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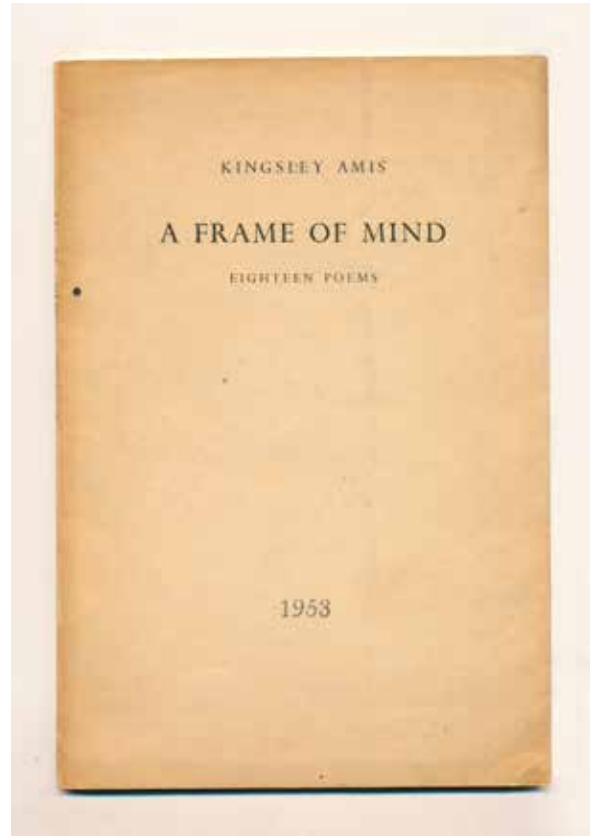
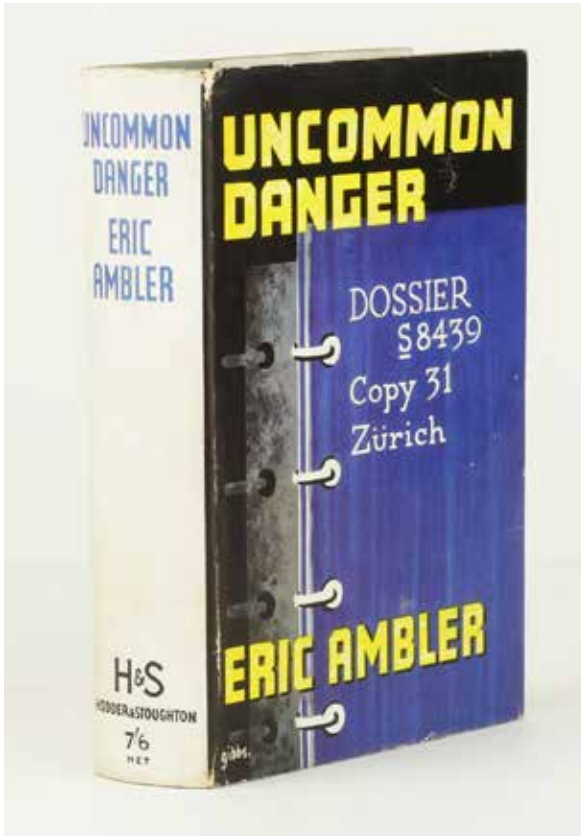
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All items in this catalogue may be ordered via our secure website. The website also lists some 3000 books, manuscripts and pieces of artwork from our stock, as well as a host of other information.

Front cover: From the Caroline Harris designed dustwrapper for Ted Hughes's *The Hawk In The Rain*. The dedication copy, inscribed by him for Sylvia Plath, is on page 30.

Endpapers: *Park Place* and *Pistyll Cain*, John Piper lithographs from John Betjeman and Geoffrey Taylor's *English, Scottish & Welsh Landscape*, on page 4.

Frontispiece: Evelyn Waugh's frontispiece to the large paper issue of *Black Mischief*. A dedication copy, inscribed by him for Mary Lygon, is on page 68.



1. AMBLER, Eric UNCOMMON DANGER Hodder & Stoughton, 1937.

First edition. Original blue cloth in pictorial dustwrapper. A fine copy in a fine dustwrapper, which just shows minor wear to the corners at the head of the spine, but is exceptionally bright and crisp. [26243] £7,500

Eric Ambler is widely regarded (with Somerset Maugham and Graham Greene) as a principal pioneer of politically sophisticated thrillers. The five books that Ambler wrote between 1936 and 1940, upon which his reputation rests, are novels of complexity and realism, in which he introduced ordinary protagonists who are thrust into political intrigue they are ill prepared to deal with. In the process he paved the way for such writers as Len Deighton and John Le Carre, who described Ambler's novels as "the well into which everybody had dipped".

Uncommon Danger is the author's second book, and in our experience, is his scarcest as a first edition in dustwrapper.

