

to but employ themselves at international congresses lecturing on the predicament of the writer in modern society.

Mrs Mitford, by her choice of titles, puts herself in the first class. Modesty constrained her to alter the original name which runs: // 'He flabbergasts the human race // 'By gliding on the water's face // 'With ease, celerity and grace. // 'But if he ever stopped to think of how he did it, he would sink'. // These lines are more applicable to the writer than her adaptation of them. That she does not think is, in a sense, apparent. Most mature adults have adopted habits of thought which may loosely be dubbed a 'philosophy'; their opinions, however ^{enormous or} ~~exhaustive~~, are consistent and one can ~~reasonably~~ ^{usually} predict how they will decide on the questions of their time. Mrs Mitford's is purely idiosyncratic, a survival of the time before feminism when it was thought feminine to be capricious. She is a socialist with a ^{honor of equalitarianism} ~~sharp relish for aristocratic civilization~~, an expatriate with deep roots in the English country side, a cosmopolitan with disdain for all people except a tiny section of the French. She grew up in the years before girls of good family went to the universities. She is far better read on the subjects that interest her than most graduates. Her syntax is shaky. But the essential quality is that she can write. Whether telling a romantic story or displaying the fruits of her ~~research~~ ^{deep} enquiries into the history of eighteenth century France she is readable. Some do not disparage this gift. It is the first requirement of all literature.

In The Water Beetle she has collected fourteen essays all but one of which have been published in various, dissimilar periodicals. We have read them before with pleasure. Now, together, they bring delight. Perhaps she has been at work polishing them. They seem not only as fresh as when they first appeared, but sharper too. The skill of the water beetle is speed and movement. Here she glances from a reminiscence of her own childhood to that of Augustus Horne from Scott's last expedition to the Antarctic to her own euphoria in a French chateau, from a ^{modern} discussion of clothes to an appraisal of St. Simon. And she does it all with ease, celerity and grace. There is no putting on of a grave face and the caution: 'Now, to be serious? All is told in the same gay artless, artful manner as that of those salons whose demise she fearlessly regrets. She serenely expatiates of such innocent gaffes as describing Oates's

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Front cover: Evelyn Waugh - Original manuscript of a review of Nancy Mitford's *The Water Beetle* (item 71).

Frontispiece: A Stack of Ulysses: Each of the three issues of the first edition (items 33, 34, 35).

Rear cover: A plate from Raffle's *History of Java* (item 63)



1.

Sense And Sensibility:

A Novel

[AUSTEN, Jane]

Egerton, 1813.

Second edition. Three volumes, duodecimo (191 × 113 mm). Contemporary brown half calf over marbled boards. Spines in compartments, with black morocco labels lettered in gilt and gilt rules. Page edges uncut and text block unpressed. A very good set. Each volume neatly rebacked, preserving the original spine. Some sporadic foxing to pages, but an authentic, tall copy rarely encountered in a strictly contemporary binding. Housed in chemise and quarter morocco slipcase. [32298]

£12,500

Sense and Sensibility was first published in late 1811, and the first edition was sold out by July 1813. This second edition, which saw significant revision of the text by Austen and the substitution of "By the author of *Pride and Prejudice*" for "By a Lady" on the title page, appeared in October 1813. Austen received her copy on November 6, and wrote to her sister

Cassandra, "My 2nd Edit. has stared me in the face... I cannot help hoping that many will feel themselves obliged to buy it. I shall not mind imagining it a disagreeable duty to them, so as they do it" (Gilson, p. 16).

Gilson A1

THE
WONDER-
FUL
WIZARD
OF OZ



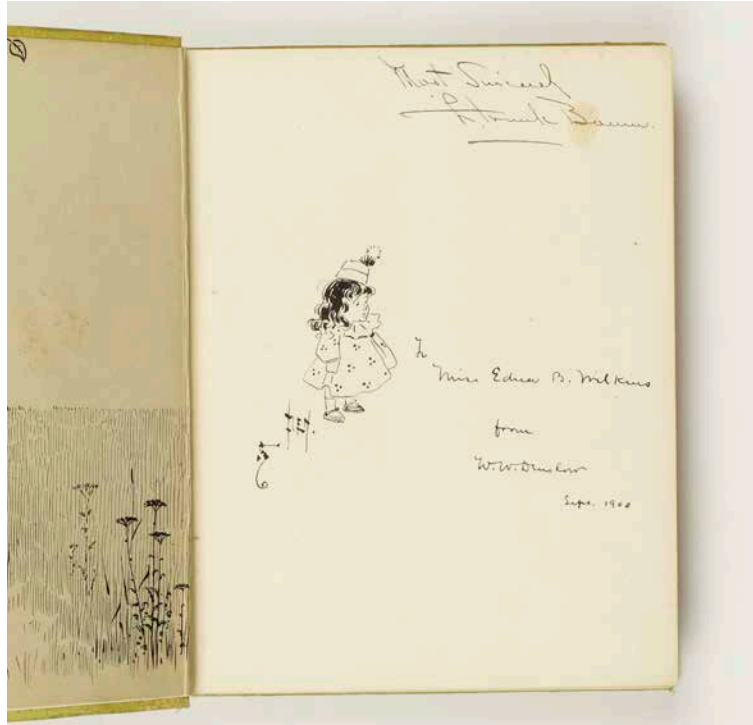
BAUM

The WONDER- FUL WIZARD of OZ

BY
L. FRANK BAUM
PICTURES BY
W. W. DENSLAW



ALHILL CO.



2.

THE ONLY KNOWN COPY OF THE FIRST STATE INSCRIBED BY AUTHOR AND ARTIST

The Wonderful Wizard Of Oz

BAUM, L. Frank

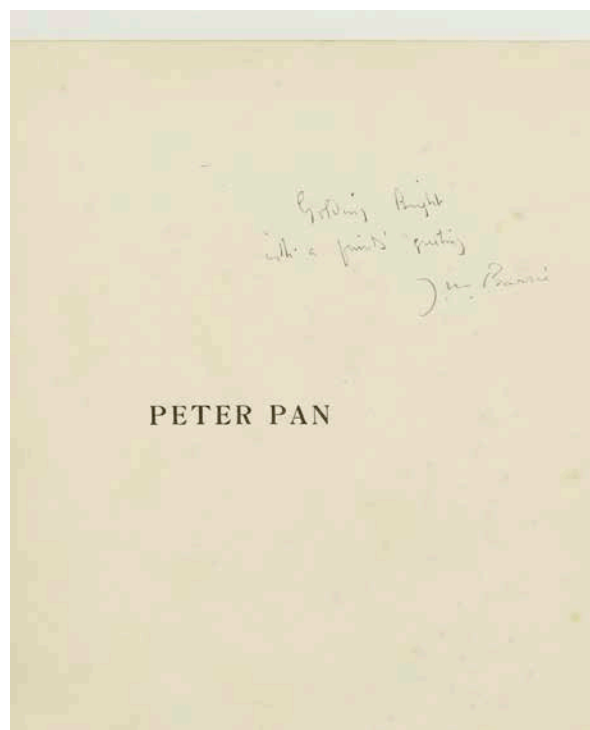
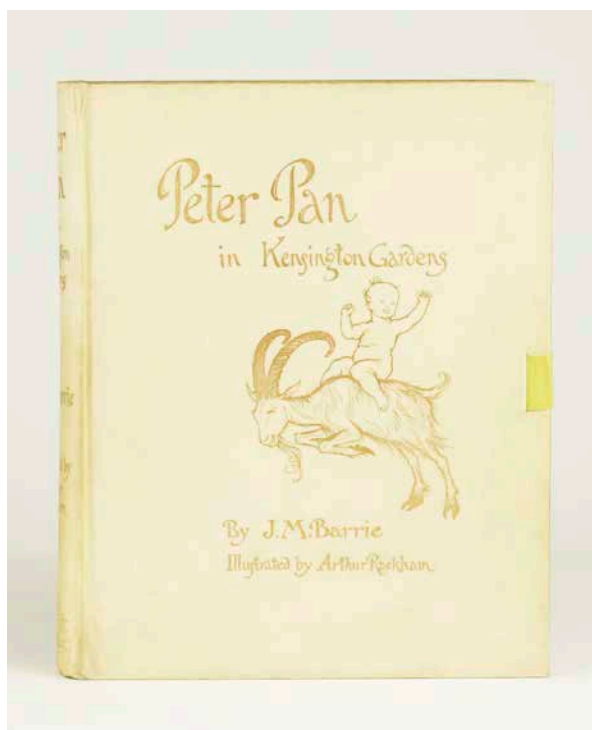
Geo M. Hill, 1900.

First edition, first state of text and illustrations. Original publisher's primary binding of light green pictorial cloth (i.e. variant A with publisher's name stamped in green at the base of the spine) stamped in red and green. Presentation copy, inscribed by both author, "Most sincerely, L. Frank Baum", and illustrator, "To Miss Edna B. Wilkins from B.B.Denslow Sept. 1900" with a pen and ink drawing of a little girl (presumably Edna) in dress and hat. Twenty-four colour plates (including the title page) by W.W. Denslow, and two tone illustrations throughout the text. A very good copy indeed, bright and clean and without repair to the cloth. Slight tanning to the spine and a little wear to its base. An uncommonly well preserved example. [32299] £150,000

Edna was the daughter of book collector Charles M. Wilkins, president of the National Electrical Trades Association in Chicago and president of the Wenonah Library Association in Wenonah, Illinois. Her father commissioned his friend Denslow to draw not only his personal bookplate but ones for his wife Julia Rose and his daughter. The little girl evidently was delighted with her design's "big policeman". It was perhaps the most famous of all of Denslow's bookplates, being reproduced in *The Inland Printer* (June 1900, p. 389) and Wilbur Macy Stone's *Some Children's Book-Plates* (1901). Denslow inscribed and illustrated this copy in the month of publication and then had Baum add his autograph.

The primary or 'A' binding is by far the rarest and most

desirable of the three variants used for the first edition. It and the B binding differ only in the colour of the publisher's imprint at the foot of the spine. It is thought that the A binding was reserved for presentation copies. First editions in any binding inscribed by either author or artist are of the utmost rarity; the last 35 years of auction records shows just three copies inscribed by Baum and one inscribed by Denslow. Only one other copy inscribed by both author and artist, known to us, the Charles Warren Stoddard copy now in the Houghton Library at Harvard, and that copy is in the 'B' binding. This copy is therefore unique in being a primary state inscribed by author and illustrator and in first rate condition. In very many respects the ultimate copy of this book.



3.

SIGNED BY RACKHAM AND INSCRIBED BY BARRIE

Peter Pan In Kensington Gardens

BARRIE, J.M.; RACKHAM, Arthur [illus.]

Hodder and Stoughton, 1906.

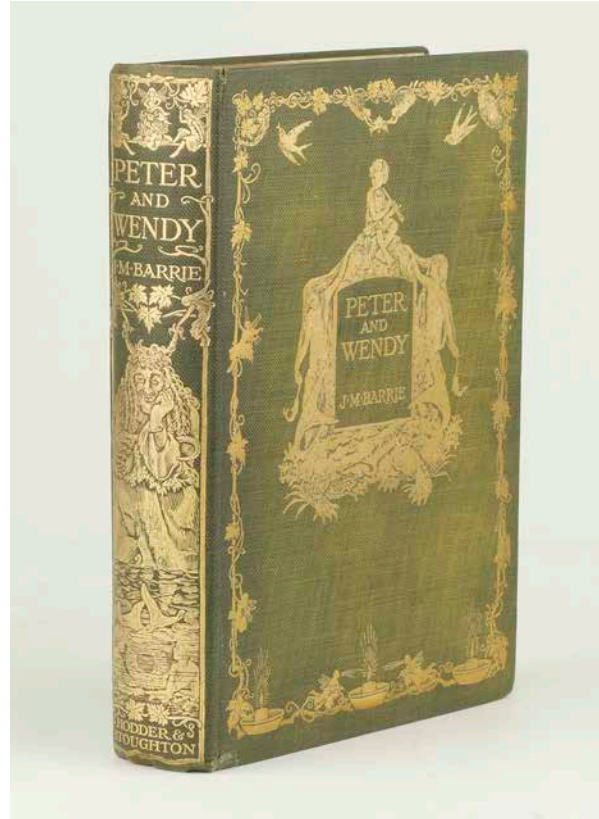
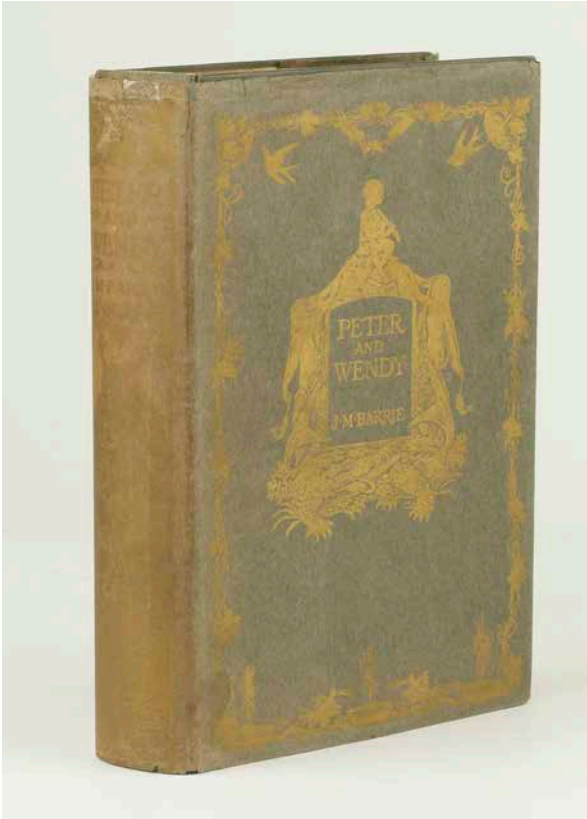
First edition. Edition de Luxe, number 336 of 500 copies signed by Arthur Rackham. Large 4to. Full white vellum with gilt lettering and decoration. Top edge gilt and others untrimmed. Author's presentation copy to close friend and future literary agent, inscribed by J.M.Barrie on the half title, "Golding Bright, with a friend's greeting J.M.Barrie" Endpaper with map of Kensington Gardens and 50 colour plates mounted onto brown art paper and protected by captioned tissue guards. The plates for this version of Barrie's tale are magnificent. A near fine copy with a little dustiness to the base of the spine but generally bright and clean. Internally fine. [32382] £15,000

Reginald Golding Bright and his elder brother Addison Bright, were literary and theatrical agents and both were close friends of J.M.Barrie, who was originally Addison Bright's client. However Addison Bright was found to be embezzling his clients' (including Barrie) money and unable to face the shame of being tried for it, fled to Lucerne, where he committed suicide (see Jonkers Catalogue 62, item 113 for the first edition of *The Little White Bird* inscribed to Addison Bright).

Barrie, who had suffered the worst losses but was very uncommercially minded, bore the family no ill will, accompanied Golding Bright to Lucerne to identify the body. Barrie said he did not want the money returned to him (although eventually it was) and later that year Golding Bright

became Barrie's theatre agent and remained so for the rest of Barrie's life. His appointment as Barrie's agent coincides with the publication of *Peter Pan* and, one must assume, the author's inscription.

The story of *Peter Pan* had its genesis in the 1902 novel "the Little White Bird", the central chapters of which tell of a child "... who escaped from being a human when he was seven days old... and flew back to Kensington Gardens". Barrie developed this story both into a play (first performed in 1904 but not published until 1928) and this book of 1906, the first to appear with the title of *Peter Pan* to which Arthur Rackham provided fifty magnificent colour illustrations.



4.

Peter And Wendy

BARRIE, J.M.

Hodder and Stoughton, [1911].

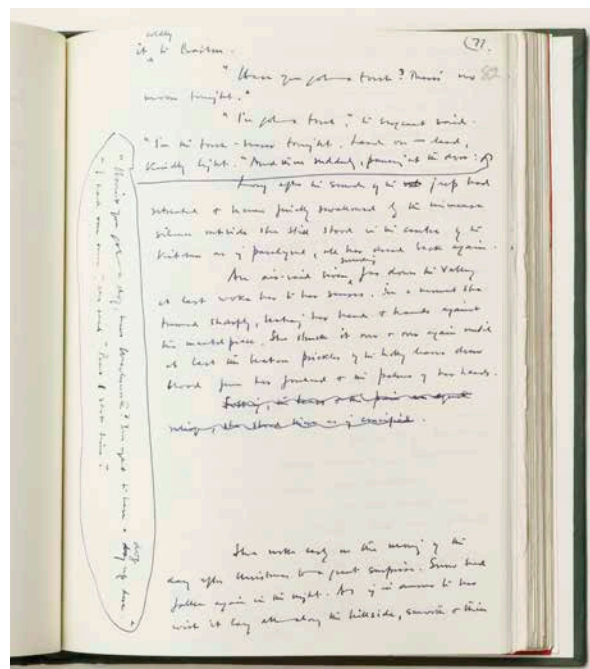
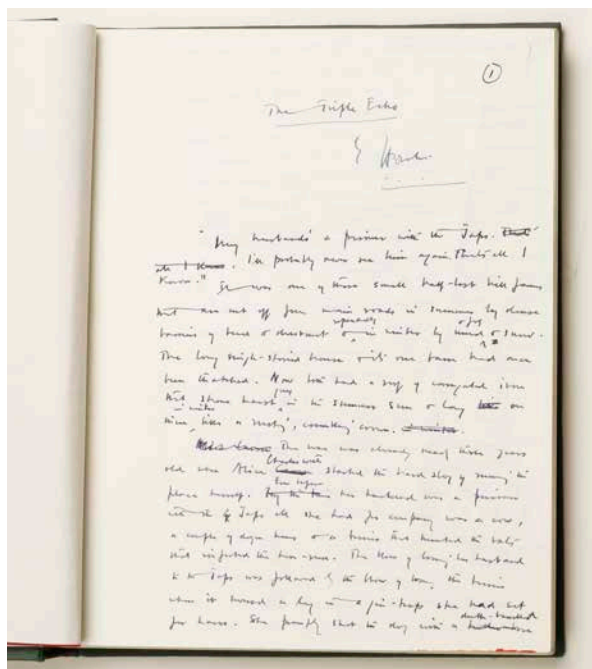
First edition. Green cloth with gilt lettering and decoration in pictorial dustwrapper stamped in gilt mirroring the design on the cloth. Pictorial title page and frontispiece, plus 11 black and white illustrations by F.D. Bedford. A fine copy, with cloth and gilt exceedingly bright and just a little foxing to the page edges. In a very good dustwrapper indeed, with the spine faded as usual and some wear to the head of the spine, but a very well preserved example.

[32105]

£6,750

The character of Peter Pan is first encountered in 1902 as part of *The Little White Bird*, a novel for adults. The popularity of this section prompted Barrie to develop it as a children's story, *Peter Pan in Kensington Gardens*, published in 1906 (see previous item) and adapt it as a play, *Peter Pan or The Boy Who Would't Grow Up*, which opened in 1904. The continued success of the play led Barrie to expand the story further as a

novel (*Peter and Wendy*, 1911), which is the version best known today. This story tells the popular version of the tale featuring Wendy Darling and Nana the dog. The final chapter of this novel, entitled, "When Wendy Grew Up", sees Peter visiting a grown up Wendy, part of the story which had not appeared in the play or earlier versions of the story.



5.

The Triple Echo

Original Autograph Manuscript (1968)

BATES, H.E.

Ninety-three pages of unlined quarto sized writing paper (paginated [i], 1-79, 75-79, 75-82), written on rectos only in Bates's small, closely spaced hand. Numerous deletions and emendations to virtually every page. Inscribed by Bates on the initial unpaginated leaf, "This manuscript of *The Triple Echo* is for Frank and Joan Rodwell, dear + well loved friends of the author, H.E.Bates", and beneath, "N.B. This story was first conceived in 1943, remained in the womb of the said author for a quarter of a century + was finally born in November 1968. Father + child doing well. H.E.Bates". Bound with the corrected typescript carbon of the same novel with occasional ink corrections in an editor's hand. Red paper wrappers, originally holding the typescript, now bound at the front of the manuscript, with orange typed label to front giving title and author and signed by Bates beneath his name. Inscribed by an editor, "follow copy for punctuation / 12/13 Bembo / 22 encs". Also with label of Bates's agent Laurence Pollinger, inscribed by Bates, "Dear Frank, This is the promised typescript to go with your ms. From HE". The whole bound in green cloth with gilt titles to the spine and upper cover. [28972] £7,500

The Triple Echo, published in 1970, is the most famous of Bates's later novels, due in part to the successful film adaptation in 1972 starring Glenda Jackson, Brian Deacon and Oliver Reed. It is a moving tale of a lonely woman living on an isolated farm and her love affair with a young deserter, of their intrigues and their deceptions and the elaborate web they weave to outwit the Military Police.

It was Bates's custom to supplement his income by selling his manuscripts once a novel was published. Initially this was through manuscript dealers such as Charles Lahr and then directly to enthusiasts such as Louis Sterling, whose collection

at ULL contains six Bates manuscripts, the first of which, *Charlotte's Row*, purchased in 1931 for £75 provided the bulk of the deposit with which Bates bought the house in which he lived most of his life.

Frank Rodwell met Bates and his wife, Madge whilst on holiday in Madeira in the late sixties and became friends and correspondents. Rodwell became an enthusiastic collector of Bates's work and as well as acquiring most of his published works was given a number of manuscripts by Bates, this example being of particular interest as it shows the creation process of the novel from its genesis to final publication.



6.

SIGNED FIRST EDITION OF THE MAGIC FARAWAY TREE

The Magic Faraway Tree

BLYTON, Enid

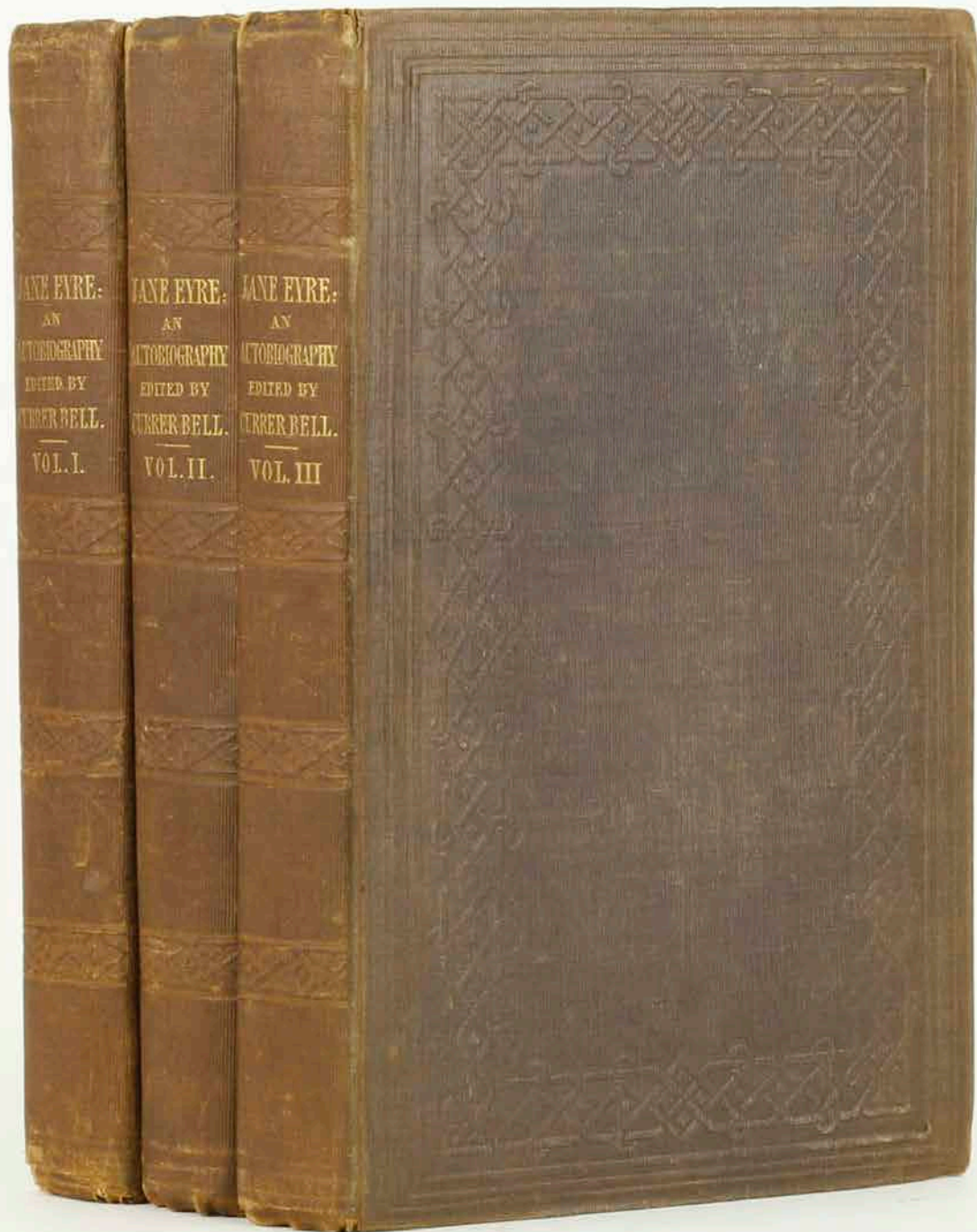
Newnes, 1943.

First edition. 8vo. Red cloth lettered in gilt in the wraparound pictorial dustwrapper by Dorothy Wheeler. Inscribed by Blyton on the front free endpaper, "Pamela - love from Enid Blyton." Illustrated throughout in line by Wheeler. A very good copy of the book, which is tight and clean with a little fading to the top section. The rare original dustwrapper is in good condition, with some creasing and strengthening. [32119] £5,000

One of the most popular children's stories of the past century, frequently listed as a childhood favourite. This book was published in the middle of the war and subject to wartime paper restrictions, thus it is a notoriously fragile production. This is a rare book and most uncommon signed.

"In the middle of the Enchanted Wood stands the great Faraway Tree, at the top of which come many queer lands..." (blurb)

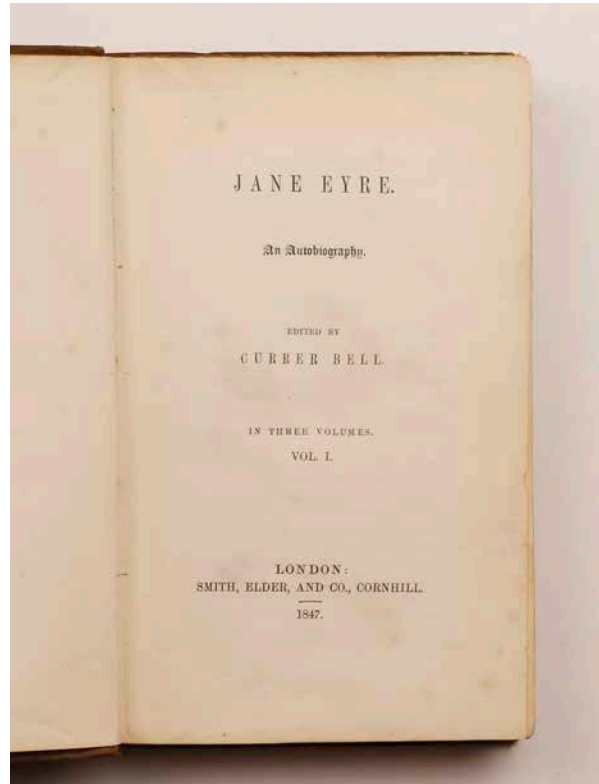
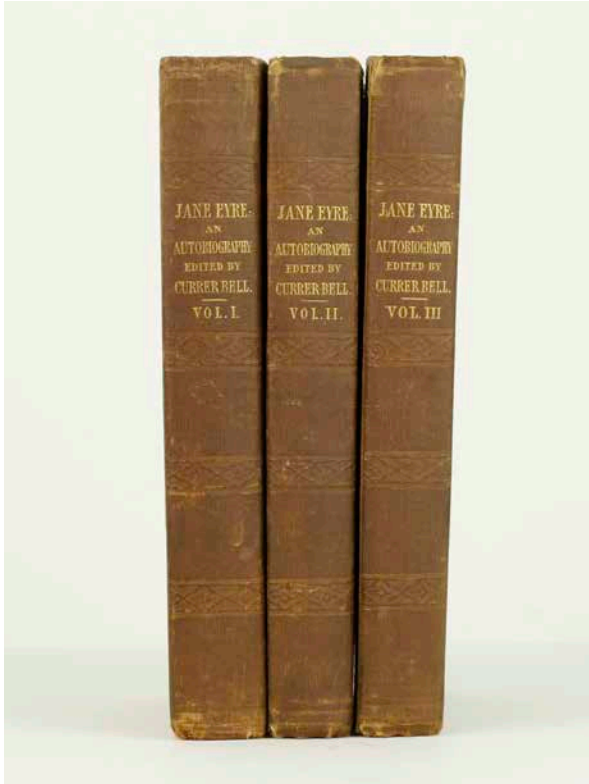
Pamela -
Love from
Enid Blyton



JANE EYRE:
AN
AUTOBIOGRAPHY
EDITED BY
CURRER BELL.
VOL. I.

JANE EYRE:
AN
AUTOBIOGRAPHY
EDITED BY
CURRER BELL.
VOL. II.

JANE EYRE:
AN
AUTOBIOGRAPHY
EDITED BY
CURRER BELL.
VOL. III.



7.

"Reader, I married him."

Jane Eyre

An Autobiography

[BRONTE, Charlotte] BELL, Currer

Smith, Elder & Co., 1847.

First edition. Three volumes. Original publisher's brown cloth, with gilt titles to spine and blind decoration to covers. Terminal adverts to volume I. An excellent set with small superficial repair to the head of the spine of vol I, just minor wear to the head of the spines of vols II and III. Internally tight with hinges intact. Minor browning to the page edges with a marginal chip to B8 and a tear to T2 near the gutter (both in vol I, neither affecting any text). An exceptionally well preserved set of this important of nineteenth century work, very seldom encountered in original cloth. [32208]

£95,000

Charlotte Brontë's first novel and keystone of nineteenth century literature. Having collaborated with her sisters in an unsuccessful self published volume of poetry, Charlotte embarked on writing a novel, *The Professor*. This was declined by all the publishers it was sent to and, stung by the fact that both her sisters had found publishers for their novels, she set about writing a new novel on an entirely different emotional scale. The work was swiftly completed and immediately found a willing publisher in Smith, Elder. The book was published

in an edition of just 500 copies, whilst both her sisters' works languished in production.

The novel was greeted with almost instant acclaim. Critics seized upon its imaginative power and the reality and freshness of its style. William Thackeray, to whom Charlotte dedicated the second edition, "lost a whole day in reading it." To this day it remains one of the most popular and widely read English novels.



8.

The Art Of Angling

Improved, in all its parts, Especially Fly-Fishing: Containing A particular Account of the several Sorts of Fresh Water Fish, with their most proper Baits. Also The Names, Colours, and Seasons of all the most Useful Flies. With Directions for making each Fly Artificially In the most Exact manner, etc. The whole Interspers'd with many Curious and Uncommon Observations

BOWLKER, Richard

Printed by M. Olivers, [c.1758].

First edition. Small 8vo. [iv]+95 pp. Bound in contemporary panelled sheep with raised bands to spine. Boards worn with some superficial worming to the back board. Armorial bookplate of Arthur Yate to front pastedown, contemporary inscription to front blank and with piece excised from front endpaper, later ownership stamp to title. Internally fresh and clean with minor marginal loss to D4 not affecting text. Overall an authentic and well preserved copy of a scarce and important work. [31745] £3,750

One of the most influential fishing manuals of the eighteenth century. In the first edition Richard Bowlker alone is listed as author, however in subsequent editions Bowlker's son,

Charles, claims the work as his own.

"The Son... was considered the most finished fly-fisher of his day." - Westwood & Satchell

Westwood & Satchell p.39/40

PROVENANCE: Timothy Yate (ownership inscription dated 1777); Lt Colonel Arthur Campbell Yate (1853-??, soldier and author).

9.

