional British artist to travel so extensively in the Near East, and brought back 272 sketches, a panorama of Cairo, and three full sketchbooks, enough material to ‘serve me for the rest of my life’ ... Over the next decade Roberts made ‘a series of intire new drawings’ for the 247 large coloured lithographs executed by Louis Haghe for *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia* (1842–9). No publication before this had presented so comprehensive a series of views of the monuments, landscape, and people of the Near East” (*ODNB*).

Bookplate of one of the original 634 subscribers to the work, some sporadic foxing to plates, extremities professionally repaired.

Abbey Travel, 385 [for a full collation]; Blackmer, 1432; Ibrahim-Hilmy Vol. II, p. 176-7.





“STAR LED”

102. ROBERTSON (W. GRAHAM). GOLD, FRANKINCENSE, AND MYRRH, AND OTHER PAGEANTS FOR A BABY GIRL.

First edition. Twelve designs in colour by the author. Large 4to. Original bright blue cloth stamped in black and yellow, dust jacket. London and New York, John Lane. 1907.

£150

A striking publisher's binding (see front cover of this catalogue), complete with the scarce dust jacket. An exceptionally bright copy, some foxing, not affecting plates, the spine panel of jacket faded and a little frayed.

“THE SKY LOOKED AT HIM”

103. ROSENBERG (PORTIA). CLARKE (SUSANNA). ORIGINAL ILLUSTRATION FOR JONATHAN STRANGE AND MR NORRELL. CHILDERMASS AT DESK.

Original pencil drawing. Image: 360 x 270 mm; frame: 570 x 460mm. [2004].

£3,000*

One of Rosenberg's haunting illustrations for Clarke's meandering masterpiece of magic and madness, *Jonathan Strange & Mr Norrell*. The episode depicted shows the enigmatic John Childermass, Mr Norrell's secretary, who, in the midst of writing letters of business (“My lord, Mr Norrell desires me to inform you that the spells to prevent flooding of the rivers in the County of Suffolk are now complete...”) hears a mournful bell and soon finds the walls of Mr Norrell's library dissolved; in its place, “a dreary landscape”, full of magic and uncertain meaning. It may be read as foreshadowing of Childermass' meeting with John Uskglass, the legendary Raven King, towards the climax of the book.

“The birds were like black letters against the grey of the sky. He thought that in a moment he would understand what the writing meant. The stones in the ancient road were symbols foretelling a traveller's journey. ...

“Childermass came to himself with a start. The pen jerked from his hand and the ink splattered over the letter.

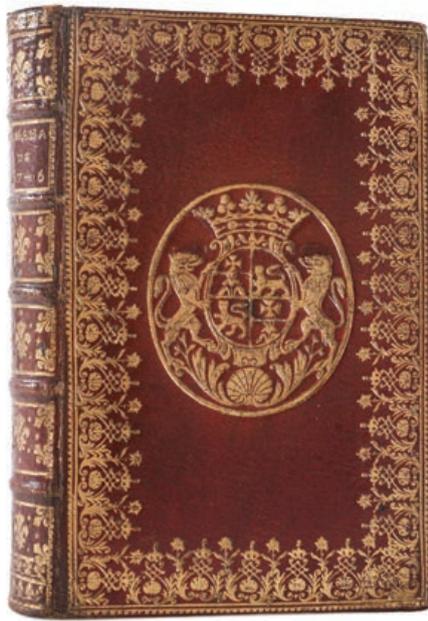
“He looked around in confusion, He did not appear to be dreaming. All the old, familiar objects were there: the shelves of books, the mirror, the ink pot,

the fire-irons, the porcelain figure of Martin Pale. But his confidence in his own senses was shaken. He no longer trusted that the books, the mirrors, the porcelain figure were really there. It was as if everything he could see was simply a skin that he could tear with one fingernail and find the cold, desolate landscape behind it.

“The brown fields were partly flooded; they were strung with chains of chill, grey pools. The pattern of the pools had meaning. The pools had been written on to the field by the rain. The pools were a magic worked by the rain, just as the tumbling of the black birds against the grey was a spell that the sky was working and the motion of grey-brown grasses was a spell that the wind made. Everything had meaning. ...

“Childermass leapt away from the desk and shook himself. He took a hurried turn around the room and rang the bell for the servant. But even as he was waiting the magic began to reassert itself. By the time Lucas appeared he was no longer certain if he were in Mr Norrell’s library or standing upon an ancient road ...”





**A FINE ARMORIAL BINDING WITH
THE ARMS OF JOLY DE FLEURY**

104. [ROYAL ALMANAC] ALMANACH ROYAL, ANNÉE M DCC XLVI. 8vo (198 x 125mm). 442pp. Contemporary French red morocco, covers with fine ornate floral border roll, central arms of Jean-François Joly de Fleury, spine gilt in compartments with central fleur-de-lys stamp, superb gilt decorated endpapers. Paris, veuve D'Houry & Le Breton. 1746.

£2,500

Lavishly-bound Royal Almanac for the year 1746, with the arms of Jean-François Joly de Fleury (1718-1802), successor to Jacques Necker as Director-General of the Royal Treasury and inheritor of the crisis in French national finances, that would ultimately contribute to the overthrow of the Ancien Regime.

Established in 1683 by printer and bookseller Laurent d'Houry in Paris, these hugely popular almanacs, issued annually, provided their readers with a calendar for the year, accompanied by a compendium of useful information. This includes lists of members of the royal family and households; notable figures in church and army; directories of diplomatic and administrative bodies, universities, and so on. With the Revolution, the Gregorian calendar was replaced with the Republican, and details of new ministries replaced directories of the monarchy. Here, the pages for each month are interleaved with a blank, presumably for the notes and memoranda of its owner. This edition was printed by D'Houry's widow, who managed the printing side of D'Houry's business after his death.

Olivier pl. 1955, fer 1.

105. S. DOMINIC'S PRESS. HAGREEN (PHILIP). [CALENDAR. WITH A QUOTATION FOR EACH MONTH FROM ST. THOMAS AQUINAS] A.D. 1934.

Woodcut design in purple on upper cover by Philip Hagreen, along with woodcut borders to each page. Printed in black and red. Outer cover and back board, stitched at the head with cord to allow for hanging. Ditchling, Saint Dominic's Press. 1922.

£250

The penultimate in a series of calendars issued by the Saint Dominic's Press. Hagreen's simplified pictorial woodcuts and borders balance neatly with quotes from Saint Thomas Aquinas, printed in red. A near fine copy, very scarce, even more so in this condition.

Taylor & Sewell, C19.



