

A surrealist painting of a woman's face. The background is a deep, dark blue. The woman's eyes are large and expressive, with blue irises and golden-yellow pupils. Her lips are a vibrant red, but instead of a mouth, the lower half of her face is filled with a detailed, colorful cityscape at night. The city features tall buildings, some with glowing windows, and a dense cluster of lights in shades of yellow, orange, and red. A green, vertical, glowing element is visible on the left side of the face. The overall style is reminiscent of Marc Chagall's work.

Twentieth-Century English Literature

PETER HARRINGTON 72



As part of the reorganisation of our shop, our stock of twentieth-century literature is now housed on the first floor in brighter and better organized surroundings.

The twentieth-century department is run by Adam Blakeney, with the assistance of our general cataloguer (and star blogger), Laura Massey.

This catalogue presents mainly recent acquisitions in modern literature in English. As usual, a small selection of highlights is listed first, followed by the general catalogue.

PETER HARRINGTON

CATALOGUE 72

Twentieth-Century English Literature

SECTION ONE: FEATURED ITEMS 1 ~ 13

SECTION TWO:

MAIN CATALOGUE

ITEMS 14 ~ 297

We are next exhibiting at:

York National Bookfair
10-11 September 2010
York Racecourse, York
www.yorkbookfair.com

The LAPADA Arts & Antiques Fair
22-26 September 2010
Berkeley Square, Mayfair, London
www.lapada.org

23rd International Antiquarian Book Fair (ILAB)
24-26 September 2010
Palazzo di Re Enzo, Bologna, Italy
www.ilab.org

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Design: Nigel Bents; Photography Ruth Segarra

TO "MY FIRST NEGRO FRIEND"

1. CUNARD, Nancy, ed.

Negro Anthology. Compiled and edited by Nancy Cunard.

Wishart & Co., London, 1934

Quarto. Original brown linen, titles to upper board and spine and map to lower board in blood red, top edge

stained brown. Housed in a red cloth box. Illustrated. An exceptionally nice copy and rare thus.

[59673]

£20,000

First edition, first impression, first issue binding. The dedication copy, with Cunard's superb presentation inscription on the first blank leaf, "Henry Your Own Nancy". The printed dedication reads, "Dedicated to Henry Crowder my first Negro

friend". Crowder contributes the score to a Walter Lowenfels piece called Creed. Nancy Cunard met the black American composer Henry Crowder (1890–1954) in 1928 and the two became lovers. Her homage to him, *Henry Music*, was published by the Hours Press in 1930 and printed his musical setting of a poem by Samuel Beckett with a cover design by Man Ray. Her single most important publication remains the *Negro Anthology*, a compendious collection of writings covering all aspects of the black experience, especially that of the African diaspora in America.

2. FITZGERALD, F. Scott.

The Great Gatsby.

New York, Charles Scribner's Sons, 1925

Octavo. Original green cloth, titles to spine gilt and to upper board in blind, top edge trimmed others uncut. With the dust jacket. Housed in a dark green quarter morocco solander box made by The Chelsea Bindery. Foxing to page edges and the first and last gatherings, mild browning to the endpapers but an especially bright copy, tight and square in the somewhat chipped dust jacket with a deal of professional repair. The folds

have been internally strengthened and several tears repaired with retouching to the creases and rubbing. Only a very small area at the spine has been restored with the addition of paper. A very attractive copy with outstandingly sympathetic conservation.

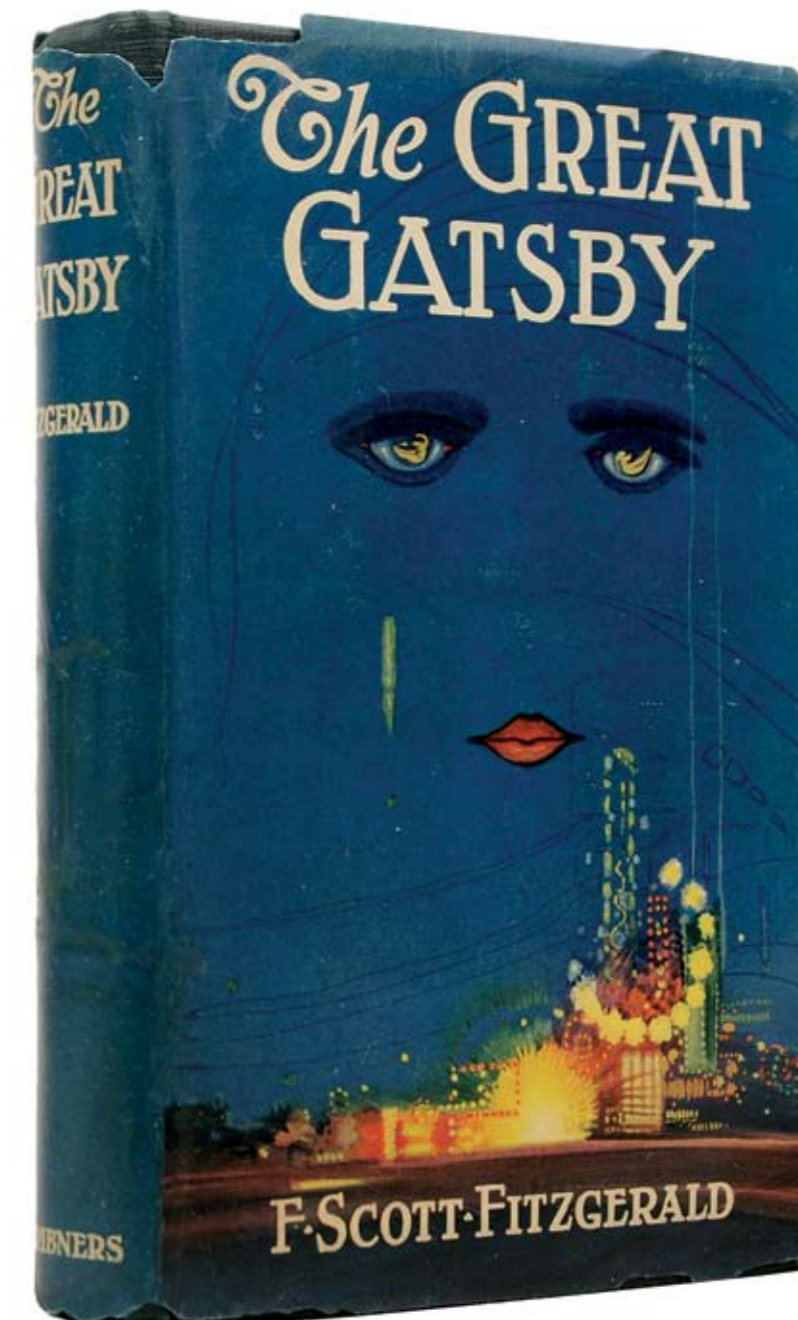
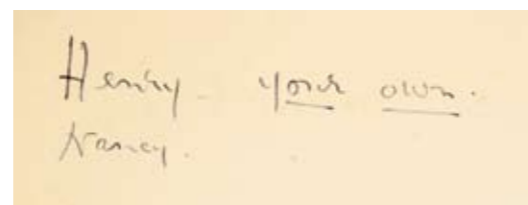
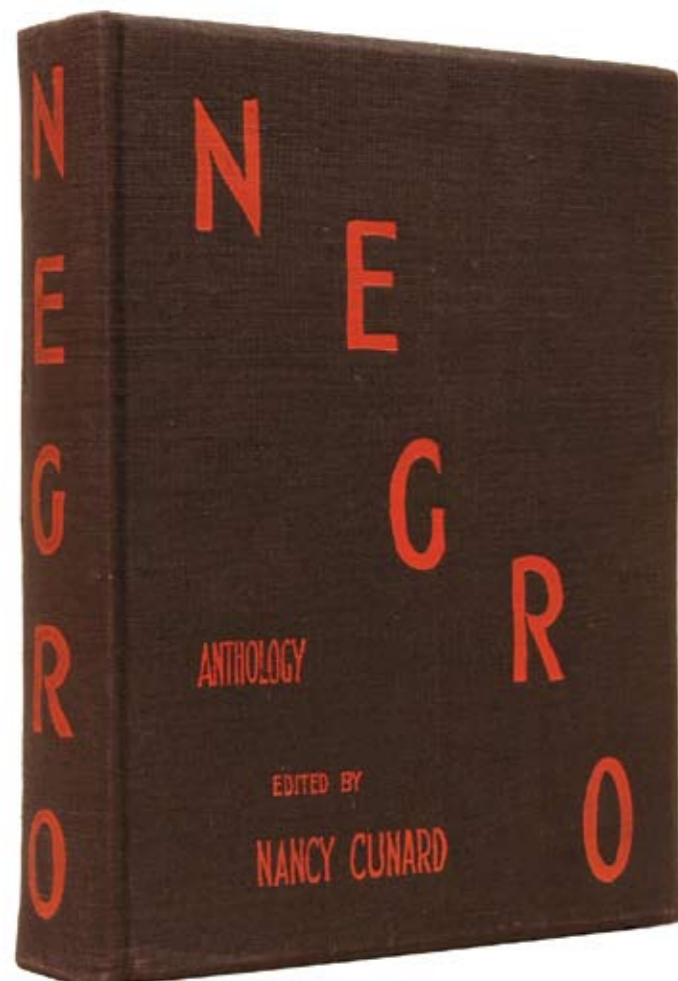
[51855]

£120,000

First edition, first printing, first state of the text, first issue dust jacket. A rare book in this condition. The copy is the correct first printing, with "chatter" on p. 60, line 16, "northern" on p. 119, line 22, "it's" on p. 165, line 16, "away" on p. 165, line 29, "sick in tired" on p. 205, lines 9–10, and "Union Station station" on p. 211, lines 7–8; the jacket is the first printing, with lowercase "j" in "jay Gatsby" on the back at line 14 hand-corrected in ink.

An attractive copy in the famous dust jacket designed by Francis Cugat (1893–1981). Charles Scribner III ("Celestial Eyes – from Metamorphosis to Masterpiece") argues that not only is the jacket recognised as the most eloquent in American literary history, but that Cugat's artwork demonstrably had an effect on Fitzgerald's evolution of his literary masterpiece, as the author responded to sketches and artwork shown to him before the book was complete, a perhaps unique occurrence in literary history. Fitzgerald wrote to his publisher sometime in August 1924 from France: "For Christs sake don't give anyone that jacket you're saving for me. I've written it into the book." Though artistically superb, the jacket included a misprint on the back panel that required hand-correction and it was trimmed too tall for the book, so that surviving examples are almost invariably chipped at the head.

Brucoli A11.1.a; Connolly, *The Modern Movement* 48.



3. FLEMING, Ian.

Casino Royale.

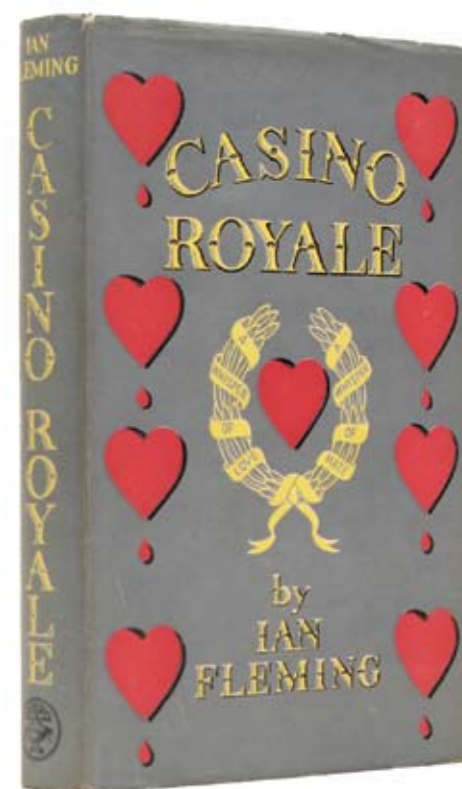
London, Jonathan Cape, 1953

Octavo. Original black boards, titles to spine and heart device to upper board in red. With the dust jacket. A near fine book, dust jacket nicked to corners, white lower panel very lightly toned.

[51936]

£27,500

First edition, first impression. Written over two months in early 1952, the first book featuring British secret agent James Bond (007) was published to critical acclaim in April 1953, and established a pattern in which Fleming used his Caribbean holidays to write a Bond story every year.

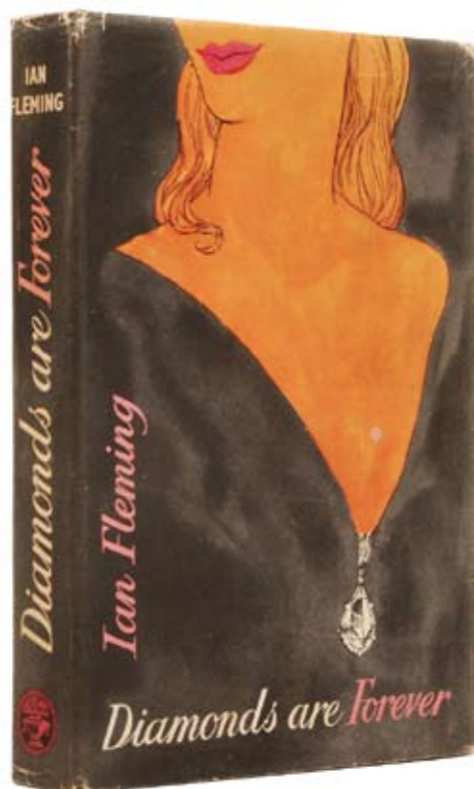
**4. FLEMING, Ian.**

Diamonds are Forever.

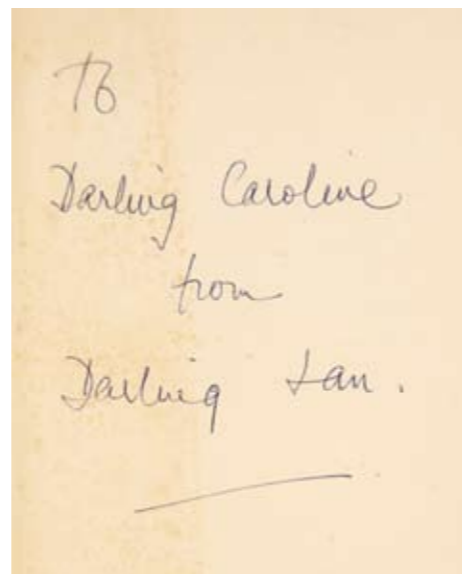
London, Jonathan Cape, 1956

Octavo. Original black boards, diamond grid to upper board in blind with diamond device in silver, titles to spine in silver. With the dust jacket. Housed in a full black morocco in replica to the book. Light brown strip to free endpapers, a bright, tight copy in dust jacket, rubbed to corners.

[51256]

£25,000

First edition, first impression. The fourth in the James Bond series. Inscribed by the author "To Darling Caroline from Darling Ian" on the front free endpaper. Caroline was a girlfriend of Fleming's whom he met through his close friendship with Ivar Bryce. This is one of the hardest Bond titles to find inscribed: only two copies have come to auction in the last 25 years.

**5. HEMINGWAY, Ernest.**

The Sun Also Rises.

New York, Charles Scribner's Sons, 1926

Octavo. Original black cloth, gold paper title label to upper board and spine printed in black. With the pictorial dust jacket. Housed in a black quarter morocco drop down box. Title-page vignette by Cleonike Dami-anakes. Mild partial browning to the endpapers, bookplate to front pastedown, cloth rather marked in lower portions, spine label a little cracked but a very good copy in the torn and professionally repaired dust jacket silked on the verso. Still a very attractive copy.

[51854]

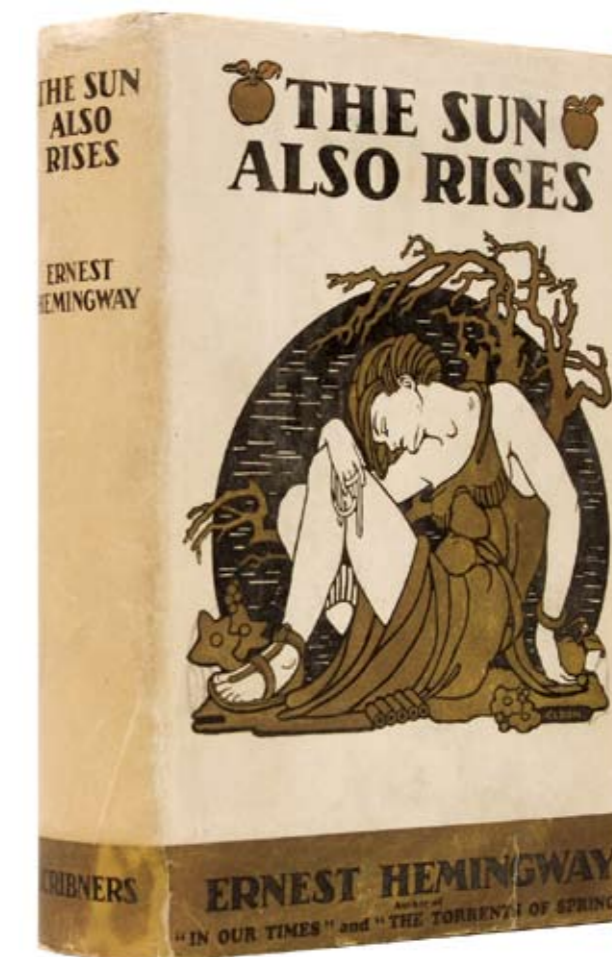
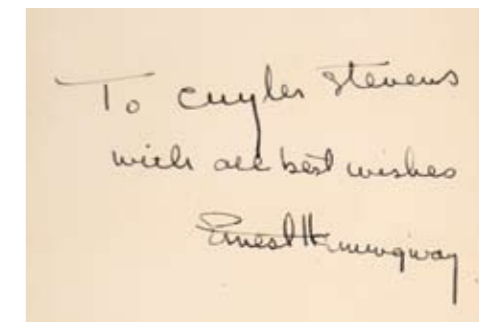
£150,000

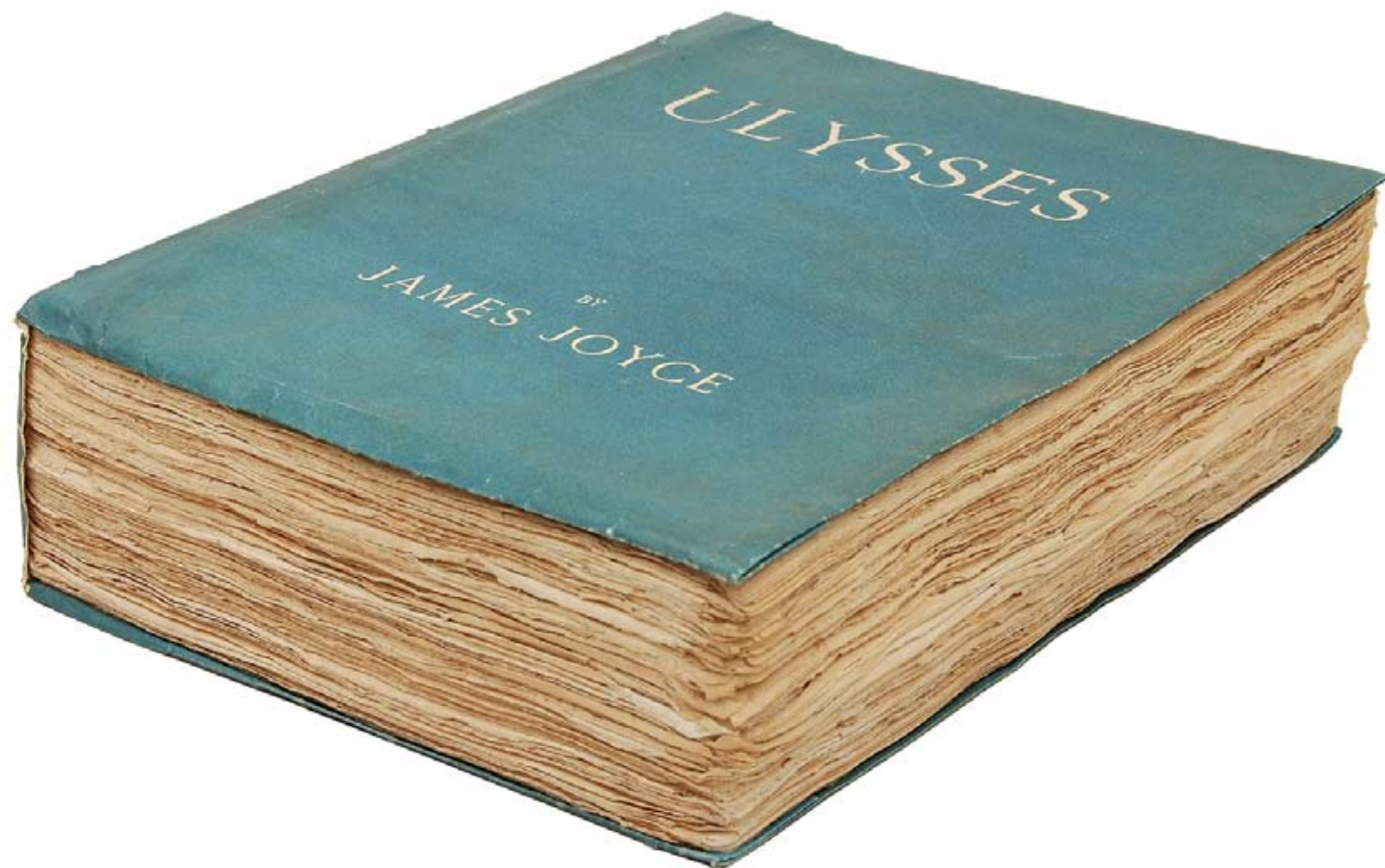
First edition, first issue, in first issue dust jacket, inscribed by Hemingway: "To Cuyler Stevens with all best wishes Ernest Hemingway" and with Stevens's bookplate on the front pastedown. Stevens was in the Princeton class of 1926, and a copy of *Winner Take Nothing* inscribed to Stevens was in the landmark Goodwin sale.

"*The Sun Also Rises* did not rock the country, but it received a number of hat-in-the-air reviews and it soon became a handbook of conduct for the new generation ... how much of the novel seems marvelously fresh as when it first appeared ... It is all carved in stone, bigger and truer than life; and it is the work of a man who, having ended his busy term of apprenticeship, was already a master at twenty-six" (Malcolm Cowley, *A Second Flowering*, pp. 70–73).

First issue with the misprint "stopped" for "stopped", p. 181, l. 26. The dust jacket, as called for by Hanneman, incorrectly cites Hemingway's earlier title as *In Our Times*.

Connolly 50; Hanneman A6(a)





ONE OF 100

6. JOYCE, James.

Ulysses.

Paris: Shakespeare and Co, 1922

Quarto. Original deep blue wrappers, title in white. Some skilful paper restoration to spine ends and joints, a little occasional foxing, an excellent copy.

[47686]

£235,000

First edition, primary issue, one of 100 copies on Dutch handmade paper; this copy numbered 44 and signed by Joyce on the limitation page. The first printing of *Ulysses* consisted of 1,000 copies, divided into three issues. The first 100 were designated the primary issue: printed on fine Dutch handmade paper, numbered 1–100 and signed by Joyce, these copies bulk thickest of the three issues and were the most expensive, at 350 francs (\$30).

Widely recognized as the key book of 20th-century English literature, *Ulysses* is among the major works in the modernist canon, and its creator one of the great geniuses of all literature: “Joyce, not to mince words, is Ireland’s Shakespeare, its

Goethe, its Racine, its Tolstoy” (John Sutherland). The book also proved to be a major test case for laws of freedom of expression. “Forced underground by censors ... this was a cryptoclassic already before it was read, a subversive colossus” (Norman Sherry, James Joyce, *Ulysses*, 2nd edition). Or as Joyce’s long-suffering wife Nora put it: “I guess the man’s a genius, but what a dirty mind he has, hasn’t he?”

Slocum A17; Connolly *Modern Movement*, 42.

ONE OF 150

7. JOYCE, James.

Ulysses.

Paris: Shakespeare and Company 1922

Quarto (257 × 198 mm). Contemporary blue morocco binding by Morrell of London, spine lettered in gilt, five raised bands, gilt inner dentelles, top edge gilt, others uncut, marbled endpapers. Bound without wrappers, spine very slightly faded, a couple of light spots to prelims, otherwise internally fresh and clean, an excellent copy handsomely bound.

[59511]

£30,000

First edition, first impression, no. 235 of the whole edition, this is one of the 150 large paper copies on vergé d’Arches paper. The book was issued in three formats: the first 100 as described in the previous item, and the last 750 as per the following item. The large paper version, though unsigned, has the most elegant page setting of the three, and is the scarcest in commerce.

ONE OF 750

8. JOYCE, James.

Ulysses.

Paris, Shakespeare and Company, 1922

Small quarto. Original blue wrappers, titles to upper wrapper in white, all edges untrimmed. Housed in a blue cloth solander box. Some minimal rubbing to the edges, wrappers very slightly toned but an absolutely beautiful copy, entirely unsophisticated and unusually bright and fresh. Exceptional.

[59671]

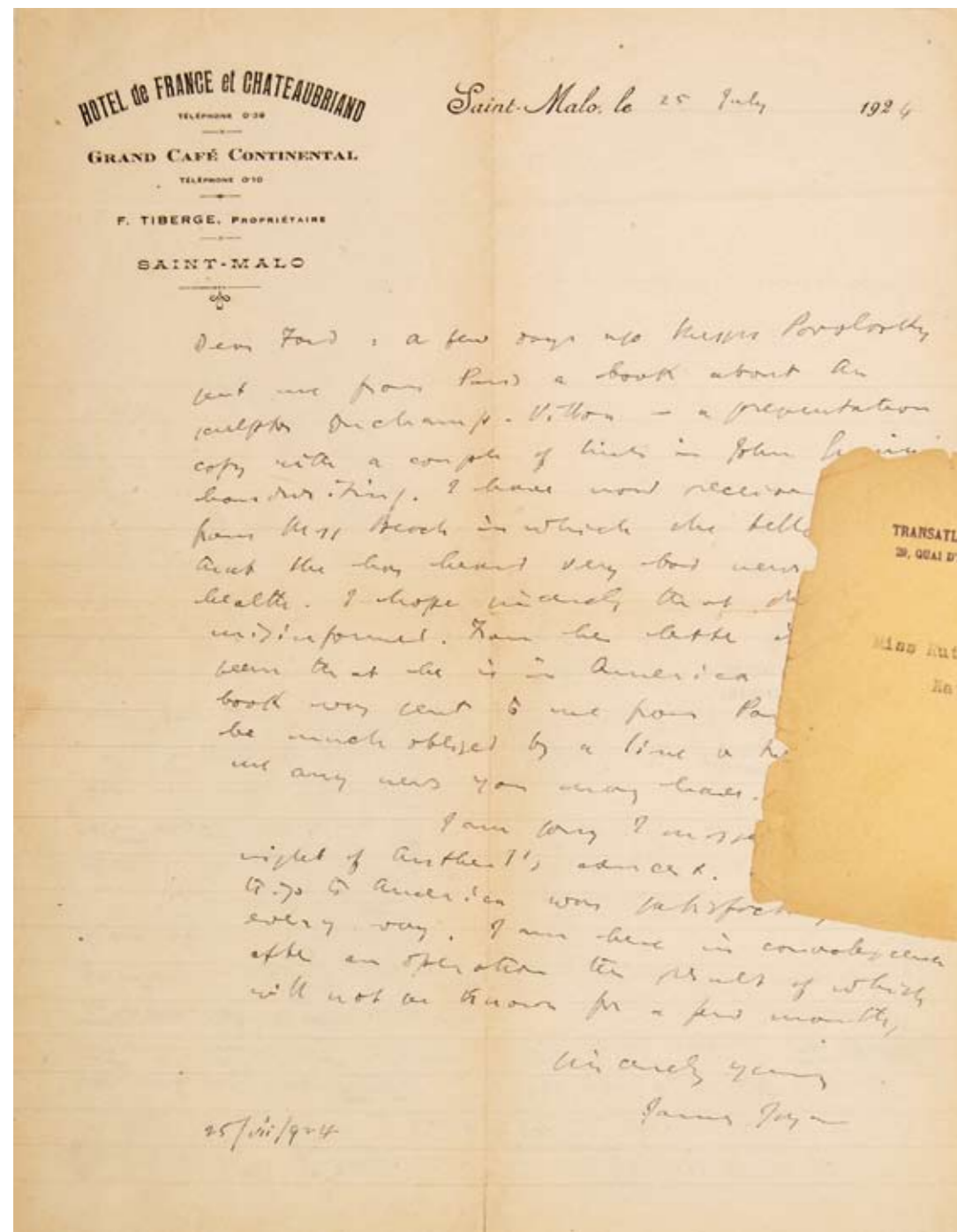
£95,000

First edition, first impression, one of 750 printed on handmade paper. The first edition of *Ulysses* is a notoriously vulnerable production. An uncommonly long work and published in an unusually large format for a novel, copies in the original wrappers in fine condition are very scarce. The present example is one of the best we have seen. This issue was printed on handmade paper, a little thinner than the Dutch paper used for the first 100 copies but almost identical in size.

THIS EDITION IS LIMITED TO 1000 COPIES :
100 COPIES (SIGNED) ON DUTCH
HANDMADE PAPER NUMBERED FROM
1 TO 100 ; 150 COPIES ON VERGÉ
D’ARCHES NUMBERED FROM 101 TO 250 ;
750 COPIES ON HANDMADE PAPER
NUMBERED FROM 251 TO 1000.

N° 44

James Joyce



9. JOYCE, James.

Autograph letter signed to Ford Madox Ford.

25 July 1924

Quarto.; single leaf; text on recto and verso; original envelope.

[47870] **£22,500**

An unpublished letter written during a convalescence following one of the many eye operations Joyce underwent: "A few days ago Messrs Povolovsky sent me from Paris a book about a sculptor Duchamp-Villon – a presentation copy with a couple of lines in John Quinn's handwriting. I have now received a letter from Miss Beach in which she tells me that the boy has heard very bad news of his health. I hope sincerely that she is misinformed. From her letter it would seem that he is in America though the book was sent to me from Paris. I should be much obliged by a line or two telling me any news you may have." Joyce regrets having missed Ford "the night of Antheil's concert", and enquires after the success of Ford's recent trip to America.

(George Antheil, the "bad boy of music," was one of Ezra Pound's pet projects; he lived in an apartment directly above Shakespeare and Company. At one point in the early 1920s, he planned an electric piano opera based on the Cyclops episode of *Ulysses*, but never completed it.)

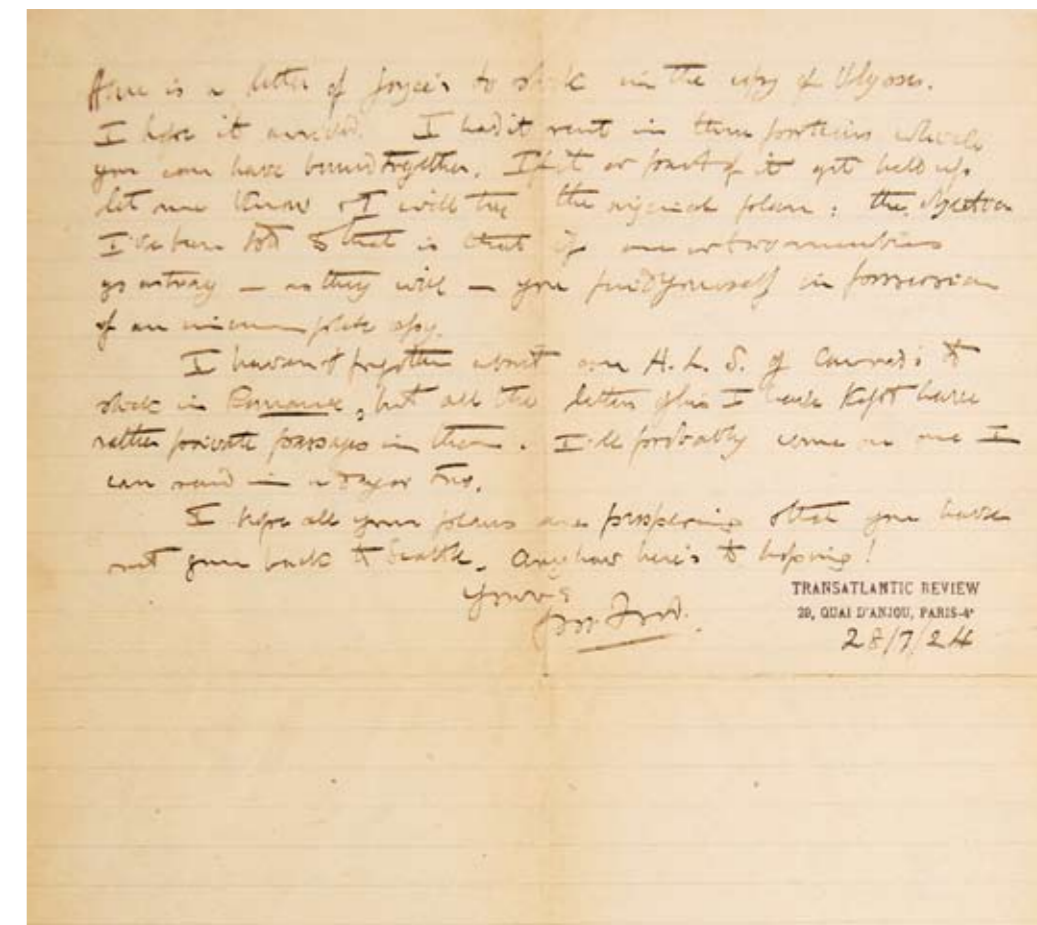
Three days later, Ford uses the verso of the letter to write to Ruth Kerr c/o the National Arts Club in New York. Ford tells Kerr to place it in the copy of *Ulysses* he has sent, and promises to search his files for a suitable Conrad letter to be inserted into her copy of *Romance*. Kerr remains unidentified but, given Ford's penchant for womanizing, his "spontaneous" use of a letter by Joyce to further a female friendship would seem characteristic.

Ford and Joyce had a long, fulfilling relationship.

By 1914, spurred by Pound, Ford had enlisted in the small circle of Joyce faithful. Ten years later, as editor of the *New Transatlantic Review*, Ford helped Joyce get published. At the same Paris party where Joyce met John Quinn, Ford told Joyce that his financial backers had stipulated at first that Joyce would not be allowed to contribute, but that Ford had refused the editorship under that condition. Joyce agreed to be listed as a contributor, and submitted a section of *Finnegans Wake* to the review. At the time Joyce's sprawling manuscript lacked a title, and Ford took responsibility for

dubbing it simply "Work in Progress" – the name Joyce used right up to book publication in 1939.

In 1928 Ford asked Joyce to act as godfather to his newborn daughter in a Catholic ceremony. Though virulently anti-Catholic, Joyce consented, saying that Ford was the "godfather" of "Work in Progress", and so he would reciprocate the favour. After the baptism ceremony in April, the Joyces accepted a loan of Ford's house in Toulon for a spring holiday (Ellmann pp. 569–75).



10. PLATH, Sylvia.

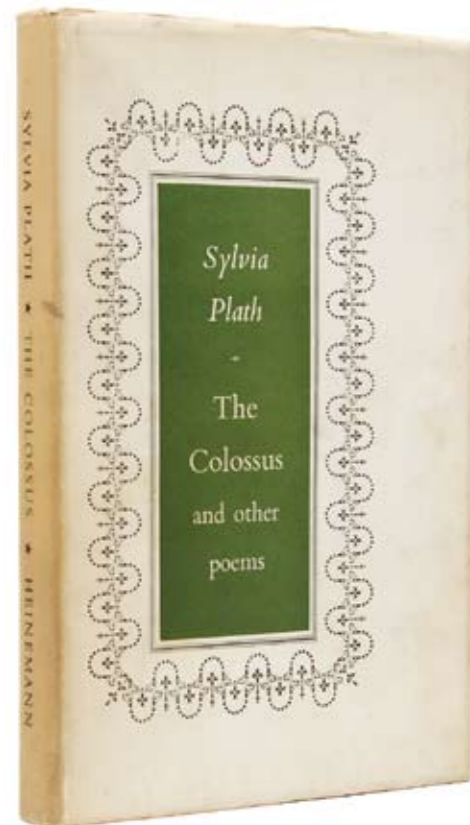
The Colossus. Poems.

London, Heinemann, 1960

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. Housed in a green quarter morocco box. Spine tips a little rubbed in the spine tanned and lightly marked dust jacket with with some darkening to the folds, an excellent copy.

[47291] **£37,500**

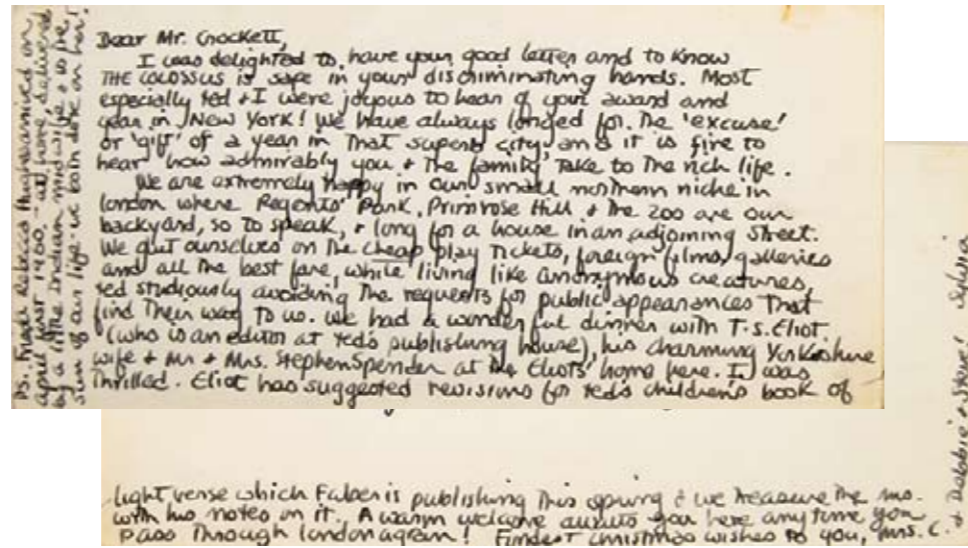
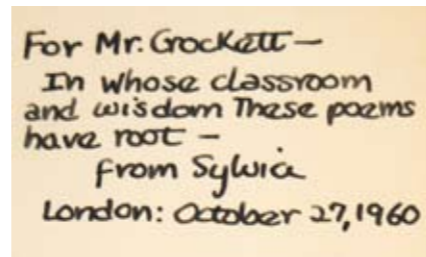
First edition, first impression. With the author's signed presentation inscription on the front free endpaper to her high-school teacher Wilbury



Crockett. "For Mr Crockett – In whose classroom and wisdom these poems have root – Sylvia. London: October 27, 1960." Together with an autograph letter signed ("Sylvia") to Mr Crockett in a printed Christmas card in which she informs him of the birth of her daughter in April 1960. Crockett was Plath's English teacher at the Bradford High School and Plath makes numerous references to him in her journals and letters as her first real literary influence. Crockett remained close to Plath until her suicide in 1963.

The Colossus was the only regularly published work by Plath published under her own name in her lifetime and it became one of the most influential first books of poetry of the post-war period. As the present copy was inscribed on the day of her 28th birthday, it most likely is one of the 10 "advance" copies Heinemann supplied to Plath as consolation for the fact that the book was not ready by that date, as originally promised. Of the ten copies Plath distributed, four have been located: the present; the copy she sent to her mother; the copy she sent to her brother; and the copy that either she or Heinemann deposited at the Brit-

ish Library (not inscribed). Ted Hughes, Plath's husband and the dedicatee, received an inscribed copy, presumably from the advance batch. Plath presentations are exceedingly scarce. In addition to the advance copies detailed above, three other presentation copies of *The Colossus* are recorded: the first inscribed to the poet W. S. Merwin and his wife: the second inscribed to Charles Monteith, T. S. Eliot's successor as a poetry editor at Faber and Ted Hughes's publisher; and the third inscribed to Ted Hughes's parents, sold at Christies New York, 9 December 1998, lot 46. These seven inscribed copies constitute all of the Plath presentations presently recorded.



11. YEATS, W. B.

Stories of Red Hanrahan.

Dun Emer Press, Dundrum, 1904

Octavo. Original linen-backed blue boards, white paper title label to upper board and spine printed in black, blue endpapers. Custom blue morocco-backed slipcase and chemise. A trace of offset to free endpapers, still a fine copy.

[47894] **£45,000**

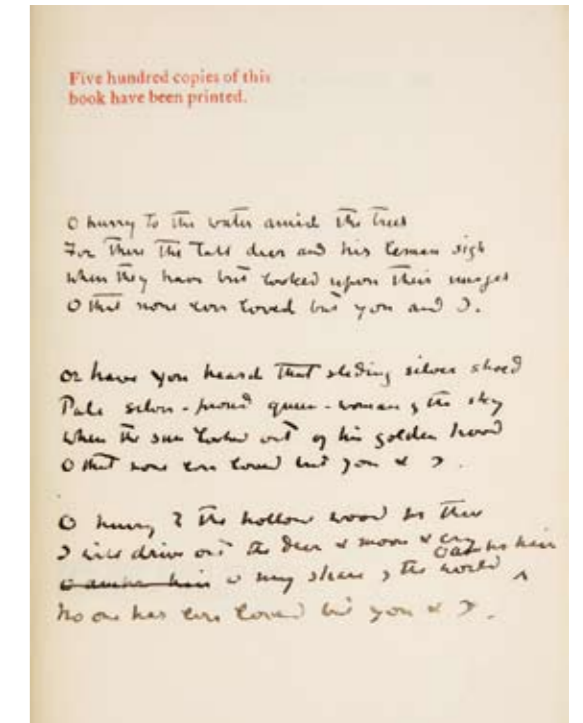
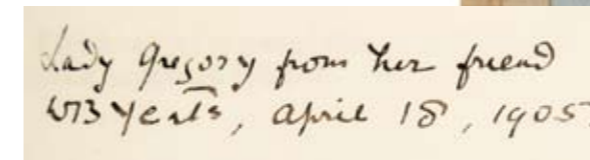
First edition, presentation copy, with the author's signed inscription to the first leaf recto, "Lady Gregory from her friend W. B. Yeats, April 18,

1905." On the following leaf, below the limitation notice, Yeats has written in manuscript the 12-line poem beginning "O hurry to the water amid the trees", an earlier state of which appears in the volume as "The Twisting of the Rope", and which was later retitled "The Hollow Wood" and then, after further revision, "The Ragged Wood". The last line of the poem is "No one has ever loved but you & I." With Lady Gregory's bookplate. One of 500 copies; the entire edition.