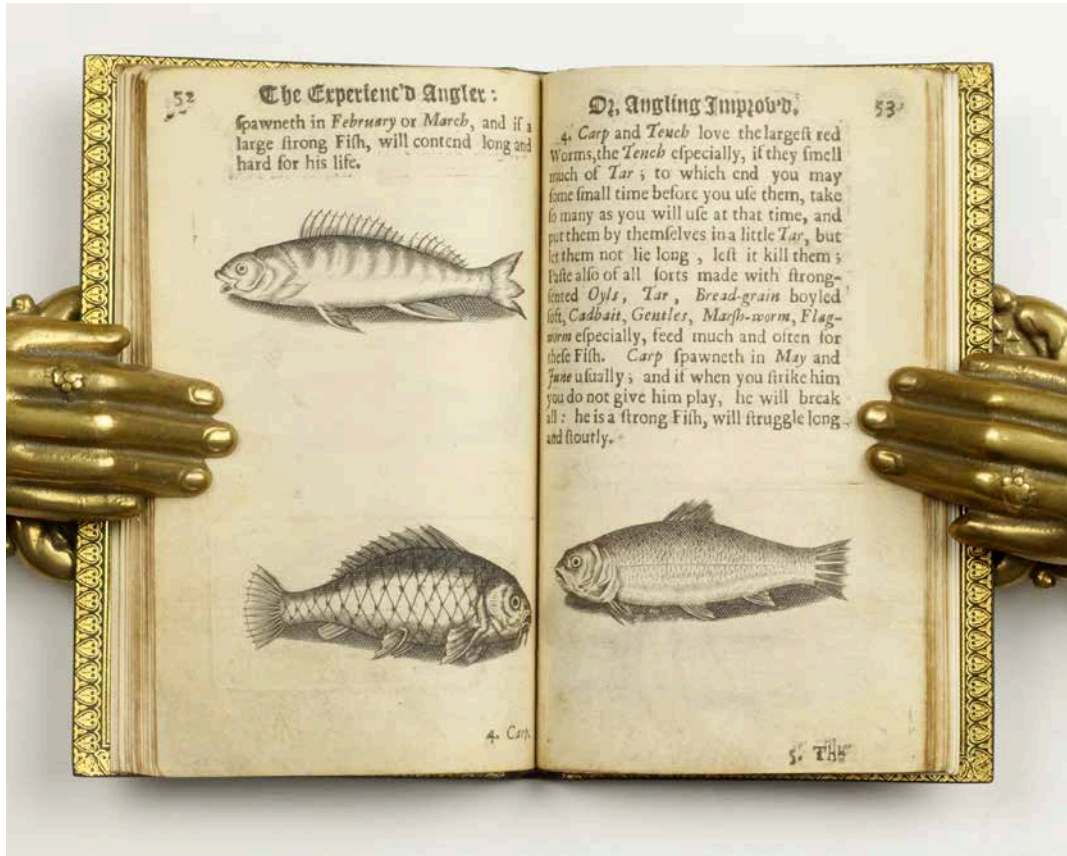
The Exerience'd Angler:

Or Angling Improv'd. Being A General Discourse of Angling Imparting the Aptest ways and Choicest Experiments for the taking of most sorts of Fish in Pond or River

VENABLES, Robert

Printed for Richard Marriot, 1676.

Fourth edition (much enlarged). Finely bound in later full morocco by Riviere, with raised bands and gilt elaboration to spine and triple ruled border to covers, elaborate dentelles and all edges gilt. Engraved frontispiece after F.H. van Houe and ten engravings of fish in the text. A very good copy with a repaired tear to E4 and occasional light soiling to the text. Binding in fine condition. [31743] £2,250



Venables's famous treatise on angling of which Walton described as "the Epitome of Angling" when it was first published in 1662. This edition was issued in conjunction with the fifth edition of Walton's Compleat Angler and the first appearance of Cotton's continuation of The Compleat Angler under the collective title of The Universal Angler, available as a single work or as three separate works.

"I have read and practised by many books of this kind ... yet I could never find in them that height for judgement and reason which you have manifested in this" - Isaac Walton

Westwood & Satchell p.214

10.

The Compleat Angler

Being Instructions how to angle for a Trout or Grayling in a clear Stream. Part II

[WALTON, Isaac]; COTTON, Charles

Printed for Richard Marriott, and Henry Brome, 1676.

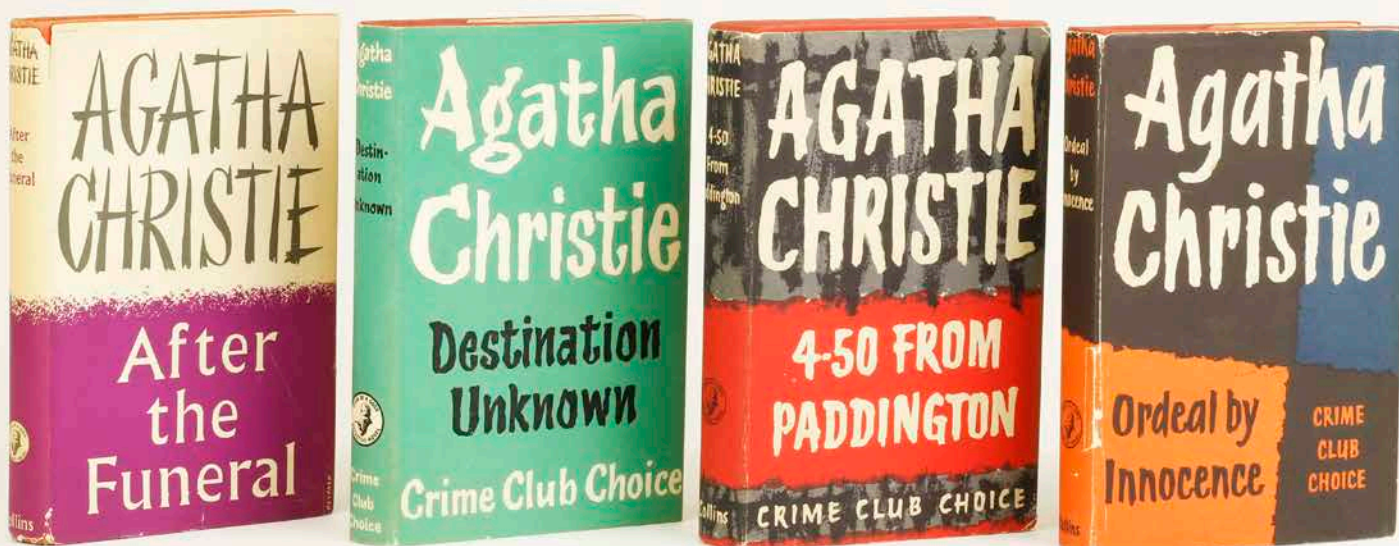
First edition of Cotton's continuation. Small 8vo.

[8]+111+[1] pp. Finely bound in later full morocco by Riviere, with raised bands and gilt elaboration to spine and triple ruled border to covers, elaborate dentelles and all edges gilt. Engraved cipher to title page. A near fine copy with the title page closely cropped but complete and fresh internally with the binding on fine condition. [31744] £2,250

Walton's Angler was first published 1653 with three revised and enlarged editions quickly following. For the fifth edition, Walton invited his close friend and fellow angler, Charles Cotton to contribute a continuation mainly devoted to fly fishing. This was published as 'part two' of the fifth edition of Walton's Angler and in conjunction with the fourth edition of Venables's The Experienc'd Angler the three works were published under the collective title of the The Universal Angler, but each of the works was also available to be bought individually.

That edition was the last to be published in Walton's lifetime, however, "The union of Walton and Cotton has been perpetuated in all subsequent reprints..." - Thomas Westwood (The Chronicle of The Compleat Angler)

Westwood p.14



AGATHA CHRISTIE PRESENTATION COPIES

The following four books were all given by Agatha Christie to Mr & Mrs Smith, a couple who worked for her as chauffeur and housekeeper at Winterbrook House near Wallingford.

11.

After The Funeral

CHRISTIE, Agatha

Collins, 1953.

First edition. Red boards in purple and white printed dustwrapper. Inscribed by Christie on the front free endpaper "To Mr + Mrs Smith / Agatha Christie / June 1953" A very good copy in a good dustwrapper, which has a couple of short closed tears and a few nicks to the spine ends. [32074] £2,250

An Hercule Poirot novel.

12.

Destination Unknown

CHRISTIE, Agatha

Collins, 1954.

First edition. Red boards in green printed dustwrapper. Inscribed by Christie on the front free endpaper "Mr + Mrs Smith / Agatha Christie / Wallingford Oct. 1954" A near fine copy, in a very good dustwrapper. [32075] £1,500

13.

4.50 From Paddington

CHRISTIE, Agatha

Collins, 1957.

First edition. Red boards in the red and black printed dustwrapper. Inscribed by Christie on the front free endpaper "To / Mr + Mrs Smith / Agatha Christie / xmas 1957". A very good copy, page edges a little browned, in a very good, though rather dusty, dustwrapper. [32073] £2,250

A Miss Marple novel.

14.

Ordeal By Innocence

CHRISTIE, Agatha

Collins, 1958.

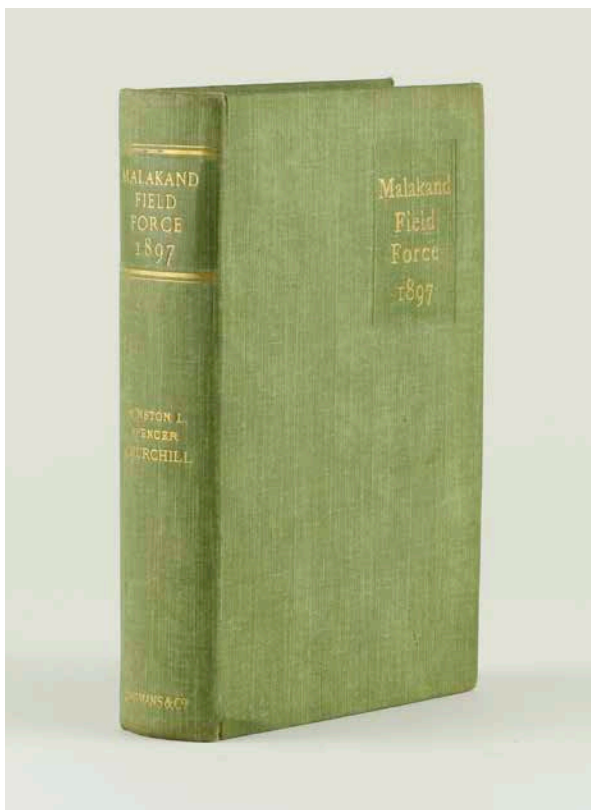
First edition. Red boards in the printed dustwrapper. Inscribed by Christie on the front free endpaper "For Mr + Mrs Smith / from / Agatha Christie / Wallingford. nov. 1958" A very good copy in a very good dustwrapper, which has a repair to the front joint. [32076] £1,500

To Mr & Mrs Smith
Ayatha Christo
June 1953

Mr & Mrs Smith
Ayatha Christo
Wallingford Oct. 1954

Mr & Mrs Smith
Ayatha Christo
Xmas 1957

Mr & Mrs Smith
Ayatha Christo
Wallingford. Nov. 1958



15.

The Story Of The Malakand Field Force

An Episode of the Frontier War

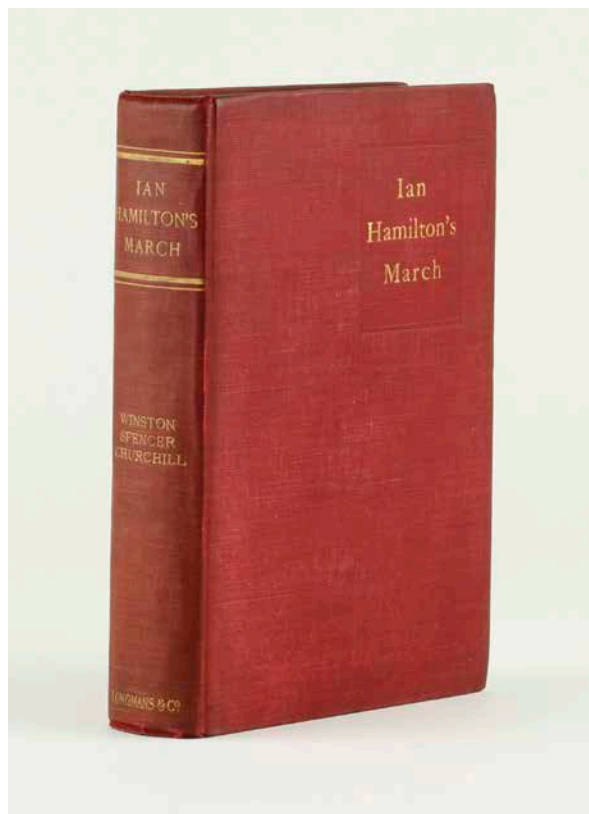
CHURCHILL, Winston

Longmans 1898.

First edition, first state without the erratum slip preceding the first folding map. Original green cloth with gilt titles to the upper cover and spine. Frontispiece portrait, two fold out maps and four full page maps as called for. A fine copy, bright and crisp. Tender hinge at half title. Uncommon in such a well preserved state. [32284] £7,500

The author's scarce first book written from the author's experience on the Indian frontier. "While I was attached to the Malakand Field Force, I wrote a series of letters from the London Daily Telegraph. The favourable manner in which these letters were received, encouraged me to attempt a more substantial work"

Woods A1(a)



16.

Ian Hamilton's March

Together with extracts from the diary of Lieutenant H. Frankland, a prisoner of war at Pretoria

CHURCHILL, Winston Spencer

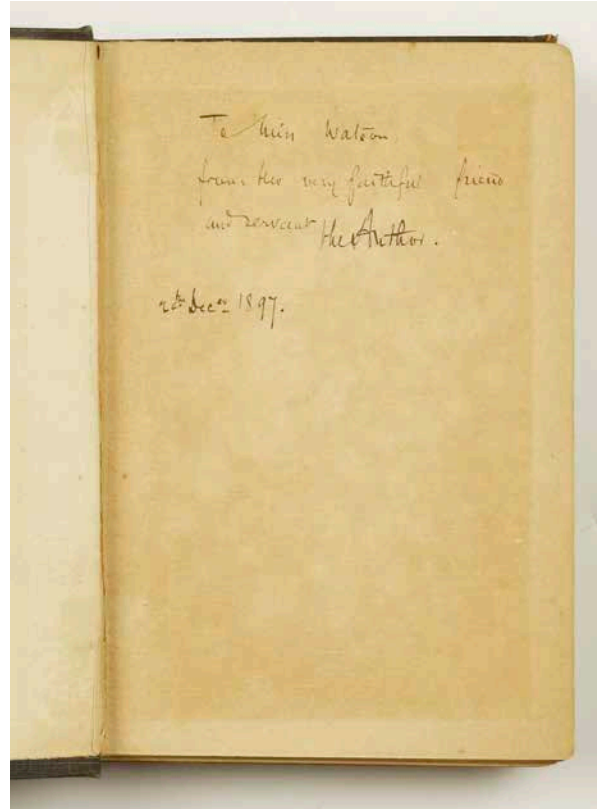
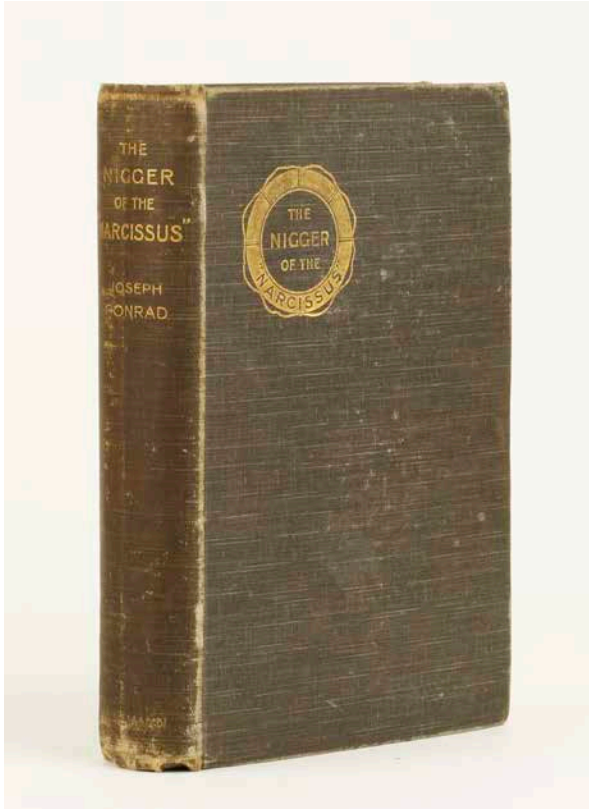
Longman's, 1900.

First edition. 8vo. Original red cloth with gilt titles. Frontispiece portrait, nine maps and plans in the text and folding map to rear. A superb copy in fine condition. The spine is very slightly darker than boards and there is a small bookseller's label to the verso free endpaper. [32282] £950

The book acts as sequel to London to Ladysmith detailing the procession of Lieutenant-General Ian Hamilton's campaign from Bloemfontein to Pretoria.

Woods A5, Cohen A8.1a

PROVENANCE: Bookplate of Herbert G. Squiers to front pastedown. Squiers was an American diplomat and Second Lieutenant in the US Army.



17.

AUTHOR'S PRESENTATION COPY

The Nigger of the "Narcissus"

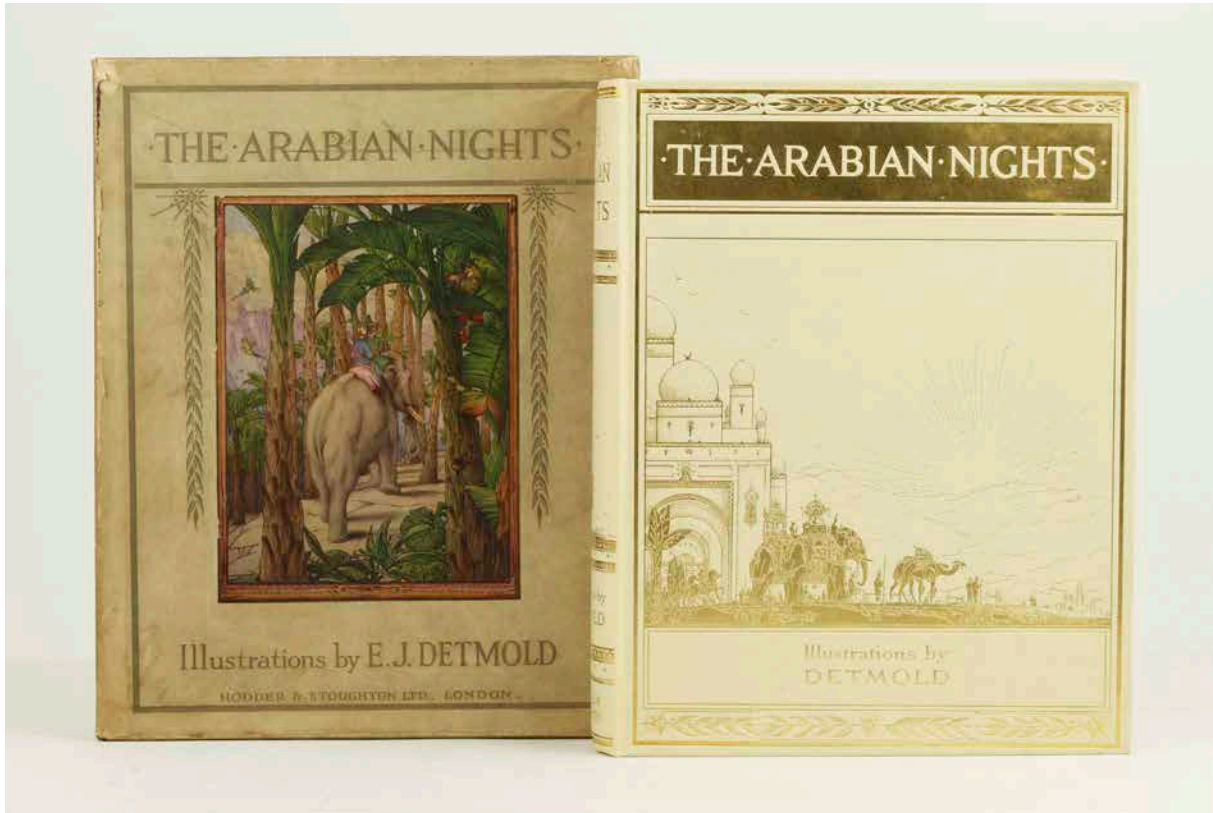
CONRAD, Joseph

Heinemann, 1898.

First edition. Original black cloth lettered in gilt. Author's presentation copy, inscribed on the front end paper, "To Miss Watson from her very faithful friend and servant the Author. 24th Dec 1897" A very good copy but somewhat rubbed to spine ends, joints and corners. Front hinge cracking but firm and some looseness between sections. Foxing to prelims but generally fresh interally. [32386] £12,500

Helen May Watson (1875–1967) married Conrad's close friend Edward Lancelot Sanderson (the dedicatee of *An Outcast of the Islands*) in 1898. In an affectionate letter to Sanderson on 26 December 1897 sending him "all the wishes suitable to the season and which friendship may dictate" Conrad ends by referring to this copy: "My affectionate regards and duty to Miss Watson. I've sent off a copy of the 'N.' for her. You must wait for yours a little..." (Collected Letters, I, p. 435).

The *Nigger of the Narcissus* is considered to be Conrad's first great novel and marks the start of purple patch in his literary output upon which much of his reputation rests, taking in *Lord Jim*, *Youth*, *Typhoon*, *Nostromo* and *The Secret Agent*. Signed and inscribed copies of these early novels are exceptionally rare, and we can locate only two such copies of this title being offered at auction in the last forty years.



18.

IN ORIGINAL PUBLISHER'S BOX

The Arabian Nights

DETMOLD, E.J.

Hodder and Stoughton, [1924].

First edition illustrated by Detmold. 4to. White buckram covers, lettering in gilt. Both spine and upper cover have gilt decoration. This copy protected by the original glassine wrapper and publisher's card box, with a printed colour plate on the upper cover. Twelve wonderful colour plates all mounted under captioned tissue guards and numerous black and white illustrations. A near fine copy of this glorious book, with covers gleaming. Due to being on the box there is some foxing to the page edges and preliminary leaves. Both glassine and box show some signs of wear. [32120]

£2,000

The colours used in the illustrations are rich and vibrant, perfectly reflecting the jungle scenes and exotic nature of the tales. Tales include: Ali Baba and the Forty Thieves, Sindbad the Sailor, Aladdin and the Wonderful Lamp.





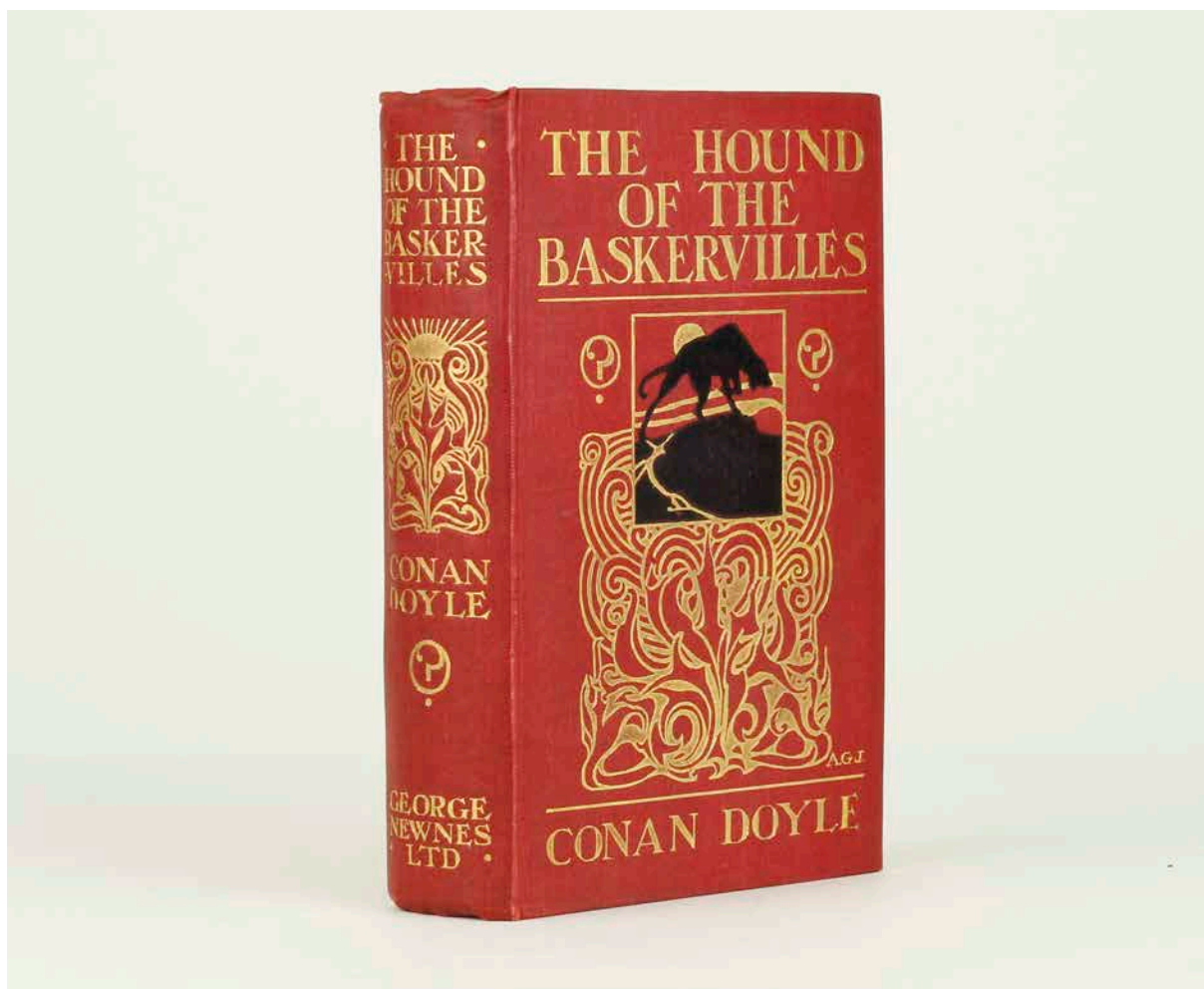
19.

“Mr Bumble walked on with long strides little Oliver firmly grasping his gold laced cuff trotted beside him”

An Original Watercolour for Oliver Twist.

[DICKENS, Charles]; BROCK, C.E.

Original watercolour, signed on the lower left hand corner. Mounted, framed and glazed. Approx. 22 x 29 cm
(Framed size 35.5 x 44.5) [32156] £2,950



20.

The Hound of the Baskervilles

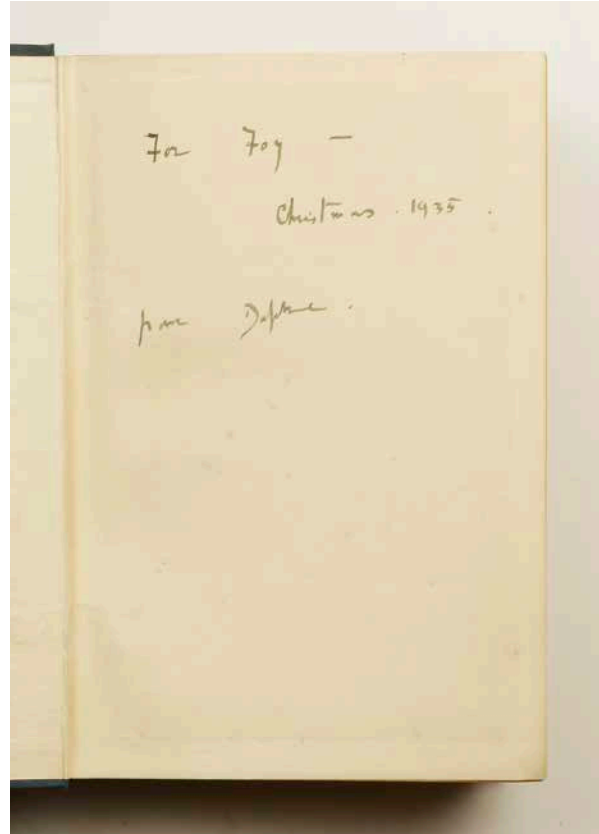
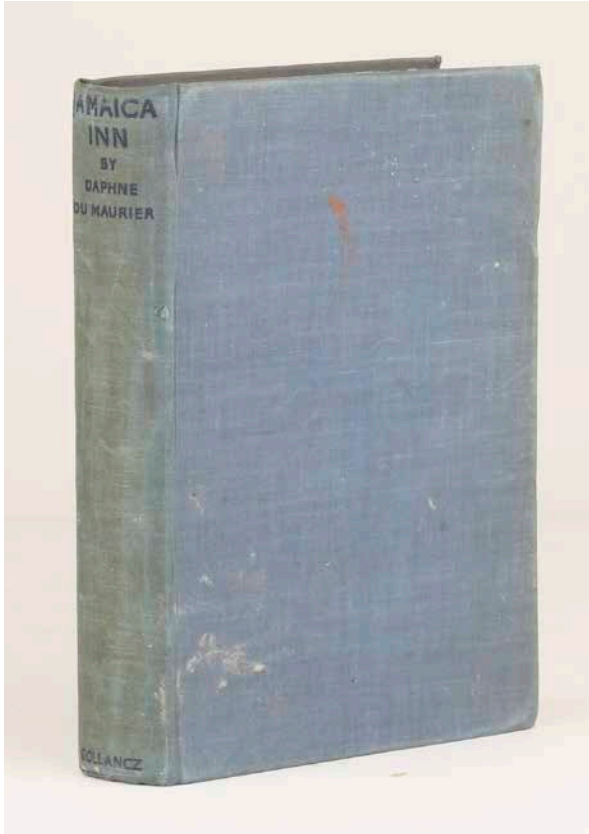
DOYLE, Arthur Conan

Newnes, 1902.

First edition. Original red pictorial cloth, titles and decoration in gilt and black. Sixteen full page black and white plates by Sidney Paget. A fine copy, which is exceptionally clean and bright with well preserved gilt and black panels. The spine is unfaded and still retains the original rounded shape. Minor pushing to the head of the spine. Some foxing to the endpapers and page edges, but internally very fresh. An exceptionally well preserved copy. [32381] £6,750

The most celebrated of all Sherlock Holmes stories, it marks the eagerly awaited return the amateur detective after his supposed death in *The Final Problem* in 1893, although this story is set before that event; the reader had to wait until 1905 and "*The Return of Sherlock Holmes*" before he did rise from the dead.

Printed in an edition of 25,000 copies the success of the novel was well anticipated and first editions are not intrinsically rare. However, due to the physical composition of the book, most copies tend to see the spine become uneven or flattened as the binding loosens, and the fugitive red pigment tends to fade, resulting in fine copies being rarely seen nowadays.



21.

INSCRIBED TO FOY QUILLER-COUCH, WITH WHOM SHE DISCOVERED JAMAICA INN

Jamaica Inn

DU MAURIER, Daphne

Gollancz, 1936.

First edition. Original blue cloth with dark blue titles. Inscribed on the front endpaper "For Foy - / Christmas 1935 / from Daphne". A good copy (with boards rather faded and marked, lacking dustwrapper) with a wonderful association. [32115]

£6,500

From a young age Du Maurier had a love of adventure stories, such as Stevenson's *Treasure Island* and she longed to write a tale of smuggling and intrigue. A chance stay at a hostel on Bodmin Moor, with her close friend Foy Quiller-Couch, on a dark and wintery night, provided her with the perfect setting. They took horses and rode over the moor, which Du Maurier described as, "a desolate, fog-bound and sometimes frightening place". The pair became lost and allegedly sheltered for sometime in a derelict cottage before their horses led them back to Jamaica Inn.

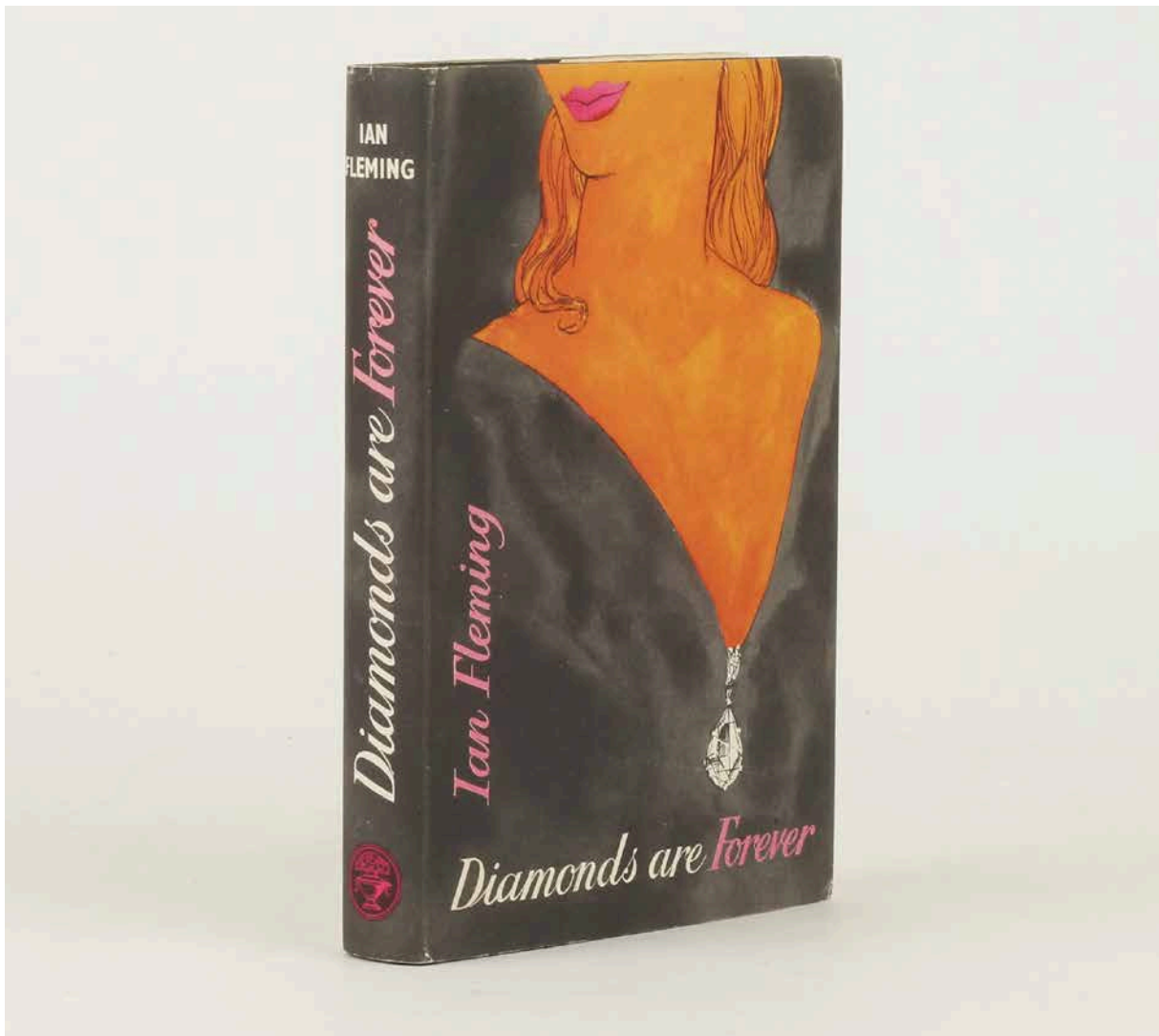
afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist." So begins the novel.