2. AMIS, Kingsley A FRAME OF MIND Eighteen Poems *University of Reading*, 1953.

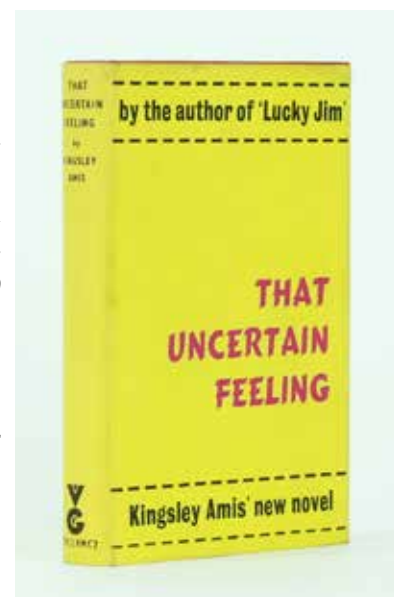
First edition, number 76 of 150 copies. Original Japon wrappers over card titled in black to covers and spine. A very good copy indeed, with some toning to the spine and a little dustiness to the covers. [37535] £450

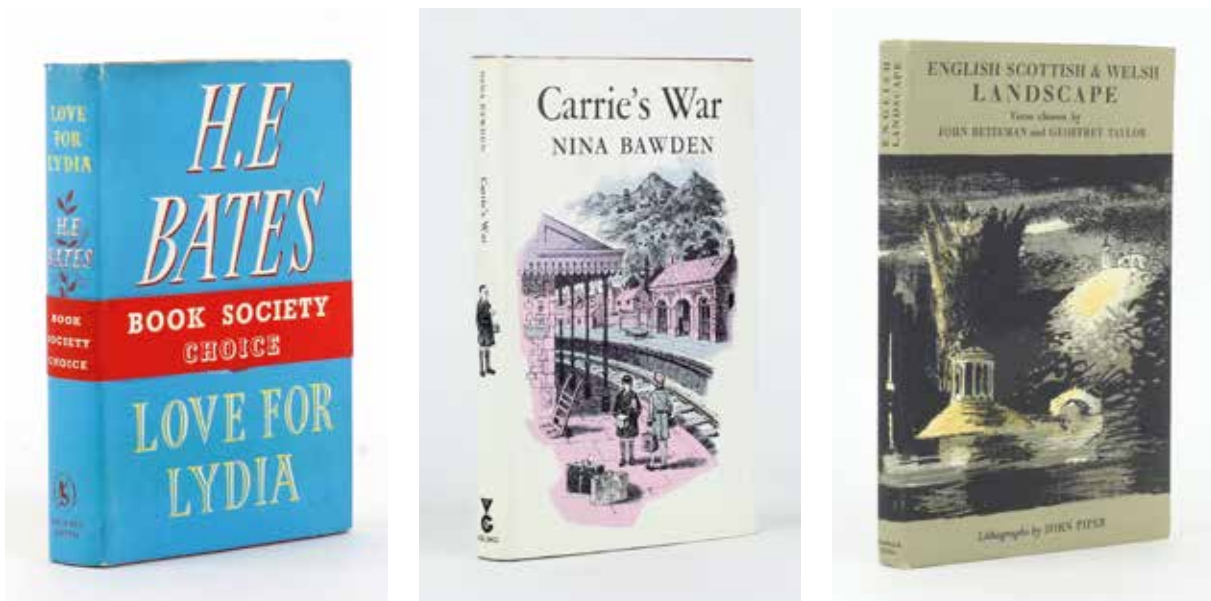
Amis's second book and collection of poems.