This is the de facto dedication copy as, instead of a dedication, an authorial note is printed in red at the head of [a4] recto: "A friend has helped me to remake these stories nearer to the mind of the

country places where Hanrahan and his like wandered and are remembered." The friend was Lady Gregory (Lady Isabella Augusta Perse Gregory, the widow of Sir Robert Gregory of Coole Park). Yeats testified to her hand in *Red Hanrahan* when he inscribed a copy to John Quinn: "I think the stories have the emotion of folklore. They are but half mine now, and often [Gregory's] beautiful idiom is the better half." Gregory, who had herself translated old Celtic texts and tales, responded, "I was very glad and proud to help in the re-writing of these stories, and for any trouble I had I repaid myself by bringing Hanrahan back to Galway from Sligo where W. Yeats had first set him wandering" (quoted in Kohfeldt).

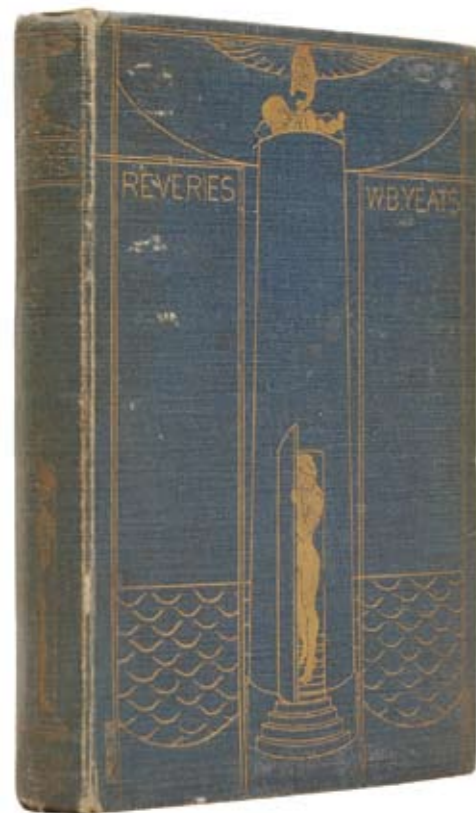
Wade A59.



12. YEATS, W. B.**Reveries Over Childhood and Youth.***London, Macmillan and Co., Limited, 1916*

Octavo. Original blue cloth, decoration and titles to upper board and spine gilt designed by Sturge Moore, edges untrimmed. Custom blue morocco-backed slipcase and chemise. Colour frontispiece (Memory Harbour) and 2 tipped-in portraits by Jack B. Yeats. Front joint rubbed, small stain on rear cover, tissue guards a little browned, but a very good copy, especially considering the provenance – Pound was not especially careful with his books.

[47898]

£60,000

First English edition of Yeats's first autobiography; a canonical presentation copy, inscribed in the month of publication, "Ezra Pound from W. B. Yeats, October 1916." One of 1,000 copies of the English edition; preceded by the American edition and by the first edition done at the Cuala Press in Dundrum.

Ezra Pound and W. B. Yeats lived and worked together in close quarters in Sussex over the course of three winters (1913–16). During that time, Yeats wrote and published the first of his memoirs, *Reveries*, assisted by Pound. Yeats told his father, "Ezra Pound and his wife are staying with me, we have four rooms of a cottage on the edge of a heath and our back is to the woods." According to biographer James Longenbach, although Yeats did not mention that he was at work on *Reveries*, he was – and with Pound's assistance. On 15 January he informed a friend that he was "dictating from the manuscript he had completed on Christmas day, adding new material, while Pound typed the finished product for the printer." At the same time, Pound wrote to his parents that he was reading Yeats the autobiography of Herbert of Cherbury. Longenbach concluded that it was likely that this 17th-century adventurer, who revered the nobility of his own ancestry, provided a model for *Reveries* as Yeats and Pound collaborated to produce its final form.

Ezra Pound from W.B. Yeats October 1916

Meanwhile, in the beginning of the year, Yeats's father, "the father of all the Yeatsssssss", as Pound often called him, had been knocked down in a New York City street and painfully cut and bruised. John Quinn, the legendary patron of artists and writers, agreed to help Yeats solve the perennial problem of his father's expenses: £50 for the first portion of the manuscript of *Reveries* would remain in Quinn's hands to be used toward his father's medical costs. As Quinn waited patiently for the copy of *Reveries*, in manuscript and typescript, to arrive, Yeats wrote him on April 22: "I believe I sent you the typed script of *Reveries* [in February]. Till I got your letter I had no doubt on the subject. I wonder if it went down on some torpedoed ship? However, here is another."

After a January letter saying that he was polishing *Reveries* with Pound's help, Yeats's next known remark about his autobiography appears in a letter dated "circa November–December 1915", in which he told his father "I am going on with the book, but the rest shall be for my eye alone." In 1916 Yeats and Pound were "terribly excited" when *Reveries* was published by the Cuala Press on 20 March in an edition of 425 numbered copies. On 26 April Macmillan and Company released its American edition in an unspecified number of copies. Six months later, Macmillan issued this English edition, limited to 1,000 copies.

Wade 113.

13. YEATS, W. B.**The Tower.***London, Macmillan and Co., Limited, 1928*

Octavo. Original green cloth, upper board and spine elaborately blocked after a design by Sturge Moore and titles gilt, all edges untrimmed. Custom green morocco-backed slipcase and chemise. A fine copy.

[47907]

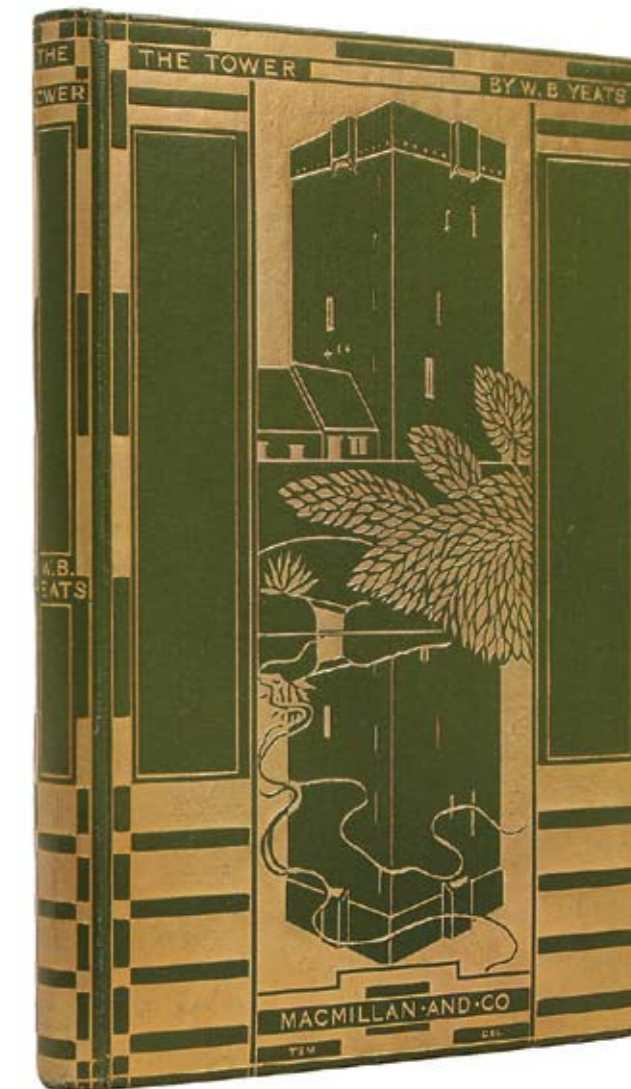
£45,000

First edition, presentation copy, with the author's signed inscription in ink on the front free endpaper, "Lady Ottoline Morrell from WB Yeats June 22 1928", and signed by the author on the title page; and with Lady Ottoline Morrell's pencilled monogram dated "Feb 23 1928" (publication date was 14 February) above Yeats's inscription. Published in an edition of 2,000 copies, *The Tower* is generally recognised as the summit of Yeats's creative achievement in the post-war years, bringing together poems quarried from *Seven Poems and a Fragment*, *The Cat and the Moon* and *October Blast*.

A fine presentation: after their marriage in 1917, the Yeatses first lived in Oxford, spending occasional weekends at nearby Garsington, where Lady Ottoline Morrell presided over the literary and intellectual lions of Bloomsbury. Lady Ottoline was a convert to radical Irish politics in the 1920s and remained friends with Yeats after his return to Ireland in early 1922. She played a significant role in his personal relationships, introducing him to Dorothy Wellesley, with whom he became intimate friends in the last years of his life.

Wade 158.

Lady Ottoline Morrell
from W.B. Yeats June 22 1928



14. ACTON, Harold.

Autograph manuscript: "Poems 1925".
London, 1930

Octavo. Original batik-patterned green wrappers printed in black and gold. In a card slipcase. In excellent condition.

[40583] **£4750**

With the author's 3-page autograph letter presenting this manuscript to Sir Robert Abdy, with the recipient's small bookplate to the front pastedown. Acton alludes to Abdy's gift of a book from which he had "learned much". The manuscript itself is essentially a fair copy of part of Acton's *Five Saints and an Appendix* with some occasional corrections. Two pages at the end are neatly crossed through. Acton's papers are held institutionally and manuscript material by him is rare in commerce.

15. ALLEN, Woody.

Getting Even.

New York: Random House, 1971

Octavo. Original publisher's blue morocco presentation binding, titles to spine and top edge gilt, marbled endpapers. Binding lightly rubbed, spine and top edge of upper board faded. An excellent copy.

[50261] **£750**

First edition, first printing of the author's first collection of essays and humorous pieces. One of a very small number of copies specially bound for the publishers for presentation.

16. ALLINGHAM, Margery.

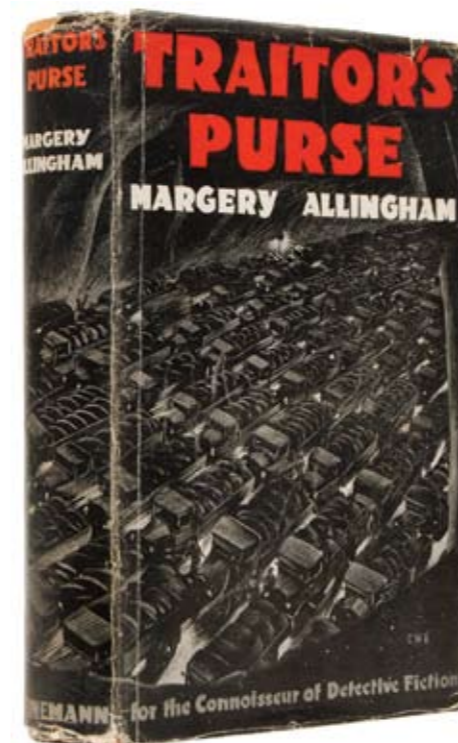
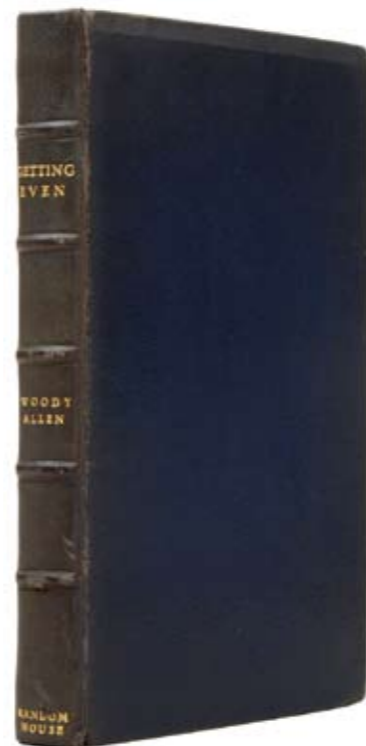
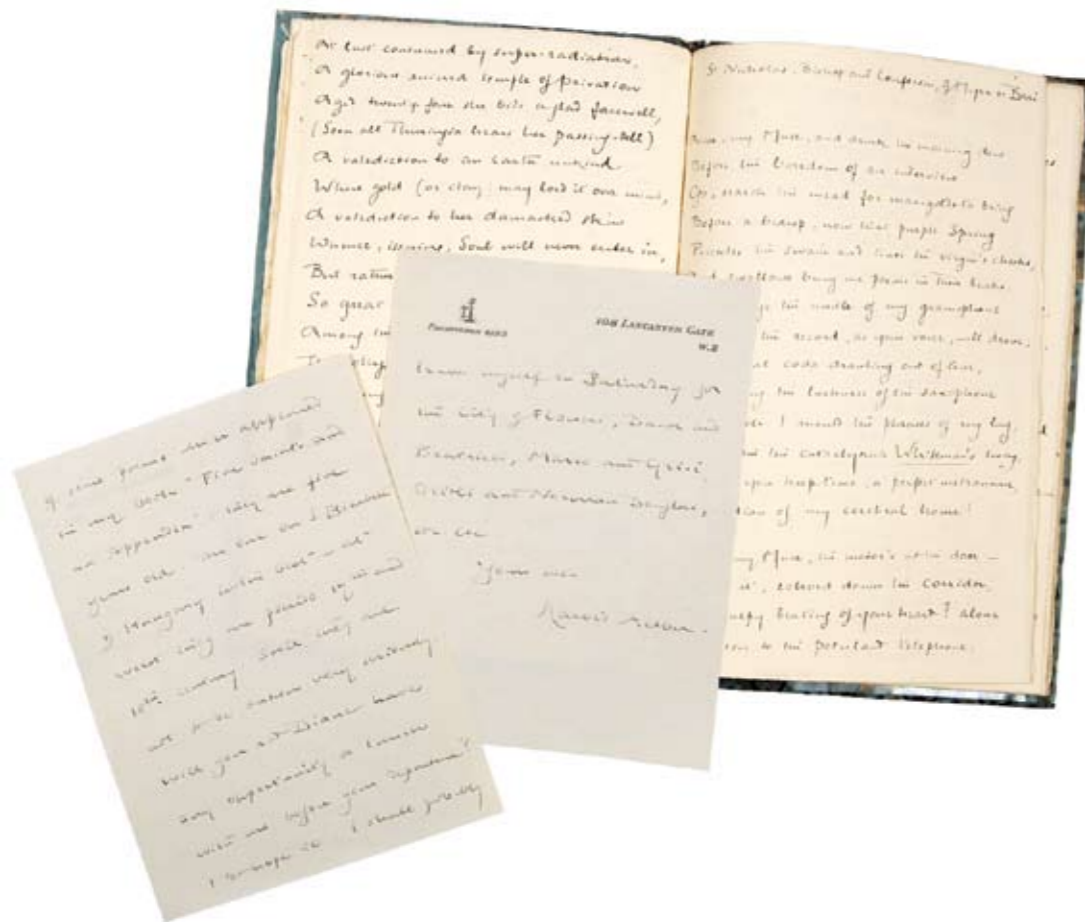
Traitor's Purse.

Heinemann, London, 1941

Octavo. Original orange cloth, titles to spine in black. With the dust jacket. Annotation to list of titles opposite title page, but an exceptional copy in the lightly creased and very slightly chipped dust jacket.

[49362] **£2750**

First edition, first impression. A fabulous piece of book design and exceedingly scarce in the dust jacket.



PETER HARRINGTON

CATALOGUE 72

Twentieth-Century English Literature

SECTION ONE:

FEATURED ITEMS 1 ~ 13

SECTION TWO:
MAIN CATALOGUE
ITEMS 14 ~ 297

17. AMBLER, Eric.

The Levanter.

London: Weidenfeld & Nicholson, 1972

Octavo. Original grey boards, titles to spine in purple. Housed in a blue cloth solander box. A few spots to top edge but an excellent copy.

[48649] **£3250**

Proof copy printed on rectos only, page size 25 mm wider than the first edition. Bound for Ambler in the style of the first edition. Together with a copy of the first edition. Inscription to half-title "Corrected proofs, Eric Ambler 18 April 72", with his autograph corrections throughout, subsequently inscribed on title page "Tony Godwin from his friend Eric Ambler Oct 72". Ambler was the author of literary spy novels such as *The Mask of Dimitrios*; his morally ambiguous thrillers forever altered the genre. Tony Godwin was a London bookseller who joined Penguin's senior editorial staff in 1960 and was responsible for the dramatic changes in the company's brand image during the following decade. He also served as editor at Weidenfeld & Nicholson for a short time.

18. ANDERSON, Maxwell.

Key Largo. A Play in a Prologue and Two Acts.

Washington DC: Anderson House, 1939

Octavo. Original grey cloth, titles to spine and upper board in red, pictorial endpapers, grey top-stain. With the dust jacket. An excellent copy in the lightly rubbed and partially tanned jacket with a few small nicks.

[50800] **£625**

First edition, first printing. Signed by the author on the title page.

19. ANGELOU, Maya.

I Know Why the Caged Bird Sings.

Random House, New York, 1969

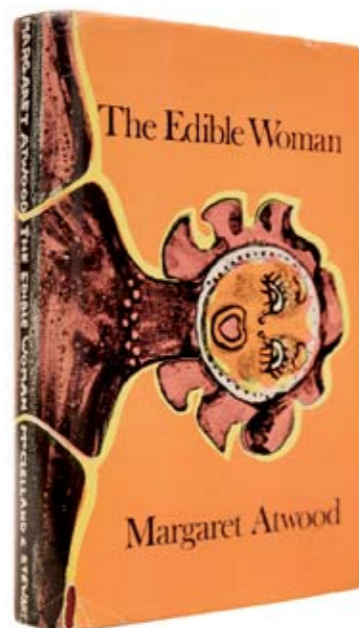
Octavo. Original black cloth, titles to upper board and spine gilt and in red, top edge stained red. With the dust jacket. A fine copy in the exceptional dust jacket.

[45380] **£850**

First edition, first printing, review copy with the publisher's slip laid in. With the author's signed presentation inscription to the dedication leaf, "Burt Britton Joy! Maya Angelou".

20. ATWOOD, Margaret.

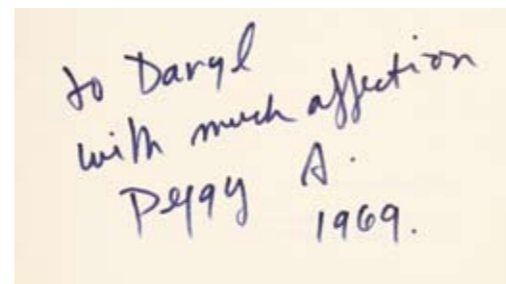
The Edible Woman.

Toronto, McClelland and Stewart, Limited, 1969

Octavo. Original burgundy boards, titles to spine in gold. With the dust jacket. Housed in an orange cloth slipcase. An excellent copy in the slightly creased dust jacket with a small patch of loss at one corner.

[45381] **£1750**

First edition, first printing. With the author's signed presentation inscription to the title page, "To Daryl with much affection Peggy A 1969". Together with a signed note from the author presenting this copy.

**21. AUDEN, W. H.**

The Age of Anxiety. A Baroque Eclogue.

New York: Random House, 1947

Octavo. Original green cloth, titles to spine gilt on red ground. Binding rubbed, corners bumped, spots of dampstain throughout contents. A good copy.

[51650] **£3750**

First edition, first printing. From the library of Alan Ansen (1922–2006), with his handwritten notes, and those of the author, throughout. Ansen was for several years secretary to W. H. Auden and helped particularly in the development of this work. This is the editors' retained copy made in preparation for the second revised edition. Annotations by Auden are on 27 pages; Ansen's notes appear on the front free endpaper and on 19 pages.

22. AUDEN, W. H.

The Shield of Achilles.

New York: Random House, 1955

Octavo. Original tan cloth backed black boards, titles to spine in grey, endpapers grey. Bookseller's ticket to rear pastedown. Boards lightly rubbed with a few faint marks, a few spots to the front endpapers. A very good copy.

[51690] **£1250**

First edition, first printing. From the library of Alan Ansen (see previous item). Within the contents are several handwritten annotations by Auden and loosely inserted is a small piece of graph paper on which he has written the third stanza of "The History of Truth." Also inserted are two leaves in Ansen's hand, one comprising a poem and letter addressed to Auden, the other being extensive notes on the *Iliad*. There is also a typescript of one of Auden's poems, "Goodbye to the Mezzogiorno", with one autograph correction by Auden.

**23. BARKER, Pat.**

Blow Your House Down.

London: Virago Press, 1984

Octavo. Original red boards, titles to spine gilt. With the dust jacket. A fine copy in the dust jacket.

[49300] **£875**

First edition, first impression. Simultaneously published in paperback, the case-bound issue was done specifically for libraries and in small numbers. Copies that survive outside the library system in this condition are therefore rare.

24. BARTH, John.

The Floating Opera.

New York: Appleton-Century-Crofts, Inc., 1956

Octavo. Original brown cloth, titles to spine in black. With the dust jacket. Bindings very lightly rubbed, slight bump to lower corner. An excellent copy in the lightly rubbed jacket with faint tanning to spine panel.

[51810] **£750**

First edition, first impression. With an inserted typed letter signed from the author to a professor at the University of Cincinnati: "Dear Mr. Godshalk, I know J. B. Cabell's works only at second hand; have never been curious enough, despite several critics' comparisons, to know them at first. So ... But good luck with the seminar. Cordially, John Barth".

25. BECKETT, Samuel.

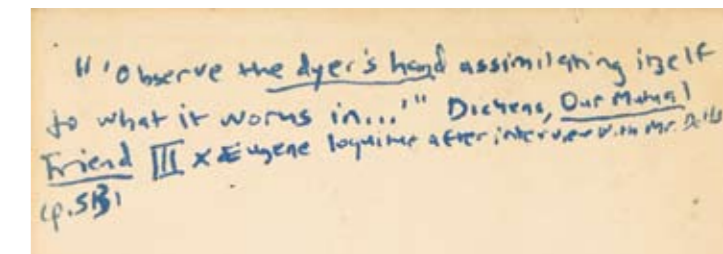
More Pricks Than Kicks.

London: Chatto and Windus, 1934

Octavo. Original tan cloth, titles to spine in blue, brown top-stain. Spine rolled and tanned, contents a little toned. A very good copy.

[51262] **£4250**

First edition, first impression.



Both images above - Item 21

26. BECKETT, Samuel.

Echo's Bones and Other Precipitates.

Paris: Europa Press, 1935

Octavo. Original buff wrappers printed in black. Wrappers lightly tanned and with a few small marks. An excellent copy..

[51135] **£1500**

First edition, first impression.

27. BECKETT, Samuel.

Waiting For Godot. A Tragicomedy in Two Acts.

London: Faber and Faber, 1956

Octavo. Original yellow cloth, titles in red. With the dust jacket. A fine copy in the dust jacket that is slightly rubbed at the head and tail of the spine with a few short closed tears.

[51677] **£600**

First UK edition, first printing. With an inserted note from the publisher.

28. BECKETT, Samuel.

Poems in English.

London: John Calder, 1961

Octavo. Original brown cloth, titles to spine gilt. With the original glassine dust jacket. An excellent copy in the glassine jacket that is creased at the lower corner with a small chip and a short closed tear.

[51257] **£650**

First edition, first impression, one of a limited edition of 100 copies signed and numbered by the author on the limitation leaf.

29. BECKETT, Samuel.

Come and Go. Dramaticule.

London: Calder and Boyars, 1967

Octavo. Original brown cloth, titles to upper board gilt. In a tan slipcase. Contents a little toned, an excellent copy.

[51259] **£650**

First edition, first impression. One of a limited edition of 100 numbered copies signed by the author on the limitation leaf.

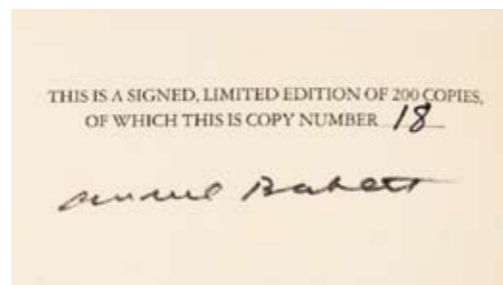
30. BECKETT, Samuel.

The Collected Works.

New York: Grove Press, 1970

16 volumes, octavo. Original black cloth, titles to spines and upper boards gilt, blue marbled endpapers. Spines a little faded, contents very mildly toned. An excellent set.

[52145] **£5000**



First editions, first impression thus. One of a limited edition of 200 sets signed by the author on the limitation leaf.

31. BEHAN, Brendan.

Confessions of an Irish Rebel.

London: Hutchinson & Co, 1965

Octavo. Original red boards, titles to spine in silver. With the dust jacket. Portrait frontispiece. An excellent copy in the dust jacket.

[59612] **£975**

Second impression before publication. With a tipped-in pamphlet on fishing in Ireland on the verso of the title page – the pamphlet has been

inscribed by Behan “Seán Brosnan – Dingle from Brendan Behan” with a further inscription in Irish. Also included is an inserted typed letter from Robert Hogan to the author's widow discussing printing some of Behan's work in an issue of *The Journal of Irish Literature*.

32. BELL, Mary Hayley.

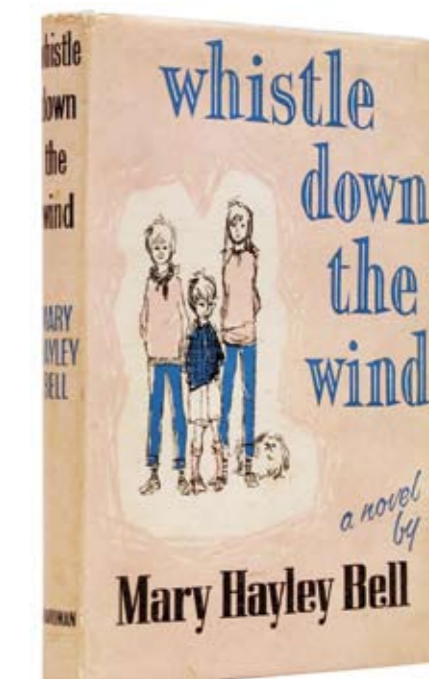
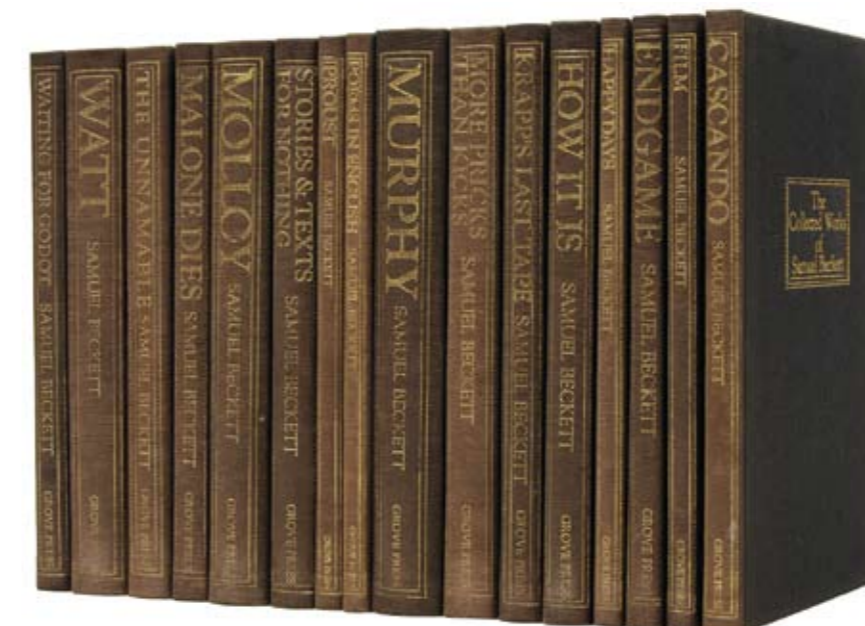
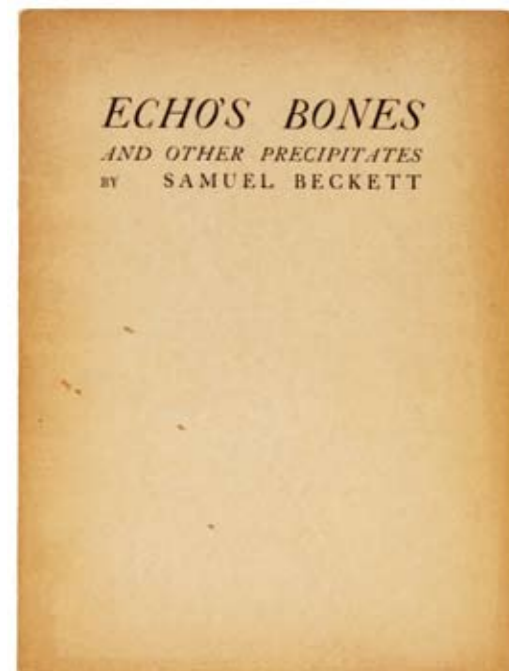
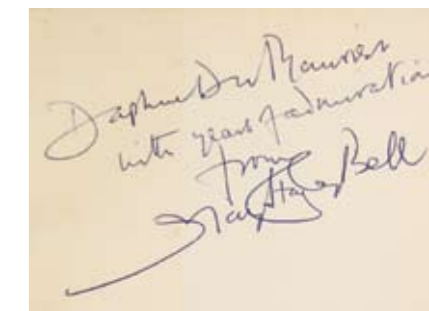
Whistle Down the Wind. A modern fable.

T. V. Boardman & Company Limited, London, 1952

Octavo. Original grey boards, titles to spine in blue. With the dust jacket. Illustrations by Owen Edwards. An excellent copy in the little rubbed and spotted lightly faded dust jacket.

[49611] **£2500**

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, “Daphne Du Maurier with years of admiration from Mary Hayley Bell”. Memorably filmed and a lovely association.



33. BENNETT, Arnold.

Anna of the Five Towns. A Novel.

London: Chatto & Windus, 1902

Octavo. Original blue cloth, titles to spine gilt, titles and pictorial decoration to upper board in black, white and yellow, top edge gilt. Boards a little rubbed, partial tanning to endpapers, contents lightly toned, hinges cracked. A very good copy.

[50776] **£750**

First edition, first impression; the first of Bennett's novels to be set in the Potteries.

34. BERKELEY, Anthony.

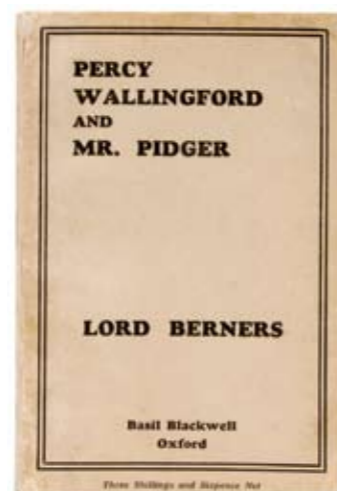
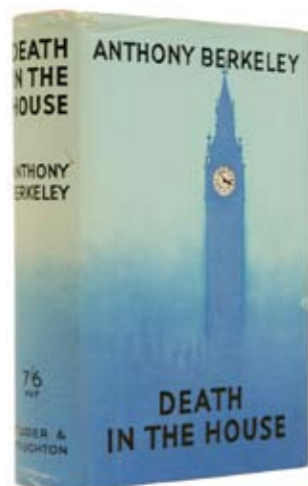
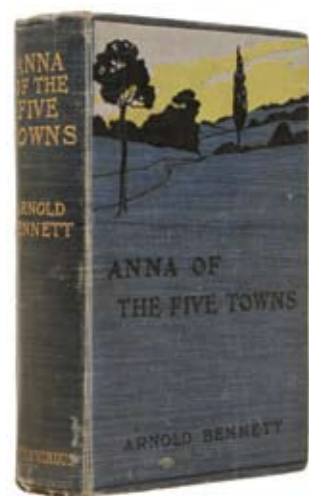
Death in the House.

Hodder & Stoughton, London, 1939

Octavo. Original red cloth, titles to spine gilt. With the dust jacket. An exceptional copy in the very lightly creased dust jacket.

[49363] **£4500**

First edition, first impression. A stunning book.

**35. BERNERS, Lord.**

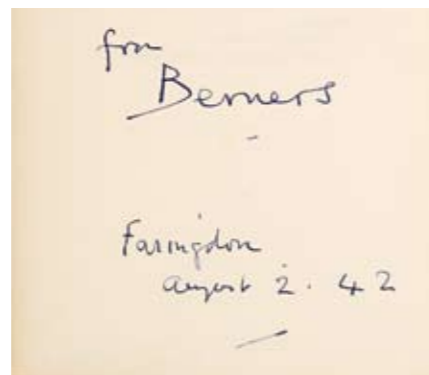
Percy Wallingford and Mr. Pidger.

Basil Blackwell, Oxford, 1941

Octavo. Original cream wrappers printed in black. Wrappers a little marked and rubbed. Very good.

[48512] **£750**

First edition, first impression. With the author's signed presentation inscription to the half title leaf.

**36. BETJEMAN, John; Philip Larkin; W. H. Auden; Robert Graves; Seamus Heaney, & others.**

Poem of the Month Club.

London, Poem of the Month Club Ltd., 1970-77

48 broadsides. Housed in the publisher's white half calf portfolio. Spine unusually bright and clean, all broadsides in excellent condition.

[47313] **£1250**

First edition of the complete collection of all four folios, each with 12 broadsides signed by the poet. Betjeman's poem has a hand-written correction by the poet. Poets published include Philip Larkin, Robert Graves, W. H. Auden, Seamus Heaney, Stephen Spender.

37. BOYD, William.

A Good Man in Africa.

London: Hamish Hamilton, 1981

Octavo. Original brown boards, titles to spine gilt. With the dust jacket. A fine copy.

[50989] **£650**

First edition, first impression.

38. BRENAN, Gerald.

The Literature of the Spanish People. From Roman Times to the Present Day.

Cambridge: Cambridge University Press, 1951

Octavo. Original green cloth, titles to spine gilt. With

the dust jacket. An excellent copy in the rubbed, nicked, and slightly marked jacket.

[50616] **£575**

First edition, first impression. Inscribed by the author on the front free endpaper "To Arthur [Waley] and Beryl [de Zoete] from Gerald". A good presentation to a couple with many Bloomsbury connections: Arthur Waley (1889–1966), translator of Chinese and Japanese literature, and his long-term partner Beryl de Zoete (d. 1962), anthropologist and interpreter of Eastern dance forms.

39. BROOKE, Hugh.

Man Made Angry.

London: Longmans, Green and Co., 1932

Octavo. Original black cloth, titles to spine and upper board in red. With the dust jacket. Faint spotting to edges. An excellent copy in the dust jacket that is lightly rubbed at the head and tail of the spine panel.

[51888] **£850**

First edition, first impression.

40. BURGESS, Gelett.

Are You A Bromide? Or, The Sulphitic Theory. Expounded and Exemplified According to the Most Recent Researches Into the Psychology of Boredom. Including many well-known Bromidioms now in use. With decorations by the author.

New York: B. W. Huebsch, 1906

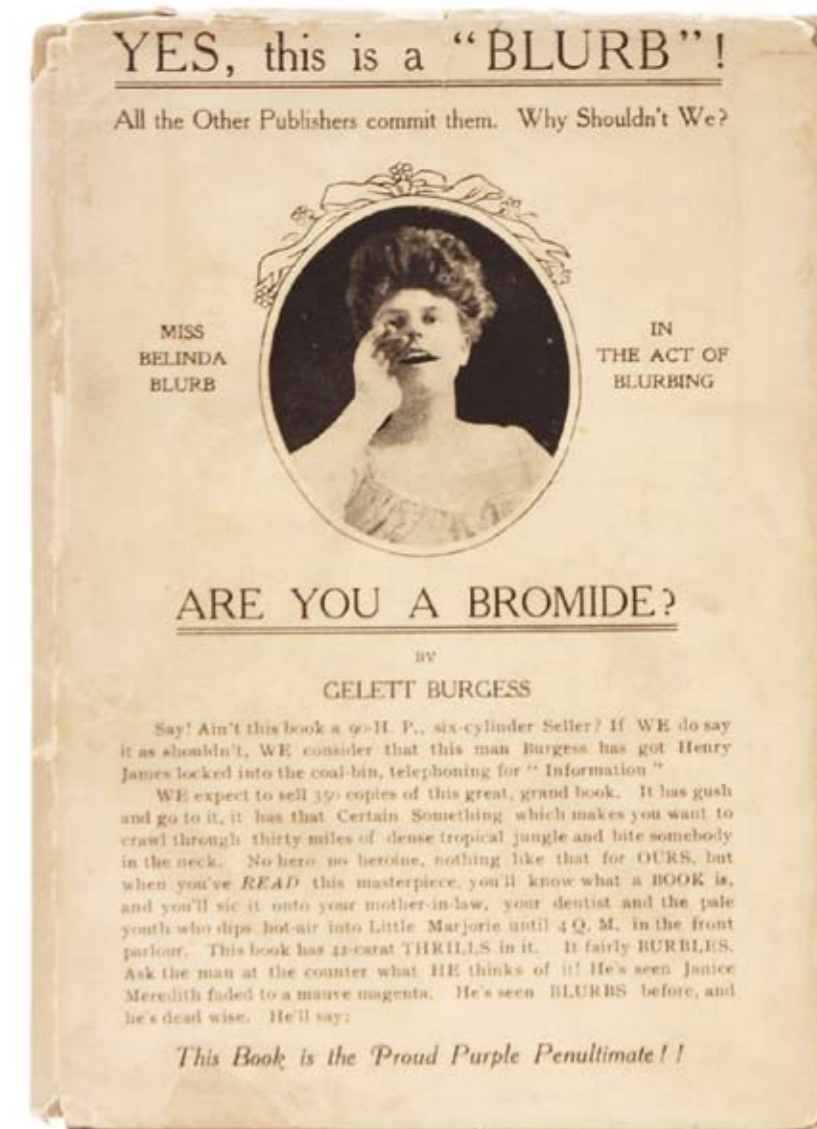
Octavo. Original grey boards, paper label to upper

board printed in green and red. With the dust jacket. Joints cracked, backstrip loose, boards lightly rubbed, spine a bit tanned. A very good copy in the rubbed jacket with a few chips at the corners and head and tail of spine, and a closed tear to the rear panel.

[51881]

£950

First edition, first printing of the comedy book whose dust jacket coined the term "blurb".



41. BURROUGHS, William, & Brion Gysin.

The Cat Inside.

New York, Grenfell Press, 1986

Folio. Original limp vellum, device to upper board and titles to spine gilt. In the publisher's cloth box. 7 drawings by Brion Gysin. Fine in the lightly marked box.

[52209] £3250

First edition, special issue. From a total edition of 133 copies this is one of just 18 bound in full vellum and printed on fine paper, each signed by Burroughs and with Gysin's posthumous stamp. The last collaboration between Burroughs and Gysin, who had begun working together in the mid 1950s, is a particularly impressive piece of book production by one of America's finest private presses, and an unusually sentimental work

from a writer best known for the violent and disturbing creations of his earlier years. Seemingly at peace with the world Burroughs writes simple poems to his assorted feline friends. "We are the cat inside. We are the cats who cannot walk alone, and for us there is only one place." The book is dedicated to its illustrator, "To Brion Gysin 1916–1986. My artistic and psychic debt to whom I can never repay".

42. BURROUGHS, William, & George Condo.

Ghost of Chance.

Whitney Museum of American Art, New York, 1991

Folio. Original black shot silk, black morocco title label to spine gilt, pictorial endpapers, matching cloth slipcase. Illustrated by George Condo. Fine.

[52226] £850

First edition, first printing. One of 160 copies signed by author and artist. This copy additionally inscribed by Condo with a pattern of stars dated Paris 1991.



43. BUSSY, Dorothy & Simon.

A series of letters to art historian and biographer Auguste Bréal.

From Roquebrune, London, Nice, etc., 1919-40

Dorothy Bussy: 15 autograph letters (one incomplete), signed or initialled; 2 pages foolscap, 21 pages small quarto, 9 pages octavo. Simon Bussy: 28 autograph letters, signed or initialled; 4 pages quarto, 42 pages octavo, 5 pages duodecimo; his letters in French, but four letters with holograph postscripts added by DB in English. With an autograph letter signed, to Bréal from Lt. Colonel (Foreign Legion) Pechkoff – said to be son of Maxim Gorki (2 pages octavo. Meknes, 1937), extolling the book on Berthelot and affectionately reminiscing.

[46176] £6500

Dorothy Bussy (née Strachey) had translated Bréal's book on Velazquez back in 1905 and the present letters have an easy intimacy throughout. In the first she introduces J. M. Keynes "(pronounced Canes) ... He is something of a swell ... an intimate friend of my brother Lytton's, Duncan Grant's chief patron, the headquarters in fact of all the Bloomsbury gang ... has the most erroneous ideas about the French. This is not unnatural as he understands very little of the language". Later she provides "a letter to Lady Colefax. She is very much laughed at for her lion-hunting proclivities, but all the same she catches them all ... [Benson] is, when in a good temper, prodigiously interesting". Much of the rest is devoted to literary enthusiasms – for Goethe, Norman Douglas (his books if not his vices), Samuel Butler, Florio's versions of Montaigne (Gide's essay on whom she translates). Her highest praise is reserved for *Moby Dick*, "one of the few works of genius in the world", while "As for Colonel Lawrence, his works are too expensive for me to possess". She happily undertakes the translation of Bréal's life of Philippe Berthelot, and in the last letter present reports from London: "the Queen bought two of Duncan's pictures at a recent exhibition. Does this

mean Duncan's art is deteriorating or H.M.'s taste improving?".

