Twentieth-Century English Literature

Peter Harrington 72
As part of the reorganisation of our shop, our stock of twentieth-century literature is now housed on the first floor in brighter and better organized surroundings.

The twentieth-century department is run by Adam Blakeney, with the assistance of our general cataloguer (and star blogger), Laura Massey. This catalogue presents mainly recent acquisitions in modern literature in English. As usual, a small selection of highlights is listed first, followed by the general catalogue.
TO "MY FIRST NEGRO FRIEND"


First edition, first impression, first issue binding. The dedication copy, with Cunard’s superbly preserved inscription on the first blank leaf, “Henry Your Own Nancy”. The printed dedication reads, “Dedicated to Henry Cunard my first Negro friend”. Cunard contributes the score to a Walter Lowenfels piece called Creed. Nancy Cunard met the black American composer Henry Crowder (1890–1954) in 1928 and the two became lovers. Her homage to him, Henry Music, was published by the Hours Press in 1930 and printed his musical setting of a poem by Samuel Beckett with a cover design by Man Ray. Her single most important publication remains the Negro Anthology, a comprehensive collection of writings covering all aspects of the black experience, especially that of the African diaspora in America.

2. FITZGERALD, F. Scott. The Great Gatsby. New York, Charles Scribner’s Sons, 1925. Octavo. Original green cloth, titles to spine gilt and to upper board in blind, top edge trimmed others uncut. With the dust jacket. Housed in a dark green quarter morocco solander box made by The Chelsea Binder. Foxing to page edges and the first and last gatherings, slight browning to the endpapers but an especially bright copy, tight and square in the somewhat chipped dust jacket with a deal of professional repair. The folds stained brown. Housed in a red cloth box. Illustrated. An exceptionally nice copy and rare thus. [59673] £20,000

First edition, first impression, first issue binding. The dedication copy, with Cunard’s superb presentation inscription on the first blank leaf, “Henry Your Own Nancy”. The printed dedication reads, “Dedicated to Henry Cunard my first Negro friend”. Cunard has been internally strengthened and several tears repaired with retouching to the creases and rubbing. Only a very small area at the spine has been restored with the addition of paper. A very attractive copy with outstandingly sympathetic conservation. [38685] £120,000

First edition, first printing, first state of the text, first issue dust jacket. A rare book in this condition. The copy is in the common dust jacket, with “chatter” on p. 60, line 16, “norther” on p. 159, line 22, “it’s” on p. 105, line 10, “away” on 105, line 29, “sick in tired” on p. 205, lines 9-10, and “Union Station station” on p. 211, lines 7–8; the jacket is the first printing, with lowercase “j” in “Jay Gatsby” on the back at line 14 hand-corrected in ink. An attractive copy in the famous dust jacket designed by Francis Cugat (1893–1981). Charles Scribner III (“Celestial Eyes – from Metamorphosis to Masterpiece”) argues that not only is the jacket recognised as the most eloquent in American literary history, but that Cugat’s artwork demonstrably had an effect on Fitzgerald’s evolution of his literary masterpiece, as the author responded to sketches and artwork shown to him before the book was complete, a perhaps unique occurrence in literary history. Fitzgerald wrote to his publisher sometime in August 1924 from France: “For Christ’s sake don’t give anyone that jacket you’re saving for me. I’ve written it into the book.” Though artistically superb, the jacket included a misprint on the back panel that required hand-correction and it was trimmed too tall for the book, so that surviving examples are almost invariably clipped at the head. [51855] £80,000

3. **FLEMING, Ian.**

Casino Royale.
London, Jonathan Cape, 1953
Octavo. Original black boards, titles to spine and heart device to upper board in red. With the dust jacket. A near fine book, dust jacket marked in corners, while lower panel very lightly toned.

($)19,940

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

4. **FLEMING, Ian.**

Diamonds are Forever.
London, Jonathan Cape, 1956
Octavo. Original black boards, diamond grid to upper board in blind with diamond device in silver, titles to spine in silver. With the dust jacket. Housed in a full black morocco in replica to the book. Light brown strip to free endpapers, a bright, tight copy in dust jacket, rubbed to corners.

($)12,540

First edition, first impression. The fourth in the James Bond series. Inscribed by the author “To Darling Caroline from Darling Ian” on the front free endpaper. Caroline was a professed of Fleming’s whose liaison through his close friendship with Ian Bresay. This is one of the hardest Bond titles to find inscribed: only two copies have come to auction in the last 25 years.

5. **HEMINGWAY, Ernest.**

The Sun Also Rises.
New York, Charles Scribner’s Sons, 1926
Octavo. Original black cloth, gold paper title label to upper board and spine printed in black. With the pictorial dust jacket. Housed in a black quarter morocco drop down box. Title-page vignette by Cleonike Damianakes. Mild partial browning to the endpapers, bookplate to front pastedown, cloth rather marked in lower portions, spine label a little cracked but a very good copy in the torn and professionally repaired dust jacket silked on the verso. Still a very attractive copy.

($)18,454

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

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

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

6. **JOYCE, James.**

_Ulysses._

Paris: Shakespeare and Co, 1922

Quarto. Original blue wrappers, title in white. 220pp. Some skilful paper restoration to spine ends and joints, a little occasional foxing, an excellent copy.

[£235,000]

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

Widely recognized as the key book of 20th-century English literature, _Ulysses_ is among the major works in the modernist canon, and its creator one of the great geniuses of all literature: “Joyce, not to mince words, is Ireland’s Shakespeare, its Goethe, its Racine, its Tolstoy” (John Sutherland). The book also proved to be a major test case for laws of freedom of expression. “Beside underground by censors… was a cryptic classic already before it was read, a subversive colossus” (Norman Sherry, _James Joyce, Ulysses_ 2nd edition). The first 100 copies were sold to the public on 20 January 1922, and the remaining 900 copies were embargoed by authorities in the United Kingdom, causing worldwide interest. The title and author were removed from sale lists, and the first printing was forced underground by censors… was a cryptic classic already before it was read, a subversive colossus” (Norman Sherry, *James Joyce, Ulysses*, 2nd edition).

7. **JOYCE, James.**

_Ulysses._

Paris: Shakespeare and Company, 1922

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

[£30,000]

First edition, first impression, this is one of the 150 large paper copies on vergé d’Arches paper. The book was issued in three formats: the first 100 as described in the previous item, and the last 750 as per the following item. The large paper version, though unsigned, has the most elegant page setting of the three, and is the scarcest in commerce.

8. **JOYCE, James.**

_Ulysses._

Paris, Shakespeare and Company, 1922

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

[£95,000]

First edition, first impression, one of 760 printed on handmade paper. The first edition of _Ulysses_ is a notoriously vulnerable production. An unusually long work and published in an unusually large format for a novel, copies in the original wrappers in fine condition are very scarce. The present example is one of the best we have seen. This issue was printed on handmade paper, a little thinner than the Dutch paper used for the first 100 copies but almost identical in size.

[£30,000]

First edition, first impression, no. 285 of the whole edition, this is one of the 150 large paper copies on vergé d’Arches paper. The book was issued in three formats: the first 100 as described in the previous item, and the last 750 as per the following item. The large paper version, though unsigned, has the most elegant page setting of the three, and is the scarcest in commerce.
9. JOYCE, James.

Autograph letter signed to Ford Madox Ford.
25 July 1924

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

£22,500

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

By 1914, spurred by Pound, Ford had enlisted in the small circle of Joyce faithful. Ten years later, as editor of the New Transatlantic Review, Ford helped Joyce get published. At the same Paris party where Joyce met John Quinn, Ford told Joyce that his financial backers had stipulated at first that Joyce would not be allowed to contribute, but that Ford had refused the editorship under that condition. Joyce agreed to be listed as a contributor, and submitted a section of Finnegans Wake to the review. At the time Joyce’s sprouting manuscript lacked a title, and Ford took responsibility for dubbing it simply “Work in Progress” — the name Joyce used right up to book publication in 1939.

In 1918 Ford asked Joyce to act as godfather to his newborn daughter in a Catholic ceremony. Through variously anti-Catholic, Joyce consented, saying that Ford was the “godfather” of “Work in Progress,” and promised to search his files for a suitable Conrad letter to be inserted into her copy of *Romance.* Kerr remains unidentified, but, given Ford’s penchant for womanizing, his “spontaneous” use of a letter by Joyce to further a female friendship would seem characteristic.

Ford and Joyce had a long, fulfilling relationship.
10. PLATH, Sylvia.
The Colossus. Poems.
London, Heinemann, 1960

Octavo. Original green cloth, titles to spine gilt. With the device jacket. Housed in a green quarter morocco box. Spine tips a little rubbed in the spine. Tanned and lightly marked dust jacket with some darkening to the folds, an excellent copy. (£37,500)

First edition, first impression. With the author’s signed presentation inscription on the front free endpaper to her high-school teacher Wilbury Crockett. For Mr. Crockett—in whose classroom and wisdom these poems have roots—Sylvia London: October 27, 1960. Together with an autograph letter signed (“S.”) to Mr. Crockett in a university Christmas card from which she informs him of the birth of her daughter in April 1960. Crockett was Plath’s English teacher at the Bradford High School and Plath makes numerous references to him in her journals and letters in her first real literary influence. Crockett remained close to Plath until her suicide in 1966. The Colossus was the early regularly published work by Plath published under her own name in her lifetime and it became one of the most influential first books of poetry of the post-war period. As the present copy was inscribed on the day of her 28th birthday, it most likely is one of the 10 “advance” copies Heinemann supplied to Plath as consolation for the fact that the book was not ready by that date, as originally promised. Of the ten copies Plath distributed, four have been located: the present; the copy she sent to her mother; the copy she sent to her brother; and the copy that either she or Heinemann deposited at the British Library (not inscribed). Ted Hughes, Plath’s husband and the dedicatee, received an inscribed copy, presumably from the advance batch. Plath presentations are exceedingly scarce. In addition to the advance copies detailed above, three other presentation copies of The Colossus are recorded: the first inscribed to the poet W. S. Merwin and his wife; the second inscribed to Charles Mockenhuth; and the third inscribed to Ted Hughes’ parents, sold at Christie’s New York, 9 December 1998, lot 46. These seven inscribed copies constitute all of the Plath presentations presently recorded. The Colossus was the only regularly published work by Plath published under her own name in her lifetime and it became one of the most influential first books of poetry of the post-war period. As the present copy was inscribed on the day of her 28th birthday, it most likely is one of the 10 “advance” copies Heinemann supplied to Plath as consolation for the fact that the book was not ready by that date, as originally promised. Of the ten copies Plath distributed, four have been located: the present; the copy she sent to her mother; the copy she sent to her brother; and the copy that either she or Heinemann deposited at the British Library (not inscribed). Ted Hughes, Plath’s husband and the dedicatee, received an inscribed copy, presumably from the advance batch. Plath presentations are exceedingly scarce. In addition to the advance copies detailed above, three other presentation copies of The Colossus are recorded: the first inscribed to the poet W. S. Merwin and his wife; the second inscribed to Charles Mockenhuth; and the third inscribed to Ted Hughes’ parents, sold at Christie’s New York, 9 December 1998, lot 46. These seven inscribed copies constitute all of the Plath presentations presently recorded.

11. YEATS, W. B.
Stories of Red Hanrahan.
Dun Emer Press, Dundrum, 1904

Octavo. Original linen-backed blue boards, white paper titles label to upper board and spine printed in black, blue endpapers. Custom blue morocco-backed slipcase and chemise. A trace of offset to free endpapers, still a fine copy. (£45,000)

First edition, presentation copy, with the author’s signed inscription in the first leaf recto, “Lady Gregory from her friend W. B. Yeats, April 18, 1905.” On the following leaf, below the limitation notice, Yeats has written in manuscript the 12-line poem beginning “O hurry to the water amid the trees,” an earlier state of which appears in the volume as “The Turning of the Hogs,” and which was later retitled “The Hollow Wood” and then, after further revision, “The Ragged Wood.” The final line of the poem is “We one has ever loved but you & I.” With Lady Gregory’s bookplate. One of 500 copies; the entire edition.

This is the de facto dedication copy as, instead of a dedication, an authorial note is printed in red at the head of [a4] recto: “A friend has helped me to remake these stories nearer to the mind of the people where Hanrahan and his like wandered and are remembered.” The friend was Lady Gregory, Lady Isabella Augusta Perse Gregory, the widow of Sir Robert Gregory of Coole Park. Yeats testified to her hand in Red Hanrahan when he inscribed a copy to John Quinn: “I think the stories have the emotion of folklore. They are half mine now, and often [Gregory’s] beautiful idiom is the better half.” Gregory, who had herself translated old Celtic texts and tales and taken, responded, “I was very glad and proud to help in the rewriting of these stories, and for any trouble I had I repaid myself by bringing Hanrahan back to Galway from Sligo where W. Yeats had first set him wandering.” (Quoted in Kohfeldt).