3. AMIS, Kingsley THAT UNCERTAIN FEELING Gollancz, 1955.

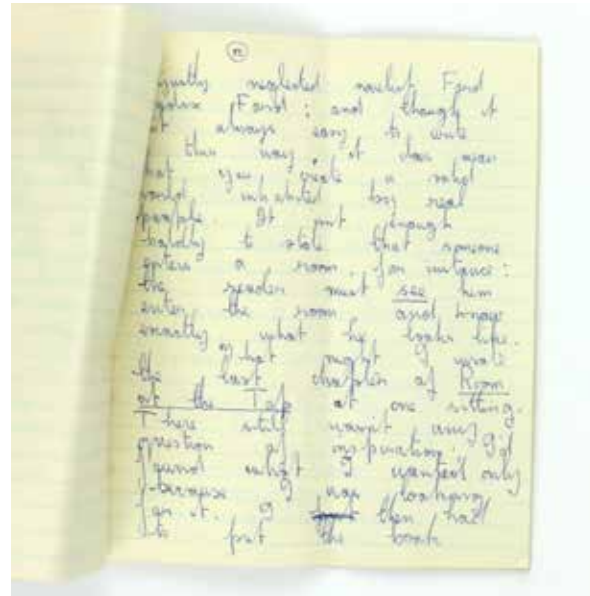
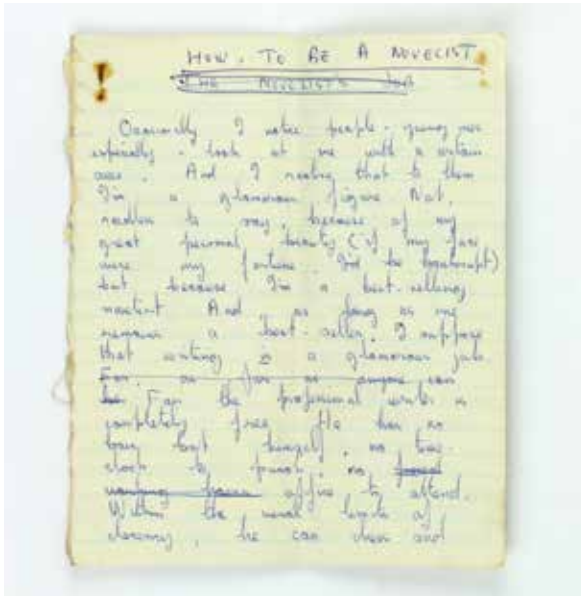
First edition. Original red cloth in dustwrapper. A near fine copy in a near fine dustwrapper with just a touch of browning to the spine. [36089] £225

Amis's second novel.





4. AMIS, Kingsley I LIKE IT HERE *Gollancz*, 1958.
 First edition. Original red cloth in dustwrapper. A very good copy in a very good, price clipped, dustwrapper. [31970] £175
5. AMIS, Kingsley THE JAMES BOND DOSSIER *Cape*, 1965.
 First edition. Black boards with gilt lettering on the spine, in a decorative dustwrapper, designed by Jan Pienkowski with vignettes after Richard Chopping from the dustwrappers of the James Bond books. A fine copy in a near fine (price clipped) dustwrapper with just a trace of wear to the head of the spine. [37446] £150
6. [AMIS, Kingsley] Lt.-Col. William ('Bill') Tanner THE BOOK OF BOND Or Every Man his Own 007 *Cape*, 1965.
 First edition. 12mo. Black cloth with red, blue and gold lettering on the spine, in a decorative dustwrapper. The wrapper is reversible, with the Bible on the inner cover "for undercover work in the field". Gold coloured endpapers. A fine copy in a near fine, slightly creased, dustwrapper. [38400] £150
7. BATES, H.E. LOVE FOR LYDIA *Joseph*, 1952.
 First edition. Red boards in pictorial dustwrapper complete with the original Book Society wrap-around band. Dustwrapper designed by Broom Lynne. A near fine copy in a near fine dustwrapper. [37709] £125
8. BAWDEN, Nina CARRIE'S WAR *Gollancz*, 1973.
 First edition. 8vo. Maroon boards and pictorial dustwrapper. Publisher's file copy, with file copy stamped to endpapers. Illustrated in line by Faith Jaques. A fine, bright copy. [37546] £650
 Bawden's vivid and moving tale of an evacuee during the Second World War. Now regarded as a modern classic of the genre. The print run of the first edition was small, much of which, it seems, went to libraries, leaving copies in nice condition decidedly uncommon.
9. BETJEMAN, John; TAYLOR, Geoffrey; PIPER, John ENGLISH, SCOTTISH & WELSH LANDSCAPE *Frederick Muller*, 1944.
 First edition. Original pictorial boards in like pictorial dustwrapper, illustrated with a wraparound design by John Piper. Twelve full-page colour lithographs of landscape scenes by John Piper. A bright, near fine copy in a very good dustwrapper. Ownership inscription to front endpaper. [38027] £225



"THIS IS HOW I WROTE ROOM AT THE TOP"

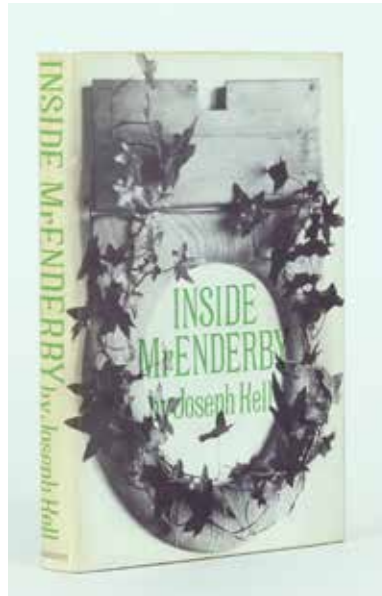
10. BRAINE, John ORIGINAL AUTOGRAPH MANUSCRIPT: HOW TO BE A NOVELIST [1959].