The hostel was immortalised by Du Maurier's novel and to this day remains open to visitors. One room is full of Du Maurier memorabilia, including the author's writing desk and a bowl of her favourite glacier mints.

The book has been filmed on numerous occasions, most famously by Alfred Hitchcock in 1939.

PROVENANCE: Foy Quiller-Couch, (authorial inscription) daughter of Sir Arthur Quiller-Couch and close friend of Daphne Du Maurier.

"It was a cold grey day in late November. The weather had changed overnight, when a backing wind brought a granite sky and ... although it was only a little after two o'clock in the



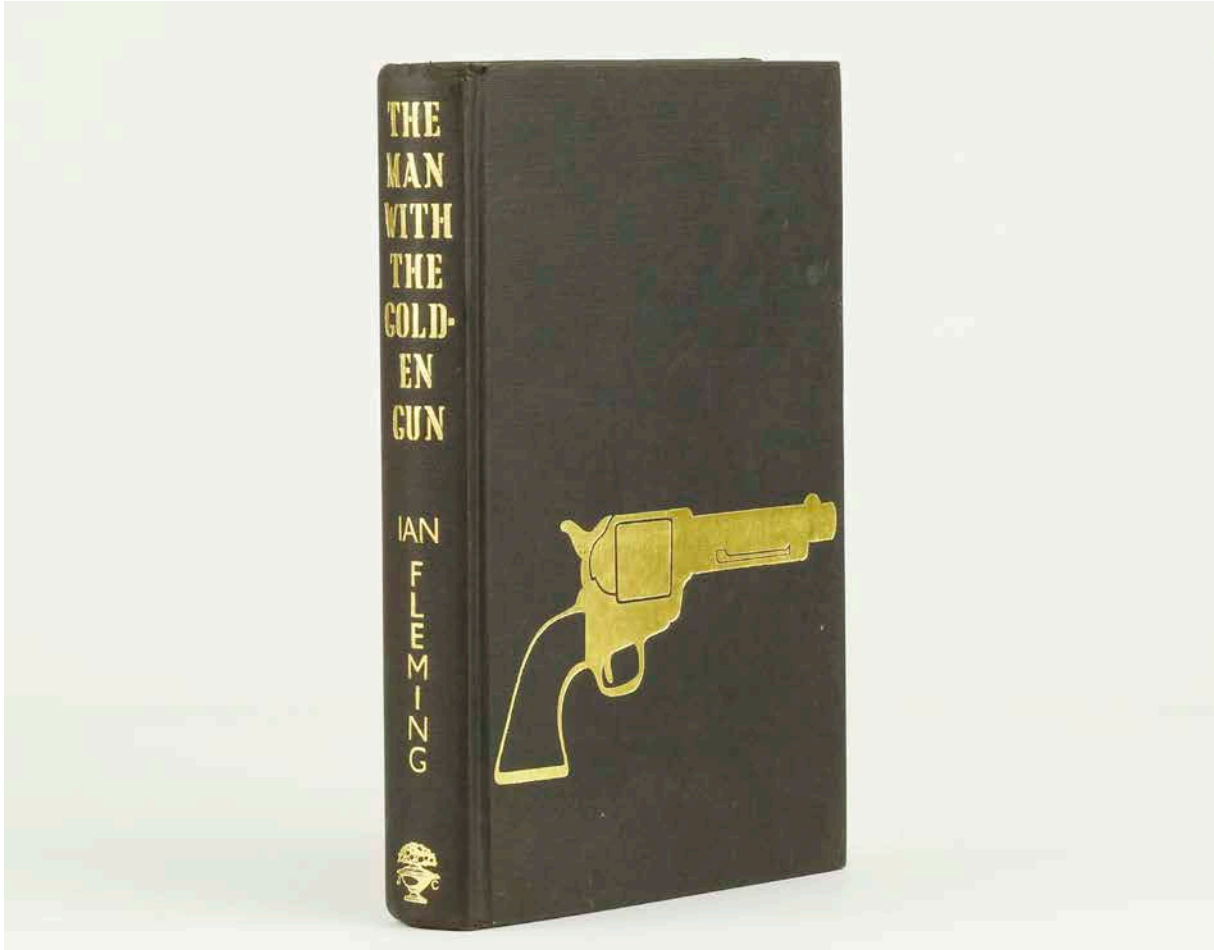
22.

Diamonds Are Forever

FLEMING, Ian

Cape, 1956.

First edition. Original black bevelled cloth with silver diamond motif on the upper cover, in pictorial dustwrapper. A fine copy in a very near fine dustwrapper. Bright and crisp, showing just the slightest pushing to a couple of corners and minor rubs to the head of the spine. [31937] £6,500



23.

The Man With The Golden Gun

FLEMING, Ian

Cape, 1965.

First edition, first state binding with the publisher's golden gun embossed on the front panel. A fine copy, with a little foxing to the page edges and a biro mark to the front pastedown, but with the susceptible large area of gilt bright and untarnished, in a fine (price-clipped) dustwrapper. [32129] £10,000

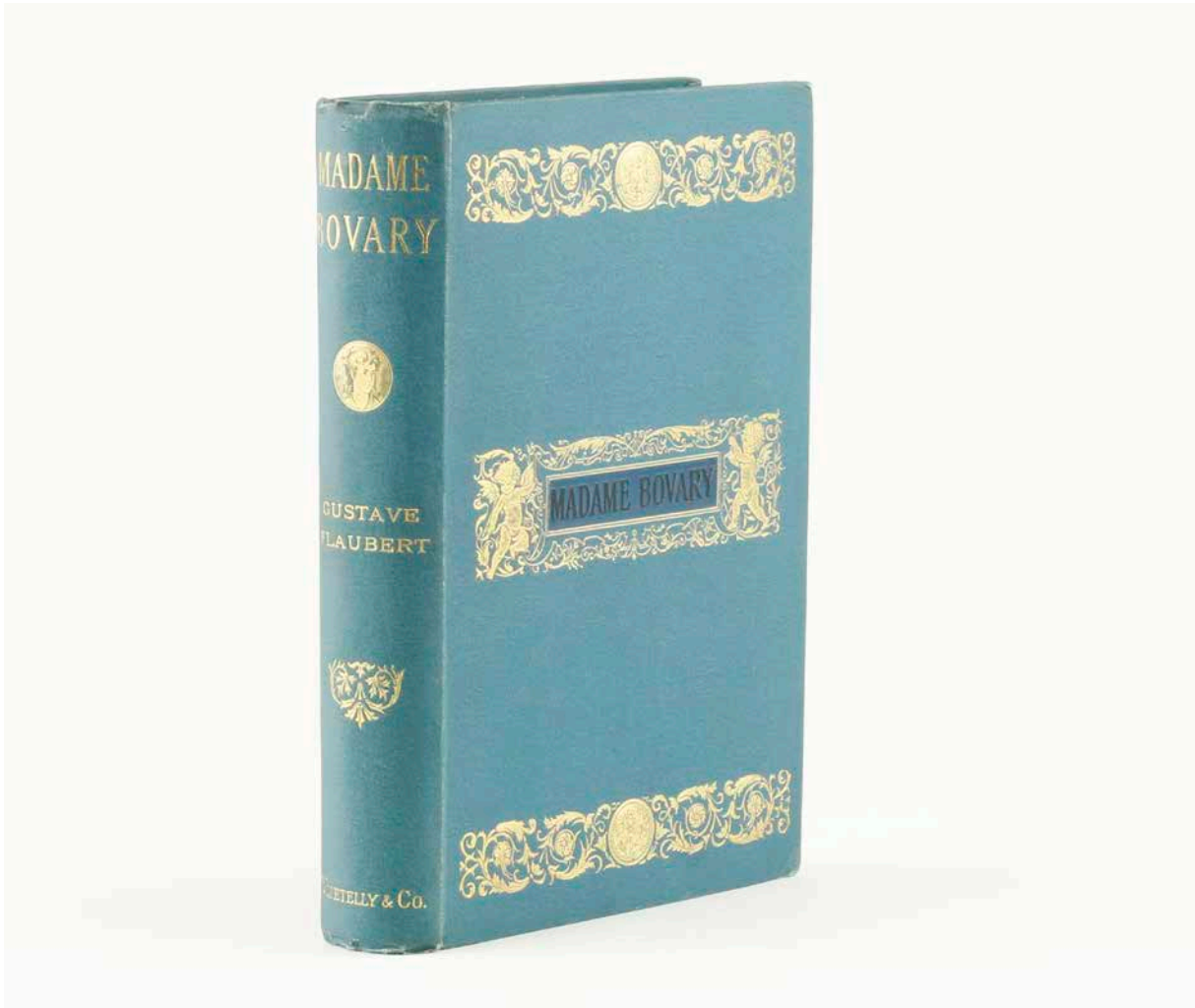
All Fleming's previous novels have a decorated front board, and it was the publisher's intention to do the same with this book. A decision was made, very early in the process, that to block the whole print run with such a large expanse of foil, would be financially prohibitive.

"According to the publisher's book production files... the original estimate allowed for just four and a half square inches of foil-stamping [the executed design measured nearly nineteen square inches]... The decision to cease stamping a golden gun was purely economical..." - Gilbert (Ian Fleming

The Bibliography).

Also according to publisher's records, 940 copies were thus blocked, a larger number than had previously been thought (though still a tiny proportion of the 82,000 copies of the first edition printed). The reason for its apparent extreme scarcity was that being the earliest copies, they were all sent to the colonies, principally Australia and South Africa. Nevertheless it remains by far the scarcest recognised discrete state of any James Bond book.

Gilbert A31a1.1



24.

Madame Bovary

Provincial Manners. Translated from the French by Eleanor Marx-Aveling

FLAUBERT, Gustave

Vizetelly & Co. 1886.

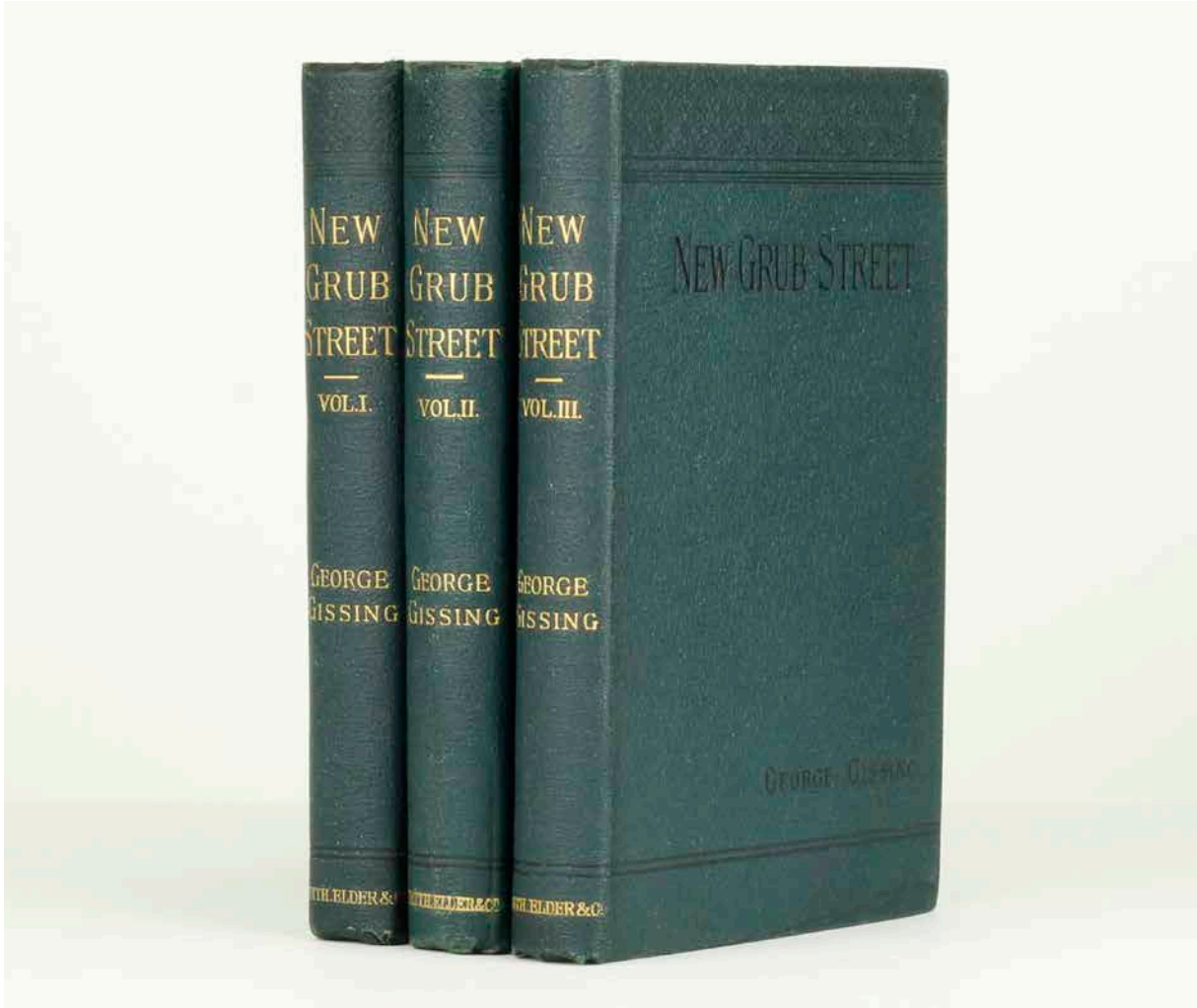
First English edition. 8vo. Publisher's petrol blue cloth with gilt decorations, vignettes and lettering. 32 pages of adverts dated September 1886. Frontispiece and five further black and white plates. A fine, bright copy. There is a slight spine lean and a bumped lower corner, page 296 has a slight production fault to the top edge resulting in a short closed edge tear. An unusually crisp copy. [32263] £4,500

The first published English translation of Flaubert's masterpiece translated by Eleanor Marx-Aveling, daughter of Karl Marx.

Madame Bovary, which is Flaubert's debut novel was five years in the making and was originally serialised in the *Revue de Paris*. The serialisation provoked charges of immorality and obscenity from the French government with a resulting trial

from which Flaubert was acquitted. The publicity from the trial ensured that on publication the book became a bestseller.

The heroine of the novel, Emma Bovary, is a Doctor's wife who finding provincial life dull seeks entertainment in extramarital affairs. She eventually commits suicide by swallowing arsenic, a fate which also befell her translator Eleanor Marx-Aveling.



25.

New Grub Street

GISSING, George

Smith, Elder & Co., 1891.

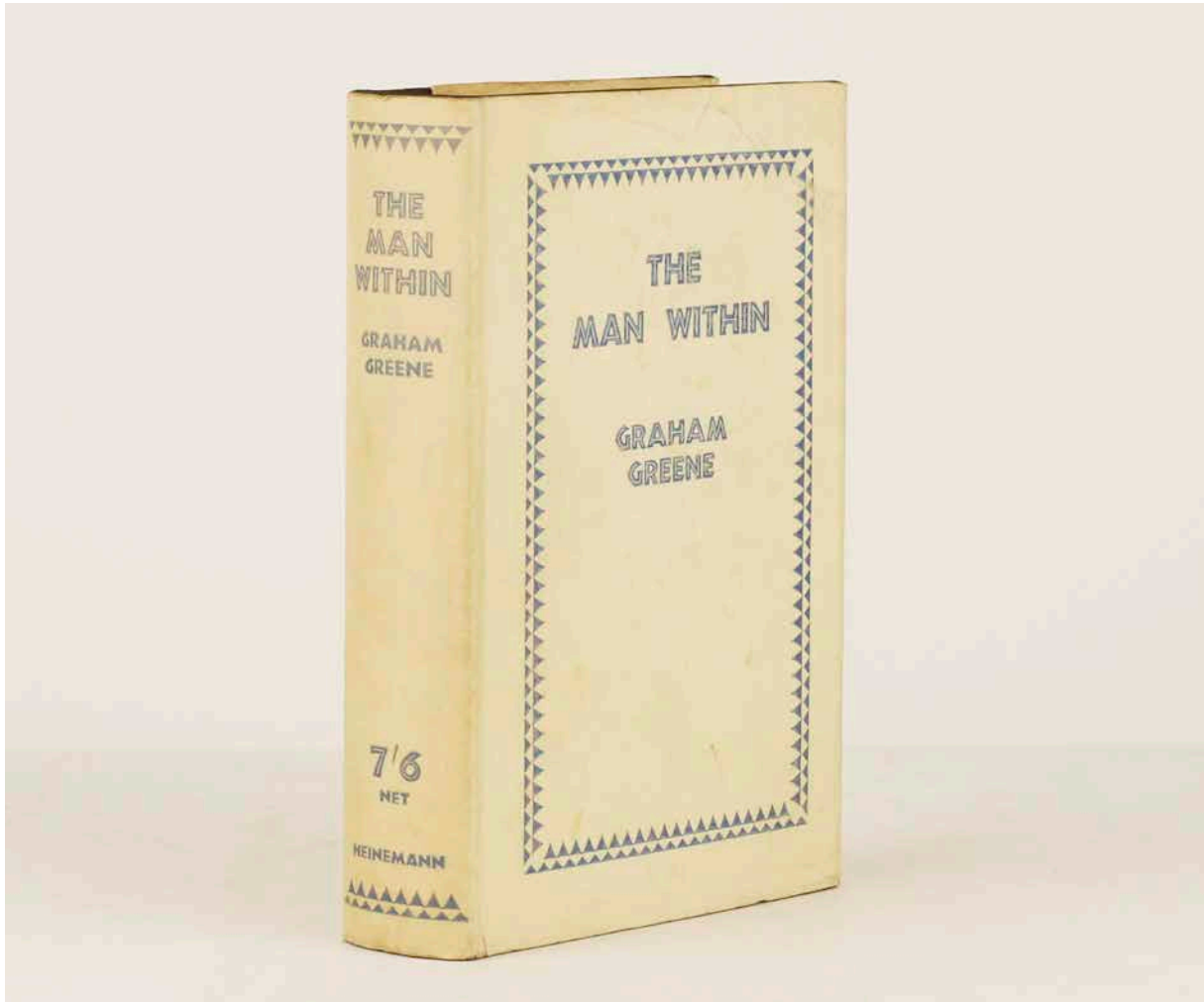
First edition, first issue with integral title page. Original publisher's green morocco grained cloth, titled in gilt to the spine and black to the upper cover. Two pages of terminal adverts in volume I as called for by Sadlier. A superb, fine set, bright and crisp with just the most trivial wear to the spine tips and some hairline splits to the hinges. Overall an exceptional set. [32289] £4,500

Regarded as the author's best and most influential work, it highlights the threats and opportunities of mass culture in late Victorian London. The novel has strong autobiographical elements. Edwin Reardon, a gifted scholar, finds some success as a writer, but is determined not to bow down to the pressure of commercialism. His pursuit of the moral and literary high ground and the financial difficulties it leads to is juxtaposed

with those who are happy to follow the paths of commercialism and greed and who appear to derive greater success.

Issued in an edition of only 750 copies, about half of which were sold to circulating libraries, it is rare encountered in commerce in original cloth, especially in such exemplary condition.

Sadlier 971



26.

AUTHOR'S FIRST NOVEL

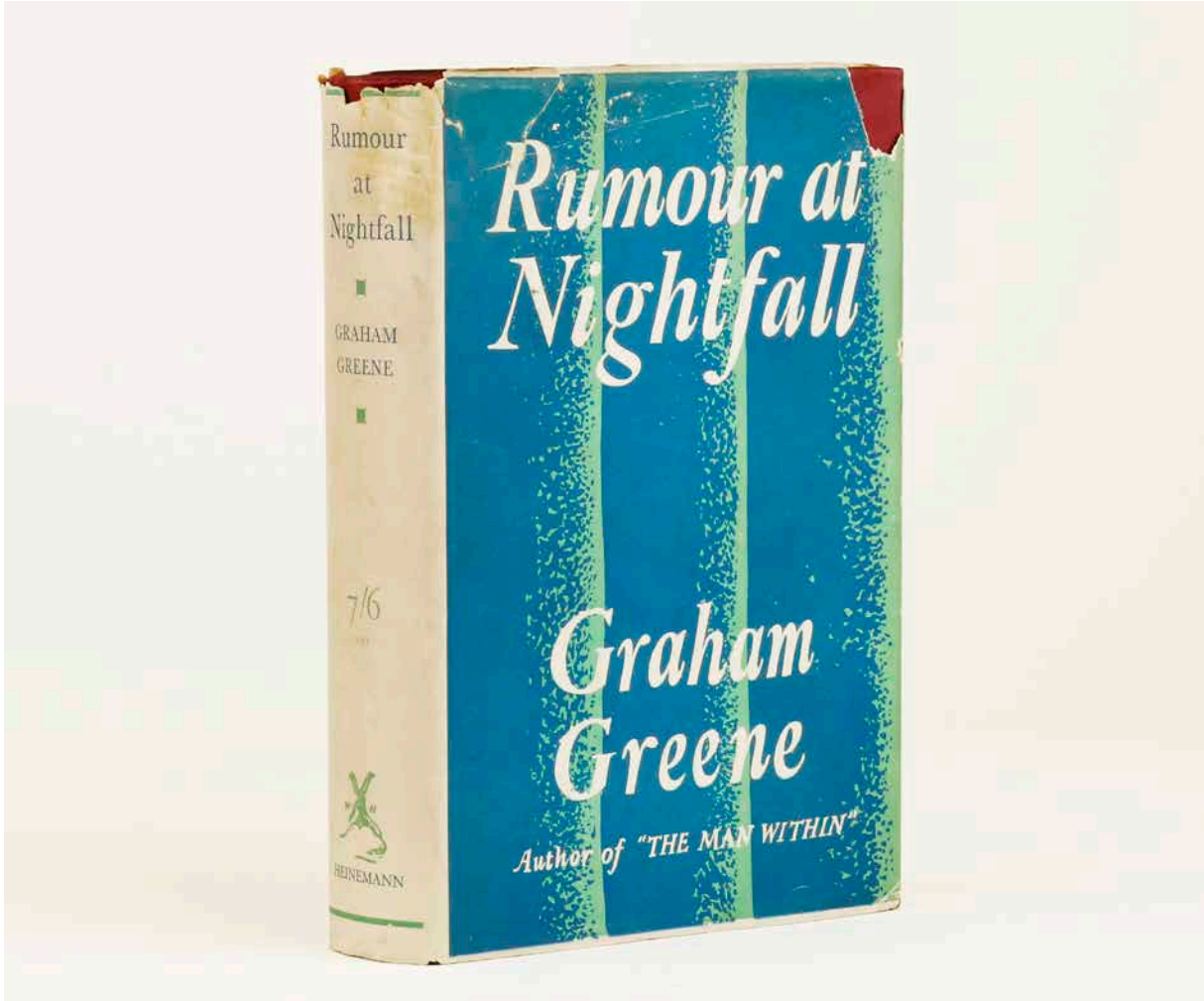
The Man Within

GREENE, Graham

Heinemann, 1929.

First edition. Original black cloth, lettered in gilt, in cream dustwrapper printed in blue. A fine copy in a very good dustwrapper indeed, which is complete and crisp, with a just slight dustiness to the spine and some light creasing to the upper edge. [32042]

£5,000



27.

Rumour At Nightfall

GREENE, Graham

Heinemann, 1931.

First edition. Original red cloth with gilt lettering to the spine and blind design to the upper cover, in rare dustwrapper with blue and green design. A fine copy in a very good dustwrapper, which just shows minor wear to the head of the spine and a chip from upper corner of the front panel. Overall an exceptionally well preserved example of this rare dustwrapper. . [29955]

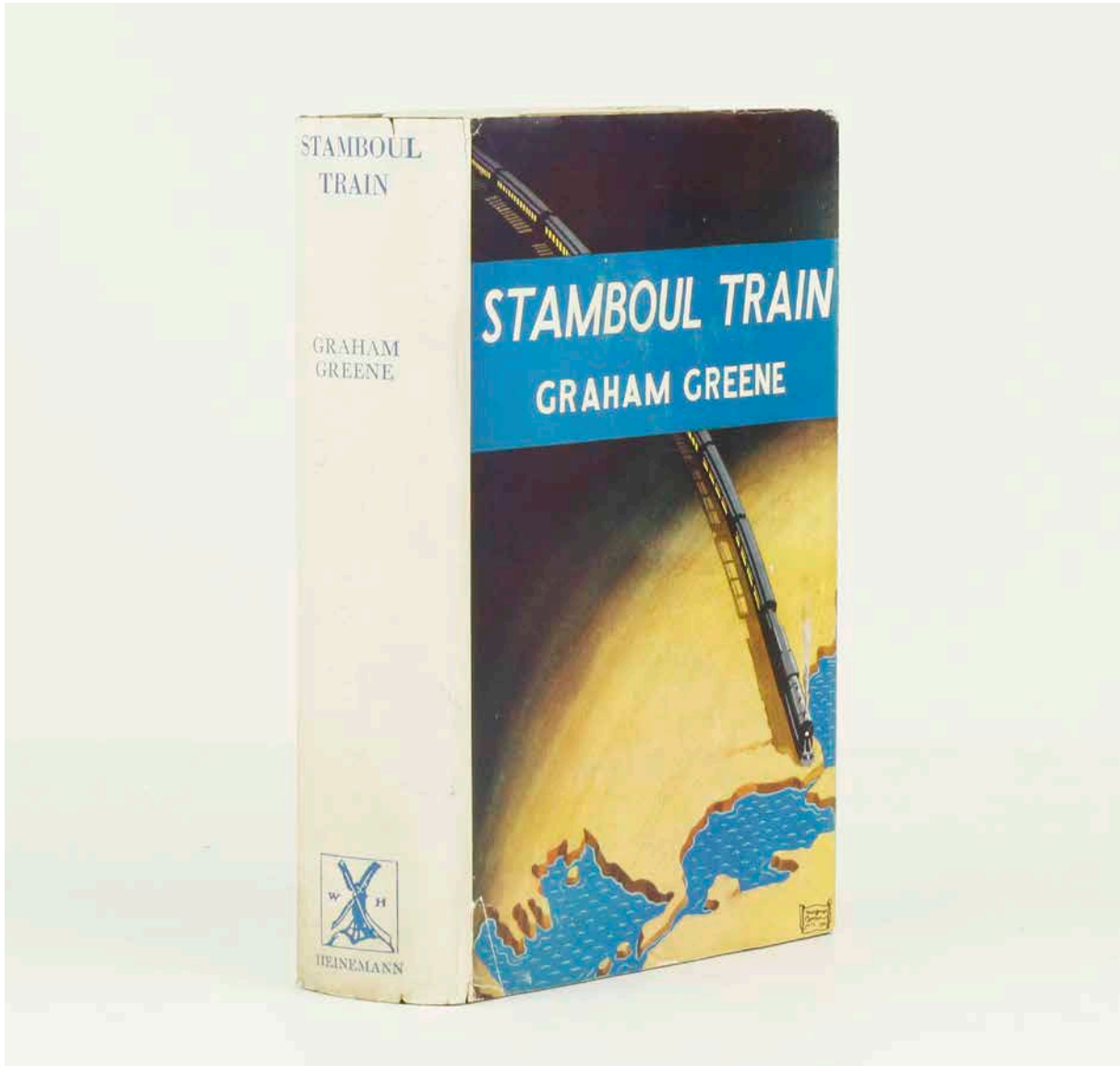
£45,000

The author's third novel, which along with Brighton Rock and A Gun For Sale, are so infrequently encountered complete with dustwrapper in commerce, that they are regarded by collectors as almost unobtainable. The scarcity can be partially explained by the fact that Greene's previous novel, The Name of Action, was both a critical and commercial failure, leading his publishers to issue a small initial print run of the following novel. The publisher's reticence was well founded as Rumour also fell foul of the critics. Greene himself was his own harshest critic,

"Both books are of a badness beyond the power of criticism properly to evoke - the prose flat and stilted and in the case of Rumour at Nightfall pretentious."

So disgusted was Greene with the work, he forbade its reprinting, a prohibition now laid upon his estate meaning that the book cannot be reissued until 2061.

Despite the poor reception, Rumour has a valid part in the Greene canon as both a stepping stone and a motivation to the greatness of his later novels.



28.

Stamboul Train

GREENE, Graham

Heinemann, 1932.

First edition. Original black cloth lettered in gilt to the spine, in stylish pictorial dustwrapper designed by Youngman Carter. A near fine copy, slightly cocked with some foxing to the top edge, in a near fine dustwrapper which has minor wear to the corners and a couple of short closed tears. A bright, crisp copy with the white portions unusually clean. [32160]

£7,500

The author's fourth novel, and his first to gain commercial and critical success, takes the form of a thriller set on the Orient Express (the American edition is entitled *Orient Express*, and there was a film adaptation of the novel in 1934 of the same

name). Not one of the very scarcest of Greene's pre-war novels, it is nevertheless now rarely seen in commerce with the dustwrapper in a bright and crisp condition.



29.

The Hand Of Ethelberta

A Comedy in Chapters

HARDY, Thomas

Smith, Elder & Co., 1876.

First edition. Two volumes, original publisher's primary binding of red-brown cloth, blocked in gilt to spine and upper cover with elaborate borders in black. Eleven wood engraved plates. A near fine set, with a little toning to the spine, but the gilt bright and unrubbed and only minor wear to the spine ends. Internally very fresh with the plates clean and all hinges perfect. Faint corner stain to the frontispiece of volume I. An exceptionally bright and well preserved set. [32130] £6,750

One of 1000 copies in the first edition. Listed fourth in Purdy p.20-23, Sadleir 1107
Michael Sadleir's comparative scarcities for Hardy. Seldom encountered in good, unrepaired cloth.

GERMAN POPULAR STORIES

translated from the

Kinder und Haus Märchen

collected by

J.M. GRIMM

from oral tradition

With 12 Plates by George Cooke



LONDON

Published by C. Baldwin

1825

GERMAN
POPULAR
STORIES

With Engravings by
George Cooke

Vol. II.

5.

30.

GRIMM'S FAIRY TALES IN ORIGINAL BOARDS

German Popular Stories

Translated from the Kinder und Haus Märchen, collected by M.M. Grimm from Oral Tradition.