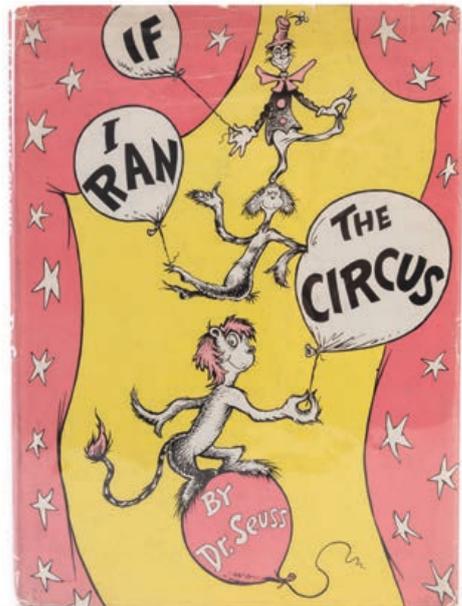
“THE CIRCUS MCGURKUS! THE WORLD’S GREATEST SHOW”

106. SEUSS (DR.) [SEUSS GEISEL (THEODOR).] IF I RAN THE CIRCUS. *First edition, first printing. Illustrations by the author. 4to. Original pictorial boards, dust jacket. New York, Random House. 1956.*

£450

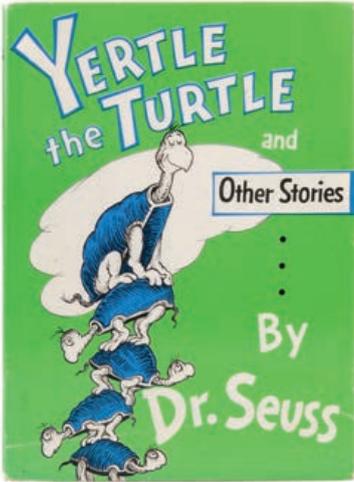
Morris McGurkus dreams, with ever increasing imagination and absurdity, of building the world's greatest circus behind Sneelock's store.

An excellent copy, with the correct list of titles on rear endpaper, promotional material on rear flap of jacket and list of twelve Dr Seuss titles on rear cover as called for. Jacket slightly worn at head and tail of spine, a few small closed tears along the edges, original price of 250/250 and mark of ownership at top of front flap, colour bleed on two spreads else internally clean.



Younger & Hirsch, 108.

SEUSS' ANTI-AUTHORITARIAN TALE



107. SEUSS (DR.) [SEUSS GEISEL (THEODOR).] YERTLE THE TURTLE AND OTHER STORIES.

First edition, first printing. Illustrations by the author. 4to. Original pictorial boards, dust jacket. New York, Random House. 1958.

£350

A very good copy, with the correct listing of titles to rear of jacket as called for. Jacket creased at bottom edge of front panel with small area of tape repair to verso. Younger & Hirsch, 82.

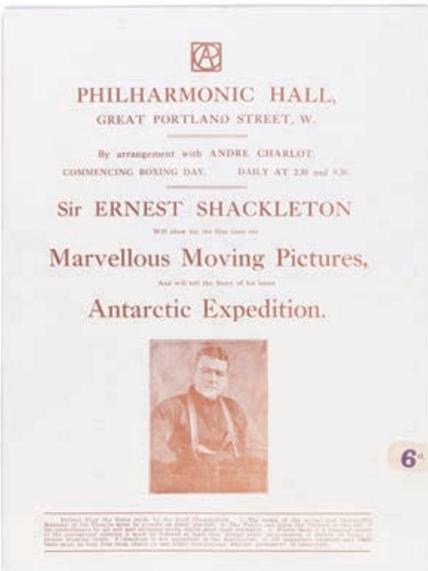
TELLING TALES FROM THE HEROIC AGE

108. SHACKLETON (SIR ERNEST HENRY). PHILHARMONIC HALL, GREAT PORTLAND STREET ... SIR ERNEST SHACKLETON WILL SHOW ... THE MARVELLOUS MOVING PICTURES, AND WILL TELL THE STORY OF HIS LATEST ANTARCTIC EXPEDITION.

Photographic illustrations to front and rear, printed in brown ink. Small 4to sheet folded. 4pp. London, Wightman Mountain & Andrews. 1920.

£650

A lovely souvenir of the Imperial Trans-Antarctic Expedition, which cemented Shackleton's reputation as a hero in the Heroic Age. Shackleton's party had hoped to cross the continent via the South Pole, but ran into problems from the outset, culminating in their ship, *Endurance*, being trapped and crushed in the ice. The party endure months on the ice and an open boat voyage to safety. Shackleton's incredible leadership ensured the crew survived.



A privately-funded expedition, Shackleton's solvency depended on royalties from his account, *South*, and the lecture circuit such as this. Shackleton spent months touring England giving such lectures at the conclusion of this and the *Nimrod* Expedition that preceded it.

Not in Rosove.

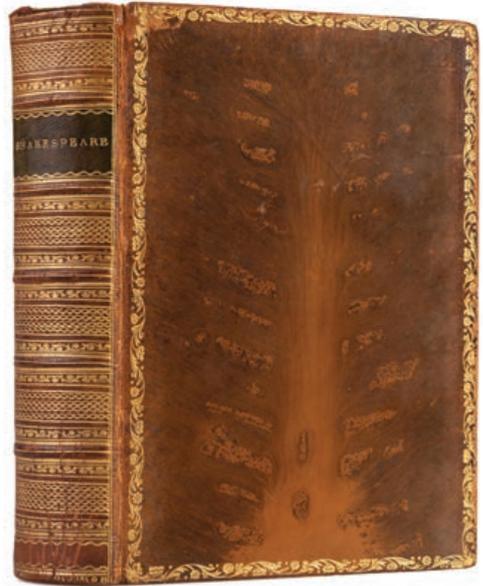
109. SHAKESPEARE (WILLIAM).

THE WORKS OF WILLIAM
SHAKESPEARE.

The Globe Edition, edited by William George Clark and William Aldis Wright. 8vo. Contemporary tree calf, narrow roll-tooled borders, spine richly gilt within low bands, and contrasting spine label, by Mansell. London, MacMillan & Co. 1871.

£250

Slight wear to the extremities of the binding, some foxing to preliminaries, ink inscription of Justina Head, but a very handsome copy.



“IF WINTER COMES, CAN SPRING BE FAR BEHIND?”

110. SHELLEY (PERCY BYSSHE).

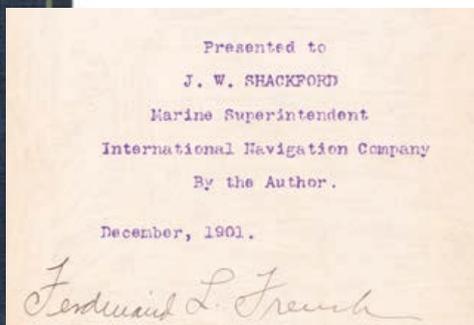
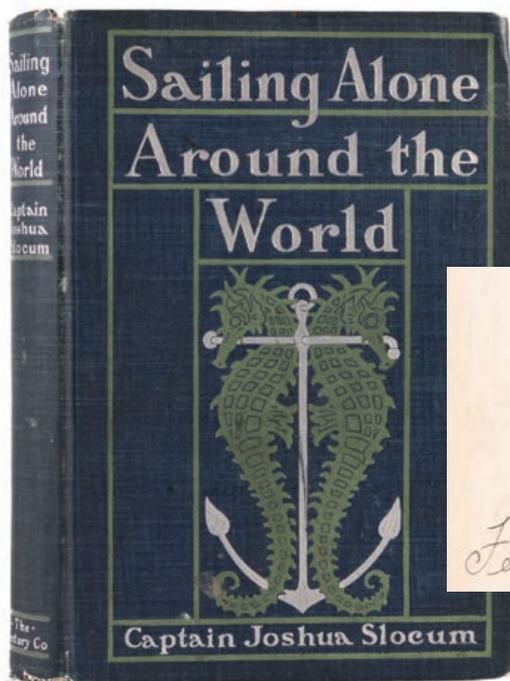
THE POETICAL WORKS OF PERCY
BYSSHE SHELLEY.