Wade A59.
12. YEATS, W. B.
Reveries Over Childhood and Youth.
Octavo. Original blue cloth, decoration and titles to upper board and spine gilt designed by Sydney Reay, edges untrimmed. Custom blue morocco-backed slipcase and chemise. Colour frontispiece (Memory of his mother) and 2 tipped-in portraits by Jack B. Yeats (front joint rubbed, small stain on rear cover, tissue paper on rear endpapers). In a custom blue morocco-backed slipcase and chemise. A fine copy. First English edition of Yeats’s first autobiography, a cannibalistic presentation copy, inscribed on the month of publication: “Ezra Pound from W. B. Yeats. December 1916.” One of 1,000 copies of the English edition, preceded by the American edition and by the first edition done at the Cuala Press in Dundrum. Ezra Pound and W. B. Yeats lived and worked together in close quarters in Sussex over the course of three winters (1913–16). During that time, Yeats wrote and published the first of his memoirs, Reveries, assisted by Pound. Yeats told his father, “Ezra Pound and his wife are staying with me, we have four rooms of a cottage on the edge of a heath and our back is to the woods.” According to biographer James Longenbach, although Yeats did not mention that he was at work on Reveries, he was—and with Pound’s assistance. On 31 January he informed a friend that he was “dictating from the manuscript he had completed on Christmas day, adding new material, while Pound typed the finished product for the printer.” At the same time, Pound wrote to his parents that he was revising a manuscript on Yeats’s 17th-century adventurer, who revered the nobility of his own ancestry, produced a model for Reveries as Yeats and Pound collaborated to produce its final form. Meanwhile, in the beginning of the year, Yeats’s father, “the father of all the Yeatsssssss”, as Ezra Pound often called him, had been knuckled down in a New York City street and painfully cut and bruised. John Quin, the legendary patron of artists and writers, agreed to help Yeats solve the perennial problem of his father’s expenses: £50 for the first portion of the manuscript of Reveries would remain in Quin’s hands to be forwarded toward his father’s medical costs. As Quin waited impatiently for the copy of Reveries, in manuscript and typescript, to arrive, Yeats wrote him on April 22: “I believe I sent you the typed script of Reveries [in February]. Till I get your letter I had no doubt on the subject. I wonder if it went down on some torpedoed ship? However, here is another.” After a January letter saying that he was polishing Reveries with Pound’s help, Yeats’s next known remark about his autobiography appears in a letter dated “circa November–December 1915” in which he told his father “I am going on with the book, but the rest shall be for my eye alone.” In 1916 Yeats and Pound issued “The Cat and the Moon” which had been written in 1899. It was published in an edition of 2,000 copies, priced at 3s 6d, and by the first edition of Yeats’s second book, The Tower, published by the Cuala Press in October 1916. “Ezra Pound and W. B. Yeats lived and worked together in close quarters in Sussex over the course of three winters (1913–16). During that time, Yeats wrote and published the first of his memoirs, Reveries, assisted by Pound. Yeats told his father, “Ezra Pound and his wife are staying with me, we have four rooms of a cottage on the edge of a heath and our back is to the woods.” According to biographer James Longenbach, although Yeats did not mention that he was at work on Reveries, he was—and with Pound’s assistance. On 31 January he informed a friend that he was “dictating from the manuscript he had completed on Christmas day, adding new material, while Pound typed the finished product for the printer.” At the same time, Pound wrote to his parents that he was revising a manuscript on Yeats’s 17th-century adventurer, who revered the nobility of his own ancestry, produced a model for Reveries as Yeats and Pound collaborated to produce its final form.

£60,000

Wade 113.

13. YEATS, W. B.
The Tower.
London, Macmillan and Co., Limited, 1918
Octavo. Original green cloth, upper board and spine elaborately blocked after a design by Sydney Reay and tipped gilt, all edges untrimmed. Custom green morocco-backed slipcase and chemise. A fine copy. First edition, presentation copy, with the author’s signed inscription in ink on the front free endpaper: “Lady Ottoline Morrell from W. B. Yeats June 22 1920” and signed by the author on the title page, and with Lady Ottoline Morrell’s pencilled monogram dated “Feb 23 1926” (publication date was 14 February) above Yeats’s inscription. Published in an edition of 2,000 copies, The Tower is generally recognised as the summit of Yeats’s creative achievement in the post-war years, bringing together poems quarried from Seven Poems and a Fragment, The Cat and the Moon and October Blast. A fine presentation after their marriage in 1917, the Yeatses first lived in Oxford, spending occasional weekends at nearby Garsington, where Lady Ottoline Morrell presided over the literary and intellectual lions of Bloomsbury. Lady Ottoline was a convert to radical Irish politics in the 1920s and remained friends with Yeats after his return to Ireland in early 1922. She played a significant role in his personal relationships, introducing him to Dorothy Wellesley, with whom he became intimate friends in the last years of his life.

£45,000

Wade 158.

Featured Items

Individual images of all items are on our website

www.peterharrington.co.uk

Peter Harrington

Catalogue 12

Featured Items
14. **ACTON, Harold.**
Autograph manuscript: "Poems 1925". London, 1930
Octavo. Original batik-patterned green wrappers printed in black and gold. In a cord slipcase. In excellent condition.

£4750

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

15. **ALLEN, Woody.**
*Getting Even.*
New York: Random House, 1971
Octavo. Original publisher's blue morocco presentation binding, titles to spine and top edge gilt, marbled endpapers. Binding lightly rubbed, spine and top edge of upper board faded. An excellent copy.

£750

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

16. **ALLINGHAM, Margery.**
*Traitor's Purse.*
Heinemann, London, 1941
Octavo. Original orange cloth, titles in black. With the dust jacket. Annotation to list of titles opposite title page, but an exceptional copy in the lightly creased and very slightly chipped dust jacket.

£2750

17. ANGELOU, Maya.
I Know Why the Caged Bird Sings.
Random House, New York, 1969
Octavo. Original black cloth, titles to upper board and spine gilt and red, top edge stained red. With the dust jacket. A good copy in the lightly rubbed dust jacket. [45380] £1750
First edition, first printing. With the author’s signed presentation inscription to the dedication leaf. “Burt Britton Joy! Maya Angelou.”

20. ATWOOD, Margaret.
The Edible Woman.
Toronto, McClelland and Stewart, Limited, 1969
Octavo. Original tan cloth, titles to spine and upper board in purple, endpapers grey. With the dust jacket. A good copy in the lightly rubbed dust jacket. [45380] £150
First edition, first printing.

21. AUDEN, W. H.
The Age of Anxiety. A Baroque Eclogue.
New York: Random House, 1947
Octavo. Original grey cloth, titles to spine and upper board in red, endpapers grey, top edge grey. With the dust jacket. An excellent copy in the lightly rubbed dust jacket. [51690] £3750
First edition, first printing. From the library of Alan Ansen (see previous item). Within the contents are several handwritten annotations by Auden and loosely inserted in a small piece of graph paper on which he has written the third stanza of “The History of Truth.” Also inserted are two leaves in Auden’s hand; one being extensive notes on the book “The Iliad” and the other being extensive notes on the book “The Odyssey.” There are also two typewritten copies of two of Auden’s poems, “Goodbye to the Mezzogiorno” and “So … But good luck with the seminar. Cor-dially, John Barth.”

22. AUDEN, W. H.
The Shield of Achilles.
New York: Random House, 1955
Octavo. Original tan cloth backed black boards, titles to spine in grey, endpapers grey. Bookbinder’s ticket to rear pastepaper. Bound lightly rubbed with a few faint marks. A very good copy. [51810] £1250
First edition, first printing. From the library of Alan Ansen (see previous item). Within the contents are several handwritten annotations by Auden and loosely inserted in a small piece of graph paper on which he has written the third stanza of “The History of Truth.” There are also two typewritten copies of two of Auden’s poems, “Goodbye to the Mezzogiorno” and “So … But good luck with the seminar. Cor-dially, John Barth.”

23. BARKER, Pat.
Blow Your House Down.
London: Virago Press, 1984
Octavo. Original red cloth, titles to spine gilt. With the dust jacket. A fine copy in the dust jacket. [49300] £875
First edition, first impression. With an inserted typed letter signed from the author to a professor at the University of Cincinnati: “Dear Mr. Goddall, I know J. B. Cabell’s works only at second hand, have never been curious enough, despite several critics’ comparisons, to know them at first. … But good luck with the seminar. Goddall, John Barth.”

25. BECKETT, Samuel.
More Pricks Than Kicks.
London: Chatto and Windus, 1934
Octavo. Original tan cloth, titles to spine in black, brown top-stain. Spine rolled and tanned, corners a little bumped. A very good copy. [51262] £4250
First edition, first impression.

Both images above - Item 21.
26. **BECKETT, Samuel.**
Echo’s Bones and Other Precipitates.

- **Paris:** Europa Press, 1935
- Octavo. Original buff wrappers printed in black. Wrappers lightly tanned and with a few small marks. An excellent copy.

[£1500]

27. **BECKETT, Samuel.**
Waiting For Godot. A Tragicomedy in Two Acts.

- London: Faber and Faber, 1956
- Octavo. Original yellow cloth, titles in red. With the dust jacket. A fine copy in the dust jacket that is slightly rubbed at the head and tail of the spine with a few short closed tears.

[£600]

28. **BECKETT, Samuel.**
Poems in English.

- London: John Calder, 1961
- Octavo. Original brown cloth, titles to spine gilt. With the original glassine dust jacket. An excellent copy in the glassine jacket that is creased at the lower corner with a small chip and a short closed tear.

[£650]

29. **BECKETT, Samuel.**
Come and Go. Dramaticule.

- London: Calder and Boyars, 1967
- Octavo. Original brown cloth, titles to upper board gilt. In a tan slipcase. Contents a little toned, an excellent copy.

[£650]

30. **BECKETT, Samuel.**
The Collected Works.

- New York: Grove Press, 1970
- 16 volumes, octavo. Original black cloth, titles to spines and upper boards gilt. Spines a little faded, contents very mildly tanned. An excellent set.

[£5000]

31. **BEHAN, Brendan.**
Confessions of an Irish Rebel.

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

[£975]

32. **BELL, Mary Hayley.**
Whistle Down the Wind. A modern fable.

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

[£2500]
33. BENNETT, Arnold.  
Anna of the Five Towns. A Novel.  
London: Chatto & Windus, 1902  
Octavo. Original blue cloth, titles to spine gilt, titles and periodical dedication to upper board in black, white and yellow, top edge gilt. Boards a little rubbed, partial turning to endpapers, contents lightly tanned, hinges cracked. A very good copy.  
[50776]  
£750  
First edition, first impression, the first of Bennett’s novels to be set in the Potteries.

34. BERKELEY, Anthony.  
Death in the House.  
Octavo. Original red cloth, titles to spine gilt. With the dust jacket. An exceptional copy in the very lightly creased dust jacket.  
[49363]  
£450  

35. BERNERS, Lord.  
Percy Wallingford and Mr. Pigder.  
Basil Blackwell, Oxford, 1941  
[48512]  
£750  
First edition, first impression. With the author’s signed presentation inscription to the half title leaf.

36. BEJEMAN, John; Philip Larkin; Robert Graves; Seamas Heaney, & others.  
Poem of the Month Club.  
London, Poem of the Month Club Ltd., 1970-77  
48 broadsides. Housed in the publisher’s white half calf portfolio. Spine unusually bright and clean, all broadsides in excellent condition.  
[47115]  
£1250  
First edition of the complete collection of all four folios, each with 12 broadsides signed by the poet. Betjeman’s poem has a hand-written correction by the poet. Poets published include Philip Larkin, Robert Graves, W. H. Auden, Seamus Heaney, Stephen Spender.

37. BOYD, William.  
A Good Man in Africa.  
Octavo. Original brown boards, titles to spine gilt. With the dust jacket. A fine copy.  
[50989]  
£650  
First edition, first impression.

38. BRENAN, Gerald.  
The Literature of the Spanish People.  
From Roman Times to the Present Day.  
Cambridge: Cambridge University Press, 1931  
Octavo. Original green cloth, titles to spine gilt. With the dust jacket. An unconfined copy in the rubbed, tanned, and slightly marked jacket.  
[50716]  
£575  

39. BROOKE, Hugh.  
Man Made Angry.  
London: Longmans, Green and Co., 1932  
Octavo. Original black cloth, titles to spine and upper board in red. With the dust jacket. Fine spotting to edges. An excellent copy in the dust jacket that is lightly rubbed at the head and tail of the spine panel.  
[51888]  
£850  
First edition, first impression.

40. BURGESS, Gelett.  
New York: R. W. Hubeich, 1906  
Octavo. Original grey boards, paper label to upper board printed in green and red. With the dust jacket. Joints cracked, hinging loose, boards lightly rubbed, spine a bit tanned. A very good copy in the rubbed jacket with a few chips at the corners and head and tail of spine, and a chipping at the top margin.  
[51881]  
£950  
First edition, first printing of the comedy book whose dust jacket coined the term “black.”