Simon Bussy writes little of his own work nor of literary matters, beyond recommending *A High Wind in Jamaica* and some detailed comments on Bréal's *Cheminements*, but he provides useful

glimpses of personalities, including Gide ("un vrai ami et bien different du Gide de la legende") and Somerset Maugham. He notes Matisse's desire to be simultaneously a member of the establishment and a revolutionary; reports Roger Fry's slightly mysterious death; and Roger Martin du Gard's post-Nobel attempts at anonymity. In London they

meet Georges Cattai and go "boire un café arabe, chez lui, fait par un superbe Nubien". In France he notes Ottoline Morrell's travel needs: "eglises anciennes, des montagnes a pie, des ecrevisses et des gorges".



ONE OF THE MOST ENTERTAINING TRAVEL BOOKS OF MODERN TIMES.

44. BYRON, Robert.

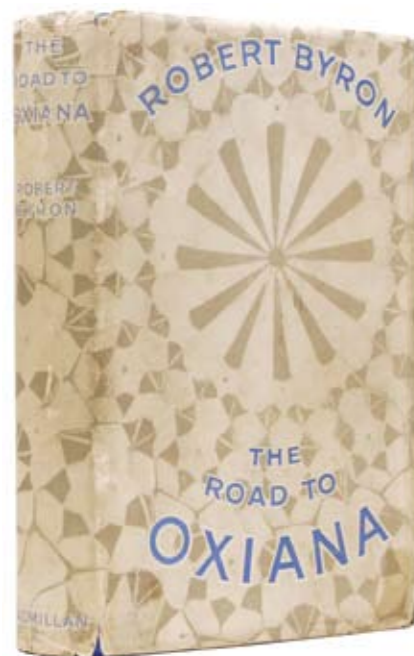
The Road to Oxiana.

London, Macmillan & Co. Ltd., 1937

Octavo. Original blue cloth, title gilt to spine, blue top-stain. In the dust jacket. Frontispiece and 15 other plates, 5 full-page maps. Slight lean, top-stain a little sunned, contemporary ownership inscription to the front free endpaper, jacket slightly rubbed, some edge-splits, mild chipping head and tail of the spine, some staining from old internal tape repairs, showing through on lower panel and rear turn in only. A very good copy in the uncommon jacket.

[51673] **£3250**

First edition, first impression, first issue binding;



“an enquiry into the origins of Islamic art presented in the form of one of the most entertaining travel books of modern times” (*ODNB*). In his introduction to the 1981 re-issue, Bruce Chatwin confessed to considering it “a work of genius” which he had elevated to the status of “sacred text”. He stressed that it remained an important book, as in between the “bravura passages” Byron expounds a serious thesis about the significance of Afghan influence on Persian civilization.

**45. (CAMBRIDGE POETS.)
SALTMARSHE, Christopher;
John Davenport; Basil
Wright (eds.)**

Cambridge Poetry, 1929.

*Published by Leonard & Virginia Woolf at
The Hogarth Press, 1929*

Octavo. Original blue-grey paper boards, titles and decoration printed in black. Covers a little faded, an excellent copy.

[46117] **£875**

First edition, first impression. With the erratum slip loosely inserted. No. 8 in the Hogarth Living Poets, First Series and the last volume in this series to have the Vanessa Bell designed covers. One of the contributors George Reavey's copy, signed by him and 19 of the contributors on the endpapers, including Richard Everhart, T. H. White, William Empson, Robin Fedden, Ronald Bottrall and others.

Woolmer 189.

46. CAPOTE, Truman.

In Cold Blood. A True Account of a Multiple Murder and Its Consequences.

New York: Random House, 1965

Octavo. Original black cloth, titles to spine and upper

board gilt on red ground, yellow endpapers, red top-stain. In a red slipcase. An excellent copy.

[50833] **£1500**

First edition, first printing. One of a limited edition of 500 copies signed and numbered by the author on the limitation leaf.

47. CHANDLER, Raymond.

The Little Sister.

London: Hamish Hamilton, 1949

Octavo. Original red cloth, spine lettered in gilt. With pictorial dust jacket. Dust jacket slightly rubbed at top of spine with a couple of very small chips, price-clipped, interior clean and bright, a very good copy.

[47791] **£2250**

First edition. Precedes the first US edition.



48. CHESTERTON, G. K.

Greybeards at Play. Literature and Art for Old Gentlemen. Rhymes and Sketches.

London: R. Brimley Johnson, 1900

Octavo. Original white cloth backed brown boards, titles and pictorial decoration in black, white and yellow. Line drawings throughout. Binding lightly rubbed and marked, spine tanned. A very good copy.

[50828] **£650**

First edition, first impression of the author's first book.

49. CHESTERTON, G. K.

The Innocence of Father Brown. With eight full-page plates by Sydney Seymour Lucas.

London: Cassell and Company, Ltd., 1911

Octavo. Original red cloth, titles to spine and upper board gilt. Black and white frontispiece and 7 plates. Contemporary ownership inscription to front free endpaper. Slight bump to top corner, faint spotting to edges. An excellent copy.

[50809] **£750**

First edition, first impression.

50. CHRISTIE, Agatha.

The Murder of Roger Ackroyd.

London: W. Collins Sons & Co. Ltd., 1926

Octavo. Original blue cloth, titles to spine and upper board in orange. With a red cloth slipcase. Binding lightly rubbed, faint marks to lower board, tanning to free endpapers, contents lightly toned. An excellent copy.

[50796] **£1250**

First edition, first impression of Agatha Christie's masterpiece, with a surprise ending that made it one of the most influential novels of the genre.

51. CHRISTIE, Agatha.

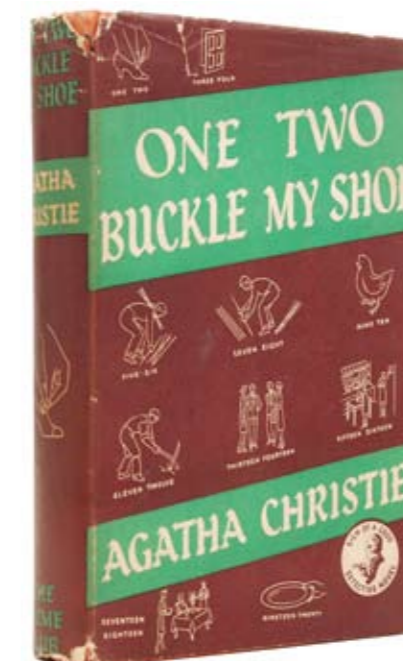
One, Two, Buckle My Shoe.

London, The Crime Club by Collins, 1940

Octavo. Original orange cloth, titles to spine in black. With the dust jacket. Spine bumped and faded to tips, owner's name to front free endpaper, dust jacket nicked to corners, chipped to head of spine with some loss to text, a couple of small holes to spine.

[51684] **£950**

First edition, first impression.



52. CHRISTIE, Agatha.

The Labours of Hercules.

The Crime Club, Collins, London, 1947

Octavo. Original red cloth, titles to spine in black. With the dust jacket. An exceptional copy in the little frayed dust jacket.

[48652] **£750**

First edition, first impression. An unusually nice copy.

53. CHRISTIE, Agatha.

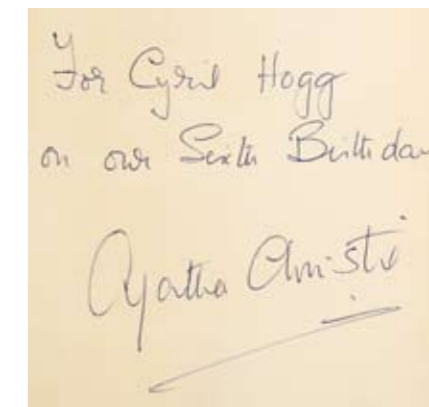
The Mousetrap A Play in Two Acts.

London, Samuel French Ltd. [1958]

Octavo. Original blue cloth, titles to upper board gilt. Illustrated with a photograph of the set. Fine.

[47147] **£2500**

Specially produced for the sixth anniversary of the West End production. With the author's signed presentation inscription to the front free endpaper, "For Cyril Hogg on our Sixth Birthday Agatha Christie". The recipient was the managing director of Samuel French, the publishers of this play.



54. CHRISTIE, Agatha.

Original typescripts for *Sleeping Murder and Curtain*.

London: Collins, 1975–76

2 volumes, octavo. Typescript, original black cloth backed orange wrappers, green label and embossed stamp to front cover. Typescript, original red wrappers. Wrappers rubbed, early pages of *Sleeping Murder* creased at the bottom corner. Very good condition.

[50741] **£15,000**

Original typescripts of Agatha Christie's last published novels, the concluding cases of Poirot and Miss Marple. Christie wrote the books during the early 1940s and had them sealed in a bank vault for their protection during the war, intending to have them published after her death. They remained unknown for thirty years until she authorized their publication in the last year of her life. The typescript of *Sleeping Murder* includes a number of amendments in Christie's hand which

have been incorporated into the published text. The title label has also been revised several times with other potential titles. The typescript of *Curtain* includes editorial corrections. These typescripts were part of a collection from the archives of Christie's literary agent, Edmund Cork.

55. CONRAD, Joseph.

Lord Jim. A Tale.

Edinburgh and London: William Blackwood and Sons, 1900

Octavo. Original green cloth, titles and floral decoration to spine and cover in black. In a green cloth slipcase with chemise. Light browning to endpapers and occasional spotting to text, crack to front gutter with evidence of repair, lightly rubbed, bumps to corners, a few small marks to boards. A very good copy.

[49641] **£1750**

First edition, first impression.

56. CONRAD, Joseph.

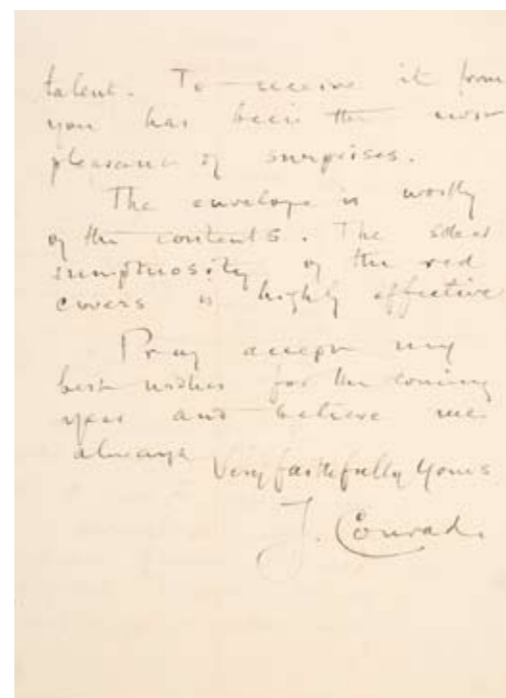
Autograph letter signed to Algernon Methuen.

Somerley, Luton, Beds., 1 Jan, 1908

Single sheet cream laid paper, headed in red, black ink. Fine.

[29844] **£2750**

An excellent two-page letter to the publisher Methuen apologizing for a tardy response (Conrad puts this down to gout), talking of a recent visit by William Rothenstein, and thanking the recipient for a copy of Max Beerbohm's latest book of caricatures to which Conrad extends lavish praise. Methuen had begun publishing Conrad some 18 months previously.



INSCRIBED COPY

57. CONRAD, Joseph.

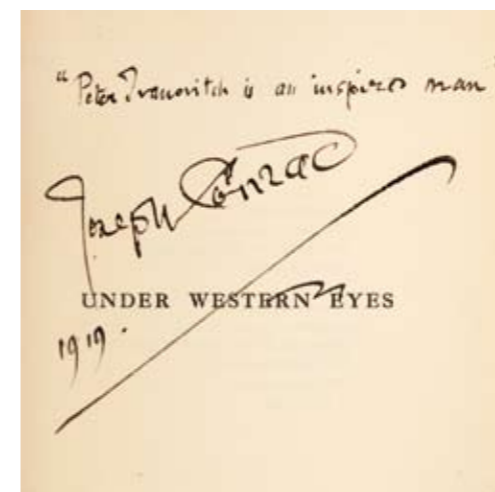
Under Western Eyes.

Methuen & Co. Ltd., London, 1911

Octavo. Original red linen-grain cloth, spine lettered and decorated in gilt. A little shaken a little cocked, hinges a touch fragile, small repair to cloth at the head of the spine. Very good indeed.

[49605] **£4500**

First edition, first impression. Signed by the author on the half title page in 1919 and with the last line of the novel written out by him, "Peter Ivanovitch is an inspired man." *Under Western Eyes* is the last book in the astonishing sequence of novels that constituted Conrad's major phase, beginning with *The Nigger of the "Narcissus"* (1897), taking in *Lord Jim*, *Youth*, *Typhoon*, *Nostramo*, *The Secret Agent*, and "The Secret Sharer". "With *Under Western Eyes* he even dared to challenge (and arguably surpassed) Dostoyevsky's *Crime and Punishment*" (ODNB).



58. CONRAD, Joseph.

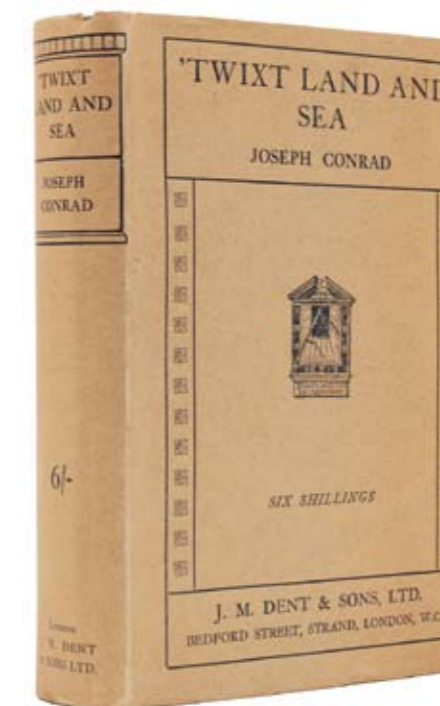
'Twixt Land and Sea. Tales. A Smile of Fortune; The Secret Sharer; Freya of The Seven Isles.

London, J. M. Dent & Sons Ltd., 1912

Octavo. Original green cloth, titles to upper board in black and to spine gilt, top edge stained green. With the dust jacket. Housed in a quarter red morocco slipcase. An exceptionally bright copy in the dust jacket with bookseller's description tipped onto the front flap and professional strengthening to two folds.

[51403] **£12,500**

First edition, first impression, first issue binding with "Seven" superimposed on "Secret" on the upper board.



59. CONRAD, Joseph.

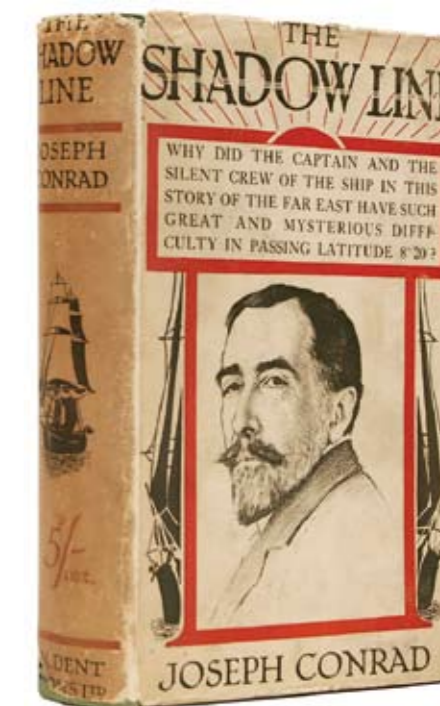
The Shadow Line.

Dent, 1917

Original green cloth, titles in green and brown. With the dust jacket. A fine copy in the very good dust jacket with a small chip to the base of the spine and minor wear to the head of the spine and tips.

[50452] **£1250**

First edition, first impression, one of 5,000 copies; the edition sold out in four days. Uncommon with dust jacket.



60. CONRAD, Joseph.

Admiralty Paper.

Privately printed for Jerome Kern, 1925

Original oversized blue stitched wrappers printed in black. A very good copy with a split to the top of the spine and a little wear to the wrappers.

[50451] **£650**

Sole edition, one of 93 copies.

61. CONRAD, Joseph.

On Stephen Crane.

Ysleta, Texas: Edwin B. Hill, 1932

Single half sheet folded to form 4 pp. A few faint marks likely incurred during printing, a fine copy.

[48957] **£650**

One of an edition of 31 copies privately printed 27 July 1932 for the friends of Vincent Starrett and Edwin B. Hill. Starrett (1886–1974) was a Chicago reporter, bibliographer, author, and Sherlock Holmes expert. Hill was a Texas tax-assessor whose hobby was printing by hand. In 1939, on its 55th anniversary, his was the oldest private press in America. Hill was a meticulous printer and made many contributions to literature, including preserving the correct texts of many of Thoreau's letters.

62. CONRAD, Joseph, & Ford M. Hueffer.

The Inheritors.

Heinemann, 1902

Original yellow cloth decorated in black. A very good

copy that has a little dustiness and minor wear to the head of the spine, but is generally well preserved.

[50453] **£750**

First UK edition, first state without dedication leaf in first issue binding. The author's only science fiction work.

63. (CORVINUS PRESS) GOLDING, Louis.

In the Steps of Moses the Lawgiver, a Record of Travel in Egypt and the Sinai Peninsula.

Corvinus Press, 1938

Octavo. Original sand buckram-backed patterned

linen covered boards, title gilt to spine, Corvinus crow to the upper board, top edge gilt, others uncut. With the publisher's card slipcase. Calligraphic half-title in red, title page in red and black, original silver-print as frontispiece and 28 other similar plates. Bookplate to front pastedown, slipcase lightly rubbed and tanned but an excellent copy in the scarce box.

[59112] **£875**

Number 13 of 30 copies printed on "Portal" handmade paper, signed by the author. "The photographs ... were taken by the author himself ... They are all prints from the original negatives, and have not been used in any other edition of this book." Golding was commissioned by Rich & Cowan for their "In the Steps of" series to follow the track of Moses from "the Nile bulrushes to Mount Pigsah."

64. CROWLEY, Aleister.

Tannhäuser. A Story of All Time.

London: Kegan Paul, Trench, Trübner & Co. Ltd., 1902

Quarto. Original white cloth backed purple boards, printed paper label to spine. Boards lightly rubbed and faded, spine, edges and contents foxed. A good copy.

[51271] **£2250**

First edition, first impression.

65. CROWLEY, Aleister.

Ahab and Other Poems.

London, Privately Printed at the Chiswick Press, 1903

Quarto. Original white wrappers printed in brown. Wrappers severely soiled and rubbed. Very good.

[42705] **£750**

First edition, first impression. One of 150 copies on paper. There were a further 12 copies on vellum, most of which were never bound. Rare.

66. CROWLEY, Aleister.

Orpheus. A Lyrical Legend. In two volumes.

Boleskine, Foyers, Inverness: Society for the Propagation of Religious Truth, 1905

2 volumes, octavo. Original white cloth backed yellow boards, printed paper labels to spines. Lightly rubbed, spines tanned, foxing to boards and edges, contents uncut. A very good set.

[51269] **£750**

First edition, first impression, second issue. Crowley had 500 sets of sheets printed and divided the edition into four issues designated Second, Third and Fourth Edition with an overprinted statement on the verso of the title pages. All copies are however from the first impression.

67. CROWLEY, Aleister.

The Winged Beetle.

Privately printed, 1910

Octavo. Original brown boards, titles and decoration to spine and upper board and top edge gilt, others untrimmed. Binding a little rubbed, spine faded, contents slightly toned. An unusually nice copy.

[51261] **£1750**

First edition, first impression. One of a limited edition of 350 copies.

68. CROWLEY, Aleister.

The Fun of The Fair. (Nijni Novgorod, 1913 e.v.)

Printed by the O.T.O., London, 1942

Octavo. Original grey wrapper printed in red. Frontispiece portrait of the author. Bookplate to inside of front wrapper, a little tanned but an excellent copy.

[50131] **£1250**

First edition, first impression. Number 23 of 200 numbered copies signed by the author. With the errata slip at the front and the additional typescript leaves tipped in at the end. Apparently about half the edition remained unsigned at the time of Crowley's death and only a proportion of the edition has the inserted leaves as in this copy. Scarce complete and signed.

69. CURTIS, James.

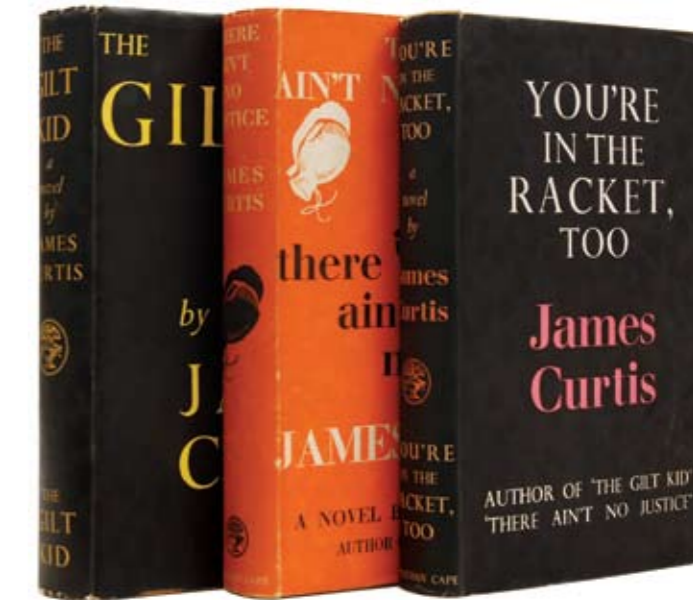
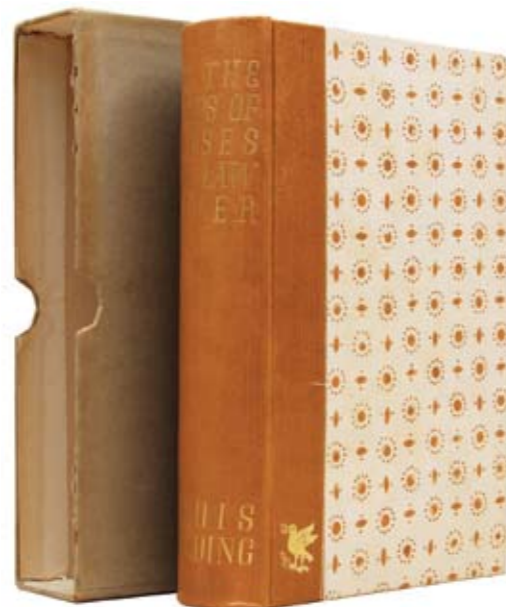
The Gilt Kid; There Ain't No Justice; You're In the Racket, Too.

London: Jonathan Cape, 1936-37

3 volumes, octavo. Original yellow cloth, titles to spines in turquoise. With the dust jackets. Ticket of the Dutch department store Magasin Du Nord to each front pastedown. Excellent copies in the dust jackets with very light wear to the extremities.

[49960] **£4750**

First edition, first impressions of the first three novels by the undeservedly obscure James Curtis, whose works rivalled those of his contemporaries Graham Greene and Christopher Isherwood. Curtis, after a middle class upbringing, embraced leftist politics and turned to the underworld, writing novels about criminals, prostitutes, and boxers. After the 1930s he began a slide into obscurity, and today is one of British literature's great "missing persons". These novels are scarce in jackets, and a set in this condition is a rarity.



70. DICK, Philip K.

A Handful of Darkness.

Rich and Cowan, London, 1956

Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Some light spotting, endpapers partially browned but an exceptional copy in the unusually bright dust jacket with a tear at the spine.

[46749]

£850

First edition, first impression, first issue in the blue binding and with the dust jacket priced at 10s 6d.

71. DICK, Philip K.

World of Chance.

Rich and Cowan, London, 1956

Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Some light spotting, endpapers

partially browned, spine a little rolled but an exceptional copy in the mildly tanned dust jacket with some minute fraying at the ends of the spine panel.

[46750]

£1500

First edition, first impression. Scarce.

72. DINESEN, Isak.

Last Tales.

London: Putnam, 1957

Octavo. Original black boards, titles to spine gilt, blue top-stain. With the dust jacket. Spine rolled. An excellent copy in the rubbed and lightly tanned and nicked jacket.

[59233]

£975

First edition, first impression. Inscribed by the author on the half-title "For Valerie, who loves Rome, Isak, Xmas 1957".

73. DOS PASSOS, John.

The Garbage Man. A Parade with Shouting.

New York and London: Harper & Brothers, 1926

Octavo. Original brown boards, printed paper labels to spine and upper board. With the dust jacket. In a green cloth slipcase and chemise. Bookseller's ticket to front pastedown. Bump to lower corner, slight marks to front free endpaper, contents a bit toned. An excellent copy in the dust jacket with two chips from the spine panel, one affecting the title.

[50757]

£975

First edition, first printing, first issue, of which only 1,000 copies were produced. Inscribed by the author on the front free endpaper "To Harry Milke sincerely John Dos Passos".

74. DOS PASSOS, John.

[The USA trilogy:] The 42nd Parallel; 1919; The Big Money.

New York: Harpers / Harcourt Brace, 1930-32-36

3 volumes, octavo. Original bindings of quarter burgundy cloth over patterned paper boards, orange cloth titled in silver, and blue cloth also lettered in silver respectively. Each with dust jacket. Excellent copies in bright dust jackets with a little spine fading. Jackets to volumes 1 and 2 repaired, jacket to volume 3 torn with loss on the front flap. Overall a good set.

[48864]

£1500

First editions, first printings.

75. DOUGLAS, Keith.

Autograph manuscript, signed, of his poem "Leukothea".

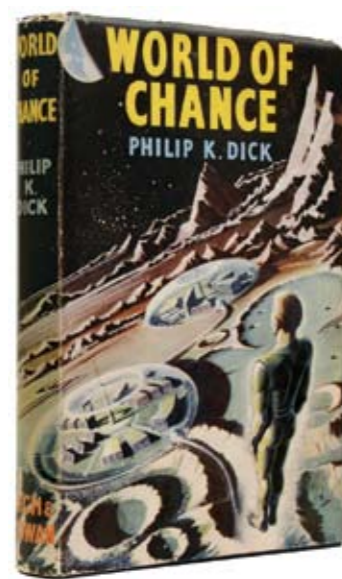
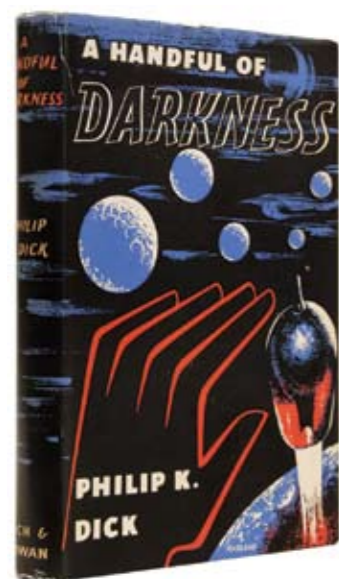
1940

25 lines in green ink written on both sides of a single sheet of cream paper. Signed and titled by the poet. A smudge of ink at one edge, two small nicks. Excellent.

[34489]

£2250

A poem in the form of a dramatic speech for one actor; an ode to lost love, to death and decay – the perfect subjects of this poet's verse. "Leukothea" was published in his *Collected Poems* with several variations including a substantial rewriting of the final couplet. Douglas died in 1944 having left a small but brilliant body of work. Manuscript material by Douglas of any sort is extremely scarce and examples of this quality are rare.



To Harry Milke
sincerely
John Dos Passos



KEITH DOUGLAS
Leukothea.

When you were alive, my Leukothea
your loveliness was puzzling
and only I knew the processes
by which my ornament lived and breathed
and when you died
I was persuaded to store you in the earth,
and I remember when they put you there
you too expressive living eye
being covered by the dark eyelid
and by its lid for a moment
at that moment those who looked at you
wondered I know how you could be made
in such exquisite material
and I could not explain for the world
even when they put the soil above you
they saw its unusual texture. Its very grain
was a strange plant, precious minerals.

So all these years I have lived secretly. I know
I had only to uncover you
to see how the rough earth would have kept
all as it was, untroubled. I tumbled the ground

76. DURRELL, Lawrence.

[Alexandria Quartet:] *Justine*; *Balthazar*; *Mountolive*; *Clea*.

London, Faber and Faber, 1957–60

4 volumes, octavo. Original pink, blue, yellow and red cloth respectively, titles to spines gilt. With the dust jackets. Ownership inscription to front free endpaper of *Balthazar* but an excellent set in the lightly tanned dust jackets. With minor tears to that of *Balthazar* and a light chip to head of spine and a small closed tear to front panel of *Justine*.

[50253]

£3500

First editions, first impressions. Durrell's greatest success, a study of love and political intrigue in Alexandria, Egypt, before and during the Second World War.

77. ELIOT, T. S.

Prufrock and Other Observations.

London, *The Egoist*, 1917

Octavo. Original buff wrappers printed in black. Housed in a brown cloth slipcase. Terminal leaves just a little browned, light mark to upper wrapper, edges just a little tanned but an exceptional copy.

[51944]

£17,500

First edition, sole impression of Eliot's first book. One of only 500 copies printed. Extremely scarce in this condition. *The Waste Land* notwithstanding, *Prufrock* is one of the great icons of modernism and perhaps the most auspicious poetical debut in twentieth-century literature.

78. [ELIOT, T. S.]

Ezra Pound His Metric and Poetry.

New York, Knopf, 1917

Octavo. Original pink boards, titles to upper board gilt. With the original tissue dust jacket. Frontis portrait of Pound after Gaudier-Brzeska. A superb copy in the somewhat torn unprinted tissue dust jacket with a couple of small chips and a piece of tape repair.

[51949]

£875

First edition, sole printing. Eliot's anonymous second book produced at the behest of John Quinn to coincide with his privately-printed edition of Pound's *Lustra*. An unusually nice copy.

Gallup A2.

79. ELIOT, T. S.

The Waste Land.

Printed and Published by Leonard and Virginia Woolf, Hogarth Press, Richmond, 1923

Octavo. Original marbled blue paper boards, white paper title label to upper board printed in black. Housed in a black quarter morocco solander box made by The Chelsea Bindery. A trace of spotting throughout, minor rubbing to the edges, spine a little faded but an exceptional copy of this notoriously vulnerable publication.

[51945]

£6500

First English edition, sole impression. One of about 460 copies hand-printed by the Woolfs. The label is the one with the border of asterisks, Gallup's state 1 of 3 (though apparently no priority).

Gallup A6c; Woolmer 28.

80. ELIOT, T. S.

Poems 1909–1925.

London, Faber & Gwyer Ltd., 1925

Octavo. Original blue cloth, white paper title label to spine printed in black. With the dust jacket. Front hinge starting, light partial toning to endpapers, light occasional spotting but an exceptional copy in the very lightly marked dust jacket.

[51947]

£2750

First edition, first impression. This key early collection marked the start of Eliot's association with Faber. A scarce book in dust jacket. Collects all the key early works including *Prufrock*, *The Waste Land* and *The Hollow Men*.

81. ELIOT, T. S.

Poems 1909–1925.

London, Faber & Gwyer, 1925

Octavo. Original white buckram, titles to spine gilt. Housed in a black quarter morocco solander box made by The Chelsea Bindery. Endpapers partially browned some very mild spotting throughout, spine minutely tanned but an extraordinary copy and very scarce in this condition.

[51948]

£8750

First edition, first impression, limited issue being one of 85 numbered copies printed on handmade paper, specially bound and signed by Eliot.

Gallup A8b.

82. ELIOT, T. S.

Selected Essays. 1917–1932.

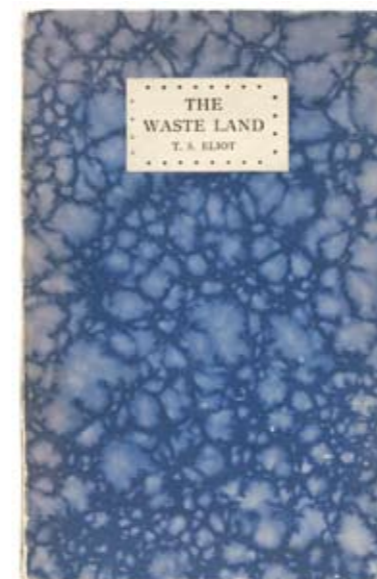
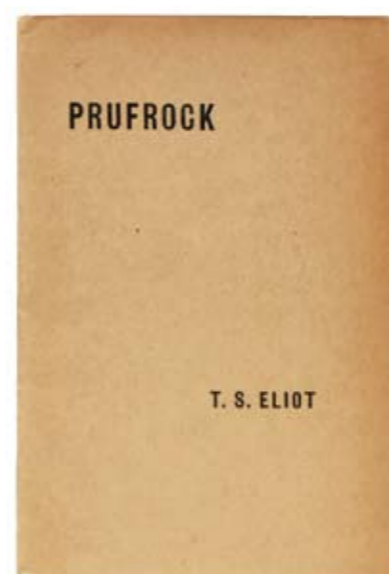
London: Faber and Faber Limited, 1932

Octavo. Original blue boards, titles to spine and top edge gilt. Boards lightly rubbed at the corners, a few faint marks to upper board, spine faded but retaining more blue than is typical as the spines on this edition usually become white. An excellent copy.

[52066]

£1750

First edition, first impression. One of 115 numbered copies signed by the author.



THE TRUE FIRST PRESSING

83. ELIOT, T. S.

Thomas Stearns Eliot Reading His Poems.
No. 1 Gerontion. No. 2 The Hollow Men.

*Privately published for the author,
[Cambridge, Mass.] [1934]*

12 inch 78rpm black shellac, white paper title labels to each side typed, recording numbers stamped in the centre. Contained in the original plain paper sleeve. Signs of having been very lightly played but exceptional.

[59390]

£2250

First pressing of Eliot's first recording, the private issue preceding all others. Gallup suggests that the recording was made in 1933 and issued on the label of Harvard University Phonograph Records in 1934. Harvard Gazette archives date the recording as 1931. The present issue differs importantly from Gallup's description of the published version (see Gallup E5a) in that the labels state clearly this to be "Privately published for the author" and the press codes are SS 5052 and SS 5053 with no further press numbers. In this early version Side 1 is *Gerontion* and Side 2 *The Hollow Men*. This was



reversed in the published version and the sides were designated A and B.

84. ELIOT, T. S.

Religious Drama: Mediaeval and Modern.

New York: House of Books, Ltd., 1954

Octavo. Original maroon cloth, titles to spine and upper board gilt. In a brown cloth slipcase. An excellent copy.

[50750]

£750

First edition, first impression, one of a limited edition of 300 numbered copies signed by the author on the limitation leaf.

COMPLETE COLLECTION
PUBLISHED BY THE FANTASY PRESS**85. (FANTASY PRESS.)**

Complete collection of books and pamphlets of poetry published by the Fantasy Press, including the entire Fantasy Poets Series, as listed by John Cotton in his bibliography.

Oxford: The Fantasy Press. 1952–62

71 volumes, small octavo and quarto. A large collection mostly in original coloured card wrappers, 5 volumes in original cloth, 1 volume with original dust jacket and 2 volumes with original glassine wraps. Housed in dark blue cloth solander boxes. Some volumes have rust marks from staples, some light foxing to wrappers of *New Poems* volume 2 number 2, cloth of *Fighting Terms* a little discoloured, glassine wrapper of *The Elegies of Ovid* slightly browned and quite chipped at head and tail of spine, overall a superb and complete collection.

[47997]

£6250

Fantasy Poets Series: Elizabeth Jennings, Peace Young, James Price, Donald Hall, Simon Broadbent, Peter Dale Scott, Paul West, F. George Steiner, Lotte Zurdorfer, Martin Seymore-Smith, Geoffrey Hill, Adrienne Cecile Rich, Michael Shanks, Michell Raper, A. Alvarez, Thom Gunn, Anthony Thwaite, Arthur Boyars, Donald Davie, Jonathan Price, Phillip Larkin, Kingsley Amis, Richard Selig, Adrian Mitchell, J. E. M. Lucie-Smith, John Holloway, Richard Drain, Laurence D. Lerner, Daibhidh Michell [Mitchell], H. S. Eveling, Mark Holloway, Richard Aldridge, Kenneth Wood, Dennis Keene, Richard Kell.

New Poems Series: Vol. 1, (Nos. 1-4) from Autumn 1952 to Summer 1953 edited by Donald Hall, Vol. 2 (Nos. 1 & 2) No. 1 (Autumn 1953) edited by Donald Hall, No. 2 (undated) edited by Jonathan Price and Geoffrey Hill.

Other books and pamphlets of poetry: *Exile* (1952) by Donald Hall, *Poems* (1953) by Elizabeth Jennings, *Taproot* (1953) by Lucien Stryk, *Fighting Terms* (1954) by Thom Gunn [2 copies], *A Form of Words* (1954) by George Macbeth, *The Elegies of Ovid* (1954) translated by Christopher Marlowe with 15 line drawings by Oscar Mellor, *The Poems of David Raikes* (1954), *The Brides of Reason* (1955) by Donald Davie, *The Neclace* (1955) by Charles Tomlinson, *The Fool and the Fancy* (1955) by Anthony Baily, *This and That* (1955) by Gordon Wharton, *Poetry from Cambridge* (1952–54) edited by Karl Miller, *The Trespasser* (1956) by Lucien Stryk, *Mandragola* (1956) by Niccolo Machiavelli, *The Lovers Martyrdom* (1957) translated by Ian Fletcher, *The Calendar of Love* (1959) by Carl Bode, *The Evans Country* (1962) by Kingsley Amis, *Lectures to the Trainees* (1962) by George Macbeth, *Ladycross* (1962) by Richard Coleman Williams, *Walk from the House* (1962) by Peter Dale, *Other Hands* (1962) by Michael Fried.

Oxford Poetry Series: 1953 edited by Donald

Hall and Geoffrey Hill, 1954 edited by Jonathan Price and Anthony Thwaite, 1955 edited by

Adrian Mitchell and Richard Selig, 1956 edited by Bernard Donoughie and Gabriel Pearson, 1957

edited by Peter Ferguson and Dennis Keene, 1959 edited by Roger Lonsdale and Judy Spink, 1960 edited by John Fuller and Francis Hope.



86. FAULKNER, William.

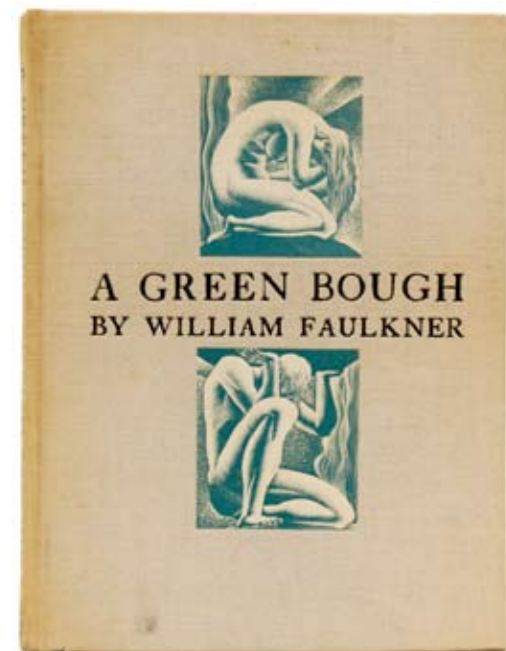
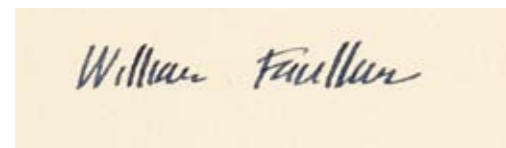
A Green Bough.

New York, Harrison Smith and Robert Haas, 1933

Octavo. Original buff cloth, titles to upper board and spine in black, decorative labels to upper board. Illustrated by Lynd Ward. Star to spine, edges a little tanned. Very good.

[46824] **£1250**

First edition, first printing, limited issue. One of 360 numbered copies signed by the author.



87. FAULKNER, William.

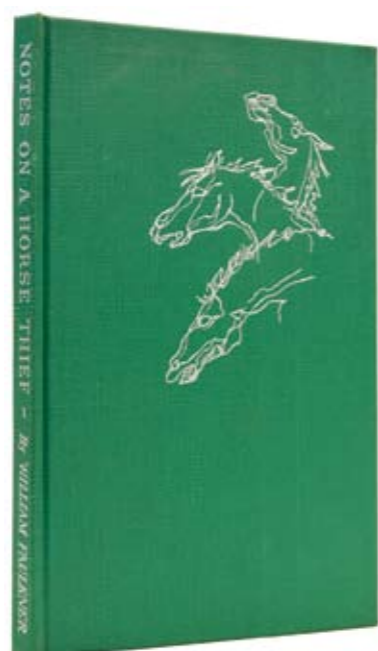
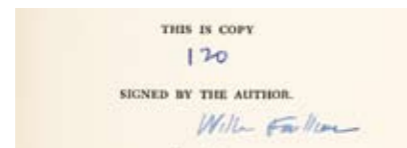
Notes on a Horsethief.

The Levee Press, Greenville, 1950

Octavo. Original green cloth, decoration to upper board and titles to spine in silver, decorative endpapers. Illustrated by Elizabeth Calvert. An excellent copy.

[46825] **£850**

First edition, first printing, limited issue. One of 970 numbered copies signed by the author.



88. FAULKNER, William.

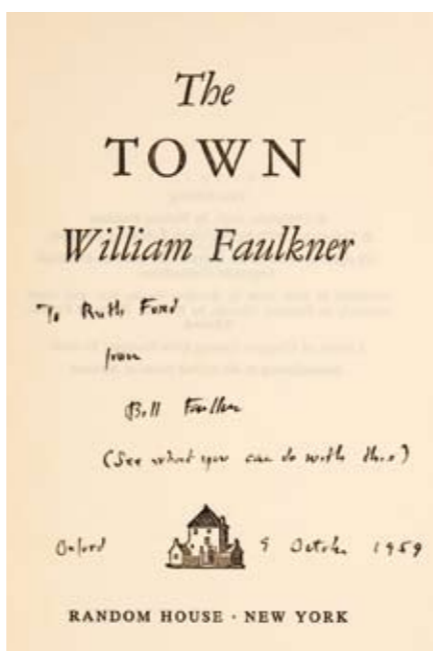
The Town.