“Unannotated Edition” edited with a critical memoir by William Michael Rossetti. Illustrated by The Society of Decorative Art. 8vo. Contemporary tree calf, narrow roll-tooled borders, spine richly gilt within low bands, and contrasting spine label by Mansell. London, E. Moxon & Son. N.d. [circa 1870].

£375

Slight wear at the head of the spine, some foxing to preliminaries, ink inscription of Justina Head, but by and large a very fresh and well-bound copy, eminently presentable.





AUTHOR'S PRESENTATION COPY

111. SLOCUM (CAPTAIN JOSHUA). SAILING ALONE AROUND THE WORLD. First edition. Numerous illustrations. 8vo. Original two-tone silvered cloth. New York, The Century Co., 1900.

£1,500

An unusual typed presentation copy to “J.W. Shackford Marine Superintendent International Navigation Company by the Author December 1901”, typed on presentation notice signed by the author tipped-in at the front free endpaper. Shackford was an experienced captain as well as official. He and Slocum certainly knew each other and, in 1902, both provided testimony to a senate panel discussing the navigability of the Panama and Nicaragua canals.

Captain Slocum set out from Boston in his small sloop *Spray* on 24th April, 1895, at the age of 51, and after a passage of 46,000 miles returned to Newport Rhode Island on 27th June, 1898, thereby becoming the first person to sail around the world single-handed. Slocum spent the next two years publishing his account and giving public lectures. He retired to a farm in West Tisbury, Martha’s Vineyard, in 1901 but quickly grew restless and, after just eighteen months, took the *Spray* out once more and visited the ports of New England in the summer and the islands of the Caribbean in the winter.

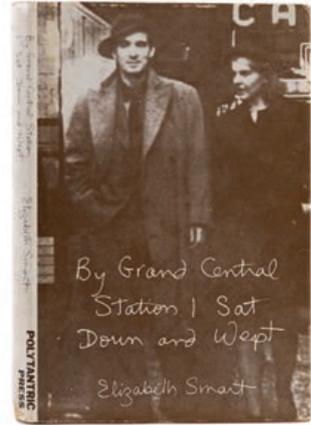
Not in Ferguson; Toy, 462; Morris & Howland, p.126.

112. SMART (ELIZABETH). BY GRAND CENTRAL STATION I SAT DOWN AND WEPT.

Foreword by Brigid Brophy. First edition thus. 8vo. Original brown cloth, dust jacket. London, Polyantric Press. 1977.

£100

Inscribed by the author on the front endpaper: "To Tony Astbury, with every good wish, Elizabeth Smart 1982" and signed once more by the author on the title. Astbury is a poet and publisher of *The Greville Press*. A near fine copy in dust jacket, slightly browned on the spine.



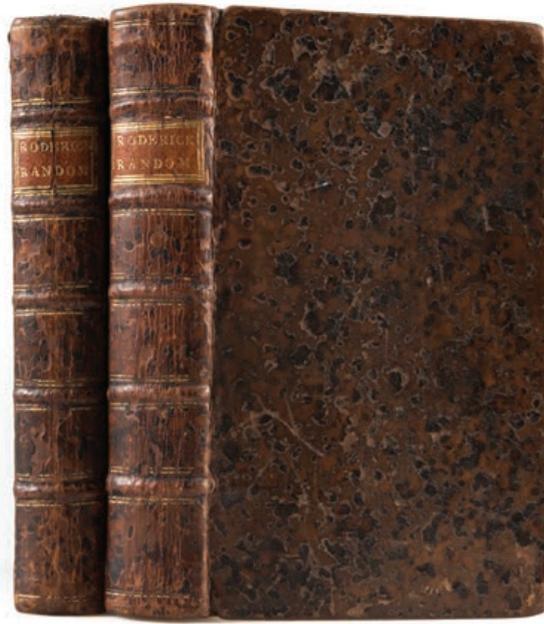
MOUNTAINEERING FROM THE COMFORT OF YOUR LIVING ROOM

113. SMITH (ALBERT). THE NEW GAME OF THE ASCENT OF MONT BLANC. *Second edition. Rule book: 4 engraved images (2 inside wrappers, 2 facing these); Game sheet: 54 coloured lithograph vignettes. Small 8vo. Folding linen-backed game sheet (545 x 415mm. approx.) Rule book: original printed wrappers, resewn, sticking tape stain to spine; with 4 game pieces, spinning die & 68 counters in 4 colours; all contained within cloth covered box, with red morocco label to the lid bearing the title in gilt. 5-19pp. London, Myers & Co. 1861.*

£6,500

To the rear wrapper the publisher Joseph Myers & Co. of Leadenhall Street, London, advertises a "List of Drawing-Room Toys" which can be obtained wholesale from their premises and are available retail "at all the principal booksellers and toy repositories in the United Kingdom". At the top of the list is "Mr. Albert Smith's Ascent of Mont Blanc in Miniature".





“SOME MEN ARE WISE AND SOME ARE OTHERWISE.”

114. [SMOLLETT (TOBIAS GEORGE).] THE ADVENTURES OF RODERICK
RANDOM.

First edition. Two volumes. 12mo. xxiii, 324; xii, 366 pp. (vol. II lacks the final blank). Contemporary mottled calf, spines ruled in gilt, red morocco labels in the second panels. London, J. Osborn. 1748.

£3,000

Smollett’s “reputation rests principally on his achievement as a novelist, an achievement assured by the publication of *Roderick Random* in 1748”. It “excited considerable comment in polite society” and although “its structure is loosely episodic, it has a satisfying completeness of form. The plot charts several revolutions in Roderick’s career: a prolonged series of adventures culminating in the restitution of family fortunes and his finding his rightful social place. Smollett gives the feel of actuality supported by particular reference to contemporary history in the shape of incident, scene and event. Roderick himself is an engaging hero, tough, resourceful, passionate, gallant even, yet a man capable of refinement of feeling and expression. No less boyish than Tom Jones, he is sometimes coarser than his famous contemporary. Smollett’s great strength is in making characters. The figures in *Roderick Random* comprise a gallery of portraits often distinguished by national or professional characteristics. This is a dominant feature of his work, whether the tone is scornful, neutral, or lovingly enthusiastic” (Kelly, *Tobias Smollett: the Critical Heritage*, pp. 4-5).

