

The background of the image is a highly detailed, golden relief sculpture. It features two cherubs (putti) standing on either side of a central, ornate crown. The cherubs are depicted in a dynamic, dancing pose, with their arms raised as if presenting the crown. The crown itself is adorned with several spherical ornaments. The entire scene is framed by intricate, swirling acanthus leaves and scrolls, creating a rich, classical aesthetic. The lighting highlights the metallic sheen and the fine details of the sculpture.

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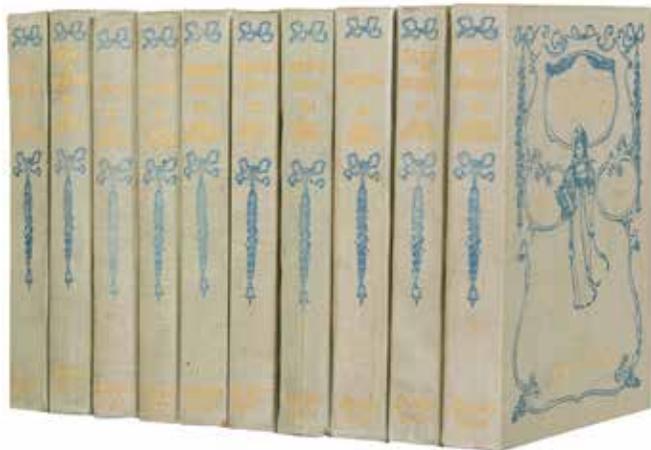
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FICTION, POETRY & PROSE

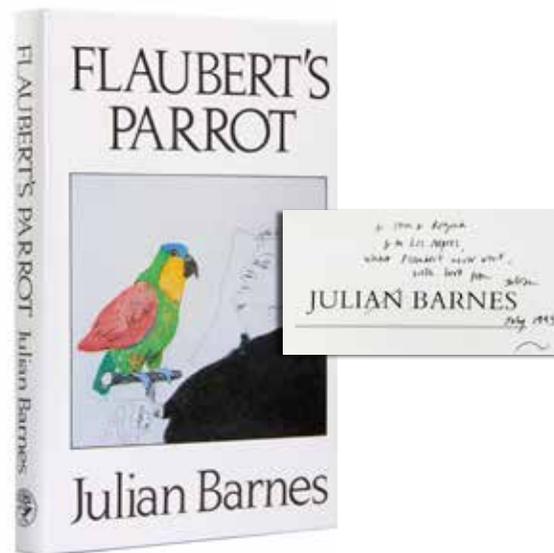


1. AUSTEN, JANE; BROCK, C.E. & H.M. (ILLUSTRATORS). Jane Austen's Novels. Comprising: Emma; Northanger Abbey; Persuasion; Sense & Sensibility; Mansfield Park; Pride & Prejudice. London, J. M. Dent & Co., 1898-1902.

£1,500 [ref: 103614]



Mixed editions; 10 volumes, small 8vo; illustrated with numerous colour plates by Brock, edited by R.B. Johnson, minor spotting, mostly to preliminary pages of Mansfield Park, otherwise near-fine; publisher's grey cloth decorated in blue and gilt, top edges gilt, others uncut, mild stain to base of front cover of vol. I of Pride and Prejudice, fore-edges spotted but not affecting margins, otherwise a very good set of this most desirable edition.

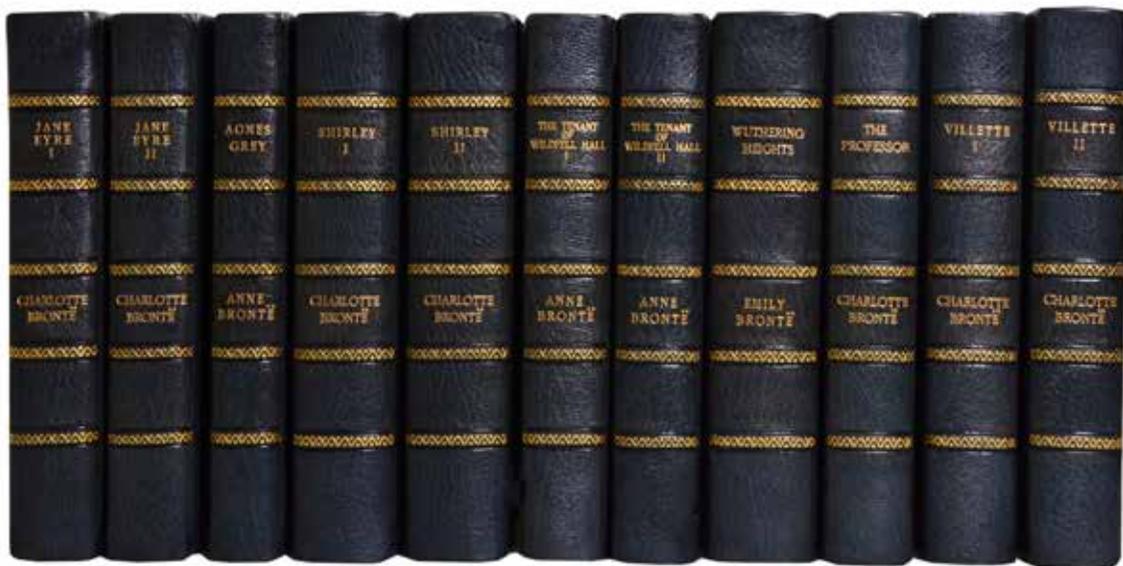


2. BARNES, JULIAN. Flaubert's Parrot. London, Jonathan Cape, 1984.

£1,750 [ref: 103895]

Probably the author's most highly regarded work, here with a signed presentation inscription from Barnes to the title-page: 'to Tom & Regina and to Les Aspres where Flaubert never went, with love from Julian July 1993'. The recipients were Tom Maschler and his wife. Maschler (whose bookplate is tipped onto the front pastedown) was an editor at Cape and saw many of Barnes' titles through the press. Why this example was inscribed some nine years after publication is unclear, but significant association copies of this particular title are very uncommon.

First edition, first impression, INSCRIBED BY THE AUTHOR on the title page; 8vo; publisher's green boards, spine lettered in gilt, dust-jacket illustrated with David Hockney's 'Félicité Sleeping with Parrot', a fine copy in the dust-jacket.



THE SHAKESPEARE HEAD BRONTË

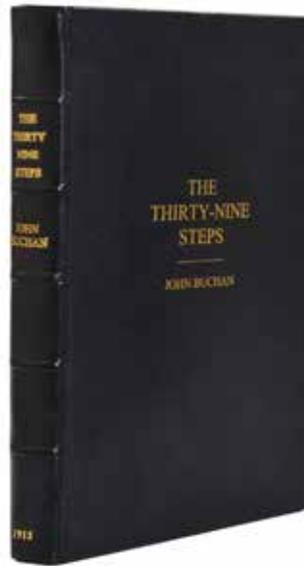
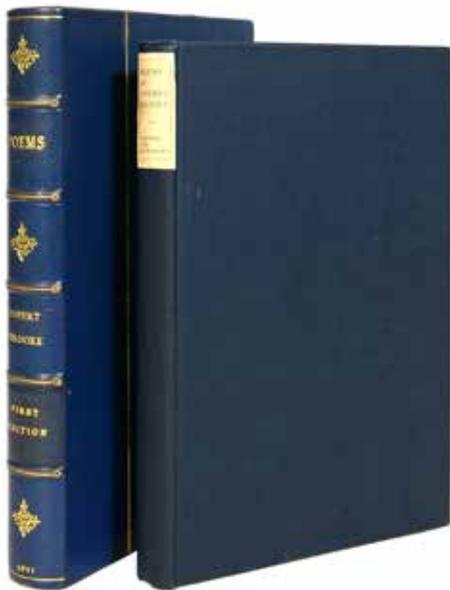
3. [BRONTË SISTERS]. [The Complete Novels of Charlotte, Emily and Anne Brontë]. Boston and New York, Houghton Mifflin Company, 1931.

£3,750 [ref: 102773]

Comprising: *Wuthering Heights*, *The Tenant of Wildfell Hall*, *Agnes Grey*, *The Professor*, *Villette*, *Shirley* and *Jane Eyre*. A fine set, seemingly unread, with just a little sunning to spines and the lightest of wear to bindings.

Finely bound limited edition, number 66 of just 1,000 copies printed at the Shakespeare Head Press, 500 of which were reserved for the U.S. market, as this one; 11 vols, 8vo (230 x 150 mm, 9 x 6 in); each vol. with three lithographic plates from drawings by J. Hewer, except The Professor and Wildfell Hall, vol. II, which have two and Wuthering Heights, which has four; 20th century fine, blue morocco by Zaehnsdorf for Asprey & Co., marbled endpapers and all edges gilt.





4. BROOKE, RUPERT. Poems. London, Sidgwick & Jackson, 1911.

£1,950 [ref: 95631]

A superb example of this highly influential first collection of poetry published when Brooke was only 23, from a print-run comprising 500 copies only. Together with '1914 And Other Poems' this work cemented Brooke's reputation as one of the key poets of the First World War.

First edition; 8vo; publisher's blue cloth, printed paper label, Ex-Libris to upper pastedown, in exceptionally fine state, preserved in folding chemise and custom slip-case.

5. BUCHAN, JOHN. The Thirty-Nine Steps. Edinburgh & London, William Blackwood and Sons, 1915.

£975 [ref: 102659]

One of the quintessential British spy stories in a fine modern binding.

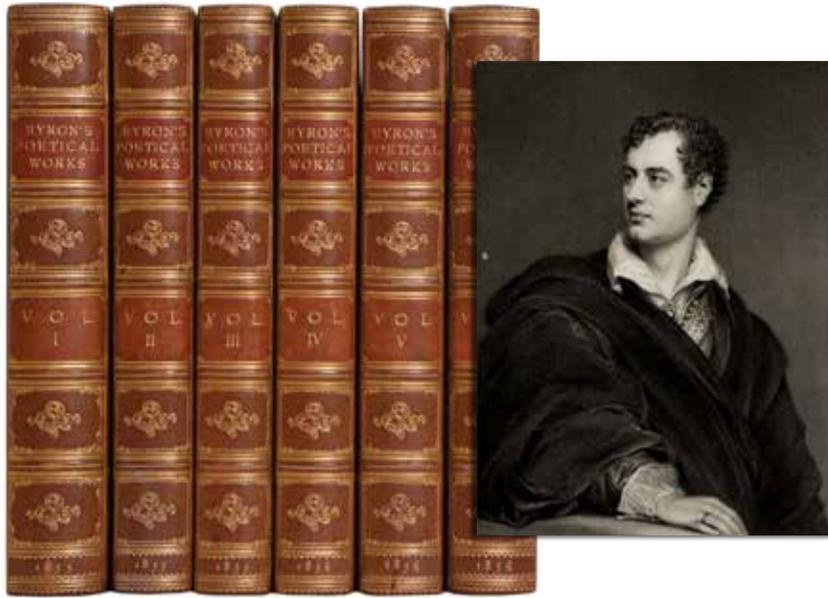
First Edition, first impression; 8vo; some foxing to the text, name to title page; recently rebound in full, navy blue morocco, titles to upper board and spine, gilt, top edge gilt, marbled endpapers, excellent.

6. BURROUGHS, EDGAR RICE. Tarzan Triumphant. Tarzana, Edgar Rice Burroughs, Inc., 1932.

£1,350 [ref: 102561]

A genuinely superb, inscribed first edition of this Tarzan title; the jacket is exceptional, but we would think it highly unlikely to be the one that originally accompanied this book. Burroughs has inscribed the front free endpaper; 'To my good friend Cyrus C. Johnson with all good wishes Edgar Rice Burroughs Tarzana California Sept 2 1932'.

First edition, first printing, SIGNED PRESENTATION COPY FROM THE AUTHOR; 8vo; 5 plates by Studley Burroughs, 1 p. advertisements, small ink stamp to front pastedown; publisher's blue cloth, spine dulled, edge wear, in an associated, fine dust-jacket.

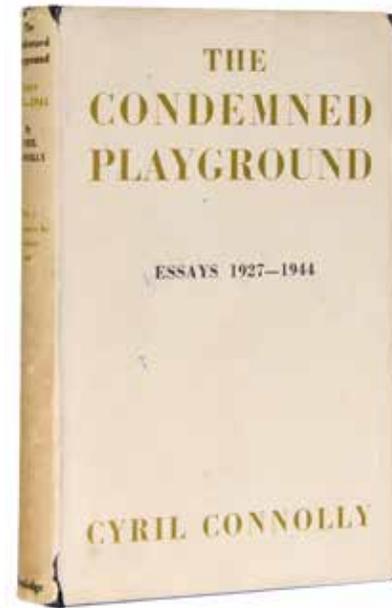


7. BYRON, [GEORGE GORDON NOEL, 6TH BARON BYRON]. *The Poetical Works of Lord Byron.* London, John Murray, 1855.

£675 [ref: 102762]

A very attractive set of Byron's poetry. One of the great literary figures and a poetical genius as well as 'mad, bad and dangerous to know'.

New edition; 6 vols, 8vo (220 x 150 mm); engraved frontispiece portrait, slight spotting to the preliminary pages in several volumes, marbled endpapers; attractively bound in later brown half calf, spine lavishly gilt decorated and lettered, lower board in vol. I & II slightly scuffed; otherwise a very good set.

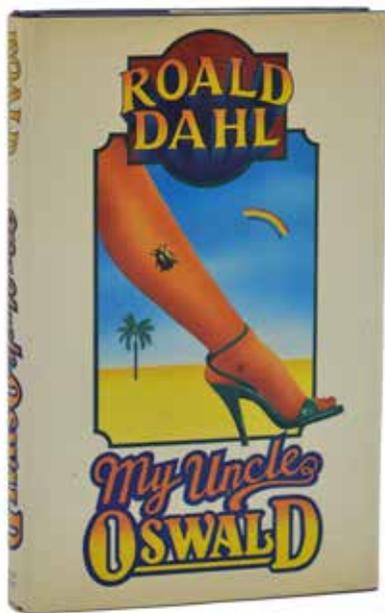


8. CONNOLLY, CYRIL. *The Condemned Playground. Essays 1927-1944.* London, Routledge, 1945.

£375 [ref: 104600]

Inscribed by the author to Noel Blakiston: 'Noel [in pencil], from Cyril with love'. Noel Blakiston (1904-1985), writer, Cyril Connolly's best friend at Eton, contributed to Connolly's *Horizon*.

First edition, INSCRIBED BY THE AUTHOR; small 8vo; portrait frontispiece by Augustus John; publisher's black cloth, dust-jacket, dust soiled, chipped, one short tear.



SIGNED FIRST EDITION

9. DAHL, ROALD. *My Uncle Oswald*. London, Michael Joseph, 1979.

£700 [ref: 102928]

A collection of the further adventures of Uncle Oswald, inscribed in bold, thick pen 'To Victor Love Roald Dahl'.

First edition, first impression, SIGNED COPY WITH DEDICATION FROM THE AUTHOR; 8vo; publisher's boards, dust-jacket, a little toning but overall very good.



THE HARRY PALMER QUARTET

10. DEIGHTON, LEN. [The Harry Palmer quartet:] *The Ipcress File*; *Horse Under Water* [with original crossword slip]; *Funeral in Berlin*; *Billion-Dollar Brain*. London, Hodder & Stoughton; Jonathan Cape, 1962-66.

£1,950 [ref: 102814]

An unusually good set of the first quartet of Deighton's Harry Palmer novels, extremely uncommon to find all in first edition, first printing, here with the original, blank crossword puzzle in *Horse Under Water* as called for. Michael Caine would famously star in three adaptations of these novels. Deighton's Harry Palmer was on many levels an antidote to, or counterpoint for, Fleming's James Bond.

First editions, first impressions; 4 vols, 8vo; publisher's boards, dust-jackets by Raymond Hawkey, vol. I with some old archival reinforcement to reverse of jacket and some minor creasing, vol. III jacket price-clipped, overall a very good, uniform set.

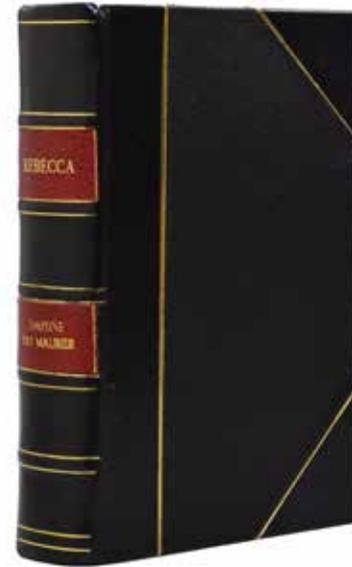
'LAST NIGHT I DREAMT I WENT TO MANDERLEY AGAIN'

11. DU MAURIER, DAPHNE. *Rebecca.* London, Gollancz, 1938.

£575 [ref: 102727]

A handsome copy of Du Maurier's classic thriller, rich in characterisation and now regarded as one of the major novels of the twentieth century. One sham marriage followed by a tortured one with layers of deceit, psychological cruelty and destruction. A certain servant by the name of Mrs. Danvers is not to be trusted...

First edition; 8vo; some spotting, mostly marginal; modern black half morocco ruled in gilt, red morocco spine labels lettered in gilt.

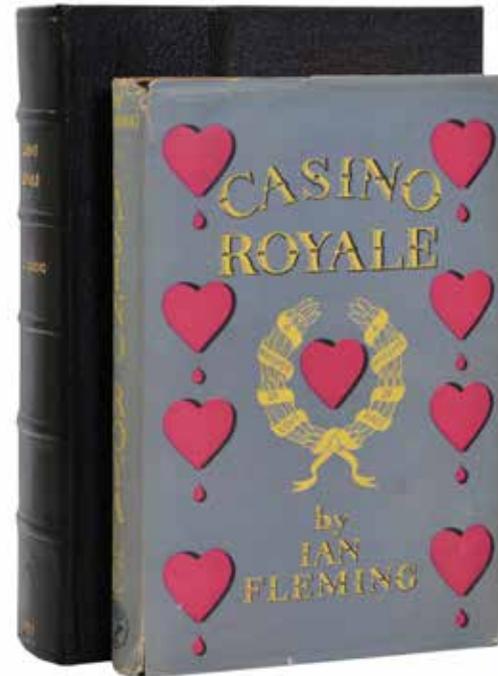


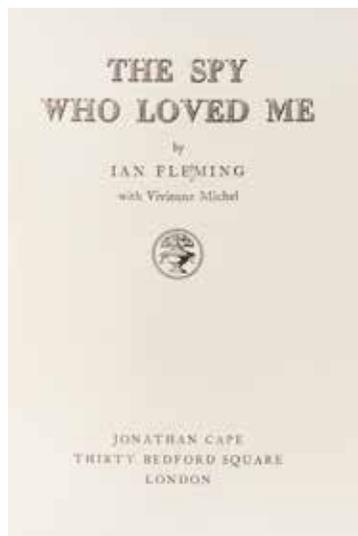
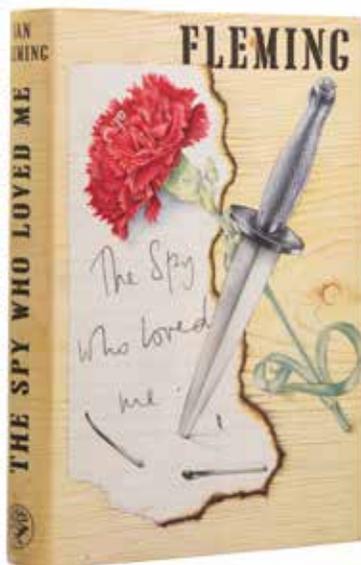
12. FLEMING, IAN. *Casino Royale.* London, Jonathan Cape, 1953

£12,500 [ref: 102811]

Casino Royale was issued in 1953 in a printing of just 4,760 copies. Of these about 3000 were issued in dust-jackets without the Sunday Times review on the front flap and lacking the legend 'THE AUTHOR' on the rear panel. The remaining 1760 copies of the first impression were sent out with these two omissions corrected by over-stamping. Second impression dust jackets were reset completely though Gilbert notes that a number of the second state jackets from the over run of the first impression were used for the second impression as well.

First edition, first impression, second state dust-jacket; 8vo; publisher's black boards, ownership signature to front free endpaper, an excellent copy in the very lightly nicked dust-jacket, with a closed tear to the lower fold at the spine, housed in a quarter black morocco solander box.





13. FLEMING, IAN. *The Spy Who Loved Me.* London, Jonathan Cape, 1962.

£1,500 [ref: 103474]

A scarce variant issue: 'very rarely the title page shows a quad mark [as here] between the E and M of Fleming'. As few as one in ten copies exist in this state within the first print run (cf. Gilbert, page 332).

First edition, scarce variant issue with printer's quad mark to title; 8vo; red endpapers; publisher's dark grey cloth, spine lettered in silver, front cover with knife motif stamped in blind and silver, dust-jacket by Richard Chopping, small mark to upper panel, slight rubbing to spine head; a good solid copy. Gilbert A10a 1.2.

SIGNED BY BLOFELD!

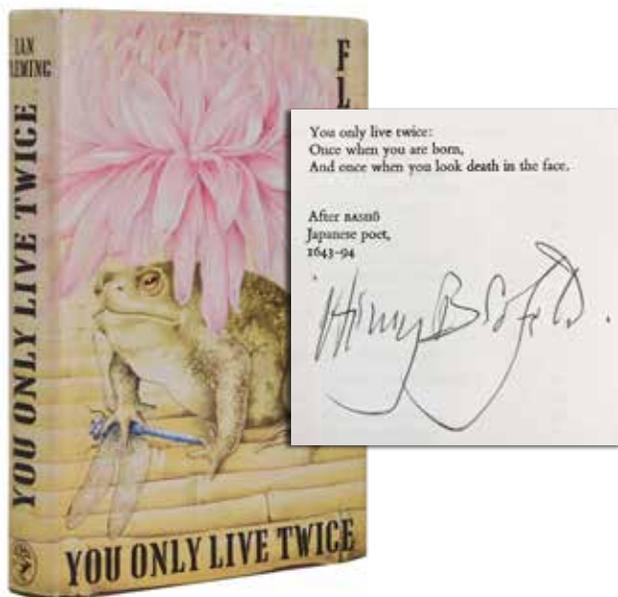
14. FLEMING, IAN. *You Only Live Twice.* London, Jonathan Cape, 1964.

£975 [ref: 102653]

You Only Live Twice features the return of arch-villain, Blofeld as the principle antagonist. Fleming named the character after his school friend, Thomas Blofeld whose son Henry - the famous cricket commentator - has signed this copy.

Provenance: Journalist & cricket commentator Henry Blofeld (signed by him on the dedication leaf).

First edition, first impression, first state, SIGNED ON THE DEDICATION LEAF BY HENRY BLOFELD; 8vo; bamboo effect endpapers, original black boards, Japanese calligraphy to upper board gilt, titles to spine in silver, spine slightly rolled, Richard Chopping designed dust-jacket, neatly price-clipped.





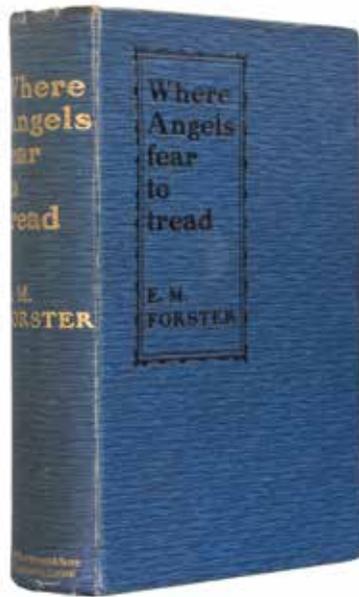
15. [FLEMING, IAN]; [MCGINNIS, ROBERT E. (ARTIST)]. First Issue "Thunderball" UK quad film poster starring Sean Connery as James Bond. *N.p., Eon/United Artists, [1965].*

£12,500 [ref: 103789]

Quad poster; first issue with sea-foam green background (later printings exist with white background). Along with *From Russia With Love* (by Renato Fratini), this art illustration by Robert McGinnis is arguably the other most attractive and desirable of any of the UK poster designs. Linen-backed with routine retouching to background at edges.

Until *Skyfall* (2012), *Thunderball* was the highest grossing Bond film (taking into account inflation). The film was presented by the usual Bond producers Harry Saltzman and Albert R. Broccoli but produced by Kevin McClory. McClory was deemed to have contributed to the original Ian Fleming novel and, after legal action, he was awarded the screen rights that included the character of Blofeld and the organisation SPECTRE. The film was one of the first to feature cinematic action underwater.

First issue on sea-foam green background, 760 x 1015 mm; backed on linen; some retouching and stabilising repairs around extremities, including the bottom most line of text, otherwise a very good example of this iconic Bond poster.

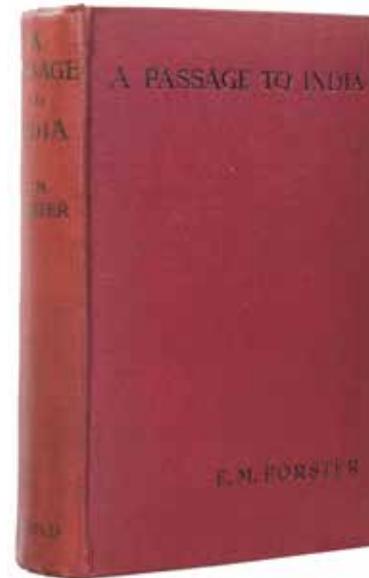


16. FORSTER, E.M. *Where Angels Fear to Tread.* Edinburgh & London, William Blackwood and Sons, 1905.

£2,200 [ref: 103483]

A very good first edition of the first novel by E.M. Forster, contrasting English and Italian sensibilities, the title derived from Alexander Pope's *An Essay on Criticism*: 'For fools rush in where angels fear to tread'. The novel's success established the author as a leading literary light of the twentieth century.

First edition, first issue; 8vo; 2pp. advertisements, followed by 32pp. publisher's catalogue correctly dated '5/05' and with Forster not listed, some scattered light foxing, mostly constrained to the earlier leaves, burgundy endpapers with faint contemporary ownership inscription to front free endpaper; publisher's cloth with title blocked in black on upper cover and lettered in gilt at spine, a little rubbed and bumped at corners, very minor rubbing to spine edges, slight shelf lean but overall a bright example. Kirkpatrick A1.



17. FORSTER, E.M. *A Passage to India.* London, Edward Arnold & Co., 1924.

£650 [ref: 104300]

A very good first edition of Forster's famous novel, set against the backdrop of the British Raj and the Indian independence movement in the 1920s. The novel brings out all the racial tensions and prejudices between indigenous Indians and the British colonists who ruled India. Included in Connolly's *Modern Movement*.

First edition; 8vo; 3pp. advertisements, a few spots, mostly to preliminary and terminal pages, else very good; publisher's maroon cloth, lettered in black, contemporary ownership name to front free endpaper, dated 1924, later gift inscription below, small, minor stain to rear board, otherwise very good. Kirkpatrick A10a; Connolly Modern Movement 45.

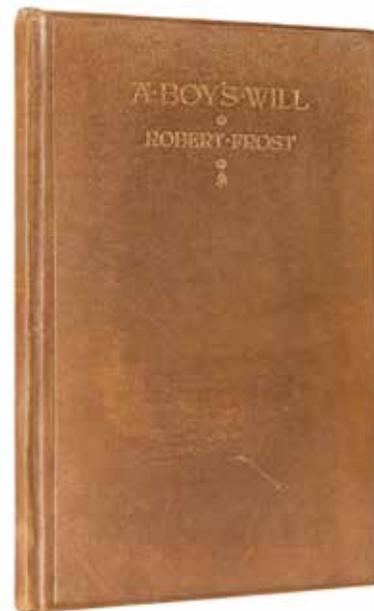
FROST'S FIRST PUBLISHED BOOK

18. FROST, ROBERT. *A Boy's Will*. London, David Nutt, 1913.

£5,500 [ref: 103327]

FROST'S FIRST PUBLISHED BOOK IN THE EARLIEST 'A' BINDING, ONE OF APPROXIMATELY 350 COPIES. Frost wrote *A Boy's Will* whilst living with his family in Beaconsfield, it would be published in America in 1915 and was favourably reviewed by Ezra Pound in *Poetry*. Frost was nearly 40 at the time and had visited England in the hope that his poetry would be better understood and received, which it was. On the strength of this collection's success here and the outbreak of war in Europe, Frost returned to the U.S. and a rising career. Poems include; *The Tuft of Flowers*; *My Butterfly*; *Spoils of the Dead*; *Going for Water*; etc., 32 poems in all.

First edition, first issue; 8vo (200 x 135 mm); a few random spots, pencil ownership inscription dated 1914 to front free endpaper and scholarly notes to rear fly-leaf in the same hand (pencil), dated 13.III.14; publisher's bronze pebbled cloth, some light fading to spine and covers, minor dent to spine, spine ends and corners a little bumped, a bright and excellent example overall; ix [2] 2-50, [2 including one advertisement] pp.



CAPTAIN COOK'S SECOND VOYAGE

19. GOLDEN COCKEREL PRESS. SPARRMAN, ANDERS; BARKER-MILL, PETER (ILLUSTRATOR). *A Voyage Round the World with Captain James Cook in H.M.S. Resolution*. Introduction & Notes by Owen Rutter. London, Golden Cockerel Press, 1944.

£550 [ref: 102550]

The first English translation of the second part of Sparrman's narrative, first published in Swedish in 1772-76. A handsomely printed and illustrated eyewitness account of Cook's Second Voyage by the Swedish botanist on board.

ONE OF 300 COPIES, from an overall limitation of 350; folio (310 x 190 mm); wood-engraved frontispiece, title vignette, full-page illustration, chapter headings and colophon by Peter Barker-Mill; original green cloth, gilt design to upper cover, leather spine label, top edge gilt, others uncut, small mark to upper cover, overall very good.



Silhouette of Thomas Jefferson Hogg as an undergraduate

THE COMPLETE TRILOGY

20. GOLDEN COCKEREL PRESS. SCOTT, Walter Sidney (editor). The Athenians [with] Harriet & Mary [and] Shelly at Oxford. London, The Golden Cockerel Press, 1943, 1944 & 1944.

£475 [ref: 102800]

A most impressive, complete set of the trilogy printing the correspondence between Thomas Jefferson Hogg and, among others, Percy Bysshe Shelley, Mary Shelley and Thomas Love Peacock. Edited by Walter Sidney Scott and published by the Golden Cockerel Press during the Second World War. Given all printing and binding materials were rationed, in very short supply and often of poor quality, this set is all the more remarkable.

EACH ONE OF 500 COPIES; 3 vols, small 4to (255 x 195 mlum, 10 x 7 1/2 in); frontispiece portraits, titles printed in red & black, slight age-toning to paper, as usual, a tiny chip to fore-edge of first title-page, otherwise fine; publisher's quarter morocco, spine in compartments with raised bands, gilt lettering direct, top edge gilt, others uncut, a couple of faint, small marks to upper board of first title, mild wear to corners, otherwise near-fine.



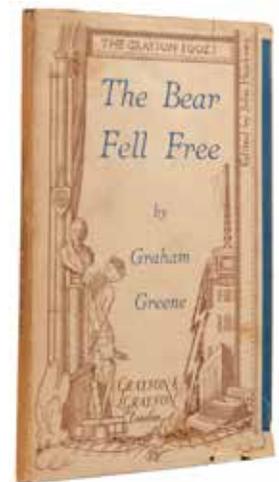
RARE LIMITED EDITION

21. GREENE, GRAHAM. The Bear Fell Free. London, Grayson & Grayson, 1935.

£1,950 [ref: 105047]

One of the titles in the Grayson Books series, a collection of signed limited editions by notable authors. A very rare title that the author almost disowned, later in life.

First and limited edition, NUMBER 36 OF 350 COPIES signed by the author; 8vo; illustrations by Joy Lloyd, pictorial endpapers, light foxing throughout; publisher's decorative cloth, gilt, slight bowing to covers, rubbing to extremities, dust-jacket, browning to spine, spine ends and corners a little chipped, a few short chips and tears to head and foot with some creasing, light marking and surface soiling to panels.



PRESENTATION COPY

22. GREENE, GRAHAM. *The Complaisant Lover: A Comedy*. London, Heinemann. 1959.

£3,250 [ref: 104860]

Author's important, signed presentation inscription to the front free endpaper, 'For Ragnar & Greta (my collaborator) with love from Graham, Capri: July 1, 1959'. An intriguing and crucial association copy.

The Complaisant Lover contains a suicide scene which, as was noted in Sweden at the time of publication, bore remarkable similarities to that of the Swedish journalist and playwright Stig Dagerman. Dagerman had killed himself in 1954 and Greene had subsequently been introduced to his widow Anita, with whom he had an affair. Anita is generally thought to have provided the details and background to the suicide; Anita had been introduced to Greene by Ragnar and Greta. This we believe to have been the 'collaboration' referred to in Greene's inscription. Some contend that the scandal cost Greene his chance of a Nobel Prize, certainly that he was never nominated has been a mystery for many years.

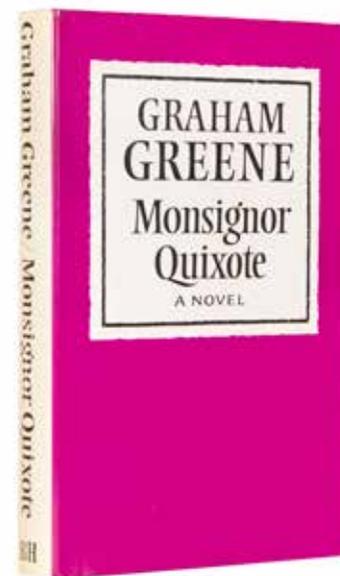
Ragnar Svanström (1904-1988), Swedish historian and literary director, was the long-time contact of Greene at Norstedts Publishing House in Stockholm. He edited the 'Introduction to Three Novels', published by Norstedts in 1962. The friendship that developed between Greene and Svanström, and his wife Greta spanned many decades. Their correspondence is kept at the Royal Library in Stockholm.

First edition, first impression, INSCRIBED ON THE FRONT FREE ENDPAPER BY THE AUTHOR; small 8vo; publisher's blue cloth, titles to spine gilt; dust jacket, a single short tear repaired with tissue to verso.



For Ragnar & Greta (my collaborator)
with love from Graham.
Capri: July 1, 1959.