Random House, New York, 1957

Octavo. Original orange cloth, titles to upper board and spine in black, top edge stained green. With the dust jacket. Housed in a burgundy quarter morocco solander box made by The Chelsea Bindery. Endpapers partially browned, top stain a little faded. Very good in the somewhat rubbed and tanned dust jacket.

[44074] **£17,500**

First edition, first printing. With the author's signed presentation inscription to the title page, "To Ruth Ford from Bill Faulkner (See what you can do with this) Oxford 9 October 1959". Ford was an actress and model whom had been a long-time family friend of Faulkner. She said of him, "one of the nicest people in Hollywood is William Faulkner, who I had known in Mississippi when I was getting my Masters Degree in Philosophy at the University there."



89. FITZGERALD, F. Scott.

The Beautiful and Damned.

New York: Charles Scribner's Sons, 1922

Octavo. Original green cloth, titles to spine gilt, titles to cover blind stamped. With the dust jacket. An excellent copy in a very good dust jacket with a little chipping to the head of the spine and a couple of very small chips to the back panel.

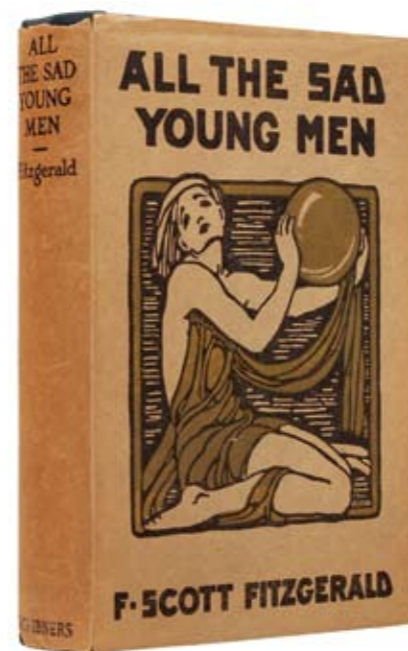
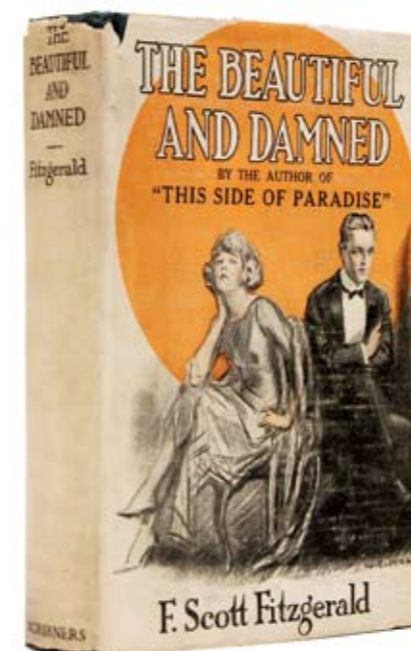
[50447] **£12,500**

First edition, first impression, first issue dust jacket.

90. FITZGERALD, F. Scott.

All the Sad Young Men.

New York: Charles Scribner's Sons, 1926



Octavo. Original green cloth, titles to spine gilt and to upper board blind stamped. With the dust jacket. In a grey cloth slipcase. Very light partial toning to endpapers. A superb copy in the dust jacket.

[59326] **£2250**

First edition, first impression. With the ownership signature of D. W. Prall, the art critic.

91. FITZGERALD, F. Scott.

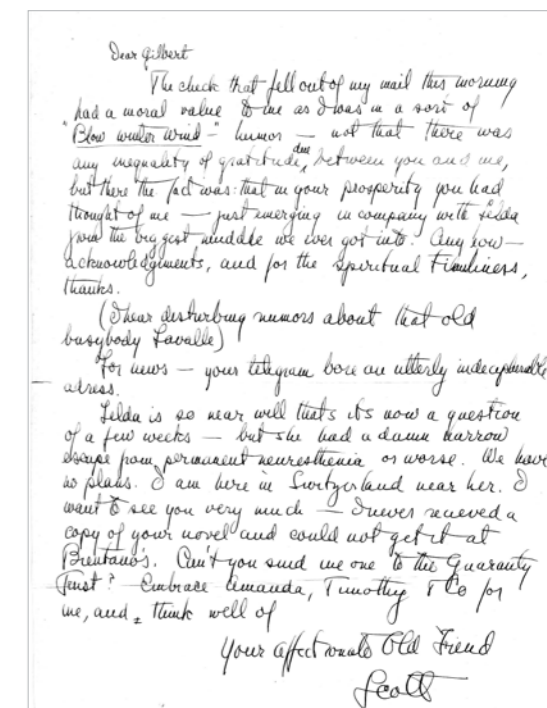
Autograph letter signed to Gilbert Seldes, beginning "The check that fell out of my mail this morning ..."

[N.p., n.d., but Switzerland, c.1930-31]

One page. Very good condition.

[44744] **£9750**

Fitzgerald writes to Gilbert Seldes from Switzerland, where Zelda was being treated at a clinic. Fitzgerald thanks him for a check, "... just emerging in company with Zelda from the biggest muddle we ever got into ... Zelda is so near well that its now a question of a few weeks - but she had a damn narrow escape from permanent neurasthenia or worse. We have no plans. I am here in Switzerland near her ... Your Affectionate Old Friend, Scott." The cultural critic Gilbert Seldes (1893-1970) had an important influence on Fitzgerald's career, notably with a famous rave review of *The Great Gatsby*, although many (including Seldes himself in retrospect) questioned how healthy that influence was.



92. FITZGERALD, F. Scott.

Taps at Reveille.

New York: Charles Scribner's Sons, 1935

Octavo. Original green boards, titles to spine gilt. With the dust jacket. In quarter black morocco solander case with marbled sides and gilt titles to spine. Very good in the lightly rubbed dust jacket with marks from moisture.

[49478] **£3500**

First edition, first printing.

93. FITZGERALD, F. Scott.

Typed letter signed, to Gilbert Seldes regarding Zelda's exhibition.

[Baltimore,] 26 March 1934

One page. Creased from folding; excellent condition.

[44750] **£4250**

Fitzgerald writes to Seldes (see item 91), announcing an exhibition of Zelda's paintings, and urging him to attend. The exhibition was Zelda's first significant showing, at Cary Ross's gallery in New York, perhaps unwisely entitled "Parfois la Folie est la Sagesse" – "Sometimes Madness is Wisdom". *Time* magazine made a point of informing its readers that Zelda had to be accompanied by attendants when she left the asylum for a day against doctors' advice in order to attend her own show.

94. FITZGERALD, F. Scott.

Typed letter signed, to Gilbert Seldes.

[Baltimore,] 10 July 1936

One page. Creased from folding, in excellent condition.

[44751] **£3500**

Fitzgerald writes to Seldes (see item 91) thanking him for a letter that "under other circumstances I would have voluminously answered, but this is moving day ... I appreciated your interest tremendously and that I shall weigh what you have said." Signed in brown colour pencil, "Scott."

95. FITZGERALD, Zelda.

Save Me the Waltz.

New York: Charles Scribner's Sons, 1932

Octavo. Original green cloth, titles to spine and upper board in purple. With the dust jacket. Boards lightly rubbed and faded at the spine and edges, very light damp stain to lower board, endpapers partially browned, contents toned. A very good copy in the lightly rubbed and nicked jacket with faded spine panel, and chips from the rear and spine panels affecting the spine title.

[51472] **£3250**

First edition, first printing. Rarely found with the cloth in such good condition.

96. FLEMING, Ian.

Live and Let Die.

London, Jonathan Cape, 1954

Octavo. Original black boards, titles to spine and roundel to upper board gilt. With the dust jacket. Spine lightly bumped, owner's name to front free endpaper, light foxing to edges, dust jacket lightly nicked and rubbed to head and foot of spine and corners, edges and back panel browned.

[49497] **£9500**

First edition, first impression, in the first issue dust jacket without the dust jacket design credit slug on the front flap.

97. FLEMING, Ian.

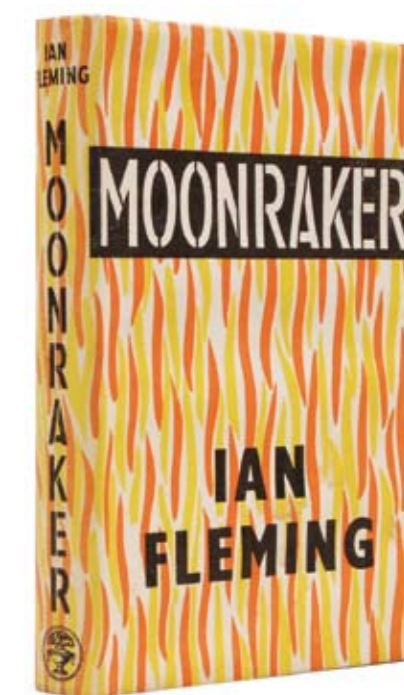
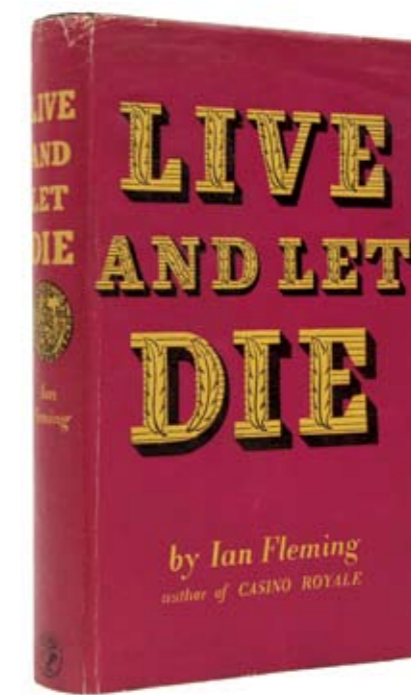
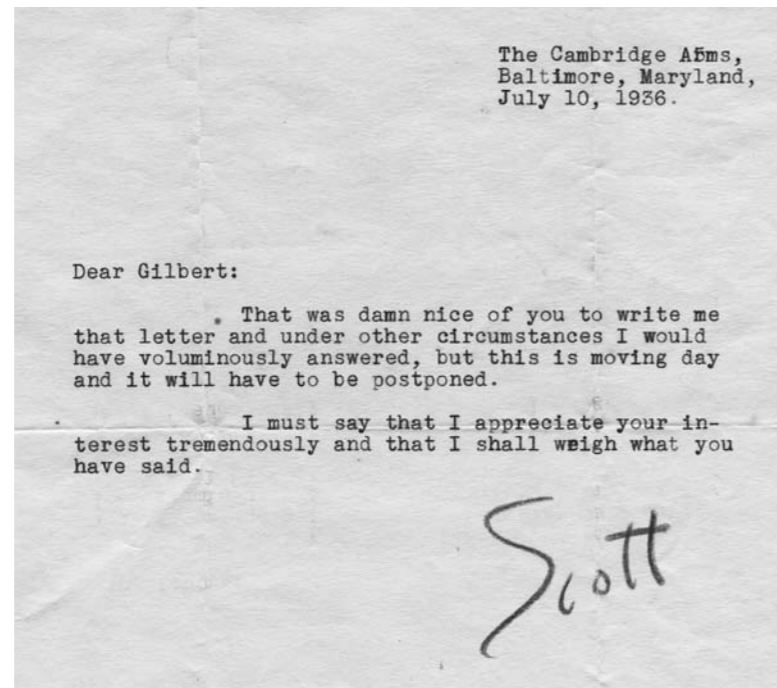
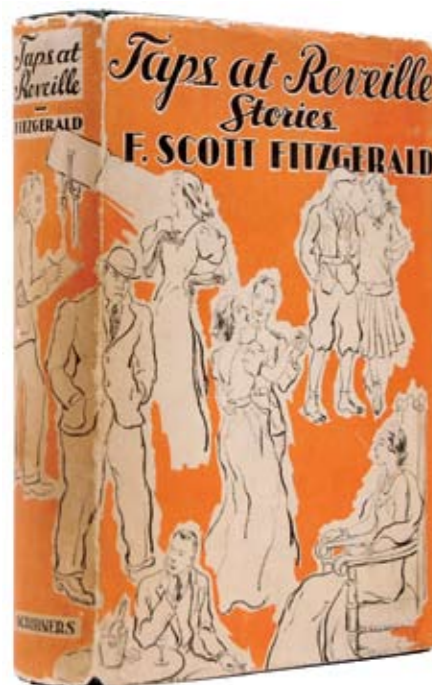
Moonraker.

London, Jonathan Cape, 1955

Octavo. Original black boards, titles to spine and front board in silver. With the dust jacket. Housed in a black half leather Chelsea Bindery solander box. Foot of spine slightly bumped, an excellent copy in dust jacket, a couple of minor marks, without the fading to the spine panel that is common to copies of this edition.

[51229] **£17,500**

First edition, first impression.



98. FLEMING, Ian.

On Her Majesty's Secret Service.

London, Jonathan Cape, 1963

Octavo. Original black boards, ski-track to front cover in white, titles to spine in silver. With the dust jacket. Housed in a black half leather Chelsea Bindery solander box. A few minor spots to front free endpaper and very minor discolouration to foot of front cover, a bright, sharp copy, dust jacket just lightly rubbed to white back panel.

[51231] £6750

First edition, first impression. The eleventh James Bond book. Signed on the front free endpaper by Ian Fleming.



Ian Fleming

99. FLEMING, Ian.

Chitty Chitty Bang Bang The Magical Car. Adventure Number One, Two and Three.

London, Jonathan Cape, 1964-5

3 vols. Octavo. Original illustrated boards, titles to front covers and spines in black, pictorial endpapers. With the dust jackets. Illustrated by John Burningham. Bright copies with corners lightly rubbed, dust jackets lightly rubbed, each volume nicked to corners with a couple of closed tears, volume 2 price clipped.

[51891] £1750

First editions, first impressions.



100. (FLEMING, Ian) CHOPPING, Richard (illus.)

Goldfinger.

London, Jonathan Cape, 1959

50.5 cm x 75.8 cm (19 3/4 x 29 3/4 inches). One sheet with the dust jacket of Goldfinger printed in triplicate, untrimmed. Presented in a black wooden frame with UV glass. The printing terms "Grip" and "S. lay" are written in pencil to their respective edges. A grip is the arm that delivers the paper onto a platen, the paper then lays flush with a side and front lay to keep each impression of each colour in exactly the same position. Light creasing and light age toning to edges not affecting the image.

[47370] £6500

Signed by the artist Richard Chopping lower left. This is a proof copy of the dust jackets signed off by Richard Chopping before going to print. Goldfinger was the second of the seven famous trompe l'oeil dust jackets designed by Chopping for Fleming's James Bond novels.

101. (FLEMING, Ian.) PLOMER, William.

Address Given at the Memorial Service for Ian Fleming. St Bartholomew the Great.

Privately printed at the Westerham Press, September 15th 1964

Octavo. Original black boards, titles to label to upper board in black. With the original tissue glassine. A fine copy with a 3cm tear to glassine and associated creasing.

[48167] £750

First edition, hardback issue, one of only about 50 copies issued thus. The South African poet and novelist William Plomer had been publisher's reader for Jonathan Cape from 1937, and was unequalled in the second part of the century as a discoverer of new literary talent, including Ian Fleming.



Richard Chopping

102. FORESTER, C. S.

The Sky and The Forest.

London, Michael Joseph, 1948

Octavo. Original red cloth, titles to spine in silver, top edge stained red. With the dust jacket. Boards just beginning to fade, an excellent copy in lightly rubbed dust jacket.

[44845]

£975

First edition, first impression. With the author's signed presentation inscription to the front free endpaper "Judith Nelson with best wishes from C. S. Forester."

103. FORSTER, E. M.

A Room With a View.

London, Edward Arnold & Co., 1908

Octavo. Original burgundy cloth, titles to upper board

and spine gilt. A little shaken, hinges cracked but firm, endpapers slightly creased, cloth very light rubbed and a little sunned but a very decent copy.

[51584]

£1500

First edition, first impression.

104. FORSTER, E. M.

Howard's End.

London: Edward Arnold, 1910

Octavo. Original red cloth, titles to spine and upper board gilt. Bookseller's ticket to front pastedown. Spine very slightly faded and rolled, contents a little toned. An excellent copy.

[50798]

£1750

First edition, first impression.

105. FORSTER, E. M.

Alexandria: A History and A Guide.

Alexandria: Whitehead Morris Limited, 1922

Octavo. Original brown boards, titles to spine and upper board in black. Engraved frontispiece and 17 plates, 2 folding maps in the text, one coloured folding map in pocket on rear pastedown. Boards a little rubbed and marked, very light spotting to endpapers. An excellent copy.

[51736]

£600

First edition, first impression. Copies of the first edition are rare, as most of the print run was destroyed by fire.

106. FOWLER, Gene.

Trumpet in the Dust.

New York, Horace Liveright Inc., 1930

Octavo. Original black cloth, titles and decoration to upper board and spine in gold and silver, top edge

stained green. A few short tears to the top edge of several leaves, topstain faded and marked, lettering rubbed and dull. A decent copy.

[50429]

£2000

First edition, first printing. With the author's fine signed presentation inscription to the front free endpaper, "For Ring Lardner what a sap I'd be to try to tell you what I think of you and your work – you know . . . Gene Fowler April 3, 1930". A major association. Fowler met Lardner when the two men joined Damon Runyon as writers on Hearst's paper *The American*. They both went to Hollywood and wrote numerous filmplays. Lardner would eventually be named by the HUAC as one of the Hollywood Ten and was effectively blacklisted. *Trumpet in the Dust* is the quasi autobiographical story of a newspaperman named Gordon Dole. It charts his life from his birth through his first attempts to become a published writer through to his inevitable demise.

107. FRANCIS, Dick.

Dead Cert.

London, Michael Joseph, 1962

Octavo. Original burgundy boards, titles to spine gilt. With the dust jacket. Spine tips lightly faded, brown strip to endpapers, dust jacket lightly chipped to head and foot of spine, corners nicked, white sections toned.

[59551]

£5000

First edition, first impression, of Dick Francis's first novel. With the ownership inscription of John Hanmer, racing reporter and broadcaster, to front free endpaper.

108. GERSHWIN, George.

Porgy and Bess. An Opera in Three Acts . . . Libretto by Dubose Heyward. Lyrics by Dubose Heyward and Ira Gershwin. Production Directed by Rouben Mamoulian.

New York, Random House, 1935

Quarto. Original red hard-grained morocco, top edge silver, Japanese paper endpapers, titles to spine in blind. With the original raffia slipcase. Housed in a red

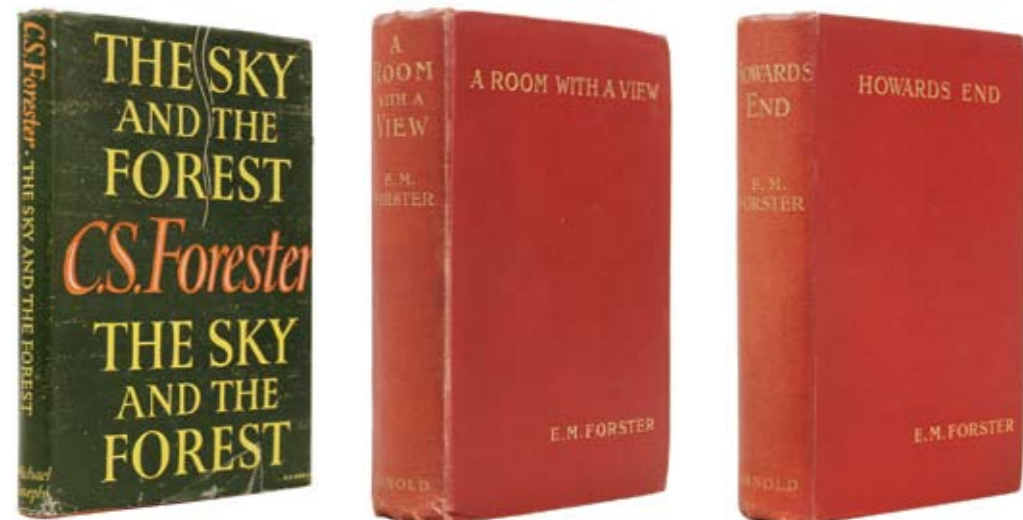
cloth box. Colour frontispiece and title-page illustrations by George Biddle. Spine a little darkened, slipcase a little frayed but an excellent copy. Apparently lacking the black morocco title labels to the spine and upper board.

[49734]

£9500

First edition, first printing, limited issue being one of 250 numbered copies specially bound and signed by George and Ira Gershwin, Dubose Heyward, and Rouben Mamoulian.

Signed by Gershwin



For Ring Lardner —
 What a sap I'd be
 to try to tell you
 what I think of
 you and your work —
 you know.
 Gene Fowler
 April 3, 1930.



109. GINSBERG, Allen.

Howl and other poems.

The Pocket Poets Series, Number Four, City Lights, San Francisco, [1956]

12mo. Original black and white wrappers. Housed in a black cloth box. Very lightly tanned at the backstrip but an unusually nice copy.

[51339]

£2000

Second printing of the City Lights edition. The author's first book, preceded only by the privately produced mimeographed printing of the title poem. Alan Ansen's copy, signed by Ginsberg on the title page on which he has written the address in Paris of the legendary "Beat Hotel". Ansen has added a note on the dedication leaf regarding a proposed German edition of Auden's *Goodbye to Mezzogiorno*.

110. GOLDING, William.

Poems.

London: Macmillan, 1934

Octavo. Original pale blue paper wrappers printed in dark blue. Housed in a green cloth solander box made by The Chelsea Bindery. A near fine copy with slight marginal toning to the wrappers.

[42511]

£4000

First and only edition, inscribed by Golding's mother, Mildred, to the household of her brother (Golding's uncle): "To 'Karenza' from M.G. 1934". William Golding's first published work, published with the help of his friend Adam Bittleston shortly after leaving Oxford and evidently distributed amongst relatives by his proud mother. Contained with the book is a letter from Macmillan to Brian Curnoe (a direct descendant of Golding's uncle) confirming the number of copies of *Poems* issued (1,000) and commenting ruefully that "when

he [Golding] offered us fiction after the war, we declined it!" "[A]lthough in later life [Golding] was dismissive of this volume, and of his abilities as a poet, the collection anticipates some of the concerns that became central to his fiction" (*ODNB*).

Gekoski & Grogan A1.

111. GOLDING, William.

Lord of the Flies.

London, Faber and Faber, 1954

Octavo. Original tan wrappers, titles to front cover and spine in black. Spine very lightly faded, minor curling to corners, a lovely copy.

[51062]

£5000

Proof copy of first edition, so described on the front wrapper. A rare proof printed at a time when

such productions were really what they purported to be and not review copies in cheap clothing. We know of just a handful of examples: two in the collection of the bibliographer and perhaps two further examples offered for sale in the past 20 years. This is Golding's first and best known novel.

112. GONCHAROV, Ivan.

Oblomov. Translated from the Russian by Natalie A. Duddington.

London: George Allen & Unwin Ltd, [1929]

Octavo. Original tan cloth, titles to spine in red. With the dust jacket. Ownership signature to front pastedown, bookseller's ticket to front free endpaper. Light spotting to top edge, a very good copy in the chipped dust jacket with brown streaking to the spine panel.

[49263]

£750

First English language edition, first impression of the complete text. Very uncommon in dust jacket. Includes an inserted bookmark printed by the National Book Council.

113. GRAVES, Robert.

Country Sentiment.

London: Martin Secker, 1920

Octavo. Original blue and black patterned boards, printed paper label to spine. With the dust jacket. Pages lightly toned, small mark to upper board. An exceptionally bright copy in the nicked dust jacket, slightly faded and with a single internal repair at the base of the spine panel.

[49409]

£675

First edition, first impression.

114. GREEN, Henry.

Party Going.

The Hogarth Press, London, 1939

Octavo. Original iridescent blue cloth, titles to spine gilt. With the dust jacket designed by John Banting. Partial browning to the endpapers, top edge a little spotted but an excellent copy in the lightly rubbed and rather tanned dust jacket.

[47846]

£750

First edition, first impression. Green's best regarded novel.

115. GREENE, Graham.

Babbling April.

Oxford, Basil Blackwell, 1925

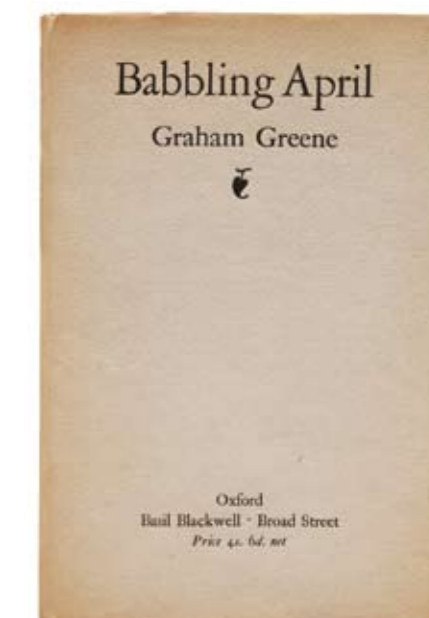
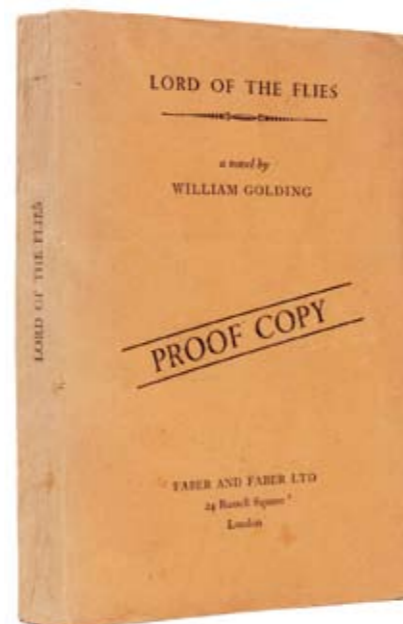
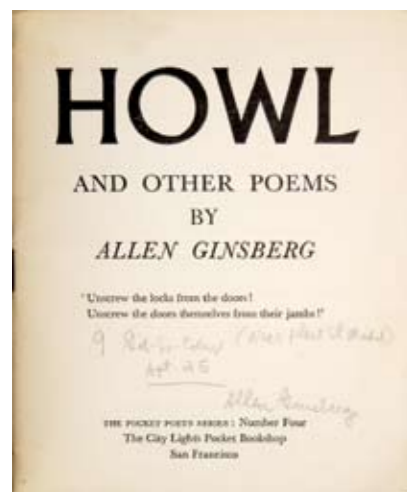
Octavo. Original grey boards, titles to upper board and spine in blue. With the dust jacket. A superb copy in the minimally tanned dust jacket and remains of the original glassine.

[48448]

£6500

First edition, sole impression of the author's first book – a collection of poems written as an undergraduate at Oxford University. Just 300 copies were printed. Rare in this condition.

Greene's first book



116. GREENE, Graham.

The Man Within.

Heinemann, London, 1929

Octavo. Original black cloth, titles to spine gilt. With the dust jacket. Spine very lightly rolled but an excellent copy in the rather rubbed and somewhat tanned dust jacket with some tape residue to the verso.

[51654] £2750

First edition, first impression. Greene's first novel.

117. GREENE, Graham.

Rumour at Nightfall.

London: William Heinemann Ltd, 1931

Octavo. Original red cloth, titles to spine gilt, star design to upper board blind stamped Spine slightly rolled

and faded, boards a little rubbed and marked, bump to lower corner, some spotting to edges. A very good copy.

[51819] £1500

First edition, first impression.

118. GREENE, Graham.

Stamboul Train.

London: Heinemann, 1932

Excellent copy in a very good dust jacket with minor wear and chips to the spine affecting the title.

[51620] £4500

First edition, first impression. With the corrected text as usual.

119. GREENE, Graham.

Journey Without Maps.

Heinemann, London, 1936

Octavo. Original citron cloth, titles and stripes to spine in maroon, map endpapers, top edge stained brown. With the pictorial dust jacket. Frontispiece and 30 other plates. Few spots to fore edge, cloth somewhat spotted as usual but an excellent copy in the little rubbed and frayed dust jacket with some light internal repair.

[51652] £5000

First edition, first impression. The first of Greene's travel books and for some reason one of the scarcest in dust jacket. Certainly the book was withdrawn under threat of legal proceedings but by all accounts this was not before the edition had virtually sold out.

Wobbe A11a.

120. GREENE, Graham.

Brighton Rock.

London, William Heinemann, 1938

Octavo. Original red cloth, titles to spine gilt. Pages tanned, spine very slightly faded but an unusually bright copy.

[51275] £850

First UK edition, first impression.

121. GREENE, Graham.

The Power and the Glory.

London: William Heinemann Ltd, 1940

Octavo. Original yellow cloth, titles to spine in red.

Bookseller's ticket to rear pastedown. Spine tanned and rolled, a few spots to edges, endpapers tanned, contents a little toned. A very good copy.

[51825] £750

First edition, first impression.

122. GREENE, Graham.

The Third Man and The Fallen Idol.

London: William Heinemann, 1950

Octavo. Original black cloth, titles to spine in silver, tan endpapers. With the dust jacket. An excellent copy in the lightly rubbed and nicked jacket with a repair to the verso.

[51815] £1250

First edition, first impression.

**123. GREENE, Graham.**

The End of the Affair.

London: William Heinemann, 1951

Octavo. Original grey cloth, titles to spine gilt, tan endpapers. With the dust jacket. An excellent copy in the dust jacket with lightly tanned spine panel.

[51853] £650

First edition, first impression.

124. GREENE, Graham.

A Visit to Morin.

London, Heinemann, 1959

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. A superb copy in the dust jacket.

[48669] £875

First edition, sole impression. One of only 250 copies (the entire edition). With the author's signed presentation inscription to the front free endpaper, "For Islay with love from Graham Christmas 1960". The photographer Islay de Courcy Lyons lived on Capri.

125. (GUGGENHEIM, Peggy) STEIN, Gertrude.

The Making of Americans. Being a History of a Family's Progress.

Paris: Contact Editions, 1925

Quarto (232 × 182 mm). Contemporary green calf, titles to spine gilt, hand-drawn colour portrait of the author to the upper board, marbled endpapers, top edge speckled green. Original tan wrappers bound in.

Boards rubbed, spine and upper board faded, marks to upper board, contents very lightly toned. A very good copy.

[59569] £1250

First edition, first impression. The personal copy of art collector Peggy Guggenheim (1898–1979), with her signature to the original front free endpaper "Peggy Lawrence Vail". Guggenheim was married to artist Laurence Vail in the 1920s.



126. HARBOU, Thea von.

Metropolis.

Berlin: August Scherl, 1926

Octavo. Original green cloth, titles to spine gilt on red ground, ruling and titles to upper board gilt, yellow top-stain. With the dust jacket. Housed in a crimson quarter morocco solander box made by The Chelsea Bindery. Ownership ink stamp to rear pastedown. Spine a little rolled, boards a little rubbed and marked, spine slightly faded. An excellent copy in the dust jacket with spotting to the spine and rear panels.

[50946]

£9500

First edition, first impression, in the preferred deluxe binding. Based on the original screenplay written by German director Fritz Lang and his wife Thea von Harbou in 1924, this novelization was published before the release of the film version on 10 January 1927. The film *Metropolis* is a classic both of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark. Influenced by the Soviet science fiction film *Aelita* by Yakov Protazanov (1924), which was an adaptation of a novel by Alexei Tolstoy, *Metropolis* advocates non-violent non-cooperation rather than the Marxist ideal of “class struggle” promoted by *Aelita*.



127. (HEARTFIELD, John; dust jacket design) MARLEY, Lord.

The Brown Book of the Hitler Terror. And the burning of the Reichstag. Prepared by the world committee for the victims of German fascism. With an introduction by Lord Marley.

New York, Alfred A. Knopf, 1933

Octavo. Original brown cloth, titles to spine in black against white ground, swastikas to spine and front board, top edge stained brown. With the dust jacket. With black and white photographs. Light partial toning to endpapers, tiny ownership inscription to front free endpaper, edges a little dusty, an excellent copy in the slightly nicked dust jacket.

[49556]

£1250

First edition, first printing.



128. HEMINGWAY, Ernest.

The Torrents of Spring. A Romantic Novel in Honor of the Passing of a Great Race.

New York, Charles Scribner's Sons, 1926

Octavo. Original black cloth, titles to upper board and spine in red. With the dust jacket. One corner bumped but a very good copy in the tanned and lightly marked dust jacket with some minor loss at the ends of the spine panel.

[46831]

£3000

First edition, first printing.

Hanneman A4a.



129. HEMINGWAY, Ernest.

A Farewell to Arms.

New York, Charles Scribner's Sons, 1929

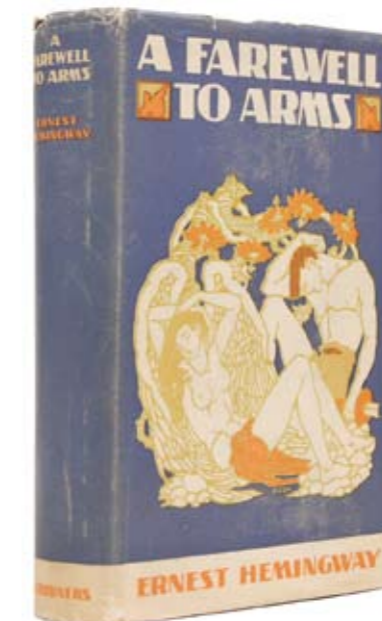
Octavo. Original black cloth, paper title label to spine and upper board printed in black on a gold ground. With the pictorial dust jacket. An excellent copy in the lightly rubbed and frayed dust jacket with a small piece missing at the top of the spine panel.

[50503]

£2750

First edition, first printing, first issue and in the first state dust jacket with the reading “Katharine Barclay” in the blurb on the front flap.

Hanneman A8a.



130. HEMINGWAY, Ernest.

Death in the Afternoon.

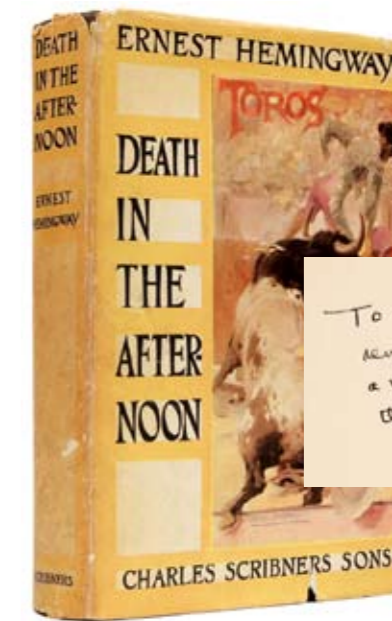
New York and London: Charles Scribner's Sons, 1932

Octavo. Original black cloth, titles to spine and upper board gilt. With the supplied dust jacket. Housed in a black quarter morocco solander box made by The Chelsea Bindery. Colour frontispiece by Juan Gris, 64 plates. Spine a little faded, bumps to top corner and edge, scratches to upper board, free endpapers tanned, contents toned. A very good copy in the lightly rubbed and creased jacket with chips from the corners, front panel, and head of spine panel.

[52268]

£8750

First edition, first printing. With the author's signed presentation inscription to the front free endpaper “To Eleanore Harre, remembering aperitifs and a confused itinerary set forth at the Deux Magots. Ernest Hemingway”.



To Eleanore Harre
remembering aperitifs and
a confused itinerary set forth at
the Deux Magots
Ernest Hemingway

TO THE AMBASSADOR ON
BULLFIGHTING

131. HEMINGWAY, Ernest.

Autograph letter and envelope signed to Philip W. Bonsal – “Dear Bonzal (Bonz / Bonzo / Phillip)”.

Havana, Cuba: Hotel Ambros Mundos, Sept. 2, 1933

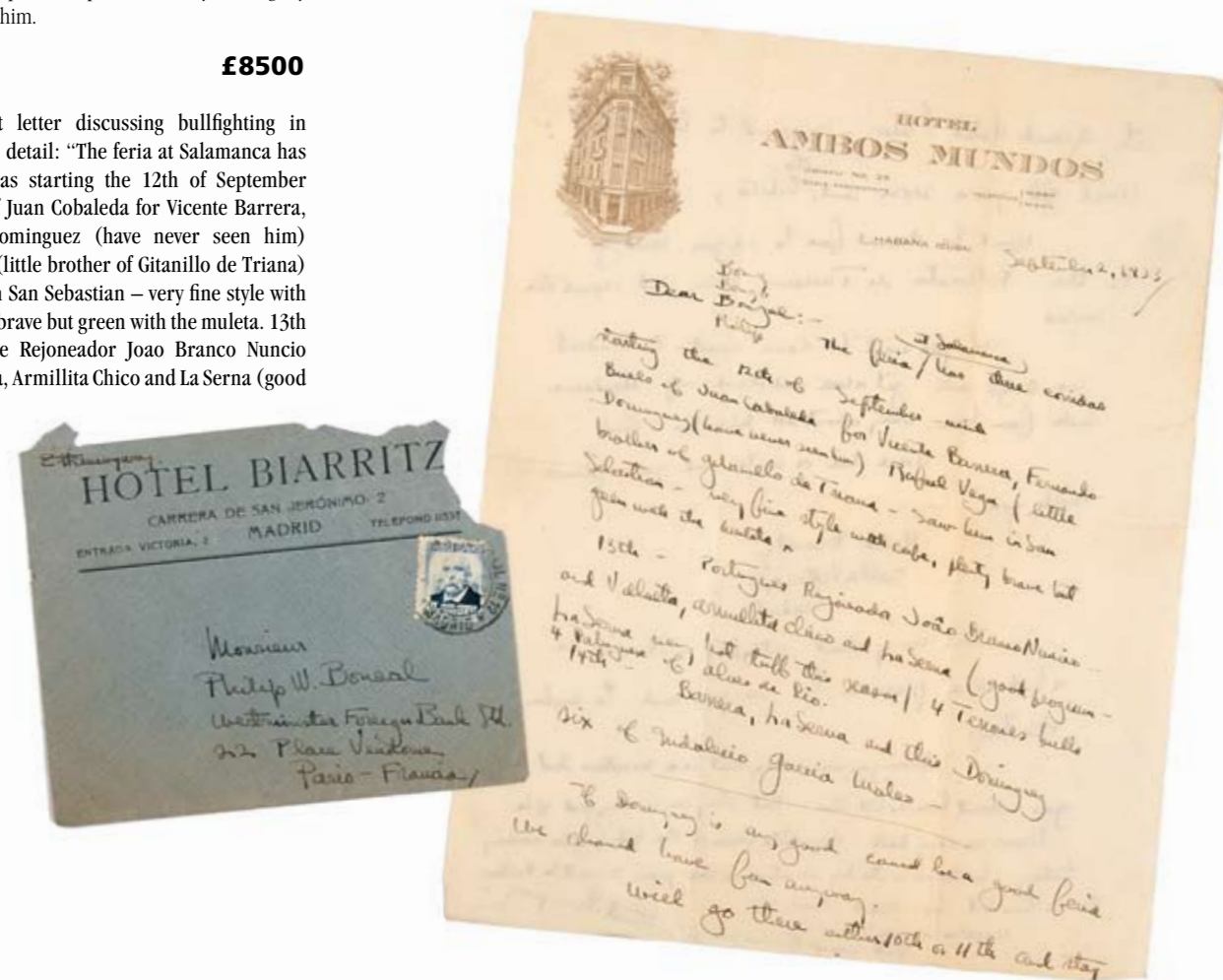
A4 paper with the letterhead of the Hotel Ambros Mundos. Written in black ink on both sides. Complete with the envelope. Envelope addressed by Hemingway and signed by him.

[19911] **£8500**

An excellent letter discussing bullfighting in considerable detail: “The feria at Salamanca has three corridas starting the 12th of September with bulls of Juan Cobaleda for Vicente Barrera, Fernando Dominguez (have never seen him) Rafael Vega (little brother of Gitanillo de Triana) – saw him in San Sebastian – very fine style with cape, plenty brave but green with the muleta. 13th – Portuguese Rejoneador Joao Branco Nuncio – and Villalta, Armillita Chico and La Serna (good

program. La Serna very hot stuff this season / 4 Terrones bulls 4 Palugese of alves de Rio. 14th – Barrera, La Serna and this Dominguez six of Indolecio Garcia Maleo. If Dominguez is any good could be a good feria. We should have fun anyway. Will go either 10th or 11th and stay at Grand Hotel (new – supposed to be good) Will get you a room and the tickets. Will be damned fine to see you. Will goto the Patronato de Turismo here and reserve the rooms. If you want to come direct to Madrid we might all get a car and drive up. Handsome ride from here. Only about 211 kilometers I think. Wire me of write me your plans will you? Hotel

Biarritz, Calle Victoria, 2 Madrid. Dont worry about intruding – it will be a hell of a pleasure to see you and to make the trip. Dominguez was a big shot as a novillero last year – Hasn’t been so hot this – But they say is very good if he draws an easy bull. Amulleta Chico is the best fighter working today – La Serna is the big sensation of this year. I went to Bilbao to see him but he didn’t show up”. The recipient, Philip W. Bonsal (1903–1995), was a career diplomat and the last United States ambassador to Cuba. On another occasion he was the recipient of a fabulously drunken presentation copy of *Death in the Afternoon*.