Provenance: Lady Mary (Douglas) Gordon, Countess of Aboyne (1736-1816), daughter of James Douglas, 14th Earl of Morton (President of the

Royal Society) and 2nd wife (m. 14 May 1774) of Charles Gordon, 4th Earl of Aboyne (c. 1726-1794), of Aboyne Castle, Aberdeenshire. With her signatures on the title “M Douglas” (pre-marriage) and “M Aboyne” (post-marriage). She had one son, Hon. Douglas Gordon, later Lord Douglas Gordon-Hallyburton (1777-1841), M.P. for Forfarshire. Her step-son George, 5th Earl of Aboyne, succeeded his cousin George, 5th Duke of Gordon as 9th Marquess of Huntly in 1836. Aboyne Castle remains in the Huntly family today.

Joints rubbed, upper headcap of Vol. 1 missing, surface of the leather pitted by the mottling acid.

Rothschild 1905.

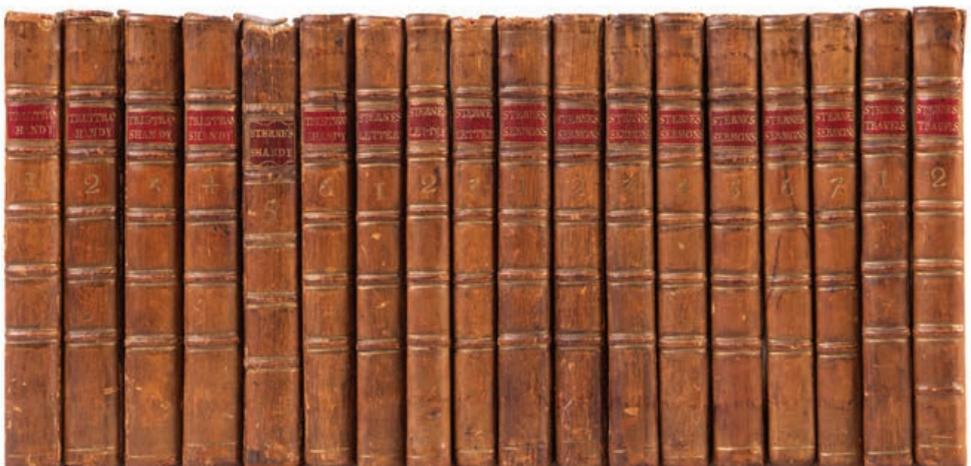
115. STERNE (REV. LAURENCE). [WORKS] THE LIFE AND ADVENTURES OF TRISTRAM SHANDY, GENTLEMAN. A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. LETTERS. SERMONS BY MR. YORICK.

18 vols. *Small 8vo. Contemporary plain light-brown calf, spines ruled and numbered in gilt, red morocco title labels. London, (various publishers). 1769-75.*

£1,650

A uniformly bound collection of Sterne’s works from various sources, comprising: *The Life and Adventures of Tristram Shandy*, Ninth edition. 6 vols. (1772-73-75); *A Sentimental Journey through France and Italy*. New Edition. 2 vols. (1774). *Letters ... to his most intimate Friends* [etc.]. First edition. 3 vols. (1775). *The Sermons of Mr. Yorick*. Eleventh edition. 4 vols. (1773) + Vols. 5-7, first editions (1769).

Modern book-labels of George Harwood. Some light browning; offsetting from the plates; upper joint of Vol. II of *Tristram* cracked, a few others slightly cracked, other joints rubbed, a few small knocks or scuffs on the spines and a few headcaps broken; but intact and a handsome uniform set.





PROFUSELY ILLUSTRATED

116. STOWE (HARRIET BEECHER). **UNCLE TOM'S CABIN.**
The People's Illustrated edition. 48 woodcut plates. 8vo. Half contemporary burgundy calf, with marbled paper boards. London, Clarke & Co. 1852.

£750

“In the emotion-charged atmosphere of mid-nineteenth-century America, *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on ‘the Southern way of life.’ Whatever its weakness as a literary work - structural looseness and excess of sentiment among them - the social impact of *Uncle Tom's Cabin* on the United States was greater than of any book before or since” (PMM).

Clarke & Co. published the first English edition of *Uncle Tom's Cabin*, preceding Cassell's (with Cruikshank's illustrations) by a couple of weeks. They quickly produced this People's Illustrated edition to capitalise on demand. This one include fifty illustrations in comparison to Cassell's twenty-seven. In the first year of publication, more than forty editions of *Uncle Tom's Cabin* were printed in England. The illustrated editions were vital in clarifying the image of North American slavery in the English mind and assisted in the ongoing efforts toward its abolition.

Heavily rubbed, no spine label. Few pages a little marked, small marginal loss to p.126, single tape repair, very good otherwise.

PMM 332; Holohan, “British Illustrated Editions of ‘Uncle Tom's Cabin’: Race, Working Class Literacy, and Transatlantic Reprinting in the 1850s”, *Resources for American Literary Study*, Vol. 36 (2011), pp.27-65.

THE MACCLESFIELD COPY

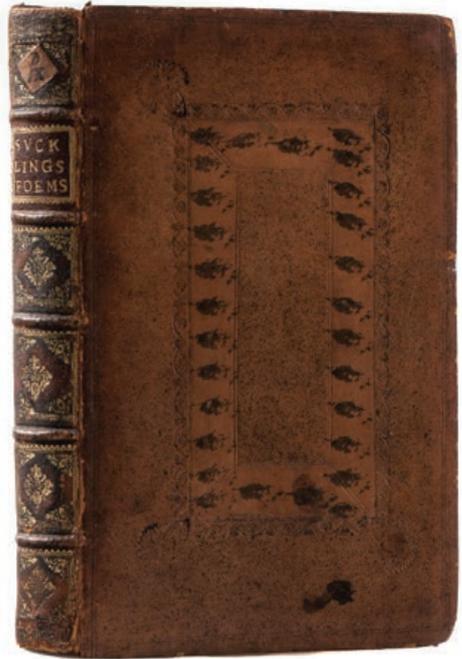
117. SUCKLING (SIR JOHN).

THE WORKS OF SIR JOHN SUCKLING.
CONTAINING HIS POEMS, LETTERS AND
PLAYS.

First edition, large paper issue with sectional title pages. With engraved frontispiece by M. V. Gucht and woodcut vignettes. 8vo. [10], 376 pp. Contemporary panelled speckled calf with blind stamped fleurons, gilt spine, red morocco label, paper library marks, headcaps removed. London, Jacob Tonson. 1709.

£450

A lovely copy of Suckling's works from the library of the Earls of Macclesfield. Bookplate (dated 1860) of the North Library at Shirburn Castle, small blind stamped coat of arms over the first few pages.