Twenty pages of lined notebook paper, stapled and sewn, save the cover sheet. Approximately 1,200 words written in Braine's hand, with amendments and proof markings to the text in his hand and another's, presumably his agent's. Addressed on the cover sheet to Braine's agent Miss Jean LeRoy at David Higham Associates. Some rust staining to the corners with a central fold to the papers. [37412] £1,500

John Braine's illuminating and often comic manuscript draft for an essay titled 'How To be A Novelist', part of which was later incorporated into *Writing A Novel* (1974). The essay was written just in advance of the publication of his second novel *The Vodi* (1959), following the immediate success of his debut *Room At The Top* (1957). It is split into two sections; the introductory section demystifies the figure of the novelist; the second section, the bulk of the essay, explains in full the process of writing his first novel. Braine opens by arguing the most common illusion deceiving would-be novelists is "something called Inspiration... I no more wait for the inspiration to write than anyone else waits for the inspiration to go out to work on a wet Monday morning." In illustration of this he tells an anecdote about how Sinclair Lewis, giving a lecture on the practical side of writing asked the audience " 'Hands up, all of you who want to write.' Everyone put up their hands. 'Well then, why the hell aren't you at home writing' Lewis said, and walked off."

The second portion of the essay explains in depth the process of writing *Room At The Top*, from conception to publication. It began in 1951 once he had acquired a literary agent "on the strength of an article of mine in the *New Statesman*." In his initial meeting with the agent, Braine says how he had not thought of writing a novel until it was suggested to him because "I believed in waiting for inspiration, and I hadn't been visited with even the ghost of a plot for a novel." After three months of filling notebooks with plot ideas "none of [which] came out alive", Braine recounts the evening where the character of Joe Lampton manifest himself. "That night" Braine writes "I wrote the last chapter of *Room At The Top* in one sitting." After this start, Braine cites Ernest Hemingway in arguing the importance of producing "a first draft as quickly as possible." Working on the second draft he stresses the importance of having to make sure the novel had "a definite plot... each chapter had to leave the reader wanting to know what happened next. Any novel which doesn't make the reader ask this question is a failure, no matter how beautiful its prose or how subtle its psychology." The last stage of Braine's process for writing the novel was to go "through the novel and cut out every unnecessary word. I even cut out several unnecessary chapters. They were good enough in themselves, but the story could do without them." Braine boldly concludes "This is how I wrote Room At The Top. I've told you my working rules. I didn't change them when I wrote my second novel *The Vodi*. That's why it's taken me over two years to finish."

Though Braine sent this manuscript to his agent and amendments were made, it is not clear that it ever saw publication. Thoughts expressed in the first half of the essay later appear in his opening three chapters of *Writing A Novel* (1974), often verbatim. The second section, in which the creative and practical processes for writing *Room At The Top* are analysed forensically, has apparently never been published and offers, therefore, a unique insight into the making of the novel that realised Braine's literary reputation.



11. [BURGESS, Anthony] KELL, Joseph ONE HAND CLIPPING *Davies, 1961.*

First edition. Original yellow and red spotted cloth in light blue pictorial dustwrapper. A fine copy in a very good, publisher price-clipped, dustwrapper, which has a short closed tear to the front panel. [36268] £250

Joseph Kell is a pseudonym that Anthony Burgess used for two of his novels, the above and *Inside Mr. Enderby*. Both are scarce. Burgess reviewed this novel himself for the *Yorkshire Post* (unbeknown to them), and consequently lost his job.

12. [BURGESS, Anthony] KELL, Joseph INSIDE MR. ENDERBY *Heinemann, 1963.*

First edition. Original green cloth in pictorial dustwrapper. A fine copy in a near fine dustwrapper, with very light tanning to the spine. [36269] £375

Scarce.

13. CARR, J. L. A MONTH IN THE COUNTRY Introduced by Ronald Blythe *Cornucopia Press, 1990.*

Signed limited edition. One of 300 copies, this one unnumbered, signed by Carr and Blythe. 4to. Original green cloth with pink printed label to the spine and upper cover. Top edge gilt. A fine copy. [37931] £250

Reckoned by Penelope Fitzgerald to be his "masterpiece", *A Month In The Country* was initially published by The Harvester Press in 1980. This limited edition uses the revised version of the text that Carr himself would publish the following year at his Quince Tree Press.