GRIMM, Jacob and Wilhelm; CRUIKSHANK, George (Illustrator)

C. Baldwin/James Robins, London, 1823 / 1826.

Two volumes. First English edition, first issue with adverts at the end of volume I dated November 1822. Title page in the first state without the umlaut in "Märchen" on volume I. 12mo, (191 mm x 115 mm). In original paper covered boards, with Cruikshank illustrations to the covers. Volume II with original green cloth spine and printed paper label, over red paper boards. Translation by Edgar Taylor. Volume I has an engraved title page and eleven etchings by Cruikshank. Volume II has engraved title page vignette and nine etchings. Both volumes neatly rebaked, replacing the lower section of the spine on volume I. Covers of Volume I surprisingly bright, with some wear but the design remains clear and lettering easily visible. Spine lettering is distinct. Contents are fine and uncut, with some offsetting to the text opposite the plates. Volume II is in generally nice condition, with some rubbing to the label, all lettering clearly legible. The contents are clean and uncut, with some offsetting to text pages opposite the etchings. An exceptional survival of an historic piece of children's literature. Preserved in custom made quarter morocco box. [19730]

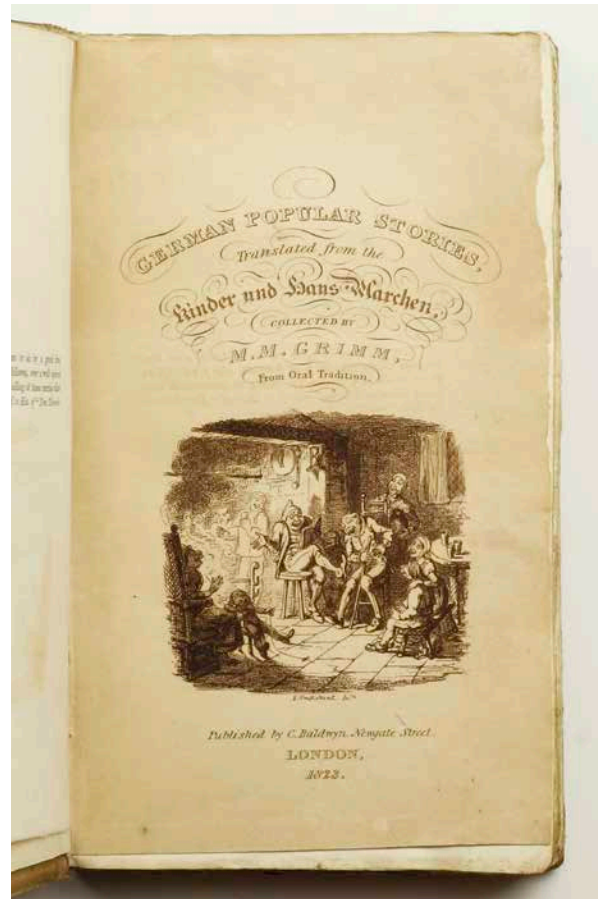
£30,000

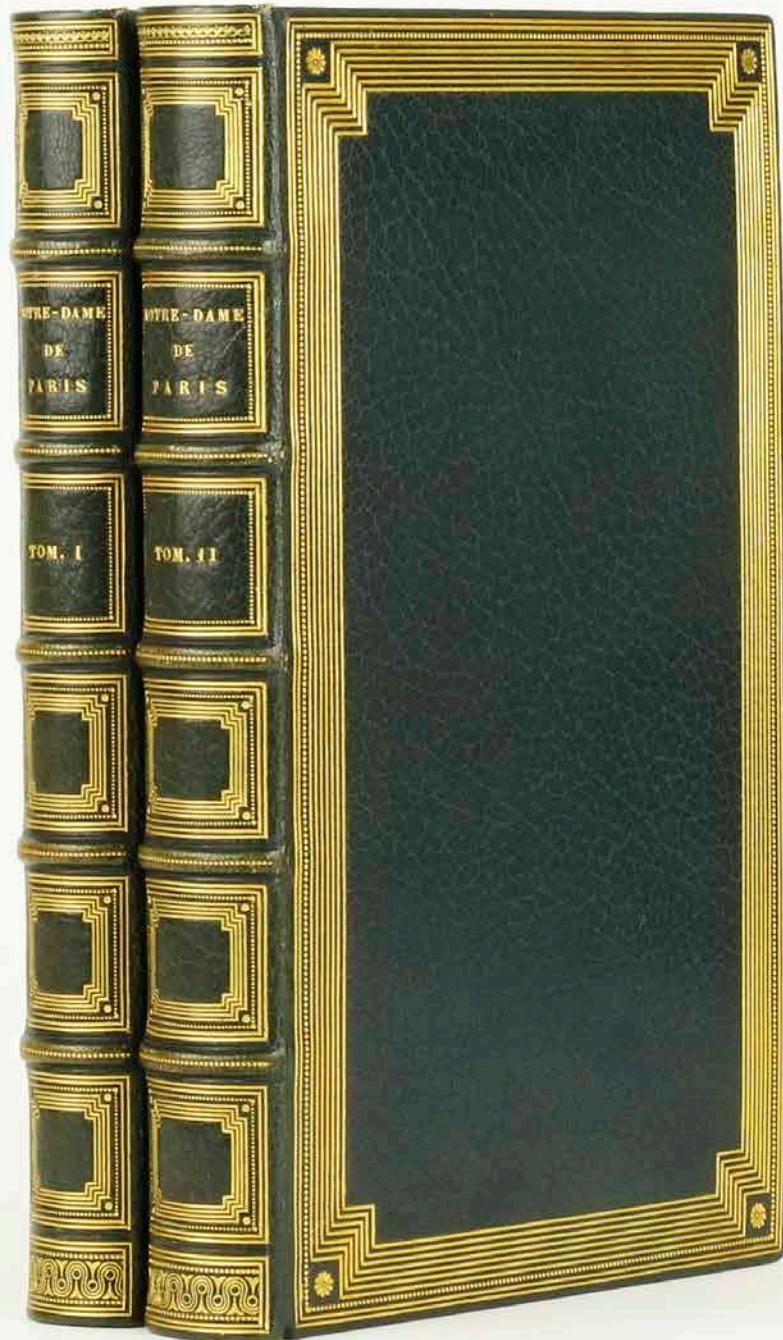
Originally published in German in 1812-1814, this first English translation, and the first to be illustrated, held a great appeal to children and adults alike. It is regarded as the first illustrated children's book in the modern sense. The tales were gathered by the brothers over a period of years, taken from oral renditions of folk and fairy tales. They include some of the best known fairy tales in existence, such as Hansel and Gretel, The Frog Prince, Rumpelstiltskin, Little Red Riding Hood and Rapunzel.

Cruikshank's illustrations for these tales are amongst his finest work. In 1857 John Ruskin said of the etchings, "If you ever happen to meet with the two volumes of "Grimm's German Stories" which were illustrated by him long ago, pounce on them instantly; the etchings in them are the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented."

Exceedingly rare in the original boards, with only one other copy recorded at auction in the last sixty years.

PROVENANCE: The Bruton-Bement-Pforzheimer copy.



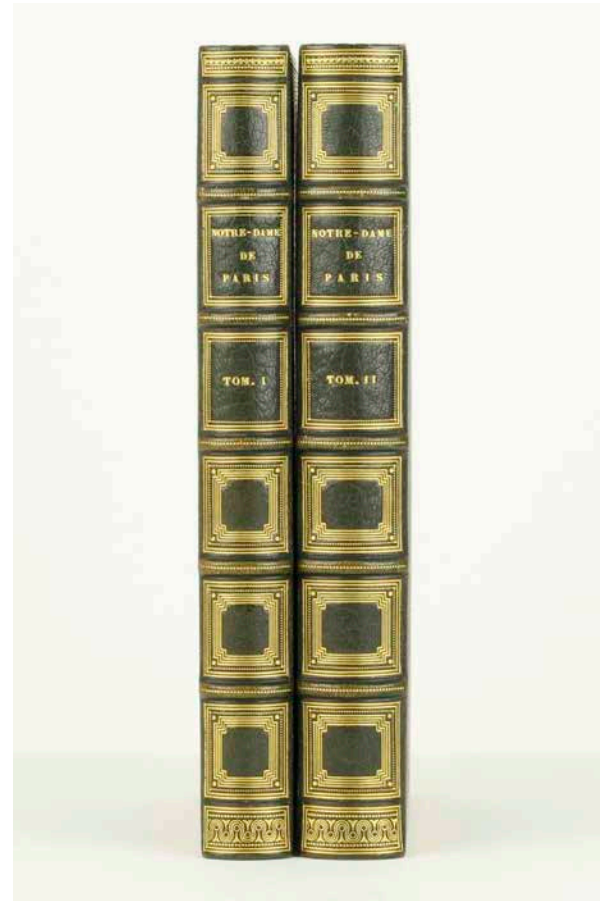
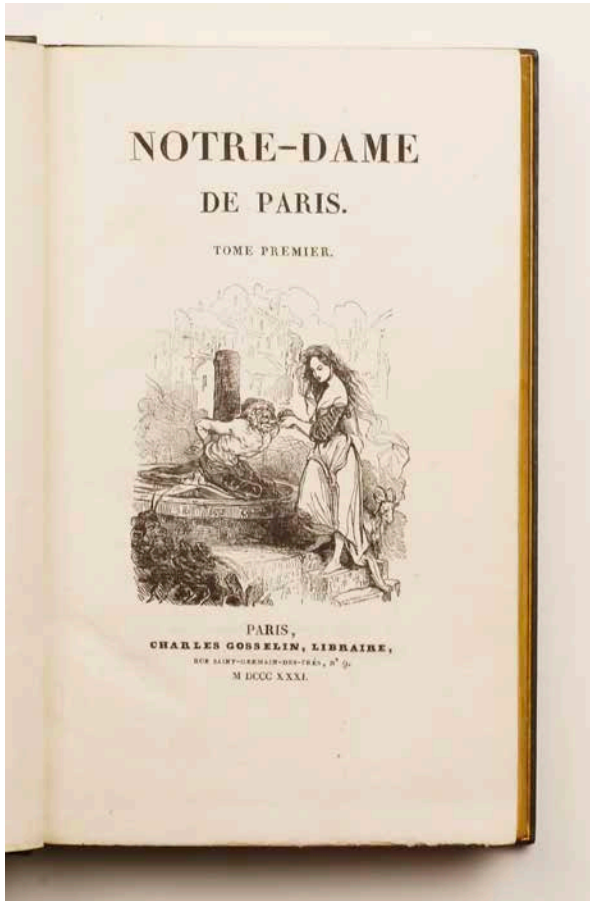


NOTRE-DAME
DE
PARIS

TOM. I

NOTRE-DAME
DE
PARIS

TOM. II



31.

A FINE COPY IN A PARISIAN BINDING

Notre-Dame De Paris

HUGO, Victor

Charles Gosselin, Libraire, 1831.

First edition, first issue with no subsequent edition statement on the title page. Two volumes, exquisitely bound by Cuzin in nineteenth century full green morocco with raised bands to the spine and geometric border design to covers and spine compartments. Titled in gilt, with gilt dentelles and edges and marbled endpapers. 212mm x 130mm (page size). Engraved title pages to both volumes, complete with half titles. A fine, tall set, barely trimmed with many leaves uncut, all beautifully clean with no chips or tears. Two inconspicuous book-labels to the front blank. The binding has been retained in sparkingly fine condition. A superb example of this rarity of Gothic literature in a fine Parisian binding. [25480]

£45,000

The author's first full length novel, that is now one of the key works of nineteenth century literature, and upon which much of the author's reputation rests. The first edition was published in an edition of 1100 copies which was subdivided into four issues with a different edition statement on the title page. Thus there are only 275 copies of the first issue. The book has subsequently been published in English under the title,

"The Hunchback of Notre Dame".

"This first edition, in fine condition, is the rarest of all the works of Victor Hugo; it has had a resounding impact worldwide, and is one of the most difficult titles of the Romantic period to obtain" (Translated from Carteret - Le Trésor du Bibliophile Romantique et Moderne)

Carteret I 402

DUBLIN-
ERS

DUBLINERS

JAMES
JOYCE

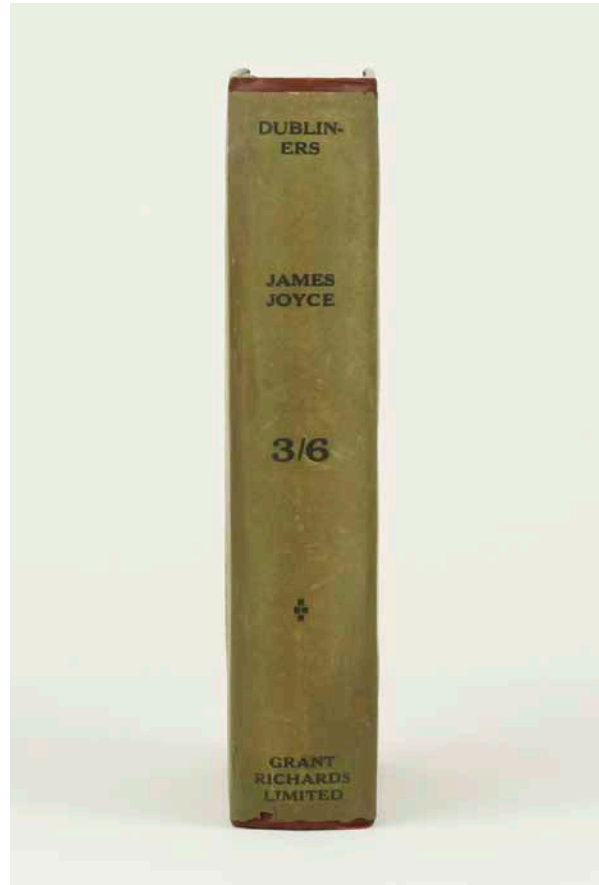
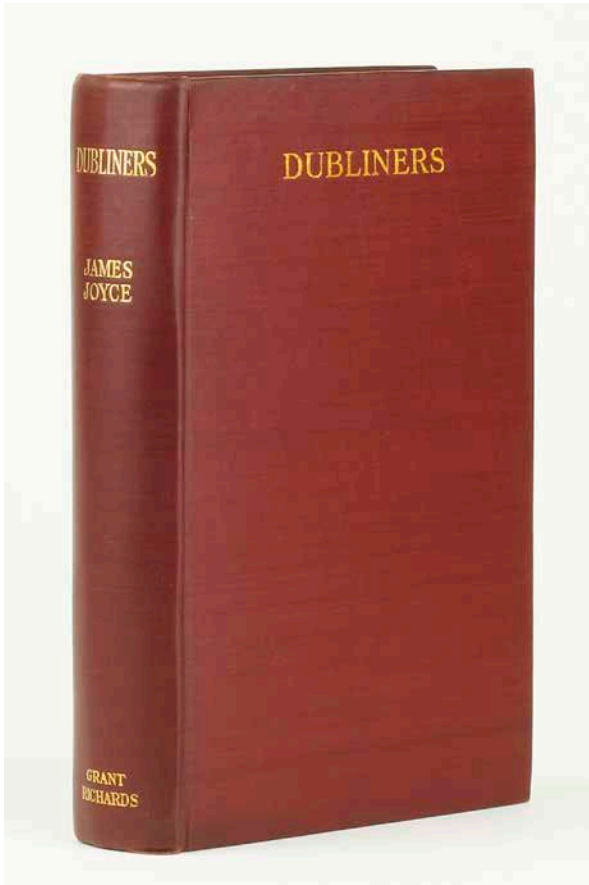
3/6



By
JAMES JOYCE

3/6

GRANT
RICHARDS
LIMITED



32.
Dubliners

JOYCE, James

Richards, 1914.

First edition. Original maroon cloth with gilt titles in very rare green dustwrapper with titles in black. A fine copy, bright and crisp, in a very good dustwrapper indeed, which has some subtle strengthening to folds and corners and some trivial fraying to the base of the spine, but is very clean and crisp. An exceptional survival of one of the rarest books of importance from the twentieth century. [32260] £185,000

The Bradley Martin copy of Joyce's unsurpassed collection of short stories, complete with its impossibly rare dustwrapper. In the last forty years, only three other copies have been sold at auction.

The book, in which Joyce attempts to 'present Dublin to the world' had a tortuous birth: it was to be Joyce's first published work and appear in 1906, but the publication was abandoned during printing due to disagreements between Joyce and his publishers regarding emendations. In defence of his writing, Joyce said famously in a letter to Richards "It is not my fault that the odour of ashpits and old weeds and offal hangs around my stories. I seriously believe that you will retard the course

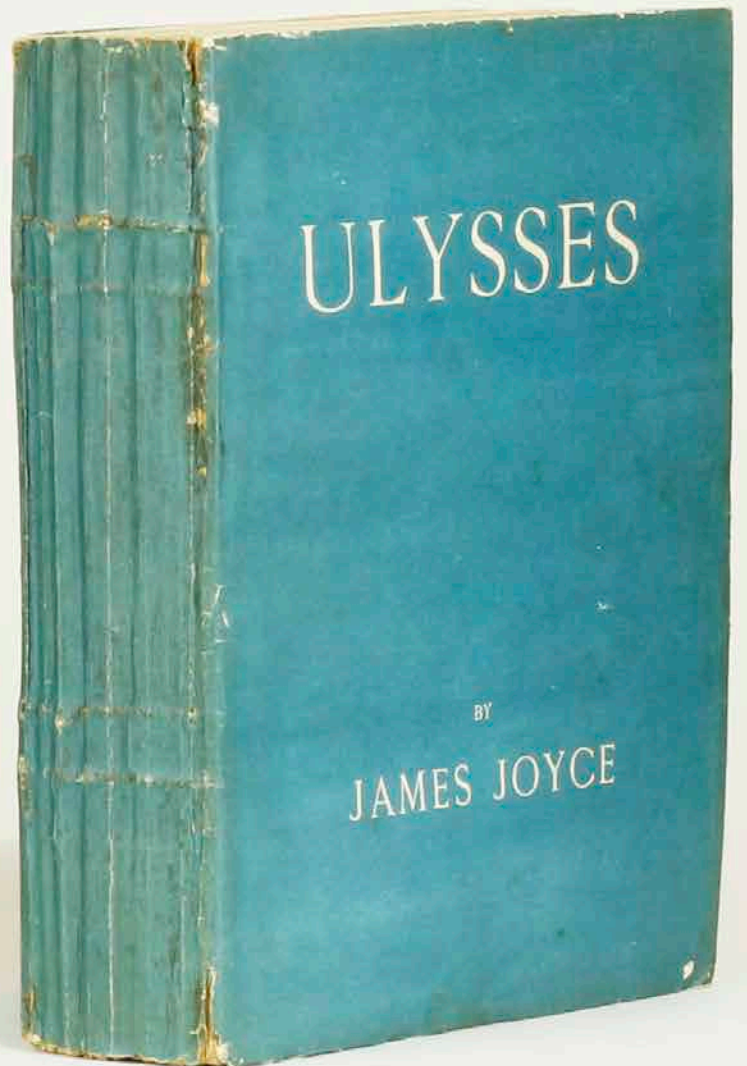
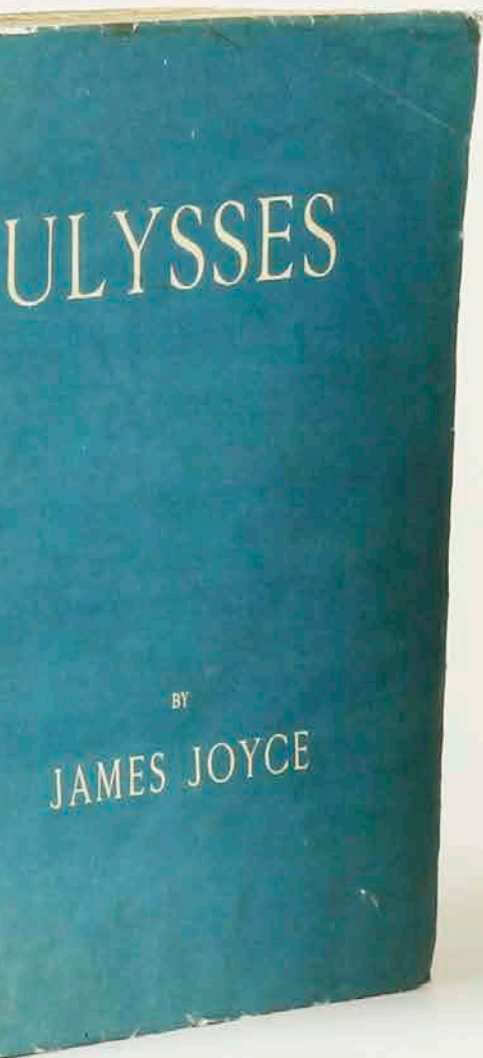
of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass."

After the publication of Chamber Music in 1907 Joyce offered *Dubliners* to Elkin Mathews and upon rejection approached the Dublin publishers Maunsell. They printed an edition of 1000 copies in July 1910, but all but a few of the page proofs were burned by the printer because of "objectionable" passages in some of the stories. Richards eventually agreed to publish the book in 1913 in an edition of 1250 copies, 746 of which were bound up and the remaining 504 were sold to B.W. Huebsch to form the American edition.



ULYSSES

BY
JAMES JOYCE



The Three Issues of Ulysses: left to right, 1/150
(large paper); 1/100 (signed); 1/750

Ulysses

Six Significant Early Editions, Including all three issues of the first edition

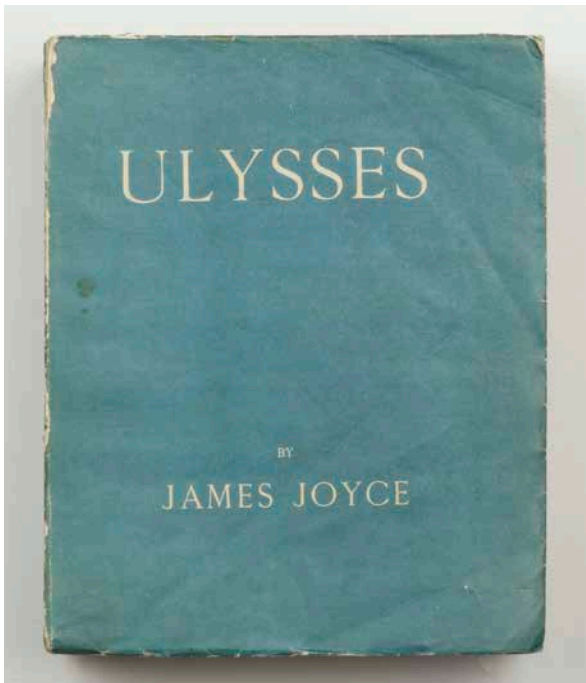
Joyce's modernist recasting of Homer's epic began, conceptually at least, with a letter to his brother, Stanislaus in 1906. That letter recorded the first reference to *Ulysses* which was then intended as a short story to be included in *Dubliners*. From 1916, Joyce refers in his letters to writing *Ulysses*. Parallels have been drawn in the peripatetic lifestyles of both Homer and Joyce whilst their epics were under construction, and in a letter to John Quinn in 1921, he refers to his itinerant existence.

"When *Ulysses* is finished, after seven years of labour (diversified by eight illnesses and nineteen changes of address, from Austria to Switzerland, to Italy, to France), I shall need six months rest"

Joyce wrote about having finished *Ulysses* as early as October 1921, although Sylvia Beach recalls adding Joyce's last page of manuscript only two days before the first copies were printed.

The birth of *Ulysses* was almost as traumatic as its conception. On the recommendation of Ezra Pound, Margaret Andersen serialised the novel in her "Little Review" between 1918 and 1921. Although the serialisation was completed, it ultimately finished the Little Review and led to its editors being tried for obscenity. As a result of this debacle, Joyce, feared that even should he be able to find a publisher, the act of serialisation and the stigma attached to the work following the court case would make the novel unsaleable. It was to Sylvia Beach, and her small Parisian bookshop, Shakespeare and Company that Joyce turned. Beach, like Andersen before her immediately saw the genius in *Ulysses*, and wrote in a letter to her mother that she might be soon to publish "the most important book of the age". A printer was found in Maurice Darantière of Dijon and publication was planned for October. However, Joyce's continual rewriting of the text and Beach's perfectionism in the printing process led the publication date to be continually moved back and eventually 2 February 1922, Joyce's birthday, was settled upon. Even then only two copies were ready, sent by Darantière via the Paris-Dijon express. One was put on display at Shakespeare and Company and the other taken, unopened, by Joyce to his birthday celebrations at the Italian restaurant, Ferrari's.

"He had brought with him a package containing his copy of *Ulysses*, and placed it under his chair. Nora remarked that he had thought about the book for sixteen years, and spent seven years writing it. Everyone asked to see it opened, but he seemed to shrink from producing it. After the dessert he at last untied the parcel and laid the book on the table. It was bound in the Greek



Item 33.

colours - white letters on a blue field - that he considered lucky for him, and suggesting the myth of Greece and Homer, the white island raising from the sea. There was a toast to the book and its author which left Joyce deeply moved" (Richard Ellman - James Joyce).

One thousand copies were issued, by subscription. 100 copies on Holland handmade paper (signed), 150 copies on vergé d'Arches and 750 copies on linen. A further 20 copies were produced, largely unwrapped on mixed paper and marked, "press copy".

News of the book spread among the Paris literati and it was instantly in demand. All thousand copies of the first edition were sold within a month. The book was quickly reprinted, but due to the obscenity ruling, the book could not be published in either Britain or America. Some copies were successfully smuggled into both countries but many were seized by Customs and destroyed. It was not until the 1933 decision in the US District Court that *Ulysses*, overturning the earlier successful prosecution of *The Little Review* for serialising the book, that legitimate publication in Britain and America became possible.

33.

ONE OF 100 SIGNED BY JOYCE

Ulysses

JOYCE, James

Shakespeare Press, Paris, 1922.

First edition, number 41 of 100 copies on Holland handmade paper, signed by the author on the limitation page. Original 'Greek flag' blue-green wrappers, lettered in white to upper cover. Remains of the bookplate of Robert Herring to the front end paper. A very good copy, entirely unrepaiored. Pale offsetting from wrappers. A little wear to the wrappers at the corners of the spine joints with a thin slither of loss along the base of the rear joint. A few other trivial nicks, but a fresh and well preserved copy. [31011] £250,000

The primary and most desirable state of the author's most famous work and tour de force of modern literature. This copy also has the distinction of being owned by (at least) two members of the 'Lowndes Square Set', which centred around Annie Winifred Ellerman (Bryher) and her house in Lowndes Square where she lived with Hilda Doolittle (H.D.) and Kenneth Macpherson. As an independently wealthy philanthropist with literary aspirations, Bryher played an important backstage hand in the publication of *Ulysses*, supporting Joyce and his family with a monthly allowance as well as providing much needed financial backing to Sylvia Beach's Shakespeare & Co. She and her husband at the time, Robert McAlmon, had befriended Joyce in Paris in 1921. McAlmon played a more practical part in *Ulysses*'s publication, agreeing to type the final fifty pages of the Penelope section. This involved transcribing phrases from Joyce's notebook for insertion into Molly Bloom's monologue, effectively creating the structure of the text,

"I thought, 'Molly might just as well think this or that a page or two later, or not at all,' and made the insertions wherever I happened to be typing. Years later I asked Joyce if he had noticed that I'd altered the mystic arrangement of Molly's thought, and he said that he had, but agreed with my viewpoint."

Robert Herring, the remainder of whose bookplate is in this copy (designed by artist, George Plank, also a member of the Lowndes set), met Bryher in the late twenties. Having been the assistant editor of the London Mercury, he was given the editorship of the significant literary magazine, *Life and Letters Today* when Bryher purchased it in 1935.

Beach's *Ulysses* notebook does not record the original subscriber of this copy. It is unlikely that Herring, as a nineteen year old of modest means, would choose to buy the most expensive issue of *Ulysses*, if any. Bryher, on the other hand, would be most likely to show her support for the publication by buying the signed issue, which she would have then lent

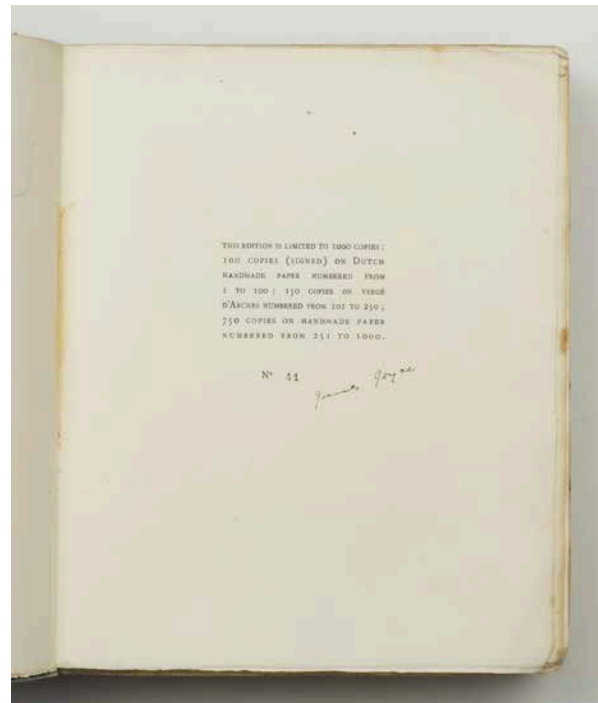
to Herring when they became friends in the late twenties. What is known is that the book was in Bryher's library on her death in 1983, when it was transferred en bloc to her adopted daughter's house in East Hampton and has been passed down since by family descent.

Slocum A17; Connolly The Modern Movement 42

PROVENANCE: Robert Herring (1903-1975; remains of bookplate and pencilled initials to front end paper), poet and literary critic.

Annie Winifred Ellerman known as Bryher (1894-1983), novelist and poet. Transferred with Bryher's library to East Hampton after her death in 1983.

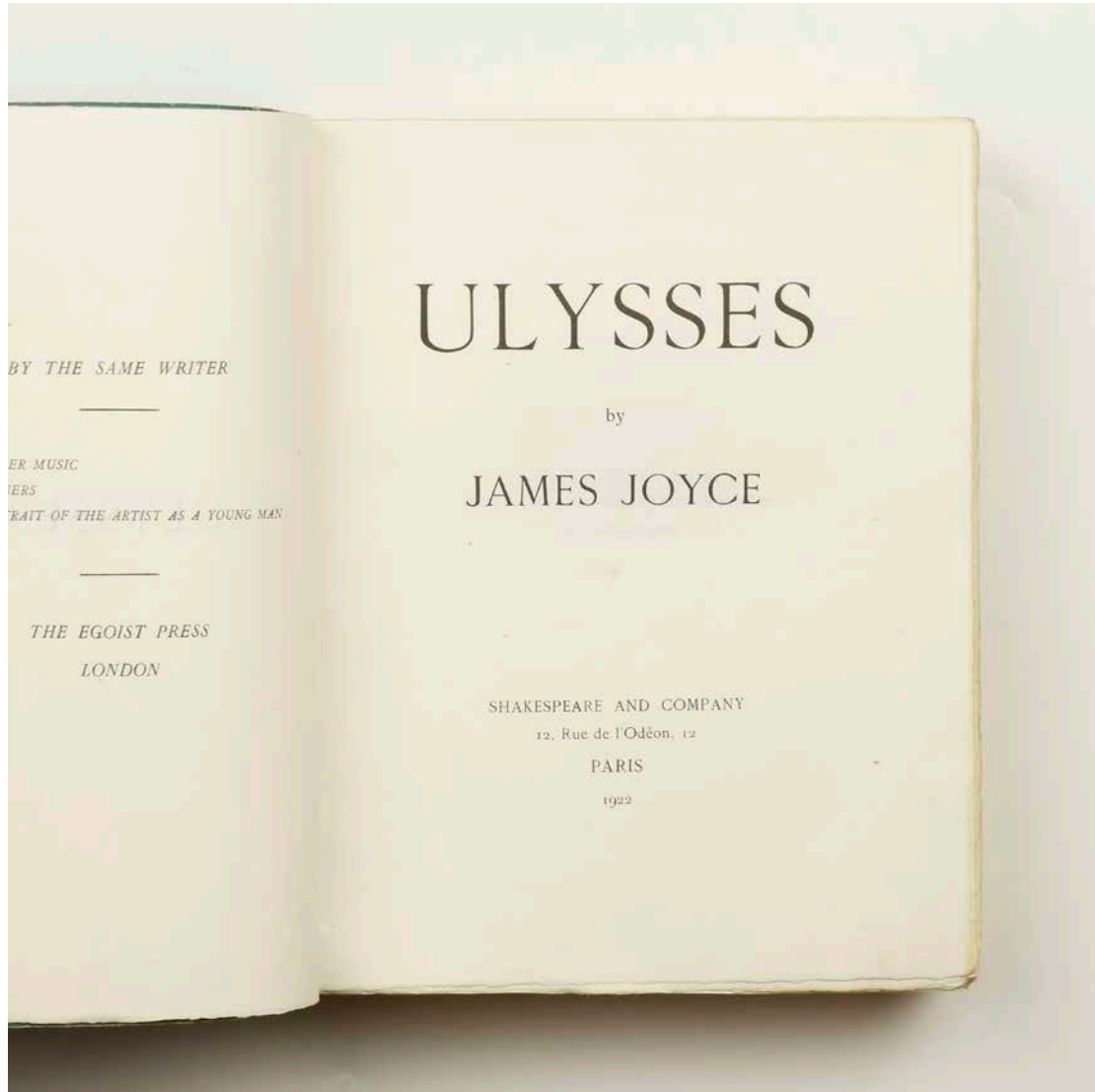
Perdita Schaffner (1919-2001), daughter of H.D. and adopted daughter of Bryher.



ULYSSES

BY

JAMES JOYCE



34.