132. HEMINGWAY, Ernest.

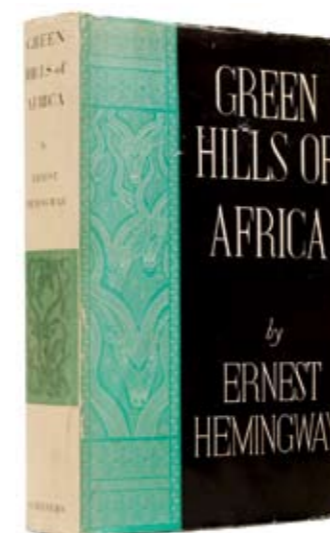
Green Hills of Africa.

New York, Charles Scribner's Sons, 1935

Octavo. Original green cloth, titles to spine gilt on a black ground, facsimile signature to upper board gilt. With the dust jacket. In a quarter morocco slip case. Decorations by Edward Shenton. An exceptional copy with only minimal fading to the fugitive green of the binding, in a nicked and lightly marked dust jacket with a trace of tanning at the spine and some rubbing to the rear panel. A superior copy.

[52262] **£2750**

First edition, first printing, first issue dust jacket with the wider variant green band which obscures some of the text.



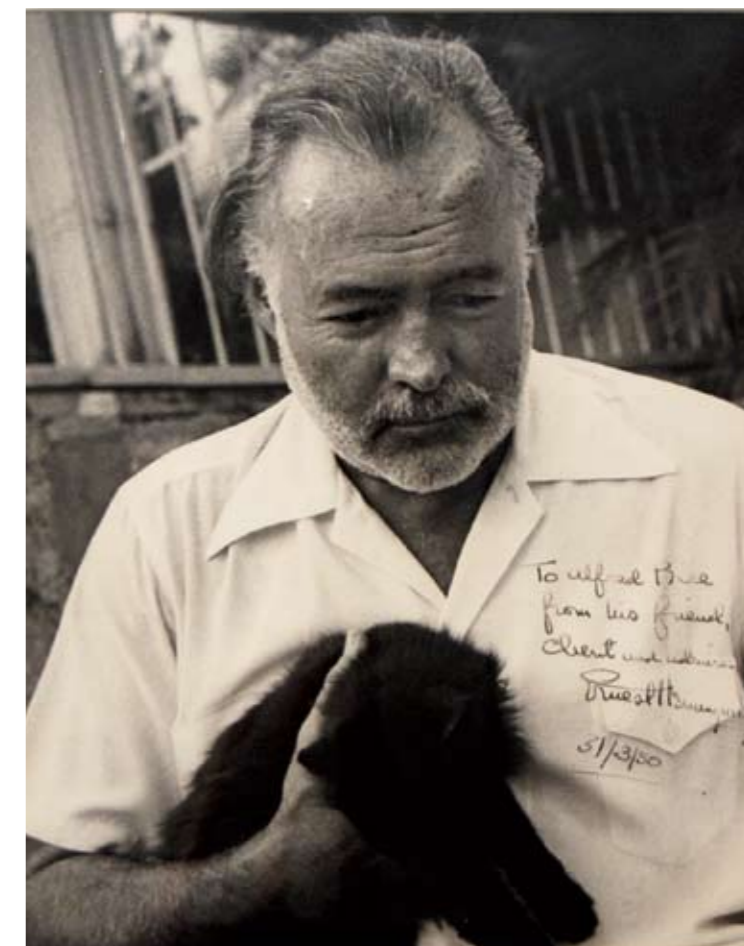
133. (HEMINGWAY, Ernest)

Inscribed photographic portrait of Hemingway holding a black Persian kitten.

Paul Radkai, New York, 1950

13 × 11 ins, original monochrome print from the negative. With the photographer's stamp on the verso. Glazed and framed. Fine.

[44072] **£12,500**



134. HERBERT, James.

The Rats.

London, New English Library Ltd, 1974

Octavo. Original dark brown boards, titles to spine gilt, publisher's device to front board gilt. With the dust jacket. Minor light stain to foot of front free endpaper, dust jacket with light rubbing to head of fore edge, a lovely, bright copy.

[46080] **£600**

First edition, first impression. Herbert's first book.

135. HESSE, Herman.

Demian. The Story of a Youth. With a Foreword by Thomas Mann.

[New York:] Henry Holt and Company, 1948

Octavo. Original black cloth, titles to spine and upper board gilt. With the dust jacket. Boards lightly rubbed and marked, a very good copy in the tanned jacket with several chips that have been repaired on the verso.

[59229] **£575**

First English language edition, first printing. Originally published under a pen name in Germany in 1919. Inscribed by the author on the front free endpaper "Für Frau Elsy mit vielen Grüßen von ihrem H Hesse".

**136. HEYER, Georgette.**

They Found Him Dead

Hodder and Stoughton, Limited, London, 1937

Octavo. Original blue cloth, titles to spine gilt, rules to boards in black. With the pictorial dust jacket. Ownership inscription to front free endpaper but an exceptional copy in the lightly tanned dust jacket.

[46560] **£1750**

First edition, first impression. Rare in the dust jacket.

137. HEYER, Georgette.

A Blunt Instrument.

Hodder and Stoughton, Limited, London, 1938

Octavo. Original blue cloth, titles to spine gilt, rules to boards in black. With the pictorial dust jacket. Ownership inscription to front free endpaper, endpapers par-

tially browned but an exceptional copy in the lightly creased and tanned dust jacket with a very small chip at the bottom of the spine panel.

[46558] **£850**

First edition, first impression. Uncommon in dust jacket.

138. HEYER, Georgette.

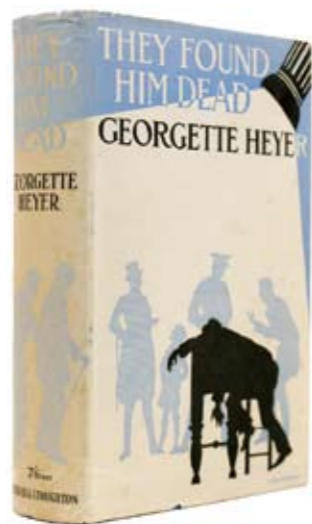
Envious Casca.

London, Hodder & Stoughton, 1941

Octavo. Original blue cloth, titles to spine in black. With the pictorial dust jacket. Boards heavily mottled rather typical of Hodder books from this period in this format, ownership inscription to front pastedown but an excellent copy in the particularly bright dust jacket with a few pieces of internal repair.

[46559] **£800**

First edition, first impression. A detective novel and not common in the dust jacket.

**139. HILTON, James**

Lost Horizon.

Macmillan & Co. London. 1933

Octavo. Original green cloth, titles to spine gilt. With the pictorial dust jacket. Some occasional foxing to text, spine faded and lightly rolled, very good in the rubbed and tanned, internally repaired dust jacket with some small loss at the spine.

[46745] **£1875**

First edition first impression. Memorably filmed and one Hilton's scarcest books.

140. HOPKINS, Gerald Manley.

Poems ... now first published. Edited with notes by Robert Bridges, Poet Laureate.

London, Humphrey Milford, 1918

Octavo. Original cloth-backed paper boards with paper label to spine. With 2 photogravure portraits and 2 double-page plates. Bookplate of C. J. W. Dixon, woodcut by W. B. Heslop, 1909. Spine a little browned, an excellent copy.

[45226] **£2500**

First edition, one of 750 copies. The attractively produced and almost complete small edition, edited and largely designed by Bridges in homage to his friend.

141. HUGHES, Dorothy B.

The Fallen Sparrow.

New York: Duell, Sloan and Pearce, 1942

Octavo. Original blue cloth, titles to spine in white, red

top-stain. With the dust jacket. A fine copy in the dust jacket.

[50810] **£850**

First edition, first printing.

142. HUGHES, Ted.

Roosting Hawk.

Grecourt Review, [Massachusetts, 1959]

Octavo. Original grey wrappers printed with "Grecourt Review". Very mildly toned to top edge of wrappers. An excellent copy.

[50014] **£550**

First separate edition, sole printing, being one



of a small number of copies off-printed from the *Grecourt Review* for the use of the publisher and author. Sagar & Tabor write that "The Grecourt Review, like many other periodicals, provided contributors with offprints ... They are identical with the magazine texts and of no bibliographical interest". We disagree.

143. HUGHES, Ted.

Birthday Letters.

London, Faber and Faber, 1998

Octavo. Original blue boards with blue cloth spine, titles to spine gilt. A fine copy.

[59552] **£600**

First edition, first impression, limited to 310 copies signed by Ted Hughes.

144. HUXLEY, Aldous.

Leda.

London, Chatto & Windus, 1920

Octavo. Original cloth-backed grey boards, paper label to spine, title in black, top edge gilt, others uncut. Housed in a burgundy cloth chemise with slipcase. With a frontispiece of Leda and the Swan. Light partial toning to pastedowns and endpapers, spine just a little darkened, an excellent copy.

[47623] **£600**

Signed limited edition; one of 160 copies, signed by the author. With autograph excerpt from the poem signed and dated by "Aldous Huxley London 1927." With a postcard illustrating a sculpture after Michelangelo's Leda and the Swan loosely inserted.

145. HUXLEY, Aldous.

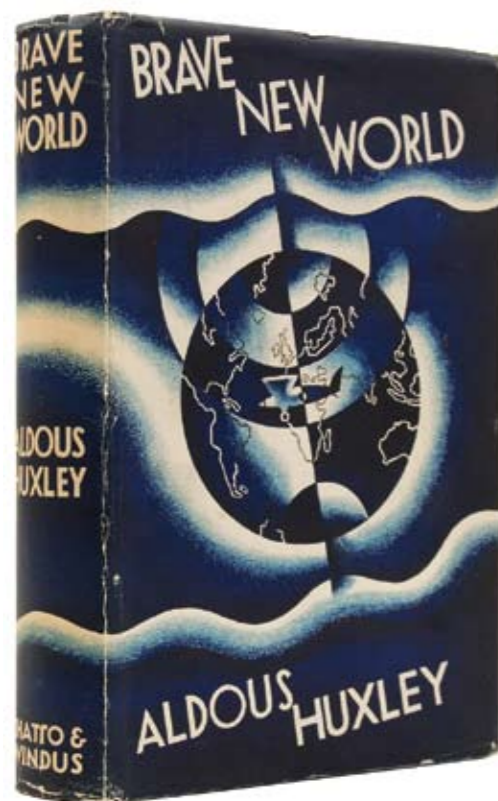
Brave New World.

London, Chatto and Windus, 1932

Octavo. Original blue cloth, titles to spine gilt, top edge stained blue. With the dust jacket. Some very minor spotting to endpapers and dust jacket flaps, top stain faded but an excellent copy in the very lightly rubbed and slightly sunned dust jacket.

[44951] **£4750**

First edition, first impression, trade issue. A lovely copy of one of modern literature's most appealing books, a seminal work of fiction and a triumph of book design.



146. IRVING, John.

The World According to Garp. A Novel.

New York: E. P. Dutton, 1978

Octavo. Original blue cloth backed yellow boards, titles to spine gilt, red endpapers. With the dust jacket. An excellent copy in the dust jacket.

[50991] **£750**

First edition, first printing. Signed by the author on the title page.

PRESENTATION TO H. G. WELLS
147. JACOBS, W. W.

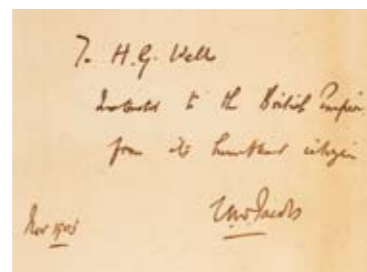
Odd Craft.

London, George Newnes Limited, [1903]

Octavo. Original orange cloth, decoration and titles to upper board and spine in black and gold. Illustrated. Contents browned and spotted, some leaves rather badly. Illustrations a little wrinkled, spine cocked and dull. Good.

[49536] **£1750**

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "To H. G. Wells Instructor to the British Empire from its humblest citizen W. W. Jacobs Nov. 1903". An excellent association: Jacobs was a close contemporary of Wells, the highest earning writer of his day, and a superb technician.



PRESENTATION TO ARTHUR MORRISON

148. JACOBS, W. W.

Night Watchers.

London, Hodder and Stoughton, 1914

Octavo. Original orange cloth, decoration and titles to upper board and spine in black and gold. With the dust jacket. Illustrated by Stanley Davis. A very nice copy in the little rubbed dust jacket with a small hole in the centre of the spine panel. Scarce in the jacket.

[49538] **£1250**

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "To my old neighbour Arthur Morrison with sincere regards W. W. Jacobs Oct. 1914". A nice association linking two of the most successful and well-regarded novelists of their day.

THE OUTBREAK OF WAR

149. JAMES, Henry.

Typed letter signed to Henry White and his wife Margaret.

Cheyne Walk, 26 October 1914

Six and a quarter pages, quarto, on printed letterhead of 21, Carlyle Mansions, Cheyne Walk, S.W. Folds, with a very small strip of browning along one edge of one sheet; else in very good to near-fine condition.

[40637] **£5500**

A lengthy personal letter addressed to "Dearest, dearest Harry and Daisy!", sending word of mutual friends, discussing the horrors brought on by the outbreak of the First World War [4 August 1914], and thanking them for their letter:

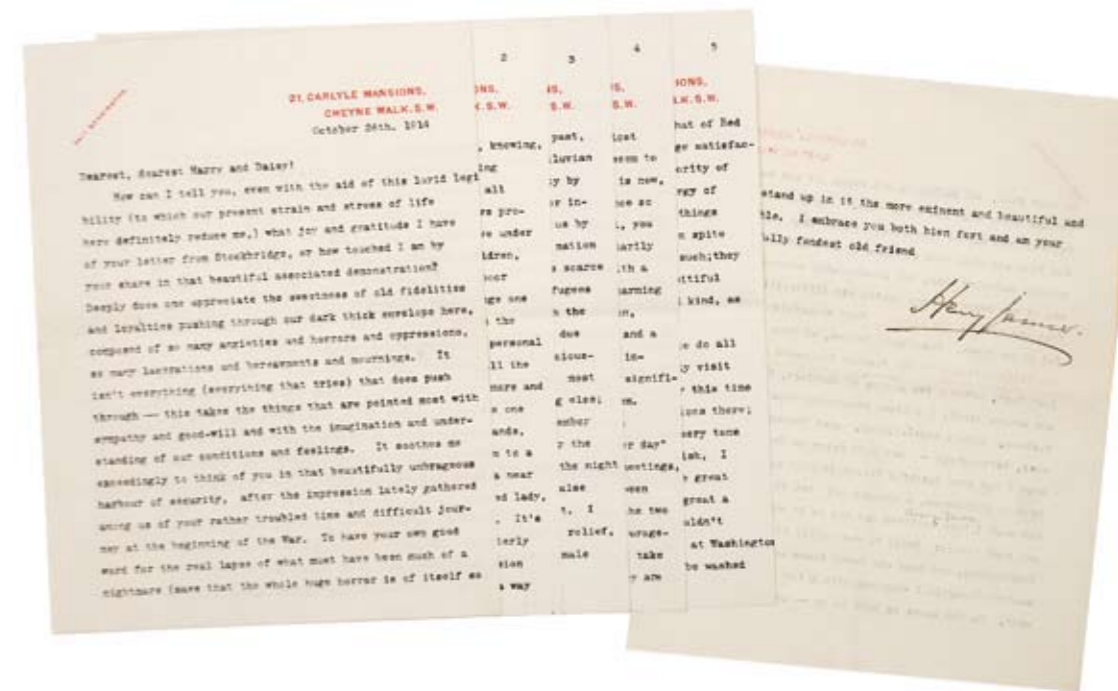
"Deeply does one appreciate the sweetness of old fidelities and loyalties pushing through our dark thick envelope here, composed of so many anxieties and horrors and oppressions, so many lacerations and bereavements and mournings ... It soothes me exceedingly to think of you in that beautifully umbrageous harbour of security, after the impression lately gathered among us of your rather troubled time and difficult journey at the beginning of the War. To have your own good word for the real lapse of what must have been much of a nightmare ... solidly comforts me ... We live mainly but in the one sort [of anxiety] here – that is so far as the intimately personal sort is concerned; I mean the constant shock of all the bereavements and losses suffered around us, or the more and more quickened apprehension of the same – every one one knows with any family belongings at all having husbands, sons and brothers deeply engaged ... [Y]our charming allusion ... brings back to me in a way that makes this whole stretch of the past, of all the past, as I knew it but three months ago, seem a dim antediluvian thing, prehistoric, fabulous, incredible for felicity by the mere fact of not having had in it such things ... I suppose you are by this time restored to Washington and your beautiful conditions there; beautiful indeed must they be in your Indian-summery tone of air and light and colour ... oh how I wish, I might sit there with you for an hour – under the great Sargent portrait, say, and opposite ... its incomparable original ... [W]ere I cast ashore at Washington as an ancient piece of wreckage I should beg to be washed to your feet, and picked up and wiped off and kept to the perhaps quite near end of my time. Apropos of the Portrait you may be interested to know that its author has been all this time stranded in an Austrian Tyrolese valley, painting away, but considerably embarrassed – and is now hoped for here again ... I embrace you both bien fort and am your faithfully fondest old friend."

The recipients of this letter were Henry White and his wife, Margaret. Henry ("Harry") White (1850–1927) was a prominent U.S. diplomat dur-

ing the 1890s and 1900s, and one of the signers of the Treaty of Versailles. Theodore Roosevelt, who was president during the peak of White's career, described White as "the most useful man in the entire diplomatic service, during my Presidency and for many years before." Colonel House, the chief aide to Woodrow Wilson, called White "the most accomplished diplomatist this country has ever produced." In 1879 White married Margaret ("Daisy") Stuyvesant Rutherford (1857–1916?), an ambitious and hard-working woman who encouraged her husband to pursue the career in diplomacy in which his years in Europe had interested him. As a married couple, Henry and Margaret White had been popular with British intellectuals, and were charter members of The Souls. The Whites made themselves welcome in salons throughout Europe and Washington D.C., making and renewing friendships with Theodore Roosevelt, John Hay, Chauncey Depew, Henry Cabot Lodge, and Levi P. Morton, among many others.

These relationships White had formed with both British and American leaders were what made him an invaluable diplomat. White was able to serve as an unusually effective intermediary between the British and American governments because he was known and trusted by both sides. As apparently alluded to in this letter, the Whites were in Germany at the outbreak of World War One, and were sequestered in Berlin for two weeks, before being able to leave for home in Washington D.C. via Holland. James had known John Singer Sargent since 1884. Sargent painted his well-known portrait of James in 1913 to celebrate the author's seventieth birthday. He had painted an equally well known portrait of Mrs Henry White in 1883 (now Corcoran Gallery of Art, Washington DC). Sargent was in the Austrian Tyrol at the outbreak of the First World War, and was trapped there without a passport and regarded as an alien.

Not in *Henry James Letters*, ed. by Leon Edel (1984).



150. JAMES, Henry.

The Bodley Head Works. With an introduction by Leon Edel.

London, The Bodley Head, 1967-74

11 volumes, octavo. Original turquoise cloth, titles to spine gilt. With the dust jackets. An excellent set in the dust jackets with just one jacket price-clipped.

[49097] **£675**

First Bodley Head edition containing all the major novels of Henry James.

151. (JAMES, Henry) EDEL, Leon.

Original typescripts, introductions to The Bodley Head Henry James.

New York and Hawaii, undated but 1967-74

11 typescripts, either 6 or 7 typed sheets, except *A Portrait of a Lady* 10 sheets, *The Wings of the Dove* 9, and *The Turn of the Screw* 8; each typescript individually signed at the end by Edel. With ink manuscript corrections by Edel and typesetter's notes in another hand. With *The Ambassadors* introduction also in galley proof. Good condition.

[44393]

£1600

Leon Edel's original signed typescripts for his introductions to the Bodley Head Henry James (see previous item). A substantial tranche of original essays by the foremost biographer and critic of Henry James. The typescripts show the texts in their revised and corrected form as first sent to the printers, although the text was further corrected before publication, presumably from galleys. Edel began teaching English at New York University in 1953, was promoted to full professor in 1955 and was the Henry James Professor from 1966 to 1972. He moved to Honolulu in 1972, when he was named the Citizens Professor of English at the University of Hawaii until his retirement in 1978.

152. JOHNSON, James Weldon.

Black Manhattan.

New York: Alfred A. Knopf, 1930

Octavo. Original blue cloth, titles and chain pattern to spine and upper board in red and brown, pictorial endpapers, brown top-stain. Portrait frontispiece and 12 plates. A superb copy in the dust jacket with a tanned spine panel and a small chip from the front panel without loss to the titles.

[50982] **£575**

First edition, first printing of a significant history of African-American culture in New York City. Johnson (1871-1938) was an accomplished educator, diplomat, editor, and NAACP organiser. In addition to writing his own poetry, songs, and novels, he was a promoter of the Harlem Renaissance and compiled important literary anthologies. This work celebrates the social and cultural history of the black community in Manhattan from the year 1626 to the 1920s.

153. JONES, David.

In Parenthesis. seinnnyessit e gledyf ym penn mameu.

London, Faber & Faber Ltd., 1968

Octavo. Original wrappers printed in tan red and black. Introduction by T. S. Eliot. Spine a little faded, few nicks to the wrappers. Excellent.

[52207] **£750**

First paperback edition to print the Eliot introduction. With the author's signed inscription to the half title leaf, "This copy is signed for Stanley Revell by David Jones November 4th MCMLXX. I have taken the liberty of marking in text certain remaining errata & small changes, but as I have not another copy of In Paren there may yet be a few others uncorrected. On the dedication page, line ten, TREATH should read TRAETH and also that FAWR should here read MAWR. The error was entirely mine not the printers. D.J." True to his word there are numerous corrections and emendations in the text in the author's hand. Revell was a butcher in Oxford much frequented by amongst others the Inklings. He built a considerable collection of their works and a more substantial one of Eliot's. For some reason inscribed copies of any printing of *In Parenthesis* are scarce.

154. JOYCE, James.

Verbannte.

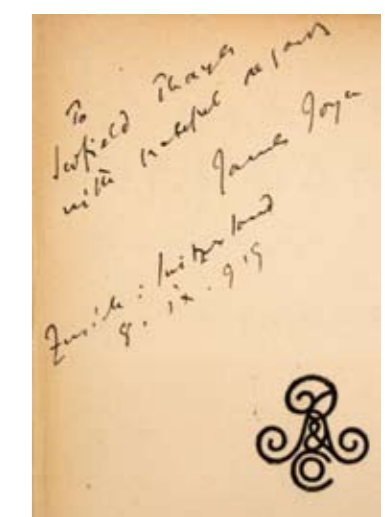
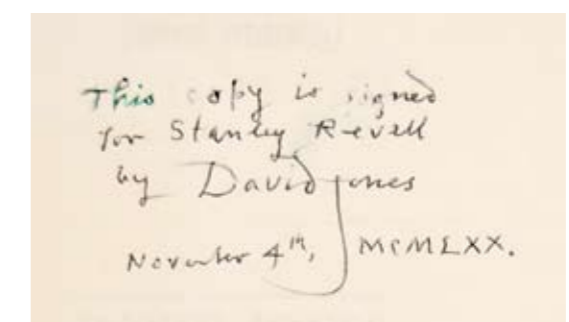
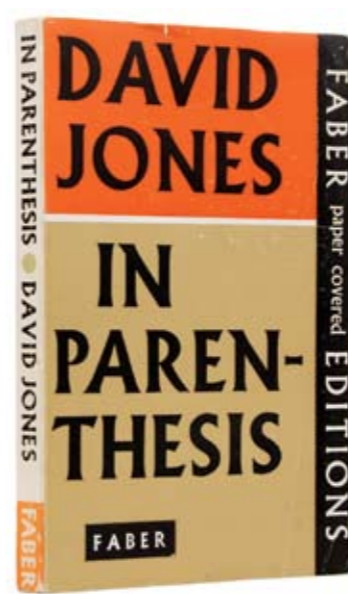
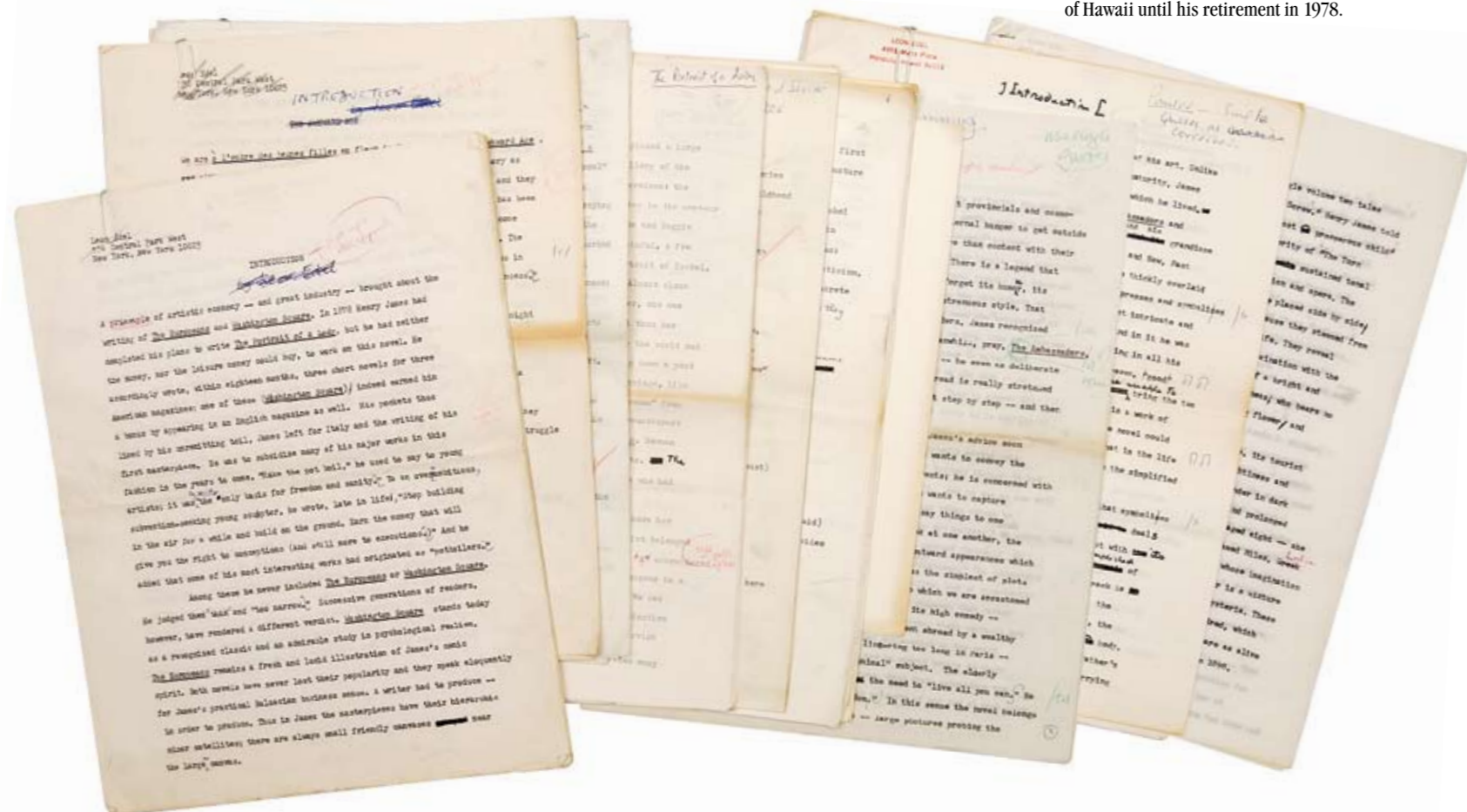
Zurich: Rascher & Cie., 1919

Octavo. Original green wrappers printed in blue. Unopened; errata slip tipped in, lightly discoloured at edges.

[47871] **£12,500**

First German edition. With the author's signed presentation inscription, "To Scofield Thayer with grateful regards James Joyce Zurich Switzerland 8.ix.1919". The "grateful regards" are for a \$700 gift Thayer made earlier in the year to the Joyces. Thayer, the wealthy co-founding editor of the third and final incarnation of the *Dial*, was one of Joyce's most ardent supporters during the 1921 New York censorship trial over the serialization of *Ulysses* in the *Little Review*, during which he took the witness stand as a supporter. The translation into German is by Hannah von Mettal. The book was published in Switzerland at Joyce's own expense in an edition of 600 copies; it was the first of any of Joyce's works to be translated.

Slocum and Cahoon D44.



155. JOYCE, James.

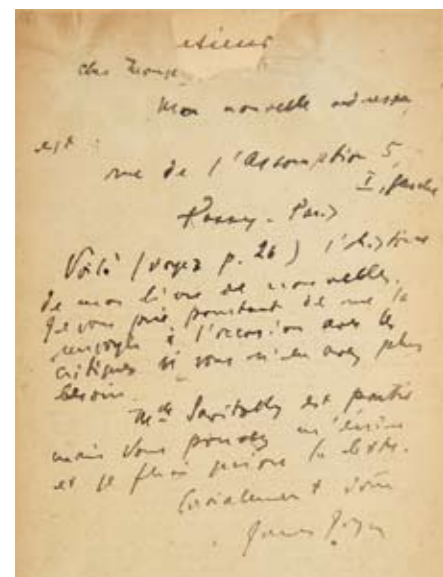
Dedalus. Portrait de l'Artiste Jeune par Lui-meme. Translated by Ludmila Savitzky.

Editions de la Sirene, Paris, 1924

Octavo. Original white wrappers printed in green and black. Housed in a green quarter morocco solander box made by The Chelsea Bindery. Contents browned as always but an excellent copy.

[46464] **£7500**

First French edition, a presentation copy from the translator Ludmila Savitzky (the recipient's name excised, as often with French presentations) and with a one-page autograph letter signed from Joyce written in French on the back of one of the advertisement leaves which were laid into the book at publication. Again the name of the recipient has been excised. Joyce first gives details of his new address and proceeds to re-present this copy. He mentions critics and give some information regarding Ludmila Savitzky's movements.



156. JOYCE, James.

Haveth Childers Everywhere. Fragment from Work in Progress.

Paris: Henry Babou and Jack Kahane / New York: The Fountain Press, 1930

Folio in fours. Untrimmed and partly unopened in original white paper covers printed in black and green, in the original glassine. Enclosed in the original fold-

ing card wrapper covered with gilt paper, in the original green paper-covered slipcase with gilt edges and facings and then housed in a green cloth solander box made by The Chelsea Bindery. Tiny amount of wear to glassine at front fore-edge at head, one small chip to paper side of slipcase but overall a greatly superior copy, the gilt card wrapper and slipcase in excellent condition.

[46896] **£11,000**

One of 100 signed copies



157. KAFKA, Franz.

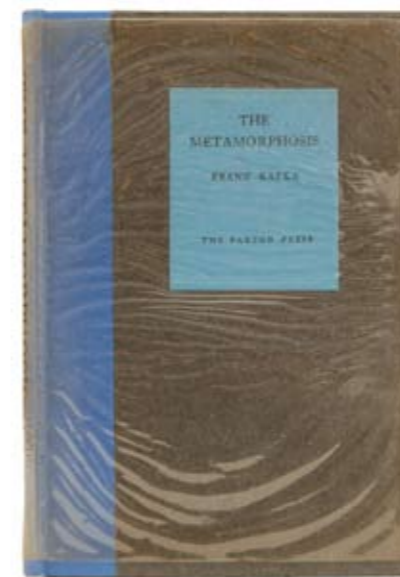
The Metamorphosis. Translated by A. L. Lloyd.

London, The Parton Press, 1937

Octavo. Original blue cloth backed brown boards, titles to spine in black, titles to upper board in black on light blue paper. With the printed glassine jacket. A few light spots to edges and endpapers. An excellent copy in the lightly tanned glassine jacket with a small chip to the head of the spine panel.

[52001] **£3750**

First English language edition, first impression.



158. KINGSLEY, Sidney.

Detective Story. A play in three acts.

Random House, New York, 1949

Octavo. Original black boards, title to upper board and spine gilt, top edge stained red. With the dust jacket. Illustrated with photographs from the first production. An excellent copy in the rather worn and repaired dust jacket.

[50339] **£650**

First edition, first printing. With the author's signed presentation inscription to the front free endpaper, "For Billy Hammerstein who helped launch this – Gratefully Sidney Kingsley Nov. 4. 1949". With the recipient's bookplate to the front pastedown. William Hammerstein was the son of the lyricist Oscar Hammerstein, he was a theatrical producer in his own right and apparently participated in the original production of this play.



159. LAWRENCE, D. H.

The Rainbow.

London: Methuen & Co. Ltd., 1915

Octavo. Original blue cloth, titles to spine gilt, titles to upper board blind stamped. Boards very lightly rubbed and marked, slight tanning to free endpapers, contents toned. An excellent copy.

[51108]

£1500

First edition, first impression.



A friend of mine Mr Lawrence has had his book burnt by the police. It is a novel called the Rainbow published by Methuen. The censor has nothing to do with the war. The novel has

**160. (LAWRENCE, D. H.)
GARNETT, David.**

Autograph letter signed to the politician Augustine Birrell ("Dear Mr Birrell"), protesting at the banning of The Rainbow.

Hotel de L'Elysee, 3 Rue de Beaune, Paris, Sunday Nov 14th, [1915]

2 sheets, written on one side only, creased where folded, stab-hole at upper outer corners.

[46132]

£475

Garnett writes indignantly to protest the banning of *The Rainbow*, which had been declared obscene at Bow Street magistrates' court the previous day. "I have only read the first three chapters – it makes no difference for I can tell you it is as sincere as The Way of all Flesh. To suppress it is a monstrosity. Of course one knows that 'Candide' would be burnt nowadays ... still in an age not so enlightened as that of Frederick the Great I suppose we still fight for liberty of some sort. Lawrence is a man loved or hated by all intellectual people. He is a mind, a conviction, a point of view. He is as moral as Calvin [...] Will you be so

good as laugh at whoever it is that is supposed to control the police? They have burnt a novel [...] I do not care how insolent I am. Voltaire lived in the house from which I am writing to you now. I have him on my side, I hope I shall have you." The letter is performative: Augustine Birrell, as Irish chief secretary, could have little influence on the case, and Garnett was a personal friend of his son, as the postscript reveals: "I am going to Sommeille next week & shall be seeing Francis."

161. (LAWRENCE, D. H.).

The Signature.

[*London:*] *Privately published, 1915*

3 volumes. Original brown wrappers printed in black. In a brown cloth chemise. An excellent set.

[59310]

£750

First editions, first impressions. The complete run of the short-lived literary magazine and the only appearance in print of Lawrence's essay "The Crown". There are also two stories by Katherine Mansfield under the pseudonym Matilda Berry and one by John Middleton Murray.

162. LAWRENCE, D. H.

Sun.

Paris: Editions Narcisse; The Black Sun Press. 1928

Large octavo. Original cream card wrappers lettered in red and black, edges uncut, in original gold portfolio cover with pink silk ties. Colour frontispiece by Lawrence, title page in red and black, Library label to front pastedown of book and portfolio. Portfolio a little rubbed at extremities with pastedowns a little browned, silk ties a little frayed, internally clean and bright, an excellent copy.

[47833]

£750

First unexpurgated edition. Limited edition, one of 150 copies on Holland paper. First published in expurgated form in London in 1926 as *The Woman Who Rode Away*.

163. LAWRENCE, D. H.

Lady Chatterley's Lover.

Florence, 1928

Quarto. Original mulberry paper boards with printed spine label in unprinted dust jacket.

[41416]

£15,000

First edition, number 838 of 1,000 copies signed by Lawrence, an unusually fine copy. Finally published officially in Great Britain in 1960.

Roberts A42a.

164. LAWRENCE, D. H.

The Collected Poems.

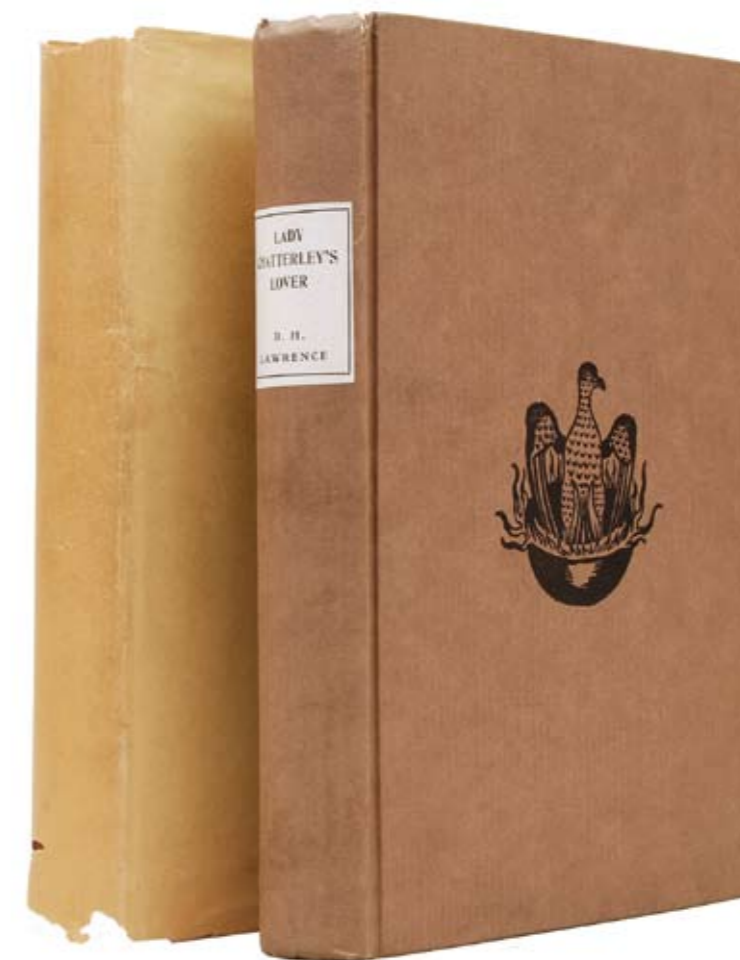
London, Martin Secker, 1929

2 volumes, octavo. Original brown cloth, titles to upper boards and spines gilt, top edges stained brown. Some browning endleaves but an excellent set.

[45445]

£875

Second impressions. With Vita Sackville-West's signed presentation inscription to the front free endpaper of the first volume, "Evelyn from Vita Xmas 1931". The recipient was the journalist Evelyn Irons. By 1931 Irons had become the editor of the features page on the *Daily Mail*. In March of that year she arranged to interview Vita Sackville-West in London. Three days later she was invited to Sissinghurst and soon after the two became lovers. The relationship was quite short-lived but the friendship persisted up to Vita's death in 1962.



This edition is limited to One Thousand copies.
N^o 838
signed D.H. Lawrence

“INDISPUTABLY AMONG THE MOST BEAUTIFUL BOOKS EVER PRODUCED” – THE LAWRENCE/ROGERS ODYSSEY, SIGNED

165. [LAWRENCE, T. E.]

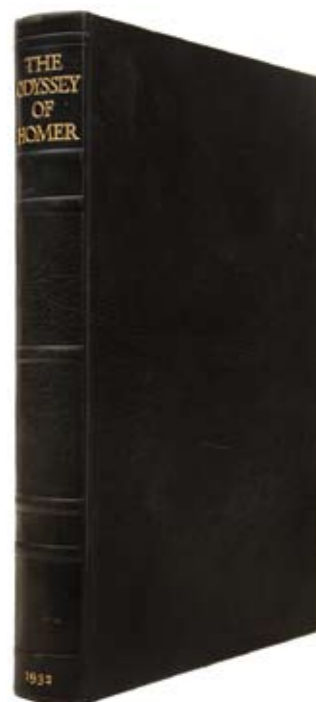
The Odyssey of Homer.

London, Printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers, 1932

Quarto (292 × 202) original black Niger morocco, title gilt to spine, top edge gilt, the others uncut. Without the board slipcase of issue. Roundel in black on gold leaf to the title page and to the head of each of the 25 books, loose tissue-guards to each. Minor scuffing to the spine, marginal browning through paste-action to the endpapers, but overall very good.

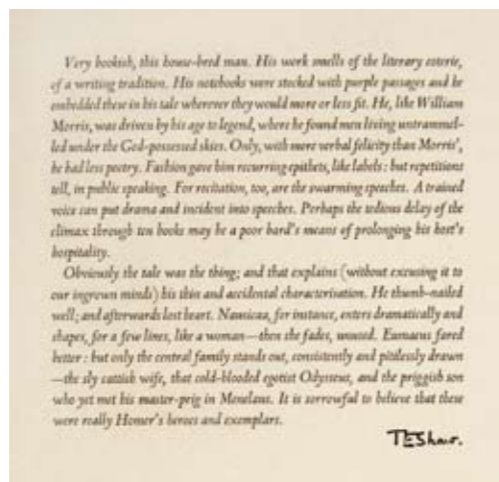
[46747]

£9750



First edition, limited to 530 copies. This copy signed, “T. E. Shaw” at the conclusion of the translator’s note: we have been able to trace only one other copy signed in this manner. This is an interesting example of “backing into the lime-light” in view of Lawrence’s explicit request to the typographer and printer of the book, Sir Emery Merton, and his business partner, the bibliophile and palaeographer, Wilfred Walker “not to associate in public or private any of my names (Shaw is real, Ross and Lawrence were assumed ones) with the translation during my lifetime without my permission.” This remarkable collaboration was initiated by the book designer Bruce Rogers who, “Inspired by reading *Seven Pillars of Wisdom* . . . persuaded Lawrence to undertake a new translation of *The Odyssey*.” Joseph Blumenthal, curator of the 1973 Pierpont Morgan exhibition “Art of the Printed Book: 1455–1955” stated that “During the several years spent in selecting the 112 books finally shown, I handled every title reputed to be among the finest volumes ever made since Gutenberg. I believe that Bruce Rogers’s *Odyssey* is indisputably among the most beautiful books ever produced . . . with a classic austerity, Rogers created a masterpiece.”

O’Brien A141.



166. LAWRENCE, T. E., David Garnett (ed.)

The Letters of T. E. Lawrence.