14. CHANDLER, Raymond THE LONG GOOD-BYE *Hamish Hamilton, 1953.*

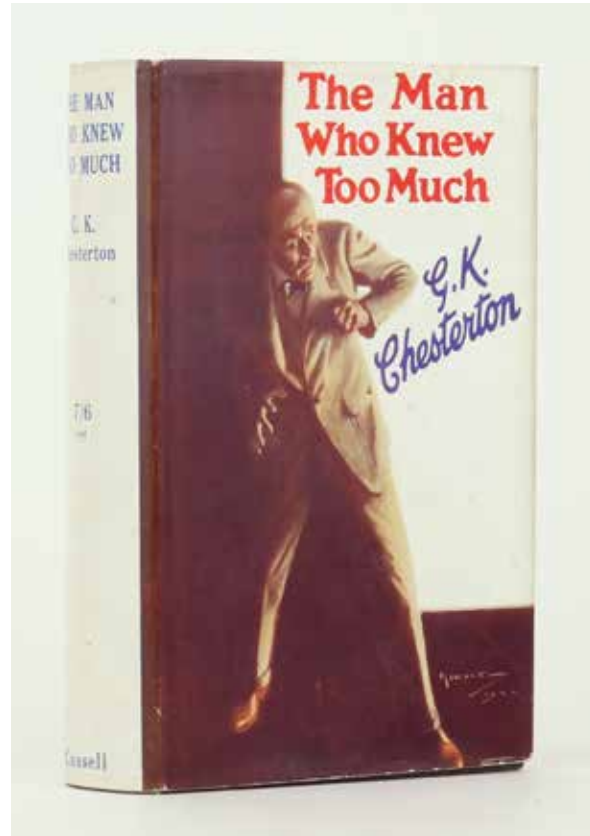
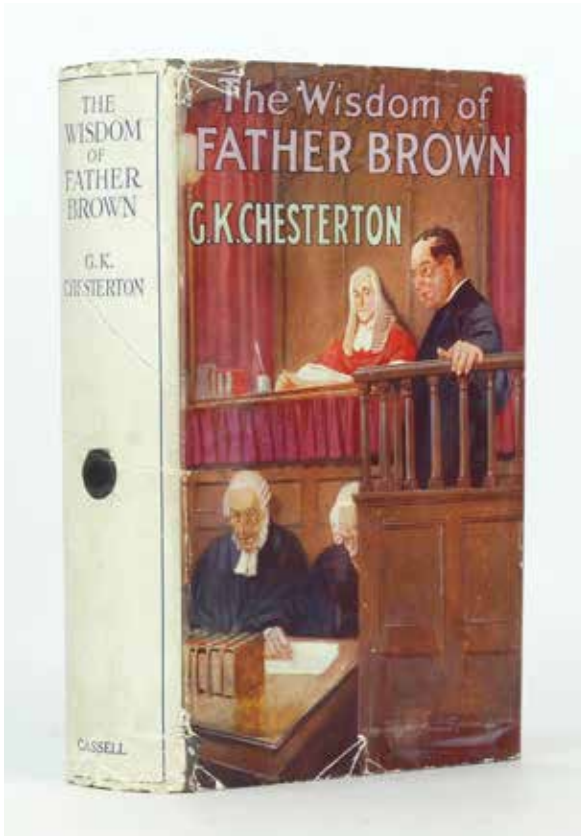
First edition. Original maroon cloth with silver titles on the spine in stylish Fitz Wegner dustwrapper. A fine copy in a very near fine, price clipped, dustwrapper, which just shows a trace of wear to the spine ends, but is very crisp and bright. [29531] £950

"Romantic, tending towards a sentimentality it never quite reaches, *The Long Goodbye* is beautifully composed, with taut economical style exactly suited to narrator Marlowe. If this is not literature, what is?" (Burgess, *Ninety-Nine Novels*).

15. CHESTERTON, G. K. THE INNOCENCE OF FATHER BROWN *Cassell, 1911.*

First edition. Original red cloth with gilt titles. A lovely, near fine copy, bright and clean with just a hint of wear to the front fore edge. [37708] £450

The first book of Father Brown stories.



SECOND FATHER BROWN IN DUSTWRAPPER

16. CHESTERTON, G.K. THE WISDOM OF FATHER BROWN *Cassell, 1914.*

First edition. Original blue cloth with titles in gilt on the spine in pictorial dustwrapper with front panel by Sydney Seymour Lucas. A near fine copy with slight oxidisation to the spine lettering and foxing to the title page in a very good dustwrapper indeed, which shows a little wear to the corners and a few closed tears internally neatly reinforced. The price on the spine has been blacked out but one can see the correct 6/- . [38362] £12,500

The only known copy in a dustwrapper of the second Father Brown book.