Ulysses

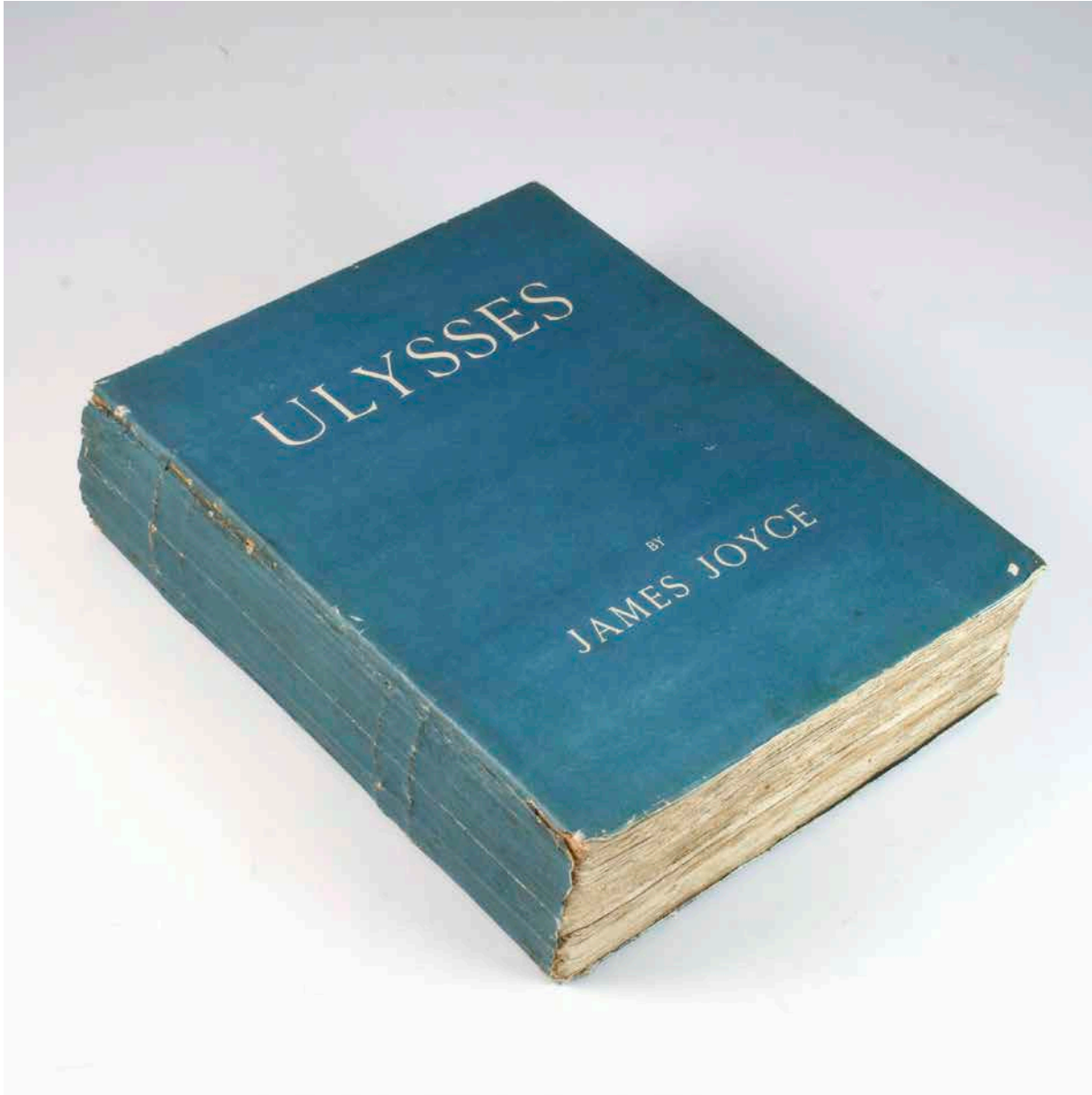
JOYCE, James

Shakespeare Press, Paris, 1922.

First edition, one of 150 large paper copies printed on vergé d'Arches, number 199 from a total edition of 1000 copies. Original 'Greek flag' blue-green wrappers, lettered in white to upper cover. A very good copy indeed, which shows a little subtle paper restoration to the wrappers on the spine, but the upper wrappers are bright and internally very fresh. Small morocco bookplate to inner wrapper and corresponding offsetting to front blank. An uncommonly well preserved copy of the most difficult issue to find in collectible condition. Housed in a custom-made quarter morocco clamshell box. [32283] £75,000

With its generous margins, the large paper format is the most stately and aesthetically pleasing of the three formats, and it is certainly the scarcest of the three in commerce in original condition.

Slocum A17; Connolly 42



35.

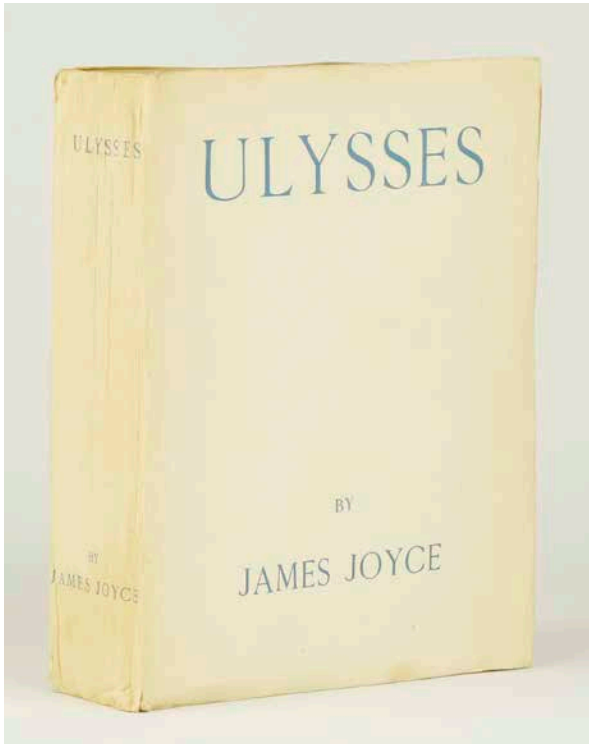
Ulysses

JOYCE, James

Shakespeare Press, Paris, 1922.

First edition, number 619 of 750 copies on handmade paper, from a total edition of 1000 copies. Original 'Greek flag' blue-green wrappers, lettered in white to upper cover. A very good copy indeed with bright colouring which shows a little wear to the spine ends and a couple of paper repairs to the spine. Internally clean and fresh. A well preserved example of a fragile book. Housed in a custom-made chemise and quarter morocco slipcase. [27208]

£37,500



36.

Ulysses

JOYCE, James

Shakespeare Press, Paris, 1924.

Fourth printing. Publisher's cream wrappers titled in blue to upper cover and spine. A near fine copy, with the wrappers exceptionally clean and fresh. Some trivial wear to the corners and browning to the pages. Wrappers beginning to pull away from the text at the rear. An attractive copy, housed in purpose made cloth clamshell case. [32287] £1,250

The fourth printing, which follows two ill-fated UK editions, is the first to change from the traditional 'Greek flag' wrappers.

"In the fourth, fifth and sixth printings the text was corrected for the errata which had been issued with the second and third printings, but more typographical errors which had been discovered were listed as *Ulysses / Additional Corrections* and included in the regular pagination" - Slocum and Cahoon

Slocum A17; Connolly 42

37.

Ulysses

JOYCE, James

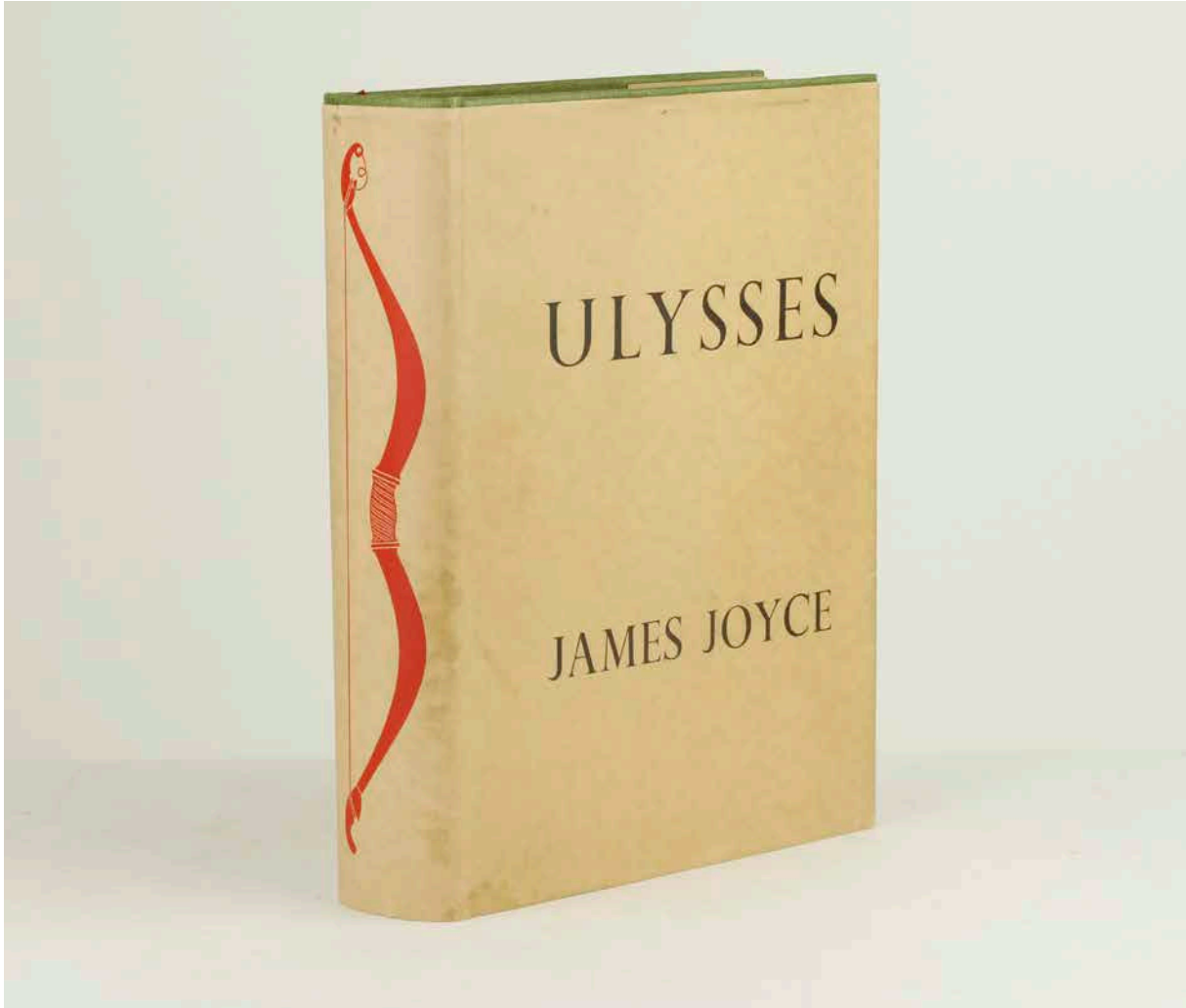
Odyssey Press, 1932.

First *Odyssey* edition, cloth bound single volume issue. Original cream cloth with red titles to upper cover and spine, in publisher's yellow advertising wraparound band and unprinted glassine, all housed in publisher's card slipcase. A fine copy, just slight fading to the lettering on the spine, but overall an exceptional copy. [32286] £3,750

The *Odyssey* edition, edited by Stuart Gilbert with specific revisions by Joyce, remains one of the key lifetime editions of this work. This edition is more commonly encountered in two volumes bound in paper wrappers and this issue is the first printing to be bound in cloth.

Slocum A17; Connolly 42





38.

Ulysses

JOYCE, James

Bodley Head, 1936.

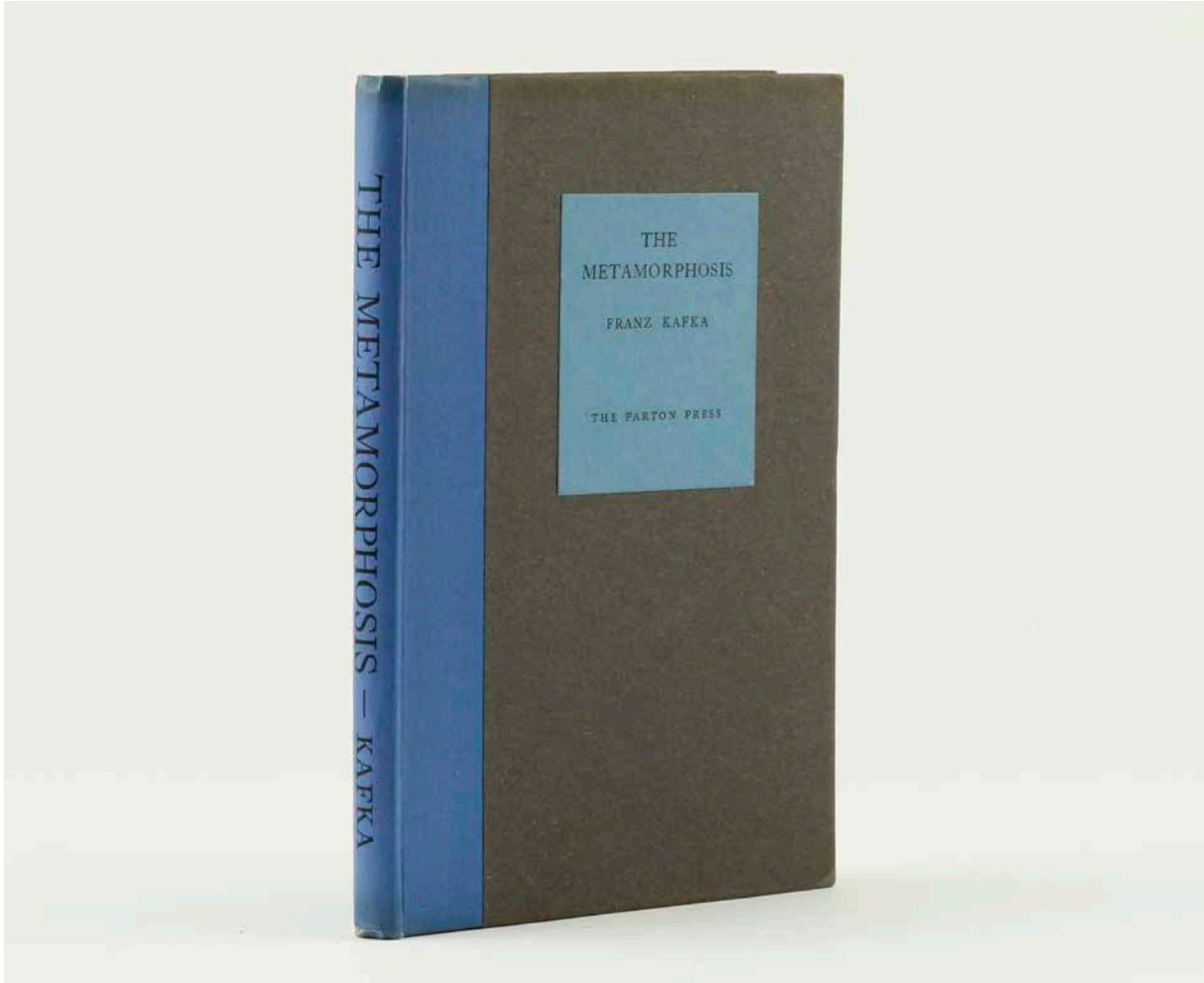
First authorized English edition. Number 544 of 900 copies on japon. Original publisher's green buckram with Homeric bow designed by Eric Gill in gilt to the upper cover and gilt titles to the spine, in buff dustwrapper printed in black and red. Top edge gilt, others uncut. A fine copy in a fine dustwrapper, bright and crisp, with just a tiny closed tear to one corner. An exceptional copy. [32104] £7,500

Although *Ulysses* was first published in Paris in 1922, it was not until the 1933 decision in the US District Court that *Ulysses* was not obscene, overturning the earlier successful prosecution of *The Little Review* for serialising the book, that legitimate publication in Britain and America was possible.

For the first UK publication of this now notorious work, it was

decided to limit publication to 1000 copies, paralleling the 1922 publication, with the first 100 signed by Joyce. The edition contains appendices relating to the legal case surrounding publication and the first bibliography of Joyce.

Slocum & Cahoon A23



39.

The Metamorphosis

KAFKA, Franz

Parton Press, 1937.

First English language edition. Original blue cloth backed black boards with black titles on the spine and blue title label on the upper cover. A fine copy with just a touch of rubbing to the spine ends but a very bright, crisp example. [32256] £1,800

Originally published under the title of *Die Verwandlung* in Leipzig in 1915, it was translated into English for this edition by A. L. Lloyd. Its perceptions make it one of the most significant works in the development of twentieth century consciousness. Vladimir Nabokov, who ranked *The Metamorphosis* second only to *Ulysses* in his critique of twentieth century prose, described Kafka as, "the greatest German writer of our time. Such poets as Rilke or such novelists as Thomas Mann are dwarfs or plaster saints in comparison to him."

It tells the tale of Gregor Samsa, a young travelling salesman who lives with his father and sister. He wakes up to find he has changed into a beetle, and cannot move easily or communicate with his family, who consequently turn their backs on him.

Partly autobiographical, in an allegorical sense, it expresses Kafka's uneasy relationship with his family and is a reaction to a bourgeois and materialistic society in which the intellectual is regarded as 'vermin' to be restricted and crushed by economic and social demands.



40.
Good Greeting

The Original Design For Jessie M. King's 1949 Christmas Card

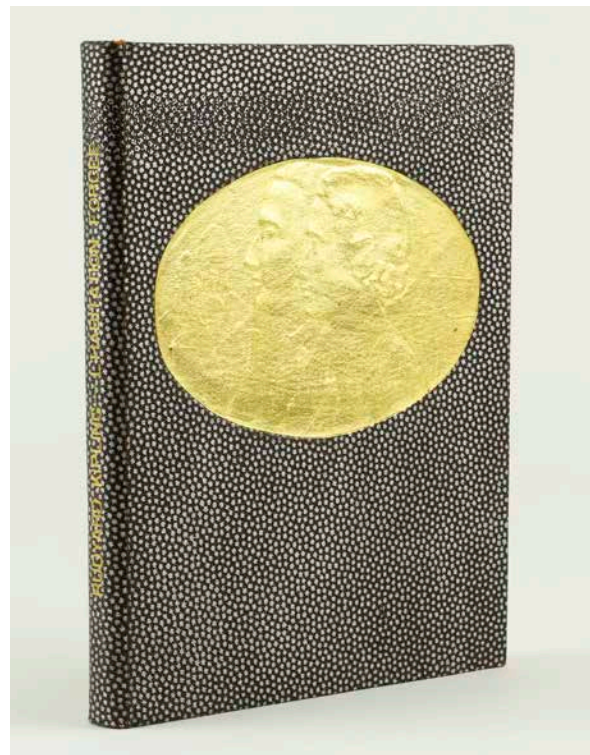
KING, Jessie M.

An original ink and watercolour design for Jessie King and E.A. Taylor's Christmas greeting card. 9cm x 12cm. On the back of the card is an alternative design sketched in black ink. The design with features an elfin figure in a bluebell wood is reminiscent of the designs that Jessie painted on pottery of the same era. In very good condition, small pin puncture to one corner and light mark to lower left hand side. No fading to the watercolour. [31854] £1,750

"Greetings cards were always treated with great importance at Greengate. In 1929 Jessie had designed the first in a long series of Christmas and New Year cards for their own use." - Colin White (The Enchanted World of Jessie M. King).

This drawing for the 1949 card was to be one of her final card designs, as in July of that year Jessie suffered from a heart attack and died on 3rd August.

PROVENANCE: From the estate of Merle Taylor (Jessie and Ernest's daughter), Sotheby's sale of Merle Taylor Estate, 1977



41.
L'Habitation Forcée

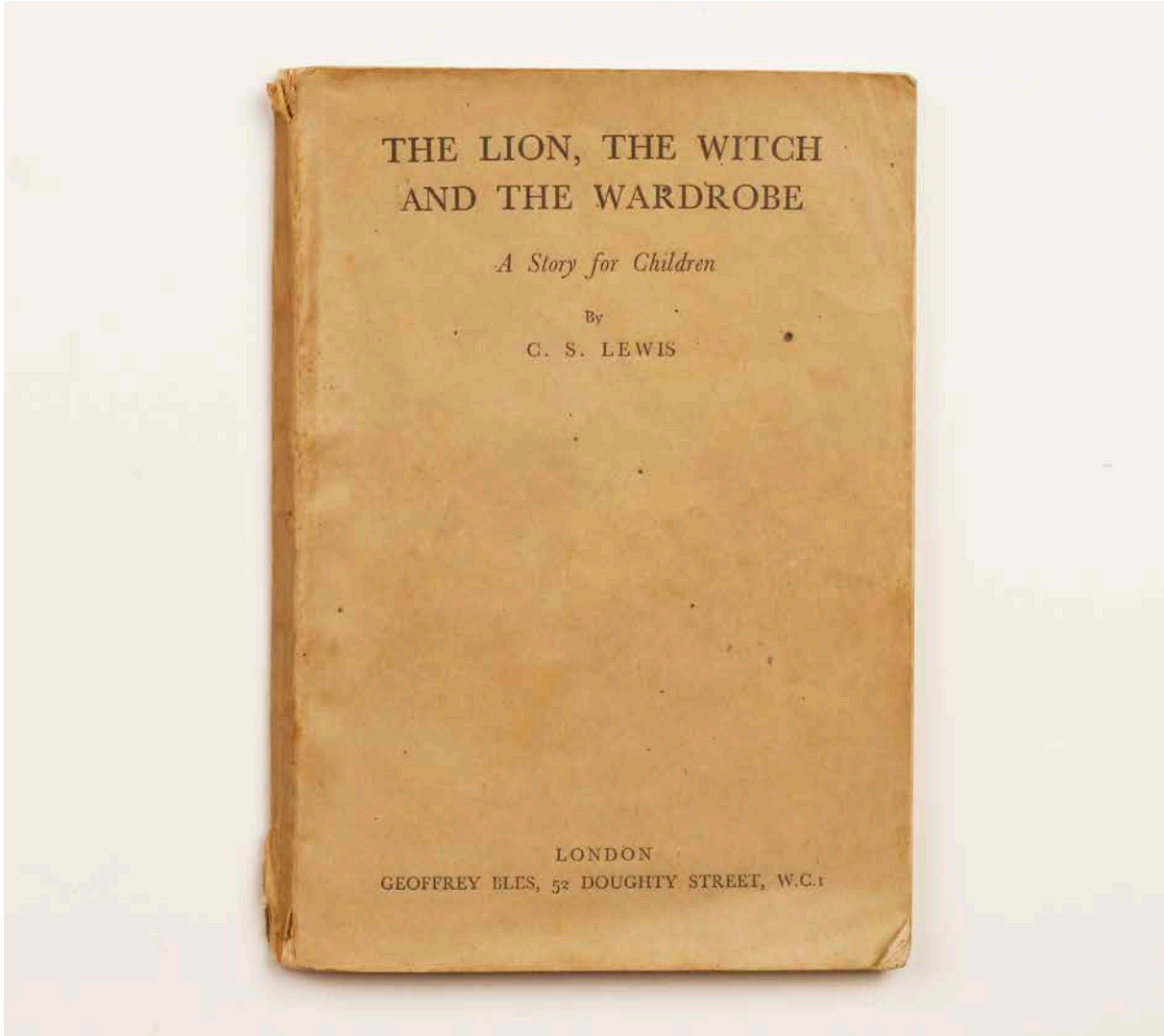
by Rudyard Kipling

KING, Jessie M.

Rene Kieffer, Paris, 1921.

Limited edition, no. 229 of 500 copies printed on hand made paper. In a Rene Kieffer binding of grey star patterned leather with oval gilt panels. Colour wrappers and 28 colour plates by JMK in pochoir. Illustrations are delicate and appealing. A fine copy. [32207] £1,500

The delicate drawings for this book were prepared during Jessie's sojourn in Paris. They are reproduced using the stencilling technique known as pochoir, which gives the colours a great clarity. The book was printed by Rene Kieffer who was well known in Paris for his innovative book designs and techniques.



42.

The Lion, The Witch And The Wardrobe

A Story for Children

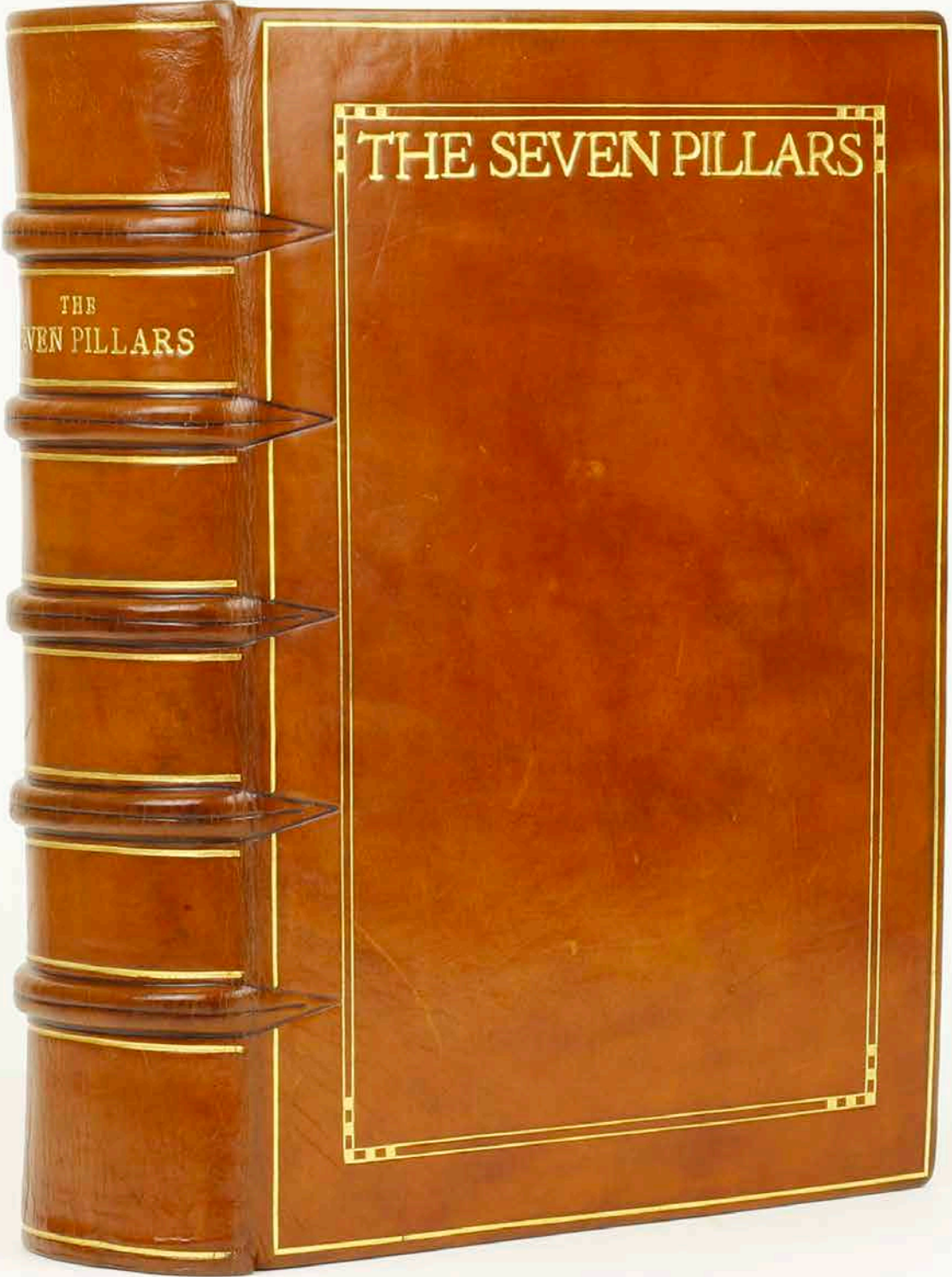
LEWIS, C. S.

Bles, 1950.

Proof copy. Original fawn paper wrappers, printed in black. Illustrated in line by Pauline Baynes. A near fine copy, with slight loss to the spine extremities. A remarkable survival of a fragile item. [32112] £7,500

Rare. Unlike modern publishing where proof copies are printed and distributed in comparatively large numbers and are in effect advance reading copies for reviewers, proofs of this period will have been produced in a mere handful of copies for the in house use of the printer and publisher to check the accuracy of the printing process.

We are unaware of any other proof copy of *The Lion, The Witch and The Wardrobe*, that has been offered for sale.



THE SEVEN PILLARS

THE
SEVEN PILLARS

43.

*The Seven Pillars Of Wisdom**A Triumph*

LAWRENCE, T. E.

Privately Printed for the Author, 1926.

First (or Cranwell) edition, published for subscribers. One of 170 'complete' copies inscribed and initialled by Lawrence "Complete copy, 1.xii.26. T.E.S." on page XIX, the author's holograph emendation to the attribution of "The gad-fly" plate. As usual, issued with the "The Prickly Pear" plate, not called for but not the two Paul Nash illustrations, shown in the list of illustrations. Original tan morocco by Sangorski & Sutcliffe, title lettered in gilt to spine and front board, spine with five double bands, compartments with broad gilt rule either side, similarly broad single fillet panel to boards enclosing double panel with chequered corners, five large dots gilt to the head and tailcap, board edges and turn-ins ruled in gilt, all edges gilt. Additionally and unusually signed by the book's printer, H.J.Hodgeson on p.[660] under the printers' credit. Endpapers by Eric Kennington. Frontispiece of King Feysal by Augustus John, 65 plates (mostly colour) and 58 text illustrations by John, Kennington, Williams Roberts, Paul Nash, Blair Hughes-Stanton, William Nicholson and others. Four fold-out colour maps (two maps duplicated). A fine copy, with the binding exceptionally bright and free from wear and perfect internally. Housed in an old, fleece lined cloth clamshell case. [32301] £75,000

The author's magnum opus and famous account of his part in the Arab Revolt of 1916. With his understanding of the Middle East and the Arabs, Captain Lawrence found himself working with military intelligence in Cairo and liaising between the British and Arab forces, which lead to him helping to unite Arab forces in support of the British strategy in the region and ultimately coordinating successful campaigns against the Ottoman army.

His account, which originally ran to over 400,000 words, was printed by the Oxford Times in 1922 and the positive response given to the text by Lawrence's friends lead him to consider publishing it to a wider audience. Lawrence never considered the text to be suitable for or of interest to the public at large and so made it available only to friends and acquaintances by subscription to this Cranwell edition.

Lawrence supervised the production at every stage and extravagantly had each copy bound in a different style by leading fine binders of the day (an act which virtually bankrupted him).

Lawrence vowed that the text would not be made publicly available in his lifetime. However, of financial necessity he authorised Jonathan Cape to publish a heavily abridged and sanitised version under the title of *Revolt in the Desert* in 1927, which stirred public interest to induce Cape to publish most of the full text within two months of Lawrence's death in 1935. It became an immediate best seller with 100,000 copies sold in the remainder of that year alone, and has since become one of the most influential and highly regarded pieces of military and

literary prose of the twentieth century.

"It ranks with the greatest books written in the English language."

O'Brian A040





44.