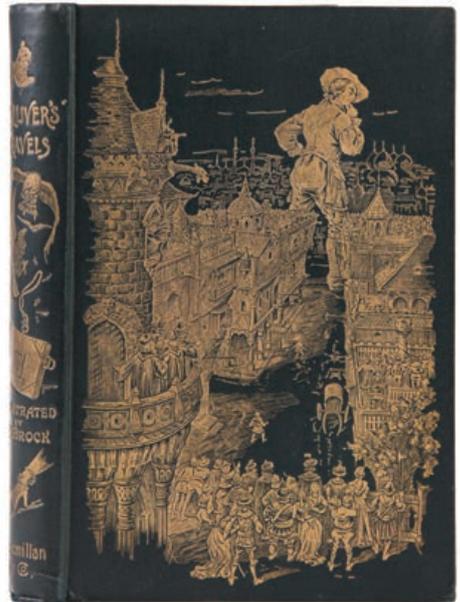
GULLIVER'S TRAVELS

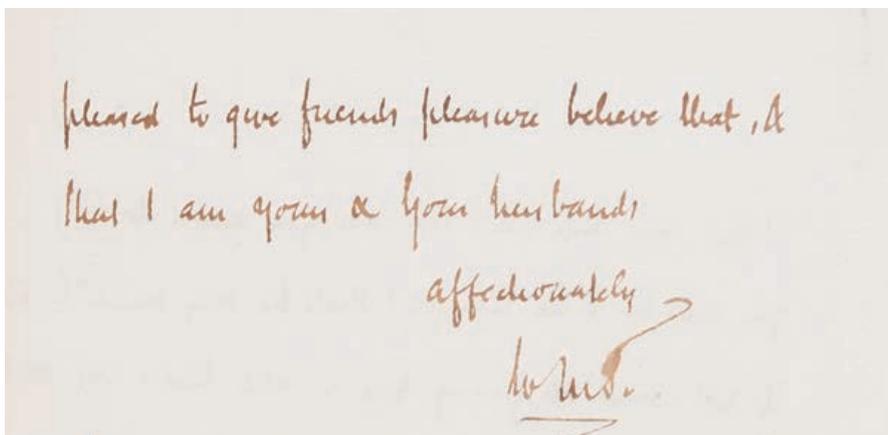
118. SWIFT (JONATHAN). TRAVELS
INTO SEVERAL REMOTE NATIONS OF THE
WORLD BY LEMUEL GULLIVER, FIRST
A SURGEON, AND THEN A CAPTAIN OF
SEVERAL SHIPS.

With a preface by Henry Craik and 100 illustrations by Charles E. Brock. Macmillan Cranford edition. 8vo. Original blue cloth, gilt decoration designed by Brock, all edges in gilt. London, Macmillan and Co. 1894.

£750

A superlative copy of this scarce Macmillan title and minor masterpiece of book illustration.





“IT NEVER ENTERED INTO MY HEAD THAT YOU AND YOURS SHOULDN’T JOIN THE PARTY.”

119. THACKERAY (WILLIAM MAKEPEACE). AUTOGRAPH LETTER SIGNED (“W M T”) TO MRS COLE [UNDOUBTEDLY MARIAN COLE, WIFE OF HENRY COLE (CIVIL SERVANT, INDUSTRIAL DESIGNER, MUSEUM DIRECTOR). THE COLES WERE GREAT FRIENDS AND NEIGHBOURS OF THE THACKERAYS].

2 pages 8vo, n. p., n. d.

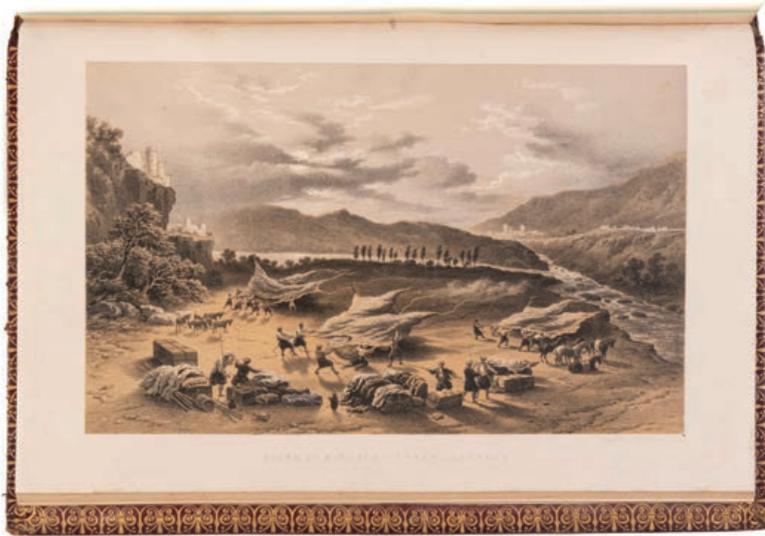
£750

Having neglected to invite Mrs Cole to an event, Thackeray writes in an impassioned manner that, of course, she, her husband, and family are always “welcome to any entertainment of mine”. Offended at not receiving an invitation, it appears that Mrs Cole had threatened to withhold her presence from the event. Thackeray writes (likely, with a degree of humour): “If you don’t go to the lectures I shall be very much hurt ... If you’re not welcome to anything, what gratitude in man is there left? Do you suppose I’m a brute, and not thankful to such a dear kind friend to my children?” For, he declares, intimates (or “friend[s] who can’t afford it”) are to be welcomed “in to Thackeray’s tent” to “share his hospitality (of Barmecide victuals)”, “but not strangers” (an important distinction!)

He concludes, “I’m pleased to give friends pleasure believe that, ... I am yours & your husbands ... it never entered into my head that you and yours shouldn’t join the party.”

The Coles were great friends of the Thackerays. Henry Cole (also known as ‘King’ Cole) was the Director of the Victoria and Albert Museum and is credited with creating the first Christmas card.

In very good order.



A DELUXE PRODUCTION

120. TOBIN (LADY [CATHERINE]). THE LAND OF INHERITANCE, OR BIBLE SCENES REVISITED.

First edition. With a lithographed portrait frontispiece of the author and her husband in local dress, and 8 fine tinted lithographed plates. Large 8vo. Original full red morocco, elaborately gilt, with raised bands and illustrations on both covers, inner gilt dentelles, a.e.g. London, Bernard Quaritch. 1863.

£275

From a contemporary review in *The Athenæum*: “Lady Tobin and her husband went to Alexandria and thence to Cairo, sailed up the Nile, traversed a part of the peninsula of Sinai, including, of course, a visit to Jebel Mousa, entered Palestine at Beershebe, and went on to Jerusalem, from which various excursions were made. From the capital of the Holy Land she came northward to Damascus and Beirout, returning home by Malta.” The same review is somewhat scathing of the book’s grand format: “The work is got up in an expensive style of type and paper, large size and gilt edges, as if it were meant for aristocratic readers or drawing-rooms [...] Its general tone and spirit are good; but there is a pervading tameness which the size of the book materially increases.” Lady Tobin’s narrative takes the form of a daily journal of observations. In the introduction by Thomas Tobin he describes how the journey was instituted as a means for distracting the grieving couple from the sad loss of their infant son.

From the library of John Brinton, with his armorial exlibris to the front pastedown. Frontispiece tissue guard removed, a little foxing to prelims else near fine.

Blackmer 1663.