For Ragnar & Greta
with love from
Graham



SIGNED & INSCRIBED BY THE AUTHOR

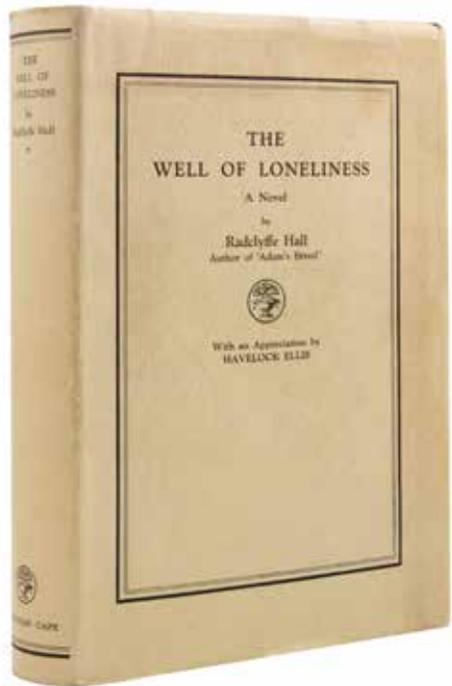
23. GREENE, GRAHAM. *Monsignor Quixote*. London, The Bodley Head, 1982.

£1,250 [ref: 104862]

With the author's signed presentation inscription to the front free endpaper, 'For Ragnar and Greta with love from Graham'.

Provenance: Ragnar Svanström (see previous item).

First edition, first impression, INSCRIBED BY GREENE; 8vo; publisher's green cloth, titles to spine gilt, green topstain, dust-jacket, a touch of tanning to the spine, otherwise near-fine.



SCARCE IN THE JACKET THUS

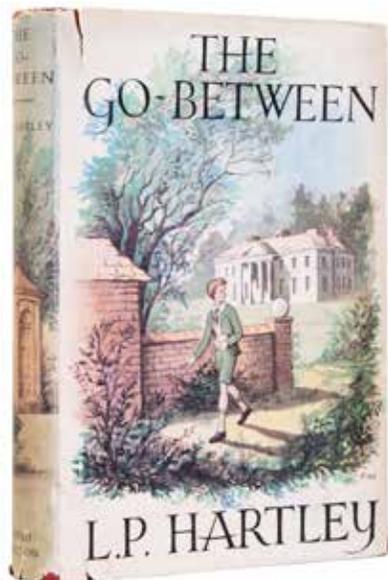
24. HALL, RADCLYFFE. *The Well of Loneliness.* London, Jonathan Cape, 1928.

£1,750 [ref: 103329]

Hall's celebrated lesbian novel, banned in Britain after a scathing attack on its 'obscenity' by James Douglas, editor of the *Sunday Express*.

Declined by various publishers, including Cassell, Secker and Heinemann, because of its ambiguous subject matter, when finally published by Jonathan Cape in 1928 *The Well of Loneliness* was initially largely well received and treated with the sort of literary respect Radclyffe Hall had aspired to. Hall had asked the progressive intellectual and social reformer Havelock Ellis for an 'opinion' (to become the work's introductory commentary), which would give the novel acknowledgement and recognition from scientific quarters; sexual inversion rather than 'salacious diversion.' Less than a month later, however, the *Sunday Express* launched a campaign calling for the book to be suppressed. This action would lead to the notorious obscenity trial in 1928. Major literary figures such as E.M. Forster, Arnold Bennett, Virginia & Leonard Woolf, supported Hall.

First edition, second issue with 'Whips' on p.50, line 13 (corrected from 'Whip'); 8vo; publisher's cloth, top edge stained black, fore-edge lightly spotted but not affecting leaves, toning and offsetting to endpapers, dust-jacket, two small nicks to lower panel, a little dust-soiled but overall an uncommonly good copy with no restorations.

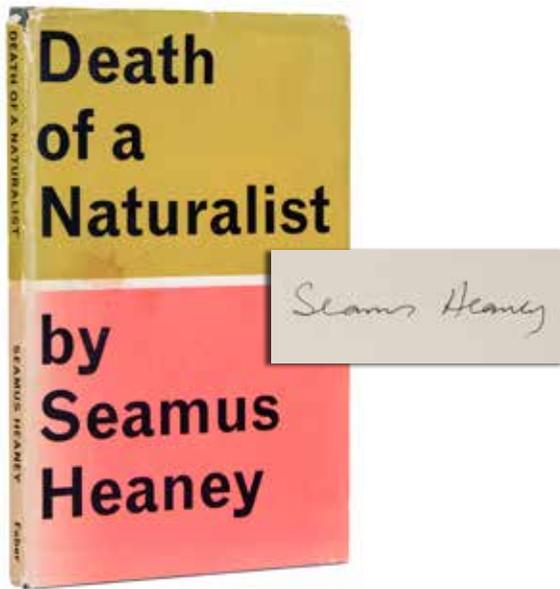


25. HARTLEY, L.P. *The Go-Between.* London, Hamish Hamilton, 1953.

£375 [ref: 104311]

Memorably filmed and often cited as the novel with the most recognisable first lines in literature. 'The past is a foreign country: they do things differently there.'

First edition, first impression; 8vo; publisher's red cloth, titles to spine gilt, red topstain; pictorial dust-jacket by Biro, spine a trifle faded, some minor tears & chips but an excellent copy otherwise.



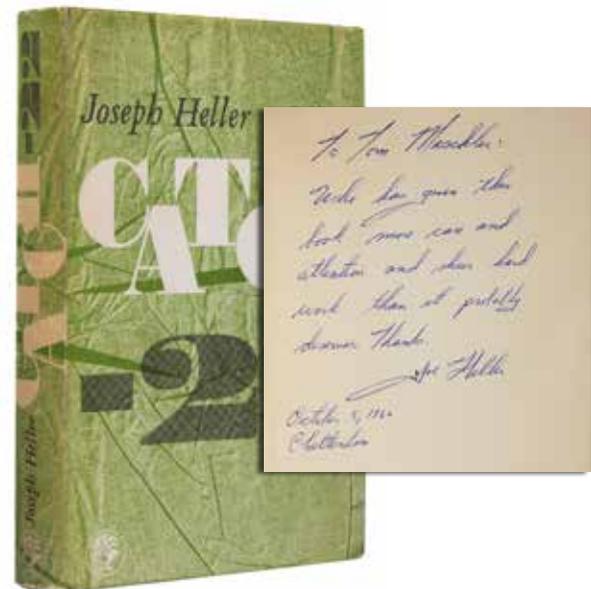
SIGNED FIRST EDITION

26. HEANEY, SEAMUS. *Death of a Naturalist.* London, Faber & Faber, 1966.

£2,850 [ref: 104302]

Death of a Naturalist is Heaney's first regularly published book, preceded only by the slim pamphlet *Eleven Poems*. Important obviously for Heaney's own career but also marking a key moment in the history of modern Irish poetry, being the first book of its type taken up by Faber. It went on to win the Geoffrey Faber Memorial Prize. Uncommon signed, with a signature that looks potentially coeval to the date of publication.

First edition, first impression, SIGNED BY THE AUTHOR on front free endpaper; 8vo; faint sticker mark and light toning to front free endpaper; publisher's green cloth lettered in gilt to spine, dust-jacket, pink faded at spine, wear to head of spine with slight loss and closed tear/small tape repair to reverse, minor chipping to corners, some mostly light marking.



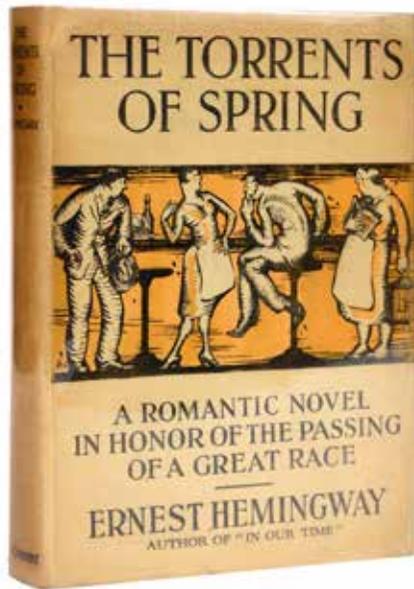
IMPORTANT ASSOCIATION COPY

27. HELLER, JOSEPH. *Catch-22.* London, Jonathan Cape, 1962.

£1,250 [ref: 103894]

An important association copy of the English printing of Heller's landmark first book, inscribed by him on the front free endpaper, 'To Tom Maschler, who has given this book more care and attention and sheer hard work than it probably deserves. Thanks Joe Heller October 5, 1962 Cheltenham'. With the recipient's bookplate to the front pastedown. Maschler was the editor at Cape responsible for this novel's UK publication. Genuine presentation copies of the Cape edition are rare.

First UK edition, second impression (one month after the first), INSCRIBED BY THE AUTHOR; 8vo; publisher's red boards, titles to spine gilt, green topstain, dust jacket, an excellent copy.



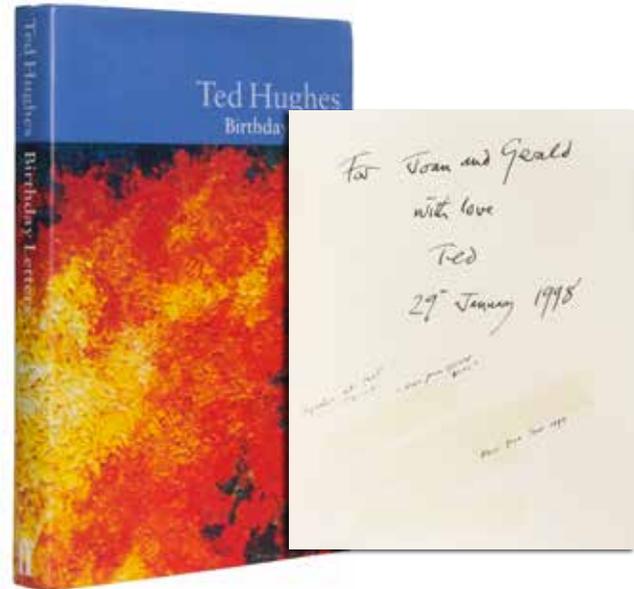
FIRST EDITION OF HEMINGWAY'S FIRST LONG WORK

28. 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.

£3,250 [ref: 95525]

The first edition of Hemingway's first long work, a satirical treatment of pretentious writers; in the original first issue dust-jacket listing nine titles on the rear panel.

First edition; 8vo; toned, slight residue and offsetting to upper endpapers from excised bookplate (?), else near-fine; publisher's dark green cloth stamped in red, dust-jacket, professionally restored, damp-stain on rear flap, spine panel darkened, otherwise very good. Hanneman A4a



INSCRIBED BY HUGHES TO HIS SIBLING

29. HUGHES, TED. *Birthday Letters.* London, Faber and Faber Limited, 1998.

£2,500 [ref: 104065]

Inscribed to his brother and sister-in-law, with a strand of Gerald and Ted's hair taped down with caption 'together at last' in Gerald's hand.

The collection of poems on the relationship between Plath and Hughes, from the Poet Laureate's point of view. *Birthday Letters* contains poems written over a period of twenty years, all but two of which are directed towards Sylvia Plath. Hughes died within a year of publication and perhaps as a consequence inscribed copies of this book are very uncommon and the provenance of this one is unique.

First edition, INSCRIBED ON THE FRONT FREE ENDPAPER; 8vo (225 x 145 mm); publisher's blue cloth, illustrated dust-jacket after a painting by Frieda Hughes (the poet's daughter), mild rubbing, otherwise near fine.

INSCRIBED COPY

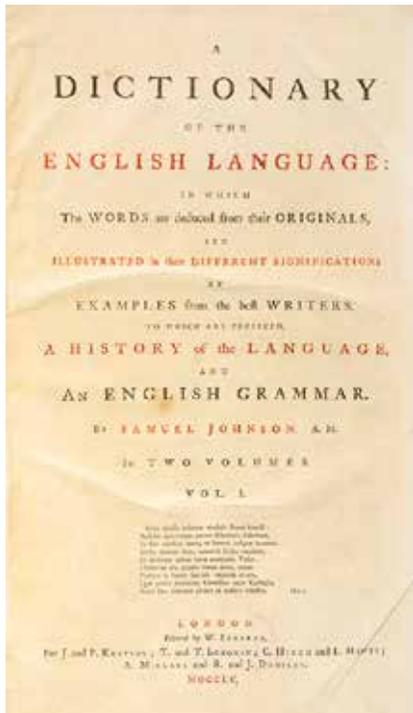
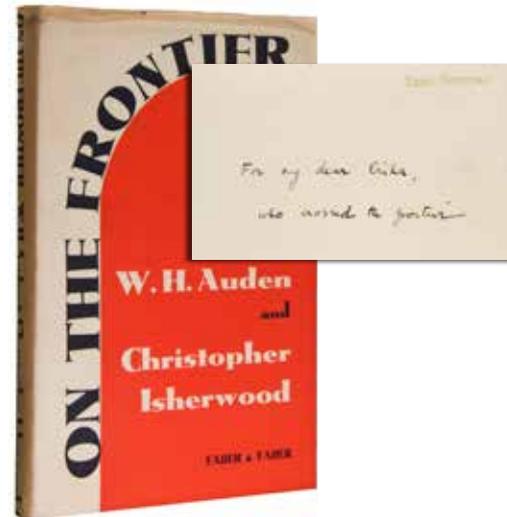
30. ISHERWOOD, CHRISTOPHER; AUDEN W.H.
On the Frontier. London, Faber and Faber, 1938.

£750 [ref: 104548]

Inscribed by Isherwood on the front free endpaper: 'For my dear Erika, who crossed the frontier'; with Erika Spender's small name stamp above. She was the wife of Stephen Spender's older brother, Michael. Stephen Spender was reported to have described her as 'my brother's corn cob bride'.

Provenance: Erika Spender (name stamp & author's inscription).

First edition, INSCRIBED BY THE AUTHOR; 8vo; publisher's red cloth, dust jacket, slightly nicked and browned, otherwise very good.

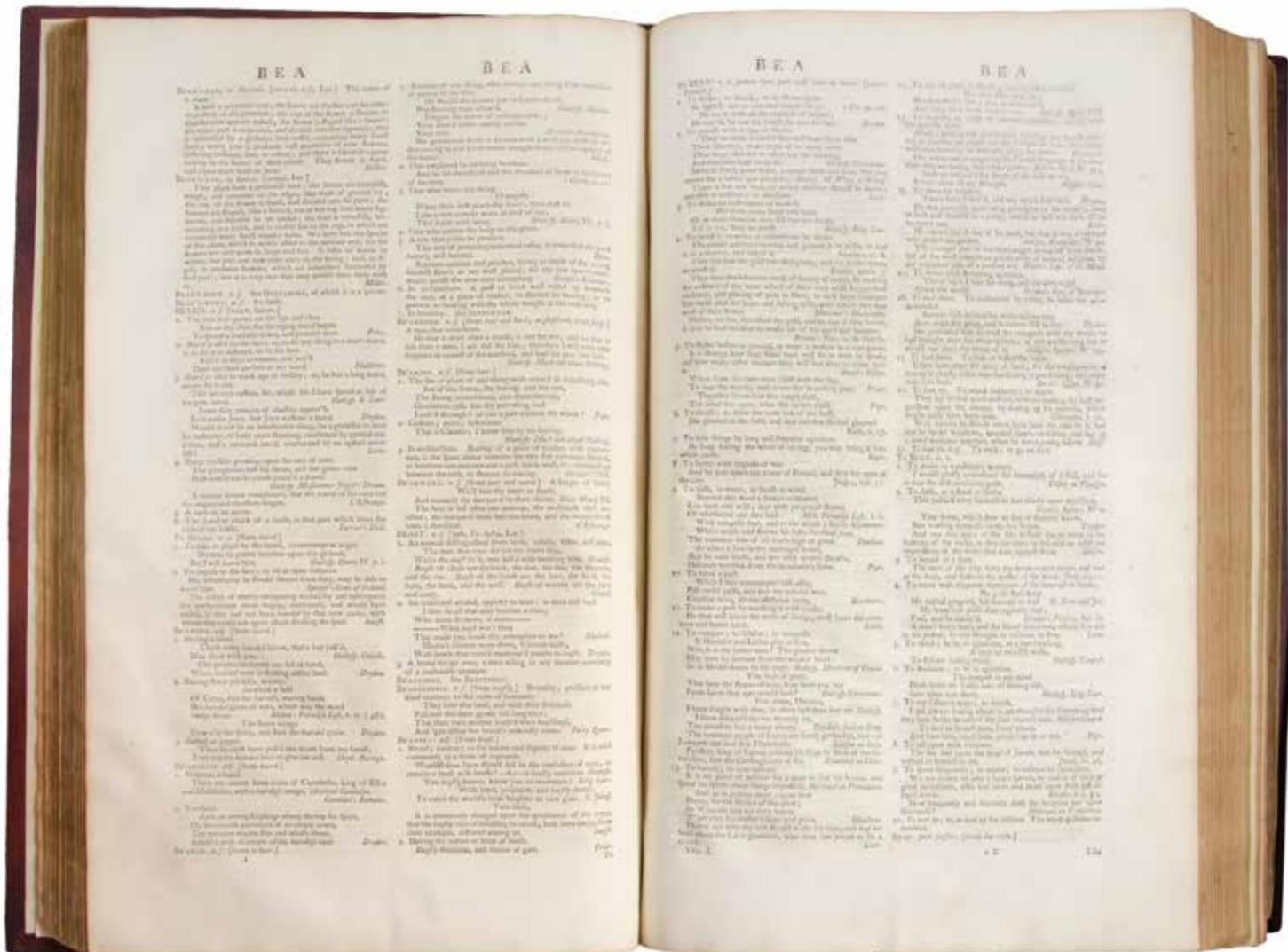


THE FIRST EDITION OF THE FIRST STANDARD ENGLISH DICTIONARY

31. JOHNSON, SAMUEL. *A Dictionary of The English Language: In Which The Words Are Deduced From Their Originals, And Illustrated In Their Different Significations By Examples From The Best Writers. To Which Are Prefixed, A History Of The Language, And An English Grammar*. London, J. and P. Knapton, 1755.

£12,500 [ref: 103745]

'The work of a single person and composed in a period of time very inconsiderable when compared with the extent of the work' (Adam Smith). 'I have... attempted a dictionary of the English language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected, suffered to spread, under the direction of chance, into wild exuberance, resigned to the tyranny of time and fashion, and exposed to the ignorance, and caprices of innovations' (Preface).



First edition; 2 vols, folio (420 x 250 mm.); titles printed in red & black, light toning, occasional mild rippling to some leaves (not from damp), the odd mark but in the main, very good indeed; modern calf, gilt-lettered spines. PMM 201; Rothschild I 237; Courtney & Smith p.54; Chapman & Hazen, p. I 37.

A longer description is available on request.

RARE SPECIAL EDITION

32. JOYCE, JAMES. *Anna Livia Plurabelle*. New York, Crosby Gaige, 1928.

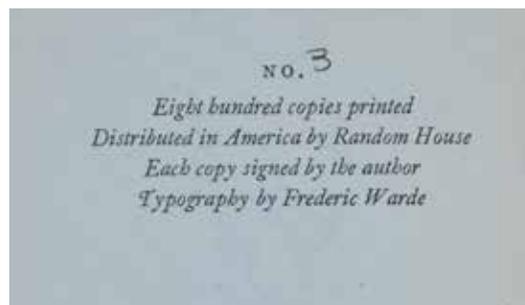
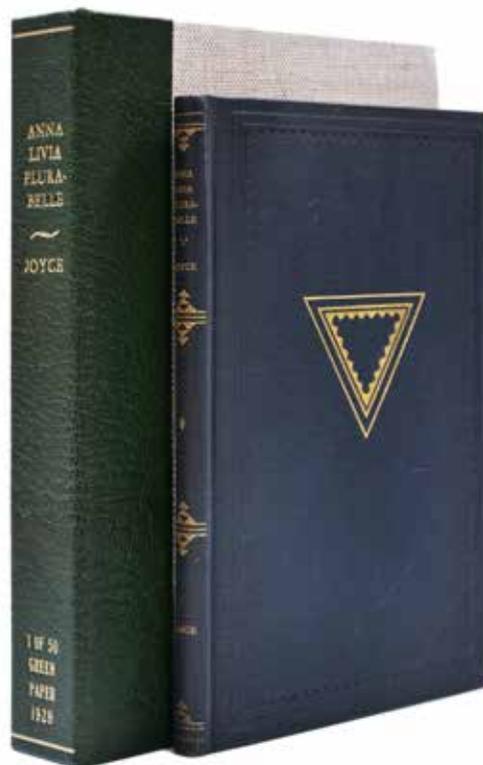
£3,500 [ref: 98347]

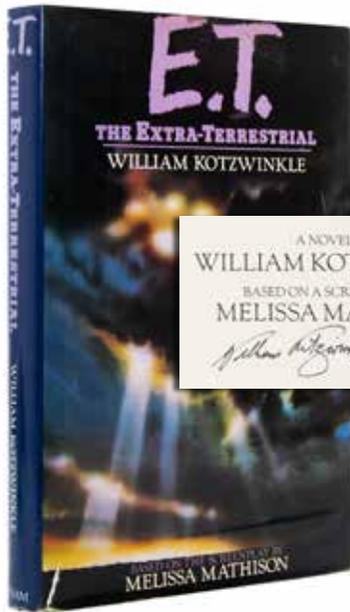
The first edition of *Anna Livia Plurabelle* by James Joyce, the text that was to become chapter eight in *Finnegans Wake*, and introduce Joyce readers to the character that fellow Irish author Edna O'Brien was to describe as 'the most accessible and indeed beloved character conceived by Joyce'.

Slocum and Cahoon note that: 'Of these 50 copies [on light green paper] probably 6 were offered for sale by the publisher. These were numbered 1 to 6, with the following notice on p.[iv] in the handwriting of Crosby Gaige: This is one of 6 copies on green paper. Crosby Gaige.'; however, this copy is simply numbered '3', and does not bear the publisher's statement on the limitation page. The remaining 44 copies were presumably disseminated by Crosby Gaige, with the exception of a few, which were passed on to the Chaucer Head Book Shop, New York, by Random House in 1938.

Provenance: Esther M. Hawley (Irish bookplate to front pastedown).

First edition, NUMBER 3 OF SIX NUMBERED COPIES FROM 50 COPIES ON PALE GREEN-TINTED PAPER, from an overall limitation of 850; 8vo; title previously detached cleanly at gutter now with neat reversible tissue paper repair to verso, chip from fore-edge of a preliminary blank leaf, slight separation at upper hinge, bookplate to front pastedown; publisher's black cloth lettered in gilt on the spine and with triangular gilt design on upper cover, top edge gilt, presented in morocco-backed, cloth drop-back box. Slocum & Cahoon A32.





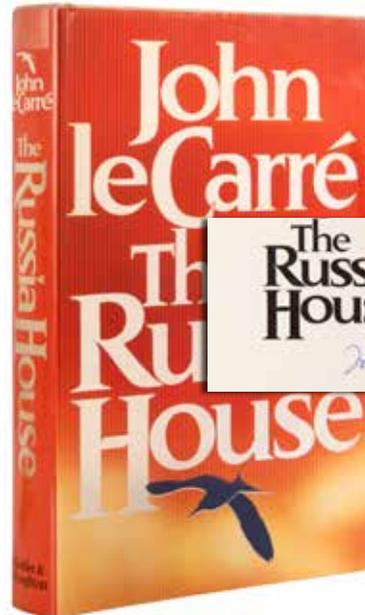
A NOVEL BY
WILLIAM KOTZWINKLE
BASED ON A SCREENPLAY BY
MELISSA MATHISON
Melissa Mathison

33. KOTZWINKLE, WILLIAM. *E.T. The Extra-Terrestrial. A Novel... based on a Screenplay by Melissa Mathison.* New York, G.P. Putnam's Sons, 1982.

£280 [ref: 102792]

The first edition in book form of the famous Steven Spielberg film *E.T.*, adapted from the original script of screenwriter and author Melissa Mathison. Kotzwinkle's interpretation is faithful to the script/film, but includes more in-depth consideration of some of the more peripheral characters, as well as further insight into the extraterrestrial abilities of *E.T.*

First edition, first printing, SIGNED BY THE AUTHOR; 8vo; light mark to fore-corner of front free endpaper and half-title, further light mark to fore-edge of last leaf and rear free endpaper, partly ablated ownership name to front free endpaper, otherwise internally very good; publisher's blue boards, dust-jacket correctly priced \$12.95, a little minor rubbing to extremities but overall very good.



The
Russia
House
John le Carré

34. LE CARRÉ, JOHN. *The Russia House.* London, Hodder & Stoughton, 1989.

£250 [ref: 105137]

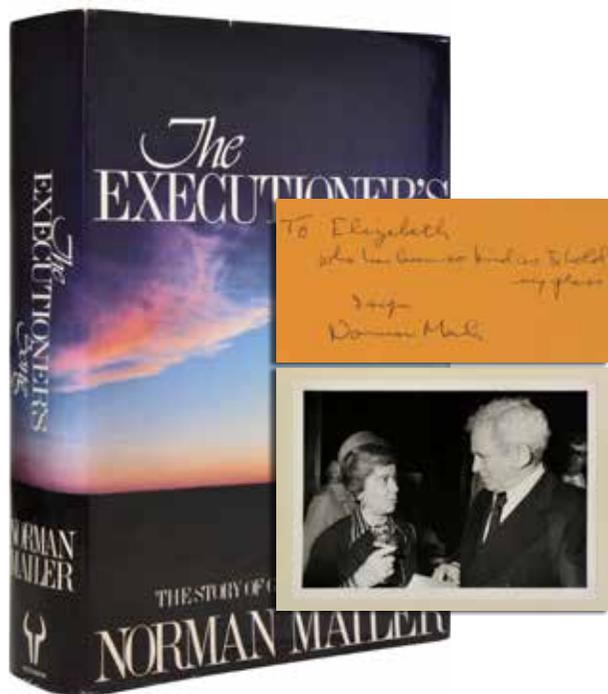
First edition, SIGNED BY AUTHOR on the title-page; 8vo (242 x 160 mm), slight age-toning; publisher's taupe cloth, lettered in blue, printed dust-jacket, light browning to top edge and a couple of minor spots to rear panel, otherwise a fine copy.

35. MCEWAN, IAN. *First Love, Last Rites.* London, Jonathan Cape, 1975.

£1,750 [ref: 103902]

The author's first book. Inscribed 'To Tom, with thanks Ian McEwan' (Tom Maschler, the author's editor at Cape).

First edition, first impression, INSCRIBED BY THE AUTHOR on front free endpaper; 8vo; publisher's black boards, titles to spine gilt, with the dust jacket.



AUTHOR'S PRESENTATION COPY

36. MAILER, NORMAN. *The Executioner's Song.* London, Hutchinson. 1979.

£500 [ref: 104509]

With the author's signed presentation inscription to the front free endpaper, 'For Elizabeth who has been so kind as to hold my glass, I sign Norman Mailer'. From a tipped-in black & white publicity photograph the recipient met Mailer at a party and had the book signed on the spot. The UK edition for obvious reasons is uncommon in presentation state. One of Mailer's greatest journalistic achievements.

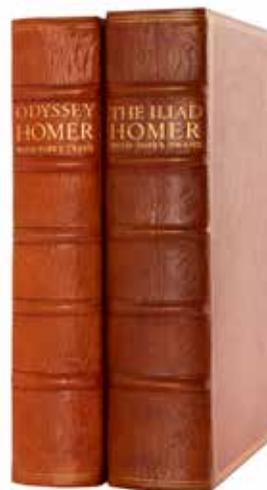
First UK edition, first impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's blue cloth, titles to spine in silver and bronze, orange endpapers, dust-jacket, an excellent copy.



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

£1,900 [ref: 105182]

'...Pope is the greatest English poet who has yet essayed Homeric translation on any considerable scale. It is also true that his best qualities, fire and vigour, are those beyond all others essential to the translator of Homer, the absence of which can be compensated by no other virtue, and whose presence covers a multitude of sins' (David Garnett, Prospectus).



NUMBER 679 OF A TOTAL EDITION OF 1199 & NO. 903 OF A TOTAL EDITION OF 1300 respectively; 2 vols, 8vo; text in Greek & English, printed in red & black on pale grey paper, wood-engraved head-pieces by Rudolf Koch and Fritz Kredel, with printed note by Francis Meynell 'On First Looking into Pope's Homer' loosely inserted; publisher's russet morocco, gilt, top edge gilt, others uncut, one volume darker than the other but none of the usual fading.

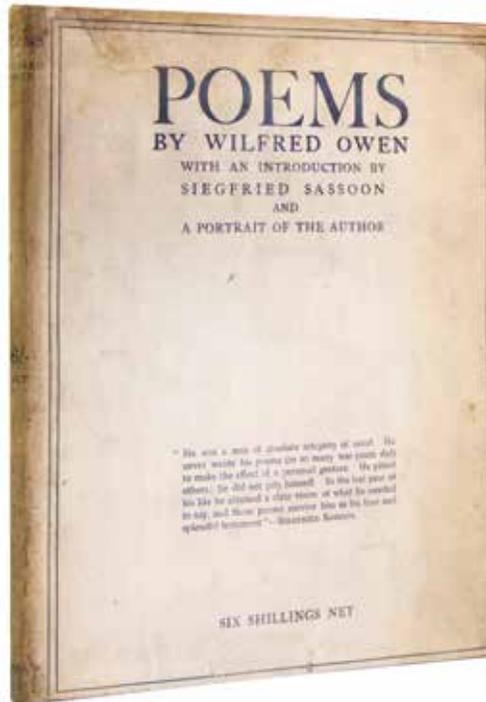


38. OVID; DRYDEN, [JOHN]; CONGREVE [WILLIAM] (TRANSLATORS). Ovid's Art of Love in three books. Together with the remedy of love; to which we added, the court of love. A tale from Chaucer and the history of love. London, J. Tonson, 1712.

£500 [ref: 103882]

A scarce early edition. Two earlier ones had previously been published, the first in 1709, and this is a re-issue of the first with a different title-page.

Third edition; 8vo; engraved frontispiece, [iv pp] dedication, 5 engraved plates, browning to a few pages, bookplate; bound in contemporary full panelled calf, spine with raised bands, gilt lettered, a little worn.

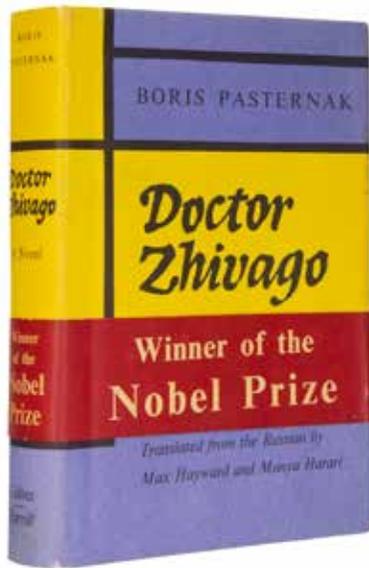


39. OWEN, WILFRED; SASSOON, SIEGFRIED (EDITOR). *Poems*. London, Chatto & Windus, 1920.

£8,750 [ref: 103145]

Only 1000 copies of this monumental collection were printed, with a second impression coming out the following year. It is worth noting that jackets of the second impression are very similar to those on the first. The key therefore is to note the condition of the spine of the book itself. Crucially to be correct it must be entirely unfaded as in this example. Owen is widely regarded as the best of all the Great War poets. He famously died in the very last days of the war having not published a book. Sassoon knew how good these poems were, and ensured they saw publication.

First edition, first impression; 4to (220 x 175 mm.); portrait frontispiece; publisher's red cloth, paper title label to spine page stock just a little toned as usual, partial offsetting to the endpapers, couple of light marks to the upper board but a notably fresh copy, dust-jacket, a little internal repair and some professional work on two or three small chips.



40. PASTERNAK, BORIS. Doctor Zhivago. London, Collins and Harvill Press, 1958.

£1,250 [ref: 104656]

Set in Imperial Russia, the novel opens in the early years of the twentieth century and follows the tragic love story between Yuri Zhivago and Lara Guichard through both World War I and the upheaval of the Russian Revolution. It was banned in the Soviet Union, due to the author's independent-minded stance on the October Revolution.

First UK edition; 8vo; minor spotting to initial and terminal leaves, small contemporary sticker to front pastedown, related newspaper clippings loosely inserted; publisher's red cloth, Mondrian-esque dust-jacket by John Woodcock, small closed tear near head of spine, a little light spotting towards fore-edge, but overall very good, COMPLETE WITH RARE NOBEL PRIZE WINNER WRAP-AROUND BAND, a little chip to one corner but otherwise fine.



41. PLATH, SYLVIA. Wreath for a Bridal. Farnham, The Sceptre Press, 1970.

£275 [ref: 101665]

A superb first edition of this single poem by Sylvia Plath, originally written by the poet shortly after her marriage to Ted Hughes in 1956.

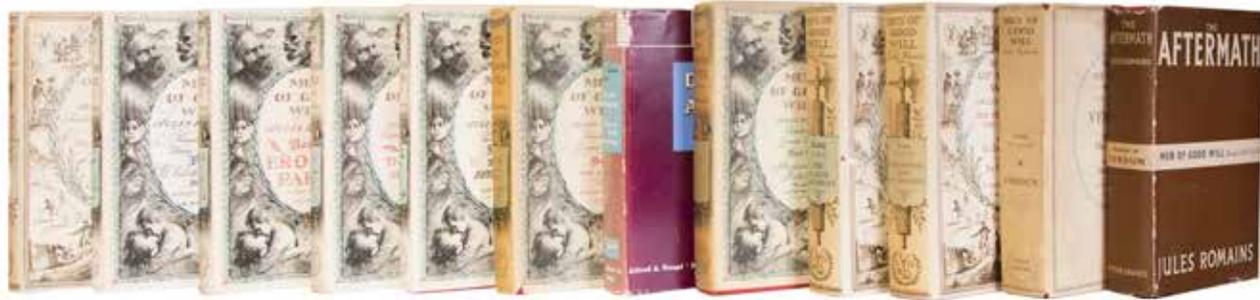
First and only separate edition, NUMBER 57 OF 100 COPIES ONLY; 8vo; publisher's stapled printed wrappers, original glassine dust-jacket, an excellent copy.

42. PYNCHON, THOMAS. Gravity's Rainbow. London, Jonathan Cape, 1973.

£850 [ref: 94486]

Considered by many as one of the great American novels.