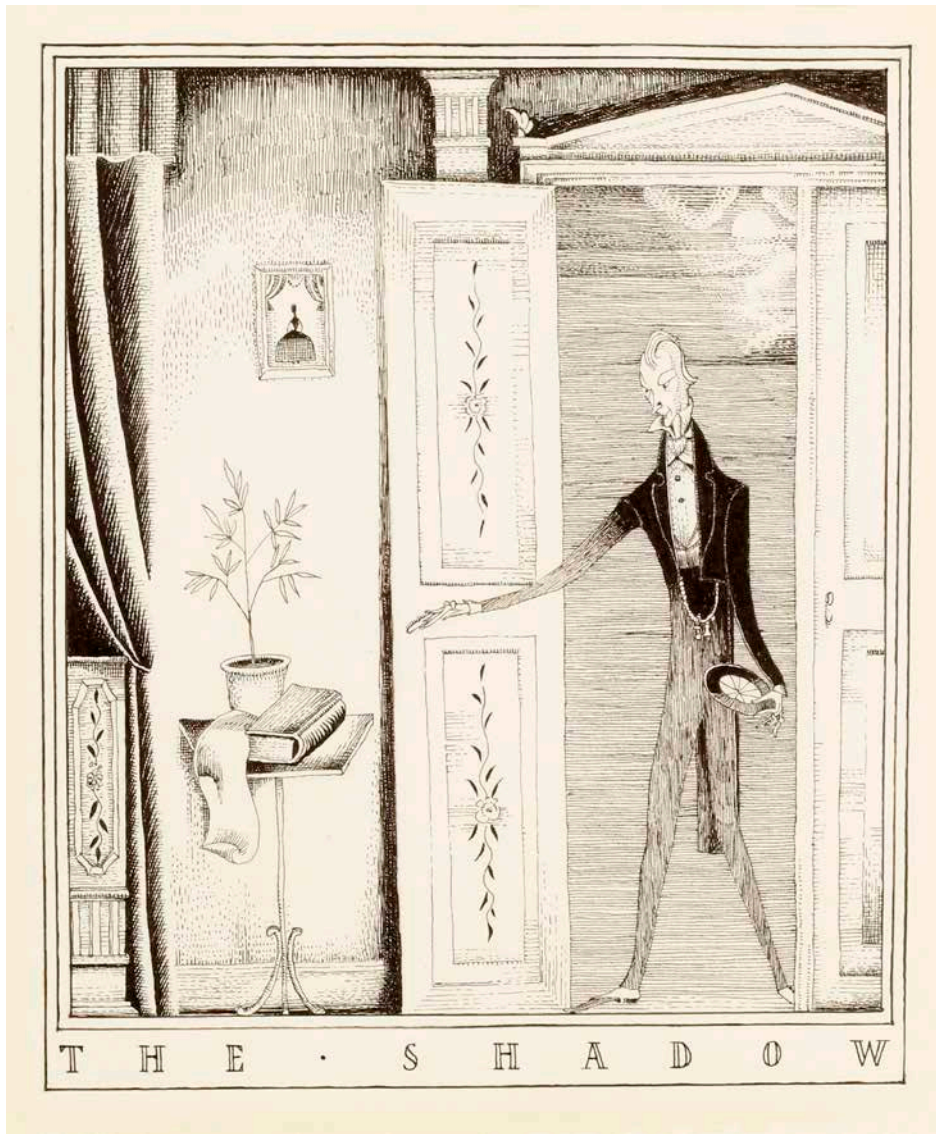
"...each was called Claus; but one had four horses and the other only a single horse."

Original Drawing For Fairy Tales By Hans Christian Andersen

NIELSEN, Kay

Original pen and ink drawing to illustrate Great Claus and Little Claus, 12.5 x 15 cm. Mounted and framed. A fine bright and clean image. [32192] £3,500

LITERATURE: The Fairy Tales of Hans Christian Andersen *Hodder & Stoughton, 1924* (see item 46).



45.

"I Saw Everything and I Know Everything, Said the Shadow"

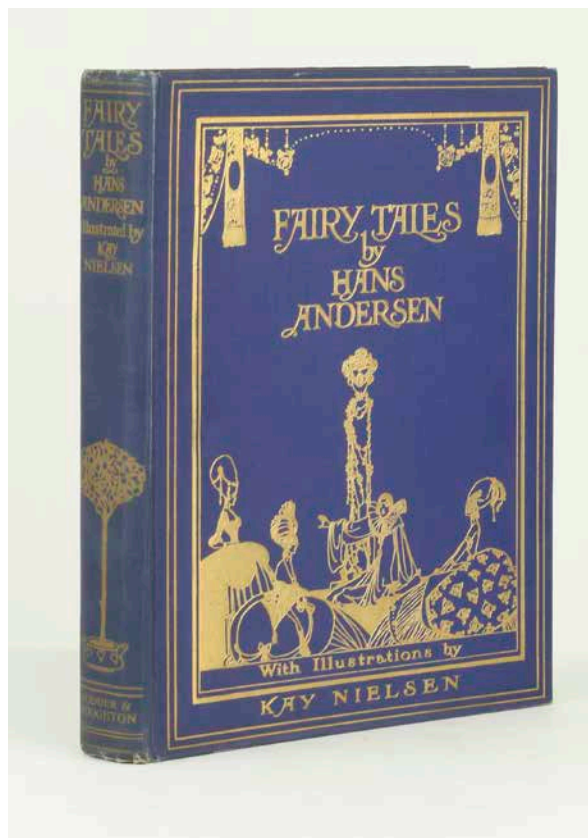
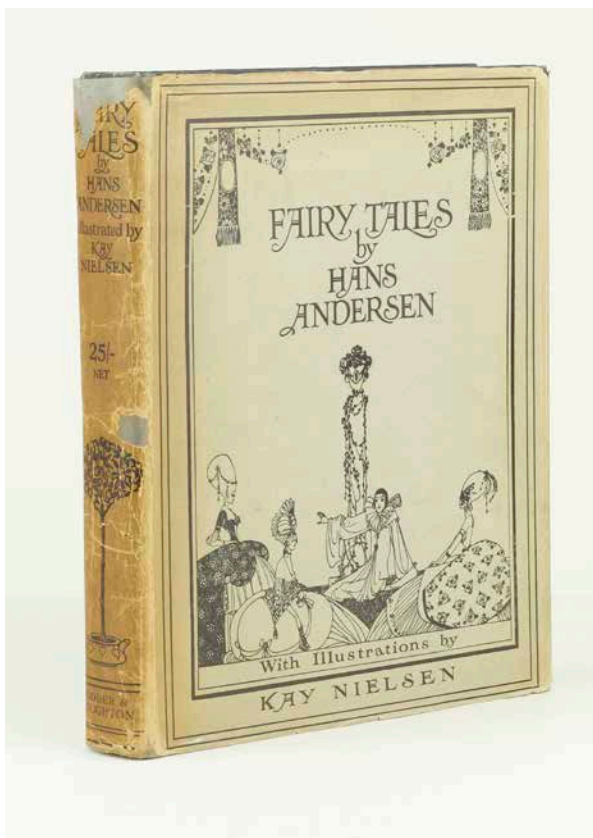
Original Drawing For Fairy Tales By Hans Christian Andersen

NIELSEN, Kay

Original pen and ink drawing to illustrate *The Shadow*, 12.5 x 15 cm. Mounted and framed. A fine bright and clean image. [32193]

£4,500

LITERATURE: *The Fairy Tales of Hans Christian Andersen* Hodder & Stoughton, 1924 (see item 46).



46.

The Fairy Tales Of Hans Andersen

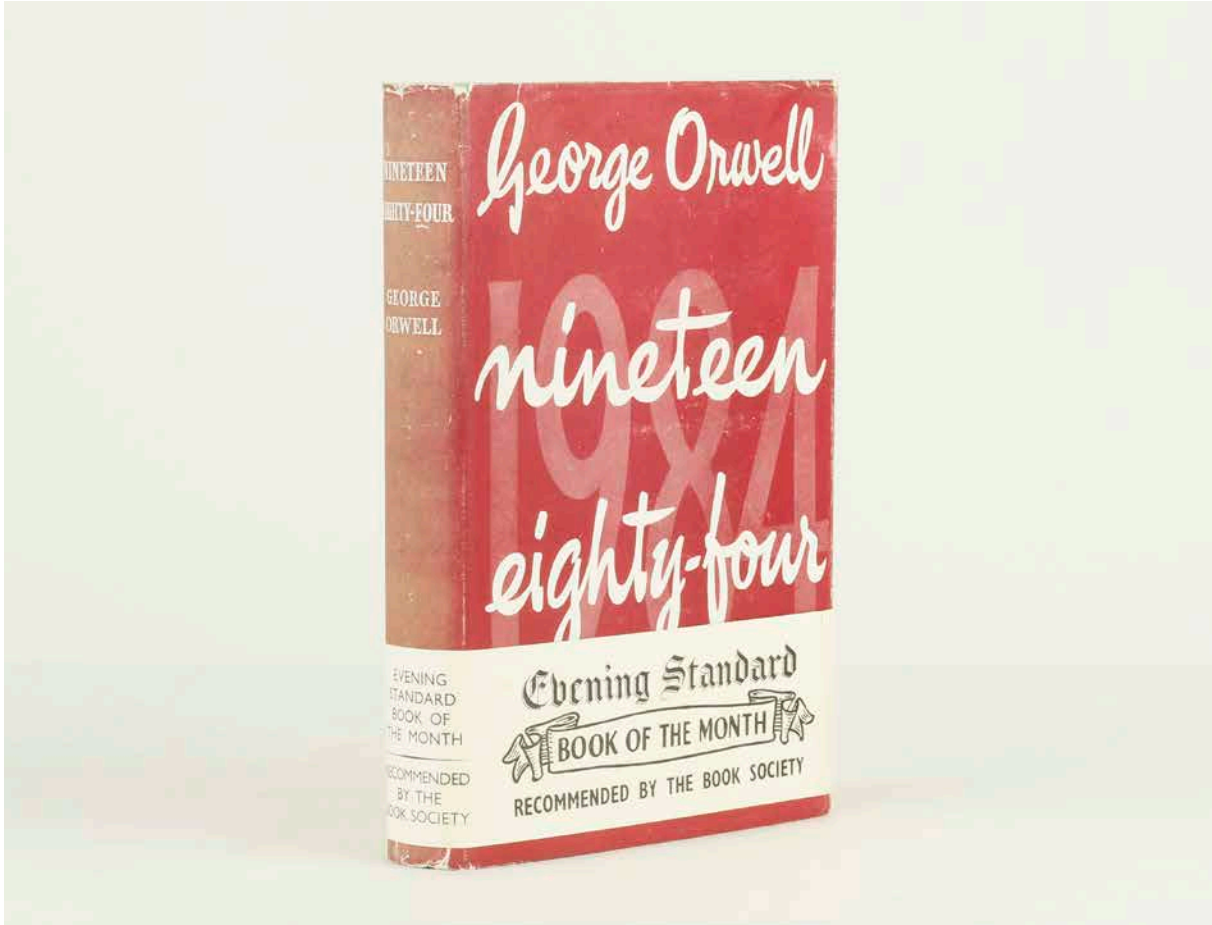
NIELSEN, Kay (illustrator); ANDERSEN, Hans Christian

Hodder and Stoughton, 1924.

First edition. Edition de Luxe, one of 500 copies signed by the artist. Blue cloth in original dustwrapper. Twelve wonderful colour plates mounted below captioned tissue guards and numerous black and white drawings in Nielsen's unmistakably stylish hand. A very good copy indeed, protected by the scarce original dustwrapper. The dustwrapper shows signs of wear, but still looks attractive. [32157] £2,500

Contains many favourite fairy tales including; The Tinder Box, The Real Princess and The Snow Queen.





47.

WITH WRAPAROUND BAND

Nineteen Eighty Four

ORWELL, George

Secker & Warburg, 1949.

First edition. Original green cloth with red lettering on the spine in the preferred maroon dustwrapper, complete with scarce Evening Standard wraparound band. A fine copy with an erased inscription to the front endpaper in a very good dustwrapper indeed, which has only moderate fading to the spine (much less than usual), minor wear to the spine ends and corners and a couple of small patches of wear through the front foredge. Overall a clean, bright copy of a particularly susceptible book, rarely seen in such good condition. [32190] £8,750

One of the highlights and great prophetic writings of the twentieth century. Orwell began writing *Nineteen Eighty-Four* in 1945, knowing that he would need to change publisher in order to see it in print. As he had found with *Animal Farm*, Orwell's novels were now opposed to Gollancz's political principles, and so it was the firm of Secker & Warburg (also the publishers of *Animal Farm*) who took on the book. The book was due to be finished in early 1948, though when the time came Orwell told his publishers,

"It is just a ghastly mess as it stands, but the idea is so good that I could not possibly abandon it."

It was published in June 1949 and by October had sold over 22,000 copies. Such phrases as 'Double Think', 'Newspeak' and 'Big Brother' coined in the book have since become common parlance and the novel a cornerstone of dystopian literature.

Fenwick A12a; Connolly 99; Burgess p46



from Doc.

Waverly Peattie -
'40

48.

PEAKE'S FIRST BOOK, WITH AN ORIGINAL DRAWING

Captain Slaughterboard Drops Anchor

PEAKE, Mervyn

Country Life, 1939.

First edition. 4to. Original cloth backed paper covered boards, illustrated in colour by Peake. In the original pictorial dustwrapper with illustrations mirroring those of the boards. With a large detailed pencil drawing by Peake of Slaughterboard on the front end paper, and inscribed by Peake's father (Doc) to Peake's mother (Elizabeth). Further signed by Peake and dated 1940. Dustwrapper and boards illustrated in colour by Peake, with line drawings throughout. A near fine copy in a very good dustwrapper, which has chips from head and tail of the spine, internally reinforced, and a couple of short closed tears. A generally well preserved copy of a very uncommon book. [24188] £12,500

Peake's first book was published in October 1939. On 3rd October, Peake, having heard that his mother had had a stroke, went to his parent's Sussex house, from where he wrote to his friend Gordon Smith,

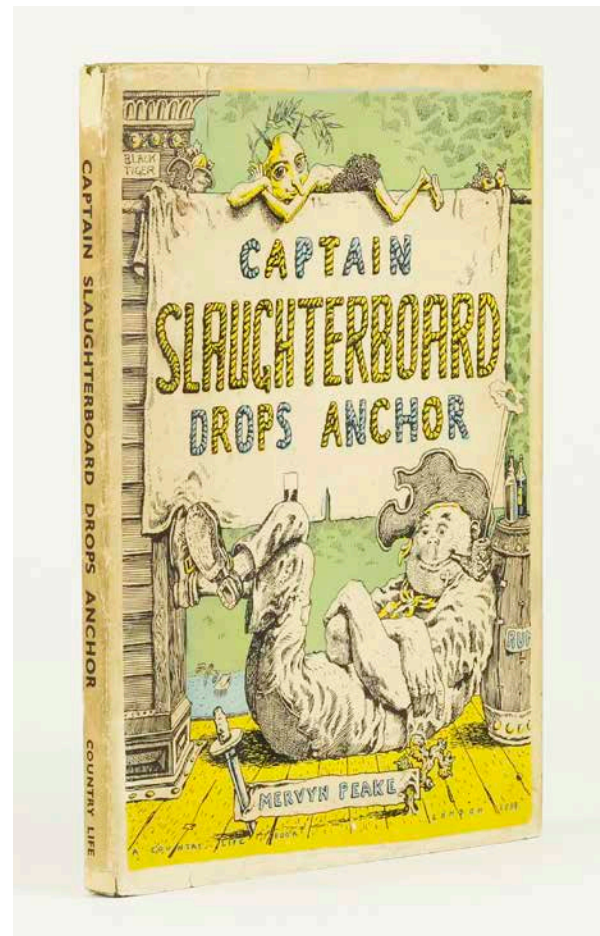
"I am writing to tell you about Mother, who I am afraid has not long to live now, Maeve [Peake's wife] came up from Stratford and she and I are now with Doc. down here..." (Gordon Smith - Mervyn Peake A Personal Memoir).

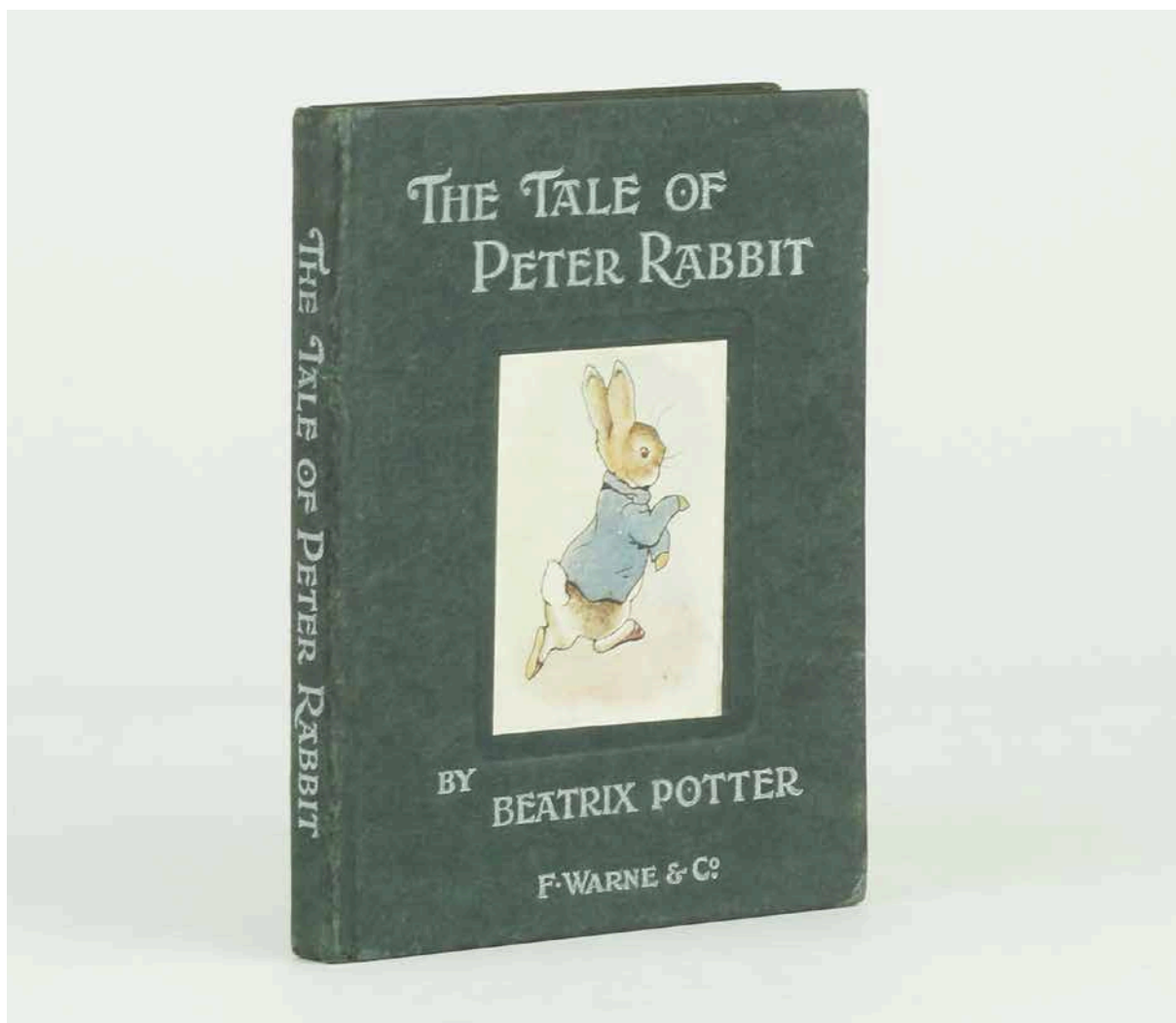
Peake's mother died on 8 October. It is possible that Peake took down a copy of his just printed first book to show his parents, which was to become this poignant presentation copy from father and son.

The literary press were not receptive to the book: "quite unsuitable for sensitive children" (Punch) and sales of the book were slow. The publisher's were advertising remaindered copies for 2/6 less than a year later, shortly after which all remaining copies were destroyed in a warehouse fire caused by the Luftwaffe's bombing of London.

Now one of the most sought after modern illustrated books, the first edition is very rare, and this is the only significant association copy, or copy with a drawing that we have encountered.

Winnington A1a





49.

FIRST EDITION OF PETER RABBIT

The Tale Of Peter Rabbit

POTTER, Beatrix

F. Warne & Co., 1902.

First published edition, first issue with “wept big tears” on p.51. 12mo. Grey paper covered boards with onlay to upper cover of Peter in his blue jacket. Leaf-patterned endpapers. Illustrated throughout in colour by the author. A very good copy indeed. A clean and attractive copy, a light bump to the lower corner. The contents are clean and bright, apart from a small abrasion to the blank area of page 15 and a pin prick to pages 21/2. Hinges tight, binding in good shape, just a little looseness between gatherings. [31876] £6,500

This first published edition sees the first appearance of the colour illustrations. There are four colour plates which appear in this first issue which do not appear in later printings, including the cover illustration of Peter in his blue jacket and

the image of Mrs McGregor (Beatrix Potter) with a pie. More than a century later, this tale is as popular as ever, one of the great classics of children’s literature.



50.

The Tale Of Benjamin Bunny

POTTER, Beatrix

F. Warne & Co., 1904.

First edition, first issue with “muffatees” misspelt on page 15. Tan paper covered boards with dark green lettering and pictorial onlay to upper cover. Pictorial endpapers and 26 colour plates. A near fine copy, bright and crisp with a little wear to the corners at the head of the spine and couple of light abrasions to the covers. Internally perfect. [32201] £1,350

51.

The Tale Of Two Bad Mice

POTTER, Beatrix

F. Warne & Co., 1904.

First edition. 12mo. Red paper covered boards with colour onlay to upper cover. Pictorial endpapers and 27 colour plates by Beatrix Potter. A very good copy indeed, boards bright with no meaningful fading to the spine and with a little surface wear to joints and spine ends. Internally tight and fresh with a short closed tear to the frontispiece. [32205] £2,750

Potter’s scarcest title in first edition, by far. The tale of two

naughty mice, Hunca Munca and Tom Thumb, and their escapades in a doll’s house.

52.

The Tale Of Jeremy Fisher

POTTER, Beatrix

F. Warne & Co., 1906.

First edition. 12mo. Green paper covered boards with white lettering and round pictorial onlay. Pictorial endpapers and 24 colour plates by the author. A near fine copy, bright and crisp with just a trace of wear to the base of the spine. An uncommonly well preserved copy of a scarce title. [32204] £1,650

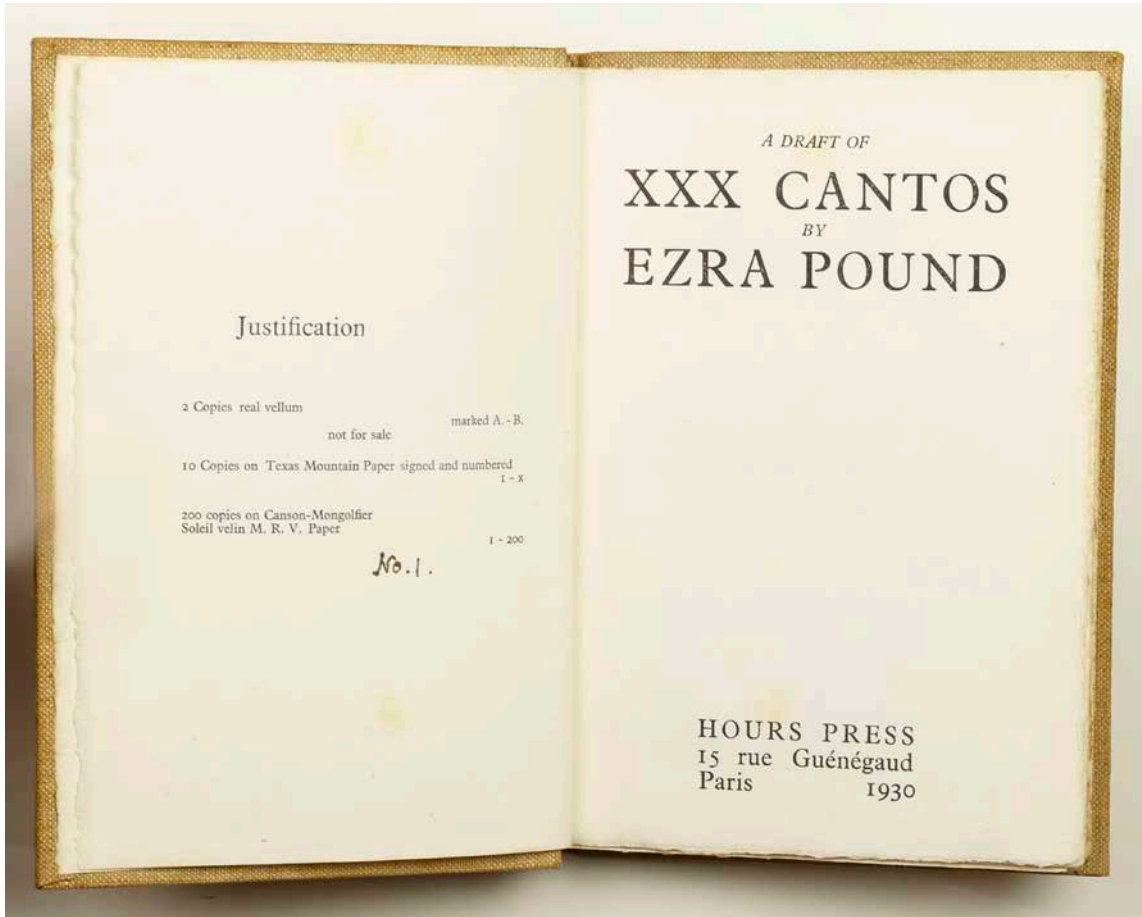
53.

The Tale Of Tom Kitten

POTTER, Beatrix

F. Warne & Co., 1907.

First edition. 12mo. Red-brown paper covered boards with white lettering and pictorial onlay. Pictorial endpapers and 27 colour plates, each with a page of text opposite. Printed on coated stock. A near fine copy, which is bright and crisp with just a little pushing to the head of the spine. [32203] £1,350



54.

A Draft Of XXX Cantos

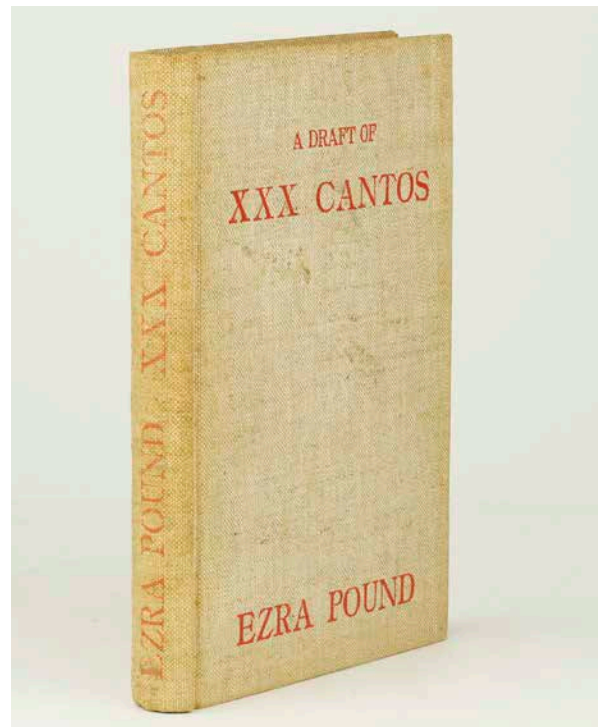
POUND, Ezra

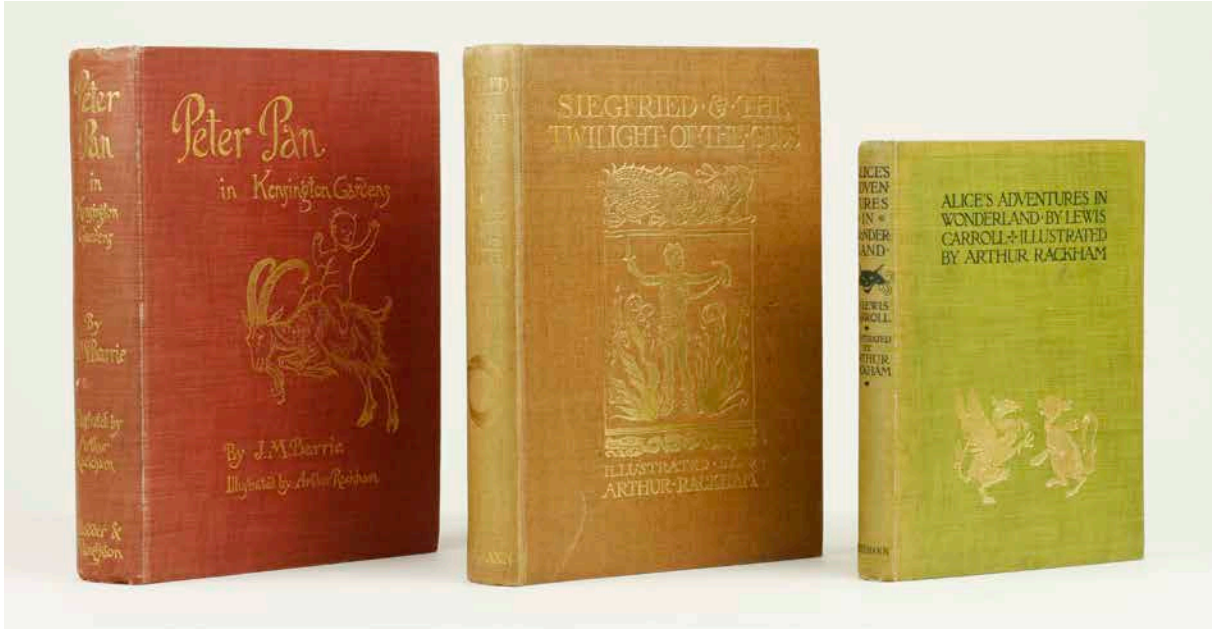
Hours Press, 1930.

First edition. Original coarse grained oatmeal cloth, lettered in red. Number 1 of 200 copies on Canson-Mongolfier Soleil velin M.R.V. paper. Each canto begins with a decorative initial letter. A fine copy, slight dustiness to the spine. [32110] £2,500

Pounds Canto's are generally considered to be one of the most significant works of modernist poetry. The work is noted for its use of foreign language quotations and many references to historical and cultural events.

"An epic is a poem including history" Pound.





ARTHUR RACKHAM PRESENTATION COPIES TO ROBERT AND AWDRY STARKIE

The following eight books all come from the estate of Robert Starkie, Rackham's brother-in-law. Arthur Rackham married Edyth Starkie in July 1903. Edyth's family were less than enthusiastic about the marriage.

"As Edyth was arriving at the church with her brother Robert, who gave her away, Arthur was seen dashing off in the opposite direction in a hansom cab. 'There you are, Edyth,' Robert said. 'He's left you already.' Arthur had in fact just forgotten the ring and was hurrying home to find it." - James Hamilton (Arthur Rackham A Life with Illustration).

Relations became more cordial and each Christmas, Rackham would send a copy of his latest book to his brother-in-law and family. Initially they were just signed and latterly inscribed with humorous sketches,

55.

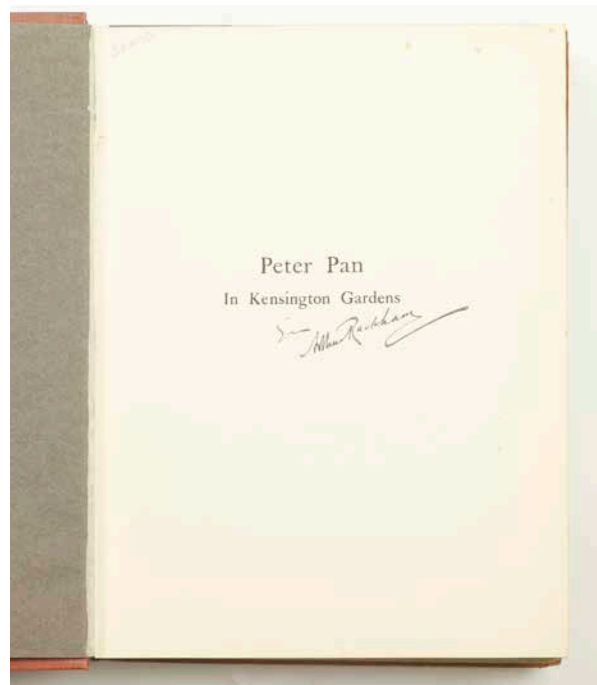
Peter Pan In Kensington Gardens

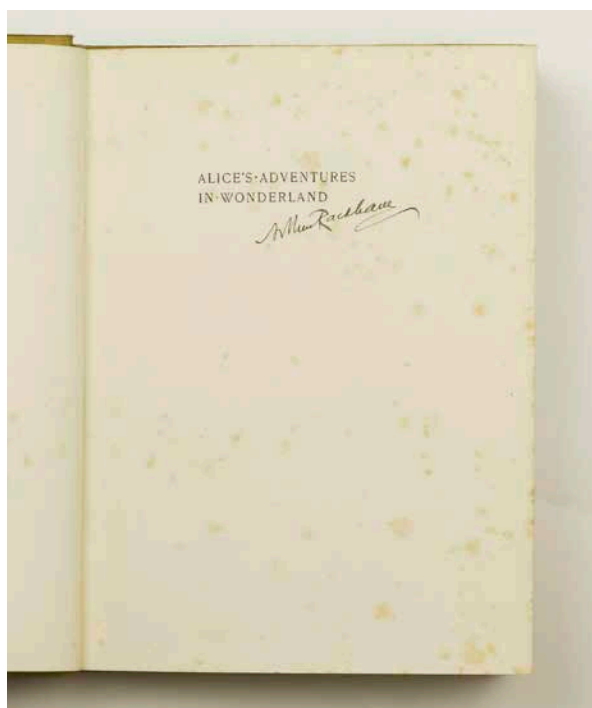
RACKHAM, Arthur ; BARRIE, J.M.

Hodder and Stoughton, 1906.

First edition. 4to. Russet cloth with gilt lettering and decoration. Signed on the half title, "From Arthur Rackham" Bookplate of Robert F. Starkie on the front pastedown. Brown endpapers with map of Kensington Gardens on front free endpaper. Fifty colour plates mounted onto art paper and protected by captioned tissue guards. With the exception of the frontispiece all the plates are mounted together at the end of the text. A very good copy indeed. [32090] £4,000

Generally considered to be Rackham's most desirable work, not least as it combines with J.M. Barrie's greatest work. It is most uncommon to find signed copies of this most important of Rackham's work.