PROGRAMME FOR THE FIRST AUTHORISED STAGE ADAPTATION OF THE HOBBIT, SIGNED BY TOLKIEN

121. [TOLKIEN]. THE HOBBIT PROGRAMME FOR THE NEW COLLEGE SCHOOL, OXFORD PRODUCTION, 1967, SIGNED BY TOLKIEN.

Printed programme for the New College School, Oxford, production of The Hobbit, adapted by Humphrey Carpenter from the book by J. R. R. Tolkien with music by Paul Drayton. 4pp. 14-17th December 1967.

£8,500

Signed by Tolkien. The production of *The Hobbit* at New College School was the second stage dramatisation of Tolkien's seminal work of fantasy to be performed, but the first to be authorised by Tolkien. The first had been a school production, performed for parents and teachers at St Margaret's School, Edinburgh, in 1953. Carpenter and Drayton's production was a much larger, more ambitious affair – combining narration, music, and cinematic projection – and, importantly, it had Tolkien's blessing. Humphrey Carpenter (1946-2005) first read *The Hobbit* at the age of ten, and, as with many of his generation, the book and its author were to have a lasting impact on him. His personal association with Tolkien began in the spring of 1967 when he obtained Tolkien's permission to script an authorised stage version of *The Hobbit*. Carpenter wrote the play, and his friend and colleague, Paul Drayton, New College School's inspirational Director of Music, wrote the music (and also drew the map and dragon for the programme). The production ran for three nights in December that year, with Tolkien in attendance for the final night, when he signed programmes for the cast. According to Drayton, Tolkien "seemed reasonably content with what he saw and heard", while according to Carpenter, who was playing double bass in the orchestra and closely watching Tolkien, who was sitting near the front, "he had a broad smile on his face whenever the narration and dialogue stuck to his own words, which was replaced by a frown the moment there was the slightest departure from the book" (quoted in Anderson, 'Obituary: Humphrey Carpenter', *Tolkien Studies*, Jan 2005).

Among the cast were Simon Halsey (the English choral conductor), who played one of the Elves of Rivendell, a Goblin of the Misty Mountains, and one of the men of Lake Town; and Martin Pickard (Opera North), who played Gandalf, and who said of the experience "[it] set me on a career path in music and theatre and was a major influence in my life" (quoted in Jenkinson, *New College School, Oxford: A History*). The audience included a young Howard Goodall (the English composer) and, on the last night, Tolkien himself.

Following the success of the production, Carpenter later went on to write the first, authorised biography of Tolkien (1977), which remains one of the cornerstones of Tolkien scholarship, a further work on *The Inklings* (1978),

New College School

December 14th - 17th, 1967

THE HOBBIT



A play for children and adults ~

adapted by Humphrey Carpenter ~

from the book by J. R. R. TOLKIEN
J.R.R. Tolkien

with music by Paul Drayton



and also edited *The Letters of J. R. R. Tolkien* (1981). He was a biographer, broadcaster, musician, and children's author, who also penned the magical books centred around the kindly wizard and school teacher, Mr Majieka, between 1984-2006.

Light creasing to outer margin, the odd spot, with rust mark to lower cover, otherwise near fine.

WITH ILLUSTRATIONS BY THE AUTHOR

122. VERDIZOTTI (GIOVANNI MARIA). CENTO FAVOLE MORALI DE I PIU
ILLUSTRI ANTICHI & MODERNI AUTORI GRECI, & LATINI.

First edition. Title within fine architectural woodcut border, woodcut on verso of A6, and 101 full page woodcuts of fables, woodcut initials and ornaments, lined in red. 4to (200 x 140mm). [8], 301, [9]pp. Nineteenth-century panelled red morocco, floral cornerpieces, spine gilt in compartments, inside gilt dentelles, marbled endpapers (scuffing at extremities, spine faded). Venice, appresso Giordano Ziletti. 1570.

£5,750

Giovanni Verdizotti's extremely popular collection of rhyming fables with a proliferation of superb woodcuts, which were, according to Ziletti's address to the reader, designed by Verdizotti himself, who drew them directly on to the block for the cutter.



Ziletti explains in his address that Verdizotti was influenced by Gabriello Faerno's *Fabulae centum* of 1563; indeed, the first fable here was Faerno's hundredth. Mortimer explains, "The Faerno engravings are said to be after Titian, and some of Verdizotti's designs are also attributed to Titian. Verdizotti, as Titian's friend and pupil, could have seen

the Faerno series in preparation". Born in Venice between 1525 and 1530, Verdizotti is thought to have acted as Titian's secretary after the death of Aretino; several of Titian's surviving letters have been identified as being in Verdizotti's hand (E. Tietze-Conrat, 'Titian as a Letter Writer', *The Art Bulletin*, 26.2, 1944, 117-123).

Title page expertly tipped in, discreet repairs to first and last few leaves, browning, sporadic staining, fingermarks. Extremities scuffed, spine faded.

CNCE 41209. Mortimer, *Italian*, no. 523. Brunet V, 1130-31. Adams V401.

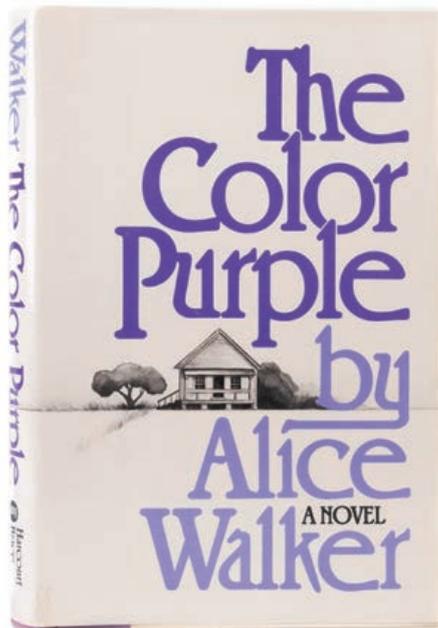
PULITZER PRIZE WINNING

123. 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 enjoyed significant popular success, its audience being broadened by its adaptation to both the stage and film.



An exceptionally fine copy, very clean and bright.