First edition; 8vo; publisher's cloth, pictorial dust jacket, slight fading to spine, a hint of rubbing to corners, small blemish to top edge of text block, near-fine otherwise.



43. ROMAINS, JULES. Men of Good Will. London [& New York], Lovat Dickson [Knopf & Peter Davis], 1934-40.

£375 [ref: 104866]

This long, ambitious publication was begun by the small firm of Lovat Dickson which foundered in 1937/8. At which point to fulfil orders a certain number of copies of the Knopf printing of the tenth book were imported from America. No UK printing of this volume was made. The final two books were then published by Peter Davis. An extraordinary venture, not common complete and in this condition.

First UK printings, first impressions; 18 vols in 12, complete, 8vo; publisher's red cloth, dust-jackets (9 designed by Rex Whistler), an excellent set of the first English language printings of this Roman-a-fleuve surrounding the Great War in France.

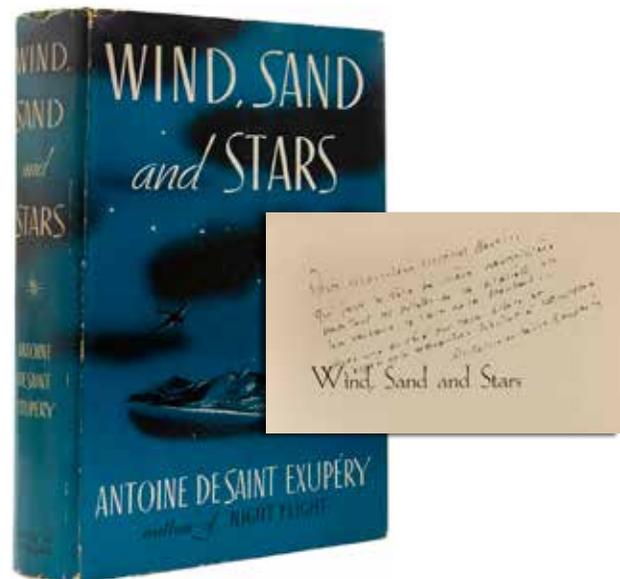
INSCRIBED BY THE AUTHOR

44. SAINT EXUPÉRY, ANTOINE DE. WIND, SAND AND STARS. New York, Reynal & Hitchcock, [1939].

£5,500 [ref: 102785]

An extremely uncommon title to find signed, here accompanied by an aptly aeronautical inscription. The book recounts the author's experiences as an aviator: 'Saint Exupéry in all he tells us speaks as one who has "been through it." His personal contact with ever-recurrent danger seasons his book with an authentic and inimitable tang' (André Gide).

First American edition, SIGNED & INSCRIBED IN FRENCH; 8vo; title and illustrations by John O'Hara Cosgrave; publisher's cloth-backed boards, slightly sunned at top edges, lettering to spine faded, dust-jacket a little chipped and rubbed but overall very good.



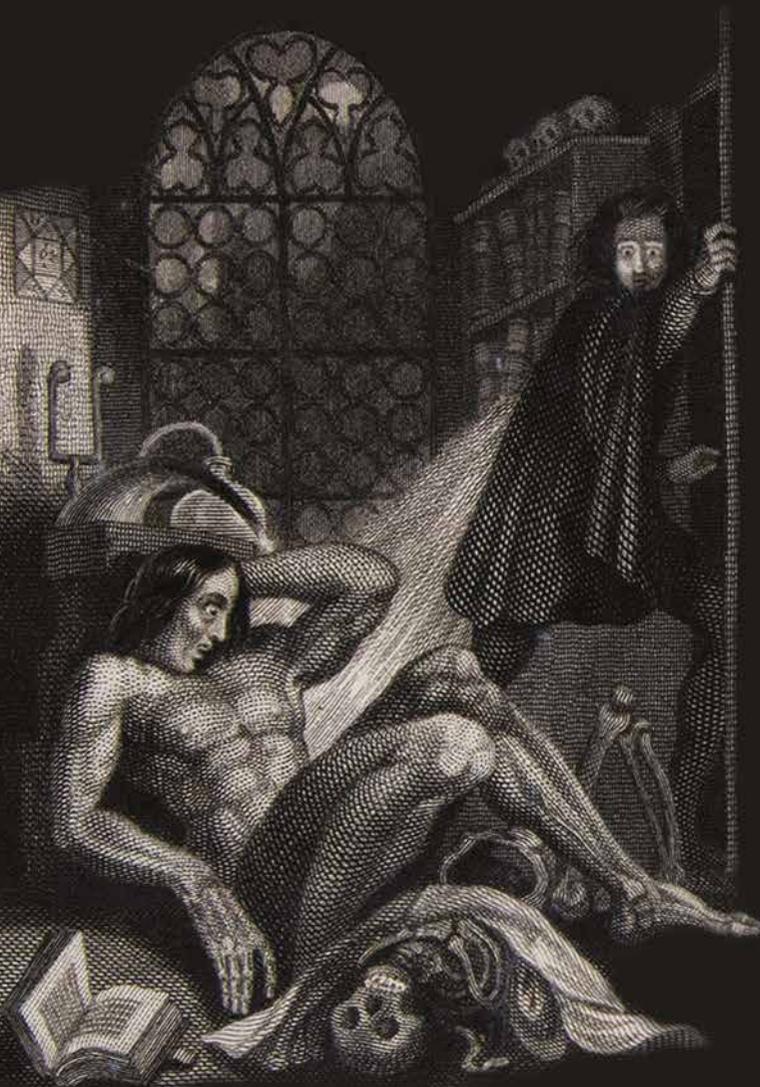
45. SHELLEY, MARY WOLLSTONECRAFT. *Frankenstein; or, The Modern Prometheus*. [Standard Novels. No. IX. *Frankenstein. Complete - The Ghost-Seer. Vol. I*]. London, Henry Colburn and Richard Bentley, 1831.

£9,000 [ref: 102426]

The last of the important, and highly collectable, editions of Mary Shelley's famous horror story, a novel often cited as a progenitor of science fiction. This 1831 edition was intended to be a 'popular' edition, issued as part of Bentley's Standard Novels and is significant both for the author's considerable revisions and new introduction, as well as for being the first edition to include any sort of illustration.

This would be the last time Mary Shelley would revise or revisit *Frankenstein*, and as a result this edition forms the basis for most of those commonly read today. Mary Shelley's new preface describes the origins of the story and that famous night of storytelling at the Villa Diodati, with her husband Percy Bysshe Shelley, Lord Byron and Doctor Polidori (of *The Vampyre* fame).

Third edition, first illustrated edition, first printing; small 8vo (165 x 100 mm); engraved frontispiece and additional title by William Chevalier after Theodore von Holst, some browning to letterpress title and additional series title, small stain to foot of both plates, a few leaves partly detached from the stitching but overall internally very good; contemporary green cloth ruled and lettered in gilt to spine, some wear to corners and spine ends with slight loss to head of spine, some marking and minor bumping, without the advertisements. Sadleir 3734a; Wolff 6280a.



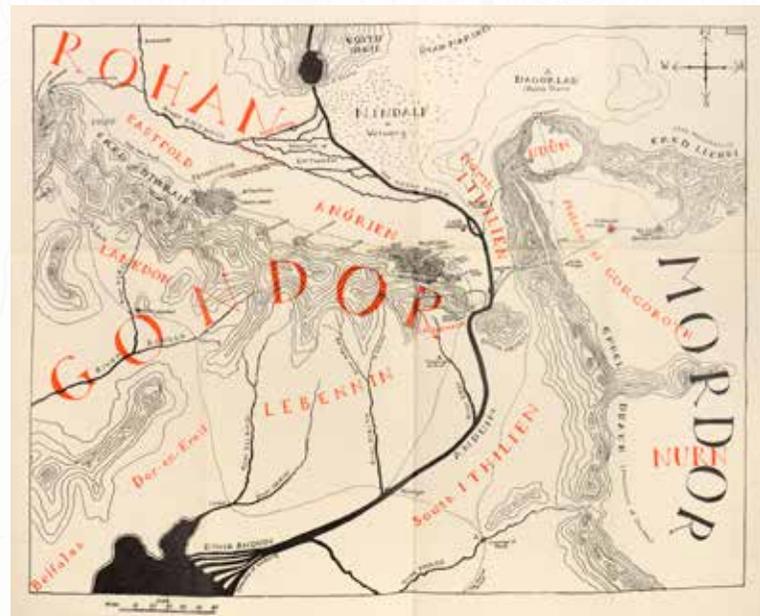
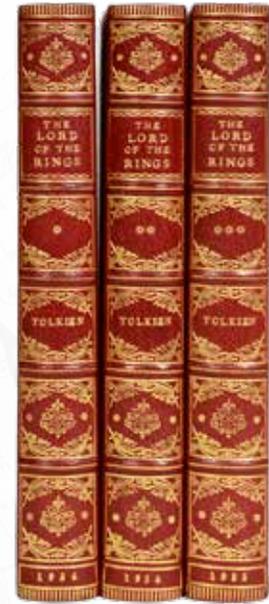
FIRST EDITIONS BOUND IN FULL MOROCCO GILT

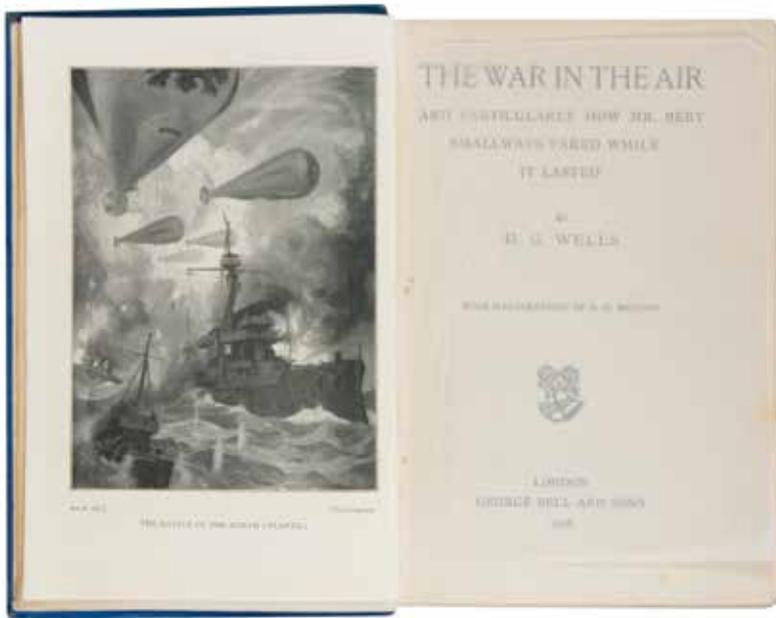
46. TOLKIEN, J.R.R. *The Lord of the Rings. The Fellowship of the Rings; The Two Towers; The Return of the King.* London, George Allen and Unwin, 1954-55.

£9,500 [ref: 94216]

At first, Tolkien intended *The Lord of the Rings* to be a children's tale in the style of *The Hobbit*, but it quickly grew darker and more serious in the writing. Though a direct sequel to *The Hobbit*, it addressed an older audience, drawing on the immense back-story of Beleriand that Tolkien had constructed in previous years, which eventually saw posthumous publication in *The Silmarillion* and other volumes. Tolkien's influence weighs heavily on the fantasy genre that grew following the success of *The Lord of the Rings*.

First editions; 3 vols, 8vo; the *Return of the King* in third state with the signature mark '4' and the sagging line of type on p. 49 (previously identified by Hammond as first state), all volumes complete with folded maps of Middle Earth and detailed one of Gandor/Rohan/Mordor tipped in at rear, the latter with ink and pencil marginalia (not affecting map) and tipped into volume 2 with Middle Earth rather than volume 3, which has an additional map of Middle Earth therefore all maps present but in variant order from original, modern crimson morocco gilt, cockerel endpapers and all edges gilt, a fine set.



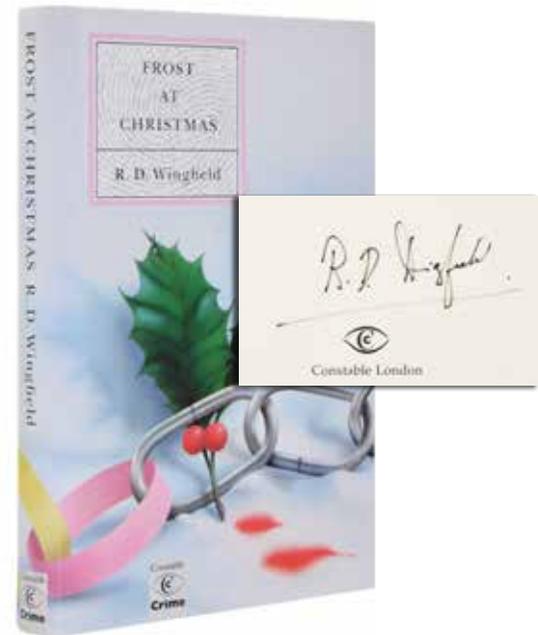


47. WELLS, H.G. *The War in the Air and particularly how Mr. Bert Smallways fared while it lasted.* London, George Bell and Sons, 1908.

£280 [ref: 103462]

The first state of one of H.G. Wells' most well-known titles, typically prophetic in its anticipation of aerial warfare.

First edition, first state binding; 8vo; frontispiece and 16 plates illustrated by A.C. Michael, 2pp. advertisements, small ink ownership stamp to front free endpaper, half-title, blank recto of frontispiece, foot of last page of text and rear free endpaper, coeval bookseller's label to front pastedown, browning to free endpapers as often; publisher's blue cloth, lettered in gilt with gilt publisher's device, some marking, rubbing and minor bumping. Hammond B11; Wells 35.



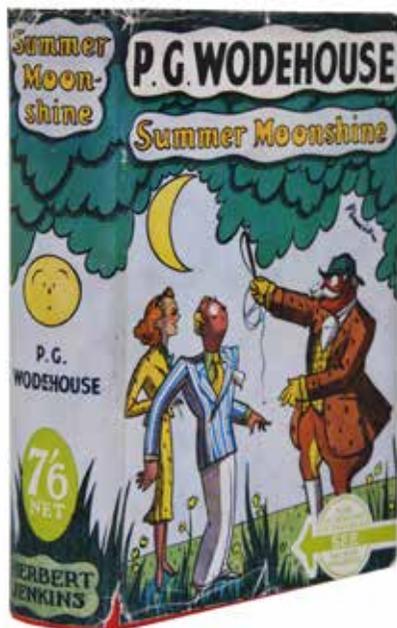
SIGNED COPY

48. WINGFIELD, R.D. *Frost at Christmas.* London, Constable, 1989.

£400 [ref: 102889]

The first appearance of the great Inspector Frost. famed for the book and famed for the TV series. This signed copy is in truly beautiful condition.

First edition, first impression, SIGNED BY THE AUTHOR; 8vo; publisher's black boards, titles to spine in silver, pictorial dust-jacket, a superb copy.

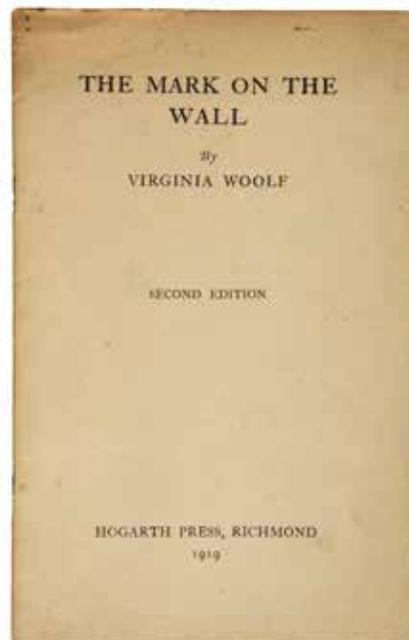


49. WODEHOUSE, P.G. Summer Moonshine.
London, Herbert Jenkins Limited, 1938.

£1,250 [ref: 102656]

A lovely example of the first UK printing of *Summer Moonshine* in the correct first issue dust-jacket. Former big-game hunter Sir Buckstone Abbott, finding himself hard up, takes in paying guests at his country pile, Walsingford Hall, aspiring to sell the place to a wealthy Princess - schemes, plots and romantic entanglements ensue with appropriately Wodehousian aplomb.

First UK Edition, first impression; 8vo; publisher's red cloth, titles to upper board and spine in black, top edge stained red, pictorial dust-jacket, lightly frayed with trivial loss at corners but overall a superb copy. McIlvane A59b.



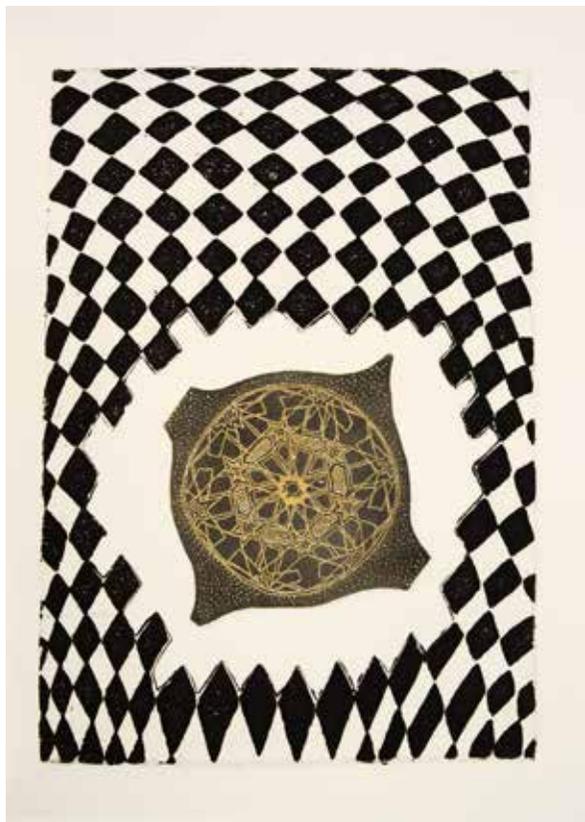
50. WOOLF, VIRGINIA. The Mark on the Wall.
Richmond. Hogarth Press. 1919.

£750 [ref: 104510]

Woolf's story was her contribution to the Hogarth Press's inaugural publication, *Two Stories* (1917). The edition sold out and in 1919 she had 1000 copies of her piece printed under its own title. Kirkpatrick records this printing as A2b.

'Second edition' [first separate edition of this story]; 8vo; typical foxing throughout as usual, some minor creasing, publisher's buff wrappers printed in black, a trifle marked and very slightly nicked at the edges, staples at some point probably renewed. A very good copy. Kirkpatrick A2b; Woolmer 8.

CHILDREN'S & ILLUSTRATED

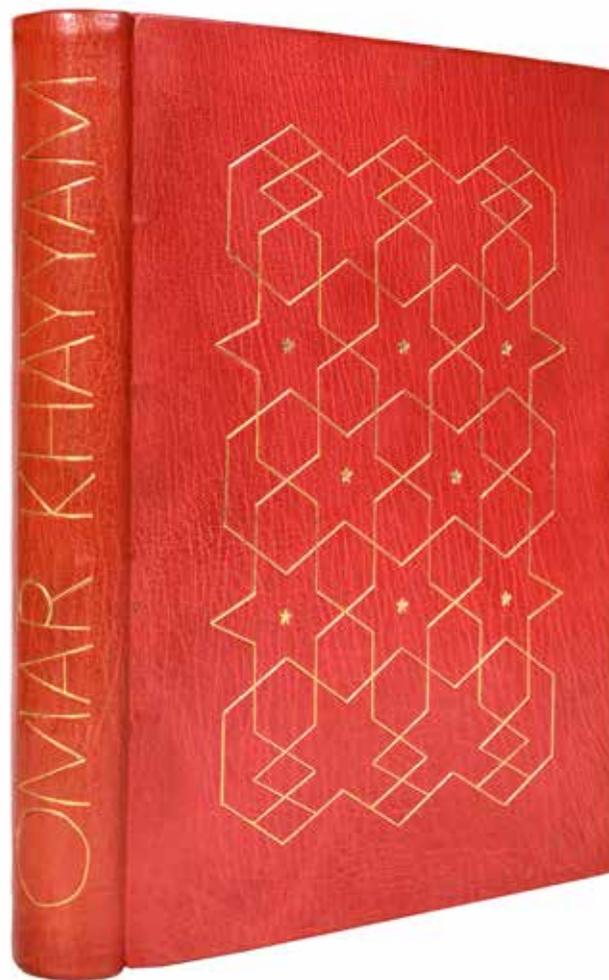


ONE OF ONLY 25 COPIES

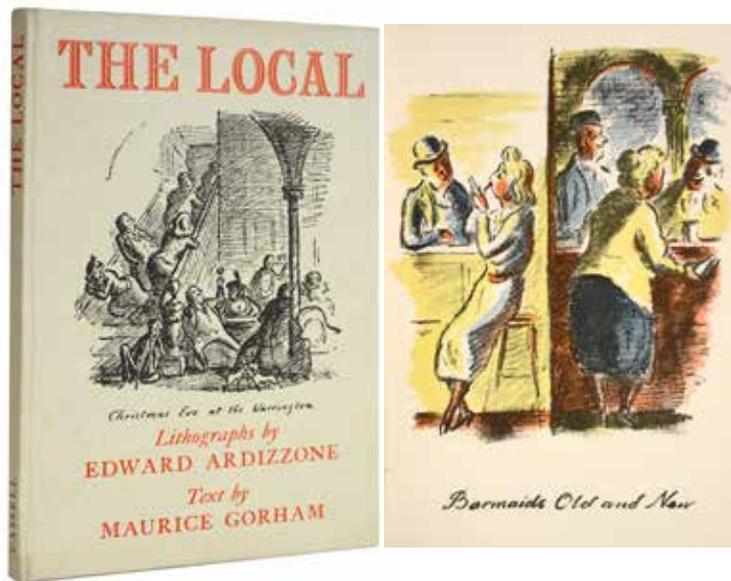
51. ALLIX, SUSAN (BOOKBINDER & ILLUSTRATOR).
Rubaiyat of Omar Khayyam Rendered into English by
Edward FitzGerald. *London, Susan Allix, 1973.*

£5,250 [ref: 95886]

ONE OF ONLY 25 COPIES SPECIALLY BOUND BY THE ARTIST SUSAN ALLIX, who trained at the Royal College of Art, and has been making and binding hand-crafted books since 1973. She has exhibited internationally and examples of her work are to be found in the British Library, the Library of Congress and the Dutch Royal Library.



NUMBER 18 OF 25 COPIES BOUND AND SIGNED BY SUSAN ALLIX, from an overall limitation of 75 copies; 4to; 27 copper etched designs printed in various colours on thick paper, mostly geometric and abstract, many full-page, some double-page, with borders and vignettes, uncut in original red goatskin by Susan Allix, upper cover with gilt lattice-work design containing small stars, spine lettered in gilt, slip-case.



52. ARDIZZONE, EDWARD; GORHAM, MAURICE.
The Local. London, Cassell & Co., Ltd., 1939.

£1,650 [ref: 96187]

AN EXCEPTIONALLY BRIGHT, CLEAN COPY OF A RARE, EARLY WORK. 'Ardizzone's illustrations are generally concerned with contemporary life untouched by political, religious or ideological conflicts. His approach is not satiric or moralistic but autobiographical, and his drawings are representational and humorous and demonstrate his affection for people.' (*The Dictionary of 20th Century British Book Illustrators*)

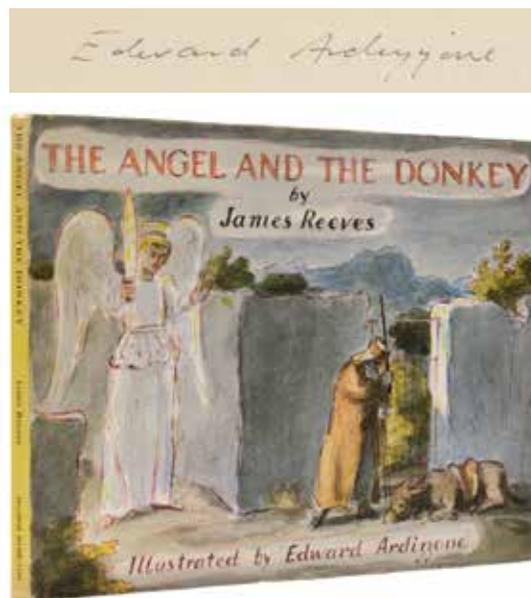
It is rare to find this work in such excellent condition, as the publisher's premises were bombed during the Blitz, destroying all unsold copies and printing blocks. A sequel was published in 1949, but its illustrations are in black and white due to post-war austerity.

First edition; 8vo (235 x 160 mm); frontispiece and fourteen full-page colour lithographs (one double); publisher's illustrated paper-covered boards printed in grey, black and crimson (with none of the usual splitting to spine), some offsetting to endpapers, glassine dust-wrapper with printed flaps, small loss to top edge of rear panel; 51 pp.

53. ARDIZZONE, EDWARD (ILLUSTRATOR); REEVES, JIM (AUTHOR). **The Angel and the Donkey.** London, Hamish Hamilton, 1969.

£225 [ref: 98290]

First edition, SIGNED AND DATED on front free endpaper; landscape 4to; numerous illustrations, both in colour and black & white; publisher's pictorial boards with corresponding dust-jacket, rubbed at extremities, top of spine lightly bumped with small resultant crease to corner of jacket, closed tear to rear, otherwise very good.



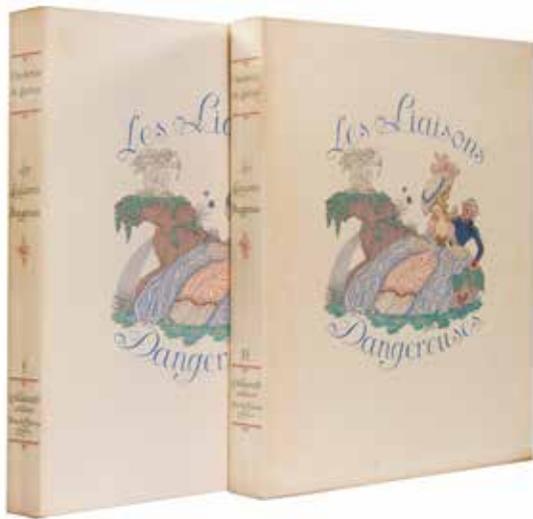
WITH AN ORIGINAL GOUACHE

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

£7,500 [ref: 103888]

BARBIER'S LAST MAJOR WORK. THIS COPY IS ONE OF 19 WITH AN ORIGINAL GOUACHE BY BARBIER AND TWO EXTRA SUITES OF PLATES.

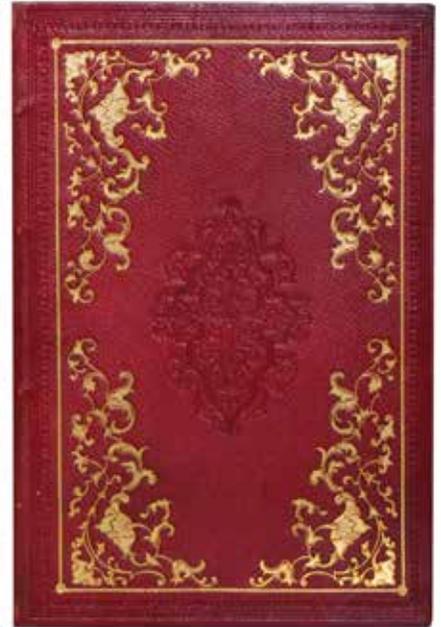
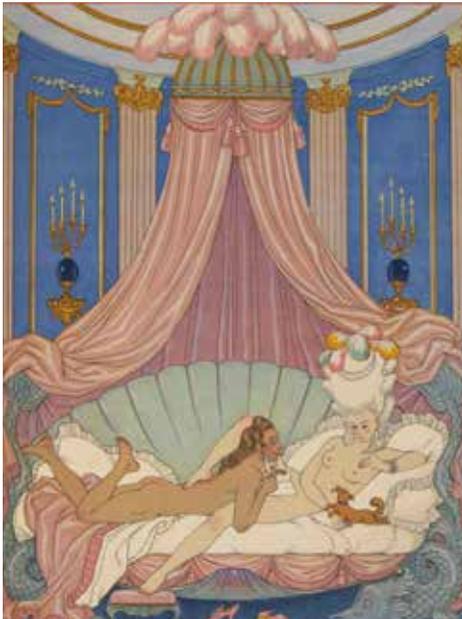
That he would turn his attention to Choderlos de Laclos' great novel of sexual intrigue was inevitable. Eighteenth century France, particularly in the decades before the Revolution, had become his favourite country of the mind. Here, Barbier was prepared to illustrate the text rather than use it as a point of departure for decorative compositions. Though he did not neglect the opportunities for decorative treatment of setting and costume which the novel provided, he for once stuck to the narrative and presented all the big scenes in its intricate plot. In doing so, Barbier gives us the finest illustrations of the novel since Monnet and Gérard's 1796 edition.



LIMITED EDITION, COPY NUMBER 13 OF 19 ON JAPON IMPÉRIAL WITH TWO EXTRA SUITES OF PLATES (one in colour and one in black), from a limited edition of 720 copies; 4to (26.6 x 19.9 cm); with an original gouache by the artist, 20 pochoir plates and illustrations by Barbier, original printed wrappers, some pages uncut, cream folders with morocco lettering-pieces, cream watered silk-covered slip-case (lightly worn), an excellent set.



ITEM 54



55. BROCKEDON, W[ILLIAM]. Finden's illustrations of the life and works of Lord Byron. With original and selected information on the subjects of the engravings by W. Brockedon. London, John Murray, 1837.

£850 [ref: 102798]

A finely bound two-volume set of the Flinden Brothers' engravings after works by famous artists such as Turner, Westall and David Roberts.

Two vols, 8vo (24 x 18 cm); engraved half-titles, engraved frontispieces, 127 engraved plates, occasional light foxing, patterned endpapers; contemporary red blind-stamped morocco, lavishly gilt-decorated with floral motifs, spine gilt-lettered and decorated, all edges gilt, a very attractive set. Cf. Blackmer 208 (first edition).



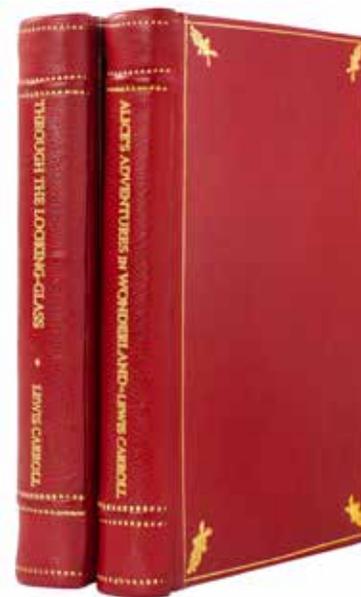


56. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; HÖGFELDT ROBERT (ILLUSTRATOR). *Alice in Wonderland. and Through the Looking Glass.* Stockholm, Jan Förlag, 1945.

£575 [ref: 103952]

Robert Högfeldt (1894-1986), Swedish artist and illustrator, studied art in Dusseldorf and the Stockholm Academy of arts. He was particularly famous for his comic take on many of his subjects, which is most prevalent in this collection of illustrations.

First edition in English; 8vo (225 x 160 mm); 10 full-page colour plates and 30 line drawings throughout the text, many also full-page; publisher's quarter cloth over printed and illustrated boards, a little rubbed on bottom edge from shelf wear, illustrated dust-jacket, toned, tiny stain to bottom edge of spine and a small abrasion to one fold, otherwise near-fine and internally, fine.

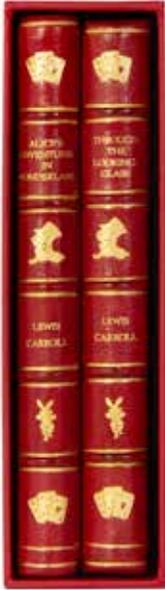


57. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR). *Alice's Adventures in Wonderland; [with] Through the Looking Glass and What Alice Found There.* London, MacMillan and Co., Limited, 1913 & 1924.

£975 [ref: 103958]

This slightly smaller format is often referred to as the 'pocket edition', although one would need capacious pockets and it is still large enough to read comfortably. Neither does it compromise Tenniel's illustrations; in short, it adds to the juvenile charm.

2 vols; large 12mo (160 x 110 mm - 6 1/2 x 4 1/2 ins), 42 and 50 illustrations by John Tenniel, respectively, slight toning to half-titles, else fine; modern full crimson morocco, gilt panelled with 'Alice' motifs to corners of upper boards, decorated endpapers and all edges gilt; housed in a dark green cloth slip-case with pull-ribbon, a very fine set.

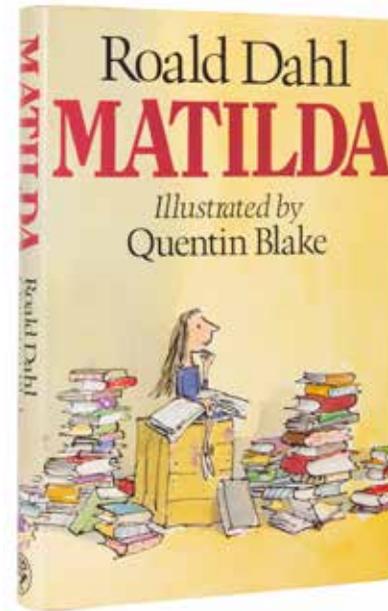


58. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE]; TENNIEL, JOHN (ILLUSTRATOR). *Alice's Adventures in Wonderland. [with] Through the Looking Glass and What Alice Found There.* London, MacMillan and Co., Limited, 1922 & 1927.

£975 [ref: 103959]

Provenance: presentation inscription to front free endpaper of first volume, purportedly; '90 Queens Gate S.W.7 / Presented by Jock Elles - April 1925'. Then in another hand; 'Jock is a Great Nephew of Alice'.

2 vols; 8vo (195 x 140 mm each), 42 & 50 illustrations by John Tenniel, respectively, browning and a few spots to half-title of second vol., otherwise both internally near-fine; modern full crimson morocco, gilt devices to spines, marbled endpapers and gilt edges; preserved in a custom-made, cloth-covered slip-case.



59. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR). *Matilda.* London, Jonathan Cape, 1988.

£475 [ref: 104653]

A near-fine copy of Dahl's superb tale of a little girl whose innate genius has her pitted against her inane parents and irate headmistress... A classic of modern children's literature, *Matilda* was the winner of the Children's Book Award in the year of its publication.