[1001]  
£50  
Individual images of all items are on our website  
individual_images.png  
www.peterharrington.co.uk  
Catalogue 72: Main Catalogue  
[51882]  
£50  
First edition, first impression of the comedy book whose dust jacket coined the term “black.”
41. **BURROUGHS, William, & Brion Gysin.**

The Cat Inside.
New York, Grenfell Press, 1986

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

[£3250]

First edition, special issue. From a total edition of 133 copies this is one of just 18 bound in full vellum and printed on fine paper, each signed by Burroughs and with Gysin’s posthumous stamp. The last collaboration between Burroughs and Gysin, who had begun working together in the mid 1950s, is a particularly impressive piece of book production by one of America’s finest private presses, and an unusually sentimental work from a writer best known for the violent and disturbing creations of his earlier years. Somew- what at peace with the world Burroughs writes simple prose to his assorted feline friends. “We are the cat inside. We are the cat who cannot walk alone, and for us there is only one place.”

The book is dedicated to its illustrator, “To Brion Gysin 1916–1986. My artistic and psychic debt to whom I can never repay.”

42. **BURROUGHS, William, & George Condo.**

Ghost of Chance.

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

[£850]

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

43. **BUSSY, Dorothy & Simon.**

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

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

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

[£6500]

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

Simon Bussy written little of his own work nor of literary matters, beyond recommending, “A High Wind in Jamaica and some detailed comments on Bréal’s Chez-moi, but he prevails useful glimpses of personalities, including Gide (“un vrai ami et bien différent du Gide de la légende”) and Somerset Maugham. He notes Maugham’s desire to be simultaneously a member of the establishment and a revolutionary, reports Roger Fry’s slightly mysterious death, and Roger Martin du Gard’s “églises anciennes, des montagnes à pie, des écrevisses et des gorges”.

mean Duncan’s art is deteriorating or H.M.’s taste improving”.

Simon Bussy written little of his own work nor of literary matters, beyond recommending, “A High Wind in Jamaica and some detailed comments on Bréal’s Chez-moi, but he prevails useful glimpses of personalities, including Gide (“un vrai ami et bien différent du Gide de la légende”) and Somerset Maugham. He notes Maugham’s desire to be simultaneously a member of the establishment and a revolutionary, reports Roger Fry’s slightly mysterious death, and Roger Martin du Gard’s “églises anciennes, des montagnes à pie, des écrevisses et des gorges”.

mean Duncan’s art is deteriorating or H.M.’s taste improving”.
44. **BYRON, Robert.**

The Road to Oxiana.

London, Macmillan & Co. Ltd., 1937

Octavo. Original blue cloth, title gilt to spine, blue top-stains. In the dust jacket. Frontispiece and 35 other plates, 5 full-page maps. Light tone, top-stains a little natural, contemporary ownership inscription to the front free endpaper, jacket slightly rubbed, some edge-splits, mild chipping head and tail of the spine, some staining from old internal tape repairs, showing through on lower panel and rear turn-in only. A very good copy in the dust jacket.£3250

45. **(CAMBRIDGE POETS.)**

SALTMARSH, Christopher; John Davenport; Basil Wright (eds.)

Cambridge Poetry, 1929

First Series and the last volume in this series to have the Vanessa Bell designed covers. Richard Everhart, T. H. White, William Empson, 19 of the contributors on the endpapers, including tributors George Reavey’s copy, signed by him and the Vanessa Bell designed covers. One of the consecutive edition of 500 copies signed and numbered by the author on the limitation leaf.£2500

46. **CAPOTE, Truman.**

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

New York: Random House, 1965

Octavo. Original black cloth, title to spine and upper board gilt on red cloth, yellow endpapers, top top-stain. Inscribed: “in cold blood. An excellent copy.”£1500

First edition, first printing (one of a limited edition of 350 copies signed and numbered by the author on the limitation leaf.

47. **CHANDLER, Raymond.**

The Little Sister.

London, Hamish Hamilton, 1949

Octavo. Original red cloth, spine lettered in gilt. With pictorial dust jacket. Dust jacket slightly rubbed at top of spine with a couple of very small chips, greenish-yellow, very good copy.£2700


48. **CHESTERTON, G. K.**

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

London: A. & R. Blomfield Johnson, 1900

Octavo. Original red cloth, spine lettered in gilt. With pictorial dust jacket. Inscribed: “For Cyril Hogg on our sixth birthday Agatha Christie.” The recipient was the managing director of Samuel French, the publishers of this play.£950

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

49. **CHESTERTON, G. K.**

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

London: Cassell and Company, Ltd., 1911

Octavo. Original red cloth, spine to spine and upper board gilt. Black and white frontispiece and title-page. Line drawings throughout. Binding lightly marked and rubbed, spine slightly tanned. A very good copy.£650


50. **CHRISTIE, Agatha.**

The Murder of Roger Ackroyd.

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

Octavo. Original blue-grey paper boards, titles and decorative printed in black. Covers a little faded, an excellent copy.£750

First edition, first impression. The first of Christie’s best selling novels and considered one of the most influential detective novels of the genre.

51. **CHRISTIE, Agatha.**

One, Two, Buckle My Shoe.

London, The Crime Club by Collins, 1940

Octavo. Original orange cloth, spine to spine in black. With the dust jacket. Inscribed: “For Cyril Hogg on our Sixth Birthday Agatha Christie.”£1250


53. **CHRISTIE, Agatha.**


London, Samuel French Ltd. [1958]

Octavo. Original blue cloth, title to upper board gilt. Illustrated with a photograph of the set from The Mousetrap.£2500

Specially produced for the sixty anniversary of the West End production. With the author’s signed presentation inscription on the front free endpaper. “For Cyril Hogg on our Sixtieth Birthday Agatha Christie.” The recipient was the managing director of Samuel French, the publishers of this play.
54. **CHRISTIE, Agatha.**

Original typescripts for Sleeping Murder and Curtain.
London: Collins, 1975–76

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

£15,000

55. **CONRAD, Joseph.**

Lord Jim. A Tale.
Edinburgh and London: William Blackwood and Sons, 1900

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

£1750

56. **CONRAD, Joseph.**

Autograph letter signed to Algernon Methuen.
Someries, Luton, Beds., 1 Jan, 1908

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

£2750

57. **CONRAD, Joseph.**

Under Western Eyes.
Methuen & Co. Ltd., London, 1911

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

£4500

INSCRIBED COPY

58. **CONRAD, Joseph.**

'Twixt Land and Sea. Tales. A Smile of Fortune; The Secret Sharer; Freya of The Seven Isles.
London, J. M. Dent & Sons Ltd., 1912

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

£12,500

59. **CONRAD, Joseph.**

The Shadow Line.
Dent, 1917

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

£1250

Revision, first impression, one of 5,000 copies, the colours sold out in four days. Uncommon with dust jacket.
70. **DICK, Philip K.**  
*A Handful of Darkness.*  
Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Some light spotting, endpapers partially browned, but an exceptional copy in the usually bright dust jacket with a tear at the spine.  
£850  
First edition, first impression, fine in the un LGBTQ+ priced at £850.

71. **DICK, Philip K.**  
*World of Chance.*  
Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Some light spotting, endpapers partially browned, spine a little rolled but an exceptional copy in the usually bright dust jacket with a tear at the spine.  
£1500  
First edition, first impression. Scarce.

72. **DINESEN, Isak.**  
*Last Tales.*  
London: Putnam, 1957  
Octavo. Original black boards, titles to spine gilt, blue top-stain. With the dust jacket. Spine rolled. An excellent copy in the rubbed and lightly tanned and nicked jacket.  
£975  
First edition, first impression. Inscribed by the author on the half-title "For Valerie, who loves Rome, Isak, Xmas 1957."  

73. **DOS PASSOS, John.**  
*The Garbage Man.*  
Octavo. Original brown boards, printed paper labels to spine and upper board. With the dust jacket. In a green cloth slipcase and chemise. Bookseller's ticket to front pastedown. Bump to lower corner, slight marks to front free endpaper, contents a bit toned. An excellent copy in the dust jacket with two chips from the spine panel.  
£975  
First edition, first printing, first issue, of which only 1,500 copies were produced. Inscribed by the author on the front free endpaper "To Harry Milke sincerely John Dos Passos."  

74. **DOS PASSOS, John.**  
[The USA trilogy: The 42nd Parallel; 1919; The Big Money.]  
3 volumes, octavo. Original bindings of quarter burgundy cloth over patterned paper boards, orange cloth titled in silver, and blue cloth also lettered in silver respectively. Each with dust jacket. Excellent copies in bright dust jackets with a little spine fading. Jackets to volumes 1 and 2 repaired, jacket to volume 3 torn with loss on the front flap. Overall a good set.  
£1500  
First editions, first printings.

75. **DOUGLAS, Keith.**  
*Autograph manuscript, signed, of his poem “Leukothea”.*  
1940  
25 lines in pen and ink on both sides of a single sheet of cream paper. Signed and titled by the poet. A sonnet of ink at one edge, two small smudges. Excellent.  
£2250  
A poem in the form of a dramatic speech for one actor, an ode to love, death and decay -- the predominant themes of this poet’s verse. "Leukothea" was published in his *Collected Poems* with several variations including a substantial rewriting of the final couplet. Douglas died in 1944 having left a small but brilliant body of work. Manuscript material by Douglas of any sort is extremely scarce and examples of this quality are rare.
76. **DURRELL, Lawrence.**
[Alexandria Quartet: ] Justine; Balthazar; Mountolive; Clea.
London, Faber and Faber, 1957-60
4 volumes, octavo. Original pink, blue, yellow and red cloth respectively, titles to spines gilt. With the dust jackets. Ownership inscription to front free endpaper of *Balthazar* but an excellent set in the lightly tanned dust jackets. Will return loan to that of *Alexandria* and a light chip to head of spine and a small closed tear to frontispiece of *Justine.**
³[52053] £3500

77. **ELIOT, T. S.**
Prufrock and Other Observations.
London, The Egoist, 1917
Octavo. Original buff wrappers printed in black. Housed in a brown cloth slipcase. Terminal leaves just a little browned, light mark to upper wrapper, edges just a little tanned but an exceptional copy.
³[51944] £17,500

78. **ELIOT, T. S.**
Ezra Pound His Metric and Poetry.
New York, Knopf, 1917
Octavo. Original pink boards, titles to upper board gilt. With the original tissue dust jacket. Frontis portrait of Pound after Gaudier-Brzeska. A superb copy in the somewhat tanned tissue dust jacket with a couple of small slaps and a price of top copy.
³[51948] £875

79. **ELIOT, T. S.**
The Waste Land.
Printed and Published by Leonard and Virginia Woolf, Hogarth Press, Richmond, 1923
Octavo. Original marbled blue paper boards, white paper title label to upper board printed in black. Housed in a black quarter morocco solander box made by The Chelsea Bindery. A trace of spotting throughout, inner rubbing to the edges, spine a little tanned but an exceptional copy of this notoriously vulnerable publication.
³[51945] £6500

80. **ELIOT, T. S.**
Poems 1909–1925.
London, Faber & Gwyer Ltd., 1925
Octavo. Original blue cloth, white paper title label to spine printed in black. With the dust jacket. Front hinge starting, light partial toning to endpapers, light occasional spotting but an excellent copy in the very lightly marked dust jacket.
³[51947] £7750

81. **ELIOT, T. S.**
Poems 1919–1925.
London, Faber & Gwyer Ltd., 1925
Octavo. Original white buckram, titles to spine gilt. Bound in a black quarter morocco solander box made by The Chelsea Bindery. Endpapers partially browned, some very mild spotting throughout, spine minimally tanned but an extraordinary copy and very scarce in this condition.
³[51948] £8750

82. **ELIOT, T. S.**
Selected Essays. 1917–1932.
London: Faber and Faber Limited, 1932
Octavo. Original blue boards, titles to spine and top edge gilt. Boards lightly rubbed at the corners, a few faint marks to upper board, spine lightly tanned retaining more blue than is typical as the spines on this edition usually become white. An excellent copy.
³[52046] £1750

83. **ELIOT, T. S.**
The Waste Land and The Hollow Men.
Galley X4, Windsor X6
**THE TRUE FIRST PRESSING**

**83. ELLIOT, T. S.**

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

- Contained in the original plain paper sleeve. Signs of having been very lightly played but exceptional.

- £2250

First pressing of Eliot’s first recording, the private issue preceding all others. Gallaway suggests that the recording was made in 1935 and issued on the label of Harvard University Photophone Records in 1934. Harrow Gazette archives date the recording as 1931. The present issue differs importantly from Gallaway’s description of the published version (see Gallup E5a) in that the labels state clearly this to be “Privately published for the author” and (see Gallup E5a) in that the labels state clearly this to be “Privately published for the author” and the press codes are SS 5052 and SS 5053 with no indication of mimesis. The recording was made in 1933 and issued on the press code SS 5052. This was designated A and B. The press code SS 5053 was reversed in the published version and the sides were designated A and B.

- £2250

**84. ELLIOT, T. S.**

- £750

First edition, first impression, one of a limited 500 numbered copies signed by the author on the limitation leaf.

**COMPLETE COLLECTION PUBLISHED BY THE FANTASY PRESS**

**85. (FANTASY PRESS.)**
Complete collection of books and pamphlets of poetry published by the Fantasy Press, including the entire Fantasy Poets Series, as listed by John Cotton in his bibliography. Oxford: The Fantasy Press, 1952–62. 71 volumes, small octavo and quarto. A large collection mostly in original cloth wrappers, 6 volumes in original cloth jacket and 2 volumes with original laminated boards. Various volumes have cut marks from staples, some light foxing to a few. Small amount of wear to spines of first issue volume 1, cloth of Fighting Terms a little discoloured, laminated wrappers of The Elayers of Owl lightly browned and quite chipped at head and tail of spine, overall a superb and complete collection.