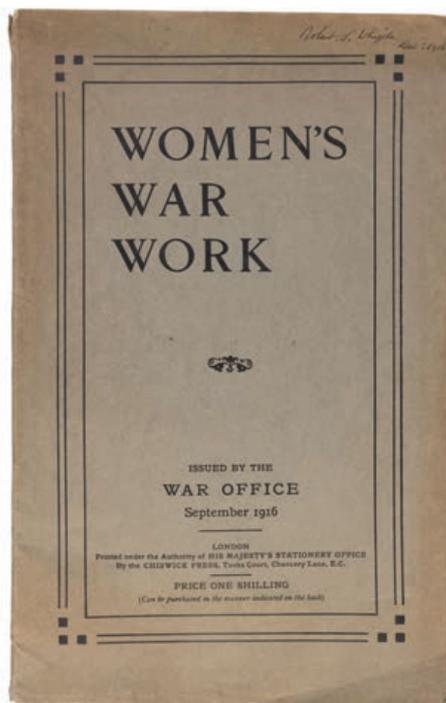
WOMEN'S CONTRIBUTION TO THE WAR EFFORT

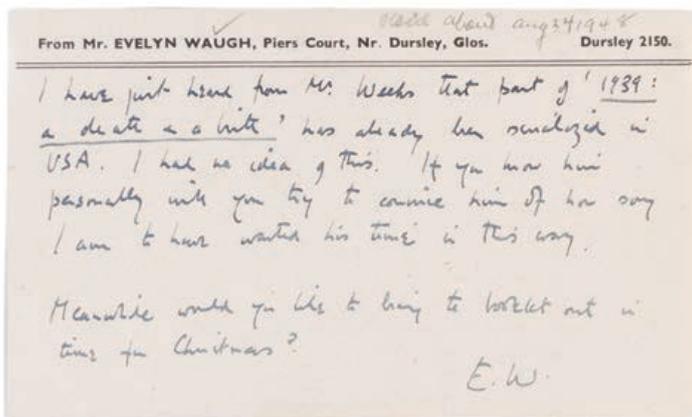
124. WAR OFFICE. WOMEN'S WAR WORK.

In Maintaining the Industries and Export Trade of the United Kingdom. Information Officially Compiled for the Use of Recruiting Officers, Military Representatives and Tribunals. First edition. 72 black and white photographs across 19 plates Folio. Original printed wrappers. London, Printed under the Authority of His Majesty's Stationery Office. 1916.

£400

An extensively illustrated publication by the War Office showcasing women's contribution to the war effort. A very good copy, short tear to head of spine, and another at the tail, neat ownership inscription to upper right corner of front cover: "Robert S. Whipple December 1916".





**“WOULD YOU LIKE TO BRING THE BOOKLET
OUT IN TIME FOR CHRISTMAS?”**

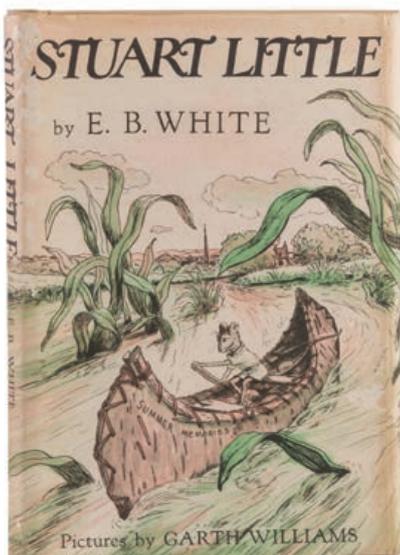
125. WAUGH (EVELYN). AUTOGRAPH POSTCARD SIGNED (“E. W.”) TO AN UNKNOWN RECIPIENT.

1 page oblong 12mo, Piers Court, n.d. [a later note in pencil reads “received about Aug 24 1948”].

£600

“I have just heard from Mr Weeks that part of ‘1939: a death and a birth’ has already been serialized in USA. I had no idea of this. If you know him personally will you try to convince him of how sorry I am to have wasted his time in this way. Meanwhile would you like to bring the booklet out in time for Christmas?”

Mr Weeks, to whom Waugh refers, is undoubtedly Edward Weeks, author and editor of the *Atlantic Monthly* from 1938 until 1966.



126. WHITE (E.B.) STUART LITTLE. *First edition, first printing. Pictures by Garth Williams. 8vo. Original cloth, first issue dust jacket with printed price of 2.00 to front flap. New York, Harper Brothers. 1945.*

£750

E. B. White’s first book for children and a beloved classic. A near fine copy, with a little rubbing to the extremities of the dust jacket.



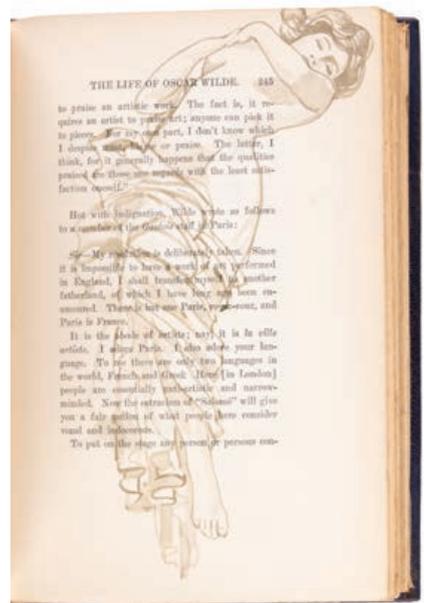
**LAVISHLY BOUND, AN ENTIRELY FITTING EXCESS OF VANITY,
A CULMINATION OF THE DECADENT IDEAL.**

127. WILDE (OSCAR). THE WRITINGS OF OSCAR WILDE.

One of 26 lettered copies, this copy out of series, stamped with a purple star on the limitation page. Illustrated with 58 photogravure plates, each printed twice, once on ordinary paper and again on Japon, these latter prints signed by the artists including John R. Bacon, [Nicholas] Briganti, Arthur Crisp, Albert Hencko, C. Mente, S.A. Moss, Clifton C. Phillips, and R.G. Norbury, 4 aquatint plates after Aubrey Beardsley, and extra-illustrated with original watercolour illustrations and pen line drawings throughout. Elaborate pictorial title page by William Freeman. Fifteen volumes. 8vo. Original full purple morocco by the Avenue Bindery, covers decorated with large central chrysanthemum onlays in cream and green, with corner-pieces of gilt leafy sprays with onlays of cream and red, spines lettered in gilt with four raised bands, top edges in gilt, silk doublures. London and New York, A.R. Keller. 1907.

£20,000

A presentation copy from Richard La Gallienne, who wrote the introduction, to the publisher of the edition A. R. Keller, with a warm inscription to the limitation page; "I write my name reluctantly upon this page, you wonder-working seller - The only man that even yet - sold me! Magician, Publisher, & Friend". Along with a 4 page ALS from La Gallienne on *Sunbeam* yacht headed paper tipped in with original envelope, discussing a relaxing, if not action-packed, stay on Keller's yacht *Sunbeam*, "I have done the best I could with your cabin boy! He tells me that their programme for tomorrow &, indeed, till Saturday is rather varnishing than sailing. However,





I have the blue innocent sky, & the peace of the lapping water - & for these I thank you.”