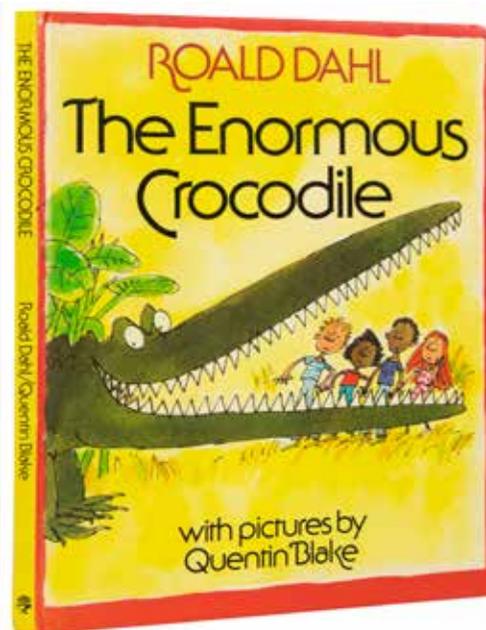
First edition, first impression; 8vo; illustrations by Quentin Blake; publisher's red boards; pictorial dust jacket. Trace of 'bleed' from the boards to the verso of the dust-jacket at the head of the spine panel but an exceptional copy, entirely free from the fading, which plagues this publication.

60. DAHL, ROALD; BLAKE, QUENTIN (ILLUSTRATOR).
The Enormous Crocodile. London, Jonathan Cape, 1978.

£250 [ref: 105109]

A classic children's tale by Dahl, set in Africa and featuring Humpy Rumpy the hippopotamus, Trunky the elephant, Muggle-Wump the monkey and the Roly-Poly Bird, alongside the eponymous crocodile of course. Scarce in such condition.

First edition; 4to (270 x 205 mm); illustrations by Quentin Blake; publisher's pictorial, laminated boards, minor bumping to spine ends and rubbing to corners but overall a very good copy.



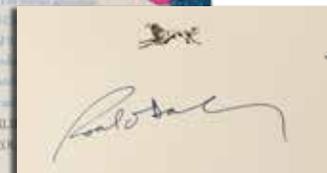
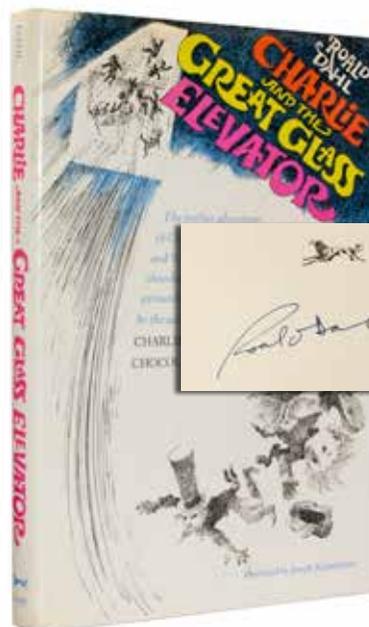
SIGNED FIRST EDITION

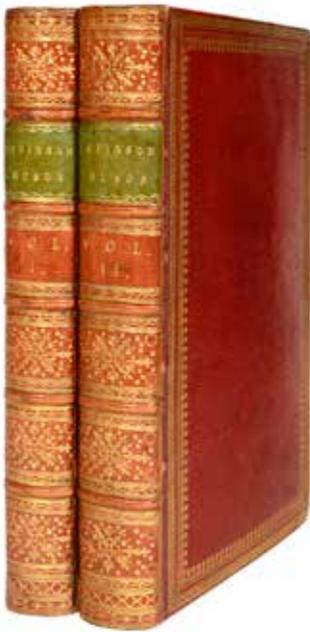
61. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUSTRATOR). **Charlie and the Great Glass Elevator.** New York, Alfred A. Knopf, 1972.

£1,750 [ref: 103986]

A very good first edition of the continued adventures of Charlie Bucket and his family, in the company of mad confectionist Willy Wonka. Signed by the author to the title-page.

First edition, first printing, SIGNED BY THE AUTHOR; 8vo; frontispiece and illustrations by Joseph Schindelman, some minor toning to text-block; publisher's cloth-backed boards, slightly toned towards top edge, dust-jacket, a little toned at top edge but overall a very good example.





AN ATTRACTIVE COPY OF THIS IMPORTANT EDITION

62. DEFOE, DANIEL. *The Life and Strange Surprising Adventures of Robinson Crusoe.* [WITH] *The Life of Daniel Defoe.* By George Chalmers. London, John Stockdale, 1790.

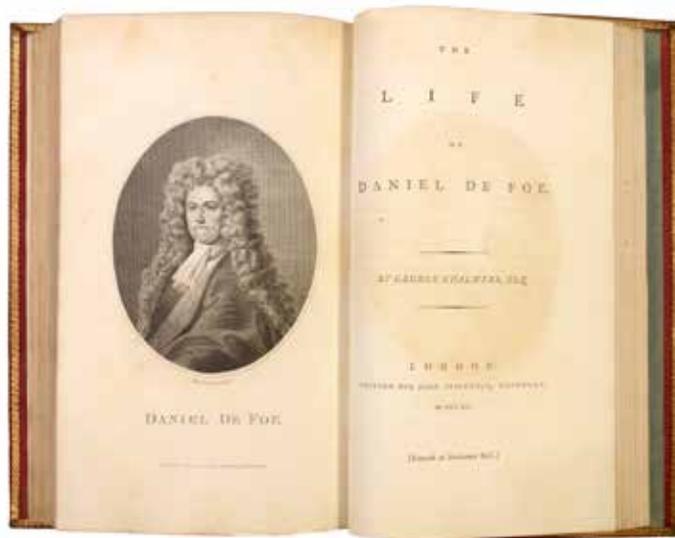
£3,800 [ref: 93645]

AN ATTRACTIVELY BOUND COPY OF THE 1790 EDITION, illustrated by the fashionable Thomas Stothard.

This first Stockdale edition provides the reader with both the first appearance of Stothard's engravings as well as the first appearance in print of George Chalmers' *Life of Daniel Defoe*. Thomas Stothard, known for the beauty, invention, textual sympathy and spirit of his illustrations, reached a new level with these for *Robinson Crusoe*. They are considered to be among his most important, so much so that they were re-engraved by C. Heath and published by Cadell thirty years later.

Provenance: Sir Henry Hope Edwardes, 10th Baronet, 1829-1900 (bookplate); Mary Forbes (bookplate at rear of vol. II).

First Stockdale edition and the first edition to be illustrated by Thomas Stothard, 2 volumes; large 8vo; 14 engraved plates after Thomas Stothard by Medland, author portrait prior to the Life of Defoe, contemporary straight-grained crimson morocco, boards with wide border of gilt fillets and roll tools, spine compartments with floral design made up of pointillé tools, green morocco title labels and volume numbers directly lettered, gilt turn-ins and edges, title-page and frontispiece to vol. I with small burn repair to each in outer margin, occasional spotting or light browning, without the list of subscribers, board edges lightly rubbed, a few minor ink spots on covers of vol. I, otherwise a very good set; 389; 456pp. ESTC T72291; Hammelmann and Boase 70.





63. DISNEY, WALT. *Walt Disney's Snow White and the Seven Dwarfs. Adapted from Grimm's Fairy Tales.* London & Glasgow, Collins, [1938].

£850 [ref: 104084]

The rare UK edition published to accompany and build upon the success of Disney's ground-breaking animated film, extremely scarce in the original dust-jacket. The format of this UK edition is much larger than the coeval US edition, greatly enhancing the impact of the illustrations.

First UK edition; 4to (317 x 230 mm); 32 colour illustrations and 47 monotone illustrations, pictorial endpapers, occasional light finger-marking and minor spotting, but overall internally very good; publisher's cloth-backed boards with colour illustration to upper cover, in the original pictorial dust-jacket, chipped with slight loss at spine ends and corner, with larger chip to upper fore-corner of upper panel and closed tear descending through the 'S' in 'Snow White', some light spotting and marking.

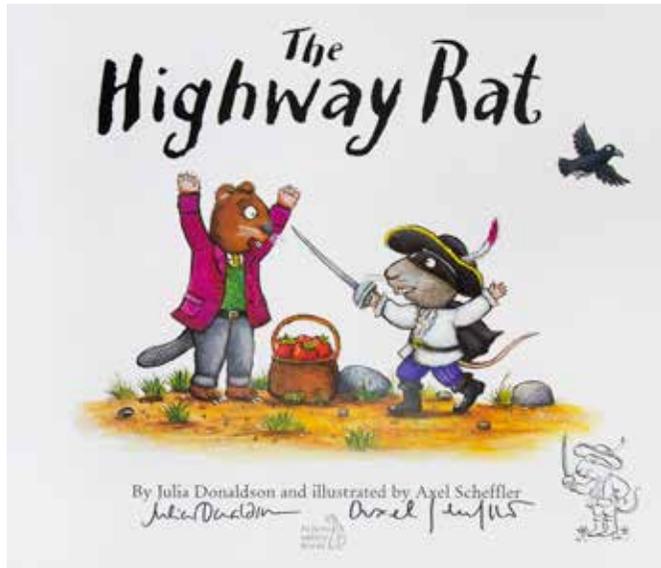


64. DONALDSON, JULIA; SCHEFFLER, AXEL (ILLUSTRATOR). *The Gruffalo's Child.* London, Macmillan Children's Books, 2008.

£575 [ref: 103550]

Axel Scheffler and his distinctive style of illustration achieved fame and recognition throughout the world through his collaboration with the children's author and playwright Julia Donaldson, and their joint works such as *The Gruffalo* and *Room on the Broom* were instant bestsellers and remain amongst the most popular of children's books.

First edition thus, 'Gift Edition', signed by both author and illustrator against their respective names on the title-page, the latter has added a small ink drawing of the Gruffalo's child beside his; 4to (278 x 224 mm); full-page and vignette colour illustrations throughout; publisher's silver tooled, blue cloth boards with fielded panel containing a colour illustration, preserved in the original, colour-illustrated slip-case, a fine copy.



65. DONALDSON, JULIA; SCHEFFLER, AXEL (ILLUSTRATOR). *The Highway Rat.* London, Alison Green Books, 2011.

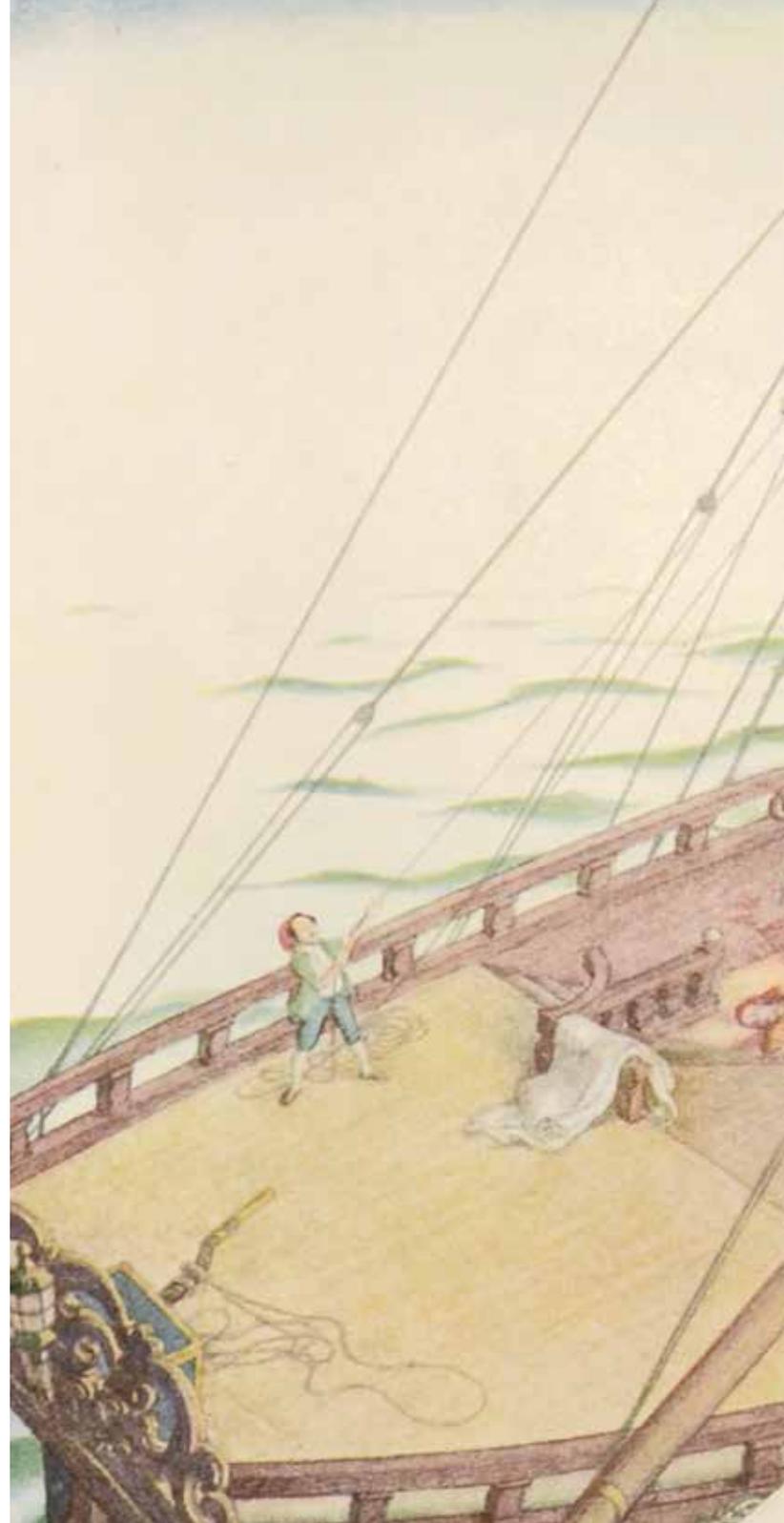
£250 [ref: 103772]

First edition, SIGNED BY BOTH AUTHOR AND ILLUSTRATOR against their respective names on the title-page, the latter has added a small ink drawing of the Highway Rat beside his; 4to (290 x 260 mm); full-page and vignette colour illustrations throughout; publisher's illustrated laminate boards, dust-jacket.

66. DULAC, EDMUND (ILLUS.); STEVENSON, ROBERT LOUIS. *Treasure Island.* London, Ernest Benn, Ltd., 1927.

£5,500 [ref: 96505]

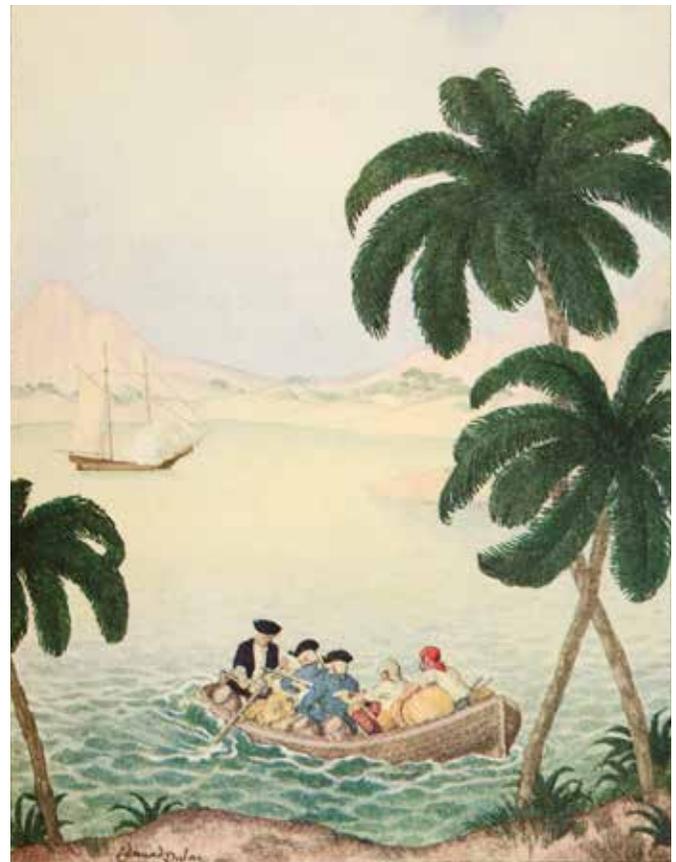
A very rare deluxe Dulac edition, considerably at odds stylistically with the more well-known Edwardian and Inter-War deluxe editions produced by Hodder & Stoughton et al.

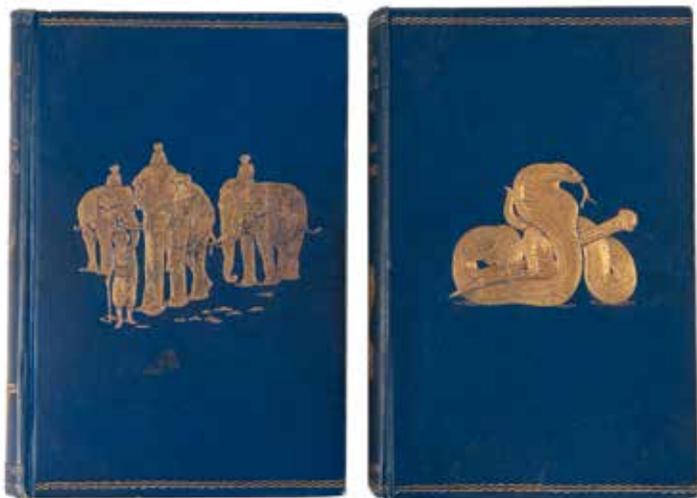




Writing of this work in her bibliography of the artist, Ann Conolly Hughey states that the watercolours '...show a new Dulac style... The detailing and design of the pictures present some of Dulac's most careful and superb painting. He himself liked these illustrations best of all his work'.

First Dulac deluxe edition, ONE OF ONLY 50 COPIES SIGNED BY THE ARTIST; small 4to; colour frontispiece, 11 plates and numerous black & white decorations and illustrations by the artist, a little light foxing; publisher's vellum with morocco spine label, t.e.g., slight bowing as usual but otherwise a very good copy.





67. KIPLING, RUDYARD. The Jungle Book [WITH] The Second Jungle Book. With Illustrations by J.L. Kipling, W.H. Drake, and P. Frenzeny. London, Macmillan and Co., 1894 & 1895.

£3,500 [ref: 105181]

The Jungle Book is a 'collection of stories... published in 1894. *The Second Jungle Book*, published in 1895, contains stories linked by poems. The stories tell mostly of Mowgli, an Indian boy who is raised by wolves from infancy and who learns self-sufficiency and wisdom from the jungle animals.' (Merriam-Webster's *Encyclopaedia of Literature*).

First editions, 2 volumes; 8vo; [2, blank], vi, [2, contents], 212pp., frontispiece and 42 illustrations including 19 full-page; [2, blank], [6], 238, [2, publisher's advertisements]pp., 39 text illustrations, including head-and tail-piece vignettes and historiated initials; original dark grey/green coated endpapers, 'Jungle Book' with small ink inscription on prelin, 'Kalussch 43rd GR', probably referring to the 43rd Gurkha Rifles, some occasional marginal spotting and a very few pages with top corners lightly creased from having been folded down, 'Second Jungle Book' with light spotting to prelims, otherwise both internally very good; both volumes in publisher's blue cloth, decoratively ruled and pictorially stamped in gilt on front



covers and spines and lettered in gilt on spines, all edges gilt, slight rubbing to spine ends and tips, otherwise a near-fine set. Livingston 104 & 116.

68. KIPLING, RUDYARD. Thy Servant a Dog told by Boots, edited by Rudyard Kipling. London, Macmillan and Co., 1930.

£450 [ref: 104282]

The adventures of Boots and his canine friends Slippers, Ravager and Toby. Signed by the author on the title, with additional inscription on the verso of the half-title 'Presented to Clarence Winchester who published this story in Cassell's Magazine'.

Provenance: Clarence Winchester (additional inscription), editor of the The Storyteller magazine from 1928.

First edition, SIGNED BY THE AUTHOR on title, with additional inscription in another hand to verso of half-title; 8vo; title vignette and illustrations by G.L. Stampa, 1 p. advertisements, a little minor foxing; publisher's mottled blue gilt-stamped leather binding, gilt dentelles and edges, spine slightly sunned, but overall a very good copy.

WITH FOUR ORIGINAL COPPER PLATES

69. LACLOS, PIERRE CHODERLOS DE; ABLETT, WILLIAM & LEROUX, AUGUSTE (ILLUSTRATORS). *Les Liaisons Dangereuses*. Paris, Javal & Bourdeaux, 1928-29.

£7,500 [ref: 98400]

UNIQUE EXAMPLE EXTRA-ILLUSTRATED WITH ORIGINAL DRAWINGS AND A SECOND INTERPRETATION.

First published in four volumes in 1782, shortly after the French Revolution. The decadence and seductive cruelty of the aristocratic characters was intended to display the perversions of the *Ancien Régime*. Although scandalous at the time of publication the tale has resonated throughout the centuries and has been adapted into film, radio, ballet and opera. This extra-illustrated edition includes a second interpretation by Auguste Leroux from the publisher, Javal & Bordeaux's own collection. Both distinguished artists of the early 20th century, the two interpretations of the famous novel are here presented in numerous states and with four original copper plates.

UNIQUE EXAMPLE, ONE OF 50 COPIES ON JAPON ANCIEN (this is numbered 48); 2 vols; 4to; illustrated with 30 colour plates and extra-illustrated with over 400 colour drawings, all by William Ablett, a colour analysis of one of the plates, a second interpretation of the work by Auguste Leroux with 30 compositions in colour, extra suites of each of the artists' illustrations in two states (black and sanguine); also included are four original copper plates, by Ablett and Leroux, 12 preliminary drawings and 11 sketches by Ablett, a gouache and three original drawings signed by Leroux, a set of preliminary prints of the title and some leaves of text; housed in two blue morocco boxes lined with blue silk from the publisher; in good condition.



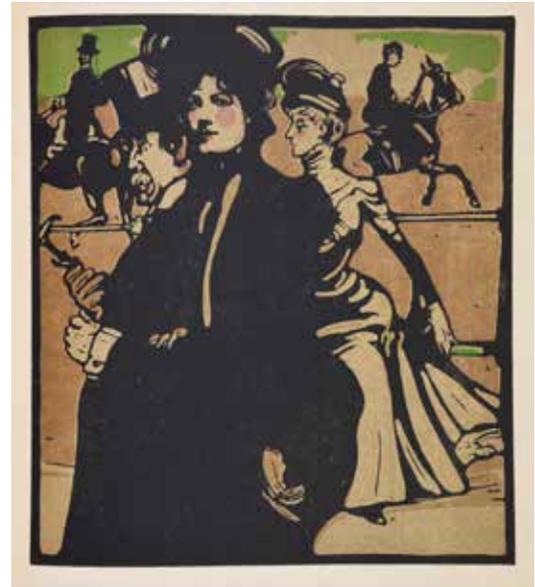
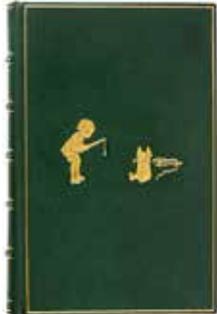


70. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). [A Complete Set of the Winnie-The-Pooh Books] *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.* London, Methuen & Co., Ltd., 1924-1928.

£4,250 [ref: 98811]

A superbly bound and delightful first edition set.

First editions, first impressions of the four Pooh books, When We Were Very Young in the second state, with the page number ix present in the preliminary pages; 4 vols, 8vo; illustrated throughout by E.H. Shepard, first title fine, corner crease to pp 107 & 109 (not affecting text) to second title, a few minor spots and marks (marginal) to third title, toning to half-titles and the odd, very random spot to fourth title, otherwise very bright and clean; modern full morocco in the respective cloth colour of the original and also with relevant gilt blocks to front covers, original illustrated 'map' endpapers to Winnie-The-Pooh, top edges gilt and contained within a custom-made, leather-entry slip-case.



71. NICHOLSON, WILLIAM (ILLUSTRATOR); HENLEY, W.E. *London Types.* London, William Heinemann, 1898.

£600 [ref: 99342]

The Bus Driver was omitted from this edition and only appears in an abbreviated form on the front cover. The other London types featuring in this edition are: Guardsman (The Horse Guards), Hawker (Kensington), Beef-Eater (The Tower), Sandwich-Man (Trafalgar Square), Coster (Hammersmith), Lady (Rotten Row), Bluecoat Boy (Newgate Street), Policeman (Constitution Hill), News-Boy (The City), Drum-Major (Wimbledon Common), Flower Girl (Any Corner), and a Barmaid (Any Bar).

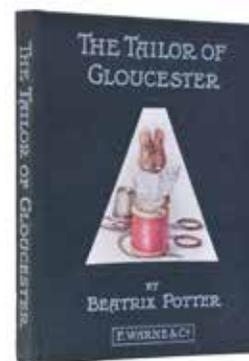
First edition, trade issue; 4to (34 x 28,5cm); [10] leaves (text and advertisements), 12 transfer colour lithographed plates after William Nicholson, very clean inside; publisher's linen-backed pictorial boards, some darkening and minor marking, some splitting to line but overall a very good example.

EXCEPTIONAL COPY OF THE AUTHOR'S FAVOURITE 'LITTLE BOOK'

72. POTTER, BEATRIX. *The Tailor of Gloucester.* London, Frederick Warne, 1903.
£1,900 [ref: 99058]

An exceptional copy of the first Warne edition of *The Tailor of Gloucester*, of which the author & illustrator Beatrix Potter wrote 'my own favourite amongst my little books'.

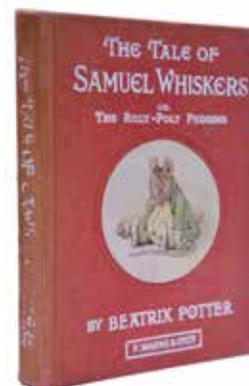
First trade edition, first issue with date on title-page and a single-page endpaper repeated four times; 16mo; 27 full-page colour illustrations, title vignette and pictorial endpapers by the author; publisher's dark green boards with inset colour illustration, presented in later cloth solander box. Quinby 4.



73. POTTER, BEATRIX. *The Tale of Samuel Whiskers or The Roly-Poly Pudding.* London, Frederick Warne and Co., [1926].
£450 [ref: 98204]

This is a later printing of the title first published in 1908 in a large format as *The Roly-Poly Pudding*. In 1926 Frederick Warne decided to publish it in the small format consistent with other books in the same series, and the title was changed to *The Tale of Samuel Whiskers*.

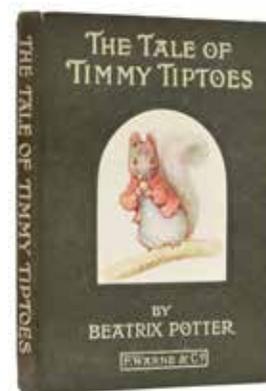
First edition in this format; 16mo; frontispiece and 17 colour illustrations, a very few, minor, light marginal spots to text, shadow of previous retailer's small pencil markings to upper margin of upper endpapers, some discolouration from stitching to fold of pp 36-37, else near-fine; publisher's red boards mounted with colour illustration, slight darkening and rubbing to spine with some loss to white of lettering, otherwise the front cover is very bright and overall a very good copy.



74. POTTER, BEATRIX. *The Tale of Timmy Tiptoes.* London, Frederick Warne and Co., 1911.
£800 [ref: 98203]

The story of Timmy and Goody Tiptoes is the only Beatrix Potter story apparently set in North America - although this is implicit rather than stated anywhere in the book. All the main animal characters are indigenous to North America: grey squirrels, chipmunks and a 'large bear', but the waters are muddied somewhat by the presence of Yellowhammers whose range includes Europe and much of Asia but not America.

First edition, first or second printing, with date to title; 16mo; colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers; publisher's green boards with mounted colour illustration, very short split at top of lower joint, a few tiny spots to fore-edge, otherwise very good and internally near-fine. Linder p.429; Quinby 20.





75. PROCKTOR, PATRICK; COLERIDGE, SAMUEL TAYLOR. *The Rime of the Ancient Mariner with twelve aquatints by Patrick Procktor.* London, [printed by Will Carter at the Rampant Lions Press] for Editions Alecto, 1976.

£2,900 [ref: 104411]

NUMBER XVI OF XXV SPECIAL COPIES WITH 4 ADDITIONAL PRINTS AND SIGNED BY THE ARTIST, Patrick Procktor, from an edition limited to 14; 4to (360 x 285 mm); aquatint portrait and 11 plates, some printed in colours, the additional aquatints all numbered & signed in pencil and loose in pocket at end, loose tissue-guards (as published); publisher's black morocco-backed blue-grey morocco, by Sangorski & Sutcliffe, upper cover blocked with gilt albatross and ship at sea, spine titled in gilt, uncut, very slight fading to spine, otherwise a fine copy, original marbled board slip-case.



ROWLANDSON'S LONDON

76. PUGIN, AUGUSTUS & ROWLANDSON, THOMAS (ILLUSTRATORS). *The Microcosm of London*. London, R. Ackermann, [1808-1810].

£6,500 [ref: 94252]

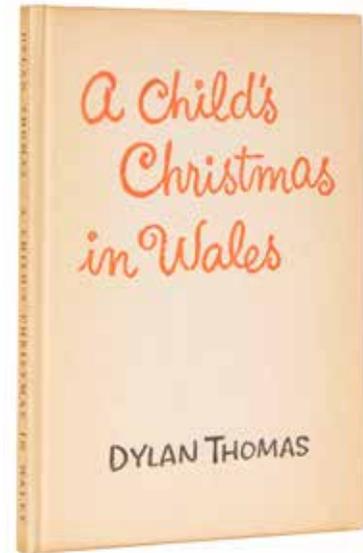
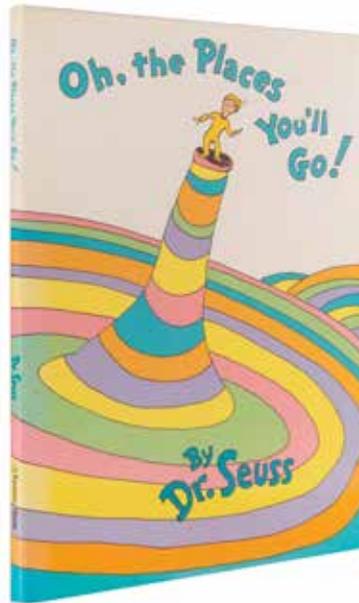
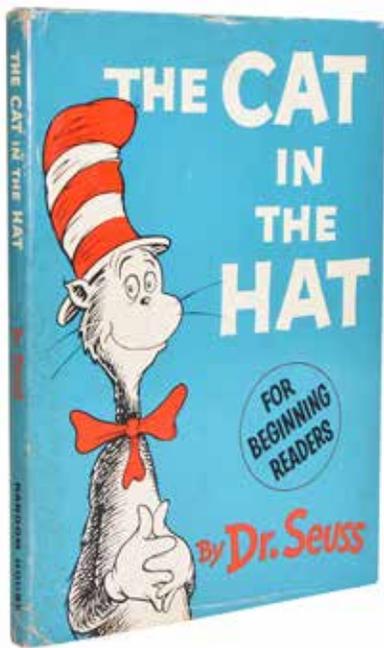
AN EARLY ISSUE of this brilliantly conceived collaborative work between Pugin and Rowlandson, the former providing the architectural designs, the latter the 'artfully disposed' human figures on the plates. Newgate Chapel with 1801 watermark; other plates watermarked 1807-08. Originally issued in 26 monthly parts.

'The most magnificent [book] in artistic scope...a fine work indeed, first among Ackermann's major books, a notion of all London open to view, the world of poor or rich, wretched or mighty'. (Franklin).

Provenance: Frederick Seymour Clark (bookplate).

Three volumes, 4to (33.5 x 26.4 cm); half-titles, wood-engraved titles, engraved dedications, 104 hand-coloured aquatint plates by Bluck, Stadler and others after Pugin and Rowlandson, light offsetting and a few spots and stains to plates, offsetting to text and some light browning in earlier part, some soiling of plate margins, scattered stains to a few leaves in vol. I, p. 13 of vol. III creased.); contemporary diced Russia, gilt-ruled and palmette borders, marbled endpapers and edges, rebacked preserving old spines. *Abbey Scenery* 212; *Tooley* 7; *Prideaux* pp121-4. *Franklin* 49-54; *Ray* 33.





77. SEUSS, DR [PSEUD. GEISEL, THEODOR SEUSS]. *The Cat in the Hat.* New York, Random House, 1957.

£800 [ref: 102641]

The first edition of the most famous of the works of Dr Seuss, introducing young readers to the indubitably mischievous but not maliciously motivated 'Cat in the Hat', in unusually good condition. The dust-jacket here conforms to all the issue points but has been price-clipped.

First edition, first printing; large 8vo (230 x 165 mm.); colour printed throughout, pictorial endpapers; publisher's matte paper boards, slightly rubbed and bumped at extremities but overall very good, dust-jacket, some rubbing and superficial creasing, slight wear to corner-tips, otherwise a very good, neatly price-clipped example. Younger & Hirsch 7.

78. SEUSS, DR [PSEUD., GEISEL, THEODOR SEUSS]. *Oh, the Places You'll Go!* New York, Random House, 1990.

£425 [ref: 105179]

One of the last Dr Seuss titles, dedicated to personal fulfilment whilst maintaining a realistic perspective.

First edition, first printing; small folio (280 x 195 mm.); colour illustrations throughout, pictorial endpapers; publisher's pictorial glossy boards, an excellent copy, dust-jacket tanned at extreme top-edge but otherwise very good to fine. Younger & Hirsch 61.

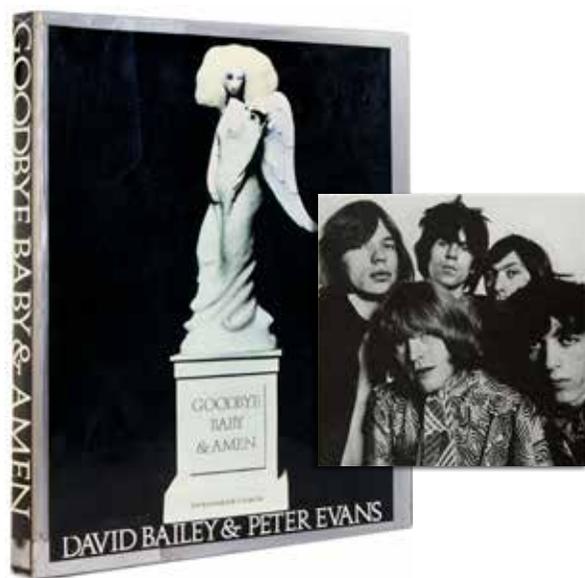
79. THOMAS, DYLAN. *A Child's Christmas in Wales.* Norfolk, Connecticut, New Directions, 1954.