London: Jonathan Cape, 1938

Large octavo (225 × 150mm). 20th-century brown morocco binding by J. May of London, five raised bands, spine decoratively gilt with foliate tooling, sides ruled in gilt and decorated with gilt-tooled leaf pattern, large square red morocco onlay to lower outer corner of sides, tooled in gilt with letter “L”, inner dentelles gilt, top edge gilt, title page in black and red. 20 engraved plates, including frontispiece and 4 maps, 2 of which are folding. Slight browning in margins of endpapers, very minor foxing to initial blanks, frontispiece and title page, otherwise an excellent copy.

[47653]

£750

First edition.

167. LESSING, Doris.

The Golden Notebook.

London, Michael Joseph, 1962

Octavo. Original black boards, titles to spine in gold. With the dust jacket. Page stock a little tanned but a bright square copy in a lightly frayed dust jacket a somewhat tanned and with a number of trivial nibbles.

[44966]

£750

First edition, first impression, of the Nobel laureate’s masterpiece. Not so common in acceptable condition.

168. LEWIS, Ted.

Jack’s Return Home.

London: Michael Joseph, 1970

Octavo. Original black boards, titles to spine in silver. With the dust jacket. Ownership signature and rubber stamp date to front pastedown, ownership sticker and relevant newspaper clipping taped to front free endpaper. Slight evidence of dampstain to top edges of boards, an excellent copy in the lightly rubbed and nicked jacket with dampstain primarily to verso.

[50655]

£750

First edition, first impression, of the novel that was filmed as *Get Carter* starring Michael Caine.

169. LEWIS, Wyndham.

The Apes of God.

London: The Arthur Press, 1930

Large octavo. Original salmon cloth, titles to spine in green. With the Lewis designed dust jacket. Black and white engravings to chapter titles by Lewis. Boards lightly rubbed and marked, faint toning to contents. A very good copy in the lightly rubbed, creased, and slightly frayed dust jacket with nicks to the corners and spine panel.

[50494]

£750

First edition, first impression. One of a limited edition of 750 copies signed and numbered by the author.

170. LINDSAY, Joan.

Picnic at Hanging Rock.

F. W. Cheshire, Melbourne, 1967

Octavo. Original green boards, titles to spine in gold, green endpapers. With the dust jacket. Date in ink to title page, a few marginal ticks, mild browning to two pages but an excellent copy in the price-clipped dust jacket with a short tear at one fold.

[46283]

£750

First edition, first printing. Signed and dated in 1976 by the author. This classic Australian novel, memorably filmed, is uncommon signed by the author.

171. LOWELL, Robert.

The Old Glory.

New York: Farrar, Straus & Giroux, 1965

Octavo. Original black cloth, titles to spine and design to upper board in red, white, blue and gold, red endpapers and top-stain. With the dust jacket. An excellent copy in the very lightly toned jacket.

[59235]

£875

First edition, first impression. Inscribed by the author on the title page “For Elia with affection & admiration from Cal”. Cal was the author’s nickname, and the recipient is Elia Kazan, the director and screenwriter.

172. LOWRY, Malcolm.

Ultramarine. A novel.

London, Jonathan Cape, 1933

Octavo. Original blue cloth, titles to spine in white. With the dust jacket. A fine copy in the exceptionally fresh, price-clipped dust jacket with just a trace of darkening at the top of the spine panel.

[31615]

£4250

First edition, first impression. The author’s first book. Rare in this condition.

173. LOWRY, Malcolm.

Under the Volcano.

New York: Reynal & Hitchcock, 1947

Octavo. Original grey cloth, titles to spine and upper board in red. With the dust jacket. Bookseller’s label to rear pastedown. Tape residue on free endpapers but a very nice copy in the torn and internally repaired dust jacket.

[48861]

£750

First edition, first printing. Precedes the UK edition.



174. McCARTHY, Cormac.

Blood Meridian.

New York: Random House, 1985

Octavo. Original red cloth-backed boards, titles to spine in gold and red. With the dust jacket. An excellent copy in the slightly rubbed dust jacket with a minute chip at one corner.

[48756]

£1500

First edition, first printing. McCarthy's masterpiece.

175. McCOY, Horace.

They Shoot Horses Don't They?

Simon and Schuster, New York, 1935

Octavo. Original grey cloth, decoration and titles to upper board and spine in red and black, top edge

stained red. With the dust jacket. An excellent copy in the little rubbed dust jacket with some minor internal repair.

[47010]

£975

First edition, first printing. McCoy's first book – brilliantly filmed.

176. MACDONALD, Ross.

The Barbarous Coast.

New York: Alfred A. Knopf, 1956

Octavo. Original orange and white patterned boards, titles to spine black on white ground. With the dust jacket. Spine rolled, lower edge of boards lightly rubbed. An excellent copy in the jacket with tanned and nicked spine panel.

[50937]

£2750**177. MACDONALD, Ross.**

The Doomsters.

New York: Alfred A. Knopf, 1958

Octavo. Original purple and white patterned boards, titles to spine black on white ground. With the dust jacket. An excellent copy in the very slightly rubbed and faded jacket.

[50933]

£2750

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper "January 22, 1958. For Stretch and Pidge, cheerful people, in the hope that this story won't depress them unduly. Affectionately, Ken".

178. MACDONALD, Ross.

The Galton Case.

New York: Alfred A. Knopf, 1959

Octavo. Original red and white patterned boards, titles to spine black on white ground. With the dust jacket. An excellent copy in the lightly rubbed jacket with nicked and faded spine panel.

[50936]

£1750

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper "March 1959. For Willard and Pidge, affectionately, Ken".

179. MACDONALD, Ross.

The Chill.

New York: Alfred A. Knopf, 1964

Octavo. Original red cloth backed blue boards, titles

to spine gilt, red top-stain. Top-stain and top edge of boards faded. An excellent copy in the jacket with a few small nicks, a short closed tear, and a slightly faded spine panel.

[50950]

£1250

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper "For Stretch with admiration and affection, Ken".

180. MACDONALD, Ross.

The Far Side of the Dollar.

New York: Alfred A. Knopf, 1965

Octavo. Original green cloth backed brown boards, titles to spine gilt, yellow top-stain. With the dust jacket. An excellent copy in the lightly rubbed jacket with slightly faded spine panel.

[50941]

£1500

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper "Feb. 8, 1965 Santa Barbara. For Stretch, with affectionate good wishes".

181. MACDONALD, Ross.

Black Money.

New York: Alfred A. Knopf, 1966

Octavo. Original brown cloth backed blue boards, titles to spine gilt. With the dust jacket. Slight fading to upper edges of boards, an excellent copy in the lightly rubbed jacket with faded and chipped spine panel.

[50938]

£1500

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper "Xmas 1965, For Stretch and Pidge affectionately, Ken".

182. McEWAN, Ian.

First Love, Last Rites.

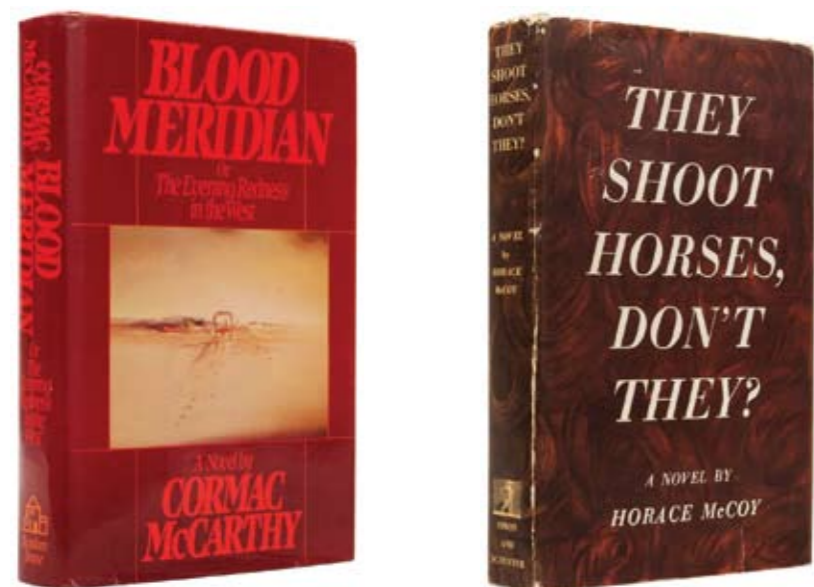
London: Jonathan Cape, 1975

Octavo. Original black boards, titles to spine gilt. With the dust jacket. An excellent copy in the dust jacket.

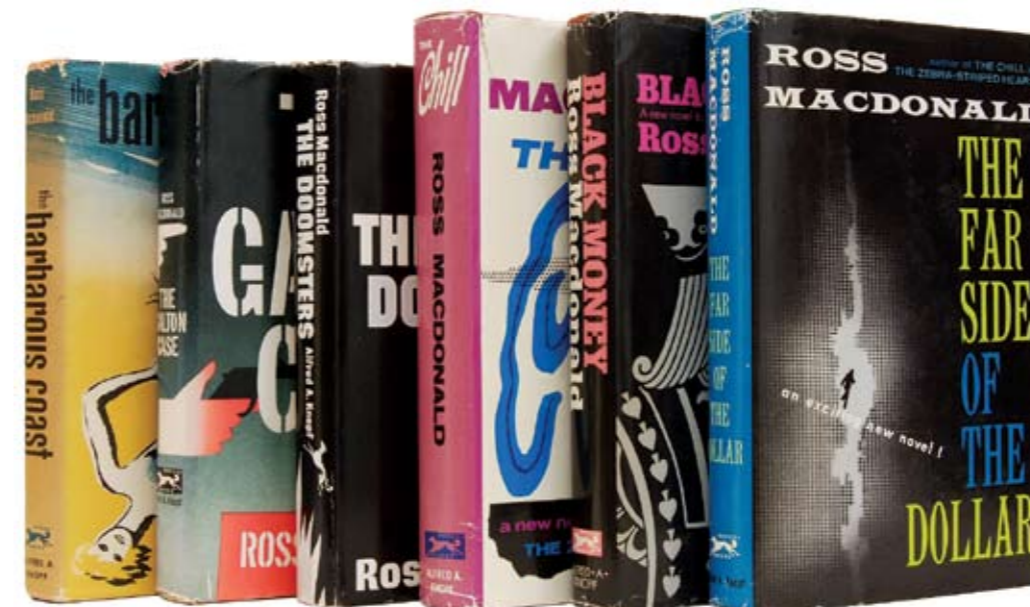
[51705]

£750

First edition, first impression. Ian McEwan's first book, a collection of short stories.



For Stretch and Pidge,
with affection, and
with the hope that you
won't take my title
too seriously.
Ken
May 1, 1956





**183. (MACINNES, Colin)
WEATHERSON, Alexander.**

Dust jacket design for *City of Spades*.

London, MacGibbon & Kee, 1957

Original artwork in pen and watercolour. Image size approximately 20 x 12.5 cm. (7 ¾ x 5 inches.) Presented in a handmade white gold leaf on plum frame.

[50270]

£1250

An original drawing used for the cover design of MacInnes's novel *City of Spades*. The book is the first in a trilogy known as the London novels based on the nature and cultural importance of youth and black subcultures.

184. MACKENZIE, Compton.

Memories ... [Gallipoli Memories; First Athenian Memories; Greek Memories; Aegean Memories]

London: [v. 1–3] Cassell and Company Ltd., [v. 4] Chatto and Windus, 1929–40

Octavo. The first 3 volumes in original black cloth, title gilt to spines, the last in slightly taller format, in the original rust cloth, title gilt to spine. All in the dust jackets, the first with Book Society wraparound band. The first with map frontispiece, third with portrait frontispiece and the final volume with frontispiece and 7 other plates and full-page map. A very good set, the jackets of the first three with just a little crumpling at the heads of the spines, second with small chip from tail-edge of the upper panel, last volume has slight damp-spot to upper board, showing on the interior of the jacket only, spine a little tanned, ownership inscription to the front free endpaper.

[51538]

£750

First editions. "The intervention of the First World War was to make Mackenzie's eminence as an

Edwardian literary celebrity short-lived. He attempted unsuccessfully to obtain a commission in the Seaforth Highlanders, but thanks to the influence of General Ian Hamilton, who admired *Sinister Street*, Mackenzie became a lieutenant in the Royal Marines in 1915. He served with the Royal Naval division in the Dardanelles campaign of 1915, describing the conflicting experiences of romantic adventure and exposure to the horror of industrialized slaughter as that of 'a butterfly in a graveyard' in the first of his war memoirs, *Gallipoli Memories* (1929). In 1916 he became military control officer in Athens, and the following year moved to a leading role as director of the Aegean intelligence service in Syra ... His colourful career as a spy provided further material for *Athenian Memories* (1931) and *Greek Memories* (1932—withdrawn; reissued, 1940), the latter leading to his prosecution under the Official Secrets Act and his famous—frequently farcical—trial at the Old Bailey" (ODNB).

MACLEISH TO DOS PASSOS

185. MACLEISH, Archibald.

Songs for Eve.

Boston, the Houghton Mifflin Company, & Cambridge, The Riverside Press, 1954

Octavo. Original red cloth, titles to spine and upper board gilt, red endpapers. With the remnants of the original glassine dust jacket. In the white slipcase. Boards lightly rubbed and partially faded. A very good copy in the glassine jacket that is split in two at the spine.

[50076]

£800

First edition, first printing, limited issue unnumbered but specially bound and signed by the author on the half-title. Author's presentation copy inscribed on the title page "For Dos & Betty with love, Archie, December 1954". Dos was the writer John Dos Passos.

186. MADARASSY, Baroness.

Vulnerable. A Novel. Translated from the Hungarian by E. I. Holt.

London: Methuen & Co. Ltd., 1935

Octavo. Original pink cloth, titles to spine gilt, pictorial endpapers. With the dust jacket. Jacket very lightly rubbed and a little sunned but still bright, an excellent copy.

[48897]

£675

First edition, first printing. Inscribed by the author on the half-title, and includes an inserted photo inscribed by the author.



187. MAILER, Norman.

Advertisements for Myself.

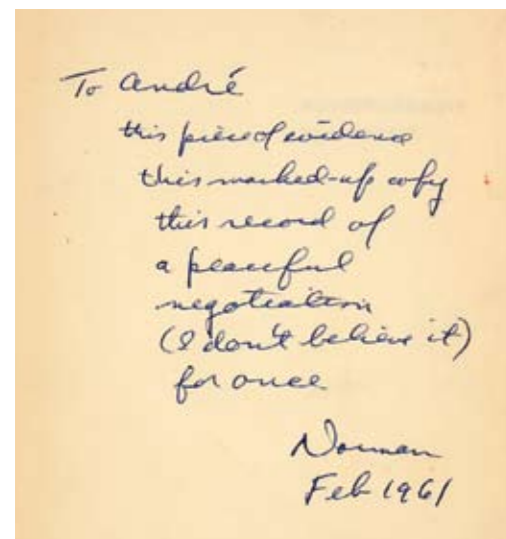
G. P. Putnam's Sons, New York, 1959

Octavo. Original red and black cloth, titles to upper board and spine gilt and in red. Contents occasionally marked, cloth a little used, minor wear to the spine. Very good.

[44079]

£3750

First edition, first printing. With the author's remarkable presentation inscription to the front free endpaper, "To André this piece of evidence this marked-up copy this record of a peaceful negotiation (I don't believe it) for once. Norman Feb 1961". The recipient was André Deutsch who published the UK edition of this work in 1961. The markings to the text of this copy consist mostly of scoring through of passages not to be included in the UK edition. A few readings of sections to be included are altered. One or two passages are crossed through but do eventually appear in the UK edition and a number of unmarked passages were eventually omitted.

**188. MAILER, Norman.**

The Executioner's Song.

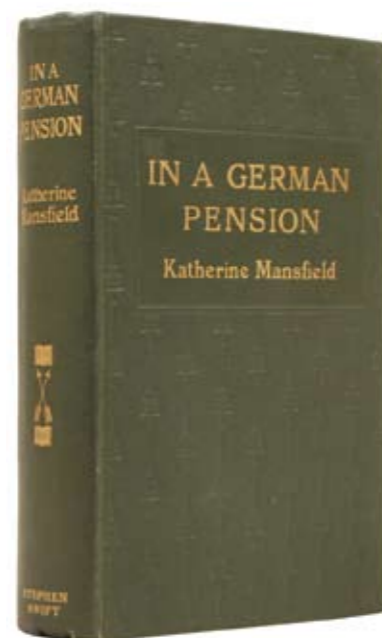
Little, Brown and Company, Boston, 1979

Octavo. Original blue cloth, titles to spine in silver and bronze, orange endpapers. With the dust jacket. A fine copy in the excellent dust jacket.

[45955]

£975

First edition, first printing. With the author's signed presentation inscription to the front free endpaper, "To Art Siemientowski Cheers Norman Mailer". Mailer's key study of the case of the murderer Gary Gilmore whose crimes and subsequent execution became something of an international cause celebre. Probably Mailer's most important book.

**189. MANSFIELD, Katherine.**

In A German Pension.

London: Stephen Swift & Co. Ltd, [1911]

Octavo. Original green cloth, titles to spine and upper board gilt, blind stamped book and arrow pattern to upper board. Very lightly rubbed at corners and head and tail of spine, contents a little toned. An excellent copy.

[52017]

£3750

First edition, first impression, with "Presentation Copy" embossed on the title page and the bookplate of the novelist Arnold Bennett.

190. MAUGHAM, William Somerset.

The Explorer.

London: William Heinemann, 1908

Octavo. Original green cloth, titles to spine and upper board gilt. Spine slightly rolled, boards rubbed, faded spots to lower board, foxing to endpapers and occasionally to contents. A very good copy.

[51738]

£750

First edition, first impression.

191. MAUGHAM, W. Somerset.

The Moon and Sixpence. Illustrated by Frederic Dorr Steele and Paul Gauguin.

New York: The Heritage Press, 1941

Octavo. Original tan cloth, titles to spine and upper board in dark brown, brown top-stain, pictorial endpapers. Colour frontispiece and illustrations throughout by Paul Gauguin and Frederic Dorr Steele. Spine

tanned, corners a little rubbed, contents slightly toned. An excellent copy.

[51902]

£750

First Steele edition, first printing. From the library of American film director George Cukor with his bookplate on the front pastedown, inscribed by the author on the half-title "For George Cukor from his grateful friend the author, Beverley Hills March 2, 1941". Maugham has additionally crossed out his printed name and signed underneath.

192. MAUGHAM, William Somerset.

The Casuarina Tree. Six Stories.

London, William Heinemann Ltd., 1926

Octavo. Original blue cloth, titles and decoration to upper board and spine gilt and in black. With the pictorial dust jacket designed by Ralph Keene. Some spotting to edges but an excellent copy in the lightly tanned dust jacket with a number of small chips.



[46349]

£975

First edition, first impression. One of Maugham's best regarded collections – chosen by Connolly as one of the 100 key books of the Modern Movement.

193. MERCER, David.

Three TV Comedies. [A Suitable Case for Treatment; For Tea on Sunday; And Did Those Feet.]

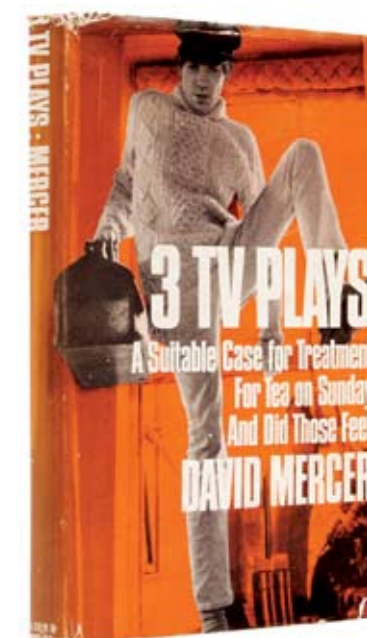
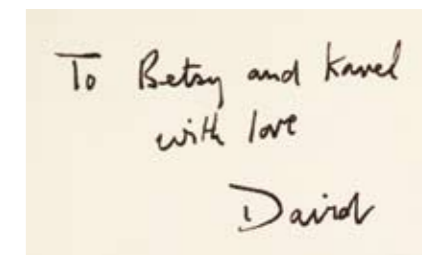
London: Calder and Boyars, 1966

Octavo. Original red boards, titles to spine gilt. With the dust jacket. An very good copy in the rubbed dust jacket with a few small nicks and closed tears.

[49209]

£750

First edition, first impression. Inscribed by the author on the front free endpaper "To Betsy and Karel with love David". Karel Reisz (1926–2002), one of the key figures in the 1960s British film industry, directed the film adaptation of the first work in the trilogy. "Betsy" was his second wife, the American actress Elizabeth Winifred Kelly (b. 1923), whose stage name was Betsy Blair, former wife of Gene Kelly.



194. MERRILL, James.

The Thousand and Second Night.

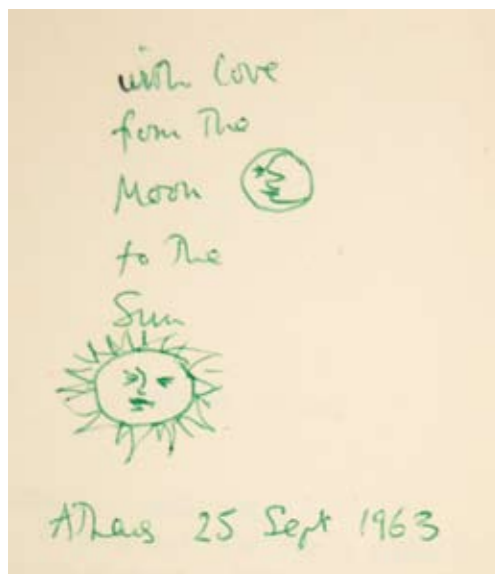
Athens: Privately printed at the Christos Christou Press, 1963

Quarto. Original blue wrappers, white label to cover. Very lightly rubbed, tape residue to covers, spine faded, contents a little toned. A very good copy.

[51355]

£1750

First edition, first impression. One of a limited edition of 50 copies, none of which were for sale. Inscribed by the author on the front free endpaper "With love from the Moon to the Sun, Athens 25 Sept 1963", with sketches of a moon and sun. "The Sun" refers to Alan Ansen (1922–2006), a central figure in the loose collection of writers known as the Beats. He was close friends with Burroughs, Ginsberg and Kerouac, and was the inspiration for several of Kerouac's characters including Rollo Greb in *On the Road*, and for A.J. in Burroughs's *Naked Lunch*.

**195. (MINTON, John) ROSS, Alan.**

Time Was Away. A Notebook in Corsica.

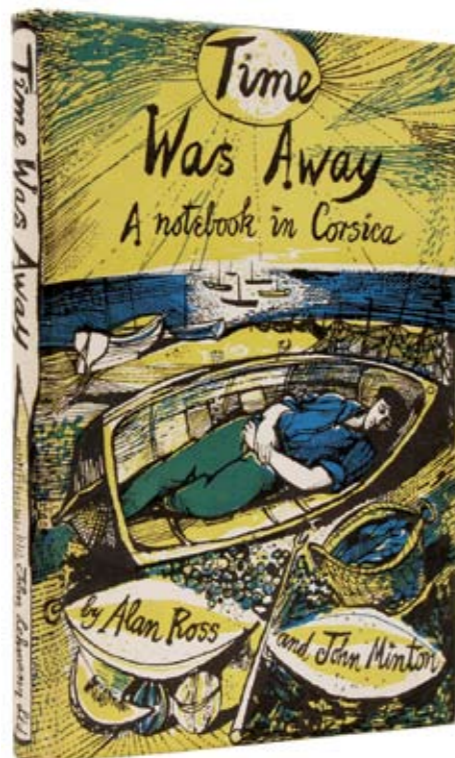
London: John Lehmann, 1948

Octavo. Original yellow cloth, titles to spine in green. With the John Minton dust jacket. Illustrations throughout by John Minton. A fine copy in the dust jacket.

[51737]

£625

First edition, first impression.

**196. MITFORD, Nancy.**

Voltaire in Love.

London, Hamish Hamilton, 1957

Octavo. Original red cloth, titles to spine gilt against blue ground. With the dust jacket. Light partial toning to endpapers, an excellent copy in the tanned and chipped dust jacket.

[46302]

£575

First edition, first impression. Inscribed by the author to the half-title "Jean with love from Nancy."

197. MORRISON, Jim.

The Lords: Notes on Vision.

[Los Angeles] Privately Printed, [April] 1969

82 single sheets, unbound as issued (matches collation in OCLC, UC copy). Verse printed on Japan vellum, housed in the original portfolio folder of flexible textured blue boards, printed in gilt, with red string tie. Approx. dimensions 8.5 x 11.5 inches. Minor rubbing to case, one page lightly creased.

[59819]

£6000

First edition, first printing. Printed in an edition of 100 copies only, this was the lead singer of The Doors' first published work. *The Lords* is the first of four self-published poetry titles by Jim Morrison (1943-1971), succeeded by *The New Creatures*, April 1969; *An Ode To L.A., While thinking of Brian Jones, deceased*, July 1969; and *An American Prayer*, 1970. Given the fragile nature of this unbound publication, coupled with the laid-back state of the intended readership, it is likely that a great many of the 100 copies originally issued have not survived intact, and of those copies still complete, very few will be in such good condition as the present example.

198. MORRISON, Jim.

An American Prayer.

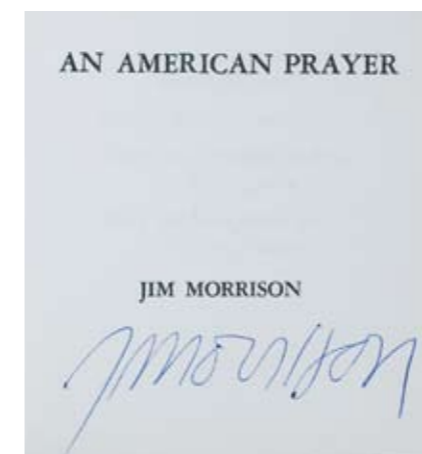
Privately published by the author, 1970

12mo. Original maroon boards, titles to upper board gilt. Housed in a quarter burgundy morocco solander box made by The Chelsea Bindery.

[34312]

£7500

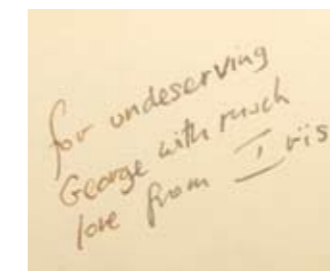
First edition, first printing. Signed by Jim Morrison. The last of the author's privately published volumes of poetry. Contemporary recordings of Morrison reading this collection, together with other snippets, formed the lyrical basis of the Doors' last studio album of the same title, the music recorded posthumously. This copy was formerly the property of a fellow UCLA student of Morrison's, who became a journalist writing for the Los Angeles Times. The majority of copies, which were subscribed to, were sent out in mailers bearing the address of the Doors Fan Club, Santa Monica. This copy was presented by Morrison himself, so no mailer required, but it was given out in the fragile accompanying bag – this is the first such copy we have handled, but presumably all hand-delivered copies came in such a wrapping.

**199. MURDOCH, Iris.**

The Flight from the Enchanter.

London, Chatto and Windus, 1956

Octavo. Original light brown boards, titles to spine gilt. With the Edward Bawden designed dust jacket. Gilt oxidized to spine, spine bumped, dust jacket lightly



chipped to corners, edges darkened, with a couple of small closed tears.

[44619]

£3250

First edition, first impression, of the author's second novel. Inscribed by the author "For undeserving George with much love from Iris."

PRESENTATION COPY TO ROBERT GRAVES

200. NICHOLS, Robert.

Arduours and Endurances Also A Faun's Holiday & Poems and Phantasies.

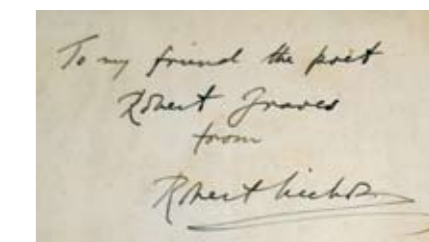
London, Chatto & Windus, 1917

Octavo. Original brown cloth, white paper title label to spine printed in black. Contents lightly marked, cloth lightly rubbed and marked. Very good.

[46440]

£2250

First edition, first impression. With the author's signed presentation slip pasted to the front free endpaper, "To my friend the poet Robert Graves from Robert Nichols" and with Graves's bookplate to the front pastedown. The original photogravure frontispiece has been excised and replaced by the author with an original photograph inscribed by him "To Bobbie Graves from Robert N 1919". There are a number of pencil corrections to the text. A stunning association between two of Britain's best regarded war poets.



201. NICHOLS, Robert.

The Assault. And other war poems from "Ardours and Endurances".

London, Chatto & Windus, 1917

Octavo. Original white wrappers printed in brown with a design by C.R.W. Nevinson. Contents lightly marked, cloth lightly rubbed and marked. Very good.

[46447] **£1250**

First edition, first impression. With the author's signed presentation inscription to the title page, "To Charles Graves with best wishes from Robert Nichols". The recipient was the brother of the poet Robert Graves.

202. NOLAN, William F., & George Clayton Johnson.

Logan's Run. A novel.

New York, The Dial Press, 1967

Octavo. Original red boards, titles to spine in black. With the dust jacket. Minor rubbing to extremities, dust jacket slightly chipped with a couple of tears, an excellent copy.

[48581] **£675**

First edition, first printing. Signed by William Nolan on the title page.

203. [O'BRIAN, Patrick] Richard Patrick RUSS.

Beasts Royal.

Putnam, London, 1934

Octavo. Original blue cloth, titles to spine in white, top edge stained blue. With the dust jacket. Illustrations by C. F. Tunnicliffe. An exceptional copy in the dust jacket.

[51349] **£1250**

First edition, first impression. O'Brian's second book. Very scarce in this condition.

[59129] **£875**

First edition, first impression.

204. O'BRIAN, Patrick.

Post Captain.

London, Collins, 1972

Octavo. Original light blue cloth, titles to spine gilt. With the dust jacket. Couple of minor spots to top edge otherwise an excellent copy in the dust jacket.

[51563] **£650**

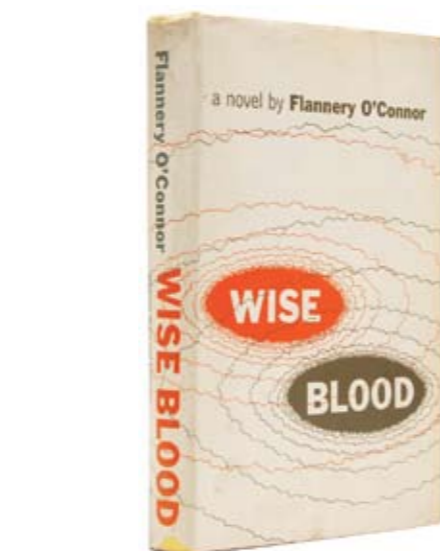
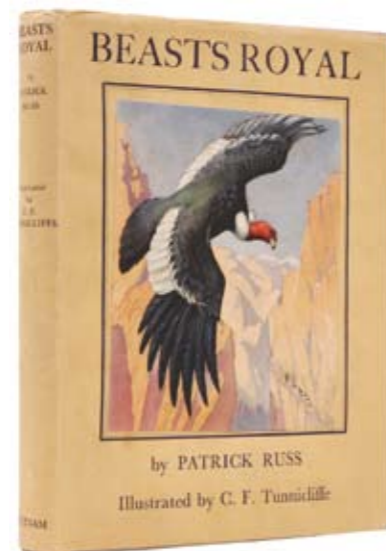
First edition, first impression.

205. O'BRIAN, Patrick.

The Ionian Mission.

London, Collins, 1981

Octavo. Original red cloth, titles to spine in gilt. With the dust jacket. Boards ever so slightly bowed but still an excellent copy in a bright dust jacket.



206. O'CONNOR, Flannery.

Wise Blood.

New York: Harcourt, Brace and Company, 1952

Octavo. Original yellow boards, titles to spine in brown. Contents slightly toned, very light wear to extremities. An excellent copy in the lightly rubbed and marked jacket with a few short closed tears and very minor loss at the ends of the spine.

[50054] **£2250**

First edition, first printing, of the author's first book.

207. ONO, Yoko.

Grapefruit. Introduction by John Lennon.

New York: Simon and Schuster, 1970

Duodecimo. Original white cloth, titles to spine and upper board in black. With the dust jacket. Illustrations by the author throughout. Boards very lightly rubbed along the edges. An usually nice copy in the lightly rubbed jacket with faded spine panel.

[59686] **£4750**

First US edition, first printing, inscribed by both John and Yoko: "To Hugh with love, Yoko Ono Lennon" and "and John Lennon". Originally published in Japan in 1964.

208. ORCZY, Baroness Emmuska.

Lady Molly of Scotland Yard. With sixteen full-page illustrations by Cyrus Cuneo.

London: Cassell and Company, Ltd., 1910

Octavo. Original red cloth, titles to spine gilt and to



upper board in black. Frontispiece and 15 plates. Spine rolled and a little faded, free endpapers tanned, light spotting to edges and occasionally to contents. An excellent copy.

[50985] **£750**

First edition, first impression of the adventures of one of the first female protagonists in the detective genre.

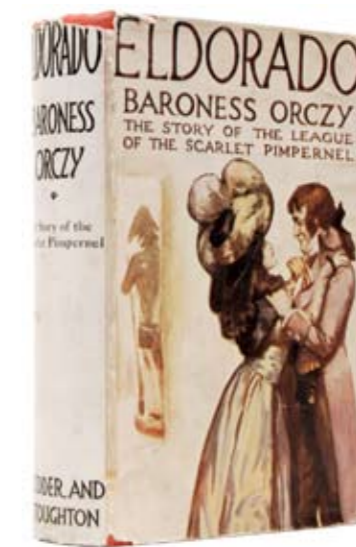
209. ORCZY, Baroness Emmuska.

Eldorado. A Story of the Scarlet Pimpernel.

London: Hodder and Stoughton, 1913

Octavo. Original red cloth, titles to spine and upper board gilt, blind stamped and colour decoration to upper board. With the dust jacket. Slight bump to top corner, spotting to edges. An excellent copy in the rubbed and chipped jacket with a red mark to the back panel.

[51990] **£2750**



First edition, first impression. The third story of the Scarlet Pimpernel.

210. (ORCZY, Baroness Emmuska.)

A Gay Adventurer. Being the Biography of Sir Percy Blakeney, Bart., Known as "The Scarlet Pimpernel". With a Foreword by the Baroness Orczy. Illustrated with Frontispiece and Diagrams.

London: John Long, Limited, [1935]

Octavo. Original red cloth, titles to spine gilt. With the dust jacket. Portrait frontispiece and diagrams throughout. Spine rolled, contents tanned. An excellent copy in the lightly rubbed and nicked jacket.

[52034] **£1250**

First edition, first impression.



211. ORWELL, George.

Autograph letter signed to Eleanor Jaques.

The Hawthorns, Church Road, Hayes, 18 November 1932

Single sheet. Approx 450 words. With the faint inkstamp of the George Orwell Archive, University College London, at foot of verso.

[48403] **£12,500**

A one-and-a-half-page letter, signed "With love Eric". In December 1921 Orwell (still Eric Blair, before he adopted his nom de plume) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques (1906–1962), the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings (b. 1905), the son of the Blairs' family doctor. Collings was reading anthropology at Cambridge and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

Orwell writes from his job as a schoolmaster in Hayes, Middlesex, to "Dearest Eleanor" who is staying in Roehampton: "... It was so delightful to hear from you again & know that you are up in London & we can meet. ... I am sorry to hear about your ankle & the operation. I hope, however,

that the ankle will be permanently better now? I have been having an appallingly busy time, & for several weeks past have not set pen to paper except to correct some proofs of my book [*Down and Out in Paris and London*] ...” Orwell proceeds to complain at some length about his work as a schoolmaster, before returning to literary subjects: “My book is to come out in early Jan., I think. Gollancz wants to call it ‘The Confessions of a Down & Out’. I am protesting against this as I don’t answer to the name of down & out, but I will let it go if he thinks seriously that it’s a taking title.”

Orwell closes by inviting Eleanor to see a production of *Macbeth* at the Old Vic (“I so adore Macbeth”), with some fussing about the time and place to meet, and signs off “Till I hear from you, au revoir. With love, Eric.” Eleanor continued their affair for some months, until the following year she decided that her future lay with Dennis, whom she was subsequently to marry.

212. ORWELL, George.

Keep the Aspidistra Flying.

London: Victor Gollancz Ltd, 1936

Octavo. Original blue cloth, titles to spine in dark blue. Boards a little rubbed and marked, edges spotted. An excellent copy.

[51828] **£975**

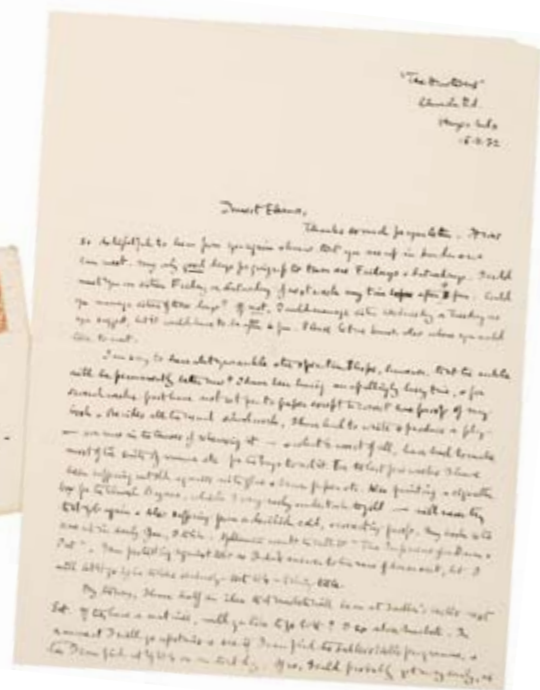
First edition, first impression.

213. ORWELL, George.

Homage to Catalonia.

London, Secker and Warburg, 1938

Octavo. Original apple green cloth, titles to spine gilt. With the striking pictorial dust jacket. Light partial browning to the endpapers but an exceptional copy in



the lightly frayed and tanned, price-clipped dust jacket with a tide mark at the spine. An unusually nice copy.

[59107] **£6500**

First edition, first impression, of the author’s account of his activities in Spain during the civil war.

214. ORWELL, George.

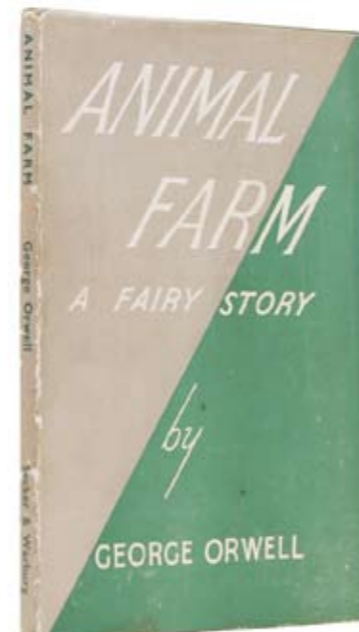
Animal Farm. A Fairy Story.

London: Secker & Warburg, 1945

Octavo. Original green cloth, titles to spine in white. With the dust jacket. A touch of fading to spine tips, dust jacket lightly rubbed to edges.

[51500] **£3000**

First edition, first impression.



215. ORWELL, George.

Kolgosp Tvarin [Animal Farm]. Translated by Ivan Prometei.

Munich: Vidavnistvi Prometei, 1947

Octavo. Original pictorial wrappers. In a red cloth solander case by the Chelsea Bindery Lightly toned, a superb copy.

[59321] **£750**

First Ukrainian edition, first impression. With a preface by the author written especially for this edition.

Fenwick A.10.T25.



216. ORWELL, George.

Nineteen Eighty-Four.

London: Secker & Warburg, 1949

Octavo. Original green cloth, titles to spine in red. With the maroon dust jacket. Slight bump to one corner, an excellent copy in the jacket with a scuff and very slight fading to the spine panel.

[51687] **£8500**

First edition, first impression.

217. PERCY, Walker.

The Moviegoer.

New York: Alfred A. Knopf, 1961

Octavo. Original red cloth backed grey boards, titles to spine gilt, decoration to spine and upper board in black. With the dust jacket. An excellent copy in the lightly rubbed and faded dust jacket with a closed 3in archivally-repaired tear at one fold.

[50043] **£1750**

First edition, first printing of the author’s first book.

218. PETERKIN, Julia.

Black April. A Novel.

Indianapolis: The Bobbs-Merrill Company, 1927

Original brown cloth, titles to spine and upper board gilt, patterned endpapers, red top-stain. With the dust jacket. Publisher’s compliments slip attached to half-title. Lightly rubbed, top-stain faded, small mark to front free endpaper. An excellent copy in the lightly rubbed jacket.

[59267] **£650**

First edition, first printing.

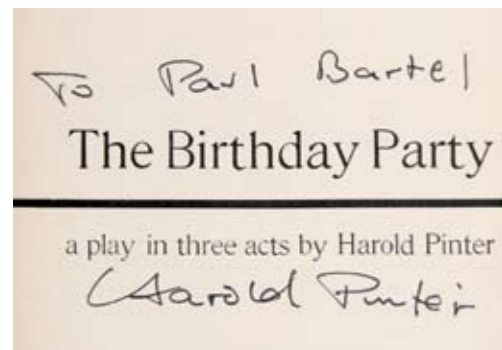
219. PINTER, Harold.

The Birthday Party. A Play in Three Acts.
London: Encore Publishing Co. Ltd., 1959

Octavo. Original black and white pictorial wrappers. Lightly rubbed and creased, contents a little toned. An excellent copy.

[52036] **£1750**

First edition, first impression of the author's first full-length play. Inscribed by the author on the title page "To Paul Bartel, Harold Pinter". Bartel (1938–2000) was an American actor and director, best known for his 1982 hit black comedy *Eating Raoul*.

**220. PLATH, Sylvia.**

Ariel.

Faber and Faber, London, 1965

Octavo. Original red cloth, titles to spine gilt. With the dust jacket. Near fine, dust jacket bright with one small closed tear to foot of front panel.