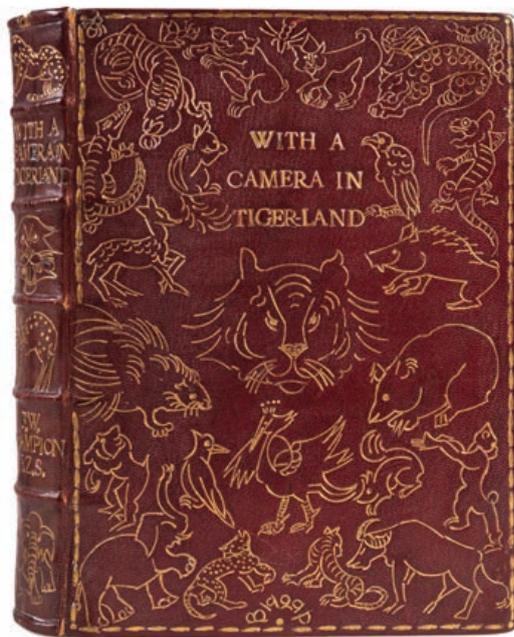
A sumptuous, and elaborate edition decorated with attractive original watercolours throughout and lavishly bound, the whole presenting an entirely fitting excess of vanity, a culmination of the decadent ideal. Originally published by subscription at an astonishing price of \$1,500, which perhaps explains why the only other copy to appear at auction was similarly out-of-series. This edition was a subset of the Oxford Uniform Edition of 250 copies, alongside the ‘Astral’ edition of 52.

The publisher of this, the first collected edition of Wilde’s work, is an opaque and rascally figure, who published under his own name a few books in 1892 and 1893 and then this very ambitious set of Wilde in 1907. In the interim he seems to have been with the Philadelphia publishers Gebbie & Co, and in 1906 was arrested in connection with \$10,000 worth of missing Gebbie stock. He published one further book (on airships) in 1911 but seems to have spent his creative energies making shady real estate deals in New York and Shelter Island, before re-emerging as publisher of *Town Topics*, a prominent New York gossip magazine, whose unusual business model (which ended with prosecution for extortion) was to keep quiet about the peccadilloes of the prominent in exchange for money.

Very good, internally fine, boards bright, spines professionally recoloured by James and Stuart Brockman.

Not in Mason.





A BESTIARY BINDING

128. [WILDLIFE PHOTOGRAPHY]. CHAMPION (F.W.) WITH A CAMERA IN TIGER-LAND.

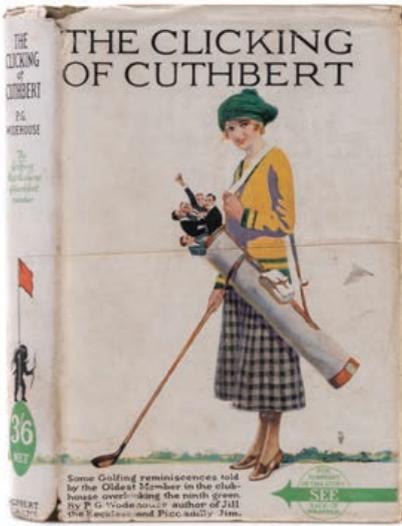
First edition, second impression. Frontispiece plus 73 halftone photographic plates. Large 8vo. Custom bound in full red morocco signed "BP 1929", spine with seven raised bands, upper board and spine decorated with a menagerie of beasts stamped in gilt with a limited set of simple curved and straight line and dot tools, leather pastedowns, woodblock printed free endpapers. London, Chatto & Windus. 1928.

£450

A joyful and unusual fine binding of this landmark work in the history of wildlife photography and habitat conservation. Though we have not been able to identify the binder, their ingenious use of simple line and dot tools to create diverse animal portraits is at once naive and arresting.

Frederick Walter Champion served in the British Indian Police Department and then Army, before joining the Imperial Forestry Service. From a family of naturalists, his commitment to wildlife conservation saw an important sea change in the world of "Big Game" wherein the object began to shift from hunting to kill to capturing through photography, and preservation. He was one of the first wildlife photographers to develop camera traps for photographing animals at night by trip wire, and many of these remarkable images of tigers, leopards, sloth-bears etc are included in this book.

Ownership inscription to ffeop "F.R. Johnson". One small chip to headband, light wear to upper joint, a little foxing to prelims, else very good.



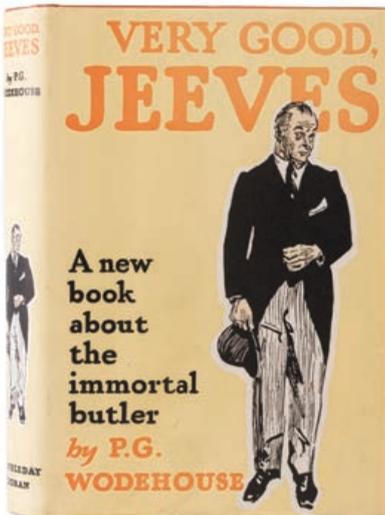
129. WODEHOUSE (P.G.)

THE CLICKING OF CUTHBERT.

First edition. Small 8vo. Original illustrated green cloth, dust jacket. London, Herbert Jenkins Limited. 1922.

£2,500

Wodehouse's first golfing book, ten short stories narrated by the golf club's Oldest Member. Cloth slightly rubbed and worn, in the pictorial dust jacket, which is worn at the extremities, with some minor loss to the left-hand corner of the lower spine and top left corner of the upper cover.



130. WODEHOUSE (P.G.)

VERY GOOD, JEEVES.

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

£1,250

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. A fine copy in an equally fine dust jacket.



131. WODEHOUSE (P.G.)

THE GREAT SERMON HANDICAP.

First separate edition. Small 12mo (82 x 134mm). Original faux-leather-covered boards with gilt lettering and design to upper board, dust jacket designed by Leo Bates. London, Hodder & Stoughton. [1933].

£750

An early Jeeves and Wooster short story originally published in the *Strand Magazine* in 1922. Contemporary inscription to the front free endpaper. An excellent copy in dust jacket, slightly nicked at the extremities.

“I SUDDENLY FOUND THAT I HAD WRITTEN ABOUT A DOZEN STORIES ROUND JEEVES AND THAT THERE SEEMED NO REASON WHY THE THING SHOULDN’T GO ON FOR EVER.”

132. WODEHOUSE (P.G.) TYPED LETTER SIGNED DESCRIBING THE GENESIS OF JEEVES, TO A MISS TERRY SMITH.

1 page 4to, 17 Norfolk Street, Park Lane, 18 April 1933.

£3,500

An illuminating letter to a fan about the creation of Jeeves: “The odd thing about Jeeves is that I didn’t realize I had got a character for quite a time. When I started writing, I racked my brain for years for something that would make a series like the Sherlock Holmes stories, and could never get one. And then I suddenly found that I had written about a dozen stories round Jeeves and that there seemed no reason why the thing shouldn’t go on for ever.”

In *Plum Sauce: A P.G. Wodehouse Companion* (2003), Richard Usborne highlighted the comparison between Wodehouse and Sherlock Holmes; how Jeeves and Holmes are “the great brains”, while Bertie Wooster and Dr Watson are “the awed companion-narrators, bungling things if they try to solve the problems themselves” (pp58-9). Although not overtly, this letter attests to the comparison Wodehouse himself saw between the pair, and, indeed, how he aspired to create a series of similar popularity and longevity to Conan Doyle’s masterful creation.

Jeeves first appeared in print in 1915 in a short story titled ‘Extricating Young Gussy’; his last appearance in one of Wodehouse’s works was in 1974, a span of almost 60 years. This letter was written around the time Wodehouse was writing the second full-length novel to feature the pair, *Right Ho! Jeeves* (1934).

Near fine.