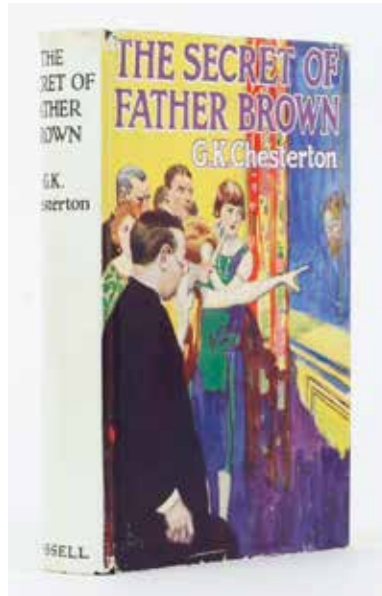
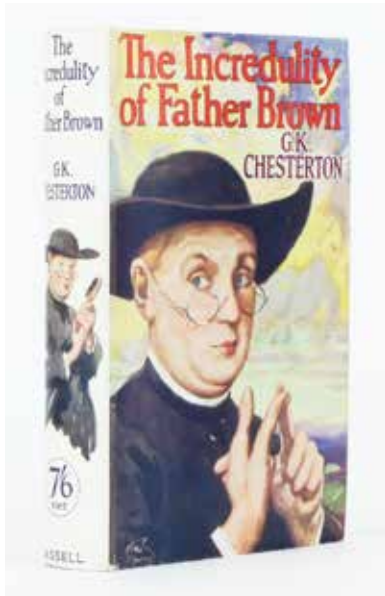
“As a detective writer G.K.Chesterton is sui generis, his own man on an impressive scale. His work combines imagination and intellect in a wholly original manner, imposing its own conditions with bizarre but irresistible logic.” (Cooper & Pike)

Rated by Ellery Queen as “one of the three greatest detective characters ever invented” (along with Dupin and Holmes), Father Brown first appeared in book form in 1911 and quickly became one of the best loved and popular fictional detectives. Although there were three further books of stories between 1926-1935, like Conan Doyle, the best of Chesterton’s detective fiction is to be found in his early work.

17. CHESTERTON, G.K. THE MAN WHO KNEW TOO MUCH *Cassell, 1922.*

First edition. Original green cloth lettered in dark blue, in pictorial dustwrapper. A fine copy in a fine dustwrapper, bright and crisp with just the slightest dustiness. An exceptional copy. [26085] £4,500

A collection of stories surrounding Horne Fisher, “an amateur criminal investigator who, in solving strange and intricate riddles of crime, passes through experiences as bewildering and unexpected as the most blasé reader could desire” (blurb).



18. CHESTERTON, G.K. THE IN-CREDULITY OF FATHER BROWN *Cassell, 1926.*

First edition. Original black cloth with red lettering and border in scarce pictorial dustwrapper, not mentioned by Sullivan. Tail edge uncut. A fine copy, in a superb, fine dustwrapper, exceptionally crisp and bright. [37402] £1,750

19. CHESTERTON, G.K. THE SE-CRET OF FATHER BROWN *Cassell, 1927.*

First edition. Original black cloth let-tered in gilt to the spine, in the scarce pictorial dustwrapper, not men-tioned by Sullivan. Tail edge uncut.

A fine copy in a very near fine dustwrapper that is bright and clean, with no discolouration to the spine, but some light wear to the edges and a short closed tear to the front panel. [37403] £1,500

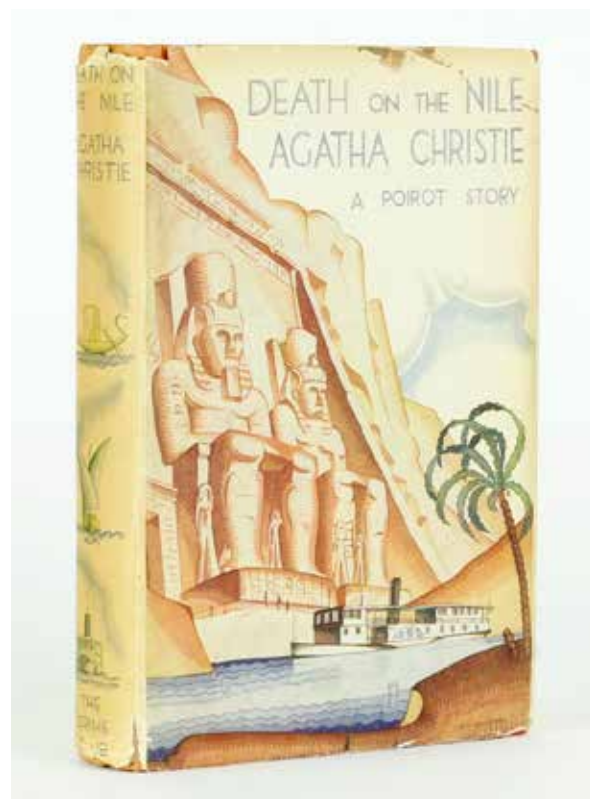
20. CHRISTIE, Agatha CARDS ON THE TABLE *Collins Crime Club, 1936.*