- £6250


- £6250

First edition, first impression, one of a limited 500 numbered copies signed by the author on the limitation leaf.

- £6250


- £6250


- £6250

86. FAULKNER, William.

A Green Bough.
New York, Harrison Smith and Robert
Plase, 1933
Octavo. Original half cloth, titles to upper board
and spine in black, decorative labels to upper board.
Illustrated by Lynd Ward. Star to spine, edges a little
turned. Very good.
£1250

87. FAULKNER, William.

Notes on a Horse Thief.
The Louise Press, Greenville, 1950
Octavo. Original green cloth, decorations to upper
board and spine in black, top edge stained. With the
dust jacket. A rare book, in a near fine condition.
Illustrated by Elizabeth Calvert. A very good copy.
£850

88. FAULKNER, William.

The Town.
Random House, New York, 1958
Octavo. USSR. Original green cloth, titles to upper
board and spine in black, top edge stained. With the
dust jacket. A rare book, in a near fine condition.
Very good.
£17,500

89. FITZGERALD, F. Scott.

The Beautiful and Damned.
New York: Charles Scribner’s Sons, 1922
Octavo. Original green cloth, titles to spine, gilt to
title page. With the dust jacket. A very good copy.
£2250

90. FITZGERALD, F. Scott.

All the Sad Young Men.
New York: Charles Scribner’s Sons, 1926
Octavo. Original green cloth, titles to spine, gilt to
title page. With the dust jacket. In a grey cloth
slipcase. A very good copy.
£2250

91. FITZGERALD, F. Scott.

Autograph letter signed to Gilbert
Seldes, beginning “The check that fell
out of my mail this morning …”
[N.p., n.d., but Switzerland, c.1930–31]
One page. Very good condition.
£9750
92. **FITZGERALD, F. Scott.**
Taps at Reveille.
New York: Charles Scribner’s Sons, 1935
Octavo. Original green boards, titles to spine gilt. With the dust jacket. In quarter black morocco solander case with marbled sides and gilt titles to spine. Very good in the lightly rubbed dust jacket with marks from moisture.

£3500

First edition, first printing.

93. **FITZGERALD, F. Scott.**
Typed letter signed, to Gilbert Seldes regarding Zelda’s exhibition.
[Baltimore,] 26 March 1934
One page. Creased from folding, in excellent condition.

[44750] £2500

Fitzgerald writes to Seldes (see item 91), announcing an exhibition of Zelda’s paintings, and urging him to attend. The exhibition was Zelda’s first significant showing, at Cary Ross’s gallery in New York, perhaps unwisely entitled “Parfois la Folie est la Sagesse” – “Sometimes Madness is Wisdom”.

Time magazine made a point of informing its readers that Zelda had to be accompanied by attendants when she left the asylum for a day against doctors’ advice in order to attend her own show.

94. **FITZGERALD, F. Scott.**
Typed letter signed, to Gilbert Seldes.
[Baltimore,] 10 July 1936
One page. Creased from folding, in excellent condition.

[44751] £3500

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

95. **FITZGERALD, Zelda.**
Save Me the Waltz.
New York: Charles Scribner’s Sons, 1932
Octavo. Original green cloth, titles to spine and upper board in purple. With the dust jacket. Boards lightly rubbed and faded at the spine and edges, very light damp stain to lower board, endpapers partially browned, contents toned. A very good copy in the lightly rubbed and nicked jacket with faded spine panel, and chips from the rear and spine panels affecting the spine title.

[51472] £3250

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

96. **FLEMING, Ian.**
Live and Let Die.
London, Jonathan Cape, 1954
Octavo. Original black boards, titles to spine and rounded to upper board gilt. With the dust jacket. Spine lightly bumped, owner’s name to front free endpaper, light toning to edges, dust jacket lightly rubbed andBelz and front half title, and dust jacket lightly rubbed and partially browned. A very good copy in dust jacket, a couple of minor marks, without the fading to the spine panel that is common to copies of this edition.

[49497] £9500

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

97. **FLEMING, Ian.**
Moonraker.
London, Jonathan Cape, 1955
Octavo. Original black boards, titles to spine and front panel in silver. With the dust jacket. Housed in a black half leather Chelsea Bindery solander case. Spine lightly rubbed, excellent copy in dust jacket, a couple of minor marks, without the fading to the spine panel that is common to copies of this edition.

[51229] £17,500

First edition, first impression.
98. **FLEMING, Ian.**
Octavo. Original black boards, skis-track to front cover in white, titles to spine in silver. With the dust jacket housed in a black half leather Chelsea Bindery solander box. A few minor spots to front free endpaper and very minor discolouration to foot of front cover, a bright, sharp copy. dust jacket only lightly rubbed to white back panel.

[£6750]


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

[£1750]

First editions, first impressions.

100. **(FLEMING, Ian)**
*CHOPPING, Richard* (illus.)
Goldfinger. London, Jonathan Cape, 1959
561 cm x 75.8 cm (19 ¾ x 29 ¾ inches). One sheet with the dust jacket of Goldfinger printed in triplicate, untrimmed. Presented in a black wooden frame with UV glass. The printing terms “Grip” and “S. lay” are written in pencil to their respective edges. A grip is the arm that delivers the paper onto a platen, the paper then fans flats with a scoop and feed fan to keep multi impressions of each colour in exactly the same position. Light creasing and light age toning to edges not affecting the image.

[£6500]

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

101. **(FLEMING, Ian.)**
*PLOMER, William.*
Address Given at the Memorial Service for Ian Fleming. St Bartholomew the Great. Privately printed at the Westerham Press, September 15th 1964
Octavo. Original black boards, titles to label to upper board in black. With the original tissue glassine. A fine copy with a 3cm tear to glassine and associated creasing.

[£750]

First edition, hardback issue, one of about 50 copies issued thus. The South African poet and novelist William Plomer had been publisher’s reader for Jonathan Cape from 1937, and was unequalled in the second part of the century as a discoverer of new literary talent, including Ian Fleming.
<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>102. FORESTER, C. S.</td>
</tr>
<tr>
<td><strong>The Sky and The Forest.</strong></td>
</tr>
<tr>
<td>London, Michael Joseph, 1948</td>
</tr>
<tr>
<td>Octavo. Original red cloth, titles to spine and top edge stained red. With the dust jacket. Boards just beginning to fade, an excellent copy in lightly rubbed dust jacket.</td>
</tr>
<tr>
<td>£975</td>
</tr>
<tr>
<td>103. FORSTER, E. M.</td>
</tr>
<tr>
<td><strong>A Room With a View.</strong></td>
</tr>
<tr>
<td>London, Edward Arnold &amp; Co., 1908</td>
</tr>
<tr>
<td>Octavo. Original burgundy cloth, titles to upper board and spine gilt. A little shaken, hinges cracked but firm, endpapers slightly stained, cloth very light rubbed and a little worn but a very decent copy.</td>
</tr>
<tr>
<td>£1500</td>
</tr>
<tr>
<td>105. FORSTER, E. M.</td>
</tr>
<tr>
<td><strong>Alexandria: A History and A Guide.</strong></td>
</tr>
<tr>
<td>Alexandria: Whitehead Morris Limited, 1922</td>
</tr>
<tr>
<td>Octavo. Original brown boards, titles to spine and upper board in black. Engaged frontispiece and 17 plates, 2 folding maps in the text, two coloured folding maps on product on rear pastedowns. Boards a little rubbed and stained, very light spotting to endpapers. An excellent copy.</td>
</tr>
<tr>
<td>£600</td>
</tr>
<tr>
<td>107. GERSHWIN, George.</td>
</tr>
<tr>
<td><strong>Porgy and Bess. An Opera in Three Acts ... Libretto by Dubose Heyward. Lyrics by Dubose Heyward and Ira Gershwin. Production Directed by Rouben Mamoulian.</strong></td>
</tr>
<tr>
<td>New York, Random House, 1935</td>
</tr>
<tr>
<td>Quarto. Original red hard-grained morocco, top edge silver. Japanese paper endpapers, titles to spine in silver. With the original raffia slipcase. Housed in a red cloth box. Colour frontispiece and title-page illustrations by George Biddle. Paper a little browned, alpiece a little frayed but an excellent copy. Apparently lacking the black morocco title labels to the spine and upper board.</td>
</tr>
<tr>
<td>£9500</td>
</tr>
<tr>
<td>108. FRANCIS, Dick.</td>
</tr>
<tr>
<td><strong>Dead Cert.</strong></td>
</tr>
<tr>
<td>Octavo. Original burgundy boards, titles to spine gilt. With the dust jacket. spine tips lightly faded. Several strip to endpapers, dust jacket lightly stained to head and foot of spine, corners inlaid, while sections torn.</td>
</tr>
<tr>
<td>£5000</td>
</tr>
</tbody>
</table>

Signed by Gershwin

[101339]

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

110. GOLDSING, William. Poems.

£4000

Proof and only edition, inscribed by Golding's mother, Mildred, to the household of her brother (Golding's uncle): "To Karenza from M.G. 1934". William Golding's first published work, published with the help of his friend Adam Bittleston shortly after leaving Oxford and evidently distributed amongst relatives by his proud mother. Contained with the book is a letter from Macmillan to Brian Curnoe (a direct descendant of Golding's uncle) confirming the number of copies of Poems issued (1,000) and commenting ruefully that "when he [Golding] offered us fiction after the war, we declined it". (Although in later life [Golding] was dismissive of this volume, and of his abilities as a poet, the collection anticipates some of the concerns that became central to his fiction) (ODNB). Gekoski & Grogan A1.

111. GOLDSING, William. Lord of the Flies.
London: Faber and Faber, 1954 Octavo. Original tan wrappers, titles to front cover and spine in black. Spine very lightly faded, minor curling to corners, a lovely copy.

£5000

Proof copy of first edition, so described on the front wrapper. A rare proof printed at a time when such productions were really what they purported to be and not review copies in cheap clothing. We know of just a handful of examples: two in the collection of the bibliographer and perhaps two further examples offered for sale in the past 20 years. This is Golding's first and best known novel.

London: George Allen & Unwin Ltd, [1929] Octavo. Original tan cloth, titles to spine over turn to spine in red. With the dust jacket. Ownership signature to front pastedown, bookseller's ticket to front free endpaper. Light spotting to top edge, a very good copy in the chipped dust jacket with brown streaking to the spine panel.

£750

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

London: Martin Secker, 1920 Octavo. Original blue and black patterned boards, printed paper label to spine. With the dust jacket. Paper lightly toned, small mark to upper board. Exceptionally bright copy in the ranked dust jacket. Lightly faded and with a small internal repair at the base of the spine panel.

£675

First edition, first impression.

114. GREEN, Henry. Party Going.
The Hogarth Press, London, 1939 Octavo. Original indigo blue cloth, titles to spine in gilt. With the dust jacket designed by John Buckland. Partial toning to the endpapers, top edge a little spotted but an excellent copy in the lightly rubbed and rather turned dust jacket.

£750


115. GREENE, Graham. Babbling April.
Oxford, Basil Blackwell, 1925 Octavo. Original grey boards, titles to upper board and spine in blue. With the dust jacket. A superb copy in the minimally tanned dust jacket and remnants of the original glassine.

£6500

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

Greene's first book
116. GREENE, Graham.

The Man Within.
Heinemann, London, 1929
Octavo. Original black cloth, titles to spine gilt. With the dust jacket. Spine very lightly rolled but an excellent copy in the rather rubbed and somewhat tanned dust jacket with some tape residue on the spine.

[51654] £2750

117. GREENE, Graham.

Rumour at Nightfall.
London: William Heinemann Ltd, 1931
Octavo. Original red cloth, titles to spine gilt, star design to upper board blind stamped. Spine slightly rolled and faded, boards a little rubbed and marked, hinges to lower corner, some spotting to edges. A very good copy.

[51820] £4500

118. GREENE, Graham.

Stamboul Train.
London: Heinemann, 1932
Excellent copy in a very good dust jacket with minor wear and chips to the spine affecting the title.

[51620] £4500

119. GREENE, Graham.

Journey Without Maps.
Heinemann, London, 1936
Octavo. Original brown cloth, titles and stripes to spine in maroon, spine-endpapers, top edge stained brown. With the pictorial dust jacket. Frontispiece and title page printed on heavier paper. A very good copy in the lightly rubbed and tanned dust jacket with a little light internal repair.

[51815] £500
First edition, first impression.

120. GREENE, Graham.

Brighton Rock.
London, William Heinemann, 1938
Octavo. Original red cloth, titles to spine gilt. Pages tanned, spine slightly faded but an unusually bright copy.

[51795] £850
First Uk impression, first impression.

121. GREENE, Graham.

The Power and the Glory.
London: William Heinemann Ltd, 1940
Octavo. Original yellow cloth, titles to spine in red.

[51875] £900
First edition, first impression.