£150 [ref: 104617]

A reflection on the perfection of Christmases past from a child's perspective.

First separate edition; 8vo; publisher's second state boards (spine printed in black), matching dust-jacket, price-clipped, some mild toning but overall a very good copy. Rolph B30.

VISUAL & PERFORMING ARTS



80. BAILEY, DAVID; EVANS, PETER. Goodbye Baby & Amen. A Saraband For The Sixties. London, The Conde Nast Publications Ltd. 1969.

£275 [ref: 104377]

Stunning photographs by Bailey featuring many icons of the 1960s such as, Catherine Deneuve, Vanessa Redgrave, Susan Hampshire, Mia Farrow, David Hockney, Andy Warhol, Jonathan Miller, John Lennon & Paul McCartney, The Rolling Stones, Peter Sellers, John Osborne, Richard Attenborough, Christine Keeler, Twiggy and many, many more.

First edition; 4to (370 x 290 mm); numerous full-page photographic illustrations, publisher's grey cloth, lettered in silver, a little rubbed at extremities, head of spine bumped, illustrated dust-jacket, closed tears to head and base of spine, lower one spreading to base of the upper flap, rubbed at extremities but not price-clipped and otherwise good, internally near-fine.

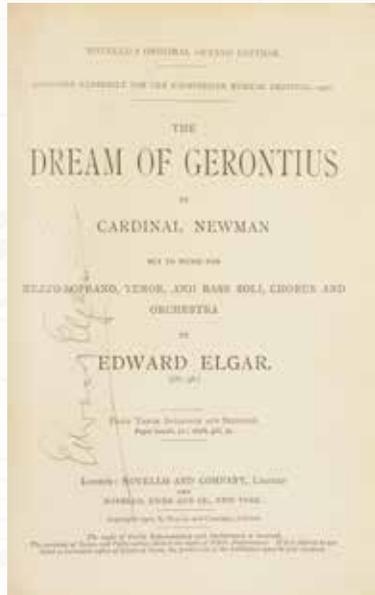
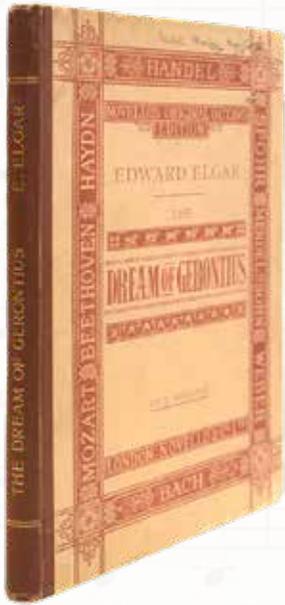


81. BRANDT, BILL. A Night in London. Story of a London night... introduced by James Bone. London, Country Life, 1938.

£3,250 [ref: 104317]

One of Brandt's key books and his scarcest title. Several warehouses belonging to publishers were hit during the Blitz, including those of Country Life which were struck badly in 1939. As a result only review copies of 'A Night in London' have survived. As for *Night In London*, the idea probably derived from Brassai's *Paris de Nuit* but in Brandt's hands this idea, of encapsulating a totality through a kind of montage of otherwise unconnected images, really found its feet. It began a genre in the English context, which would lead in time to another photobook masterpiece, Owen's *A Day Off*.

First edition; 4to; photographic illustrations; publisher's photographic wrappers after Brandt, edges very lightly rubbed, small scuff to upper wrapper, some light repair to the delicate backstrip, a very nice copy of a distinctly vulnerable production.



SIGNED BY THE COMPOSER

82. ELGAR, EDWARD. *The Dream of Gerontius* by Cardinal Newman, set to Music for Mezzo-Soprano, Tenor and Bass Soli, Chorus and Orchestra by Edward Elgar, (Op. 38). London, Novello & Co., [circa, 1900].

£2,600 [ref: 97555]

Considered one of Elgar's greatest religious compositions, *The Dream of Gerontius* was based on Cardinal Newman's poem about a soul's journey through to its judgement and beyond.

Unfortunately, due to inadequate rehearsals, the first performance at Birmingham, in October 1900 of this complex and original work, proved to be a failure but the majority of the critics recognised its greatness. Fortunately, the composition was rescued from oblivion by a second performance under Julius Butts at Dusseldorf, in December 1901; then again at the Lower Rhine Festival in Dusseldorf in May the following year (after which it also won British

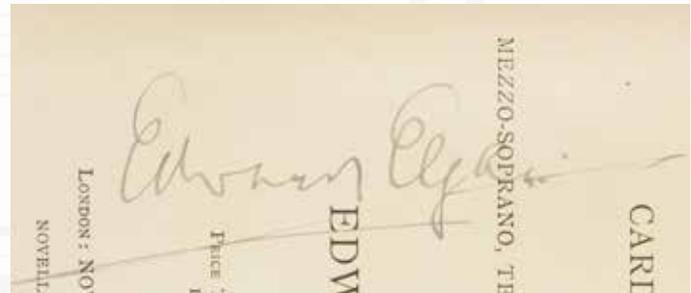
favour). Following this latter performance, Richard Strauss praised Elgar as the first English progressive musician. The work dispenses with the traditional mixture of recitatives, arias, and choruses, using instead a continuous musical texture in the same vein as Richard Wagner's operas.

In the first decade after its premiere, the Roman Catholic dogma in Newman's poem caused difficulties in getting the work performed in Anglican cathedrals and a revised text was used for performances at the *Three Choirs Festival* until 1910.

Elgar disapproved of the use of the term 'oratorio' for the work, though his wishes are not always followed. The piece is widely regarded as his finest choral work and some consider it his masterpiece.

Provenance: The Hon. Elizabeth Mabel Bailey, 1862-1952, eldest daughter of John Russell Bailey, 1st Baron Glanusk. Elgar's wife, Alice met her in July 1909 at a rehearsal for the Three Choirs Festival. She wrote to Elgar in 1929 about the tenor Henry Wendon.

BOLDLY SIGNED VERTICALLY BY THE COMPOSER 'Edward Elgar' to title-page; large 8vo; a few small & and pencil annotations relating to performances in 1912 & 1924 to early leaves, probably in the hand of Mabel Bailey whose ownership signature appears on the cover, free endpapers browned; publisher's cloth-backed printed boards, slightly rubbed and soiled but in the main a very good example in original, unrestored state; viii, [2], 177, [1]pp. and 11 pages of advertisements. An Elgarian Who's Who by Martin Bird.





'ONLY VENTURE CAPITALISTS CAN PLAY WITH THIS BALLOON' SAYS MUMMY

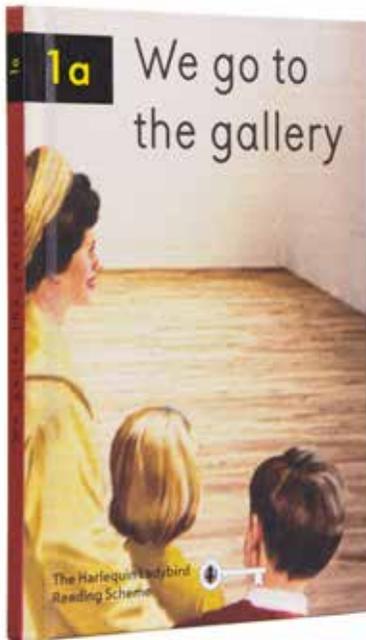
83. ELIA, MIRIAM & EZRA. *We go to the Gallery. Book 1a.* The Harlequin Ladybird Key Words Reading Scheme. Art Quarters Press, 2014.

£980 [ref: 103481]

The true first issue of this satirical work, written and designed in the style of the classic Ladybird Reading Scheme books. In order to fund publication, Miriam Elia published a handful of pages online which quickly became popular and helped her raise the initial £5,000 required. The first edition ran to 1,000 copies and swiftly sold out; however, it also incurred a legal threat from Ladybird, forcing her to change the names of the characters as well as the fake imprint for the next edition.

Ladybird subsequently published their own satirical reading books, which proved popular, prompting the artist to publish *We sue an artist (and then rip off her idea)*. *Dung Beetle guide to Corporate intimidation, for ages 5+*. The Dung Beetle imprint also published a useful and topical guide in 2020, *We Do Lockdown*.

First edition, first issue [ONE OF 1,000 COPIES], SIGNED BY THE ARTIST; 8vo; colour illustrations throughout; publisher's pictorial boards, a fine, sharp copy.



SIGNED BY THE PLAYWRIGHT

84. ELIOT, T.S. *The Family Reunion.* London, Faber, 1949.

£875 [ref: 94394]

A modern verse play addressing man's guilt and his need for expiation through his acceptance of responsibility for the sin of humanity. 'What poets and playwrights have been fumbling at in their desire to put poetry into drama and drama into poetry has here been realised.... This is the finest verse play since the Elizabethans'. (*New York Times*).

Fifth impression, SIGNED BY THE AUTHOR ON THE TITLE-PAGE; 8vo; handsome modern full grey morocco with maroon lettering piece to spine, maroon endpapers and all edges gilt, in fine condition; 136pp.

85. GAMY [PSEUD. MONTAUT, MARGUERITE]& MONTAUT, ERNEST. Latham sur monoplan Antoinette. [Paris], [M.M.], [c.1910].

£1,950 [ref: 104906]

Hand-coloured pochoir print; framed and glazed, overall size: 513cm x 960cm x 45mm.

The Gamy-Montaut prints document various historical events in the early history of transportation, including Power Boat Racing, Motorcycle and Motor Car Racing, Motor Car Touring, Zeppelins and Tennis.

Having observed the rapidly growing interest in cars and racing during the early years of motor cars, Ernest Montaut produced his first motoring prints in the mid-1890s, and by 1897, his drawings were pictorial records of the many races in France. Montaut's work was extremely well received in the Paris of his day and was shown in the fashionable shops of the Rue de l'Opera and Rue de la Paix, as well as in the better galleries.

Marguerite Montaut, Ernest's wife, joined him in his work producing not only racing prints but also developing a fine series of aviation prints commemorating such events as the first flights on the early European mail routes. While Marguerite Montaut's works were occasionally signed 'M. Montaut', she also used the name 'Gamy', an anagram for Magy.

The Gamy-Montaut prints were all produced by the pochoir process in which the outlines for each image were drawn onto lithographic stones and printed. Using these uncoloured prints as a template, elaborate stencils were cut for each colour. Water-colour was then brushed onto the image through the stencil. The colouring process was quite complex, with each print taking several days to produce. It was also quite labour intensive, and the studio of Gamy-Montaut therefore employed a group of trained artists, including Nevil and Campion, to assist in the colouring.



ITEM 85



ITEM 86

86. GAMY [PSEUD. MONTAUT, MARGUERITE]& MONTAUT, ERNEST. Meeting De Deauville. Le moteur Renault conduit a la victoire l'appareil m. Farman. Paris, Mabileau & Co., 1913.

£1,950 [ref: 104910]

The Hydravion Farman flying over the English Channel on its way to victory powered by a Renault engine.

Hand-coloured pochoir print; framed and glazed, overall size: 513 x 960 x 45 mm.

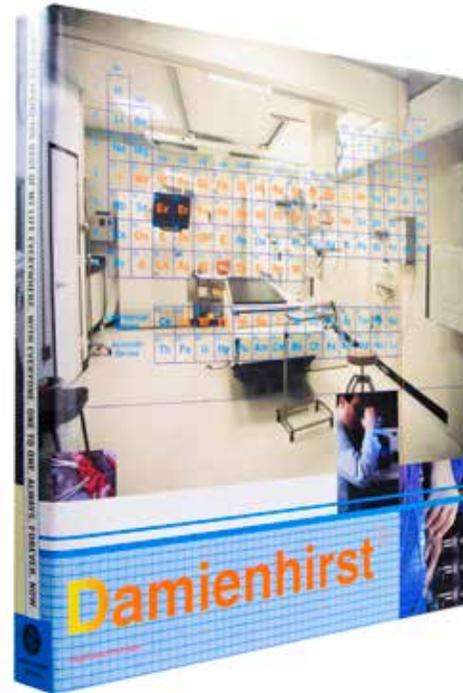


INSCRIBED COPY

87. HENDRICKSON, JANIS. Roy Lichtenstein.
Germany, Benedikt Taschen, 1988.

£575 [ref: 104787]

First edition, SIGNED BY THE ARTIST ON THE TITLE PAGE; 4to; colour and black & white illustrations throughout; publisher's raspberry cloth boards with paint device and Lichtenstein's signature stamped in blawck, light bumping to corners, near-fine illustrated dust jacket; 96pp.



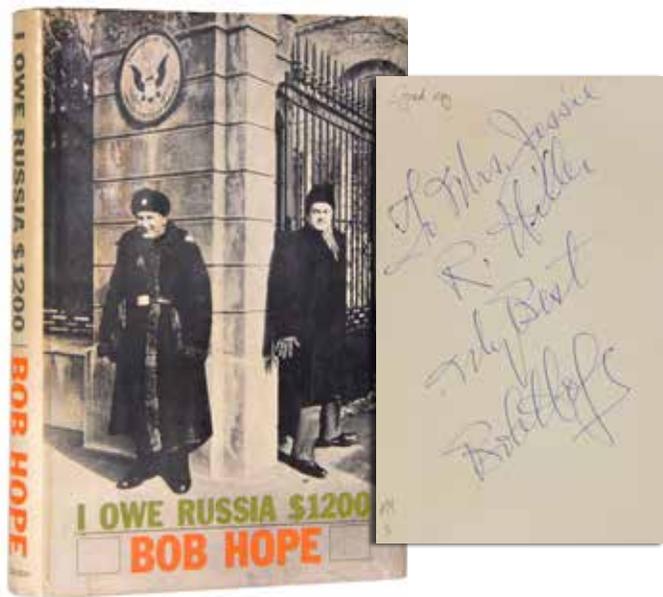
SIGNED COPY

88. HIRST, DAMIEN. I Want to Spend the Rest of My Life Everywhere. With Everyone, One To One, Always, Forever, Now. London, Booth-Clibborn Editions, 1997.

£1,000 [ref: 103086]

This remarkable book reproduces nearly every work created by the artist before 1997, together with biographical text, interviews, quotations, articles on the artist, and an essay by novelist Gordon Burn. An ingenious creation.

First edition, SIGNED BY THE ARTIST; large 4to (330 x 285 mm); colour plates and illustrations including several metamorphic ones operated by tabs; publisher's red faux-leather, dust-jacket, slight sunning affecting red to spine and initial letter to upper panel but overall a fine copy.



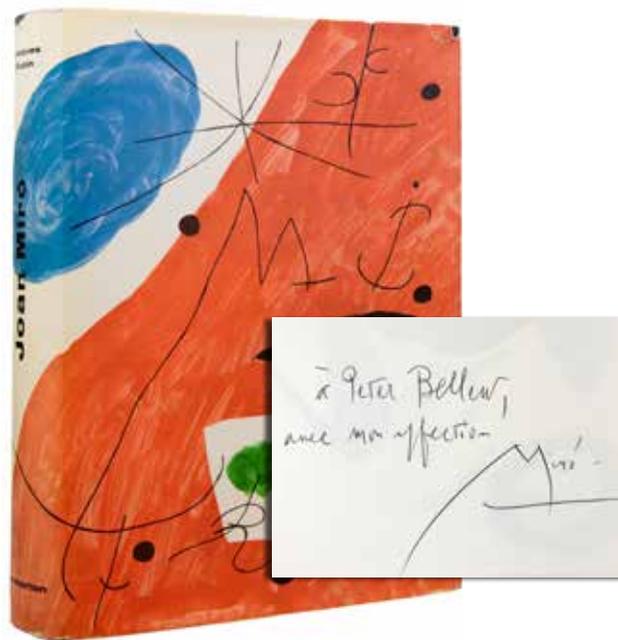
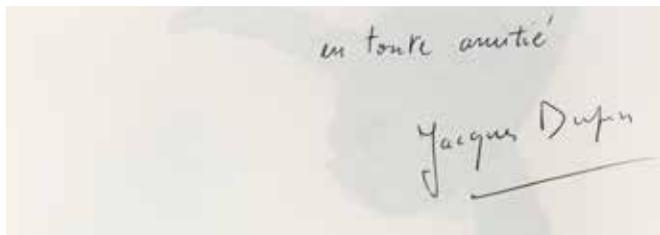
AUTHOR'S PRESENTATION COPY

89. HOPE, BOB. *I Owe Russia \$1200.* New York, Doubleday & Co., 1963.

£375 [ref: 104598]

Inscribed on the front free endpaper by the author, 'To Mrs Jessie R. Hiller My Best Bob Hope'.

First edition, *INSCRIBED*; 8vo; illustrations; publisher's red cloth, black spine, dust jacket slightly rubbed on the edges.



INSCRIBED BY BOTH ARTIST AND AUTHOR

90. MIRO, JOAN (ARTIST); DUPIN, JACQUES (AUTHOR). *Joan Miró.* Paris, Flammarion, 1961.

£950 [ref: 104423]

A presentation copy, inscribed in black ball-point on the second front free endpaper by the author and artist 'A Peter Bellew en tout amitié Jacques Dupin', and 'a Peter Bellew avec mon affection Miró'. Peter Bellew (d. 1986) was an Australian art critic and head of the Arts and Letters section of UNESCO, in Paris.

First edition, *INSCRIBED BY BOTH ARTIST AND AUTHOR*; 4to (303 x 225 mm); numerous illustrations, the 45 in colour tipped in; publisher's black cloth, illustrated in white after a design by Miró, complementary dust-jacket in colour, rubbed and chipped at extremities, closed tears to base of back panel and head of spine, light stain to tail of same, original slip-case split and stained but all in all a good copy and internally fine.



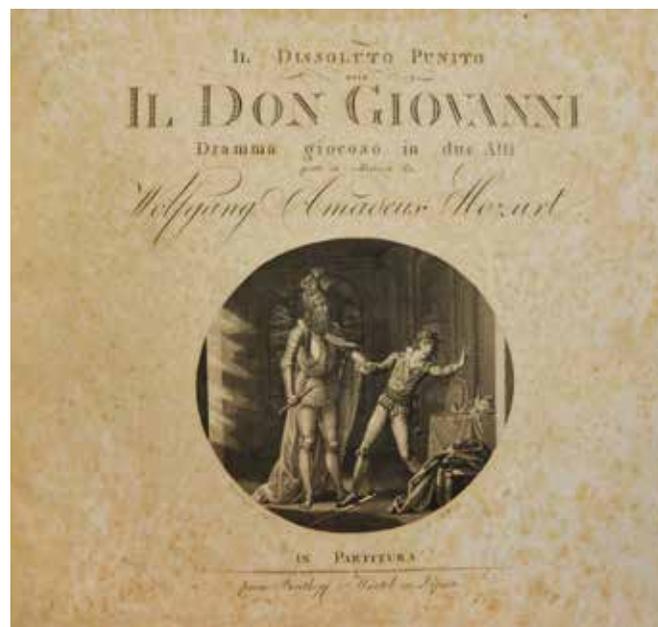
RARE FIRST EDITION

91. MOZART. WOLFGANG AMADEUS. *Così fan tutte o sia la scuola degli amanti.* Leipzig, Breitkopfischen Musikhandlung, [1794].

£3,750 [ref: 102885]

A very attractive original first edition of the piano/vocal score of one of Mozart's most popular operas, his final collaboration with the Italian librettist, Lorenzo da Ponte. The full score was not published until 1810.

First edition; 3 volumes in 1, type-set music, cast list on verso of title to vol. 3, titles and text in Italian and German, small, old ink stamp to title of vol. 3, lacking engraved frontispiece (as usual), some light foxing and browning, a couple of corners roughly cut, otherwise very good; later quarter cloth over marbled boards, gilt lettering pieces to spine and front cover, slight rubbing to corners, else very good.



RARE FIRST EDITION OF THE ORCHESTRAL SCORE

92. [MOZART. WOLFGANG AMADEUS]. [Don Giovanni] *Don Juan oder der Steinernen Gast.* Leipzig, Breitkopf & Haertel, [1801].

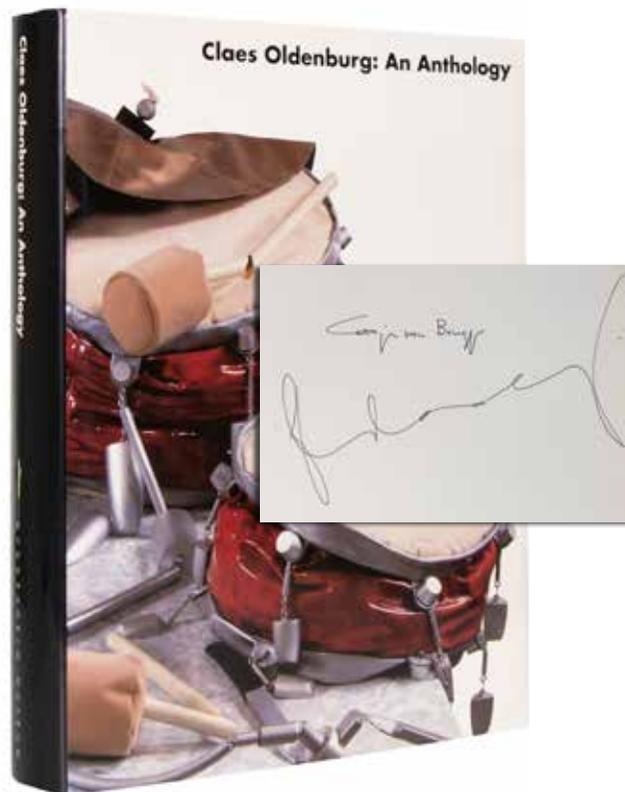
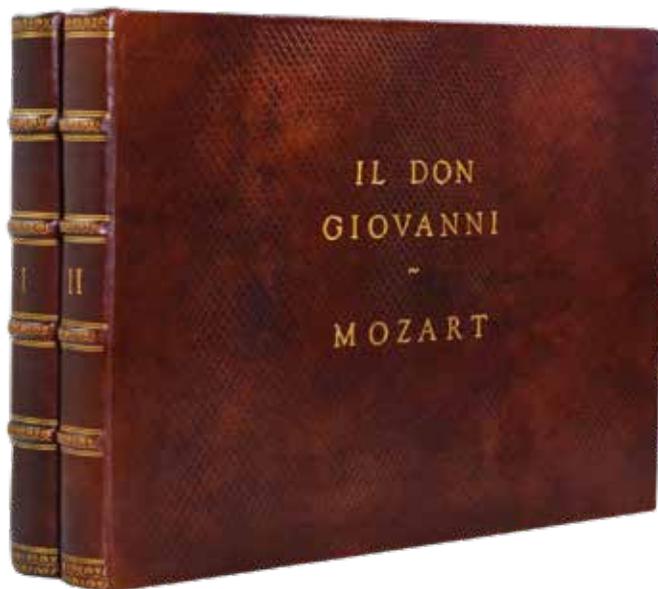
£9,500 [ref: 102887]

Don Giovanni was the first of Mozart's operas to be published in full score. The separate 14-page German libretto by Rochlitz, not included with this copy (although it is present as part of the orchestral score), seems to have been printed separately and is therefore often not present. Haberkamp notes no differences between those scores that contain it and those that do not.

Don Giovanni, The Libertine Punished; or, Il dissoluto punito; ossia, il Don Giovanni, is in two acts with Italian libretto by Lorenzo da Ponte. It premiered at the original National Theatre in Prague on October 29, 1787. The opera's

subject is Don Juan, the notorious libertine of fiction and his eventual descent into hell. For Mozart, it was an unusually intense work and it was not entirely understood in his own time. Within a generation, however, it was recognised as one of the greatest of all operas.

First edition; 2 vols, oblong folio (330 x 260mm, 13 x 10 1/8 in); orchestral score with libretto in Italian and German, vol. I with additional engraved vignette title by Bolt after Kinninger (foxed) of the supper scene between Commendatore and Don Giovanni, printed title with attractive ink presentation to upper corner margin, dated 1877) and 2 following pp. of text, engraved musical score 6-292pp, vol. II with printed title and engraved musical score 294-590pp, with separate printed divisional title 'Anhang von spaeter eingelegten Stuecken', some sporadic light foxing and minor staining, mostly to final leaf of vol. I, some leaves trimmed at upper edge with loss to pagination in vol.2 but in the main clean and bright; modern diced calf, upper covers lettered in gilt, marbled endpapers and edges, most attractive.

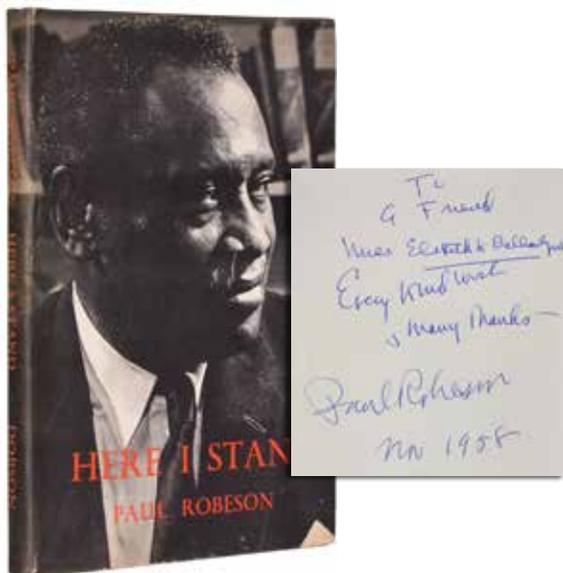


INSCRIBED COPY

93. OLDENBURG, CLAES. *Claes Oldenburg: An Anthology.* New York, Solomon R. Guggenheim Foundation, 1995.

£500 [ref: 104782]

Second edition, INSCRIBED; large 4to; numerous colour and black and white illustrations, signed by the artist on title-page; publisher's black silk, pictorial dust jacket, a fine copy; includes a single leaf (loose in front) with (undated) exhibition notes for Leo Castelli Gallery, New York; 575pp.



INSCRIBED BY THE AUTHOR

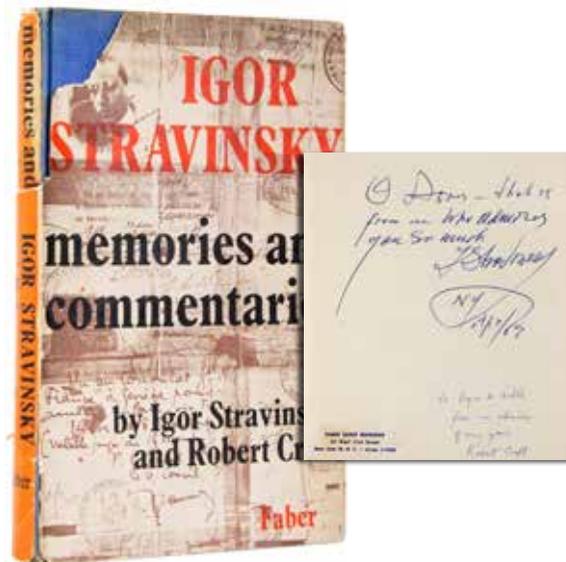
94. ROBESON, PAUL. *Here I Stand.* London, Dennis Dobson, 1958.

£650 [ref: 104551]

Inscribed by the author on the front free endpaper: 'To a Friend, Mrs Elizabeth Ballantyne. Every kind wish & many thanks. Paul Robeson. Nov. 1968'.

Paul Bustill Robeson (1898-1976) singer and actor was born in Princeton, New Jersey. He was admitted to the U.S. Bar before embarking on a stage career in New York City in 1921, appearing in Britain in 1922. Success as an African-American actor was matched by his popularity as a singer and he appeared in works ranging from *Show Boat* to plays by O'Neill and Shakespeare (*Othello* in London in 1930).

Second impression, INSCRIBED BY THE AUTHOR; 8vo; publisher's brown cloth, a little bumper on the corners, photographic dust-jacket, dust-soiled, more so to rear panel, otherwise very good and internally fine.



INSCRIBED BY BOTH AUTHORS

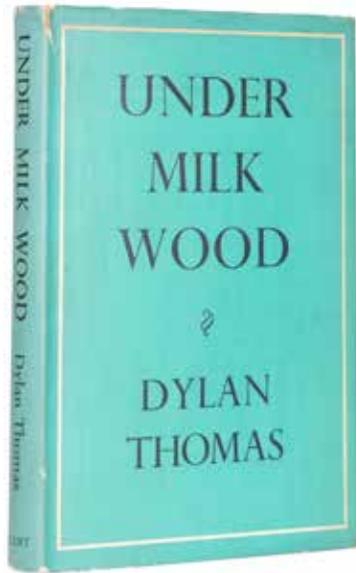
95. STRAVINSKY, IGOR; CRAFT, ROBERT. *Memories and Commentaries.* London, Faber and Faber, 1960.

£650 [ref: 104415]

Stravinsky's inscription reads; 'O Agnes - that is from me who admires you so much I. Stravinsky NY ?/12/69'; Craft's reads; 'to Agnes de Mille from an admirer of many years Robert Craft'.

Provenance: Agnes George de Mille (1905 -1993, American dancer and choreographer, niece of the Hollywood director Cecil B. de Mille); Kamin Dance Bookshop (printed label to front free endpaper).

First edition, INSCRIBED BY BOTH AUTHORS, each to Agnes de Mille, on front free endpaper; 8vo; 22 illustrations, mostly from photographs; publisher's blue cloth, faded at extremities, dust-jacket worn, torn at head of spine with some loss extending to the front cover, otherwise a good copy and internally near-fine.

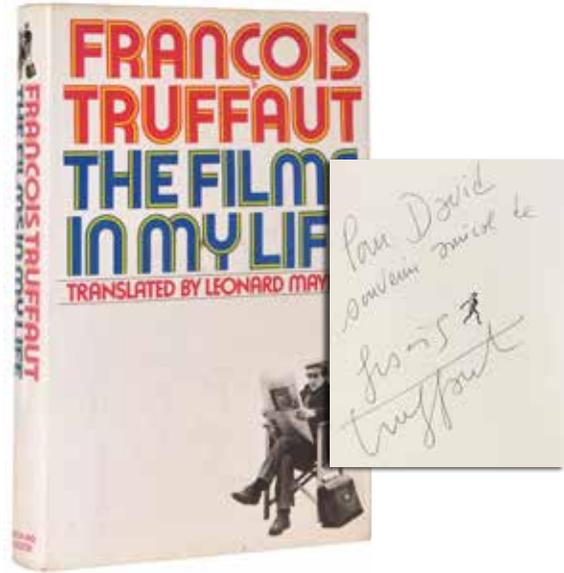


96. THOMAS, DYLAN. *Under Milk Wood. A Play For Voices.* London, J.M. Dent & Sons Ltd, 1954.

£500 [ref: 104619]

Thomas's most famous work: a play for voices set in a small coastal town in Wales. The gift inscription reads 'Belated good wishes, this was only published on Saturday! Marjorie March 1954.'

First edition, first impression; 8vo; gift inscription to front free endpaper, publisher's brown cloth lettered in gilt to spine, dust-jacket, price-clipped for giving, spine very slightly dulled, small tear and very minor chipping to spine ends but overall very good. Rolph B21.



INSCRIBED BY THE AUTHOR

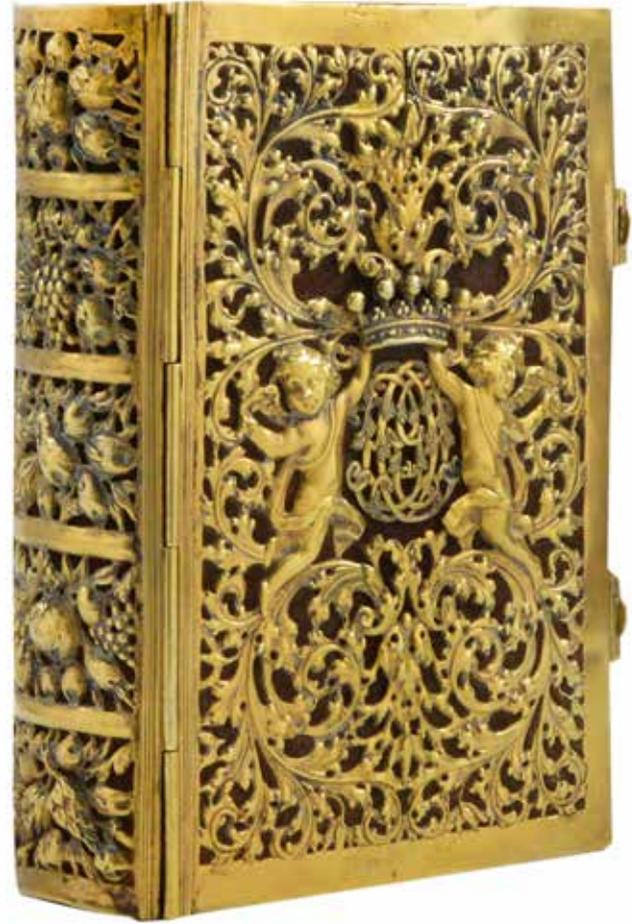
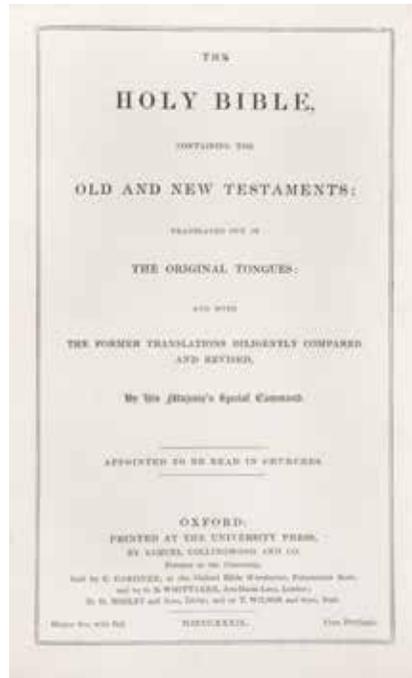
97. TRUFFAUT, FRANÇOIS. *The Films in My Life.* Translated by Leonard Mayhew. New York, Simon & Schuster, 1975.