[52280] **£750**

First edition, first impression. Only 3,100 copies printed.

221. PLATH, Sylvia.

Three Women. A Monologue for Three Voices. With an introductory note by George Cleverdon.

London: Turret Books, 1968

Quarto. Original cream cloth, titles to spine and upper board and pictorial decoration to upper board gilt. Wood engraved frontispiece. Boards slightly bowed, but an excellent copy.

[50016] **£675**

First edition, first impression. One of a limited edition of 180 numbered copies. The author's only poetic work written for broadcast.

COMPLETE SET

222. (POSTGATE, Raymond (ed.))

Fact: A Monograph a Month. Numbers 1 to 27.

London: Fact Ltd. 1937–9

27 volumes, all published, octavo. Original paper wrappers in various colours, lettered to front wrapper and back strip, housed in dark blue cloth coloured box. Advertisements to back wrapper and inside of wrappers. Slight rubbing to some wrappers, chipping to head and tail of back strips with some very light spotting on some volumes, an excellent set.

[48275] **£975**

First editions, complete collection. *The New Economic Revolution* by Margaret Cole; *I Joined the Army* by Private X Y Z; *Skeleton of the Empire* by Leonard Barnes; *Writing in Revolt* by Arthur Calder-Marshall and others; *Pocket History of the British Workers* by Raymond Postgate; *A Guide to British Liberties* by James Curtis; *Why Pacifists Should Be Socialists* by George Lansbury; *Por-*

trait of a Mining Town by Philip Massey; *Japan's War on China* by A. Morgan Young; *Underground Struggle in Germany* by Evelyn Lend; *Economic Prospects: 1938 and After* by G. D. H. Cole; *The Truth About English Prisons* by Mark Benney; *Air Raid Protection: The Facts* by 10 Cambridge Scientists; *Patent Medicines* by Prof. A. J. Clark; *The Spanish War* by Ernest Hemingway; *Desolation of the Highlands*, by David Keir; *A History of Negro Revolt* by C. L. R. James; *Roosevelt and His New Deal* by Stephen K. Bailey; *What's Up in Palestine* by Michael Greenberg; *Science and World Resources* by Richard Palmer; *I Drive a Taxi* by Herbert Hodge; *I Am a Miner* by B. L. Coombes;

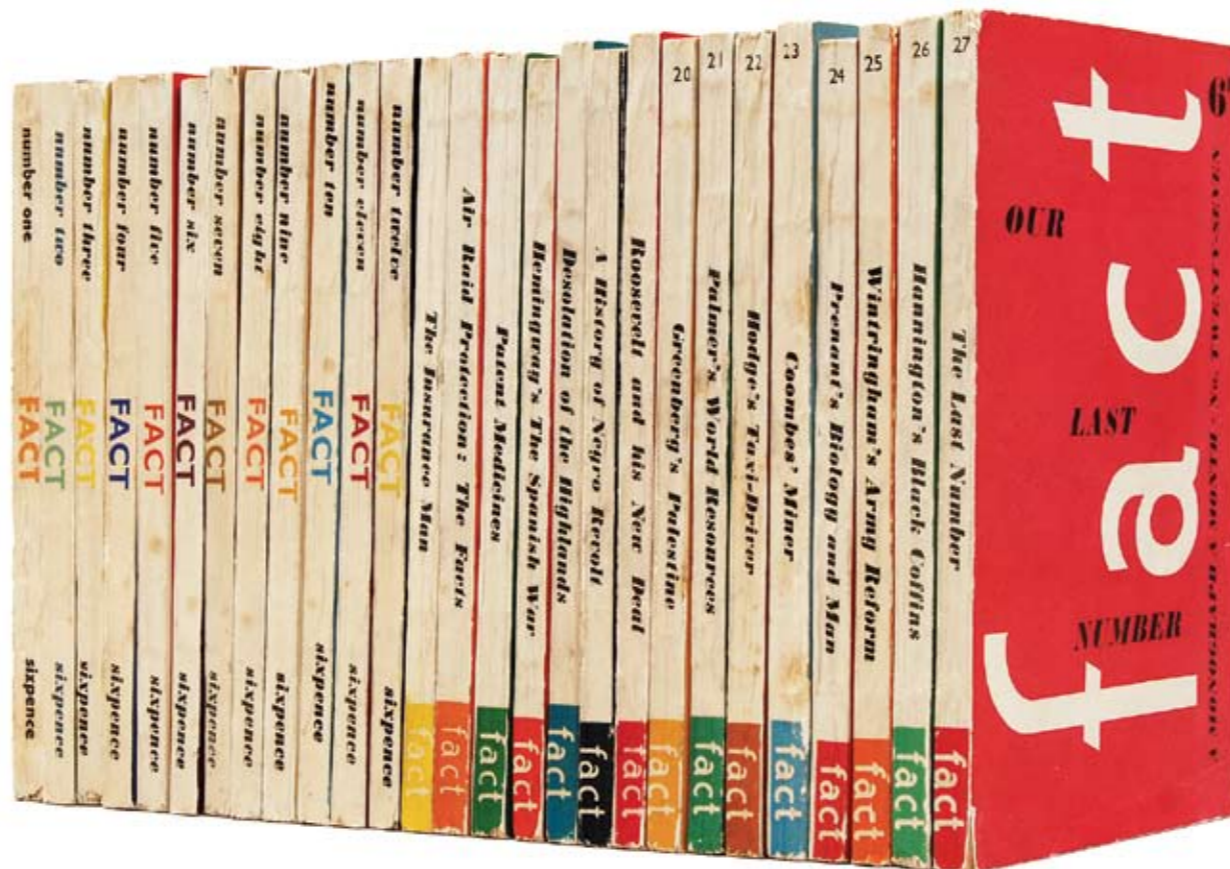
Biology and Man: Past and Future by Prof. Marcel Prenant; *How to Reform the Army* by Tom Wintringham; *Black Coffins and the Unemployed* by Wal Hannington; and *Our Last Number* by various authors. *The Spanish War* by Hemingway is the first edition in book form.

223. POUND, Ezra.

Personae & Exultations.

London, Elkin Mathews, 1913

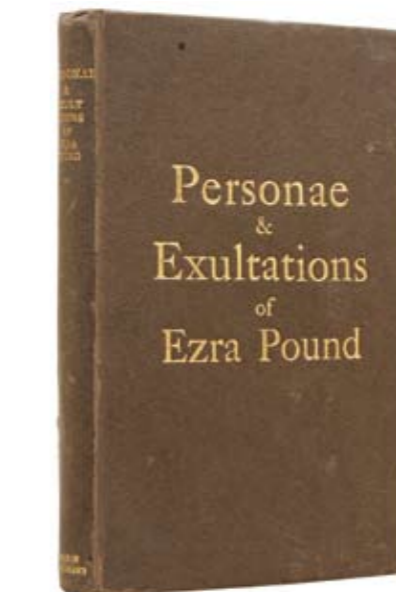
Two works bound in one as issued, octavo. Original



grey boards, titles to upper board and spine gilt. Two ownership signatures to front free endpaper, lower board very lightly marked, edges lightly rubbed. An exceptional copy.

[45144] **£1250**

First edition of each title, combined issue. Pound's first two regularly published books sold slowly and in 1913 Elkin Mathews produced this combined issue by binding the remaining unbound sheets of the two collections with a new general title page replacing the original individual ones. This issue is very uncommon.

**224. POUND, Ezra.**

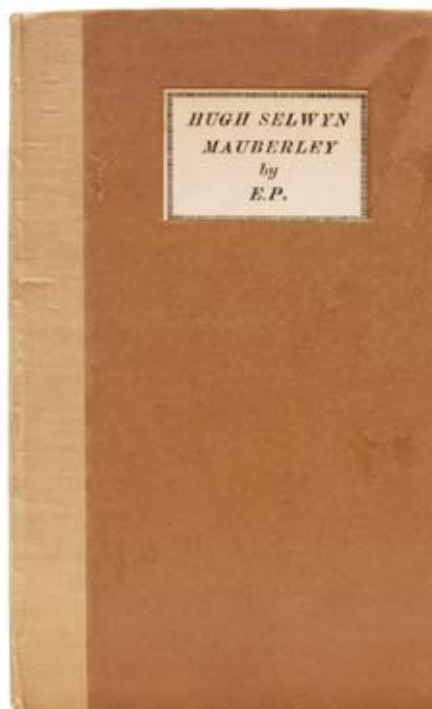
Hugh Selwyn Mauberley.

The Ovid Press, London, 1920

Crown octavo. Original tan cloth-backed brown boards, white paper title label to upper board printed in black, all edges untrimmed. Colophon and initials by Edward Wadsworth. Bookplate to front pastedown, minor scuff to upper board but an exceptional copy.

[50491] **£2750**

First edition, sole printing, unsigned issue on handmade paper – this unnumbered. The total edition was 200 copies only, of which some 167 copies were designated thus. However Gallup suggests the number of copies actually bound was less. Possibly Pound's most important and enduring work and, largely due to Rodker's somewhat primitive binding style, uncommon in this condition.



225. POWELL, Anthony.

A Dance to the Music of Time. [A Question of Upbringing; A Buyer's Market; The Acceptance World; At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; The Valley of Bones; The Soldier's Art; The Military Philosophers; Books do Furnish a Room; Temporary Kings; Hearing Secret Harmonies.]

London, William Heinemann Ltd, 1955–75

12 vols. Octavo. Original red cloth, titles to spines gilt on a black ground. With the dust jackets. All copies at least very good, dust jacket to first volume rubbed to edges, lightly chipped to corners, second volume lightly chipped to corners with some loss to "Heinemann" to the foot of spine, third volume chipped to head and foot of spine, all other copies bright with minor rubbing.

[49716] **£4500**

First editions, first impressions. Powell's celebrated *roman-fleuve*.

226. POWELL, Anthony.

Two Plays. The Garden God & The Rest I'll Whistle.

Heinemann, London, 1971

Octavo. Original black boards, titles to spine gilt. With the dust jacket. An excellent copy in the slightly frayed and little faded dust jacket.

[45431] **£975**

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "John & Rosemary from Tony The Chantry August 1987" and signed by Powell on the title page.

227. PREWETT, Frank.

Poems.

For the Author at The Hogarth Press, Richmond, [1921]

Octavo. Coated white paper wrappers lettered in black,

top edges unopened. A little tanned and bruised but an excellent copy.

[47410] **£750**

First edition, first impression. Woolmer notes that the number of copies printed is not known, but that 176 copies were recorded as sold to 31 January 1923. The Canadian poet Frank James Prewett (1893–1962) spent most of his life in Britain. He surfaced as a war poet of the First World War, meeting Sassoon at Craiglockhart War Hospital. After the war he became a favourite at Garsington. His poetry was included in the final *Georgian Poetry* anthology and *Oxford Poetry*.

Woolmer 15.

228. PROULX, E. Annie.

The Shipping News.

New York: Charles Scribner's Sons, 1993

Large octavo. Original aqua cloth and grey boards, titles to spine in black, grey patterned endpapers. With the dust jacket. Line drawings throughout. A fine copy in the dust jacket.

[48950] **£650**

First edition, first printing.

229. PYNCHON, Thomas.

Gravity's Rainbow.

New York: The Viking Press, 1973

Large octavo. Original orange cloth, titles to spine in red, rainbow design to upper board blind stamped, orange top-stain. With the dust jacket. Pictorial title page. An excellent copy in the dust jacket with trivial rubbing to the head and tail of spine panel with some creasing to

the front flap. This copy is very bright and does not show the fading that is typical for copies of this edition.

[49489] **£1250**

First edition, first printing, of the author's masterpiece.

230. RAND, Ayn.

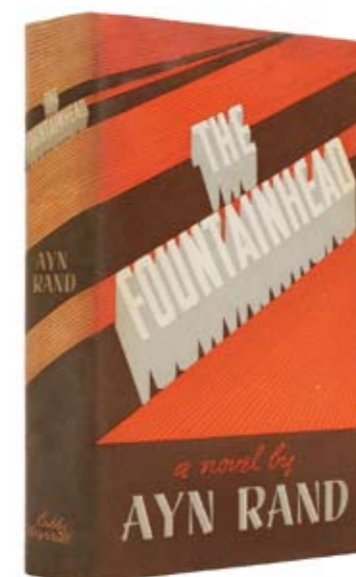
The Fountainhead.

The Bobbs-Merrill Company. 1943

Octavo. Original red cloth, titles to upper board and spine gilt, top edge stained red, fore edge untrimmed. With the dust jacket. Contents a little browned as usual but an excellent copy in the somewhat faded dust jacket with a deal of expert restoration.

[52311] **£17,500**

First edition, first printing. The author's landmark work, published under wartime conditions and by circumstance bearing all the traits likely to ruin



its condition: slightly larger than the typical novel, printed on dense stock, a long and occasionally ponderous read, and with a jacket printed in red and brown which fades in the mildest of sunlight.

231. RHODE, John.

Death on the Lawn.

London: Geoffrey Bles, 1954

Octavo. Original red boards, titles to spine in black. With the dust jacket. Slight bump to edge of upper board, contents tanned. An excellent copy in the lightly rubbed and nicked jacket.

[51826] **£675**

First edition, first impression. Inscribed by the author on the front free endpaper "With the author's best wishes, John Rhode, Nov. 54".

232. ROBBINS, Tom.

Another Roadside Attraction.

Garden City, New York: Doubleday & Company, Inc., 1971

Octavo. Original green cloth backed black boards, titles to spine silver, green endpapers. With the dust jacket. Rear hinge cracked, handwritten note referring to underlining in the text to rear pastedown, but a very nice copy in the dust jacket with a small closed tear to the rear panel.

[48685] **£975**

First edition, first printing of the author's first published novel. Inscribed by author on half-title "L.A. – OK. To George C. – Feed your head. Tom Robbins."

233. [ROHMER, Sax]

Little Tich by Little Tich. A Book of (Travels and Wanderings).

London, Greening And Co. Ltd., 1911

Octavo. Original pictorial wrappers. Bookshop rubber stamp to title page, wrappers a little rubbed and creased, 6d price sticker to front wrapper. Very good.

[46520] **£1750**

First edition, first impression. Harry Relph, known as Little Tich, was the preeminent music-hall star of his day, famous for his madly elongated shoes and diminutive stature. Film exists of him leaning so far forward over his shoes as to be able to wedge his head into a top hat and stand up again with it on. His literary skills were less impressive and so the young Arthur Ward, aka Sax Rohmer, was commissioned to ghost-write his autobiography. Rohmer was married to a variety-act juggler, Rose, sister of the Crazy Gang comedian Teddy Knox, and had previously collaborated on a book with George Robey. It is Rohmer's second book and one of the great rarities of 20th-century literary collecting.



234. ROSENBERG, Isaac.

Moses. A Play.

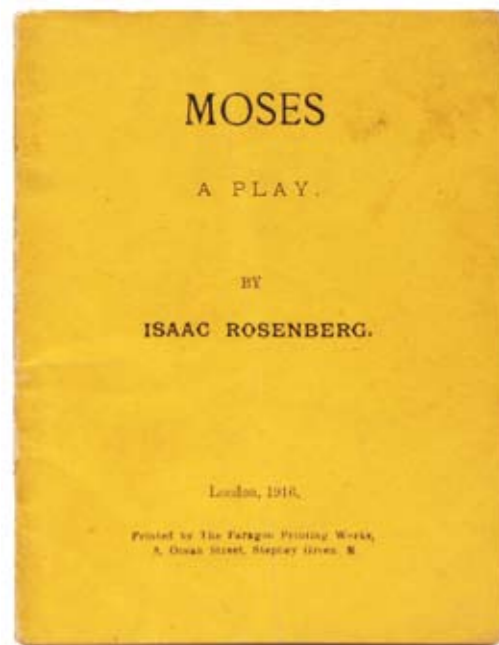
London: The Paragon Printing Works, 1916

Small octavo. Original printed yellow wrappers. Housed in a black quarter morocco slipcase with chemise. Vertical crease from folding, wrappers lightly soiled. An excellent copy.

[49749]

£1250

First edition, first impression. Rosenberg was a gifted poet and artist of Lithuanian Jewish ancestry who grew up in London, attended the Slade School, and became one of the most celebrated of British war poets before being killed on the Western Front in 1918.

**235. ROSENBERG, Isaac.**

Poems. Selected and edited by Gordon Bottomley, with an introductory memoir by Laurence Binyon.

London: William Heinemann, 1922

Octavo. Original black cloth, printed paper label to spine. With the dust jacket. Portrait frontispiece. Hinges cracked, scratch to the spine affecting the title label but a very good copy in the frayed and rubbed dust jacket with some splitting at the folds and minor loss at the ends of the spine panel. From the library of Simon Nowell-Smith with his bookplate.

[49896]

£750

First edition, first impression. With the contemporary ownership inscription of the academic and editor J Isaacs Bangor May 27, 1922. Beneath this inscription he has copied out the poem "Epilogue": "Written by Rosenberg in a copy of 'Youth' given to David Bomberg April 1915". With several pencil marginalia to the text.

236. SACKVILLE-WEST, V.

The Dragon in Shallow Waters.

London, W. Collins Sons & Co., Ltd., 1921

Octavo. Original blue cloth, titles to upper board and spine in red. An exceptionally nice copy.

[59173]

£1250

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "Eilean Aigas Laura Lovat from Vita". Laura Lovat (1892–1965), was the wife of Simon Joseph Fraser (1871–1933), fourteenth Lord Lovat, a leading Catholic aristocrat and chief of clan Fraser. Eilean Aigas is a private island in the River Beaulieu, on the Lovat family estate in Scotland. The

hunting lodge there had a particularly beautiful garden: presumably Vita was staying as a guest at the time of the inscription.

237. SACKVILLE-WEST, V.

Grey Wethers: A Romantic Novel.

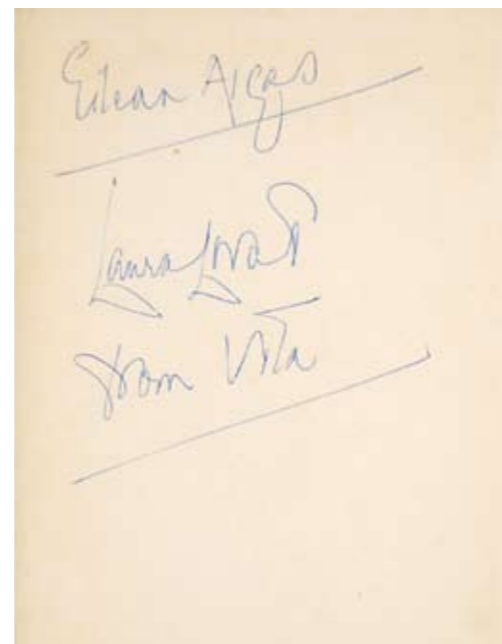
London: William Heinemann, Ltd. 1923

Octavo. Original grey cloth lettered and decoratively blocked in black to front side and spine, bottom edge uncut, with dust jacket. Bookplate of Constance Kyrle Fletcher to front pastedown. Endpapers lightly browned, some rubbing at extremities, dust jacket a little soiled and rather chipped with a few repairs, otherwise a very good copy.

[47892]

£1250

First edition, first impression.

**238. SALINGER, J. D.**

The Catcher in the Rye.

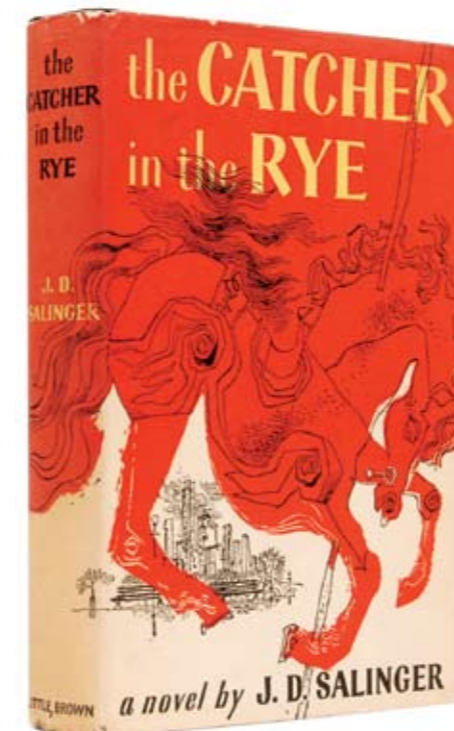
Boston: Little, Brown and Company, 1951

Octavo. Original black cloth, titles to spine gilt. With the dust jacket. Text block sagging, few spots to fore edge but a bright copy in the nicked and somewhat tanned dust jacket with some tanning to the verso form an old jacket protector.

[52312]

£7500

First edition, first printing. The correct issue jacket can be discerned from the price on the front flap and the cropping of the author's head on the rear panel. All other notions of issues are spurious.

**239. SALINGER, J. D.**

The Catcher in the Rye.

London: Hamish Hamilton, 1951

Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Boards slightly faded along the spine and edges, spotting to edges and endpapers, contents a little toned. An excellent copy in the very mildly rubbed jacket with tanned spine panel and a tiny repair to the verso.

[59606]

£1250

First UK edition, first impression. An exceptional copy – this edition is rarely found in such good condition.



SOMETHING CONSIDERABLY BETTER COMING TO THEM THAN A COMMENCEMENT SPEAKER

240. SALINGER, J. D.

Signed typescript letter.

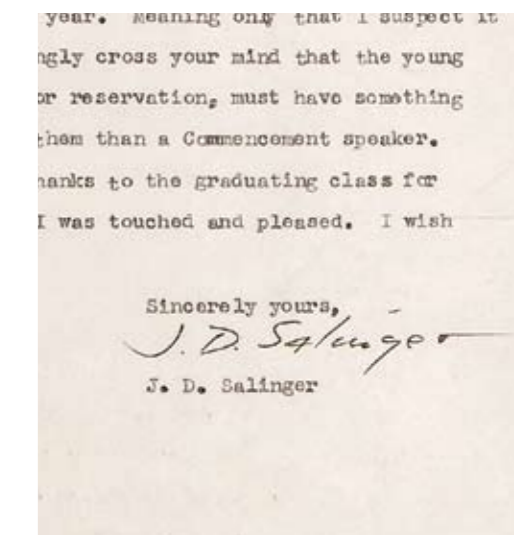
Cornish, N. H.: Not published, Jan. 4, 1974

Single sheet. Creased from folding with short splits at the creases, in excellent condition.

[50609]

£3750

Typescript letter to a Mrs. Berendsen, headmistress of the Chapin School, a private girls' academy in New York City. Salinger politely declines her invitation to speak at the school's commencement and writes: "I hope it goes without saying that you have my respectful sympathies at this time of the year. Meaning only that I suspect it must often and rather disturbingly cross your mind that the young everywhere, without exception or reservation, must have something considerably better coming to them than a Commencement speaker."



241. SASSOON, Siegfried.

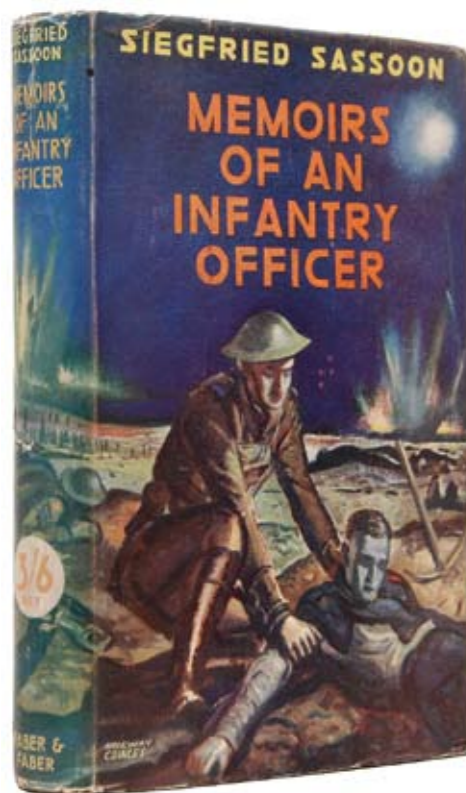
Memoirs of an Infantry Officer. By the Author of Memoirs of a Fox-Hunting Man. Fourth Impression.

London, Faber & Faber Limited, 1930

Octavo, original mid-blue cloth, title gilt to spine. In the dust jacket. Cloth a little mottled, some light foxing particularly to the endpapers, else very good in a pictorial jacket, a little rubbed, a touch sunned at the spine and with a couple of minor blemishes, but complete and visually striking.

[47755] **£675**

First edition, fourth impression, a month after the first, this copy in a previously unrecorded, sensa-



tionalist jacket. The cover image shows Sassoon during the aftermath of the trench raid described in chapter II, "The Raid." He was to receive the Military Cross for his actions in what he refers to as "tidy[ing] up the mess in No Man's Land" (p. 39). The official citation in the Gazette is more laudatory, less laconic: "For conspicuous gallantry during a raid on the enemy's trenches. He remained for 1½ hours under rifle and bomb fire collecting and bringing in our wounded. Owing to his courage and determination all the killed and wounded were brought in" (Supplement to the *London Gazette*, 27 July 1916, p. 7441). The last man unaccounted for was Corporal "Mick" O'Brien, "somewhere down in the craters". Sassoon returned once again and found the badly wounded man. "It was heavy work, for he was tall and powerfully built, and the soft earth gave way under our feet as we lugged and hoisted the limp shattered body. The Germans must have seen us in the half light, but they stopped firing; perhaps they felt sorry for us ... I looked down at him and then turned away; the face was grotesquely terrible, smeared with last night's burnt cork, the forehead matted with a tangle of dark hair" (p. 38). It is this moment that Hookway Cowles has chosen to illustrate. We have been unable to trace another copy of this unusually graphic and emotive jacket.

242. SASSOON, Siegfried.

Rhymed Ruminations.

London: The Chiswick Press, 1939

Small octavo. Original tan morocco by Gray of Cambridge, devices and rules to boards gilt, titles to spine gilt, all edges gilt. Title page designed by Laurence Whistler. Fine.

[59111] **£4500**

First edition, first impression. One of only three specially bound copies printed in red on blue paper for Hester Sassoon and Geoffrey Keynes in July 1939. Inscribed by Keynes, the book's designer,

on the front free endpaper, "Hester Sassoon from Geoffrey Keynes Sept, 1939". The only other copy of this issue on record was Whistler's similarly inscribed. This issue is one of the scarcest of all Sassoon's works.

243. SASSOON, Siegfried.

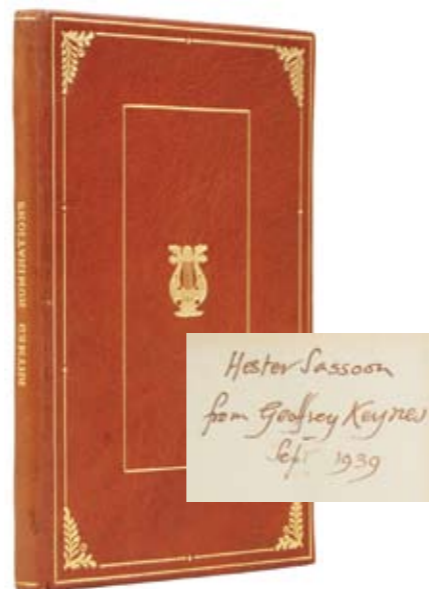
Common Chords.

Stanford Dingley, *The Mill House Press*, 1950

Octavo. Original white boards, titles to spine gilt. An excellent copy, unusually clean and bright.

[47360] **£1500**

One of seven copies printed on white parchment belonging to Sassoon with his date inscription to the limitation page "19.7.51." This copy also comes with a handmade dust wrapper believed to have been made by Sassoon, who was renowned for covering his own books with his rather amateurish designs.

**244. SASSOON, Siegfried.**

Sequences.

Privately Printed, Cambridge University Press, 1956

Octavo. Original blue cloth-backed marbled boards, titles to spine gilt. Spine a touch faded, an excellent copy.

[47340] **£675**

One of 25 copies privately printed for Sassoon. It was first published in 1956 by Faber and Faber Limited.

245. SASSOON, Siegfried.

Lenten Illuminations. Sight sufficient.

Nr. Bath, Downside Review Publication, 1958

Octavo. Original blue cloth-backed marbled boards, titles to front board gilt. With the glassine wrapper. An excellent copy.

[47359] **£675**

Limited edition of 35 copies printed at the University Press, Cambridge for Sassoon and Geoffrey Keynes, his close friend and biographer. Towards the end of his life Sassoon converted to Catholicism and was admitted to the faith at Downside Abbey. These two poems were written at the time of his conversion.

246. SCHULBERG, Budd.

What Makes Sammy Run?

Random House, New York, 1941

Octavo. Original two tone blue cloth, titles to spine gilt.

Contents slightly browned, spine cocked and rather faded. Very good.

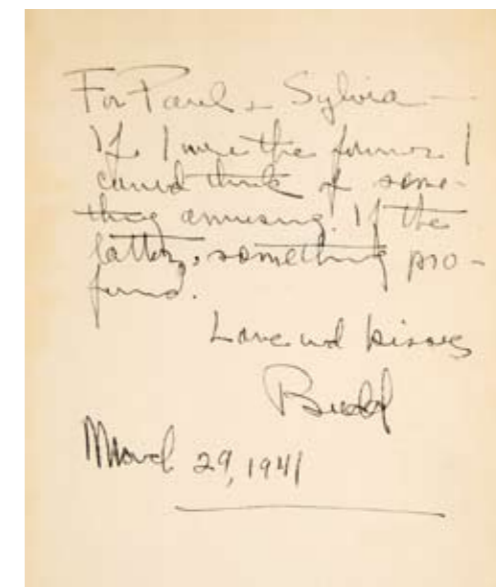
[45423] **£3500**

First edition, first printing. With the author's signed presentation inscription to the front free endpaper, "For Paul & Sylvia [Jarrico] – If I were the former I could think of something amusing. If the latter, something profound. Love and kisses Budd March 29, 1941". Paul Jarrico was a screenwriter in Hollywood. He had been a member of the Young Communist League in the 1930s and was to be one of the earliest blacklisted writers when he refused to testify before HUAC in 1952. *What Makes Sammy Run?* is the author's best known work.

247. SHAW, George Bernard.

Back to Methuselah. A Metabiological Pentateuch.

Constable and Company, Ltd., London, 1922



Octavo. Original green cloth, titles to spine gilt. Contents a little shaken, endpapers browned. Very good.

[47190] **£875**

Second edition. Signed on the endpaper by Shaw and the cast of Barry Jackson's original production at the Birmingham Repertory theatre. The actors also identify the parts they played.

248. SHUTE, Nevil.

Marazan.

London, Cassell and Company, Ltd., 1926

Octavo. Original blue cloth, titles and decoration to spine and front board in dark blue. Neat ownership signature to front free endpaper and title page, minor spotting to first few leaves, boards a little faded and spotted, a very good copy.

[47191] **£750**

First edition, first impression of the author's first book.

249. SHUTE, Nevil.

What Happened to the Corbetts.

William Heinemann Ltd., London, 1939

Octavo. Original red cloth, titles to spine in black. With the dust jacket. An excellent copy in the dust jacket.

[50409] **£2250**

First edition, first impression. Scarce in dust jacket.

250. SINCLAIR, Iain.

White Chappell Scarlet Tracings.

Uppingham, Goldmark, 1987

Octavo, original grey cloth, title in black to the spine. In the acetate jacket, with numbered card tag, in black cloth slip-case. Frontispiece by Rigby Graham, 3 illustrations to the text, original etching of the frontispiece illustration, signed in pencil and numbered by Graham in end-pocket. Very good indeed.

[48421] **£750**

Limited edition of 100 copies, signed by author and artist on the limitation leaf. A roman à clef of the book trade, which blends biblio-mystery and psycho-geography with Ripperology. Raffish book dealers in the pursuit of the ultimate Sherlock Holmes rarity collide across time with the final collapse into insanity of Sir William Gull, Queen Victoria's surgeon, "identified" by Stephen Knight in *Jack the Ripper; The Final Solution* as the knifeman on the Jack the Ripper team.

251. SOLZHENITSYN, Alexander.

August 1914. Translated by Michael Glenny.

New York: Farrar, Straus and Giroux, 1972

Large octavo. Original orange cloth, titles to spine and upper board gilt, map endpapers. With dust jacket. Gift inscription to front free endpaper. An excellent copy in the lightly rubbed dust jacket.

[49271] **£750**

First English language edition. Originally published in Paris in 1971. Inscribed by the author on the title page "to Robin Lewein, Alexander Solzhenitsyn 1974".

252. SOUTHERN, Terry.

Candy. Screenplay. From the Novel by Terry Southern & Mason Hoffenberg. First Draft.

New York: Francis Productions, [c.1967]

Folio. Typescript, original black wrappers printed in green. In a red cloth solander case. Wrappers rubbed and creased, most of the glossy layer of the lower wrapper rubbed off, one binding pin missing. Very good condition.

[59359] **£2500**

First draft of the screenplay for the 1968 film Candy, based on the novel. Inscribed by the author Terry Southern on the title page "To Frank, in hopes that you will remember to cast our pic in a credible manner – i.e. no wags n other exotics to play our heroine – only prime grade A girls from the US of A! Hopefully yours, Terry Southern". Southern had written the draft in the hope that the dedicatee, Frank Perry, would direct, and Hayley Mills star as Candy. Mills turned down the part, and when the French actor Christian Marquand asked if he could have the option for two weeks to put together a deal Southern agreed. To Southern's dismay, Marquand cast a Swedish actress as the lead. "That's when I withdrew from the film", reported Southern in a later interview. "The film version of Candy is proof positive of everything rotten you ever heard about major studio production. They are absolutely compelled to botch everything original to the extent that it is no longer even vaguely recognizable."

253. STEINBECK, John.

The Grapes of Wrath.

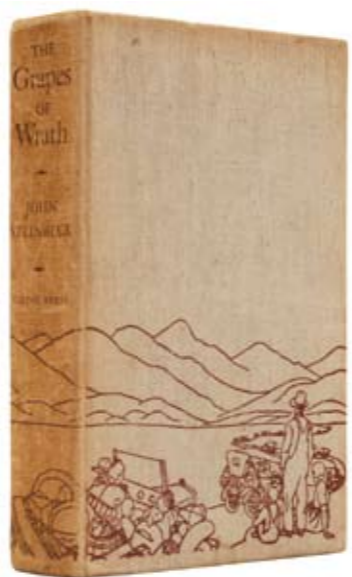
New York: The Viking Press, 1939

Octavo. Original grey cloth, titles to spine and pictorial decoration to boards in brown, endpapers depicting

sheet music, blue top-stain. Spine rolled and tanned with a rubbed spot on the top corner, lower joint cracked, endpapers tanned, some pages toned. A very good copy.

[52111] **£3250**

First edition, second impression. Inscribed by the author on the front free endpaper "For Beatrice Kaufman with enthusiasm, John Steinbeck". The recipient was the wife of playwright George S. Kaufman. A representative of the film studio Samuel Goldwyn Pictures, she had been sent galley proofs of the novella *Of Mice and Men* and was instrumental in bringing Steinbeck and her husband together to develop a stage version. Opening in 1937, it would become a runaway success and one of the most powerful American plays of the century.

**254. (STEINBECK, John) WOOD, Charles Erskine Scott.**

Earthly Discourse.

New York: The Vanguard Press, 1937

Octavo. Original light brown cloth, titles to spine and upper board in blue, blue top-stain. With the dust jacket. Portrait frontispiece. Bindings lightly rubbed and marked, spine a little tanned, endpapers tanned, contents toned. A very good copy in the rubbed jacket with faded spine panel and two short closed tears.

[59244] **£1750**

First edition, first printing. Inscribed by the author "To John & Carol Steinbeck in sorrow for their un-social thought and behavior, 'The Cats', Los Gatos California, November 11 1938". He has also autographed the frontispiece. Wood (1852–1944) was a writer, lawyer, and prominent supporter of radical causes; *Earthly Discourse* is a collection of satirical stories in this vein. Wood was friendly with many activists and writers, including John Steinbeck, whose *Of Mice and Men* was published the year before this book was inscribed. "The Cats" was the name of Wood's house, as well as the name of the town in Spanish.

ONE OF 25 COPIES

255. STEPHENS, James.

Little Things.

Freelands [Kentucky]: Privately printed, 1924

Octavo. Original blue cloth-backed boards, title label to upper board, blue endpapers. With the plain tissue dust jacket. Housed in a quarter green morocco slipcase. Tipped-in original signed etching by Power O'Malley. Fine.

[50338] **£1250**

First edition, first printing. One of just 25 copies printed on Japanese paper, specially bound. With the author's signed inscription, "To send a message Bidding us be brave, And bidding us be free. James Stephens Dublin May 1924".

256. STOPPARD, Tom.

Travesties. A Play.

London, Faber & Faber, 1975

Octavo. Original green boards, titles to spine gilt. With the dust jacket. Housed in a purple cloth slipcase. A superb copy in the dust jacket.

[46656] **£1750**

First edition, first impression, case-bound issue. With the author's signed presentation inscription on the half title leaf, "To Derek with fondest regard from Tom [II. 80]".

257. STOUT, Rex.

Too Many Cooks. An American Magazine Mystery Novel. Wherein vagrant tastes and fugitive flavors are sniffed to their hideouts, fingerprinted and imprisoned

in savory dishes – by that celebrated nemesis of crooks and envy of cooks, Nero Wolfe, private investigator.

The American Magazine, March 1938

Octavo. 34 individual recipe cards, one menu card, and one card with a note from the author, housed in a red cloth solander case with detective novel style dust jacket. Cards lightly toned. An excellent set in the lightly rubbed, chipped and faded jacket.

[52073] **£750**

First edition, first impression, of a set of recipes based on meals enjoyed by Nero Wolfe, the fictional detective and gourmand. The set includes a variety of real dishes, from appetizers to desserts, most notably two different turtle recipes, "Creole Trippe" and "Nero Wolfe's Tennessee Opossum". In the short introduction the author advises "I beg you not to entrust these dishes to your cook unless she is an artist. Cook them yourself, and only for an occasion that is worthy of them".

258. STRACHEY, Lytton.

Elizabeth and Essex.

New York, Crosby Gaige, London, Chatto and Windus, 1928

Octavo. Original patterned boards with black cloth spine, titles to spine gilt. With 6 black and white plates. Spine very slightly faded otherwise a bright, attractive copy.

[49997] **£750**

Limited edition of 1,060 copies. Signed by the author on blank opposite half title. Additionally inscribed on the verso of the frontispiece by Bette Davis: "I feel Elizabeth I was & is the greatest woman ever! It was a privilege to portray her and a challenge! David. Bette D." Davis played Elizabeth I opposite Errol Flynn's Earl of Essex in the motion picture released in 1939.

PRESENTATION TO KATHERINE ANNE PORTER

259. TAYLOR, Peter.

In the Miro District and other stories.

Alfred A. Knopf, New York, 1977

Octavo. Original black cloth, titles to upper board in blind and to spine gilt, top edge stained blue. With the dust jacket. An excellent copy in the little tanned dust jacket.

[49610] **£850**

First edition, first printing. With the author's signed presentation inscription to fellow Southern writer Katherine Anne Porter on the half title and with the recipient's later and very shaky ownership inscription on the front free endpaper dated February 23 1980. She died in September that year. Porter was the grand dame of Southern writing in the middle part of the century. Her influence on the younger generation of writers including figures like Eudora Welty, Eleanor Clark, William Humphrey, and Peter Taylor himself is undoubted.

260. TENNANT, Stephen.

The surviving correspondence from Stephen Tennant to Willa Cather and her companion Edith Lewis, including artworks, manuscripts, autograph letters, typescripts, printed matter, and related material.

From various places, 1934-56

Various items, described below; the condition generally good.

[47499] **£9750**

Stephen Tennant was nineteen when, in 1926, he first sent an ecstatic paean of praise to Willa

Cather, and she never lost her highest place in his private pantheon. On her part the peculiar actuality of her young correspondent did not damage, when they met in New York in 1935, a relationship of mutual admiration and encouragement.

The fate of Tennant's letters to Cather is the subject of some confusion. Her companion Edith Lewis wrote in *Willa Cather, Living* (1953): "She kept all his letters – the only ones she kept like this, except [Sarah] Jewett's". Tennant's biographer Philip Hoare (*Serious Pleasures*, 1990) states, p.218: "His letters to her were summarily burnt by Edith Lewis, in accordance with her friend's wishes, after Cather's death in 1947". Then on p. 300: "Stephen was pleased to hear that Cather had kept all his letters: 'They are here, tied together in her secretary . . .'. Their whereabouts remains a mystery . . . It is likely that Lewis later burnt them". At whatever date, Lewis did not burn all of them. The surviving pieces described below bear eloquent witness to the genuineness of an apparently unlikely friendship.

1. Stephen Tennant to Willa Cather

a) Christmas Card for 1934 (reproduction of drawing of pressed leaf, snail shells, an orchid, printed in brown on off-white card – see illustration opposite p.177 in *Serious Pleasures*). 25 × 18 cm. Inscribed on p.[1], and with Autograph Letter signed, occupying pages [3-4]. "I waited & waited and curiously, bitterly for me, your silence was one of the deciding factors in my decision to return home . . . You know what a horribly concrete thing there is in life called the last straw? – I felt you must have got my letter & did not wish to see me . . . I think the intense Joy your letter gives me heals the sorrow caused by the lack of it".

b) Watercolour portraying a twig bearing five dead oak-leaves. Approx. 29.5 × 23.5 cm. Inscribed: "to Willa Cather from Stephen Tennant December 1935".

c) Watercolour of dead oak-leaves and seed-heads, lettered "A HAPPY CHRISTMAS" in pink, its predominant colour. Approx. 29.5 × 23 cm. Inscribed: "with love to Willa Cather from Stephen Tennant December 1935".

d) Watercolour composition of twigs, catkins, sycamore buds, a snail, executed in brown with touches of red on a light yellow wash ground. Approx. 30 × 22.5 cm. Inscribed: "to Willa Cather February 14th 1936. For a Valentine from S.T."

e) "Corner of the Drive, Shattuck Inn, Jaffrey, February"; delicate watercolour occupying the lower portion of a sheet of the

hotel's writing paper, with typical pictorial letterhead. Approx. 18 × 15 cm. "this is to show you how high the snow is piled at the front door . . .".

f) Watercolour study of lichen-covered twigs, dead leaves, oak-apples, seed-heads, in browns with grey-green on a fine sheet of Wilsford Manor headed paper. 28.5 × 22.5 cm.