Bookdealer’s ticket to rear pastepaste. Spine tanned and rolled, a few spots to edges, endpapers tanned, contents a little toned. A very good copy.

122. GREENE, Graham.

The Third Man and The Fallen Idol.
London: William Heinemann, 1950
Octavo. Original black cloth, titles to spine in silver, tan endpapers. With the dust jacket. An excellent copy in the lightly rubbed and rolled jacket with a repair to the verso.

[51815] £650
First edition, first impression.

123. GREENE, Graham.

The End of the Affair.
London: William Heinemann, 1957
Octavo. Original grey cloth, titles to spine gilt, tan endpapers. With the dust jacket. An excellent copy in the lightly rubbed and rolled jacket with a repair to the verso.

[51825] £750
First edition, first impression.

124. GREENE, Graham.

A Visit to Morin.
London, Heinemann, 1959
Octavo. Original green cloth, titles to spine gilt. With the dust jacket. A superb copy in the dust jacket.

[51853] £875
First edition, first impression. One of only 250 copies (the entire edition). With the author’s signed presentation inscription to the front free endpaper, “For Islay with love from Graham Christmas 1960.” The photographer Islay de Courcy Lyons lived on Capri.

125. (GUGGENHEIM, Peggy)

STEIN, Gertrude.

Paris: Contact Editions, 1930
Quarto (251 × 184 mm). Contemporary green buckram, titles to spine, hand-drawn colour portrait of the author to the upper board, marbled endpapers, top edge-quilled green. Original tan wrapper bound in decks rubbed, spine and upper board faded, marks to upper board, contents very lightly tanned. A very good copy.

[50960] £1250
First edition, first impression. The personal copy of art collector Peggy Guggenheim (1898–1979), with her signature to the original front free endpaper “Peggy Lawrence Vail.” Guggenheim married aristocrat Lawrence Vail in the 1920s.
126. HARBOU, Thea von.
Metropolis.
Berlin: August Scherl, 1926
Octavo. Original green cloth, titles to spine gilt on red ground, ruling and titles to upper board gilt, yellow top-stain. With the dust jacket. Housed in a crimson quarter morocco solander box made by The Chelsea Bindery. Ownership ink stamp to rear pastedown. Spine a little rolled, boards a little rubbed and marked, spine slightly faded. An excellent copy in the dust jacket with spotting to the spine and rear panels.

[50946] £9500

First edition, first impression, in the preferred deluxe binding. Based on the original screenplay written by German director Fritz Lang and his wife Thea von Harbou in 1924, this novelization was published before the release of the film version on 10 January 1926. The film Metropolis is a classic of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark. The film Metropolis is a classic of German expressionism and of silent-era science fiction; it remains the most expensive silent film ever made, costing approximately 5 million Reichsmark. The film

127. (HEARTFIELD, John; dust jacket design) MARLEY, Lord.
New York, Alfred A. Knopf, 1933
Octavo. Original brown cloth, titles to spine in black against white ground, swastikas to spine and front board, top edge stained brown. With the dust jacket. With black and white photographs. Light partial toning to endpapers, tiny ownership inscription to front free endpaper, edges a little dusty, an excellent copy in the slightly nicked dust jacket.

[49556] £1250

First edition, first printing.

128. HEMINGWAY, Ernest.
The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race.
New York, Charles Scribner’s Sons, 1926
Octavo. Original black cloth, paper title label to spine and upper board printed in black on a gold ground. With the pictorial dust jacket. An excellent copy in the lightly rubbed and frayed dust jacket with some minor loss at the ends of the spine panel.

[49631] £3000

First edition, first printing.

129. HEMINGWAY, Ernest.
A Farewell to Arms.
New York, Charles Scribner’s Sons, 1929
Octavo. Original black cloth, titles to spine and upper board gilt. With the supplied dust jacket. Housed in a black quarter morocco solander box made by The Chelsea Bindery. Colour frontispiece by Juan Gris, 64 plates. Spine a little faded, bumps to top corner and edge, scratches to upper board, fore-edge untanned, contents tanned. A very good copy in the lightly rubbed and creased jacket with chips from the corners, front panel, and head of spine panel.

[52369] £8750

First edition, first printing. With the author’s signed presentation inscription to the front free endpaper “To Eleanor Harre, remembering aperitifs and a confused itinerary set forth at the Deux Magots. Ernest Hemingway.”
TO THE AMBASSADOR ON BULLFIGHTING

131. HEMINGWAY, Ernest.

Autograph letter and envelope signed to Philip W. Bonsal – “Dear Bonzal (Bonz / Bonzo / Phillip)”.
Havana, Cuba. Hotel Ambros Mundos, Sept. 2, 1933
A4 paper with the letterhead of the Hotel Ambros Mundos. Written in black ink on both sides. Complete with the envelope. Envelope addressed by Hemingway and signed by him.
£8500

An excellent letter discussing bullfighting in considerable detail: “The feria at Salamanca has three corridas starting the 12th of September with bulls of Juan Cobaleda for Vicente Barrera, Fernando Dominguez (have never seen him) Rafael Vega (little brother of Gitanillo de Triana) – saw him in San Sebastian – very fine style with cape, plenty brave but green with the muleta. 13th – Portuguese Rejoneador Joao Branco Nuncio – and Villalta, Armillita Chico and La Serna (good program. La Serna very hot stuff this season / 4 Torremo bull / Pajargue of abos de Ria 14th – Barrera, La Serna and this Dominguez see of bullocken Garcia Make. If Dominguez in any good could be a good form. We should have fun anyway. Will go other 13th or 15th and stay at Grand Hotel (new – supposed to be good) Will get you a room and ticket. Will be damn fine in reserve. Will get the Patentes de Turismo here and reserve the rooms. If you want to come direct to Madrid we might all get a car and drive up. Ours about 211 kilometers think. Wire me we are your plans will you? Maille to Victoria, 2 Madrid. Don’t worry about intruding – it will be a hell of a pleasure to see you and make the trip. Dominguez was a big shot as a mediocre last year – hasn’t been so hot this. But they were very good if he draws a good bull. Amatulla Chico is the best fighter working today. La Serna is the big sensation of this year. I went to Bilbao to see him but he didn’t show up”.
The recipient, Philip W. Bonsal (1903–1995), was a career diplomat and the last United States ambassador to Cuba. On another occasion he was the recipient of a fabulously drunken presentation copy of Death in the Afternoon.

132. HEMINGWAY, Ernest.

Green Hills of Africa.
New York, Charles Scribner’s Sons, 1935
Octavo. Original green cloth, titles to spine gilt on a black ground, facsimile signature to upper board gilt. With the dust jacket. In a quarter morocco slip case. Decorations by Edward Shenton. An exceptional copy with only minimal fading to the fugitive green of the binding, in a nicked and lightly marked dust jacket with a trace of tanning at the spine and some rubbing to the rear panel. A superb copy.
£2750

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

133. (HEMINGWAY, Ernest)

Inscribed photographic portrait of Hemingway holding a black Persian kitten.
Paul Randkai, New York, 1950
13 x 11 ins, original monochrome print from the negative. With the photographer’s stamp on the verso. Glazed and framed. Fine.
£12,500

An unusually intimate image in uncommonly large format. With Hemingway’s magnificent presentation inscription on the white portion of his shirt. “To Alfred Rice from his friend, client and admirer Ernest Hemingway 31/3/50”. Rice was a lawyer based in New York; he specialized in copyright law and handled all of Hemingway’s literary, radio, television and movie property. He began representing Hemingway in 1944, often travelling to Cuba to meet with his client.
<table>
<thead>
<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Details</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>134</td>
<td>HERBERT, James</td>
<td>The Rats.</td>
<td>London, New English Library Ltd, 1934</td>
<td>£600</td>
</tr>
<tr>
<td>135</td>
<td>HESSE, Hermann</td>
<td>Demian. The Story of a Youth.</td>
<td>With a Foreword by Thomas Mann. (New York) Henry Holt and Company, 1940</td>
<td>£575</td>
</tr>
<tr>
<td>139</td>
<td>HILTON, James</td>
<td>Lost Horizon.</td>
<td>Macmillan &amp; Co. London, 1933</td>
<td>£850</td>
</tr>
<tr>
<td>140</td>
<td>HOPKINS, Gerald Manley</td>
<td>Poems ... now first published</td>
<td>London, Humphrey Milford, 1918</td>
<td>£550</td>
</tr>
<tr>
<td>142</td>
<td>HUGHES, Ted</td>
<td>Roosting Hawk.</td>
<td>Grecourt Review, (Massachusetts, 1939)</td>
<td>£600</td>
</tr>
<tr>
<td>143</td>
<td>HUXLEY, Aldous</td>
<td>Leda.</td>
<td>London, Chatto &amp; Windus, 1920</td>
<td>£600</td>
</tr>
</tbody>
</table>

*Catalogue 72 Main Catalogue*
145. HUXLEY, Aldous. 
Brave New World. 
Octavo, 12mo. Blue cloth with top edge stained blue. With the dust jacket. Quality paper stock but a bright, excellent copy in the very lightly rubbed and slightly sunned dust jacket. (A907) £4750

146. IRVING, John. 
First edition, first printing. Signed by the author on the title page. (D0980) £750

147. JACOBS, W. W. 
Short Sketches of Hardship. 
London, Hurst and Blackett, 1884. 
First edition, first impression. With the author’s presentation inscription to the front free endpaper: “To my dear friend Arthur Morrison with sincere regards W. W. Jacobs Oct. 1914”. A fine copy in the very lightly rubbed and slightly sunned dust jacket. (A9358) £1250

148. JACOBSON, F. 
The Outbreak of War. 
Presentation copy to Henry James. (I0028) £500

149. JAMES, Henry. 
Typical letter signed to Henry White and his wife Margaret: 
Cheyne Walk, 26 October 1914. 
Six and a quarter pages, quarto, on printed letterhead of John Cheyne Walk, 26 October 1914. A lengthy personal letter addressed to “Dear Henry [and] Dear Betty”, sending word of usual family news, discussing changes brought on by the outbreak of the First World War (4 August 1914), and thanking them for their letter. (A8437) £5000

The recipients of this letter were Henry White and his wife, Margaret Henry (“Harry”) White (1853-1927) was a prominent U.S. diplomat during the peak of White’s career, described as “the most useful man in the entire diplomatic service, during my Presidency and for many years before.” Colonel House, the chief aide to Woodrow Wilson, called White “the most accomplished diplomat this country has ever produced.” In 1879 White married Margaret (“Ma”) Stuyvesant Rutherfurd (1857–1916?), an American heiress. Sargent painted his well-known portrait of James in 1913 to celebrate the author’s seventieth birthday. He had painted an equally well-known portrait of Mrs Henry White in 1881 (now Corcoran Gallery of Art, Washington DC). Sargent was in the Austrian Tyrol at the outbreak of the First World War, and was trapped there without a passport and regarded as an alien.
150. JAMES, Henry.
The Bodley Head Works. With an introduction by Leon Edel.
London, The Bodley Head, 1967-74
11 volumes, octavo. Original turquoise cloth, titles to spine gilt. With the dust jackets. An excellent set in the dust jackets with just one jacket price-clipped.
£675
First Bodley Head edition containing all the major novels of Henry James.

151. (JAMES, Henry) EDEL, Leon.
Original typescripts, introductions to The Bodley Head Henry James.
New York and Hawaii, undated but 1967–74
11 typescripts, either 6 or 7 typed sheets, except for A Portrait of a Lady 10 sheets, The Wings of the Dove 9, and The Turn of the Screw 8; each typescript individually signed at the end by Edel. With ink manuscript corrections by Edel and typesetter's notes in another hand. With The Ambassadors introduction also in galleys proof. Good condition.
£1600
Leon Edel's original signed typescripts for his introductions to the Bodley Head Henry James (see previous item). A substantial tranche of original essays by the foremost biographer and critic of Henry James. The typescripts show the texts in their revised and corrected form as first sent to the printers, although the text was further corrected before publication, presumably from galleys. Edel began teaching English at New York University in 1953, was promoted to full professor in 1955 and was the Henry James Professor from 1966 to 1972. He moved to Honolulu in 1972, where he was named the Citizens Professor of English at the University of Hawaii until his retirement in 1978.

152. JOHNSON, James Weldon.
Black Manhattan.
New York: Alfred A. Knopf, 1930
Octavo. Original blue cloth, titles and chain pattern to spine and upper board in red and brown, pictorial endpapers, brown top-stain. Portrait frontispiece and 12 plates. A superb copy in the dust jacket with a tanned spine panel and a small chip from the front panel with out loss to the titles.
£575
First edition, first printing of a significant history of African-American culture in New York City. Johnson (1871–1938) was an accomplished educator, diplomat, editor, and NAACP organizer. In addition to writing his own poetry, songs, and novels, he was a promoter of the Harlem Renaissance and compiled important literary anthologies. This work celebrates the social and cultural history of the black community in Manhattan from the year 1626 to the 1920s.