56.

Alice's Adventures In Wonderland

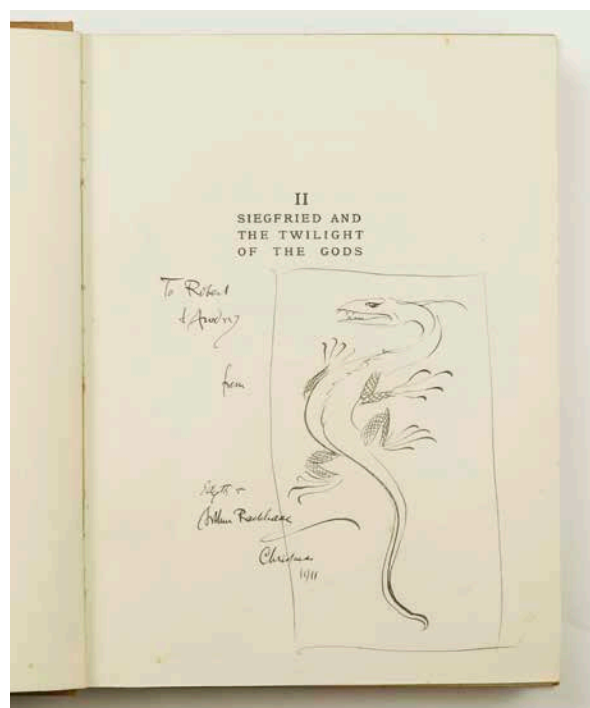
RACKHAM, Arthur; CARROLL, Lewis

William Heinemann, [1907].

First edition illustrated by Arthur Rackham. 8vo. Green cloth with gilt vignettes. Top edge gilt. Signed by Arthur Rackham on the half title. Pictorial endpapers illustrated in green line. Thirteen colour plates under captioned tissue guards and lots of black and white illustrations. A very good copy, with slight fading to the spine and some foxing to the preliminary pages and page edges. [32091] £1,950

Signed copies of Alice are extremely rare, unusually even the Edition de Luxe did not bear Rackham's signature.

PROVENANCE: Robert Starkie (Rackham's brother in law)



57.

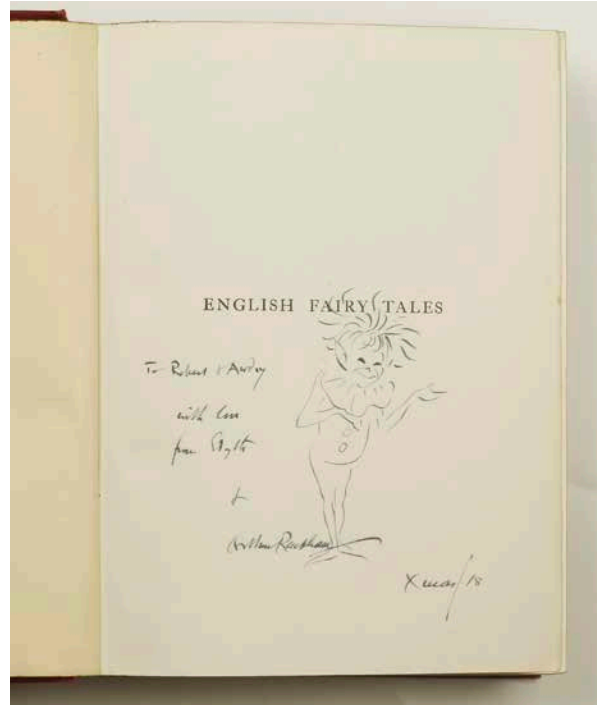
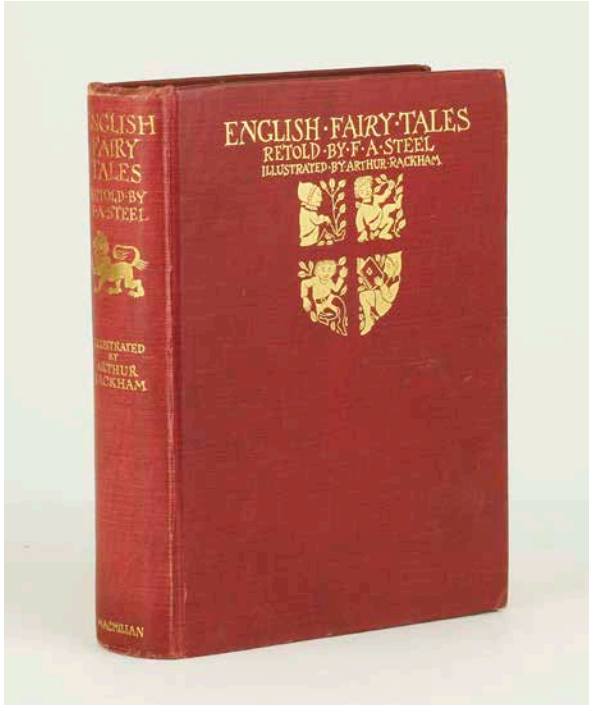
Siegfried And The Twilight Of The Gods

RACKHAM, Arthur; WAGNER, Richard

William Heinemann, 1911.

First edition illustrated by Rackham. 4to. Tan buckram with gilt lettering and illustration to cover and spine. Original sketch of the dragon Fafner, on the half title, with an inscription "To Robert / + Awdry / from/ Edyth + / Arthur Rackham / Christmas / 1911". Pictorial endpapers. Thirty mounted colour plates and numerous small line drawings in the text, one plate with tiny corner turn, others perfect. A very good copy indeed, spine a little sunned. [32082] £2,500

PROVENANCE: Robert Starkie (Rackham's brother in law)



58.

English Fairy Tales

Retold by F.A. Steel

RACKHAM, Arthur

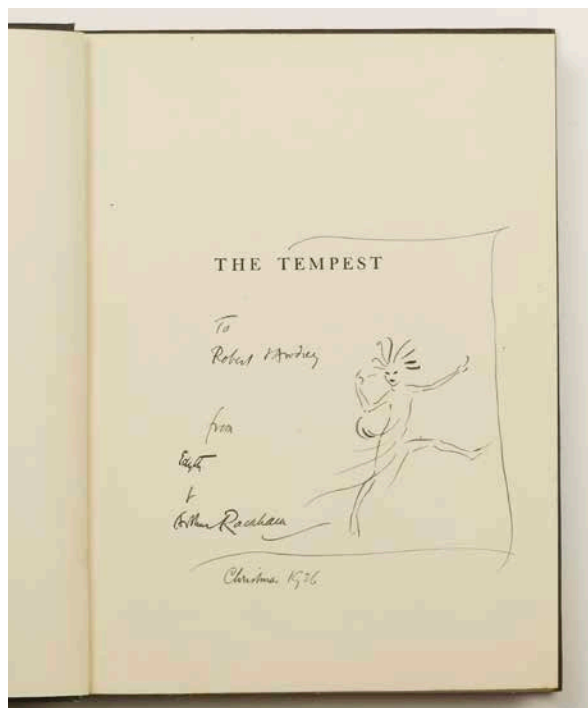
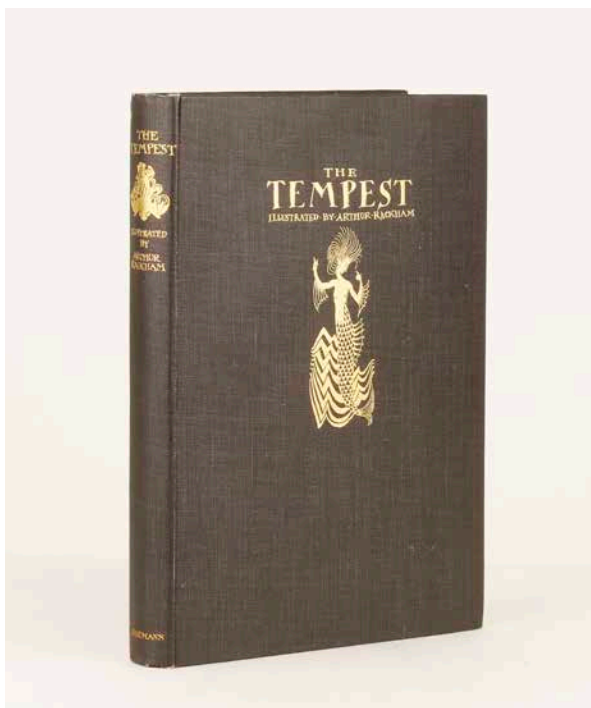
The Macmillan Co., 1918.

First American edition, illustrated by Arthur Rackham. 8vo. Red cloth with gilt lettering and vignettes. An original sketch of a charming pixie on the half title, and inscribed "To Robert + Awdry / with love / from Edyth / + / Arthur Rackham / Xmas/18". Endpapers illustrated with line drawings printed in green. Sixteen colour plates, each protected by a tissue guard with printed caption. 41 black and white drawings in the text. A very good copy, front hinge cracking, but still a nice bright copy. [32081] £2,950

Stories include: St. George of Merrie England; The Story of the Three Bears; Jack the Giant-Killer; Jack and the Beanstalk; Dick Whittington and The Three Little Pigs.

PROVENANCE: Robert Starkie (Rackham's brother in law)





59.

The Tempest

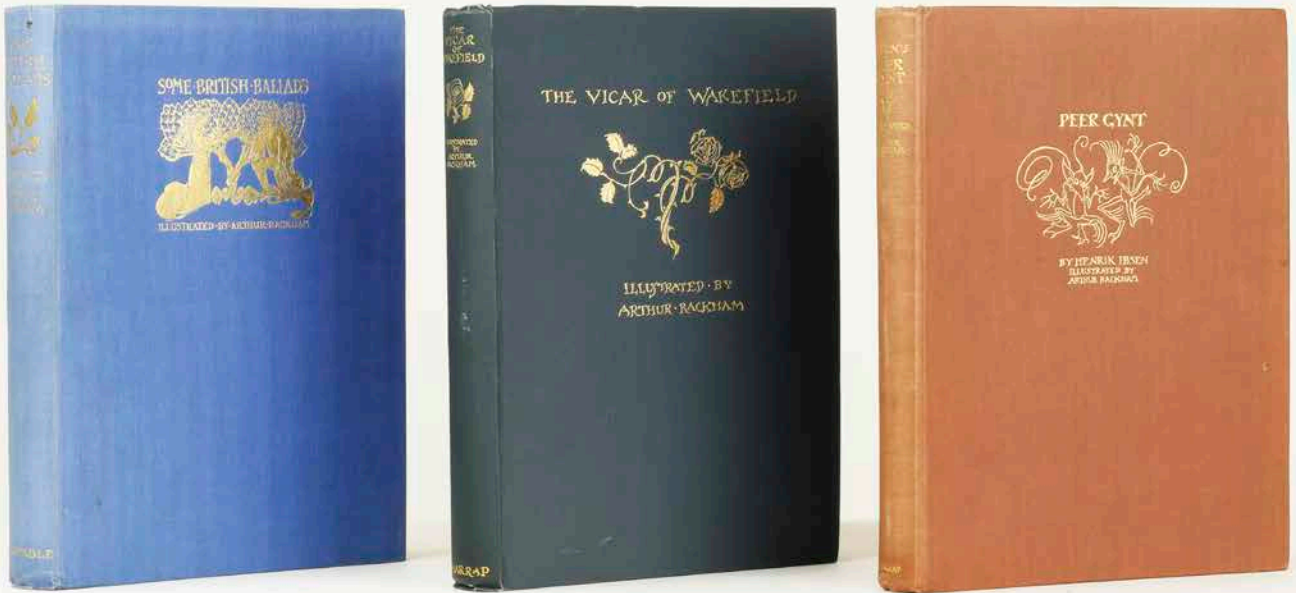
RACKHAM, Arthur; SHAKESPEARE, William

William Heinemann Ltd., 1926.

First edition illustrated by Rackham. 4to. Black cloth with lettering and vignette in gilt. Top edge yellow. Original sketch on the half title, showing a charming sprite making a beckoning motion, with an inscription "To Robert + Awdry / from / Edyth / + / Arthur Rackham / Christmas 1926". Twenty beautiful mounted colour plates and various line drawings. The title page is elaborately decorated in black and white and makes a stunning beginning to the play. A very good copy indeed of this lovely work. [32085] £4,000

PROVENANCE: Robert Starkie
(Rackham's brother in law)





60.

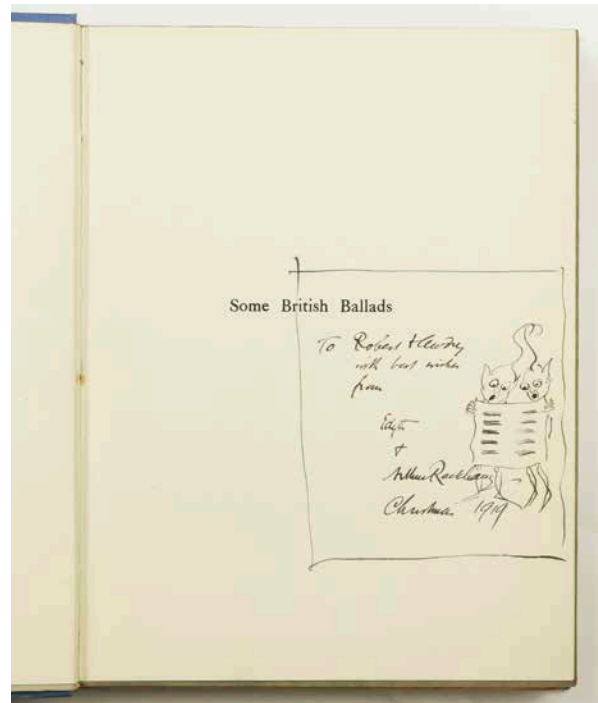
Some British Ballads

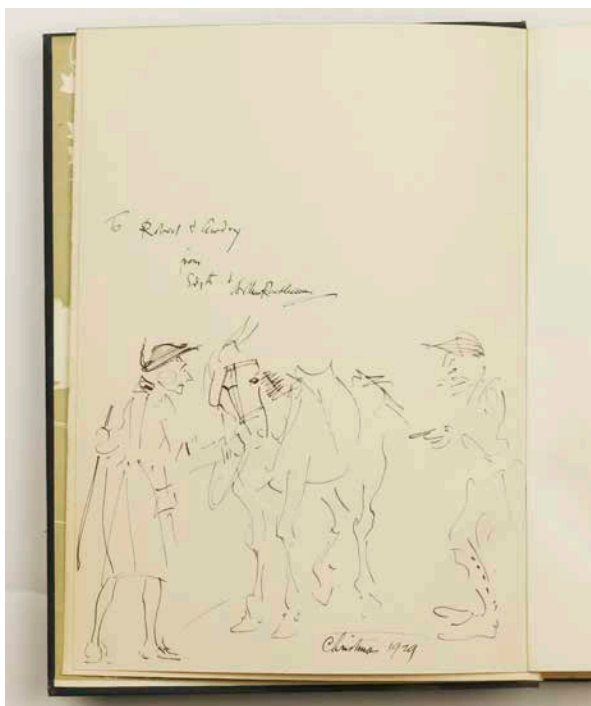
RACKHAM, Arthur; SHAKESPEARE, William
Constable & Co. Ltd., [1919].

First edition. 4to. Blue cloth with gilt titles and vignettes. Top edge blue. Original sketch on the half title, showing two impish characters reading from a large printed sheet, with an inscription "To Robert + Awdry / with best wishes / from / Edyth / + / Arthur Rackham / Christmas 1919". Pictorial endpapers show a knight on his charger drawn in silhouette. The sixteen colour plates are mounted under plain tissue guards and there are numerous black and white drawings in the text. A very good copy, cloth bright with a short split to the top of the spine. [32085] £2,500

A charming collection of old ballads and stories from around Britain.

PROVENANCE: Robert Starkie (Rackham's brother in law)





61.

The Vicar Of Wakefield

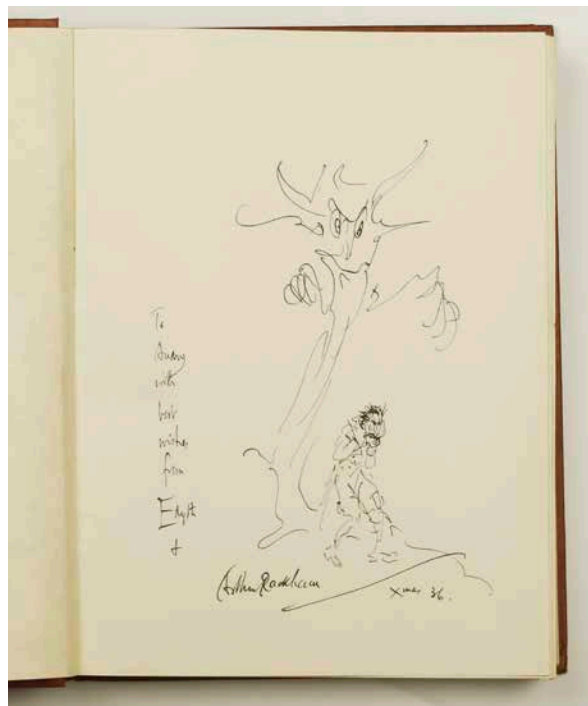
by Oliver Goldsmith

RACKHAM, Arthur

George G. Harrap & Co. Ltd., 1929.

First edition illustrated by Rackham. 4to. Blue/ grey cloth with lettering and vignettes in gilt. Top edge gilt. Original sketch to the verso of the half title, covering half the page and showing the eponymous vicar selling his horse . The inscription reads "To Robert + Awdry / from / Edyth + Arthur Rackham / Christmas 1929". Pictorial silhouette endpapers. Twelve colour plates and many line drawings in the text. A fine copy with a witty sketch. [32086] £2,750

PROVENANCE: Robert Starkie (Rackham's brother in law)



62.

Peer Gynt

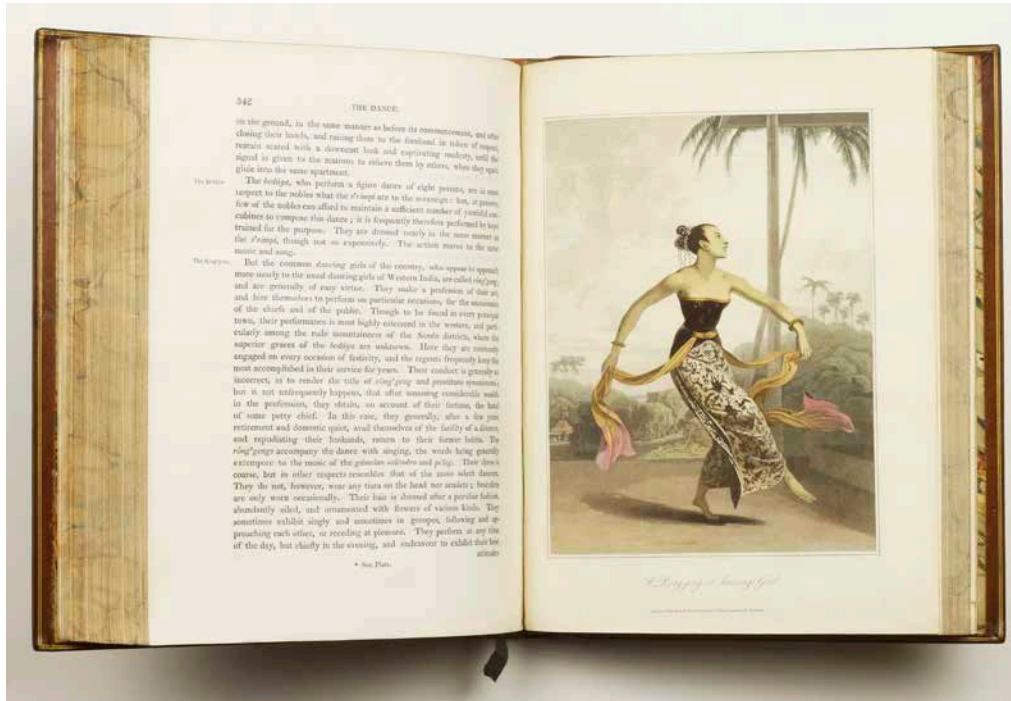
A Dramatic Poem

RACKHAM, Arthur / IBSEN, Henrik

George G. Harrap & Co. Ltd., 1936.

First Rackham edition. 4to. Brown cloth with gilt lettering and vignettes. Top edge brown. Full page original sketch on the front blank, showing a villainous looking man and a typical Rackhamesque tree. The inscription reads "To / Awdry / with / best / wishes / from / Edyth + / Arthur Rackham / xmas 36." Pictorial endpapers with Rackham designs in silhouette. Twelve colour plates under captioned tissue guards, and many small line drawings. A very good copy indeed, spine lightly sunned and upper cover slightly bowed. [32089] £3,500

PROVENANCE: Awdry Starkie (widow of Rackham's brother in law)



63.

The History of Java

RAFFLES, Thomas Stamford

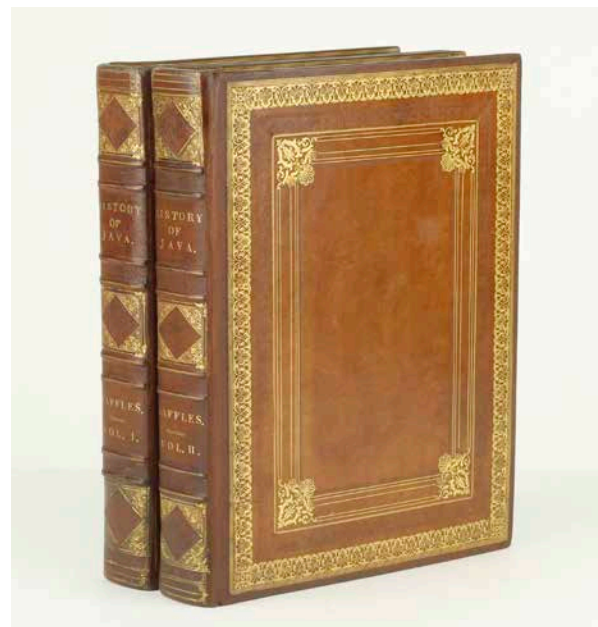
John Murray, 1817.

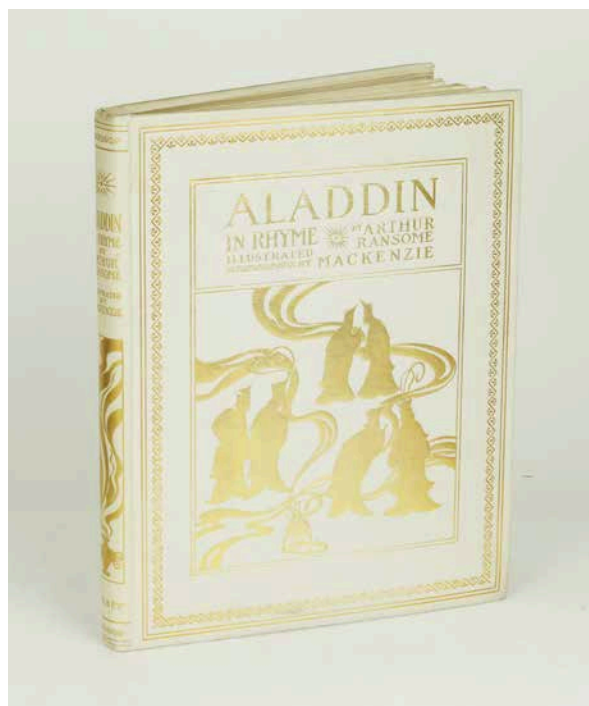
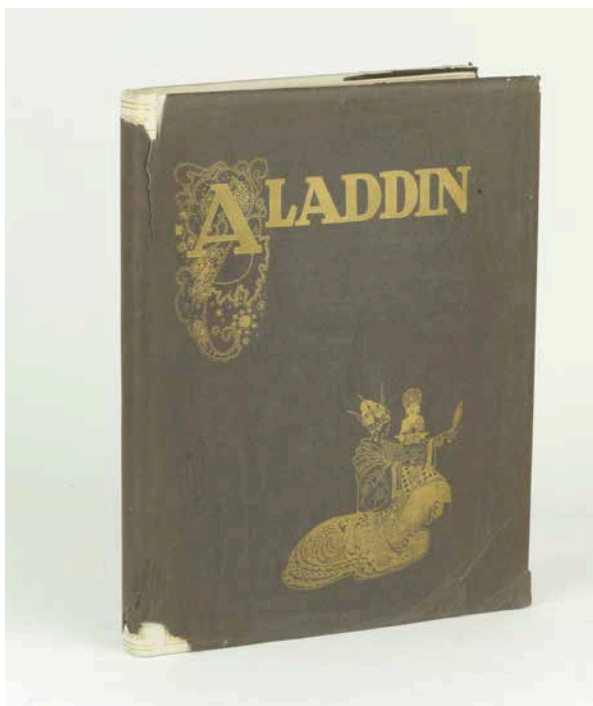
First edition. Two volumes. Contemporary tan calf with finely engraved borders to covers in gilt and blind. Raised bands to spine with gilt titles and embellishments to sections. Marbled edges and endpapers. Each volume with linen marker sash. Sixty-six steel engraved plates (one folding) including ten aquatints by William Daniell. Nine further steel engraved views and numerous tables in the text. Large fold out map to rear of volume one. A very good copy indeed, expertly rebacked preserving most of the original spines. Bound without half titles. Internally fine condition, crisp and clean with none of the usual foxing. A most handsome set. [32033] £6,500

One of only 900 copies of the first edition which was the first and remains to this day, the most significant work on Java. Raffles' longest lasting achievement was the founding of modern Singapore, but he was also heavily involved in the conquest of the Indonesian island of Java from the Dutch and French in 1811. He lived on the island as Governor for several years making a detailed study of its history and culture. On his return to England in 1816 he wrote and published his *History of Java*, describing the island from ancient times to the

present. The book covers a wide range of subjects including anthropology, natural history, and language. A notable facet of the book are the ten fine coloured aquatints by William Daniell which depict Javanese scenes and costume in great detail. Other plates illustrate cultural, religious and daily life in Java, the majority in the medium of soft-ground etching with aquatint.

PROVENANCE: Henry Collins Splatt (c.1801-1881). Landowner in Brixton, South Devon, bookplate to pastedown.





64.

SUPERB DELUXE EDITION IN ORIGINAL
DUSTJACKET

*Aladdin And His Wonderful Lamp
In Rhyme*

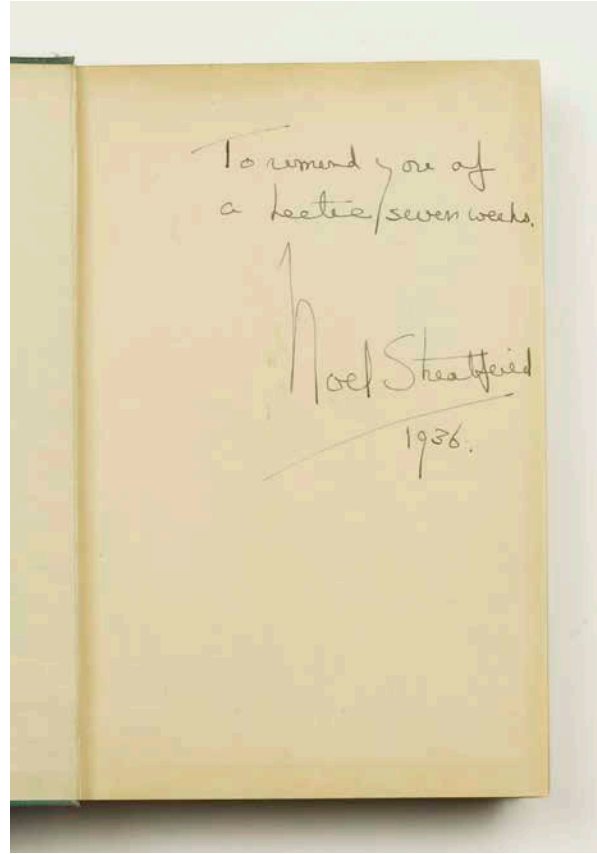
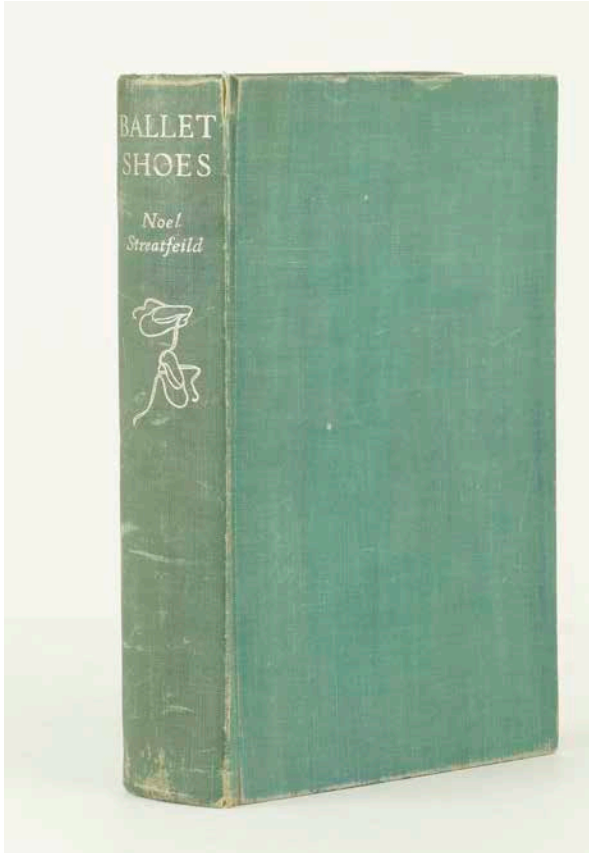
RANSOME, Arthur / MACKENZIE, Thomas
Nisbet, [1920].

First edition, Edition de Luxe, in large format, printed on beautiful handmade paper. Number 51 of only 250 copies, numbered and signed by the artist. Large quarto, 335mm x 265mm. Full white buckram with gilt embossed lettering and illustration. Top edge is gilt and others are untrimmed. In the very rare pictorial dustwrapper. From endpaper to endpaper each page is decorated with black and white drawings, in a striking art nouveau style. There are twelve colour plates mounted beneath captioned tissue guards, all are in perfect condition. The plates are vibrant and striking. A fine book in a very good dustwrapper, which has a couple of chips to the spine ends. [31850] £4,750

This book is a wonderful co-operation of Ransome telling the story of Aladdin and His Lamp in rhyme and beautiful decorations by Yorkshire artist, Thomas Mackenzie. In a letter in late 1919 Mackenzie laments problems with the production

of this Edition-de-Luxe saying that the sheets were not dry enough to be bound up because of "the continuous damp weather and the hand made paper it is printed on". As a result the Deluxe edition did not go on sale until sometime in 1920 (the book was aimed at the Christmas gift market of 1919). This copy has two pieces of tissue loosely inserted between pages of text, presumably to blot any damp ink, one of which has heavy impressions of the text and decoration.





65.

Ballet Shoes

A Story of Three Children on the Stage

STREATFEILD, Noel

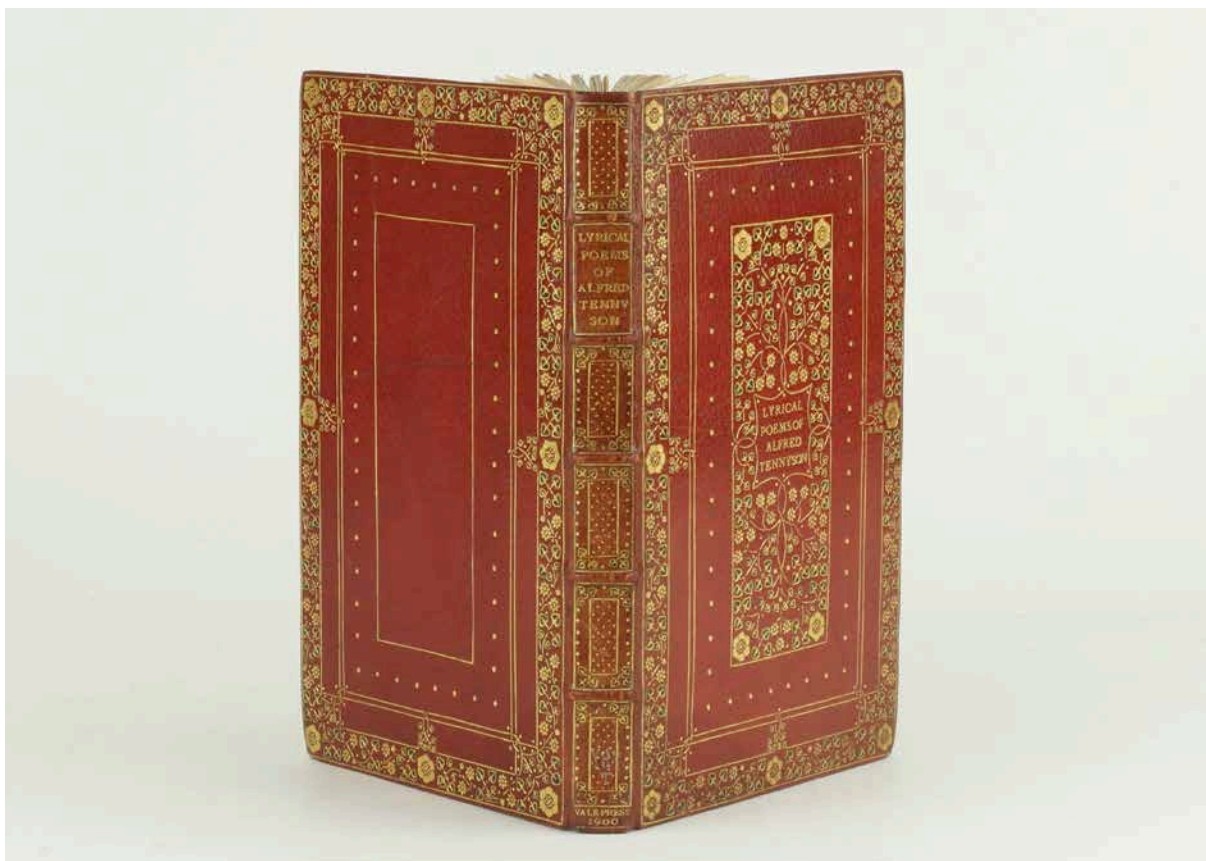
Dent, 1936.