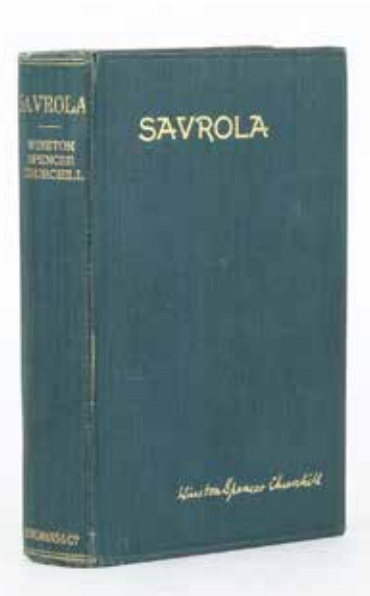
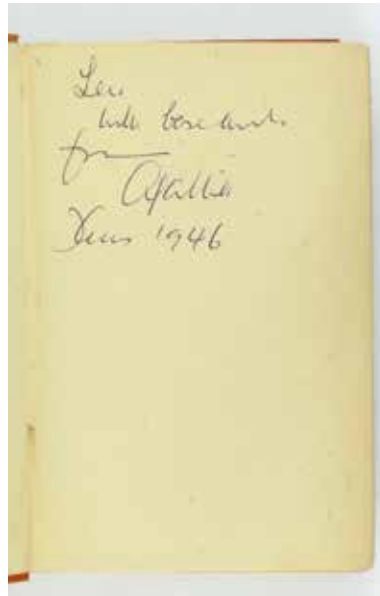
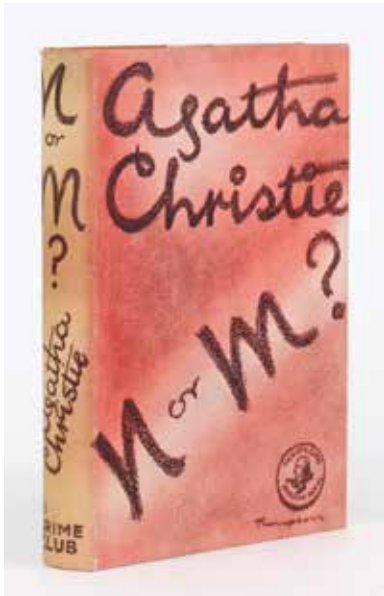
First edition. Publisher's orange cloth lettered in black. Author's presentation copy, inscribed to Katharine Woolley on front endpaper "Katharine from Agatha". A very good copy, slightly cocked with fading to spine and bumped upper corners. [36046] £3,000

Sir Leonard and Katharine Woolley were good friends of Christie and her second husband, the archaeologist Sir Max Mallowan. Mallowan's archaeological career began as an assistant to Woolley at the excavations at Ur in southern Iraq, and through this friendship and tutelage Christie met Woolley's wife Katharine, on whom the character of Louise Leidner in *Murder In Mesopotamia* is purportedly based.

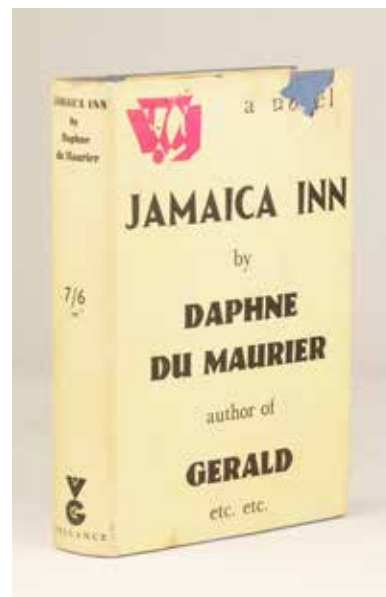
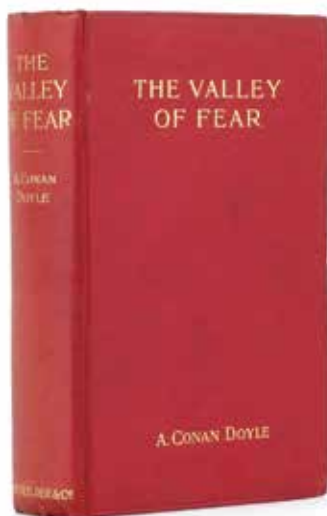
21. CHRISTIE, Agatha DEATH ON THE NILE *Collins, 1937.*

First edition. Original orange cloth with black lettering on the spine, in the striking pictorial dustwrapper designed by Robin Macartney. A near fine copy with foxing to the page edges in a very good (price clipped) dustwrapper which shows a little fraying to the spine, with two short, repaired, closed tears and a small mark to the front panel, but is generally a bright, attractive copy. [36695] £7,500
An unusually well preserved example of this classic Hercule Poirot novel of the 1930s.