153. JONES, David.
In Parenthesis. seinnyessit ei gledyf ym penn mameu.
London, Faber & Faber Ltd., 1968
£750
First paperback edition to print the Eliot introduction. With the author's signed inscription to the half title leaf, “This copy is signed for Stanley Revell by David Jones November 4th MCMLXX. I have taken the liberty of marking in text certain remaining errata & small changes, but as I have not another copy of In Parenthesis may yet be a few others uncorrected. On the dedication page, line ten, TREATH should read TRAETH and also that FAWR should here read MAWR. The error was entirely mine not the printers. D.J.” True to his word there are numerous corrections and emendations in the text in the author's hand. Revell was a butcher in Oxford much frequented by amongst others the Inklings. He built a considerable collection of their works and a more substantial one of Eliot's. For some reason inscribed copies of any printing of In Parenthesis are scarce.

154. JOYCE, James.
Verbannte.
Zurich: Rascher & Cie., 1919
Octavo. Original green wrappers printed in blue. Unopened; errata slip tipped in, lightly discoloured at edges.
£12,500
First German edition. With the author's signed presentation inscription, “To Scofield Thayer with grateful regards James Joyce Zurich Switzerland 8 ix 919”. The “grateful regards” are for a $700 gift Thayer made earlier in the year to the Joyces. Thayer, the wealthy co-founding editor of the third and final incarnation of the Dial, was one of Joyce's most ardent supporters during the 1921 New York censorship trial over the serialization of Ulysses in the Little Review, during which he took the witness stand as a supporter. The translation into German is by Hannah von Mettal. The book was published in Switzerland at Joyce's own expense in an edition of 600 copies; it was the first of any of Joyce's works to be translated.
155. **JOYCE, James.**

Editions de la Sirene, Paris, 1924
Octavo. Original white wrappers printed in green and black. Housed in a green quarter morocco solander box made by The Chelsea Bindery. Contents toned as always but an excellent copy.

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

First edition, one of 300 copies printed on imperial handmade iridescent Japan paper signed by Joyce under the limitation notice (in pencil, as the paper would not take ink), the whole edition being 685 copies. This is the most handsome issue, originally priced $40; the edition was completed by 500 copies on handmade linen, priced $20; and 10 copies on imperial handmade iridescent Japan paper and 75 on handmade linen, these latter two issues designated writer's copies and numbered in roman numerals. Copies were generally issued in paper covers, with a glassine wrapper, in a green slipcase. Some copies of the special issues were additionally enclosed, as is this, in a three-panel card wrapper covered with gilt paper, within the green slipcase. The entire construct is relatively delicate and especially liable to chip.

156. **JOYCE, James.**

*Haveth Childers Everywhere. Fragment from Work in Progress.*
Folio in fours. Untrimmed and partly unopened in original white paper covers printed in black and green, in the original glassine. Enclosed in the original folding card wrapper covered with gilt paper, in the original green paper-covered slipcase with gilt edges and fasings and housed in a green cloth solander box made by The Chelsea Bindery. Tiny amount of wear to glassine at front fore-edge at head, one small chip to paper side of slipcase but overall a greatly superior copy, the gilt card wrapper and slipcase in excellent conditions.

157. **KAFKA, Franz.**

*The Metamorphosis.* Translated by A. L. Lloyd.
Octavo. Original blue cloth half-tan brown boards, title to spine in black, titles to upper board in black on light blue paper. With the printed glassine jacket. A few light spots to edges and endpapers. An excellent copy in the lightly toned glazed jacket with a small chip to the head of the spine panel.

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

First edition, one of 300 copies printed on imperial handmade iridescent Japan paper signed by Joyce under the limitation notice (in pencil, as the paper would not take ink), the whole edition being 685 copies. This is the most handsome issue, originally priced $40; the edition was completed by 500 copies on handmade linen, priced $20; and 10 copies on imperial handmade iridescent Japan paper and 75 on handmade linen, these latter two issues designated writer's copies and numbered in roman numerals. Copies were generally issued in paper covers, with a glassine wrapper, in a green slipcase; some copies of the special issues were additionally enclosed, as is this, in a three-panel card wrapper covered with gilt paper, within the green slipcase. The entire construct is relatively delicate and especially liable to chip.
159. LAWRENCE, D. H.
The Rainbow.
London: Methuen & Co. Ltd., 1915
Octavo. Original blue cloth, titles to spine gilt, titles to upper board blind stamped. Boards very lightly rubbed and marked, slight browning to top endpapers, contents clean. An excellent copy.
£1500
First edition, first impression.

160. (LAWRENCE, D. H.)
GARNETT, David.
Autograph letter signed to the politician Auguste Birrell ("Dear Mr Birrell"), protesting at the banning of The Rainbow.
Hôtel de l’Élysée, 3 Rue de Beaune, Paris, Sunday Nov 14th, [1915]
2 sheets, written on one side only, creased where folded, stab-hole at upper outer corners.
£475
Garnett writes indignantly to protest the banning of The Rainbow, which had been declared obscene at Bow Street magistrates’ court the previous day. “I have only read the first three chapters – it makes no difference for I can tell you it is as sincere as The Way of all Flesh. To suppress it is a monstrosity. Of course one knows that ‘Candide’ would be burnt nowadays …. still in an age not so enlightened as that of Frederick the Great I suppose we still fight for liberty of some sort. Lawrence is a man loved or hated by all intellectual people. He is a mind, a conviction, a point of view. He is as moral as Calvin […] Will you be so good as laugh at whoever it is supposed to control the police? They have been a nest […] I do not care how involved I am. Volume one is here from which I am writing to you now. I have known me nice, I hope that shall have the effect that is promised. Auguste Birrell, as Irish chief secretary, could have little influence on the case, and Garnett was a personal friend of his son, as the postscript reveals: “I am going to Summerlee next week & shall be seeing Francis.”

The Signature.
[London:] Privately published, 1915
3 volumes. Original brown wrappers printed in black. In a brown cloth chemise. An excellent set.
£750
First editions, first impressions. The complete run of the short-lived literary magazine and the only appearance in print of Lawrence’s essay “The Crown”. There are also two stories by Katherine Mansfield under the pseudonym Matilda Berry and one by John Middleton Murray.

162. LAWRENCE, D. H.
Sun.
Paris: Editions Narcisse; The Black Sun Press. 1928
Large octavo. Original cream card wrappers lettered in red and black, edges uncut, in original gold portfolio cover with pink silk ties. Colour frontispiece by Lawrence, title page in red and black. Library label to front pastedowns of book and portfolio. Parker’s a little rubbed at extremities with pastedowns a little browned, silk ties a little frayed, internally clean and bright, an excellent copy.
£750

163. LAWRENCE, D. H.
Lady Chatterley’s Lover.
Florence, 1928
Quarto. Original mulberry paper boards with printed spine label in unprinted dust jacket.
£15,000
First edition, number 838 of 1,000 copies signed by Lawrence, an unusually fine copy. Finally published officially in Great Britain in 1960. Roberts A42a.

164. LAWRENCE, D. H.
The Collected Poems.
London, Martin Secker, 1929
2 volumes, octavo. Original brown cloth, titles to upper boards and spine gilt, top edges stained brown. Some browning endleaves but an excellent set.
£875
Second impressions. With Vita Sackville-West’s signed presentation inscription to the front free endpaper of the first volume. "From Vita to Vita Xmas 1930." The recipient was the journalist Nora Cunard. By 1930 lawyers had become the editors of the features page on the Daily Mail. In March of that year she arranged to interview Vita Sackville-West in London. Three days later she was invited to Wimpole Street and soon after the two became lovers. The relationship was quite short-lived but the friendship persisted up to Vita’s death in 1962.
166. LAWRENCE, T. E., David Garnett (ed.)
The Letters of T. E. Lawrence.
London: Jonathan Cape, 1938
Large octavo (225 x 150mm). 20th-century brown morocco, title ruled in gilt and decorated with gilt tooled black letter, large square ruled endpapers in lower corners, ruled in gilt with letter “L,” inner dentelles gilt, top edge gilt, title page in black and red. 20 engraved plates, including frontispiece and 4 maps, 2 of which are folding. Fine copy in the near fine, bound in boards slipcase of issue. Roundel in black on gold gilt to spine, top edge gilt, the others uncut. Without the board slipcase of issue. £750
First edition.

167. LESLING, Doris.
The Golden Notebook.
Octavo. Original black cloth, spine to spine in gold. With the dust jacket. Page stock a little tanned but a very nice copy in the torn and internally repaired dust jacket. £875
First edition, first impression. timeless, is uncommon signed by the author.

168. LEWIS, Ted.
Jack’s Return Home.
London: Michael Joseph, 1970
Octavo. Original black boards, title to spine in silver. With the dust jacket. Ownership signature and rubber stamp to first pastedown, ownership sticker and relevant newspaper clipping taped to first free endpaper. Fine copy in the near fine dust jacket. £750
First edition.

169. LEWIS, Wyndham.
The Apes of God.
London: The Arthur Press, 1933
Large octavo. Original salmon cloth, spine to spine in gold. With the dust jacket. £750
First edition, first impression. The author’s first book. Rare in this condition.
174. MACDONALD, Ross.
The Barbarous Coast.
New York: Alfred A. Knopf, 1956
Octavo. Original purple and white patterned boards, titles to spine black on white ground. With the dust jacket. An excellent copy in the very slightly rubbed and faded jacket.
£2750

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper “January 22, 1956. For Stretch and Pidge, cheerful people, in the hope that this story won’t depress them unduly. Affectionately, Ken.”

175. McCoy, Horace.
They Shoot Horses Don’t They?
Simon and Schuster, New York, 1935
Octavo. Original grey cloth, decoration and titles to upper board and spine in red and black, top edge stained red. With the dust jacket. An excellent copy in the little rubbed dust jacket with some minor internal repair.
[48756]
£1500

First edition, first printing. McCoy’s masterwork.

176. MACDONALD, Ross.
The Doomsisters.
Octavo. Original purple and white patterned boards, titles to spine black on white ground. With the dust jacket. Fine. An excellent copy in the very slightly rubbed and folded jacket.
£750


177. MACDONALD, Ross.
The Chill.
New York: Alfred A. Knopf, 1964
Octavo. Original red cloth backed blue boards, titles to spine gilt, red top-stain. Top-stain and top edge of boards labels. An excellent copy in the jacket with a few small nicks, a short closed tear, and a slightly faded spine panel.
[50933]
£1750

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

178. MACDONALD, Ross.
The Far Side of the Dollar.
New York: Alfred A. Knopf, 1965
Octavo. Original green cloth backed brown boards, titles to spine gilt, yellow top-stain. With the dust jacket. An excellent copy in the lightly rubbed jacket with slightly faded spine panel.
[50941]
£1500

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, to the front free endpaper “Christmas 1965, for Stretch and Pidge affectionately, Ken.”

179. MACDONALD, Ross.
The Galton Case.
New York: Alfred A. Knopf, 1959
Octavo. Original red and white patterned boards, titles to spine black on white ground. With the dust jacket. An excellent copy in the lightly rubbed dust jacket with nicked and labeled spine panel.
[50905]
£1250

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

180. MACDONALD, Ross.
Black Money.
New York: Alfred A. Knopf, 1966
Octavo. Original brown cloth backed blue boards, titles to spine gilt. With the dust jacket. Slight fading to upper edges of boards, an excellent copy in the lightly rubbed jacket with labeled and chipped spine panel.
[50937]
£1500

First edition, first printing. Inscribed by the author, using his real name Kenneth Millar, on the front free endpaper “July 3, 1966, for Stretch and Pidge, affectionately, Ken.”

181. MACDONALD, Ross.
First Love, Last Rites.
London: Jonathan Cape, 1976
Octavo. Original black cloth, decorated and titled in blind and gilt. A fine copy in the jacket.
£750


182. McEWAN, Ian.
First Love, Last Rites.
London: Jonathan Cape, 1976
Octavo. Original black cloth, decorated and titled in blind and gilt. A fine copy in the jacket.
£750


Original artwork in pen and watercolour. Image size approximately 20 x 12.5 cm. Presented in a handmade white gold leaf on plum frame.

£1250

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


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

£800

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


Octavo. Original red cloth, titled to spine and upper board, gilt edges, endpapers. With the remnants of the original glassine dust jacket. The white duchesse board jacket heavily rubbed and partially tanned. A very good copy in the glazed jacket that is split on two at the spine.

£800

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


Octavo. Original pink cloth, titled to spine, gilt edges, endpapers. With the dust jacket (jacket very lightly rubbed and a little sunned but still bright, an excellent copy).

£675

First edition, first printing. Inscribed by the author on the half-title, and includes an inserted photo inscribed by the author.
187. MAILER, Norman. 
Advertisements for Myself.  
G. P. Putnam’s Sons, New York, 1959  
Octavo. Original red and black cloth, titles to upper board and spine gilt and red. Cloth occasionally marked, cloth a little used, minor wear to the spine. Very good.  
[44079] £3750  
First edition, first printing. With the author’s remarkable presentation inscription to the front free endpaper, “To André this piece of evidence this marked-up copy this record of a peaceful negotiation (I don’t believe it) for once. Norman Feb 1961”. The recipient was André Deutsch who published the UK edition of this work in 1961. The markings to the text of this copy consist mostly of scoring through of passages not to be included in the UK edition. A few readings of sections to be included are altered. One or two passages are crossed through but do eventually appear in the UK edition and a number of unmarked passages were eventually omitted.