£950 [ref: 104603]

Inscribed on the second front free endpaper to David Bowman, 'Pour David souvenir amical de Francois Truffaut'. Loosely inserted is a newspaper article on Truffaut. In the book, Truffaut recounts the films that shaped his life, from Chaplin to his French new wave contemporaries.

First edition, INSCRIBED PRESENTATION COPY; 8vo; publisher's yellow blind-stamped boards, blue cloth spine, slightly faded, top edge spotted, in a mildly soiled dust jacket, otherwise very good.

SPECIAL INTEREST & SPORT



SUPERBLY BOUND COPY FOR EARL DE GREY

98. [BIBLE]. The Holy Bible, containing the Old and New Testaments. Translated out of the original tongues, and with the former translations diligently compared and revised. *Oxford, The University Press, 1839.*

£9,500 [ref: 102888]

This elaborate gilt binding with cherubs, ornate clasps and coronets was made for Thomas Philip de Grey and features his monogram on the covers. The Earl, or Lord Grantham as he was known from 1786 to 1833 served as Lord Lieutenant of Ireland as well as the first President of the Royal Institute of British Architects.

Provenance: Thomas Philip de Grey, 1781-1859 (monogram of Earl de Grey to binding).

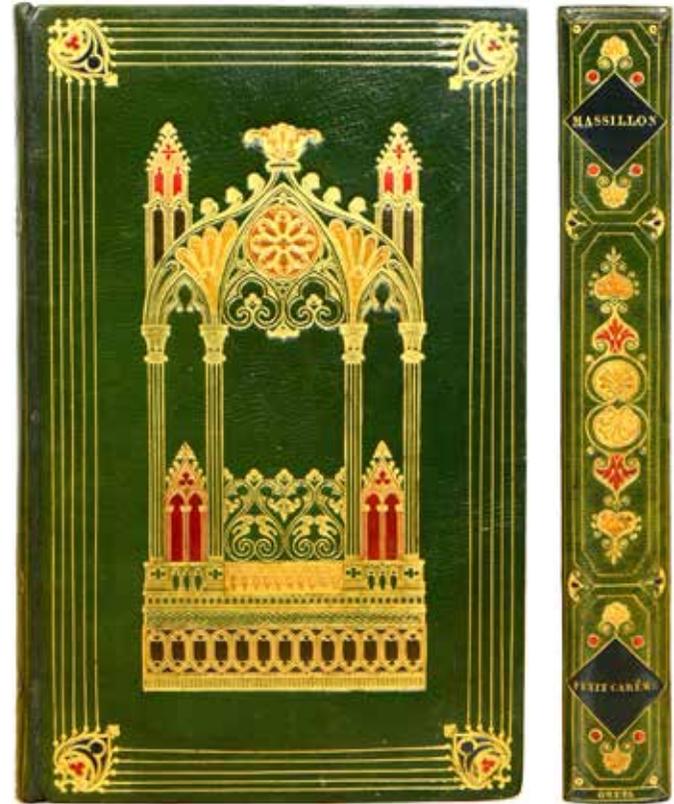
8vo (190 x 125 mm); fine gilt gauffered edges, yellow watered silk doublures bordered with red velvet, corresponding yellow watered silk endpapers; elaborate metal gilt binding, sculpted cherubs to covers holding a coronet of five balls above the monogram of the Earl de Grey, surrounded by leaves, spine in five parts with fruit and leaves, elaborate clasps with a female figure, some minor wear to binding but overall in excellent condition; preserved in a morocco-backed red velvet lined cloth drop-back box with gilt title to spine; 1038pp.



99. [BIBLE]. NONESUCH PRESS. GOODEN, STEPHEN (ILLUSTRATOR). *The Holy Bible [together with] The Apocrypha*. London, Nonesuch Press, 1924-27.
£450 [ref: 102596]

The second Nonesuch commission for the engraver Stephen Gooden (after the *Anacreon* of 1923), and one of the most significant productions of the Nonesuch Press. Sensitive illustrated by the often under rated Stephen Gooden, one of the leading British line-engravers of the 20th century, most renowned perhaps for this work and the *Fables* of Jean de La Fontaine; he was also a prolific bookplate designer and even had banknote designs taken up by the Bank of England in the 1930s & '50s.

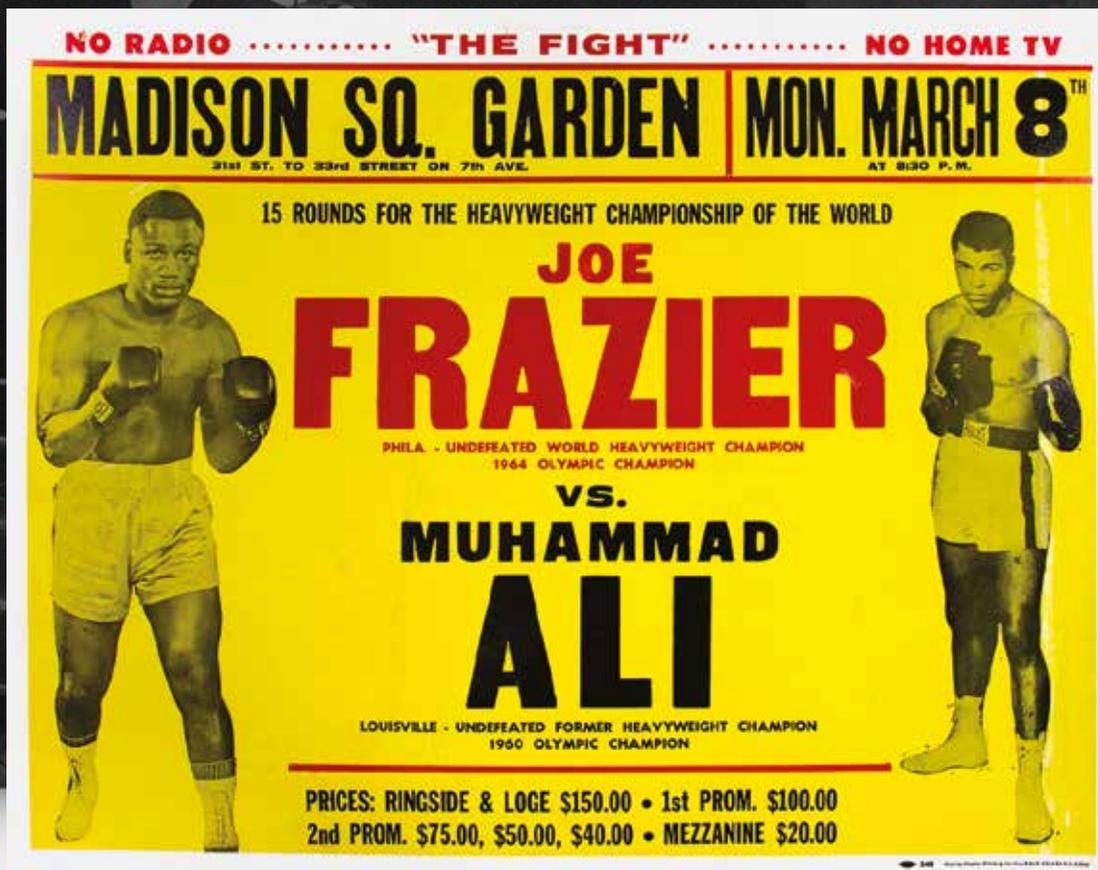
Limited editions, THE APOCRYPHA NUMBER 1024 OF 1250, THE OTHERS ONE OF 1,000 UNNUMBERED COPIES; 5 vols; copper engraved pictorial titles, head and tailpieces by Stephen Gooden, tissue guards, faint spotting to endpapers, otherwise fine; publisher's decorated boards, faint spotting to upper cover (vol. III only), slight bumping to corners and spine extremities, toned, otherwise very good.



FINE EARLY 19TH-CENTURY GOTHIC BINDING

100. [BINDING]. MASSILLION, JEAN-BAPTISTE. *Petit Carême de Massillon suivi des Sermons... et de L'Oraison Funèbre de Louis XIV*. Paris, Chez Lefevre, 1826.
£2,500 [ref: 90589]

Tall 8vo; engraved portrait, contemporary green morocco in the Gothic style, multiple gilt fillets, decorative corner-pieces with red morocco onlays, elaborately gilt with red, sienna, burnt sienna and black onlays, flat spine, fan design within gilt fillets, red, sienna and black onlays, gilt dentelles and all edges gilt, by 'Gruel'.



101. [BOXING]. ALI, MUHAMMAD; FRAZIER, JOE. [Original Stadium Poster for 'The Fight of the Century' at Madison Square Garden]. [New York, Murray Poster Printing Co., March, 1971].

£3,000 [ref: 103893]

The scarce, original on-site poster for Ali and Frazier's 'Fight of the Century', held at Madison Square Garden on 8 March 1971. The fight was highly anticipated as it was Ali's first real challenge following the reinstatement of his boxing license after refusing to be inducted into the armed forces in protest of the Vietnam War.

Both the fighters were undefeated going in, and the ribbing between them turned intense, with racial overtones. The heavyweight championship fight exceeded expectations, with Ali taking more of a pounding than usual but visually brushing it off to the crowd, and in later rounds Ali made the first appearance of his famous 'rope-a-dope' strategy, taking blows against the ropes in an effort to tire out Frazier. Ultimately, Ali was knocked down in the 11th round and lost by unanimous decision in the 12th, the first defeat of his long career. Ali would get his revenge when the two met again in 1974 and at the 'Thrilla in Manila' in 1975.

With the number '240' and imprint of the Murray Poster Printing Co., NY; 560 x 720 mm; printed poster on card, a few chips resulting in small losses and short closed tears to the margins, one touching the lettering in the top margin, a few scuffs, creases and small stains in the image.

102. [CERAMICS]. GARNIER, EDOUARD. The Soft Porcelain of Sèvres, 50 magnificent chromolithographed plates heightened with gold. London, John C. Nimmo, 1892.

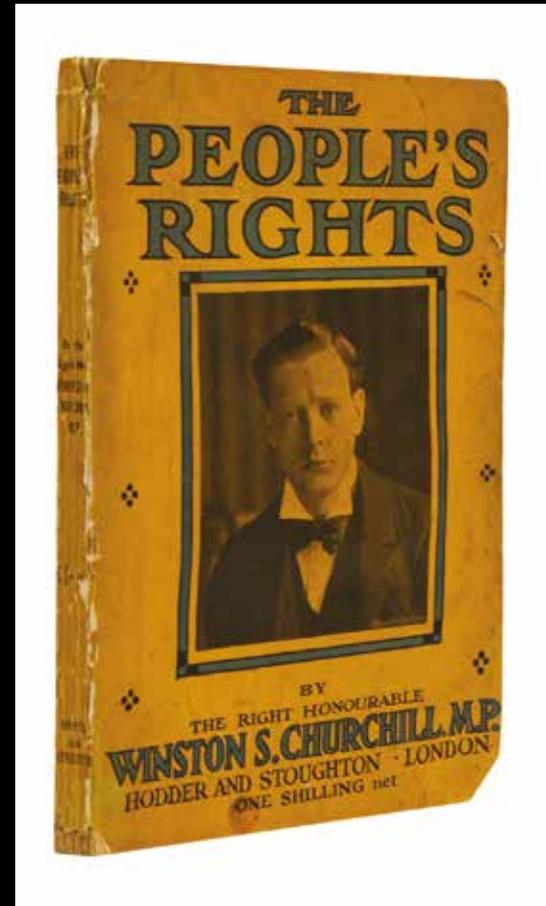
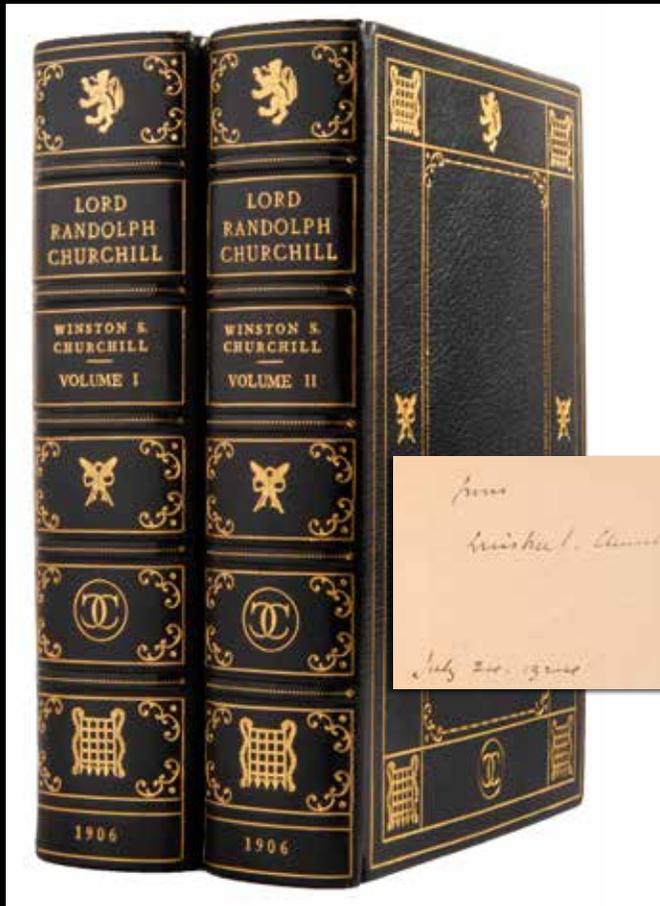
£1,900 [ref: 101644]

Many connoisseurs and collectors have a preference for soft-paste porcelain, especially that of Sèvres, since the colouring is more translucent and less 'solid' than the later hard-paste. The title here is seen as the great authority on the subject.

The soft-paste Sèvres porcelain factory opened in Vincennes in 1745 (later moving to Versailles in 1756), quickly taking the limelight from Meissen in the mid 1750s. By this time the latter was in decline and Sèvres took the mantle as the arbiter of fashion, becoming the leading porcelain factory in Europe. There is no question that the patronage of Louis XV's mistress, Madame de Pompadour, greatly aided this meteoric rise. It was not until 1769, when hard-paste porcelain entered production, that a distinction was made in nomenclature between *porcelaine de France* or *vieuse Sèvres* (soft paste, or *pâte tendre*) and *porcelaine royale* (hard paste, or *pâte dure*).



Folio; half-title and and title printed in red & black, 50 stunning chromolithographed plates heightened with gold, captioned tissue guards, occasional marginal soiling or browning, a few guards frayed at edges, two with corner section missing, otherwise very good; publisher's two-tone green cloth, professionally restored at extremities, all edges gilt.



A FINE SET SIGNED BY CHURCHILL

103. CHURCHILL, WINSTON. Lord Randolph Churchill. London, Macmillan and Co., 1906.

£6,750 [ref: 105242]

A signed, superbly bound set of Churchill's biography of his father.

First edition, vol. I SIGNED on the front prelim: 'From Winston Churchill / July 24 1924'; 2 vols, 8vo; frontispieces, 16 plates, one folding, in the main, clean and bright; lavish twentieth century full black morocco for Asprey, gilt-pannelled and bordered with Churchillian devices to front and rear boards as well as the ribbed spines, silk doublures within twin-pannelled dentelles, all edges gilt, a fine set. Woods A8 (a).

104. CHURCHILL, WINSTON. *The People's Rights.* London, Hodder & Stoughton, 1910.

£3,750 [ref: 103166]

A first edition of a collection of Churchill's speeches made during the 1909 Parliamentary election. This title was printed on inexpensive, acidic paper, which is notoriously prone to deterioration but compared to most survivors this is certainly one of the better ones.

In the general election of 1906, Churchill secured a notable victory in Manchester and began his ministerial career in the new Liberal government as Undersecretary of State for the Colonies. He soon gained credit for his able defence of the policy of conciliation and self-government in South Africa.

When the ministry was reconstructed under Herbert Asquith in 1908, Churchill was promoted to president of the Board of Trade, with a seat in the cabinet. Here, Churchill emerged as a leader in the movement of Liberalism away from laissez-faire toward social reform. He completed the work begun by his predecessor, Lloyd George, on the bill imposing an eight-hour maximum day for miners. He himself was responsible for attacking the evils of 'sweated' labour by setting up trade boards with power to fix minimum wages and for combating unemployment by instituting state-run labour exchanges.

When this Liberal program necessitated high taxation, which in turn provoked the House of Lords to the revolutionary step of rejecting the budget of 1909, Churchill was Lloyd George's closest ally in developing the provocative strategy designed to clip the wings of the upper chamber. He became president of the Budget League, and his oratorical broadsides at the House of Lords were as lively and devastating as Lloyd George's own. Indeed Churchill, as an alleged traitor to his class, earned the lion's share of Tory animosity.

First edition, first paperback issue, first state with Index, one Appendix and page 71 erroneously numbered '1'; 8vo (220 x 150 x 15 mm); text toned (as usual), a few leaves chipped, loss to corners of preliminary leaves, mostly to half-title that bears ownership label to top, outer corner; publisher's yellow wrappers pictorially printed in black and blue; chips to wrappers with some loss, some soiling, preserved in a custom-made red morocco solander box gilt. Woods A16.



105. CHURCHILL, WINSTON. *The World Crisis 1911-1914* [WITH] *A Criticism*. London, Thornton and Butterworth, 1923-1931.

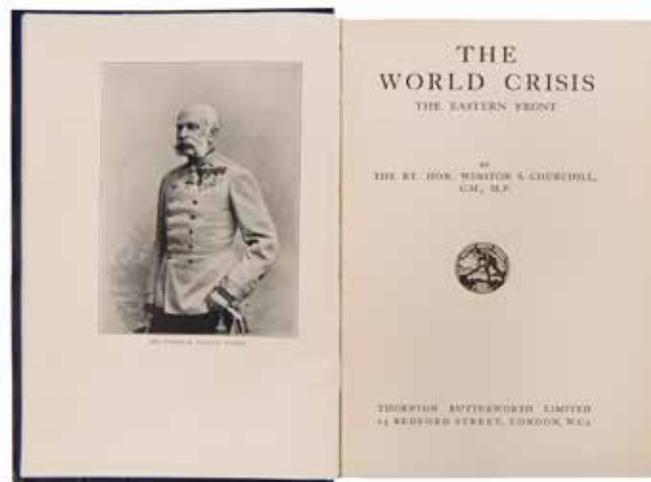
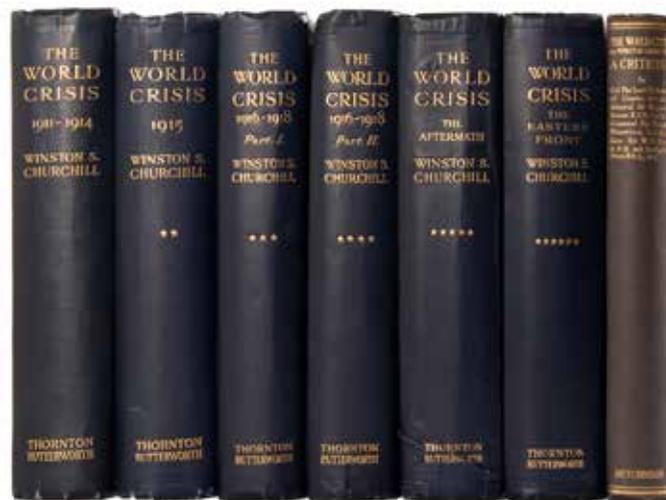
£2,000 [ref: 105016]

A superlative account of the prelude to and events of the First World War; it is still regarded as a defining work of twentieth-century history, reconstructing the action on the Western and Eastern Fronts, the wars at sea and in the air and the advent of tanks and U-boats. Churchill describes the Lusitania's sinking, the heroics of the Battle of Jutland, Verdun's 'soul-stirring frenzy', the bloodshed of Gallipoli, the Somme and Passchendaele, as well as the USA's entry into the conflict. It confirmed the author's reputation as a brilliant historian.

A difficult volume to find in decent condition, *A Criticism*, written by Colonel The Lord Sydenham of Combe, Admiral Sir Reginald Bacon, General Sir Frederick Maurice, General Sir W.D. Bird and Sir Charles Oman, given it was published in 1927 only deals with the first three volumes but makes for entertaining reading given the differences of opinion between the author and Winston Churchill, the latter replying, in part, in the single volume edition of *The World Crisis*, in 1931.

Provenance: Maud D. R. Gifford (contemporary ink inscription to first four vols., the first dated 14th April 1923 - the month of publication, the second flat signed, the third dated March 1927 and the fourth also dated 1927, the year of publication, all on upper blank endpapers).

First editions; 5 volumes in 6, 8vo; illustrated throughout with portraits, maps and plans, some folding, short closed tear and one chipped edge to final map in vol. VI otherwise internally, remarkably clean and bright; publisher's navy blue cloth, blind printed panels to upper boards, gilt lettering to spine, corners and spine ends mildly rubbed and bumped, commensurate with age, the odd superficial mark, very mild toning to edges,



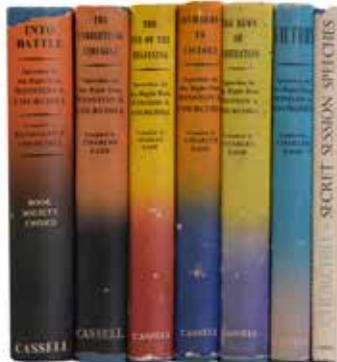
otherwise a near-fine set; together with 'A Criticism', first edition, [1927], 8vo; maps and charts, internally fine, save for offsetting to endpapers; publisher's blue cloth, darkening of spine, line of fading to upper board and a few marks to rear board but overall, very good. Woods A31 (a); Langworth 103.



106. CHURCHILL, WINSTON. *The War Speeches of The Right Hon. Winston Churchill, P.C. Into Battle, 1941; The Unrelenting Struggle, 1942; The End of the Beginning, 1943; Onwards to Victory, 1944; The Dawn of Liberation, 1945; Victory, 1946; Secret Session Speeches, 1946.* London, Cassell and Company, Ltd., 1941-46.

£1,900 [ref: 102791]

First editions; 7 volumes, large 8vo; the first six titles with photographic frontispiece of Churchill and all but the first with additional photographic illustrations, the odd marginal spot to first vol.; publisher's blue cloth, mildly rubbed at extremities, all with original printed dust-jackets, a little rubbed, some with minor chips and creases to extremities, some dust-soiling, more evident to rear panels, a few spots to last title, all in all a very good set.



SIGNED BY CHURCHILL

107. [CHURCHILL, WINSTON]. *We Speak From The Air. Broadcasts by the R.A.F. Issued for the Air Ministry by the Ministry of Information.* London, His Majesty's Stationery Office, 1942.

£975 [ref: 105178]

'Men of the F.A.G. describe their own experiences in their own words. These accounts of operations over Germany, France, Holland, Belgium, Britain, Norway, Italy... (etc.) The narratives are selected from over 280 broadcasts, given anonymously by the R.A.F. and W.A.A.F., during 1941.' Foreword.

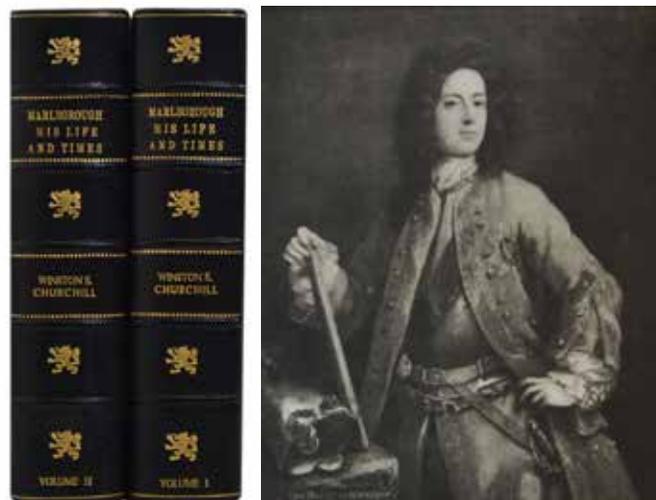
First edition, signed on the half-title 'From Winston Churchill 1943'; Small 8vo (185 x 125 mm); a couple of spots to half-title, ink of signature has faded a little with age but still distinct, else very clean; publisher's printed wrappers with yapp edges, these a bit creased and chipped, general light surface soiling but given ephemeral nature of war-time paper and production, generally very good; 72pp.

108. CHURCHILL, WINSTON. *Marlborough His Life and Times.* London [&c.], Harrap, 1947.

£550 [ref: 102721]

A handsomely bound two-volume edition of Churchill's panegyric biography of his forebear John Churchill, 1st Duke of Marlborough.

First 2 volume edition; 2 vols, 8vo; 2 portrait frontispieces, 14 facsimiles and 196 maps & plans (including double-page); handsomely bound in modern black half morocco with gilt lettering and rampant lion motifs within gilt borders and raised bands to spines. Woods A40(d).



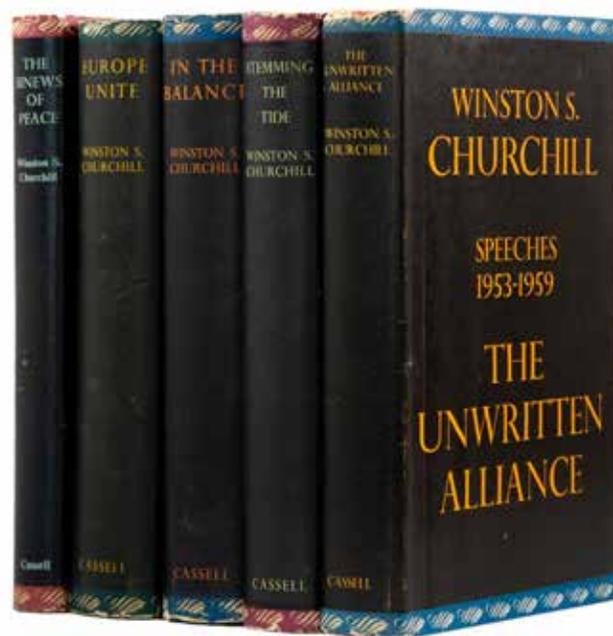
109. CHURCHILL, WINSTON. *The Post-War Speeches of The Right Hon. Winston Churchill, P.C. The Sinews of Peace, 1948; Europe Unite, 1950; In The Balance, 1951; Stemming the Tide, 1953; The Unwritten Alliance, 1961.*

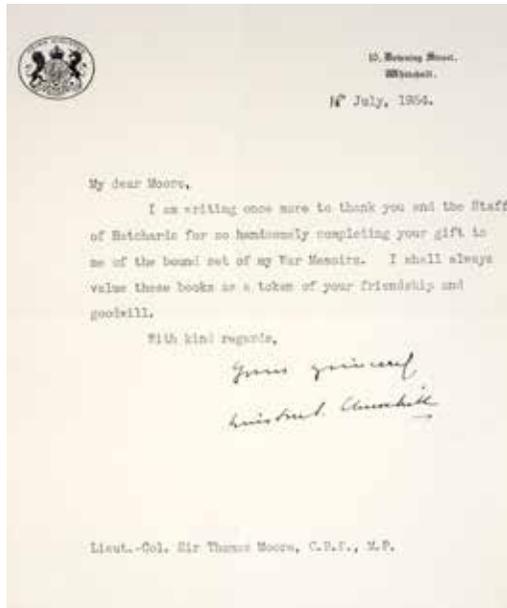
London, Cassell and Company, Ltd., 1948-61.

£1,250 [ref: 103923]

Comprising over 250 speeches, including Churchill's call for a united Europe and, in one of the most famous orations of the Cold War period, Churchill condemned the Soviet Union's policies in Europe and declared, 'From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the continent'. Churchill's speech is considered to be one of the opening volleys announcing the beginning of the Cold War.

First editions; 8vo (220 x 150 mm); publisher's cloth, a few spots to a some endpapers, otherwise internally fine, dust-jackets, a little rubbed and chipped at extremities, some spotting but only noticeable on versos and some flaps, otherwise a very good set that has not been price-clipped or restored.





110. CHURCHILL, WINSTON. Typed letter signed to Sir Thomas Moore. London, 10, Downing Street, 18 July, 1954.

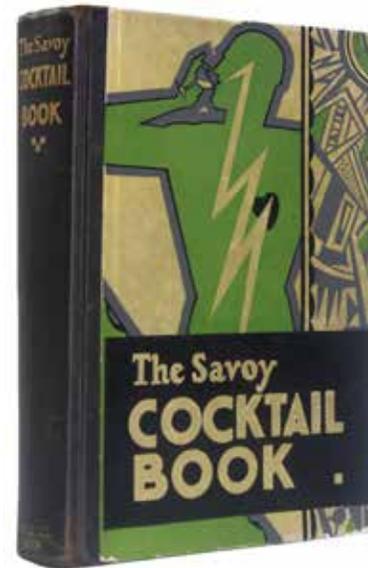
£5,850 [ref: 94852]

The letter reads: 'I am writing once more to thank you and the Staff of Hatchards for so handsomely completing your gift to me of the bound set of my War Memoirs. I shall always value these books as a token of your friendship and goodwill'.

One assumes the reference is to Churchill's six volume set of *The Second World War*, the last volume of which was published the previous year. Churchill was Prime Minister for the second time at this point (since October 1951) and remained so until 1955.

Lieut.-Col. Sir Thomas Moore (1886-1971), was Conservative M.P. for Ayr from 1925 until his retirement in 1964.

T.L.S., single page, mounted, mailing folds, very light creasing to lower left corner, otherwise very good with a fine, strong signature, framed and glazed, letter size: 240 x 190 mm (9 1/2 x 7 1/2 ins), framed size 420 x 360 mm (16 1/4 x 14 ins).



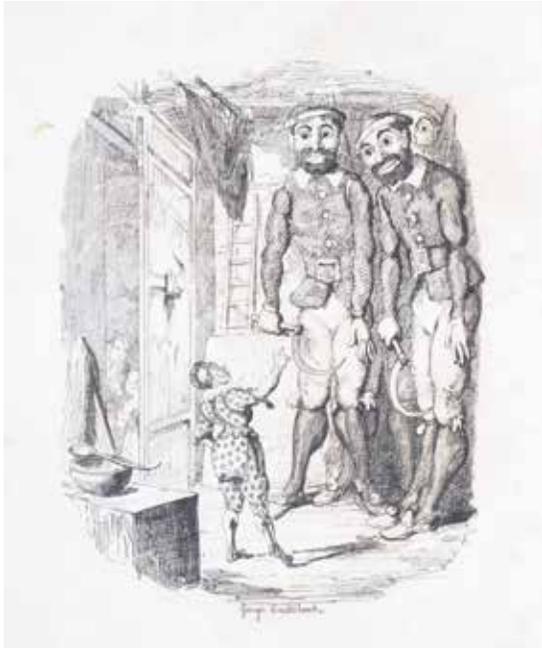
THE HEIGHT OF ART DECO STYLE AND SOPHISTICATION

111. CRADDOCK, HARRY. *The Savoy Cocktail Book*. New York, Richard R. Smith, 1930.

£1,200 [ref: 102786]

An Art Deco classic, here in very good condition with stunning illustrations. Scores of cocktail recipes including the 'Corpse Reviver' and the 'Cupid' to the 'Trilby', with occasional anecdotes and further chapters and recipes for *Sours and Toddies; Flips; Egg Noggs, Tom Collins; Slings; Shrubs, etc*, *Punches; Wine; Champagne; Port*.

First US edition; 8vo; colour illustrations by Gilbert Rumbold, pictorial endpapers with a few faint stains (including those from binder's glue), else contents clean; publisher's cloth gilt, Art Deco foil design to upper board, lower board gilt, minor rubbing to extremities with a few taps and small abrasions, some shelfwear to rear board but overall a superior copy.



112. [DICKENS, CHARLES]. *Memoirs of Joseph Grimaldi.* Edited by 'Boz'. London, Richard Bentley, 1838.
£2,200 [ref: 98770]

Girmaldi was one of the most renowned English actors of the Regency period. In the early 1800s he greatly expanded the role of the Clown in the Harlequinade and made it his own, to such an extent that a clown became known as a 'Joey', and his white-face make-up became standard.

Provenance: bibliographer Eric S. Quayle (bookplate to volume I).

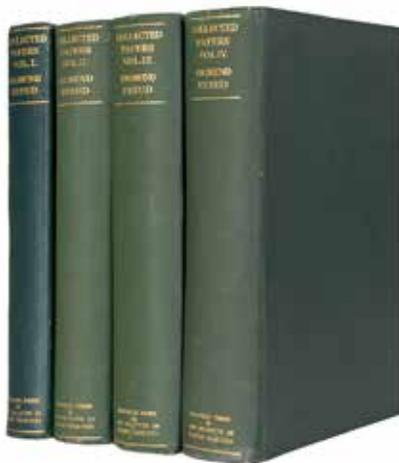
First edition, first issue (without grotesque border to one plate); 2 volumes, 8vo; 12 illustrations by George Cruikshank, occasional, light foxing, mostly to preliminary and terminal leaves, publisher's floral-patterned, embossed, pink cloth, spines gilt, a little rubbed and dust-soiled, spines faded, otherwise very good; xix, [3], 288; ix, [1], 263 [1], 36 (ads) pp. Eckel p.141.



113. EDWARDS, SYDENHAM. *Flora Britannica.* Illustrated with one hundred and thirty-three plants...engraved by Sansom...coloured with the greatest exactness from drawings by Sydenham Edwards. London, J. Stockdale, 1812.
£3,000 [ref: 95381]

A re-issue, with superior colour and on better paper, of illustrations first published pseudonymously in 1807. Not just a talented and enthusiastic artist, Sydenham Edwards obviously possessed knowledge of plant anatomy and his work ranks amongst the best scientific illustrations of the day.

Thick 4to; 2 vols in one with continuous pagination, 503 pages, includes title-page of vol. II (often lacking); 61 hand-coloured plates (including two numbered 19), the occasional spot and finger-mark to margins, otherwise very good; contemporary full maroon straight-grained morocco, gilt, all edges gilt, replaced endpapers, else near fine and most attractive. Nissen BBI, 479.



114. FREUD, SIGMUND. THE COLLECTED PAPERS 1924-25. London, *The International Psycho-Analytical Press [The Hogarth Press]*, 1924-25.

£650 [ref: 104315]

In 1922 Hogarth took over the publication, issuing under a hybrid imprint 'Beyond the Pleasure Principle' and 'Group Psychology and the Analysis of the Ego'. Both sold freely and prompted the present publication. Whilst the number of copies of the first title is unrecorded we know that only 1000 sets of sheets for each of the other volumes were printed.