First edition. 8vo. Original green cloth with silver lettering on the spine. Inscribed by the author to her proof reader and close friend, Claude Orr. The inscription on the front endpaper reads, "To remind you of a hectic seven weeks, Noel Streatfeild, 1936." Illustrated in line by Ruth Gervis. A very good copy, some light fraying to the spine ends. [32153] £950

The very rare first edition of the author's first children's novel. Published on 28th September 1936 the book was an instant success and sold out almost immediately. In Selfridges Ballet Shoes was given its own department, with customers limited to one copy each (even the author was only permitted to purchase two copies.) The story, which draws heavily on the author's own experiences as an actress during the 1920's has been dramatised on numerous occasions and continues to enchant children to this day.

The dustwrapper for this book was made of a thin silver paper, rather like that of a chocolate wrapper and thus extant copies are virtually unknown. This book has just one small section of the silver wrapper present and loosely inserted at the rear of the book.

PROVENANCE: From the library of Claude Orr.



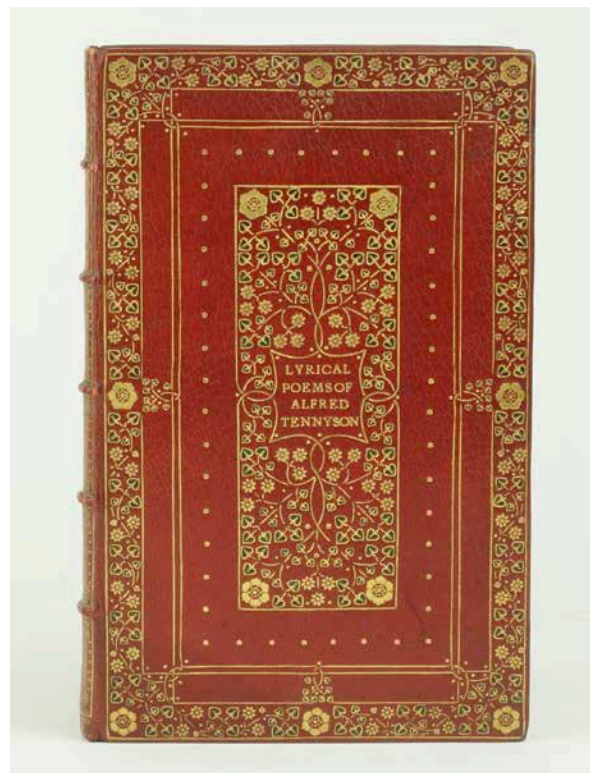
66.

Poems Works Of Alfred Lord Tennyson

TENNYSON, Alfred

Vale Press, 1900.

First edition. One 320 copies on hand made paper. Finely bound in contemporary red morocco with an elaborate border of gilt floral motifs with small inlaid morocco leaves, outside a border of punched gilt dots, enclosing an exquisite centrepiece using the same floral and leaf motifs of the border with intertwining gilt stems and the title in the centre. The rear cover has the same design without the centrepiece. Raised bands to spine, with geometric design of punched dots to sections inside ruled borders with small inlaid morocco leaves to the corners. Wide morocco turn ins, with gilt ruled borders and intertwining leaf design with morocco inlays. Decorative initials by Charles Ricketts. A very good copy indeed with a little wear to the joints and raised bands and a small library mark to the base of the spine, but overall a very handsome copy of painstaking and elaborate fine binding. [31925] £1,750





67.

GLORIOUS VELLUCENT BINDING BY CHIVERS

Cranford

CHIVERS, Cedric; GASKELL, Elizabeth Cleghorn; BROCK, C.E.

J.M. Dent & Co., 1907.

A fabulous hand painted vellum binding by Cedric Chivers of Bath, internal illustrations by C. E. Brock. 8vo. Full creamy vellum with detailed hand painted scene from the story to the upper cover framed with a mother of pearl border. Upper cover further decorated with hand painted ribbon and floral designs and gilt embossed borders and rules. The spine is hand painted and contains a circular mother of pearl inlay. Top edge gilt and other edges untrimmed. Gilt embossed signature of Cedric Chivers Bath to rear turn in. Twenty-five full page colour plates by C.E. Brock. A fine bright example of these high quality Chivers books. In the original fleece lined slipcase. [32057]

£2,250

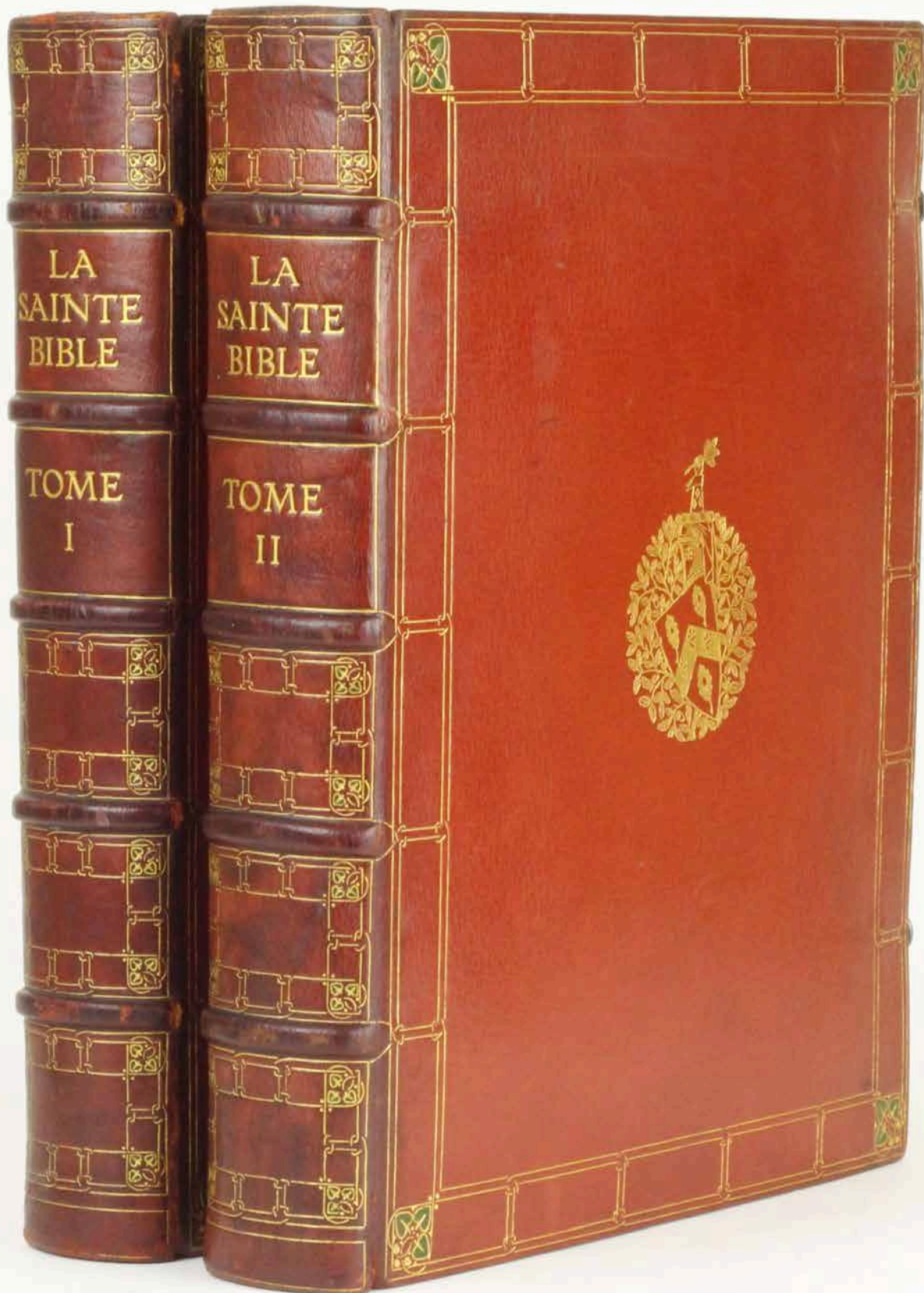
Cedric Chivers introduced these "vellucent" style bindings in order to assist the production of hand painted watercolour bindings, which prior to this point had been subject to damage, smudging and wear.

The new process involved painting an image in ink and watercolour on paper and adding embellishments such as mother of pearl. Then a thin layer of stretched vellum was laid over the illustration and sealed, thus protecting the painting.

Gilt decoration, lettering and borders were then embossed onto the covers.

In describing the process, Chivers stated, "The whole field of colour, of iridescence, is thus open to the artist who elects to decorate books bound in 'Vellucent.'" (Chivers books in *Beautiful Bindings*).

Vellucent bindings were created in very small numbers due to the workmanship involved and the high cost of the books.



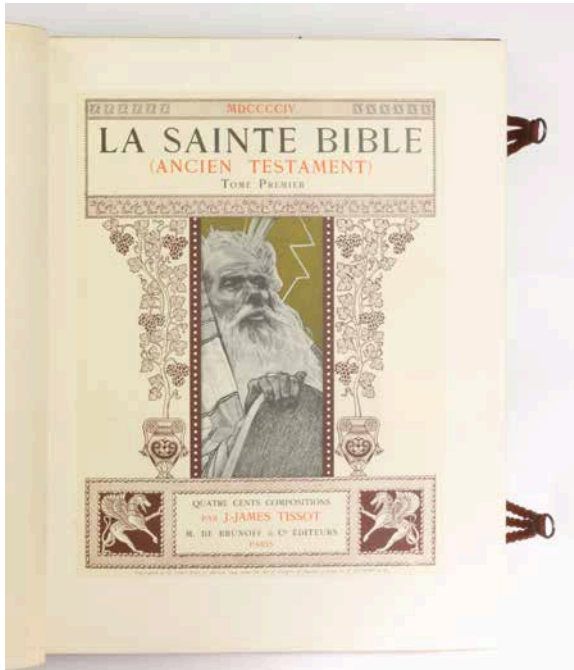
LA
SAINTE
BIBLE

TOME
I

LA
SAINTE
BIBLE

TOME
II





68.

La Sainte Bible

TISSOT, James

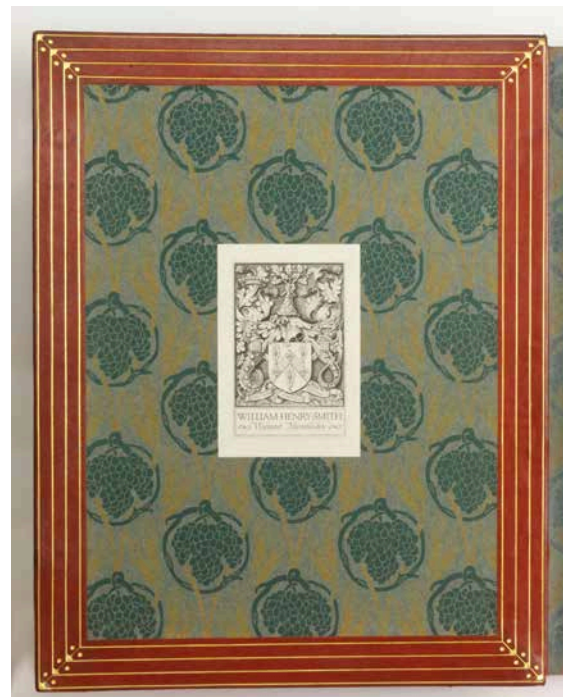
M de Brunoff & Cie, 1904.

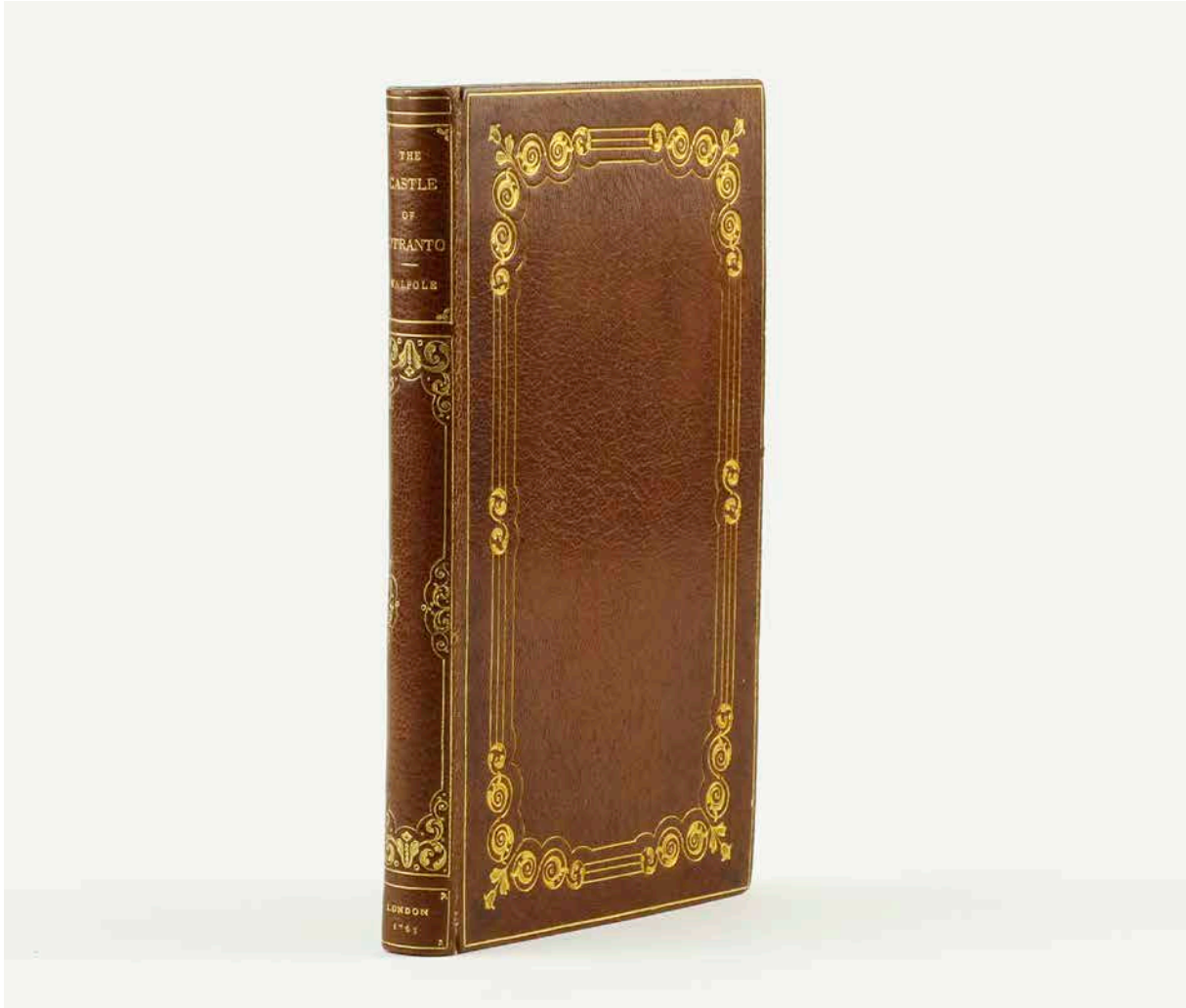
First edition. Two volumes, folio. Number 11 of 20 copies on imperial Japon with the plates in three states and additional original watercolour by Tissot, depicting Joseph, in separate card portfolio with proof plate of the watercolour. Finely bound for the W.H.Smith family by Douglas Cockerell in full orange morocco with elaborate ruled border of intertwined double ruled sections and leaf devices onlaid in green morocco to the corners. Elaborate circular central vignette incorporating aspects of the Hambleden crest. Raised bands to spine with gilt titles and intertwined borders with smaller onlays to sections, mirroring the covers. Morocco and pewter clasps. Wide turn-ins with quadruple ruled border and punched dot motifs to corners. All edges on the rough Frontispiece and illustrated title page to each volume, forty full page plates each in three states, heliogravure, hand-coloured and mounted in full colour. 362 further illustrations mounted in the text. A very good set indeed with minor wear to the spine ends and an invisible minor repair to the joint of vol II. Internally perfect. A beautifully presented set of the monumental bible in its most luxurious format. [31565] £25,000



The binding is unsigned, but is clearly Cockerell. Cockerell was controller of the W.H.Smith bindery between 1904 and 1915, it is known that all the Hambleden library's binding at the time was undertaken by the W.H.Smith bindery and the important and elaborate works by Cockerell himself.

PROVENANCE: W.H.Smith family, Viscounts of Hambleden. W.F.D.Smith listed as the subscriber to this copy on the limitation page.





69.

The Castle Of Otranto

A Story. Translated by William Marshall, Gent. From the Original Italian of Onuphrio Muralto, Cannon of the Church of St. Nicholas at Otranto

[WALPOLE, Horace]

Tho. Lownds, 1765.

First edition. Finely bound in turn of the century full brown morocco by Zaehnsdorf, smooth backed spine with gilt titles. Italianate floral filleted borders in gilt to covers and spine, all edges gilt on the rough. Elaborate dentelles and silk end papers. Bookplate of the first Viscount Astor to front pastedown. A fine, tall copy. A little browning to the edges of the final two leaves, otherwise a very fresh, clean copy handsomely bound. [32288] £6,500

Generally regarded as the original gothic novel, it combines the fanciful sensationalism of a medieval romance with the realism of the novel. In doing so Walpole initiated a literary genre which would see great popularity in the latter part of the eighteenth century and early nineteenth century and had

a cascading influence through Charles Maturin, Ann Radcliffe to Mary Shelley, Bram Stoker, Edgar Allan Poe and Daphne du Maurier.

PROVENANCE: William Waldorf Astor (First Viscount Astor, 1848-1919)



70.

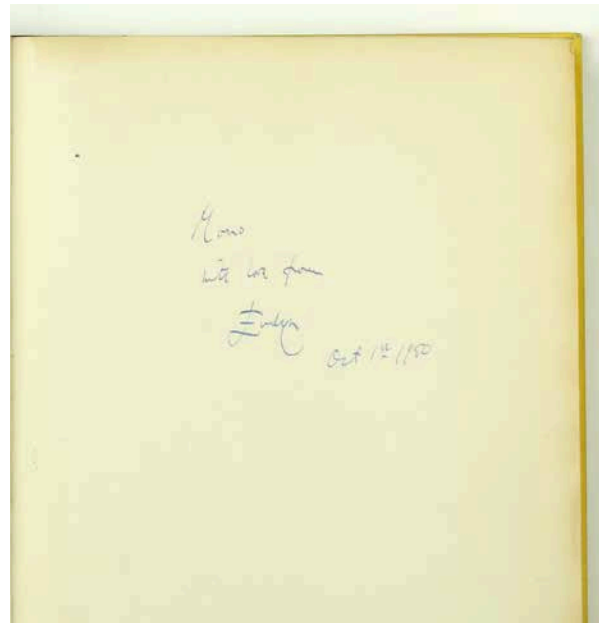
Helena

WAUGH, Evelyn

Chapman & Hall, 1950.

First edition. Large paper issue, limited to 50 copies. Bound by Sangorski & Sutcliffe in quarter tan morocco over mustard cloth boards. Top edge gilt others uncut, as issued. Author's presentation copy, inscribed on the front blank to Maud Marriott, "Momo with love from Evelyn, Oct 1st 1950". A fine copy. [31996] £2,500

Maud Marriot was the wife of Major General Sir John Marriott. Waugh made their acquaintance through his close friend, Randolph Churchill, whilst they were all stationed in the Middle East during the Second World War. Churchill is thought to have had an affair with Maud in Cairo.



Water Beetle by Evelyn Waugh

[Water Beetle by Nancy Mitford. H. Hamilton 12/6]

The contemporary English literary world may be conveniently divided into: Those who can write but cannot think, Those who can think but cannot write, and Those who can neither think nor write but employ themselves at international congresses lecturing on the predicament of the writer in modern society.

Prof. Pierce to Conds Flory Home, Taunton

Mrs Mitford, by her choice of titles, puts herself in the first class. Modesty constrained her to alter the original title which runs: // 'He flatters the human race' // 'By gliding on the water's face' // 'With ease, celerity and grace.' // 'But if he ever stopped to think' // 'Of how he did it, he would sink.' // These lines are more applicable to the writer than her adaptation of them. That she does not think is, in a sense, apparent. Most mature adults have adopted habits of thought which may loosely be called a 'philosophy'; Mrs Mitford's, however ^{expensive} / expensive, are consistent and one can ~~never~~ ^{usually} predict how they will decide in the questions of their time. NOT so Mrs Mitford. She is purely idiosyncratic, a survival of the time before feminism when it was thought feminine to be capricious. She is a socialist with a ^{strong} ~~strong~~ ^{strong} dislike for ~~extraneous~~ ^{extraneous} civilization, an expatriate with deep roots in the English country side, a cosmopolitan with his hair for all people except a tiny section of the French. She goes up in the years before quite a good family went to the universities. She is far better read in the subjects that interest her than most graduates. Her syntax is shaky. But the essential quality is that she can write. Whether telling a romantic story or displaying the fruits of her ~~research~~ ^{research} enquiries into the history of eighteenth century France she is readable. Some does not despise this gift. It is the first requirement of all literature.

In The Water Beetle she has collected fourteen essays all but one of which have been published in various, dissimilar periodicals. We have read them before with pleasure. Now, together, they bring delight. Perhaps she has been at work polishing them. They seem not only as fresh as when they first appeared, but sharper too. The title of the water beetle is a piece of movement. Here we glance from a reminiscence of her own childhood to that of Augustus Hare; from Scott's last expedition to the Antarctic to her own experience in a French chateau, from a discussion of ^{modern} politics to an appraisal of St Simon. And she does it all with ease, celerity and grace. There is no 'putting on of a grave face and the caution: 'Now, to a serious?' He is told in the same gay and less artificial manner as though it were of those salons Mrs de Miroir she fearlessly regrets. She serenely expels of such innocent gaffes as describing Oates's disappearance into the blizzard as 'suicide'. Her love of Louis XV is as smart and impassioned as a school girl's for a film actor. Like all the English she she mainly believes she is internationalist; even in Russia where that condition is obligatory. She is entirely oblivious of all moral and spiritual judgments. Her conventions are of her own devising; she attributes them to a world of her own imaginings. She constantly flatters the present reviewer, when most of our present writers have sunk, she will still be gliding on the water's face. We all owe her a welcome and deep gratitude.

71.

“An excellent, disarming title making everything easy for reviewers”

Original Manuscript

Review Of Nancy Mitford's "The Water Beetle"

With a first edition of Nancy Mitford's *The Water Beetle* (Hamilton, 1962)

WAUGH, Evelyn

A single foolscap (214 x 328 mm) lined page containing approximately 600 words in holograph manuscript reviewing Nancy Mitford's "The Water Beetle" for the Daily Telegraph. Signed at the head of the page, Waugh has added "proof please to Combe Florey House, Taunton" to the margin in red ink. A single horizontal crease, otherwise fine. The review is a wonderful testament to the close friendship shared by Mitford and Waugh who loved nothing more than to tease and rag one another. [32072] £7,500

Evelyn Waugh's review of Mitford's *The Water Beetle* was published in the Sunday Telegraph on 21st October, 1962.

For many decades Evelyn Waugh and Nancy Mitford had been acquaintances. Their friendship, strengthened by a shared sense of humour and love of teasing, blossomed through frequent and intimate correspondence.

In 1951 Waugh visited Mitford in Paris and wrote of her, "she leads you into her salon ... and talks, prattles, giggles - of what? Gossip, outrageous, incredible, entirely funny". Miss Nancy Mitford is full, he states, of "sweetness, happiness and inexpressible levity."

During its preparation this book of essays was discussed at length between the correspondents. Commenting on her choice of title Mitford wrote, "I hope to disarm the critics by calling it *The Water Beetle*."

The title being taken from Hilaire Belloc's, *A Moral Alphabet*:

W for Water Beetle

The Water Beetle here shall teach,
A sermon far beyond your reach;
He flabbergasts the Human Race,
By gliding on the Water's face,
With ease, celerity and grace,
But if he ever stopped to think,
Of how he did it he would sink.

Upon receipt of an explanation for the title's derivation Waugh responds, "An excellent, disarming title making everything easy for reviewers. How I look forward to the book."

On 10th October Waugh wrote to Mitford to say he had received a copy of her book and had very much enjoyed it, apart from the "coarse" drawings by Osbert Lancaster. He also mentioned that he was writing a review for the Sunday Telegraph and concludes, "I hope I say the right thing. I delight in the book."

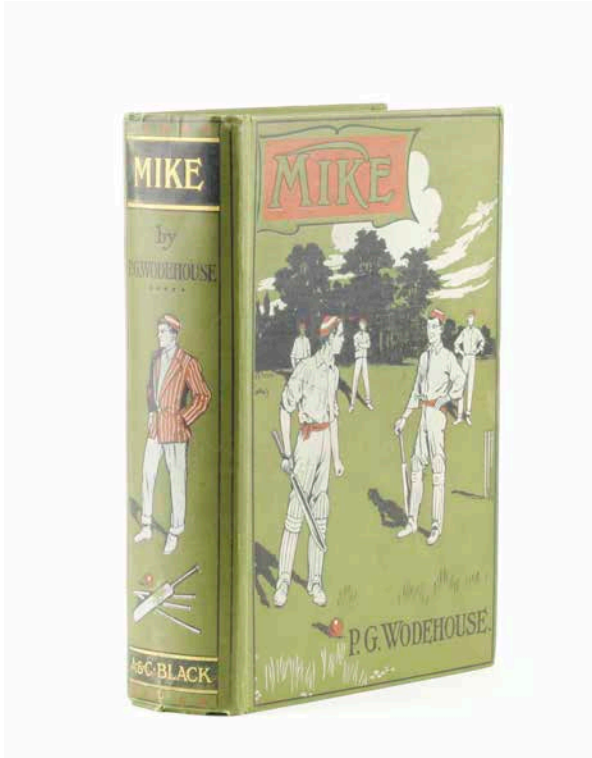
Miss Mitford may have been surprised therefore when the review began in Waugh's typically acerbic style,

"The contemporary English literary world may be conveniently divided into: those who can write but cannot think, those who can think but cannot write, and those who can neither think nor write ... Nancy Mitford, by her choice of title, puts herself in the first class."

Waugh goes on to praise the fluency of the writing in these essays, which range from childhood reminiscences to discussing Scott's expedition to the Antarctic "and she does it all with ease, celerity and grace... all is told in the same gay artless, artful manner as though in one of those salons whose demise she tearlessly regrets...capable of such gaffes as describing Oates's disappearance in the blizzard as suicide."

He concludes, "This accumulation of short pieces brings only delight.... [Mitford] constantly flabbergasts the present reviewer. When most of our writers have sunk, she will still be gliding on the water's face."

Mitford's response upon reading the printed review is unsurprising, "You are a brute.... Oh how I screamed at your review ...many thanks for flaying me alive, poor little unpretentious Water Beetle."



72.

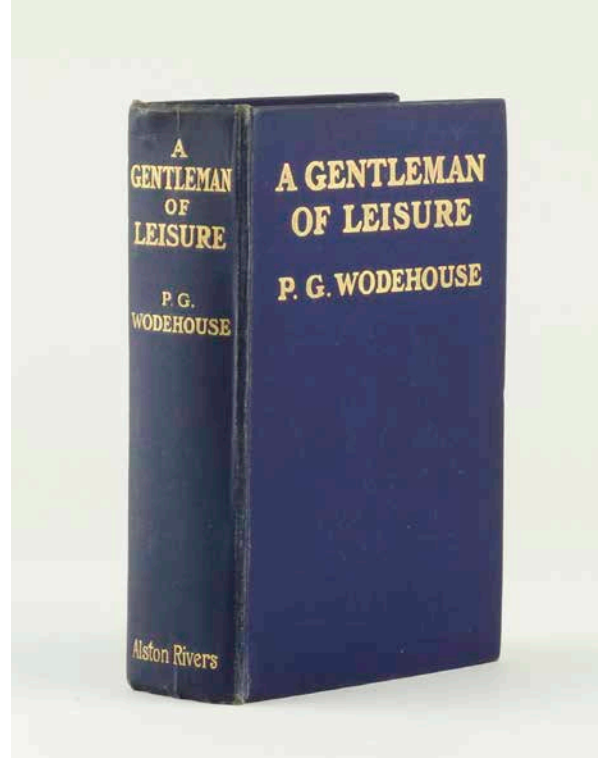
Mike

WODEHOUSE, P.G.

A & C Black, 1909.

First edition. Original green pictorial cloth with a cricketing scene printed in red, black and white. Gilt lettering on the spine. Twelve plates after drawings by T.M.R. Whitwell. A near fine copy which is exceptionally bright and crisp with just a couple of trivial scuffs to the spine. Bookplate to front pastedown and contemporary ownership inscription to the front endpaper. Internally, a little occasional foxing and a short, repaired tear to one page. An uncommonly nice copy of Wodehouse's most famous school story. [32254] £2,500

McIlvaine A21a



73.

A Gentleman Of Leisure

WODEHOUSE, P.G.

Alston Rivers, 1910.

First edition. Primary binding of dark blue cloth lettered in gilt to spine and upper cover. A near fine copy with just a trace of wear to the corners. Bookplate to front pastedown, internally very clean. An extremely well preserved example of a scarce work. [32253]

£1,800

Published first in the US at 'The Intrusion of Jimmy'.

McIlvaine A13b

of which, the bride and bridegroom are confined to the house, until the ceremony takes place. The period varies; but with people of distinction there generally elapses an interval of forty days between the *sirohun* and the marriage.

On the day of the marriage (for which one that is considered fortunate is previously selected) the father of the bride proceeds to the mosque, accompanied by the bridegroom, and informing the *Panghala* that the lad whom he presents has agreed to give the *iri hâran* (generally about two dollars), requests him to marry him to his daughter: on which the *Panghala* inquires of the bridegroom, whether he has paid the amount, or is willing to do so? and upon the affirmative being declared, he sanctifies the marriage by words to the following effect:

"I join you, *viden mas* (bridegroom), in wedlock with *sânâ* (the bride), with a pledge of two reals weight in gold or silver,† You take (with) to be your wife for this world. You are obliged to pay the pledge of your marriage (*iri hâran*), or to remain debtor for the same. You are responsible for your wife in all and every thing. If you should happen to be absent from her for the space of seven months on shore, or one year at sea, without giving her any subsistence, and are remiss in the performance of the duties which you owe to your sovereign, your marriage shall be dissolved, if your wife requires it, without any further form or process; and you will be, besides, subject to the punishment which the Mahometan law dictates."

Should any circumstance occur to prevent the bridegroom from attending at the mosque on the day selected for the marriage, he follows the singular custom of sending his *lris*‡ to the ceremony, which is deemed sufficient by the *Panghala*; and afterwards he may appoint a proxy, to represent him in the processions which follow. But this is seldom done when a man marries for the first time.

After

* Fortune was so much considered in the making of these matches among the Javanese, that the sagers were always called along with the witnesses to a marriage contract, to preside upon the happy results of the settlement which the latter effected.

† "Tiket atau agamotahan Angpa,"—Javanese.

‡ The Jews marry in nearly the same way, the husband delivering a sum of money as a pledge. The Greeks were in the habit of presenting gifts on similar occasions.

§ A description of this intercourse, an account of the importance attached to it among the Javanese, the ceremony with which it is worn, and the care with which it is preserved through different generations, will be found in another place.



A Javanese Wedding in Bali

(From "The Javanese," by J. B. van der Kolk, 1880)