188. MAILER, Norman. 
The Executioner’s Song.  
In A German Pension.  
London: Stephen Swift & Co. Ltd, [1911]  
Octavo. Original blue cloth, titles to spine and upper board gilt. Fine copy in the excellent dust jacket.  
[49858] £750  
First edition, first printing. With the publisher’s presentation inscription to the front free endpaper, “To Art Siemientowski Cheers Norman Mailer”. Mailer’s key study of the case of the murderer Gary Gilmore whose crimes and subsequent execution became something of an international cause celebre. Probably Mailer’s most important book.

189. MANSFIELD, Katherine. 
In A German Pension.  
London: Stephen Swift & Co. Ltd, [1911]  
Octavo. Original green cloth, titles to spine and upper board gilt, blind stamped book and arrow pattern to upper board. Very lightly rubbed at corners and head and tail of spine, contents a little toned. A very good copy.  
[52017] £3750  
First edition, first impression, with “Presentation Copy” embossed on the title page and the bookplate of the novelist Arnold Bennett.

190. MAUGHAM, William Somerset. 
The Explorer.  
London: William Heinemann, 1908  
Octavo. Original blue cloth, titles and decoration to upper board and spine gilt and black. With the pictorial dust jacket designed by Ralph Keene. Some spotting to edges but an excellent copy in the lightly tanned dust jacket with a number of small chips.  
[46349] £975  
First Steele edition, first printing. From the library of American film director George Cukor with his bookplate on the front pastedown, inscribed by the author on the half-title “To George Cukor from his grateful friend the author. Beverly Hills March 2, 1941”. Maugham has additionally crossed out his printed name and signed underneath.

191. MAUGHAM, W. Somerset. 
The Moon and Sixpence. Illustrated by Frederic Dorr Steele and Paul Gauguin.  
New York: The Heritage Press, 1941  
[51902] £750  
First Steele edition, first printing. Inscribed by the author on the front free endpaper “To Betty and Karel with love Beverly Hills, March 1941”, one of the key figures in the 1960s British film industry, directed the film adaptation of the first work in the trilogy. “Betty” was his second wife, the American actress Elizabeth Winstead Kelly (b. 1925) whose stage name was Betty Blair, former wife of Gene Kelly.

192. MAUGHAM, William Somerset. 
The Casuarina Tree. Six Stories.  
London, William Heinemann Ltd., 1926  
Octavo. Original blue cloth, titles to spine and upper board gilt and black. With the pictorial dust jacket designed by Ralph Keene. Some spotting to edges but an excellent copy in the lightly tanned dust jacket with a number of small chips.  
[51902] £975  
First edition, first impression. One of Maugham’s best regarded collections – chosen by Connolly as one of the 100 key books of the Modern Movement.

193. MERCER, David. 
Three TV Comedies. [A Suitable Case for Treatment; For Tea on Sunday; And Did Those Feet.]  
London: Calder and Boyars, 1966  
Octavo. Original red boards, titles to spine gilt. With the dust jacket. An very good copy in the rubbed dust jacket with a few small nicks and closed tears.  
[48205] £750  
First edition, first impression. Inscribed by the author to Betsy and Karel with love David”. Karel Reisz (1926–2002), one of the key figures in the 1960s British film industry, directed the film adaptation of the first work in the trilogy. “Betsy” was his second wife, the American actress Elizabeth Winstead Kelly (b. 1925) whose stage name was Betty Blair, former wife of Gene Kelly.

First edition, first impression.


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

211. ORWELL, George. Autograph letter signed to Eleanor Jaques. The Hawthorns, Church Road, Hayes, 18 November 1932. Single sheet. Approx 450 words. With the first initalling of the George Orwell Trust, University College London, at foot of verse. [48103] £12,500

A one-and-a-half page letter, signed “With love Eric.” In December 1932 Orwell (still Eric Blair, before he adopted his nom de plume) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques (1906–1962), the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings (b. 1905), the son of the Blairs’ family doctor. In February 1933 Orwell met Brenda Salkeld (b. 1906), the former of his childhood friends, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

Orwell writes from his job as a schoolmaster to Eleanor: “…I have been having, an appallingly busy time...” The summer of 1932 was a turning point in Orwell’s life. In December 1932 Orwell (still Eric Blair, but deciding to use the pen name “George Orwell”) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques, the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings. In February 1933 Orwell met Brenda Salkeld, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

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


First edition, first impression. A one-and-a-half page letter, signed “With love Eric.” In December 1932 Orwell (still Eric Blair, before he adopted his nom de plume) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques (1906–1962), the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings (b. 1905), the son of the Blairs’ family doctor. In February 1933 Orwell met Brenda Salkeld (b. 1906), the former of his childhood friends, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

Orwell writes from his job as a schoolmaster to Eleanor: “…I have been having, an appallingly busy time...” The summer of 1932 was a turning point in Orwell’s life. In December 1932 Orwell (still Eric Blair, but deciding to use the pen name “George Orwell”) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques, the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings. In February 1933 Orwell met Brenda Salkeld, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

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


First edition, first impression. A one-and-a-half page letter, signed “With love Eric.” In December 1932 Orwell (still Eric Blair, before he adopted his nom de plume) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques (1906–1962), the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings (b. 1905), the son of the Blairs’ family doctor. In February 1933 Orwell met Brenda Salkeld (b. 1906), the former of his childhood friends, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

Orwell writes from his job as a schoolmaster to Eleanor: “…I have been having, an appallingly busy time...” The summer of 1932 was a turning point in Orwell’s life. In December 1932 Orwell (still Eric Blair, but deciding to use the pen name “George Orwell”) left Eton and returned, not to his childhood home, but to the seaside town of Southwold in Suffolk, where his parents had decided to move that month. Here he encountered Eleanor Jaques, the daughter of the family next door who had come from Canada, and her boyfriend Dennis Collings. In February 1933 Orwell met Brenda Salkeld, and the three (with Brenda Salkeld) spent a great deal of time together in Southwold, regularly going on long walks. During the summer of 1932 Orwell and Eleanor began an affair. This needed to be conducted with caution, as Eleanor was formally courting Dennis, whom Orwell regarded as his closest male friend.

Orwell closes by telling Eleanor to see a production of Macbeth at the Old Vic (“I so adore Macbeth”), with some fussing about the time and place to meet, and signs off “Till I hear from you, au revoir. With love, Eric.” Eleanor continues their affair for some months, until the following year she decided that her future lay with Dennis, whom Orwell regarded as his closest male friend.
219. PLATH, Sylvia.


Quarto. Original orange cloth, titles to spine and upper board and pictorial decoration to upper board gilt. Two engraved frontispieces. Laid between a wrapper. An excellent copy. [50016] £675

Best edition, first impression. One of a limited edition of 100 numbered copies. The author’s only poetic work written for broadcast.

220. PLATH, Sylvia.

Ariel.

Faber and Faber, London, 1965

Octavo. Original red cloth, titles to upper gilt. With the dust jacket. Your line, short jacket designed with a small cloudburst in front of front panel. [52208] £750

First edition, first impression. Only 1300 copies printed.

COMPLETE SET

221. PLATH, Sylvia.


Quarto. Original orange cloth, titles to spine and upper board and pictorial decoration to upper board gilt. Two engraved frontispieces. Laid between a wrapper. An excellent copy. [50016] £675

Best edition, first impression. One of a limited edition of 100 numbered copies. The author’s only poetic work written for broadcast.

222. PLATH, Sylvia.


London: Faber and Faber, 1964

Octavo. Original red cloth, titles to upper gilt. With the dust jacket. Your line, short jacket designed with a small cloudburst in front of front panel. [52208] £750

First edition, first impression. Only 1300 copies printed.

223. POUND, Ezra.

Personae & Exultations.

London, Elkin Mathews, 1913

Two works bound in one as issued. Original grey boards, titles to upper board and spine gilt. Two ownership signatures to front free endpaper, lower board very lightly marked, edges lightly stained. An exceptional copy. [45144] £1250

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

224. POUND, Ezra.


First edition, sole printing, unopened on handmade paper – this uncommon. The total edition was 200 copies only, of which some 30 copies were designated thus. However Gallup suggests the number of copies actually bound was less. Possibly Pounds most important and enduring work and, largely due to Rodker’s somewhat primitive binding style, uncommon in this condition.

www.peterharrington.co.uk

Catalogue 72: Main Catalogue

Peter Harrington
234. ROSENBERG, Isaac.
Moses. A Play.
London: The Paragon Printing Works, 1916
[£1250]

235. ROSENBERG, Isaac.
Moses. A Play.
London: The Paragon Printing Works, 1916
[£1250]

236. SACKVILLE-WEST, V.
The Dragon in Shallow Waters.
London, W. Collins Sons & Co., Ltd., 1921
Octavo. Original blue cloth, titles to upper board and spine in red. An exceptionally nice copy.
[£1250]

237. SACKVILLE-WEST, V.
London: William Heinemann, Ltd. 1923
Octavo. Original grey cloth lettered and decoratively blocked in black to front side and spine, bottom edge uncut, with dust jacket. Bookplate of Constance Kyrle Fletcher to front pastedown. Endpapers lightly browned, some rubbing at extremities, dust jacket a little soiled and rather chipped with a few repairs, otherwise a very good copy.
[£1250]

238. SALINGER, J. D.
The Catcher in the Rye.
Boston: Little, Brown and Company, 1951
Octavo. Original black cloth, titles to spine. With the dust jacket. Head and tail blocks to spine and dust jacket with some splitting at the folds and wear at the ends of the spine. A very good copy in the correct issue jacket, which can be discerned from the price on the front flap and the cropping of the author’s head on the rear panel. All other notions of issues are spurious.
[£7500]

239. SALINGER, J. D.
The Catcher in the Rye.
London: Hamish Hamilton, 1951
Octavo. Original blue boards, titles to spine in silver. With the dust jacket. Boards slightly faded along the spine and edges, spotting to edges and endpapers, contents a little toned. An excellent copy in the very mildly rubbed jacket with tanned spine panel and a tiny repair to the verso.
[£1250]

240. SALINGER, J. D.
Signed typescript letter.
Cornell, N. Y.: Not published, Jan. 4, 1974
Single sheet. Creased from folding; short split at the crest, excellent condition.
[£3750]

Typescript letter to Mrs. Berendsen, headmistress of the Chapin School, a private girls’ academy in New York City. Salinger politely declines her invitation to speak at the school’s commencement and writes: “I hope it goes without saying that you have my respectful sympathies at this time of the year. Meaning only that I suspect it must often and rather disturbingly cross your mind that the young everywhere, without exception or reservation, must have something considerably better coming to them than a Commencement speaker.”
250. SINCLAIR, Iain.
White Chappell Scarlet Tracings.
Upjohn, Goldmark, 1987
Octavo, original grey cloth, title in black on the spine. In the jacket, with numbered card tag, first issue dust-jacket. Provenance: Kathy Gale. 3 illustrations to the text, original ruling of the frontispiece illustration, original pencil and numbering by Goldmark in end pocket. Very good indeed. [48241]
£750

Limited edition of 100 copies, signed by author and artist on the limitation leaf. A rare copy of this excellent book, which blends history, politics and psychoanalysis with Ripperromp. Balliol book club. In a good copy, in original publisher's black cloth binding with the lightly rubbed dust jacket.

£500

251. SOLZHENITSYN, Alexander.
August 1914. Translated by Michael Glenny.
New York: Farrar, Straus and Giroux, 1972
Large octavo. Original orange cloth, titles to spine and pictorial endpapers. First American edition. Originally published in Paris in 1971. Inscribed by the author on the title page “To Robin Lewein, Alexander Solzhenitsyn. dedicatee, Frank Perry, would direct, and Hayley Mills star as Candy. Mills turned down the part, according to Southern in a later interview. “The film was written by Terry Southern on the title page “To Frank, the name of the town in Spanish. "To John & Carol Steinbeck in sorrow for their un-social thought and behavior, "The Cats", Los Angeles, California November 25, 1935." The Preface also autographed the frontispiece. Word (1918-1942) was a writer, lawyer, and prominent supporter of radical, Earthly Discourse is the collection of satirical stories in this novel. Word is friendly with many activities and writers, including John Steinbeck, whose of Wines and Men was published the year before this book was inscribed. "The Cats was a writer, lawyer, and prominent supporter of un-social thought and behavior, ‘The Cats’, Los Angeles, California November 25, 1935." The Preface also autographed the frontispiece. Word (1918-1942) was a writer, lawyer, and prominent supporter of radical, Earle Glenny. A representative of the film studio Samuel Rice Kaufman with enthusiasm, John Steinbeck”.

252. SOUTHERN, Terry.
Candy. Screenplay. From the Novel by Terry Southern & Mason Hoffenberg. First draft of the screenplay for the 1968 film Candy, based on the novel, inscribed by the author Terry Southern on the title page “To Frank, in hopes that you will remember to cast our pic in the final collapse into insanity of Sir William Gull, the name of the town in Spanish. "To John & Carol Steinbeck in sorrow for their un-social thought and behavior, ‘The Cats’, Los Angeles, California November 25, 1935.” The Preface also autographed the frontispiece. Word (1918-1942) was a writer, lawyer, and prominent supporter of radical, Earle Glenny. A representative of the film studio Samuel Rice Kaufman with enthusiasm, John Steinbeck”.