This small group of drawings, and outstandingly the last (f), are the finest pieces of Tennant's work that we have seen. In (c) he comes dangerously close to the banality that characterised so much of his later output. The massed bands of maritime thugs, empty spaces crammed with quotations (even from Willa Cather), may be decorative and entertaining: they have no finesse.

g) Watercolour of twigs, buds, leaves, a snail, moths and other insects. [?1936]. Approx. 28 × 21.5 cm. Inscribed: "to tell you how much I love your letter. S.". Twice folded for mailing. A more crowded sheet is less successful.

h) Autograph Letter, signed. Lowell [Hotel, New York], 7 May 1936. One page large quarto. In blue crayon. A short message to accompany a drawing of a Grecian temple, framed by flowers and a characteristic male head – tightly curled hair, exaggerated brows, bee-stung lips.

2. The Room Beyond; foreword to Willa Cather On Writing (Knopf, N.Y., 1949).

Autograph Manuscript, densely written in brown and black inks on 7 large quarto pages.

Mixed ribbon and carbon typescript. 9 pages large quarto, with second copy of the first page bearing copious holograph additions, including the magnificently narcissistic note: "Elizabeth Bowen told me that Leslie Hartley told David Cecil that I was the writer he expected most from – the man whose work he awaited with the greatest eagerness".

Most of Tennant's writings were perpetually awaited, this essay being one of the most sustained and serious things that he published.

3. Stephen Tennant to Edith Lewis

Cather's death brought Tennant and Edith Lewis into close, bereaved, contact, and she attempted to take on the mantle of generous encourager. She was certainly generous (with money inherited from Cather) as a travel-companion.

5 Autograph letters signed. The first two very closely written on 2 foolscap pages each (and each embellished at the head with a drawing of a male profile), from Gibraltar, August 1948. Characteristic raptures upon nature – vistas, colours, textures. "Roundabout, in the neighbouring hills, are slopes covered in gum cistus, rosemaries & lavenders. I can smell the hot, resinous body of all Spain. It drowns & stirs like a voluptuous Bullfighter – half sleeping, yet alert and blackeyed. A torrero [sic]. Spain, seen from the Aeroplane, was panther coloured . . . ". There are also thoughts of wonderful places to visit when E.L. joins him in Europe; and gratitude for a quotation from an

early Cather letter: "Yes – I thought, dreamily, she must always have had ambitious eyes".

Two letters are written on pink Wilsford Manor paper, in much stronger pink, purple, brown and black inks. Concerning his New York exhibitions [1955 and 1957], asking EL to take Richard Aldrich, husband of Gertrude Lawrence. Together 3 pages large quarto, the verso of the first occupied by a quite garish watercolour of roses and irises ("The buds of iris feed my soul"). The fifth letter (n.p., n.d.) in green crayon on one quarto page reminisces about opera-going in Munich with William Walton.

Two further short letters are written, one in strong pink, the other in blue, on the cover pages of copies of the Iolas Gallery exhibition brochure (1955): devoted to promotional opportunities.

Also: Autograph letter and greetings card written on Tennant's behalf by his servants Louis and Flora Ford ("We think of you so much, and always regard you as the sweetest angel we have ever met").

4. Edith Lewis's Tennant pictures

a) Quite accomplished watercolour of plumbago. Jamaica, 1951. 28.5 × 19.5 cm.

b) Three small studies of EL sketching, two in watercolour, one in pencil. Each 21.5 × 14 cm, on paper of Mona Hotel, Jamaica [1951].

c) Watercolour studies of irises and roses on both sides of a sheet of (white) Wilsford Manor paper, with written commentary filling available spaces. 25.5 × 20 cm. Closely related to the verso of the 1955 letter (above). Old mailing folds, long since flattened.

d) "Persephone and Aquarius". Striking cover design, in strong colours on blue paper. 25 × 20 cm. Old mailing folds.

e) Pen-and-ink drawing of the garlanded head of a young man. Occupying the top left corner of a pale blue sheet. 27 × 21 cm. In its comparative restraint this might well be an earlier work.

f) Two sheets of coloured zodiacal and other designs for the decoration of a fountain. Each 27 × 21 cm. On the verso of one of them are two draw-

ings in blue: a female profile with elaborate head-dress, and a young man with a peacock tattooed on his chest.

g) The Sun is my Wisdom. Black-and-white cover design. 30.5 × 22.5 cm. With two related pieces.

5. Poems by Stephen Tennant

"Spring's Bright Discontent; a sonnet" ("written at Beau Rivage, February 1950"). Fine autograph manuscript fair copy.

"Saint Marks, Venice – A Rhapsody." Carbon typescript. One page quarto. Missing words supplied by the author and inscribed at the head "to Edith". With autograph manuscript copy, 2 pages large quarto, in another hand.

A group of nineteen poems in carbon typescript. 35 pages large quarto. Just one, "The Kestrel", was included in the privately printed collection *My Brother Aquarius* (1961), in a much different version.

"Tolerance; a poetic statement but not cast in poetic form." Pencil autograph manuscript. One page quarto.

6. Printed pieces

Stephen Tennant at the Iolas Gallery, New York, from April 25, 1955. 4-page leaflet, oblong quarto.

Stephen Tennant . . . Alexander Iolas Gallery. Folio brochure with full-colour "Lascar" cover. A little frayed at edges.

Exhibition of Paintings and Fantasies at the Sagittarius Gallery, Rome, 1956. Catalogue. Small quarto, pictorial wrappers. Inscribed "Edith from Stephen April 1956". Includes two substantial essays by Tennant, on abstract art and on poetry.

With flier for the exhibition (different design), and poster (enlarged catalogue cover). 67 × 54 cm. Old folds.



261. THOMAS, Dylan.

New Poems.

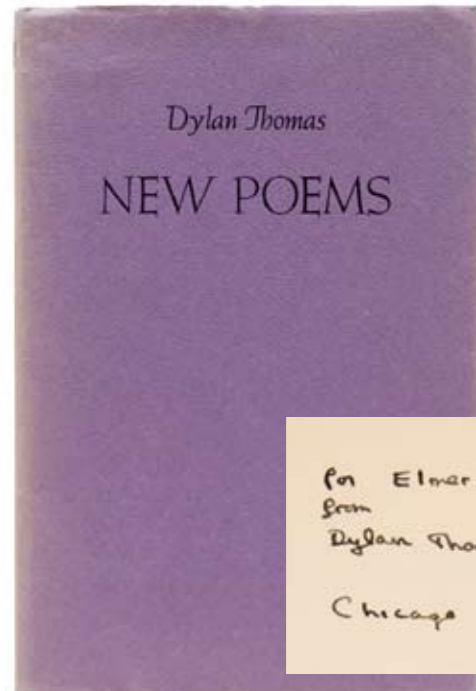
The Poets of the Year, New Directions, Norfolk, Conn., 1943

Octavo. Original purple wrappers printed in black. Minor flaw to the lower margin of two leaves but an excellent copy.

[51073]

£1750

First edition, first printing, wrapper issue. With the author's signed presentation inscription to the half title leaf, "for Elmer Borklund from Dylan Thomas Chicago 1950". Borklund was a Chicago based academic and author.



for Elmer Borklund
from
Dylan Thomas.
Chicago 1950,

262. THOMAS, R. S.

The Stones of the Field.

The Druid Press Limited, Carmarthen, 1946

Octavo. Original blue cloth-backed boards, titles to spine gilt. With the dust jacket. Ownership signature to front free endpaper but an excellent copy in the lightly chipped dust jacket with some internal repair at one fold.

[47826]

£650

First edition, first impression, of the author's first collection. Scarce in dust jacket.

263. THOMPSON, Hunter S.

Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream. Illustrated by Ralph Steadman.

New York: Random House, 1971

Octavo. Original black cloth backed grey boards, titles to spine in silver. Steadman illustration blind stamped to upper board. Black and white illustrations throughout. Slight tanning to upper edges of boards, an excellent copy in the bright dust jacket with a few small marks.

[49468]

£750

First edition, first printing.

Roger Fry
from R. C. T.
Sept 932.

264. TREVELYAN, R. C.

Rimeless Numbers.

Published by Leonard & Virginia Woolf at The Hogarth Press, London, 1932

Octavo. Original brown marbled paper boards, cream labels to spine and front cover lettered in black. Spine slightly chipped at head and tail, front joint starting at foot, still a good copy.

[45532]

£1500

First edition, first impression, presentation copy to Roger Fry, with the author's inscription to the front free endpaper, "Roger Fry from R. C. T. Sept [1]932". Published May 1932 in an edition of 400 copies.

Woolmer 311.

**265. WAUGH, Evelyn.**

P.R.B. An Essay on the Pre-Raphaelite Brotherhood 1847–1854.

[London,] Alastair Graham, 1926

Octavo. Original blue cloth-backed grey boards, titles to spine gilt, all edges uncut. Some mild differential browning to the endpapers, boards a little marked. Very good indeed.

[59183]

£15,000

First edition, sole impression. One of about 50 copies printed for the author. With Waugh's signed presentation inscription to the front free endpaper, "For Jane Marston this insignificant & much misprinted essay from Evelyn Waugh". Waugh has also added a holograph correction to the errata slip tipped-in at the front. With the recipient's bookplate to the front pastedown. Apart from the unprocurable juvenilia *The World to Come*, this little book was Waugh's first publication. Privately printed by his lover Alastair Graham, the essay was used by Anthony Powell, then working for Duckworths, to secure Waugh a contract for a biography of Rossetti.

For Jane Marston
this insignificant & much
misprinted essay
from
Evelyn Waugh

266. WAUGH, Evelyn.

A Handful of Dust.

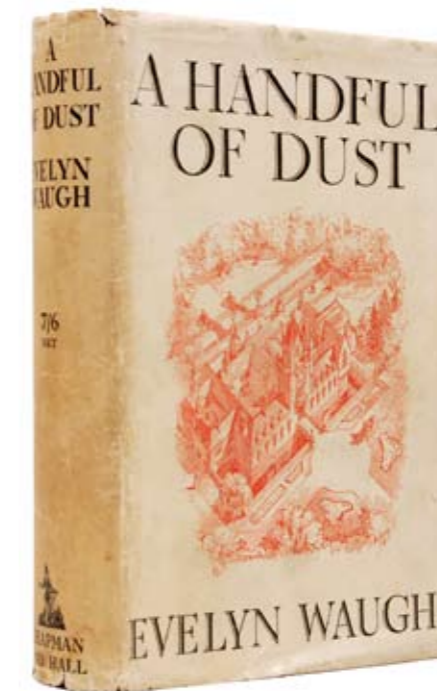
Chapman & Hall, London, 1934

Octavo. Original red and black snakeskin cloth, titles to spine gilt. With the dust jacket. Housed in a crimson quarter morocco solander box. Light sporadic foxing to contents and fore edge, minor crease to the upper board, spine a little rolled, an excellent copy in the tanned and very slightly frayed dust jacket with some very small loss at the corners.

[50407]

£12,500

First edition, first impression, of the book now widely regarded as his masterpiece.

**267. WAUGH, Evelyn.**

Waugh in Abyssinia.

London: Longmans, Green and Co., 1936

Octavo. Original red cloth, titles to spine gilt, red top-stain. Spine a little rolled and faded, slight bump to lower corner. An excellent copy.

[51889]

£2250

First edition, first impression. Inscribed by the author on the front free endpaper "Jack from Evelyn, with warmest regards".

268. WAUGH, Evelyn.

Robbery Under Law: The Mexican Object Lesson.

London, Chapman and Hall, 1939

Octavo. Original blue cloth, titles to spine gilt. With the dust jacket. Spine ends faded, some very slight ghosting through the dust jacket but a nice copy in the somewhat chipped and torn dust jacket.

[59122]

£1250

First edition, first impression.

269. WAUGH, Evelyn.

Put Out More Flags.

London: Chapman and Hall Ltd. 1942

Octavo. Original blue grey cloth, titles to spine in navy blue, top edge stained blue. With the dust jacket. Bookplate to front pastedown, top stain rubbed, cloth slightly spotted but a nice copy in the frayed and rather chipped dust jacket typically faded at the spine.

[48836] **£750**

First edition, first impression of the splendid satire which mocks bohemian English society in the first year of the Second World War.

270. WAUGH, Evelyn.

Helena.

London, Chapman & Hall, 1950

Octavo. Original blue cloth, titles to spine gilt, top edge stained pink. With the dust jacket and Daily Mail wraparound band. Minute bookseller's stamp to front pastedown but a stunning copy in the dust jacket and wraparound band.

[59678] **£750**

First edition, first impression. Very uncommon in this condition. Waugh considered this to be his best post-war work.

271. WHEATLEY, Dennis.

They Found Atlantis.

Hutchinson & Co. (Publishers) Ltd., London, [1936]

Octavo. Original red cloth, titles to upper board and spine in black, pictorial endpapers. With the dust jack-

et. An exceptional copy in the minimally rubbed and nicked dust jacket very lightly faded at the spine.

[49739] **£1250**

First edition, first impression. Signed "with best wishes" by the author on the title page.

272. WHEATLEY, Dennis.

Uncharted Seas.

Hutchinson & Co. (Publishers) Ltd., London, [1937]

Octavo. Original black cloth, titles to upper board and spine gilt, pictorial endpapers. With the dust jacket. Ownership signatures to the front pastedown and half title page, spine a little dull but an excellent copy in the rubbed and little frayed dust jacket missing some small pieces at the spine.

[49743] **£1000**

First edition, first impression.

273. WHITE, Antonia.

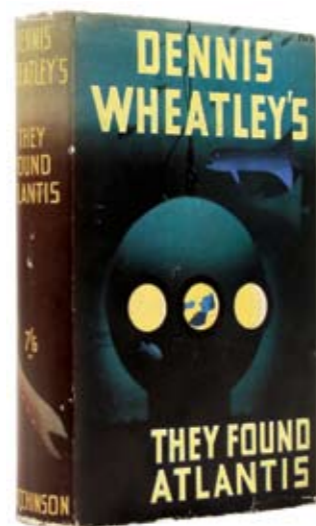
Frost in May.

Desmond Harmsworth, London, 1933

Octavo. Original white cloth, titles to spine in red, blue coated endpapers. Contents a little marked and lightly tanned, cloth somewhat grubby. Very good.

[45376] **£850**

First edition, first impression. With the author's signed presentation inscription to the front free endpaper, "To Peggy who would take my death very absentmindedly from Antonia" and on the rear pastedown, "but who made my life very pleasant while it lasted". The recipient was Peggy Guggenheim, with her signature to the front free endpaper. At the time of writing *Frost in May* White was a key member of Guggenheim's literary circle spending much time at Hayford Hall, a remote Devonshire country estate rented by Peggy Guggenheim.

**274. WHITE, Patrick.**

The Living and The Dead.

London, George Routledge & Sons Ltd., 1941

Octavo. Original black cloth, titles to spine in green. With the price-clipped dust jacket. Housed in a green quarter morocco solander box made by The Chelsea Bindery. Neat gift inscription and light spotting to the front free endpaper in the dust jacket which is nicked, rubbed and chipped to the extremities.

[45183] **£9750**

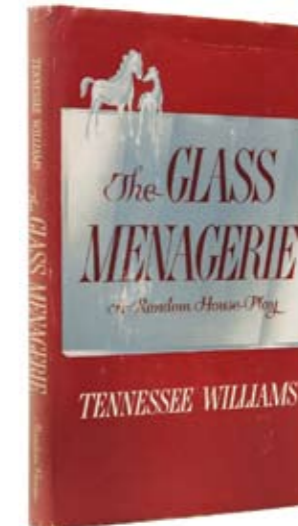
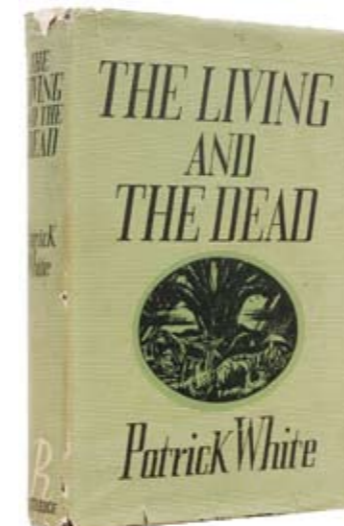
First edition. The author's second novel and one of the great rarities of twentieth-century Australian literature.

275. WHITE, Patrick.

The Aunt's Story. A Novel.

London: Routledge and Kegan Paul Limited, 1948

Octavo. Original blue cloth, titles to spine gilt. With the



dust jacket. An excellent copy in the very lightly rubbed and nicked dust jacket, scarce in this condition.

[50813] **£1250**

First edition, first impression.

276. WILLIAMS, Tennessee.

The Glass Menagerie. A Play.

New York: Random House, 1945

Octavo. Original red cloth, titles to spine green on black ground. With the dust jacket supplied from another copy. Black and white frontispiece and 3 plates. Bookseller's ticket to rear pastedown. Ownership signatures and notes to front pastedown and free endpaper. Boards rubbed with slight bump to upper corner. A very good copy in the rubbed and creased jacket with faded spine panel and a few words inked to the back panel.

[50032] **£2250**

First edition, first printing. Signed by the author on the front free endpaper.

277. WODEHOUSE, P. G.

My Man Jeeves.

London, George Newnes, [1919]

Small octavo. Original orange cloth, decorations to upper board in blind, decorations and titles to spine in black. Front endpaper lightly spotted, boards a little darkened, a little fading to spine. Probably the nicest copy of this appallingly produced book we have come across. A certain candidate for least auspicious piece of book production relative to its content!

[48859] **£1000**

First edition, first impression, of the first Jeeves book. Not to be confused with the later impression which is only distinguishable by the colour of its binding – much redder.

McIlvaine A22a.

278. WODEHOUSE, P. G.

Carry On, Jeeves!

Herbert Jenkins Limited, London, 1925

Octavo. Original green cloth, decoration and titles to upper board and spine in black. With the dust jacket. Housed in a green quarter morocco solander box made by The Chelsea Bindery. Some minor browning and spotting but a very nice copy in the particularly bright dust jacket with a few pieces of minor restoration.

[50405] **£8750**

First edition, first impression. With the author's signed presentation inscription to the title page, "To David from Plum P. G. Wodehouse". The recipient was the Wodehouse scholar David Jasen. The third Jeeves collection.

McIlvaine A34a.

279. WODEHOUSE, P. G.

If I Were You.

London, Herbert Jenkins Limited, 1931

Octavo. Original orange cloth, titles and decoration in black. With the dust jacket. An exceptionally bright copy in the nicked dust jacket with a single small chip on the lower panel.

[48051] **£2500**

First UK edition, first impression, published 25 September 1931, and therefore just preceded by the Doubleday, Doran edition published at New York, 3 September. Wodehouse dramatized the story with Guy Bolton as *Who's Who*, 1934.

McIlvaine A44b.

280. WODEHOUSE, P. G.

Laughing Gas.

London: Herbert Jenkins Limited, 1936

Octavo. Original red cloth, titles to spine and upper board in black, red top-stain. With the dust jacket. Small

dent to upper board, partial tanning to endpapers. An excellent copy in the lightly rubbed and creased jacket with a few nicks and short closed tears.

[50797] **£1250**

First edition, first impression.

281. WODEHOUSE, P. G.

Eggs, Beans and Crumpets.

London: Herbert Jenkins Limited, 1940

Octavo. Original orange cloth, titles to spine in black. With the dust jacket. Small area of dampstain to lower edges of boards, slight fading to top edges and spine, free endpapers tanned. An exceptional copy in the bright dust jacket with dampstain primarily affecting the rear panel.

[50944] **£750**

First edition, first impression, preceding the US edition by three weeks and with different contents.

WODEHOUSE DEFENDS HIS COMIC VISION

282. WODEHOUSE, P. G.

Typed letter signed to his editor J. Derek Grimsdick ("J.D.") concerning the Berlin broadcasts.

1000 Park Avenue, New York, March 28, 1953

2 pages, American letter, lightweight Saxon Onion Skin paper, creased where folded twice for posting, typed on one side only. Custom red morocco-backed slipcase and chemise. One erasure and 9 words added in blue ink in Wodehouse's autograph, signed with his initials. A few short closed tears and small chips not affecting text, the condition overall good.

[49553] **£7500**

Highly important typed letter, with autograph corrections and signed by him with initials, to his English editor, J. Derek Grimsdick of Herbert Jenkins, concerning Wodehouse's notorious war-time broadcasts.

In spring 1953 Wodehouse was in New York finishing off two volumes of memoirs simultaneously. The first – *Bring On the Girls!*, written in collaboration with Guy Bolton – avoided controversy by dealing with Wodehouse's successful pre-war career in American musical theatre, but the second, *Performing Flea*, subtitled "A Self-Portrait in Letters", would be much more closely examined. For those in the know, the title itself recalled controversy: it dated from the time of the Berlin broadcasts when, in a letter to the *Daily Telegraph* (8 July 1941), Sean O'Casey had referred to Wodehouse as English literature's performing flea.

Wodehouse's letter to Grimsdick shows how the Berlin broadcasts still haunted him over a decade later. Immediately after the liberation of Paris in 1944, MI5 had sent Major E. J. P. Cussen, later a judge, to interrogate Wodehouse and examine his actions. Unfortunately for its subject, Cussen's report, which fully exonerated Wodehouse

from charges of treason, was never made public in Wodehouse's lifetime. But in 1953 Cussen still dogged Wodehouse. The letter shows exactly that incompatibility between the roles of comedian and historian which so damaged Wodehouse's attempts to rehabilitate his reputation.

Wodehouse had proposed to include transcripts of his Berlin talks in the book in order to demonstrate their essential innocence, but the letter reveals that Cussen had read the book at draft stage and confronted the publisher with the inescapable fact that Wodehouse had not supplied accurate transcripts of the original broadcasts.

Wodehouse flounders to explain this to his editor: "I certainly agree with you that we ought to print the broadcasts exactly as they were spoken ..." But then he proceeds to outline a number of exceptions to this general rule that must have exasperated his editor:

"What happened was that when I wrote the Camp book, I elaborated the broadcasts and made them separate chapters. That is to say, I added funny material wherever I saw an opportunity. An instance of this is in the first broadcast, where what I actually said >on the radio< was 'Algy the human sunbeam said we should be put in villas and >asked to< give our parole and then be allowed to go where we liked' (or something like that), and I added >in the letter book< [i.e. the manuscript of *Performing Flea*] something like "Villas, Algy? With honeysuckle climbing over the porch?" Well he was not quite sure about that. There might or might not be honeysuckle ...' etc. You see what I mean? The stuff is the same, but I added comic material.

It was very difficult, when I came to work on the Letter book [*Performing Flea*], to remember what I had actually said and what I had added. I suppose it is safest to be absolutely accurate, though it does seem a pity to cut out funny stuff.

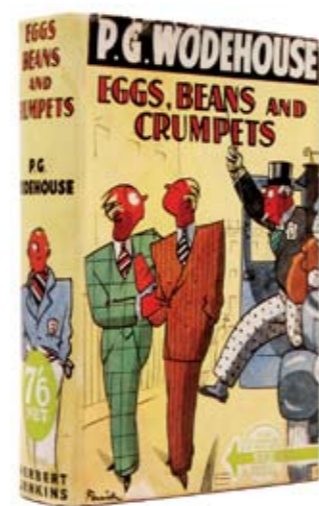
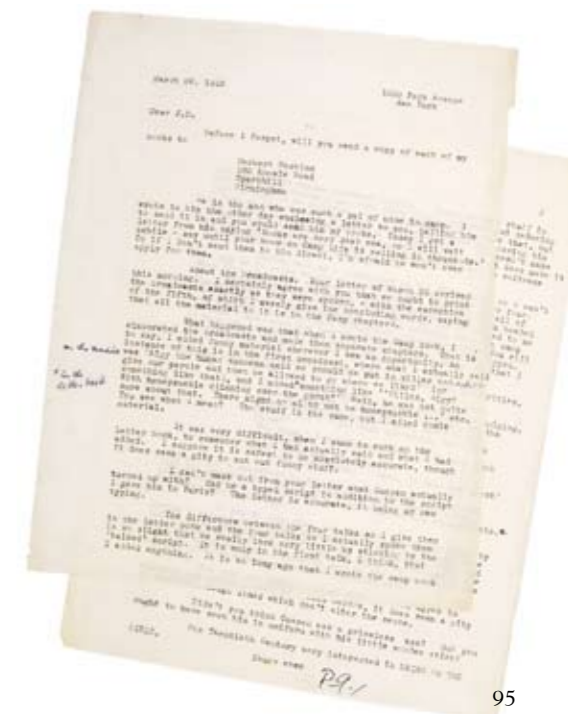
I can't make out from your letter what Cussen actually turned up with? Had he a typed script in addition to the script I gave him in Paris? The latter is accurate, it being my own typing."

Wodehouse goes on at some length to discuss another anecdote in which for comic effect he had given Algy a morning greeting purloined from a Jeeves novel, suggesting to Grimsdick that "It all turns on whether you think that the authorities, reading this passage ... will publish a manifesto in all their papers saying 'It's a lie! Algy did not say "The lark's on the wing etc. ...'"

Wodehouse ends by deferring to Grimsdick: "Use your own judgment about this – I will agree to whatever you decide – but, as I said before, it does seem a pity to sacrifice laugh lines which don't alter the sense."

At the end of the letter, personal irritation breaks through: "Didn't you think Cussen was a priceless ass? But you ought to have seen him in uniform with his little wooden stick!" And the triumphant coda: "Fox Twentieth Century very interested in BRING ON THE GIRLS."

The first edition of *Performing Flea* was published in London by Herbert Jenkins on 9 October 1953, with the disputed transcripts of the Berlin broadcasts omitted from the book.



283. WOLFE, Tom.

The Kandy-Kolored Tangerine-Flake Streamline Baby.

New York: Farrar, Straus and Giroux, 1965

Octavo. Original white cloth, titles and decoration to spine and upper board in gold and yellow, orange endpapers, yellow top-stain. With the dust jacket. Contents very slightly toned. An excellent copy in the dust jacket.

[51885] **£675**

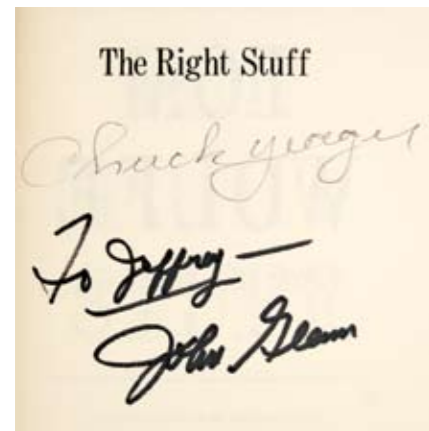
First edition, first printing. Signed by the author on the title page.

284. WOLFE, Tom.

The Right Stuff.

New York: Farrar, Straus, Giroux, 1979

Octavo. Original grey cloth, titles to spine and upper board in red, blue, and silver, blue endpapers. With the dust jacket. A fine copy.



[51011]

£1500

First edition, first printing. Signed on the title page by the author and on the half-title by test pilot Chuck Yeager and astronaut John Glenn, who inscribed the book "To Jeffrey".

285. WOOLF, Leonard.

Carbon copy typescript article on the Hogarth Press and related matters.

Monks House, Rodmell, Lewes, Sussex [1958]

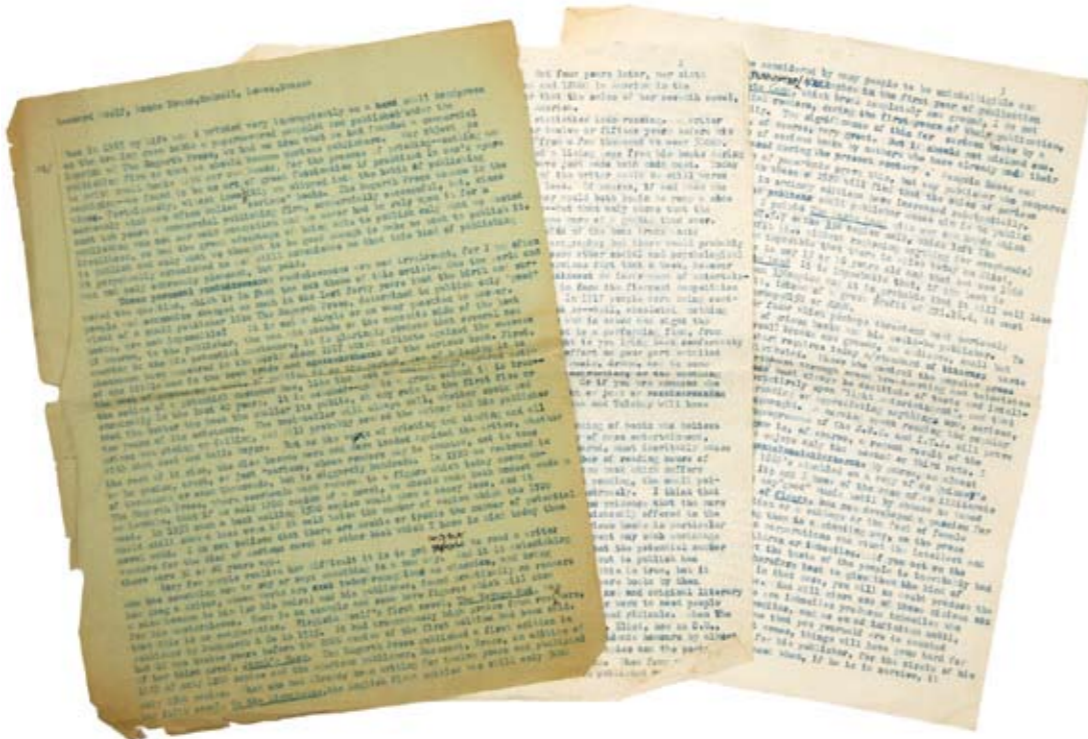
3 sheets, foolscap (one green, two white paper), 3-page article on rectos, typed scrap on versos, with manu-

script corrections. Creased where folded, a little wear to edges.

[46168]

£2750

Woolf writes a 2,000-word article on the theme, "has the world and people and economics changed so much in the last forty years that the birth and survival of a small publisher like The Hogarth Press, determined to publish only 'good' books, are now impossible?" He illustrates his arguments with specific figures from his publishing experience, including sales figures for most of Virginia Woolf's major titles.



286. (WOOLF, Virginia) MAITLAND, Frederic William.

The Life and Letters of Leslie Stephen.

London: Duckworth & Co. 1906

Squareish octavo. Original black buckram, spine lettered in gilt, rounded edges. Frontispiece portrait and 4 photogravure plates, including 2 after Julia Margaret Cameron, with tissue guards. Rather rubbed, front joint split in centre, one plate loose, a good copy only.

[46331] **£1250**

First edition, Vanessa Stephen's copy, with her pencilled initials on the half-title. Virginia Woolf's first appearance in a book at pp. 474-476, chapter XI, "The Sunset".

Kirkpatrick B1a.

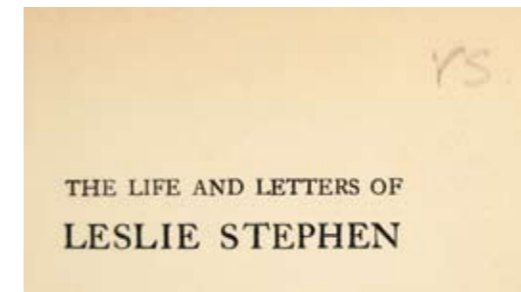
287. WOOLF, Virginia.

The Mark on the Wall.

Hogarth Press, Richmond, 1919

Octavo. Original tan wrappers printed in black. Contents spotted as usual, small mark to the upper wrapper but an excellent copy.

[47440] **£650**



Second (first separate) edition. Published in 1917 as one of the *Two Stories* in the Hogarth Press's first publication and reprinted here by itself for the first time.

288. WOOLF, Virginia.

Night And Day.

London: Duckworth and Company, 1919

Octavo. Original black cloth, titles to spine and upper board in white. Lightly rubbed and slightly shaken, rear hinge cracked and repaired. A very good copy.

[50226] **£850**

First edition, first impression. The copy of Roger Senhouse, editor at Secker & Warburg and lover of Lytton Strachey, with his ownership signature in pencil to the front free endpaper.

289. WOOLF, Virginia.

The Years.

Leonard and Virginia Woolf, London, 1937

Octavo. Original green cloth, titles to spine gilt. With the Vanessa Bell dust jacket. Mild partial browning to the endpapers but a particularly nice copy in the very lightly spotted dust jacket.

[38954] **£1500**

First edition, first impression.

Kirkpatrick A22a; Woolmer 423.

290. WOOLF, Virginia.

Roger Fry A Biography.

London: The Hogarth Press, 1940

Octavo. Original green cloth, titles to spine gilt. With the dust jacket. Portrait frontispiece and 14 plates. Bookplate of Gardner Colby Walworth. Light partial tanning to free endpapers, toning to textblock. A very good copy in the slightly grubby and little chipped dust jacket.

[49161] **£875**

First edition, first impression.



291. (WOOLF, Virginia.) SANDS, Ethel.

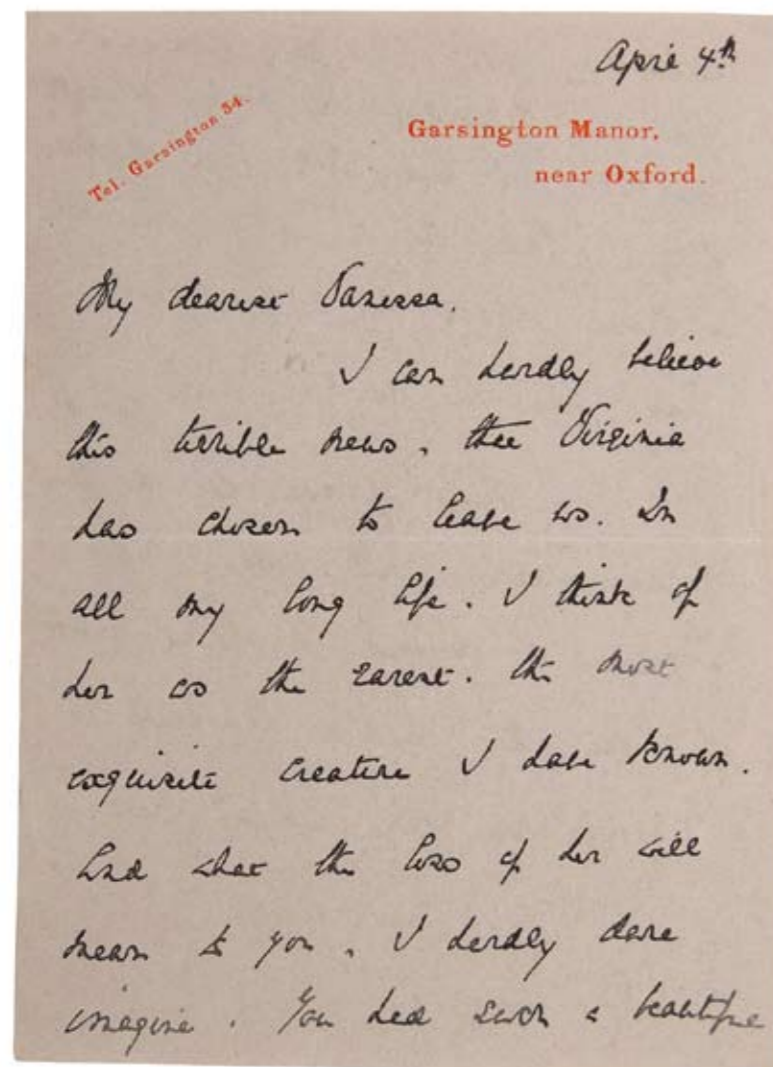
Autograph letter signed ("Your devoted Ethel") to Vanessa Bell, commiserating with her on the death of her sister Virginia Woolf.

April 4th [1941]

Single sheet pale grey notepaper, letterhead printed in red "Garsington Manor, near Oxford." Central crease where folded once.

[46163]

£1750



A letter of condolence to Vanessa Bell ("My dearest Vanessa") written shortly after Virginia's suicide: "...I can hardly believe this terrible news, that Virginia has chosen to leave us. In all my long life, I think of her as the rarest, the most exquisite creature I have known. And what the loss of her will mean to you, I hardly dare imagine. You had such a beautiful relationship with her. She turned to you & depended on your strength as if you had both been children, still. Had she been ill, were you anxious about her? Poor Leonard, what will he do? I think of you all the time, darling Vanessa. They tell me that Angelica is engaged to David Garnett. I hope the child's happiness is bringing you some comfort, now..." On the same day Sands wrote to Leonard Woolf a condolence letter reprinted in *Afterwords: Letters on the Death of Virginia Woolf* (Sybil Oldfield, ed., 2005); the present letter is not in that collection. Ethel Sands, a protégé of Walter Sickert, and her lifelong companion the American painter Anna Hope (Nan) Hudson were long-standing friends and patrons of the Bloomsbury group.

292. WOOLF, Virginia.

The Letters of Virginia Woolf [together with] *The Diary of Virginia Woolf*.

London, *The Hogarth Press*, 1975-84

11 volumes, octavo. Original blue or burgundy boards, titles to spines gilt. With the dust jackets. A near fine set, dust jackets of the first two volumes of the diary price clipped.

[59585]

£1000

First editions, first impressions. This marvellous collection of Woolf's most personal writings was laboriously edited and beautifully designed.

293. WOOLRICH, Cornell.

Black Alibi.

New York: *Simon and Schuster*, 1942

Octavo. Original black cloth, titles to spine gilt, red top-stain. A fine copy in the price-clipped jacket.

[50811]

£3000

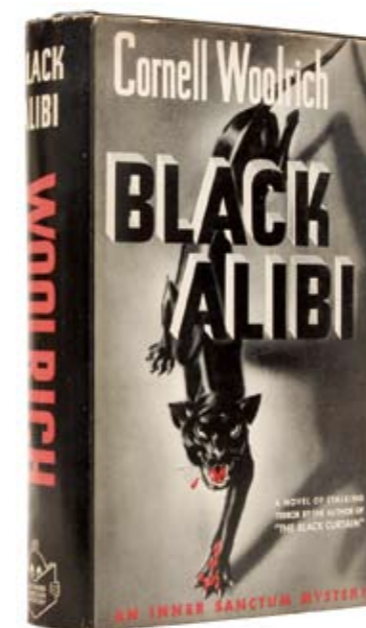
First edition, first printing of the book that was filmed as *The Leopard Man* in 1943.

294. WYNDHAM, John.

The Day of the Triffids.

London, *Michael Joseph*, 1951

Octavo. Original green cloth, titles to spine in silver. With the dust jacket. Spine lightly bumped, small bookseller's label to pastedown, a bright copy in dust



jacket, lightly nicked to corners, lightly rubbed to head and foot of spine.

[49193]

£1000

First edition, first impression.

295. YEATS, W. B.

The Shadowy Waters.

London, *Hodder and Stoughton*, 1900

Small quarto. Original cloth over bevelled boards, front board decorated with rose and fallen petal tooled in gilt, spine lettered in gilt, top edge gilt, others uncut. Half-title present, contemporary ownership inscription to title page, bookseller's stamp and label to front endpapers. Some rubbing to extremities, head and tail of spine chipped, foxing to endpapers, otherwise text block very clean, a good copy.

[45245]

£650

First edition, first impression.

296. YEATS, W. B.

Eight Poems. Transcribed by Edward Pay.

Published by "Form" at the *Morland Press Ltd.*, London, 1916

Folio. Original white wrappers printed in black. Housed in a quarter black morocco box. Designs by A. O. Spare. Wrappers lightly marked but an excellent copy.

[47151]

£1250

First edition. From a total printing of 200 numbered copies, this is one of 122 on Italian hand-made paper.

Wade 114.

297. YEATS, W. B.

Wheels and Butterflies.

Macmillan and Co., Limited, London, 1934

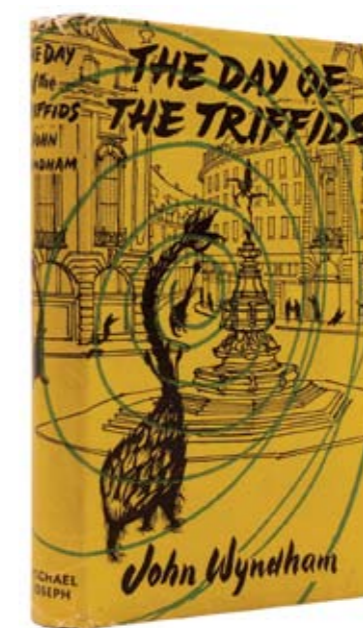
Octavo. Original blue-green cloth, spine lettered in gilt, design blocked in gilt on front cover, top edge trimmed, others uncut. Includes printed music. Spine a little darkened, but an excellent copy.

[45934]

£1750

First edition, first impression, signed by Yeats on the title page; Lady Ottoline Morrell's copy, given to her by her daughter, with the contemporary gift inscription on the front free endpaper, "To Mummy, with best love from Julian & Victor [Goodman, Julian Morrell's first husband], Christmas 1934".

Wade 175.





In Their Own Words

Peter Harrington were delighted to supply several books from this catalogue to be photographed for the upcoming BBC Four series, "In Their Own Words - British Novelists".

The series tells the story of the British novel in the 20th century through interviews with the authors themselves culled from the BBC archives.

The BBC approached Peter Harrington because we were able to supply first editions in original condition of a great many of the novels discussed in the series. Photography took place in our shop.

The series promises to be fascinating. Further details of the series and complementary Open University resources are available on the BBC website

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Cover illustration taken from F. Scott Fitzgerald's *The Great Gatsby*, item 2 in this catalogue.