First editions, first impressions; 4 vols, 8vo; publisher's green cloth, titles to spines gilt, mild fading to one board but a lovely set.

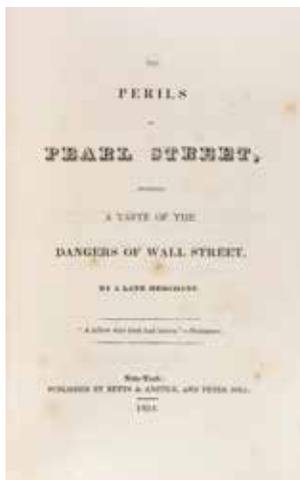
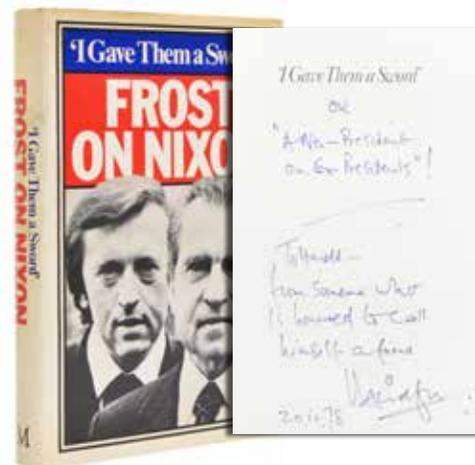
INSCRIBED TO THE PRIME MINISTER OF GREAT BRITAIN

115. FROST, DAVID; NIXON, RICHARD (37TH POTUS); WILSON, HAROLD (PRIME MINISTER). I Gave Them a Sword. Frost on Nixon. Behind the Scenes of The Nixon Interviews. London, *Macmillan*, 1978.

£1,800 [ref: 99860]

An important presentation copy from the author, journalist and broadcaster David Frost, to former Prime Minister Harold Wilson.

First edition, SIGNED PRESENTATION COPY FROM THE AUTHOR; 8vo; publisher's boards, dust-jacket, toned a spot to spine.



WALL STREET

116. [GREENE, ASA]. The Perils of Pearl Street, including a Taste of the Dangers of Wall Street. By a late Merchant. New York, *Betts & Anstice*, 1834.

£3,500 [ref: 104969]

Early Wall Street novella in which an innocent upstate New York carpenter's son, Billy Hazard, is ruined by a failed short-selling trade.

First edition, first printing; 8vo; publisher's green cloth, burgundy leather title label to spine gilt, end leaves severely foxed as usual with initials to front free endpaper, with mild spotting to the associated terminal leaves, expertly rebacked preserving original spine, a really nice copy of a vulnerable little book. Sabin 28584.



117. JOHNSON, LYNDON B. (36TH POTUS); WILSON, HAROLD (PRIME MINISTER). Album of mounted photographs presented to Prime Minister Harold Wilson, commemorating the PM's visit. *December, 1965.*

£8,500 [ref: 99848]

Presentation title-page signed by President Johnson. Handsomely housed in a black crushed morocco wrap-around folder with brass clasp, incorporating the gilt Seal of the POTUS and gilt presentation title.

Provenance: From the Estate of former PM Harold Wilson

Large format; each of the 18 black & white photographs individually mounted on pale blue card measuring 18 x 15 inches, each with mounted gilt caption to verso; housed in velvet-lined crushed morocco carrying case.

118. KING EDWARD VII. Autograph Letter Signed as King, to Crown Prince Wilhelm of Germany ('My Dear Willy...') *Marienbad, 5 September, 1905.*

£2,800 [ref: 94288]

Lamenting that the Crown Prince has been forbidden by his father, the last German Emperor, Wilhelm II, from visiting him at Windsor ('...unhappily your papa objects to your going away to England this year...') and expressing regret that he is unable to renew his acquaintance with Wilhelm's new wife Cecile.

It is interesting to see in this letter to the Kaiser's eldest son, the Crown Prince, that although an adult, married and shortly to become a father he was still forbidden to visit his great uncle in England. The Kaiser was notoriously difficult, tactless and irascible, traits that ultimately led to the catastrophic First World War and his forced abdication.

8vo (165 x 250 mm); 3pp., on royal monogrammed paper, creased across centre resulting from previous fold, one spot to opening page, otherwise fine.



INSCRIBED BY KUNZ, VP OF TIFFANY'S

119. KUNZ, GEORGE FREDERICK; STEVENSON, CHARLES HUGH. *The Book of the Pearl the History, Art, Science, and Industry of the Queen of Gems.* New York, *The Century Co.*, 1908.

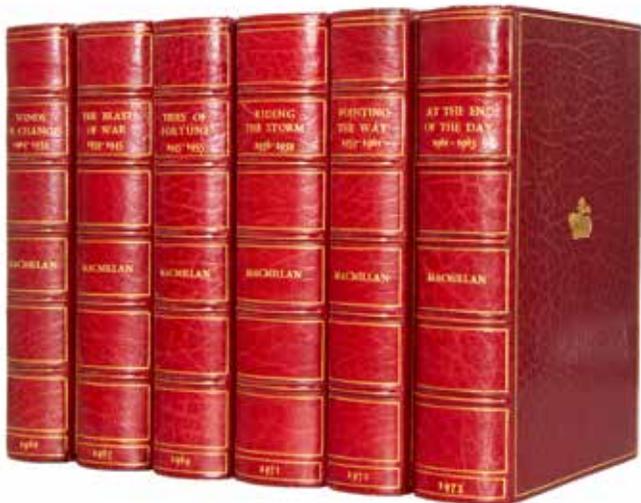
£1,250 [ref: 104016]

Inscribed to the upper free endpaper; 'For Mrs. Ethel Stokes Hoyt with the sincere regards of the senior author George Frederick Kunz, 25 March 1929. / Tears are pearls / Shed by Angels / To give mortals joy.'

George Frederick Kunz was a self-taught mineralogist who, helped by his encyclopaedic knowledge of gemology, rose to be Vice-President of Tiffany's. Ethel Stokes Hoyt, the wealthy wife of philanthropist John Sherman Hoyt, was active in a controversial movement linking medicine and religion, and author of *Spirit*, 1934.

'One of the most beautiful books published in the United States' (Sinkankas).

First edition, SIGNED AND INSCRIBED BY KUNZ to Ethel Stokes Hoyt on front free endpaper; 4to (292 x 206 mm); 25 colour plates, tissue guards and numerous black & white plates, further illustrations and maps within text; publisher's turquoise cloth, elaborately blocked in gilt, top edge gilt, upper outside corner bumped, rubbing to extremities, a few marks to boards, spine darkened, otherwise very good and internally fine; 548pp. Sinkankas 3690.



120. MACMILLAN, HAROLD. [Memoirs]. London, *Macmillan*, 1966-73.

£2,850 [ref: 104283]

The first volume is signed by the author on the title-page, and has a two-page autograph letter tipped-in from Macmillan to Councillor (later Sir) William Cocker, of Accrington.

First editions, FIRST VOL. SIGNED AND WITH AUTOGRAPH LETTER FROM THE AUTHOR; 6 vols, 8vo (215 x 155); maps and illustrations; uniformly bound in red crushed morocco by Bayntun, sides with gilt rule border and emblem on upper covers, spines gilt with raised bands, morocco turn-ins gilt, original dust-jackets bound in at the rear, top edges gilt, these a little scratched, otherwise a fine set.

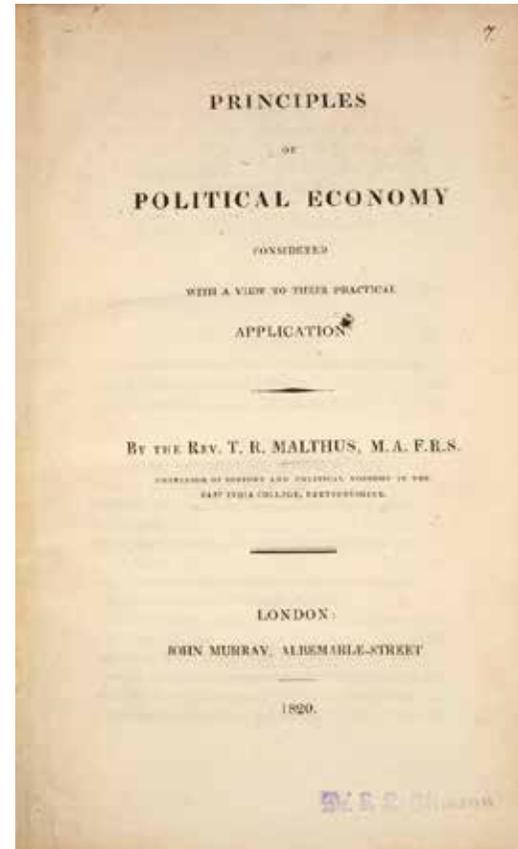
121. MALTHUS, THOMAS ROBERT. Principles of Political Economy considered with a view to their practical application.

London, John Murray, 1820.

£3,000 [ref: 95378]

'The *Principles* had only a limited impact at the time, and was severely criticized by J.R. McCulloch and Ricardo; the latter prepared extensive critical notes. More recently it has received greater recognition, largely as a result of the comments by J. M. Keynes in the 1930s. Keynes argued that Malthus's theory of effective demand provided a scientific explanation of unemployment, and that the hundred-year domination of Ricardo over Malthus had been a disaster for the progress of economics. Keynes believed that if economics had followed Malthus instead of being constrained by Ricardo in an artificial groove, the world would be a much wiser and richer place.' (ODNB).

First edition; 8vo; small ownership stamp to lower outside corner of title-page, small, early 20th century bookseller's label to lower outside corner of verso of upper free endpaper, a little age-toning and small ink smudge to title; 19th century half calf over marbled boards, rubbed at extremities, spine faded, a very good copy; vi, 601 pp. Goldsmiths' 22767; Kress C.577.



AUTHOR'S PRESENTATION COPY

122. MONTGOMERY, FIELD MARSHAL SIR BERNARD L. El Alamein To The River Sangro. *Published for private circulation in the British Army of the Rhine; 1946.*

£950 [ref: 104572]

First edition, INSCRIBED BY THE AUTHOR; 8vo; frontispiece map and a further 16 folding maps; publisher's blue cloth, rebacked preserving most of the original spine, some wear, endpapers browned, otherwise very good.

WITH THE RARE HAND-COLOURLED CHRONOLOGICAL CHARTS

123. **PLAYFAIR, WILLIAM.** *British Family Antiquity, Illustrative of the Origin and Progress of the Rank, honours and personal merit of the nobility of the United Kingdom. Accompanied with an Elegant Set of Chronological Charts.* London, T. Reynolds and H. Grace, 1809-1811.

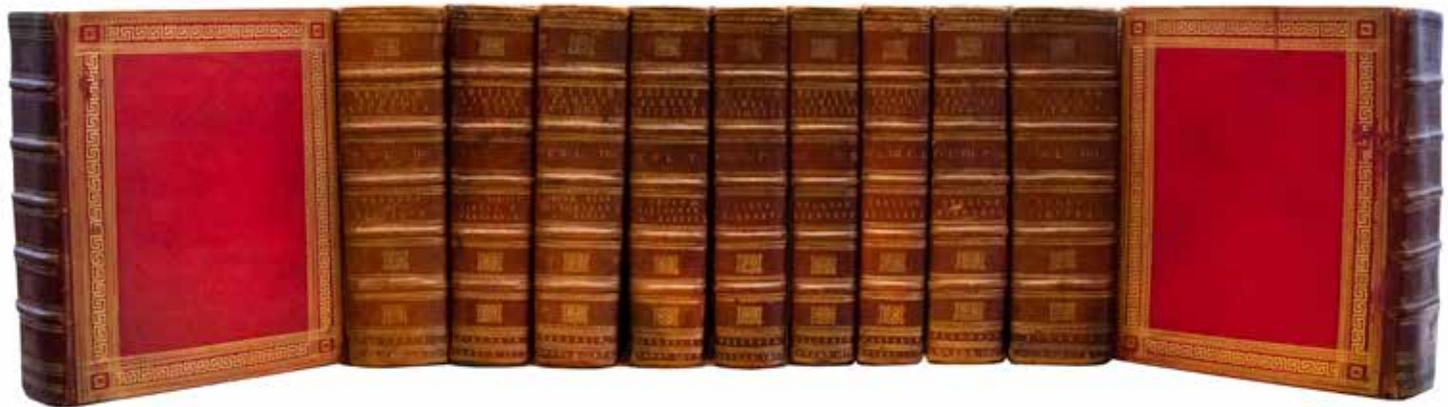
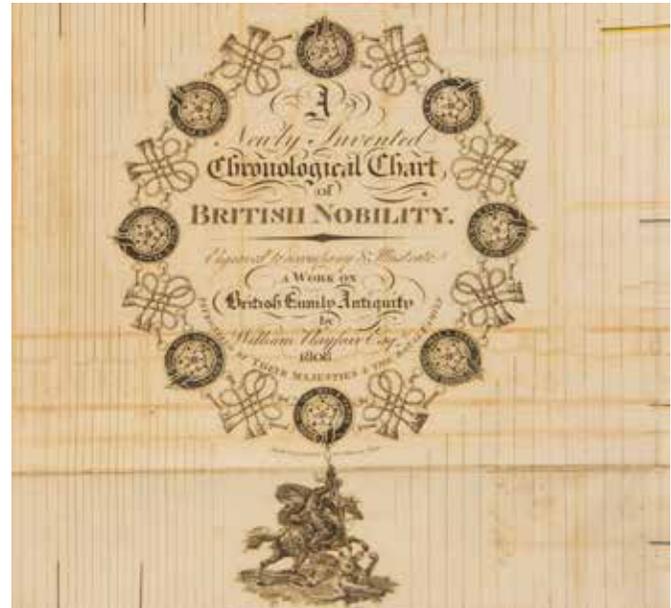
£15,000 [ref: 102499]

AN IMPORTANT WORK ON GENEALOGY PUBLISHED IN A VERY LIMITED EDITION.

William Playfair (1759-1823) was a Scottish engineer, political economist and British spy who organised a clandestine counterfeiting operation in 1793 to collapse the French currency. He was also the first to use coloured graphs to portray statistics and invented several types of diagrams including the bar charts we see here.

Provenance: Lord Rivers (bookplates).

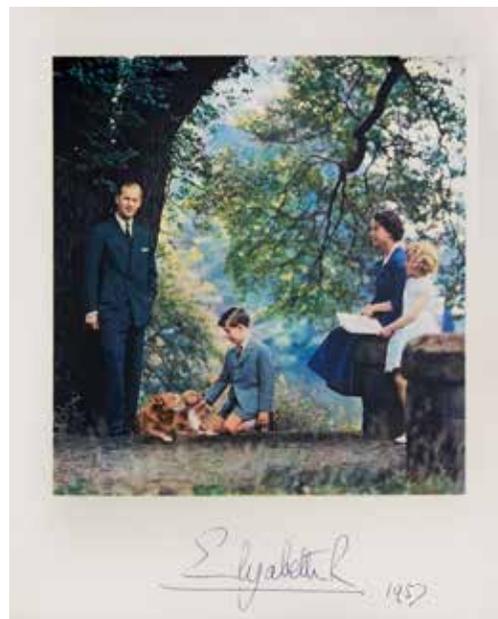
First edition; 9 vols in 11 parts, 4to; emblematic frontispiece in volume six, suite of 12 plates of which 10 are in two states, coloured and uncoloured, in volume 6, 9 large folding tables partly hand coloured, all edges gilt, occasional foxing, one or two minor or marginal tears or marks; handsome contemporary red straight grain-morocco with elaborate gilt borders, spines faded, some minor bumps and stains to covers, spines gilt in compartments, a very good set.



124. [QUEEN ELIZABETH II]. [Signed Christmas Card by H. M. Queen Elizabeth II]. 1957.

£1,900 [ref: 103511]

This family photograph is one of several taken by Anthony Armstrong Jones (later, Lord Snowdon on his marriage to Princess Margaret, in 1960), on 10th October, 1957. Armstrong Jones first met Princess Margaret the year before at Holkham in Norfolk, when he was the official photographer for the marriage of Lady Anne Coke, the eldest daughter of the 5th Earl of Leicester, to the Hon. Colin Tennant. Until this time, Cecil Beaton tended to be the favoured Royal photographer, mainly with the Queen Mother but also her daughter, the Queen. However, Prince Philip did not share their liking for him and was keen to cultivate alternatives. Hence, one assumes the choice for this official shoot. 1957 was also a significant year for another reason, it was the first Christmas that the Queen's annual address to the nation was televised, hitherto, only heard on the radio.



Christmas card with a photograph showing the Queen, the Duke of Edinburgh, Prince Charles and Princess Anne as small children sitting under a tree canopy with corgis, signed 'Elizabeth R.' 1957, 390 x 240 mm, with accompanying envelope, framed and glazed with a small aperture on the reverse revealing the Royal crest on the front of the card, framed 890 x 430 mm. National Portrait Gallery ref: 29573 for another from the same shoot.

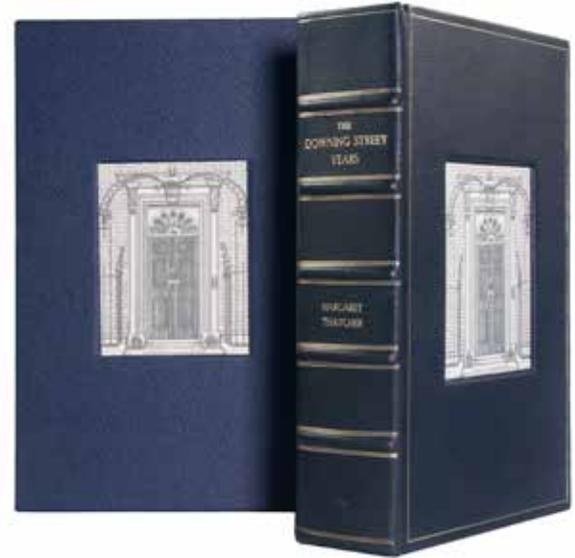
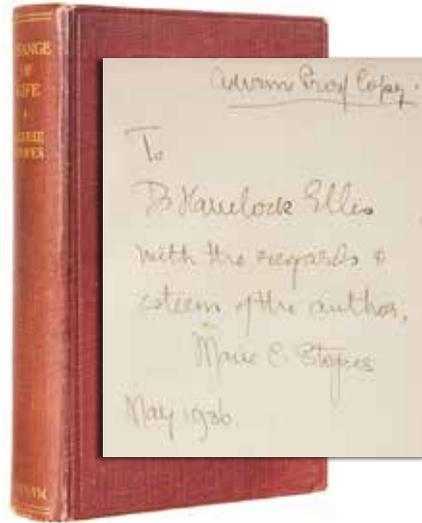
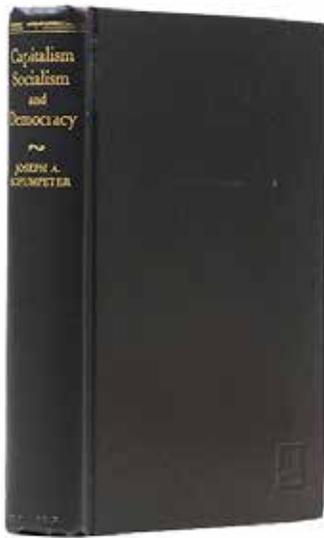


125. SACKS, DR OLIVER. Typed letter signed, to Henry Cohen, Baltimore. [New York], December 30, 1993.

£450 [ref: 104789]

An interesting correspondence between renowned neurologist and writer Dr Oliver Sacks, and Baltimore-based lawyer Henry Cohen, discussing at some length the subject of Sacks' case-study published as 'An Anthropologist on Mars,' originally published in abbreviated form in *The New Yorker* magazine in 1993 and relating Sacks' meeting with Temple Grandin.

3 typed pages on 2 US letter sheets, signed 'Oliver' in green ink; some light horizontal folds; accompanied by a file copy of the original typed letter from Cohen (24 December 1993), and an earlier (1989), short autograph letter from Sacks to Cohen, thanking him for a letter and the original autograph envelope for the same.



127. SCHUMPETER, JOSEPH ALOIS. CAPITALISM, SOCIALISM, AND DEMOCRACY. *New York, Harper, 1942.*
£3,500 [ref: 91294]

Schumpeter's most important and controversial book. Blaug, who calls this his masterpiece, notes that in this work, Schumpeter 'paradoxically rejected the Marxian diagnosis of the imminent breakdown of capitalism and, at the same time, predicted the almost inevitable arrival of socialism as a result of the betrayal of capitalist values by the intellectuals of the western world' (*Great Economists Before Keynes*, p. 216.)

First edition; 8vo; publisher's blue cloth, titles to spine gilt.

MARIE STOPES TO HAVELOCK ELLIS

127. STOPES, MARIE CARMICHAEL. Change of Life In Men and Women. *London, Putnam, 1936.*
£650 [ref: 104424]

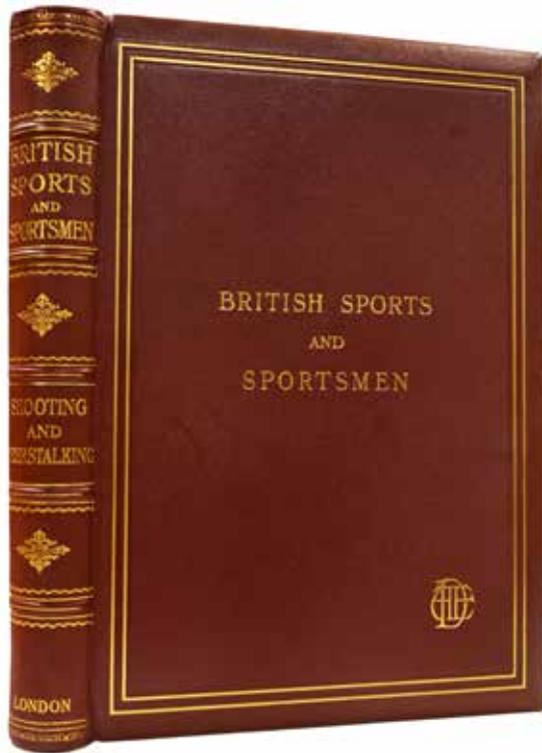
A tremendous association copy, linking two of the most heroically dysfunctional experts in the field. The wary tone

of the inscription is not accidental: Stopes felt that reading Havelock Ellis's *Studies in the Psychology of Sex* was 'like breathing a bag of soot', after which she felt 'choked and dirty for three months'.

First edition, INSCRIBED BY THE AUTHOR on front free endpaper; 8vo; internally fine; publisher's brown cloth, slightly cocked and rubbed at extremities, otherwise very good; 282, 6 (ads) pp.

128. THATCHER, MARGARET. The Downing Street Years. *London, Harper Collins, 1993.*
£650 [ref: 102517]

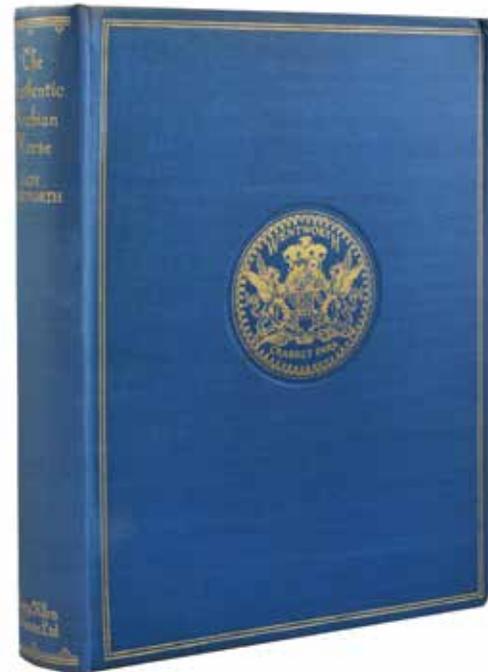
First edition, SIGNED ON THE TITLE-PAGE; signed by 'The Iron Lady'; large 8vo (240 x 160 mm); five suites of photographic illustrations; special contemporary binding of full blue morocco, silver-gilt panelled and lettered, the upper cover with fielded panel illustration of the entrance to 10, Downing Street, marbled endpapers and all edges silvered, with blue cloth slip-case, this also with the same illustrated panel, a fine copy in a contemporary bespoke binding; 914 pp.



129. [VARIOUS]. British Sports and Sportsmen - Shooting & Deerstalking. London, Hazell, Watson & Viney Ltd., [1900].
£500 [ref: 97983]

Every aspect of shooting and deerstalking is covered, in addition to which there are chapters on dog training, modern methods of shooting, 'great shoots and great shots' and personalities of the day.

Limited edition, NUMBER 309 OF 1000 COPIES; folio (380 x 290 mm); nine tissue-guarded photogravures and numerous illustrations, many taken from photographs; publisher's chamfered red morocco, gilt, marbled endpapers, gilt Anthemion dentelles and all edges gilt, minor abrasive wear to covers, otherwise a fine copy.



130. WENTWORTH, LADY. The Authentic Arabian Horse and his descendants. London, George Allen & Unwin, 1945.
£450 [ref: 102753]

The author was a British peeress, Arabian horse breeder and tennis player. As the owner of the Crabbet Arabian Stud from 1917 to 1957, her influence on Arabian horse breeding was profound, with over 90 percent of all Arabian horses in the world today carrying lines to Crabbet bloodstock in their pedigrees.

First edition, first impression; 4to; 388pp., 26 plates in colour and 265 in half-tone, worming to lower board and two rear leaves, leaves cropped but not affecting text; publisher's blue cloth device to upper board and titles to spine gilt, a good copy; 388pp.

JUDAICA

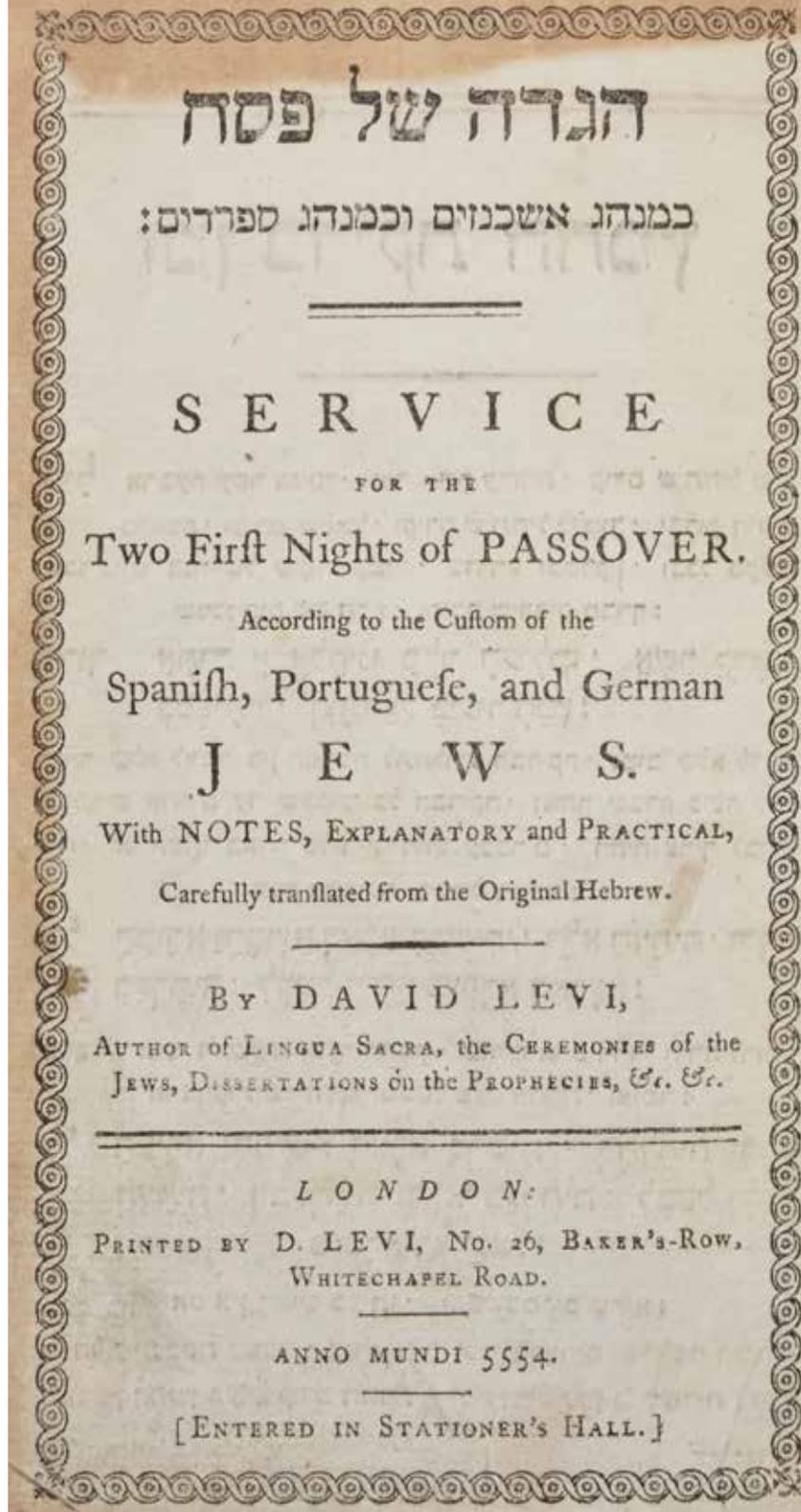
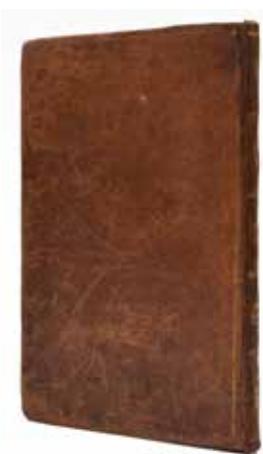
131. [HAGGADAH]. Haggadah shel Pesach... Service for the Two First Nights of Passover. According to the Custom of the Spanish, Portuguese, and German Jews. London, David Levi, 1794.

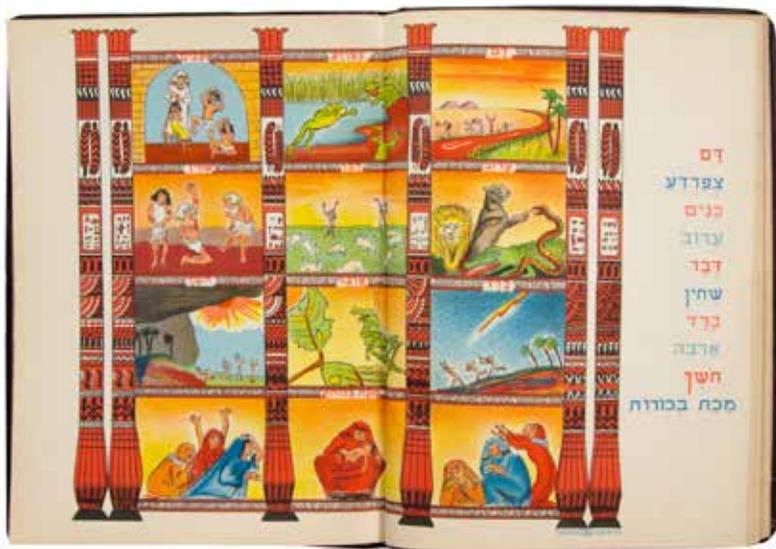
£12,000 [ref: 101520]

Combined Ashkenazic and Sephardic Haggadah published by David Levi, one of three early pioneers of Jewish printing in London, all publications by whom are considered to be extremely rare, with only a small number of surviving copies.

David Levi (1740-1801), was an erudite Whitechapel cobbler and one of the most remarkable characters of 18th century English Jewry. He was born in London and after failing to make a living as a shoemaker, went to the opposite extreme and became a hatter, meanwhile continuing his studies at the Great Synagogue of London. In 1783 he produced, for the enlightenment of the Gentile world, a succinct account of the Rites and Ceremonies of the Jews, in which their religious principles and tenets are explained.

First edition; 4to (215 x 130 mm); text in Hebrew and English, contemporary brown calf boards with gilt borders, slightly rubbed, spine with gilt floral decorations, edges browned; [1], 39, [3] llpp. Yaari 254. Not in Yerushalmi.





132. [HAGGADAH]. Service for the First Nights of Passover. [Bezalel binding]. Tel Aviv, Sinai, [c.1948].

£500 [ref: 103020]

Passover Haggadah in elaborately decorated blind-tooled binding produced by artists of the Bezalel school.

Founded in Jerusalem in 1906 by artist and professor Boris Schatz, the Bezalel School was the first art school to be established in the Holy Land in the 20th century. Schatz chose to call the school 'Bezalel' after the biblical artist Bezalel ben Uri ben Hur, mentioned in the book of Exodus as the artist chosen by God to build the Tabernacle (hamishkan in Hebrew). According to the scripture this artist worked in silver, gold, copper, stone and wood. In 1955 the school received its official academic acclaim and today the Bezalel Academy of Art and Design is Israel's national school of art.

8vo; text in Hebrew and English, many illustration plates, some in full colour; blind-tooled ornamental brown cloth boards, gilt with a copper relief plate insert, depicting Jerusalem's tower of David; [7], 8-77, [3] pp.



133. [HEBREW BIBLE]. Torah, Nevi'im ve'Ketuvim. [Hebrew bible in a Palbell binding]. Tel Aviv, Sinai, 1950s.

£600 [ref: 103975]

An elegant, fully illustrated Hebrew Bible, bound in a magnificent embossed yellow metal (brass?) binding with a clasp, by Palbell, Israel, depicting Moses with the tablets of the covenant, a *sofer* and a prophet.

Illustrated with reproductions of engravings by H. Pisan, based on the illustrations of Gustave Doré, which were in turn first published in the *Doré Bible* (aka *La Grande Bible de Tours*) in 1866.

8vo (107 x 100 mm); yellow metal embossed binding, with clasp by Palbell, all edges gilt, stamp 'made in Israel' to the inner side of the clasp, a fine and crisp copy; [4], 1384, 16 pp.



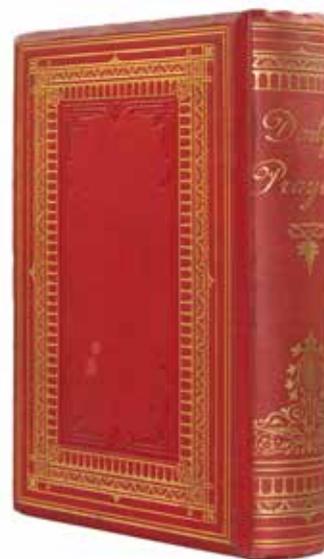
FIRST ENGLISH TRANSLATION OF THE HEBREW BIBLE BY A JEW

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

£12,500 [ref: 101737]

Built upon Leeser's 1845 translation of the five books of the *Torah*, previous editions published by Jewish translators in England (such as Levi and Alexander) had simply utilised the King James translation. Leeser's Preface explains that this massive undertaking sprung from 'a desire...to present to his fellow-Israelites an English version, made by one of themselves, of the Holy Word of God'.