£500

253. STEINBECK, John.
The Grapes of Wrath.
New York: The Viking Press, 1939
Octavo. Original grey cloth, title in black and paper decoration in brown in long, endpapers depicting

£250

254. (STEINBECK, John) WOOD, Charles Erskine Scott.
Earthly Discourse.
New York: The Vanguard Press, 1937

£1750

255. STEPHENS, James.
Little Things.
Freelands (Kentucky): Privately printed, 1954
Octavo. Original blue cloth-backed boards, title in upper and upper board in blue, endpapers. With the plate inside dust jacket. Inscribed in a postscript presentment slip of author, Poet O’Mally Fine.

£1250

256. STOFFARD, Tom.
Travesties. A Play.
London, Faber & Faber, 1975
Octavo. Original grey boards, title to spine with gilt. With the dust jacket. Shored to people’s cloth jackets. A post copy in the dust jacket.

£650

257. STRACHEY, Lytton.
Elizabeth and Essex.
New York, Crosby Gaige, London, Chatto and Windus, 1928
Octavo. Original patterned boards with black cloth sides, titles in gilt. With black and white plates. There are very slightly faded failures otherwise attractively.

£750

Limited edition of 1460 copies. Signed by the author on blue, opposite half title. Additionally inscribed on the spine of the frontispiece by Beatrice Davis. “To Ail Elizabeth I was so great the women ever! It was a prize to be pretty to her and a challenge” Beatrice Davis’ “Doris played Elizabeth I opposite Errol Flynn’s Earl of Essex in the motion picture released in 1939.”

£750

ONE OF 25 COPIES

258. STRACHEY, Lytton.
Too Many Cooks. An American Magazine Mystery Novel. Wherein vibrant tastes and fugitive flavors are sniffed to their hideouts, fingerprinted and imprisoned in savory dishes — by that celebrated nemesis of crooks and evry of cooks, Nero Wolfe, private investigator.
The American Magazine, March 1938
Octavo, Simondkool voucher, one money order, and one card with a note from the author, housed in a red cloth case with concluding dust jacket. Good. Lightly cleaned. An excellent set in the lightly rubbed, clipped and matched jacket.

£750

First edition, first impression, of a set of recipes based on meals enjoyed by Nero Wolfe, the fictional detective and gourmand. The set includes a variety of novel dishes, from recipes to dishes, most notably two different tarte recipes. “Croque Droogs” and “Nero Wolfe’s Tennessee Opossum” In the short story, the author advises “I beg you not to entrust these dishes to your cook unless she is a professional and not to let her prepare any other occasion that is worthy of them.”

£750

First edition, first impression, a set of recipes based on meals enjoyed by Nero Wolfe, the fictional detective and gourmand. The set includes a variety of novel dishes, from recipes to dishes, most notably two different tarte recipes. “Croque Droogs” and “Nero Wolfe’s Tennessee Opossum” In the short story, the author advises “I beg you not to entrust these dishes to your cook unless she is a professional and not to let her prepare any other occasion that is worthy of them.”

£750
In the Miro District and other stories, in a much different genteel world. From various places, 1934-56, Stephen Tennant was nineteen when, in 1926, various items, described below; the condition generally good. Various letters, typescripts, printed matter, and other documents. At whatever date, Lewis did not burn all of them. Her companion Edith Lewis inherited from Cather as a travel companion. Lewis did not burn all of them. The massed bands of marigolds are extravagant. This small group of drawings, and outstandingly the last (f), watercolour of twigs, buds, leaves, a snail, moths and other insects. [?1936]. Approx. 28 x 21.5 cm. Inscribed: “to tell you how high the snow is piled at the moment”. The Kestrel” was included in the privately printed collection. Two letters are written on pink Wilsford Manor paper, in much larger quarto. 25.5 x 20 cm. Closely written in brown ink, with full-colour “Lascar” cover. A little frayed at edges. A HAPPY CHRISTMAS” in pink, its predominant colour. Apostrophe in pencil on 2 foolscap pages each (and each embellished at the head with a garlanded head of a young man. In its comparative restraint this is related to the verso of another Tennant picture, a black-and-white cover design. 30 x 21.5 cm. With two related pieces. In its comparative restraint this is related to the verso of another Tennant picture, a black-and-white cover design. 30 x 21.5 cm. With two related pieces.
261. THOMAS, Dylan.
New Poems.
The Poets of the Year; New Directions, Norfolk, Conn., 1943
Octavo. Original purple wrappers printed in black. Minor flaw to the lower margin of two leaves but an excellent copy.
£1750

262. THOMAS, R. S.
The Stones of the Field.
The Druid Press Limited, Cummertrees, 1946
Octavo. Original blue cloth-backed boards, title to spine gilt. With the dust jacket. Ownership signature to front free endpaper but an excellent copy in the lightly chipped dust jacket with some internal repair on one fold.
£650

264. TREVELYAN, R. C.
Rimeless Numbers.
Published by Leonard & Virginia Woolf at The Hogarth Press, London, 1932
Octavo. Original brown carded paper boards, cream labels to spine and front cover blocked in black. Spine slightly chipped at head and tail, front joint starting at foot, still a good copy.
£1500

265. WAUGH, Evelyn.
[London,] Alastair Graham, 1926
Octavo. Original blue cloth-backed grey boards, titles to spine gilt, all edges uncut. Some mild differential browning to the endpapers, boards a little marked. Very good indeed.
£15,000

266. WAUGH, Evelyn.
A Handful of Dust.
Chapman & Hall, London, 1934
Octavo. Original red and black snakeskin cloth, titles to spine gilt. With the dust jacket. Housed in a crimson quarter morocco solander box. Light sporadic foxing to contents and fore edge, minor crease to the upper board, spine a little rolled, an excellent copy in the tanned and very slightly frayed dust jacket with some very minor loss at the corners.
£12,500

267. WAUGH, Evelyn.
London, Chapman and Hall, 1939
Octavo. Original blue cloth, titles to spine gilt. With the dust jacket. Some very slight ghosting through the dust jacket but a nice copy in the somewhat chipped and torn dust jacket.
£1250


272. WHEATLEY, Dennis. Uncharted Seas. Hutchinson & Co. (Publishers) Ltd., London, [1937] Octavo. Original black cloth, titles to upper board and spine in gilt, pictorial endpapers. With the dust jacket. Ownership signatures to the front pastepaper and half title page, spine a little dull but an excellent copy in the dust jacket which is nicked, rubbed and chipped to the extremities. [45183] £850 First edition, first impression. With the author’s signed presentation inscription to the front free endpaper. “To Peggy who would take my death very very absentmindedly from Antonia” and on the rear endpaper, “but who made my life very pleasant while it lasted”. The recipient was Peggy Guggenheim, with her signature to the front free endpaper. In the time of writing Frost in May White was a key member of Guggenheim’s literary circle spending much time at Hayford Hall, a remote Devonshire country estate rented by Peggy Guggenheim. First edition, first impression. [45376] £9750 First edition, first impression of the author’s second novel and one of the great rarities of twentieth-century Australian literature. [49739] £1250


274. WHITE, Patrick. The Living and The Dead. London, George Routledge & Sons Ltd., 1941 Octavo. Original black cloth, titles to spine in gilt, dust jacket lightly worn. With the dust jacket. First edition, first impression. [50032] £1250


Individual images of all titles are on our website www.peterharrington.co.uk

Catalogue 72 Main Catalogue 493

www.peterharrington.co.uk

Catalogue 72 Main Catalogue 493

Catalogue 72 Main Catalogue
279. WODEHOUSE, P. G.  
If I Were You.  
London: Herbert Jenkins Limited, 1921  
Octavo. Original orange cloth, titles and decorations in black. With the dust jacket. An exceptionally fresh copy in the shaded dust jacket with a single small chip on the lower panel.  
£1250  
First edition, first impression.

280. WODEHOUSE, P. G.  
Laughing Gas.  
London: Herbert Jenkins Limited, 1931  
Octavo. Original orange cloth, titles to spine and edges of boards, slight fading to top edges and spine, five loose endpapers. An exceptional copy in the dust jacket with dampstain to the upper board.  
£750  
First edition, first impression, preceding the US edition by three weeks and with different contents.

281. WODEHOUSE, P. G.  
Eggs, Beans and Crumpets.  
London: Herbert Jenkins Limited, 1940  
Octavo. Original orange cloth, titles to spine and edges of boards, slight dusting to top edges and spine, five loose endpapers. An exceptional copy in the dust jacket with dampstain, slightly soiling the upper panel.  
£5000  
First edition, first impression, preceding the US edition by three weeks and with different contents.

The letters Wodehouse wrote in response to Grimsdick's letter are reproduced below:

"What happened was that when I wrote the Camp in London by Herbert Jenkins on 9 October 1953, with the disputed transcripts of the Berlin broadcasts earlier contained from the book."
283. WOLFE, Tom. 

The Kandy-Kolored Tangerine-Flake Streamline Baby. 

New York: Farrar, Straus and Giroux, 1965 
Octavo. Original white cloth, titles and decoration to spine and upper board in gold and yellow, orange endpapers, yellow top-stain. With the dust jacket. Contents very slightly toned. An excellent copy in the dust jacket. 

[ST90A] 
£675

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


Carbon copy typescript article on the Hogarth Press and related matters. 
Munks House, Rodmell, Lewes, Sussex [1958] 
5 pages, folio (one green, two black paper), 5-page article on twenties, typed script on verso, with manus- 

cript corrections. Glued where folded, a little wear on edges. 

[46168] 
£2750

Woolf writes a 2,000-word article on the theme, “Has the world and people and economies changed so much in the last forty years that the birth and survival of a small publisher like the Hogarth Press, determined to publish only ‘good’ books, are now impossible?” He illustrates his arguments with specific figures from his publishing 

experience, including sales figures for most of Virginia Woolf’s major titles.

286. (WOOLF, Virginia) 

MAITLAND, Frederic William. 

The Life and Letters of Leslie Stephen. 
London: Duckworth & Co. 1906 
Squareish octavo. Original black buckram, spine lettered in gilt, rounded edges. Frontispiece portrait and 4 photogravure plates, including 2 after Julia Margaret Cameron, with tissue guards. Rather rubbed, front joint split in centre, one plate loose, a good copy only. 

[46331] 
£1250


Kirkpatrick B1a

287. WOOLF, Virginia. 

The Mark on the Wall. 
Hogarth Press, Richmond, 1919 
Octavo. Original black wrappers, spine 

leathered-in gilt, rounded edges. Orange pressmark and 4 photogravure plates, including 2 after Julia Margaret Cameron, with tissue guards. Light partial tanning to free endpapers, turning to mealy. A very good copy. 

[49181] 
£875

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

288. WOOLF, Virginia. 

Night and Day. 
London: Duckworth and Company, 1919 
Octavo. Original black cloth, titles to spine and upper board in white. Lightly rubbed and slightly shaken, war hinge cracked and repaired. A very good copy. 

[50226] 
£850

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

289. WOOLF, Virginia. 

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

[49181] 
£1500

First edition, first impression.
291. (WOOLF, Virginia.) SANDS, Ethel.

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

April 4th [1941]

Single page of grey notepaper, letterhead printed in red “Garsington Manor, near Oxford” Central crease where folded once.

£1750

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

292. WOOLF, Virginia.

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


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

£1000

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

293. WOOLRICH, Cornell.

Black Alibi.

New York: Simon and Schuster, 1942

Octavo. Original black cloth, titian to spine gilt, top edge stained, a fine copy in the price-clipped jacket.

£3000

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

294. WYNDHAM, John.

The Day of the Triffids.

London, Michael Joseph, 1951

Octavo. Original green cloth, titles to spine in silver. With the dust jacket. Spine lightly bumped, small bookseller’s label to pastedown, a bright copy in dust jacket, lightly rubbed to corners, lightly rubbed to head and foot of spine.

£1000

First edition, first impression.

295. YEATS, W. B.

The Shadowy Waters.

London, Hodder and Stoughton. 1900

Small quarto. Original cloth over bevelled boards, front board decorated with red and yellow patterned paper in gilt, spine lettered in gilt, endpapers arched. Half-title present, contemporary ownership inscription to title page, bookbinder’s stamp and label to front endpapers. Some rubbing to extremities, head and tail of spine clipped, foxing to endpapers, otherwise text block very clear, a good copy.

£650

First edition, first impression. From a total printing of 122 numbered copies, this is one of 122 on Italian handmade paper.

296. YEATS, W. B.

Eight Poems. Transcribed by Edward Pay.

Published by “Form” at the Morland Press Ltd., London, 1916


£1250

First edition. From a total printing of 200 numbered copies. This is one of 122 on Italian handmade paper.

297. YEATS, W. B.

Wheels and Butterflies.


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

£1750

First edition, first impression. From a total of 200 numbered copies, this is one of 122 on Italian handmade paper.

Wade 114.
In Their Own Words

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

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

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

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