First edition; 4to (28 x 23 cm); iii, 1011 pp., tape mark to front flyleaf, some browning throughout, marbled endpapers; contemporary calf over boards, some wear and edges rubbed, tear to lower cover, skilful restorations to spine, spine in six parts with elaborate gilt floral detail, label to second compartment, a good copy.



WITH A SPECIAL PRAYER FOR QUEEN VICTORIA

135. [PRAYER BOOK]. *The Form of Daily Prayers, according to the custom of the German and Polish Jews. With a new translation in prose and verse by Henry A. Franklin.* Frankfort-on-the-Maine, J. Kauffmann, 1890.

£350 [ref: 104027]

Scarce fourth edition of this Hebrew / English prayer book, bound in a fine decorative binding, first published in the 1880s. Includes a special prayer for Queen Victoria and Prince Albert.

Isaac Kauffmann (1805–1884) was born in Bouxwiller, Alsace; in 1832 he moved to Frankfurt where he first set up a bookshop, and later in 1850 founded the Jewish publishing house named J. Kauffmann.

Fourth edition; 8vo (18 x 11.5 cm); richly decorated publisher's contemporary red cloth boards gilt, edges slightly rubbed; Hebrew with English translation on facing page. vi, 629, [1] pp. A fine copy.



136. RODRIGUES MOREIRA, JACOB. *Kehilath Jahacob: Being a vocabulary of words in the Hebrew Language.* London, A. Alexander, [1773].

£3,000 [ref: 101541]

A scarce Talmud and holy scripture vocabulary, published by the pioneer of Hebrew printing in London A. Alexander.

Jacob Rodrigues Moreira was an educated Jewish author associated with the Haskalah movement. This lexicon is his only surviving publication. The work contains an approbation by Rabbi Moseh Cohen d'Azevedo (1720-1784), also known as the Haham of London (the Wise Man of the Spanish and Portuguese congregation of London). This biblical lexicon arranged in triple column, containing more than four thousand words/idioms (each in Hebrew, English and Spanish) arranged in fifty-eight topical chapters.

Moreira carefully arranged the Hebrew terms and phrases according to subject, coining new terms where needed and translated them to Spanish. His son, Haim Moreira, translated the terms to English. The final, 58th chapter contains an imaginary dialogue between the author and his son.

Provenance: David Bueno de Mesquita, Dutch watercolourist, etcher & lithographer, 1889-1962 (signature to inner cover).

First edition; 4to (265 x 215 mm); engraved Hebrew title page, additional English and Spanish title pages, approbation leaf by Rabbi Moseh Cohen de Azevedo in Spanish and Hebrew; Hebrew, English and Spanish index of the chapters and erratas; preface to the readers in Spanish and English; contemporary mottled calf, gilt First two title pages' edges browned and chipped, slight worming to few other leaves, not affecting text. [26], 183, [1]pp. Vinograd, London 75. Alston XIV, 197. ESTC T168924. Roth B15.40. Not in Vancil or Zauhmuller.

137. RUBENS, ALFRED. *A Jewish Iconography.* London, The Jewish Museum, 1954.

£400 [ref: 103979]

Alfred Rubens (1903-1998) was Chairman of the Jewish Museum (1958-1983) and an avid collector. In the 1920s, he started to collect prints and drawings of Jewish interest and eventually built up a collection of world importance.

First edition, SIGNED & INSCRIBED BY THE AUTHOR to half-title; many black & white plate; contemporary half vellum binding gilt, a fine, crisp copy; xviii, 160 pp.



RUSSIAN

138. AKHMATOVA, ANNA. Stikhotvoreniia. [Poems]. Moscow, Gosudarstvennoe izdatelstvo khudozhestvennoi literatury, 1958.

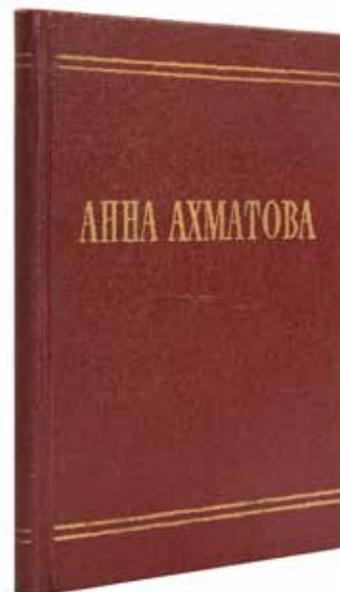
£500 [ref: 103533]

Lifetime edition of a heavily censored collection of poems written between 1909 and 1945.

Akhmatova (1889–1966) was one of the legendary figures of modern Russian poetry. Her life was one of great achievement and great loss. Her first husband, Nikolay Gumilev, was executed, her second husband, Nikolay Punin, died in the Gulag and her son Lev was also sent to the labour camps. Being one of her country's great lyric poets, she wrote first hand and movingly about Stalin's terror.

While fellow poets and artists adored her, she was spied on by the state and finally expelled from the Union of Soviet Writers. She survived to become one of the century's most eloquent witnesses to the Soviet nightmare and was shortlisted for the Nobel Prize in 1965.

8vo (170 x 115 mm); with errata slip bound in at end; original maroon cloth, gilt lettering to upper cover, a fine copy; 132 pp.



SIGNED BY NIJINSKY

139. [BALLETS RUSSES]. DE MEYER, ADOLPH. Photograph of Nijinsky in Carnival. London, [circa 1910].

£9,500 [ref: 105167]

ITEMS SIGNED BY NIJINSKY ARE OF THE UTMOST RARITY. A true virtuoso, Nijinsky was the most famous male ballet dancer of his era and had an immense influence on 20th century ballet. He is photographed here by Baron de Meyer as Harlequin in Fokine's ballet, *Carnaval*, one of his most memorable performances. He was the 'ideal Fokine interpreter, able to expand a simple choreographic design into a rich dramatic portrait, using, in keeping with Fokine's dicta, the whole body as an expressive instrument.' (Cohen, *The International Encyclopedia of Dance Vol. 4*, pp. 646-8).

Adolph de Meyer (1868-1946) was appointed the official fashion photographer for *Vogue* in 1913, in part thanks to the indelible images of Nijinsky he had taken in the previous few years. The photographs he took of Nijinsky in Paris for his roles in *L'Après-Midi d'un Faune*, *Le Spectre de la Rose* and of course, *Carnaval* have remained iconic images of the dancer.

Photographic halftone print with gold border (image size 150 x 100 mm), signed in black ink 'W. Nijinsky' and mounted (180 x 265 mm).

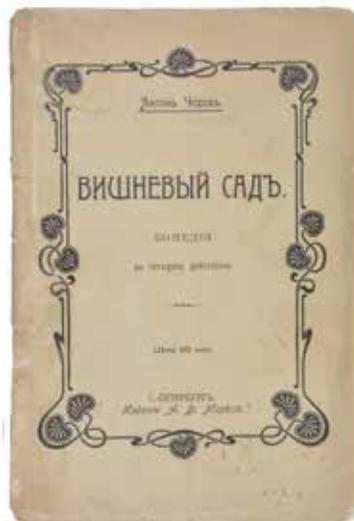
FIRST EDITION IN BOOK FORM OF CHEKHOV'S FINAL MASTERPIECE

140. CHEKHOV, ANTON. *Vishnevy Sad: Komediia v chetyrekh deystviakh.* [The Cherry Orchard: A comedy in four acts]. St Petersburg, A. Marks, 1904.

£7,500 [ref: 100355]

The Cherry Orchard, an enduring classic of Russian literature was performed at Chekhov's beloved Moscow Arts Theatre in January 1904 under the direction of Konstantin Stanislavski. The play was branded a drama by critics but despite its tragic ending Chekhov always believed that it was a comedy.

First separate edition; 8vo (220 x 150 cm); original printed wrappers with art nouveau design, internally fresh, slight wear to covers with small loss to top of lower cover, spine glued, a good copy; 62pp, advertisement leaf at rear.



THE FINEST ILLUSTRATED EDITION OF GOGOL'S MASTERPIECE

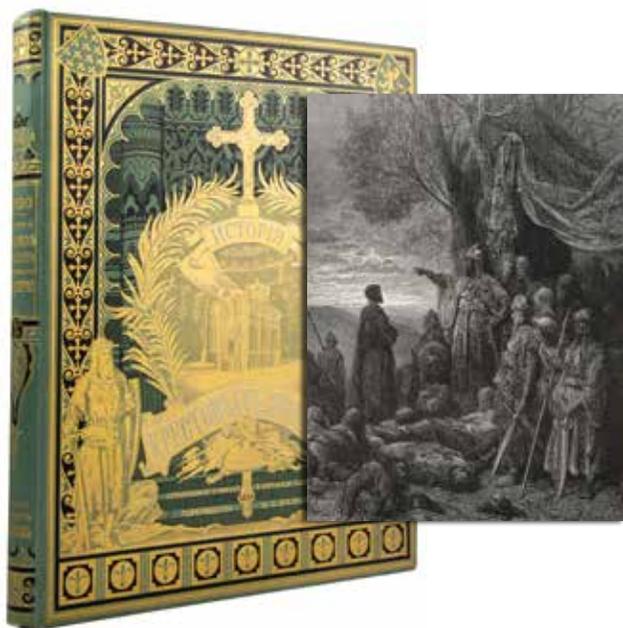
141. GOGOL, NIKOLAI VASILEVICH. *Pokhozhdeniia Chichikova ili Mertvyia Dushi* [The Adventures of Chichikov or Dead Souls]. St Petersburg, A. F. Marks, [1901].

£2,500 [ref: 103613]

From the moment prolific Petersburg publisher Adolf Marks bought the rights to Gogol's works he set upon creating this impressive anniversary edition of *Dead Souls*. Taking five years to complete, his efforts were highly praised and it is still considered to be the finest illustrated version and indeed a landmark in the history of Russian illustrated literature. The utmost care was taken in researching Chichikov's 1840s Russia, photographing and sketching minute details in peasant dwellings and provincial towns. Numerous artists were commissioned to speed up the publication process but it proved to be just too expensive to print the ten helio-gravures in Petersburg and they were sent all the way to Vienna to be completed.



Large 4to (365 x 290 mm); engraved portrait frontispiece by Brokhaus of Leipzig, half-title, title-page, 10 plates protected by tissue-guards, 23 full-page illustrations and numerous in text by Gnedich, Dalkevich, Solomko, Andreev, Afanasev, Samokish-Sudkovskaya and others, with ornaments and initials by N. Samokish, top edge gilt, minor foxing; half maroon morocco over marbled boards.



142. MICHAUD, JOSEPH; DORÉ, GUSTAVE (ILLUSTRATOR); KLIACHKO, S.L. (TRANSLATOR). Istoriia Krestovyykh Pokhodoov. [History of the Crusades]. St Petersburg, M. O. Volf, 1884.

£3,000 [ref: 105064]

One of the most elaborate illustrated works from the renowned Petersburg publisher Mauritius Volf, with the original cloth binding in exceptional condition. Michaud's 'History of the Crusades' earned a reputation as a classic even in the author's lifetime. The fact that it was translated in to Russian is testament to its far reaching appeal which transcended religious boundaries.

4to (32.5 x 26.5 cm); 32 plates after Gustave Doré as well as numerous illustrations in the text, translated from the original French by Kliachko; publisher's green cloth, richly decorated in gilt and black with elaborate bind-tooled, the upper cover features the Church of the Holy Sepulchre in an elegant frame, all edges gilt, a pristine example.



143. PUSHKIN, ALEXANDER; BENOIS, ALEXANDRE. Pikovaya Dama. [Queen of Spades]. St Petersburg, P. Golike and A. Vilborg, 1911.

£1,950 [ref: 103719]

Tchaikovsky's masterpiece based on Pushkin's *Pikovaya Dama* was Benois' favourite opera. Although he provided some of the décor for a 1903 production, it was not until May 1921 that Benois produced and adapted Tchaikovsky's libretto and designed all the sets and the costumes for the State Theatre for Opera and Ballet in Petrograd. These illustrations dating from a decade before, obviously influenced the 1921 production.

First edition; 4to (30 x 24 cm); 15 mounted colour plates, numerous colour illustrations in text, all by Benois; publisher's cream cloth with blind and gilt panel decoration, flat spine lettered in gilt, top edge gilt, patterned endpapers, inner front hinge cracked, in a contemporary waxed paper dust-wrapper, somewhat worn at edges; very fresh example; [4], xxii, 68 pp.



I 44. SVETLOV, VALERIAN. Anna Pavlova. *Paris, de Brunoff, 1922.*

£2,000 [ref: 103101]

A beautiful book celebrating the life one of the most famous ballerinas of all time, with illustrations by artists including, Bakst, Serov, Korovin, Solomko and Anisfeld, along with numerous photo portraits of Anna Pavlova.

Valerian Svetlov (1860-1932) was a critic and associate of Serge Diaghilev. Nijinsky wrote in his diary, 'Svetlov lived with a dancer and learned many technical expressions from her. He made them into beautiful sentences. There were other critics on dancing but they were not so sharp and witty. Svetlov was always ready with an answer'.

First edition, NUMBER 30 OF 325 COPIES, numbered and signed by the editor M. de Brunoff; 4to; text in French, woodcuts by D. Galanis, 22 plates with tissue-guards, numerous in-text illustrations and photographic reproductions; contemporary red pebble-grain morocco, upper cover with gilt lettering and calligraphic flourish, raised bands, spine panels with gilt sultana centerpiece, gilt titling, mustard yellow endpapers, edges untrimmed, modern marbled paper slipcase, a fine copy.



I 45. TSVETAEVA, MARINA. Posle Rossii 1922-1925. [After Russia 1922-1925]. *Paris, I.E. Povolotzky, 1928.*

£3,950 [ref: 103534]

Tsvetaeva's last book of poems - one of only 400 copies for sale. Written in the early years of her emigration to Western Europe, Tsvetaeva wanted to publish the book in Russia in 1924 on the grounds that it did not contain any political poems. Gosizdat, the state publishing house, however, did not give their consent and so she had to print the collection in Paris four years later, using money she had raised with subscriptions. All of Tsvetaeva's émigré editions were banned for circulation in the USSR.

First edition, ONE OF 500 COPIES, of which 100 were hors commerce; small 8vo (190 x 102 mm); some pages uncut, internally fresh; in the original printed wrappers, lower wrapper discoloured, spine partially split but still holding, an excellent example without any restoration.

NEAR EAST & ISLAMIC

146. [CALLIGRAPHY]. Leaf from a fine Safavid calligraphic album. *Safavid Persia, circa 1600.*

£3,500 [ref: 103255]

This leaf showcases the excellence of Persian manuscript production in the early Safavid period of the late sixteenth and early seventeenth centuries. The nasta'liq script featured in the central cartouches of both sides of this album leaf are of the highest calibre and are evidently copied by the most revered hands of their time. The text includes extracts from Nizami's *Layla and Majnun* (the three nasta'liq couplets to the recto), the *Bustan* of Sa'adi, and the Islamic teachings of Ali ibn Abi Talib (two panels of thuluth to the recto).

Provenance: Jafar Ghazi of Munich, esteemed collection of manuscripts and calligraphy, dispersed 2016, (exlibris).



Illuminated manuscript formed of multiple calligraphic panels pasted to thick card, in Arabic and Farsi, total leaf 370 x 245 mm. (recto panel 285 x 195 mm. and verso 250 x 175 mm.); recto formed of a large central panel of fine nasta'liq formed of three couplets, this framed by two panels of large thuluth on either side and a further two panels above and below in an elegant reyhani script (verging on muhaqqaq), the outer corners are further decorated by four diagonally placed cartouches of nasta'liq (in two different hands), the verso is formed of a large central panel of fine nasta'liq formed of two rhyming couplets framed within two corner-pieces illustrated in fine Safavid-style gilt polychrome devices and copied on paper adorned in sections of gold leaf, framed within a multiple ruled border formed of 12 cartouches of nasta'liq (6 of these single lines on cream paper and the other 6 formed of 2 lines on white paper), both sides of album leaf elegantly arranged with gilt borders separating different panels and wider ruled borders of green and aubergine coloured paper, some light surface soiling and small chips to wider margins, overall very attractive condition.

A FINELY ILLUSTRATED QAJAR MANUSCRIPT

147. NIZAMI GANGAVI; SHIRAZI, MAKTABI (RECENSION OF). *Leila wa Majnun*, copied by Karam'ali. *Qajar Persia*, 13 Muharram 1(2)54 (1838-39 AD).

£19,500 [ref: 103254]

A finely illustrated manuscript copy of the medieval tragic romance of Leila and Majnun, originally composed by Nizami Ganjavi (d. 1209) and present here in the recension of Maktabi Shirazi (d. 1520). This manuscript was copied in the elegant scribal hand of Karam'ali and apparently dated 1054, although the distinct Qajar influences present strongly indicate that is erroneous and should read 1254, during the reign of Mohammad Shah Qajar. The illustrations are of notable quality, drawing heavily on the influences of 19th century Qajar portraiture.

A full list of the miniatures is available upon request.



Provenance: Mirza Mahmud Khan, Persian charge d'affaires in The Hague, Netherlands, early 20th century (visiting card loosely inserted, along with a postcard of contemporary Iranian member of Parliament, Djelil Khan).

Illuminated manuscript on polished paper, in Farsi, 73 leaves (plus a contemporary free endpaper at the end), complete, 182 x 110 mm.; double column, 17 lines elegant and refined black nasta'liq, vibrant and fine illuminated polychrome and gold heading opening the text, TWENTY-SIX MINIATURE PAINTINGS IN THE TEXT, leaves double ruled in red, blue and gold, tissue-guards loosely inserted throughout; some very faint spotting to final few gatherings, overall very bright and attractive condition; housed in contemporary leather-backed gilt lacquered boards depicting floral sprays ruled and framed within corner-pieces and a gilt border, contemporary paper label to spine inscribed with title of the work in Farsi, spine ends very lightly worn, extremities slightly rubbed, overall bright and attractive binding.

148. [PRAYERBOOK]. Fine Qajar Prayerbook, containing extracts from the Qur'an, copied by Agha Seyyed Ali Salim'Ullah Ta'ali. Qajar Persia, dated 1282 AH (1865 AD).

£12,500 [ref: 104791]

An attractive collection of du'a and aya' from the Qur'an, copied in Arabic with Farsi translation throughout. The exquisite illumination and calligraphy, combined with the fine lacquered boards that form this volume indicate production in a royal Qajar scriptorium and strongly suggests that the volume was copied for a member of the Qajar courts under the patronage of Nasser al-Din Shah Qajar.



Single volume, illuminated manuscript on polished paper, in Arabic with some interlinear translations to Farsi, complete, 116 leaves, collation: i1 (single font free endpaper), ii-xiv8, iv6 (last 5 leaves blank), 190 x 125 mm; single column, 7 lines fine scribal black naskh, with some interlinear translations in red nasta'liq, one large illuminated polychrome head-piece and a further 14 illuminated banners opening sections of the text, each with heading in gold thuluth against decorated foliate designed very skillfully executed, some minor water-staining to top edges (causing slight loss to margins of first to leaves) not affecting text, text slightly faded in places, else bright and attractive condition; housed in fine contemporary lacquered boards painted with floral designs within ornamental medallions (in the manner of Islamic bindings), with gold additions to outer covers, inner covers painted with narcissus flower designs of a very high quality, boards backed in leather, spine and extremities slightly rubbed, a few scratches to lacquer, overall very attractive binding.

149. [PRAYERBOOK]. Illuminated Ottoman Prayerbook, containing various Du'a and the names of Allah, with some in the form of hilya within the text. Ottoman Turkey, circa 1820 AD.

£3,500 [ref: 104172]

A charming prayerbook containing excerpts from the Qur'an, du'a (prayers) and hilya, presented in an attractive portable pocket-sized format. The patron of this volume would likely have requested the copying of their favourite excerpts from the Qur'an alongside specifically selected prayers for personal use.

A full list of the contents is available upon request.

Single volume, illuminated manuscript on 18th-century Western (?) ruled paper, in Arabic, 236 leaves, collation: i 12, ii-xii 10, xiii8, xiv6, complete, 98 x 70 mm; single column, 7 lines black naskh with some headings in white (against gold banners), opening two sections copied within circular devices set within elaborate borders with decorations extending into the margins, illuminated polychrome head-piece and 9 hilya and full-page diagrams in the text, verses throughout marked with gilt roundels, all edges stained pink, a few small smudges of areas of thumbing, overall bright and attractive condition; housed in contemporary leather over paste-boards with flap, traced of gold hand-painting to flap, rebacked, leather to lower board torn with partial loss.



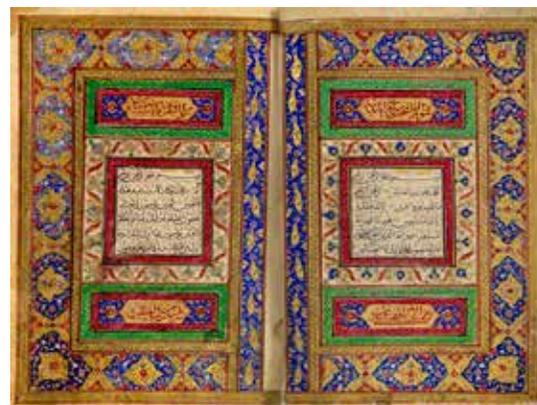
150. [QUR'AN]. Qur'an'i Majid, lithographed on paper with contemporary hand-coloured illumination, printed from a Qur'an copied by Ahmad bin Muhammad al-Tabrizi. Qajar Persia, Tabriz (?) from a manuscript dated 1266 AH (1849 AD), printed circa 1850.

£5,000 [ref: 104790]

An unusual 'hybrid' example of a Qajar lithographed Qur'an illuminated by hand in the contemporary Qajar and printed during the lifetime of the scribe.

Scarce: only one other copy located, in Bayerische Staatsbibliothek.

Single volume, lithographed on paper, in Arabic with some printed annotations in Farsi, complete, 142 x 95 mm; printed in single column, from a Qur'an copied in 21 lines black naskh, with marginal annotations in shekasteh script, opening two leaves of illumination, surah headings and polychrome additions throughout hand-painted by a contemporary Qajar illuminator, a small smudge to second leaf else very bright and attractive condition, some later manuscript ownership inscriptions and seals to endpapers; housed in fine contemporary Qajar lacquered boards, outer covers painted with elegant floral designs framed within multiple gilt rulings, and inner covers decorated with spiraling gilt vines set against a striking black background, in very good condition. OCLC 643317368.





ENTIRE QUR'AN ON A SINGLE PANEL

151. [QUR'AN]. Entire Qur'an copied in miniature, in a refined Nasta'liq script, by Seyyed Hassan Mir Khani, known as Saraj al-Katib. Iran, dated 1321 AS (1942-43 AD).
£30,000 [ref: 104836]

AN EXCEPTIONALLY RARE AND IMPORTANT QUR'AN COPIED IN NASTA'LIQ SCRIPT.

The copyist of this manuscript was a widely celebrated master scribe of the nasta'liq script, using the traditional style of calligraphy that is best known for being one of the founding members of *Anjoman'e Khoshnevisan'e Iran* (The Calligraphers Association of Iran).

Single large panel containing the entire text of the Qur'an copied on 30 individual sheets (one Juz' per sheet), illuminated manuscript on paper, in Arabic, complete, total 1170 by 721 mm (each Qur'anic panel 155 x 120 mm); each panel in single column, 50 lines miniature black nasta'liq script, 5 illuminated cartouches above the text with text in gold thuluth against red and blue backgrounds, illuminated polychrome head-piece opening the first panel of text, gilt decorated borders around each of the 30 panels of text, in clean and crisp condition.



MODERN & CONTEMPORARY PRINTS & MULTIPLES



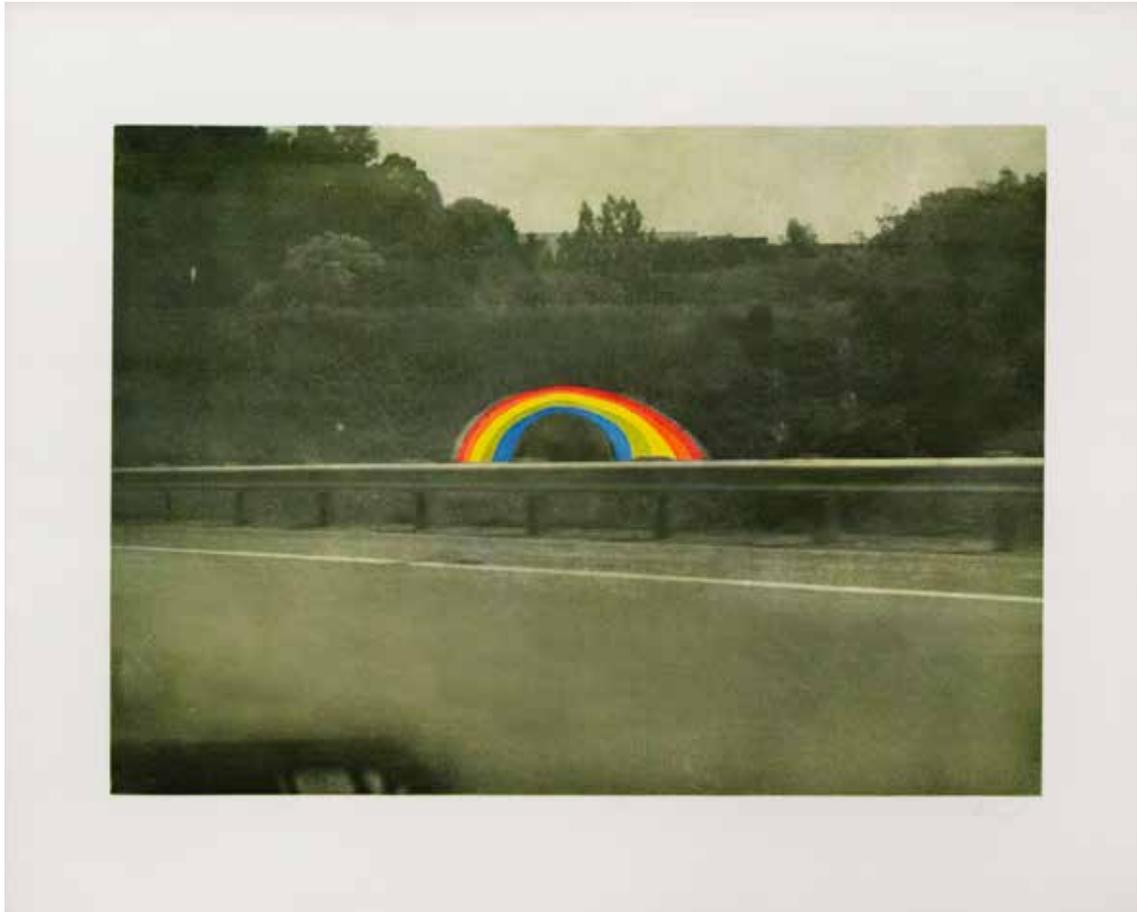
152. AI WEIWEI. Zodiac. Paper cut portfolio. 2019.

£3,500 [ref: 104778]

Ai Weiwei reflects on his life and work through the Chinese art of papercutting in this limited-edition portfolio. A beautiful, personal retrospective in a unique format.

Collector's Edition of 250 copies. The portfolio presents eight papercuts, each signed by Ai Weiwei and accompanied by explanatory notes.

Papercut, 2019, signed and numbered from the edition of 250, published by Taschen, (600 x 600 mm).



153. DOIG, PETER. Country Rock. 2000-2001.

£15,000 [ref: 103074]

Colour etching, 2000-2001, on paper, signed and numbered from the edition of 46, from the 100 Years Ago series, published by Other Criteria, London, (695 × 995 mm, 27¼ × 39¼ in).

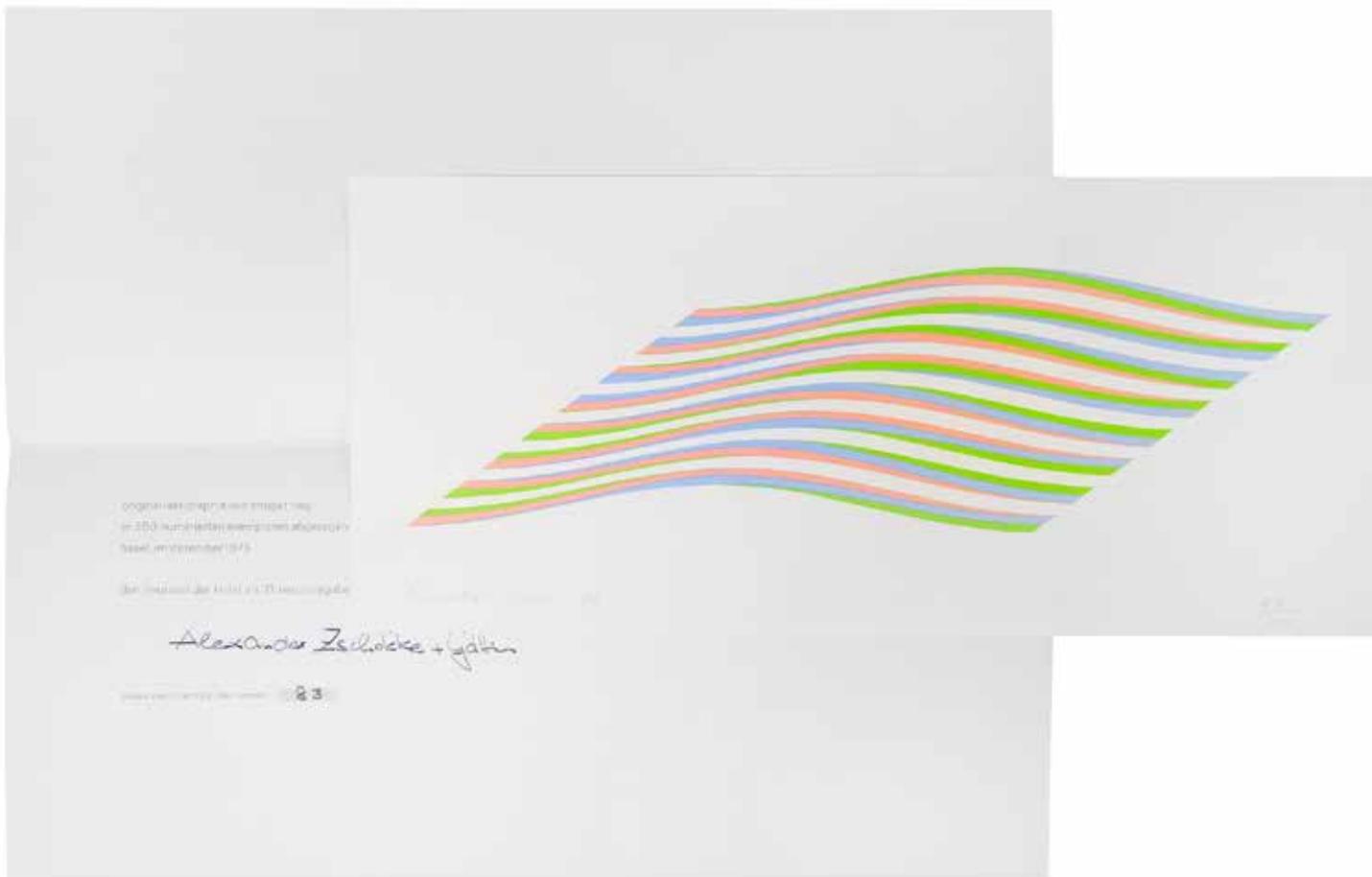
154. NAM JUNE PAIK. Robot. 1990.

£16,000 [ref: 102449]

Paik was fascinated by the figure of the robot and created his first radio-controlled robot in 1964. This later piece came towards the end of his career, shortly before the 1993 Bakelite Robot was exhibited at the Tate.

Mixed metal multiple with lightbulb, 1990, signed in black ink, dated, numbered from an edition of 91 unique works, published by Edition Mönchehaus-Museum, Goslar, Germany, (height: 550 mm, 21 1/2in)





155. RILEY, BRIDGET. Untitled [Wave]. 25 Neujahrsgaben der Galerie Beyeler. 1975.

£8,000 [ref: 102638]

Screenprint, 1975, on paper, signed, dated and numbered from the edition of 400, printed by Graham Henderson, London, published by Galerie Beyeler, Basel, 200 x 480 mm (7¾ x 19 in). KS20; BAS21



156. STELLA, FRANK. Referendum '70. 1970.

£22,500 [ref: 102904]

This print was produced to help the organisation *Referendum '70* raise money during the 1970 national elections for candidates who sought an end to the United States' involvement in the Vietnam War. The same image, with the addition of *Referendum '70* printed in the lower margin, was used for a poster in support of this cause. The composition is related to the *River of Pond* lithograph of the *Newfoundland Series*.

Screenprint, 1970, signed, dated and numbered an AP aside the edition of 200 (there were 15 AP in total), published by Gemini G.E.L., Los Angeles., 995 x 980 mm (39¼ x 38½ in), framed 1025 x 1030 mm. Axsom 49.



157. STELLA, FRANK. Shards I. *New York, Petersburg Press, 1982.*

£14,500 [ref: 102487]

Frank Stella *Shards Series*, 1982, is comprised of five lithographs and four variants. Frank Stella created these works using the leftover elements of his earlier *Circuits Series* prints and paintings, as well as his *Polar Co-ordinates* for Ronnie Peterson, 1980 series. The fascinating grid systems that make up the backdrop of *Shards* were adapted from the plates of *Polar Co-ordinates*, and the various french curves and undulating lines echo the forms seen in *Circuits*. The use of 'shards' of previous works to create a series in its own right would become an increasingly employed technique for Stella, and here we can see why. There is a magnificent richness of texture and an immense depth in the prints, showcasing Stella's creative force.

Lithograph and screenprint, in colours, 1982, on Arches Cover paper, signed, dated and numbered from the edition of 100, 115.6 x 101 cm, (45½ x 39¾ in), framed 113 x 127 cm. Axsom 144.

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