22. CHRISTIE, Agatha *N OR M?* Collins, 1941.
 First edition. Original bright orange cloth with black lettering in orange-brown Thompson dustwrapper. A fine copy in near fine dustwrapper, with a little fading to the spine and just a trace of wear to the corners. [37674] £1,250
23. CHRISTIE, Agatha *DEATH COMES AS THE END* Collins, 1945.
 First edition. Original red cloth in pictorial dustwrapper. A near fine copy, in a near fine dustwrapper, very bright and clean with just one small closed tear to the head of the spine. [30289] £450
24. CHRISTIE, Agatha *THE HOLLOW* *The Crime Club*, Collins, 1946.
 First edition. Publisher's red cloth with black lettering on the spine. Author's presentation copy, inscribed to Leonard Woolley on front endpaper "Len with best wishes from Agatha Xmas 1946". A very good copy with fading to spine. [36047] £2,750
 Sir Leonard and Katharine Woolley were good friends of Christie and her second husband, the archaeologist Sir Max Mallowan.
25. CHRISTIE, Agatha *PASSENGER TO FRANKFURT* Collins, 1970.
 First edition. Red boards, lettered in gilt, in printed dustwrapper. A fine copy in a fine dustwrapper with a little fading to the fugitive orange lettering on the spine. [38399] £50
26. CHRISTIE, Agatha *ELEPHANTS CAN REMEMBER* Collins, 1972.
 First edition. A fine copy in a fine dustwrapper. [38394] £50
27. CHRISTIE, Agatha *SLEEPING MURDER* *Miss Marple's Last Case* Collins, 1976.
 First edition. A fine copy with a small inscription in a near fine dustwrapper with a slightly faded spine. [38396] £35
28. CHURCHILL, Winston *SAVROLA* *A Tale of the Revolution in Laurania* Longmans Green, and Co., 1900.
 First UK edition. Original green cloth with gilt titles. A very good copy indeed, clean and bright with a trace of wear to the corners and a small section of the upper joint. Subscription label to the front pastedown and foxing to the preliminaries and page edges as usual. [37416] £850
 Churchill's only novel.



29. CONRAD, Joseph VICTORY *Methuen, 1915.*

First edition. Original red cloth lettered in gilt. Author's presentation copy, inscribed on publication on the front endpaper, "To Sir Sidney and Lady Colvin with great affection from J.C. 1915". A very good copy indeed with covers a shade dusty and a small mark to the spine. Unobtrusive bookplate to the front pastedown. [32868] £8,500
 Sir Sidney Colvin had been Slade Professor of Fine Arts at Cambridge and Keeper in the Department of Prints and Drawings at the British Museum between 1884 and 1912. He was introduced to Conrad by H.G. Wells and the period from 1913 onwards show them as close friends with a regular correspondence and meetings often discussing Conrad's work and Colvin's reviews of other novelists.

30. CONRAD, Joseph with HUEFFER, Ford M. THE INHERITORS *Heinemann, 1902.*

First UK edition, first state without dedication leaf in first issue binding. Original yellow cloth decorated in black. A very good copy that has a little dustiness and minor wear to the head of the spine, but is generally well preserved. [26772] £750

31. DEIGHTON, Len THE COMPLETE GAME, SET & MATCH TRILOGY Comprising: Berlin Game, Mexico Set, London Match and Len Deighton: An Annotated Bibliography 1954-1985 *Hutchinson, 1983-1985.*

Four volumes, all first editions. Each in the original cloth with the pictorial dustwrapper. Housed in the publisher's original box. All fine copies in fine dustwrappers, the box is in very good condition, with a little wear. [38055] £75

32. DOYLE, Arthur Conan THE VALLEY OF FEAR *Smith, Elder & Co., 1915.*

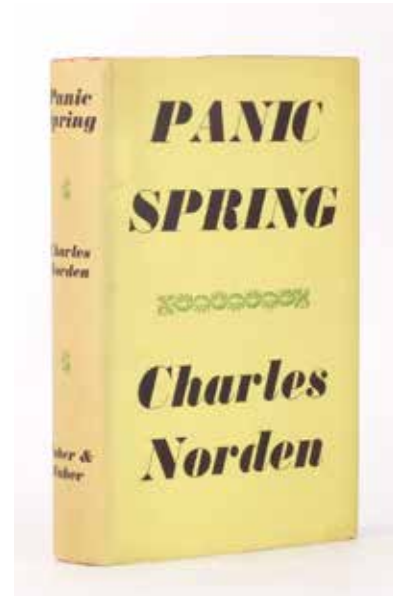
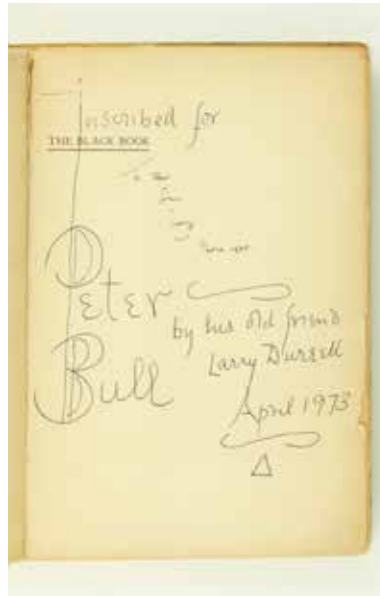
First English edition. Original red cloth lettered in gilt. Black and white frontispiece of Sherlock Holmes by Frank Wiles. A very near fine copy, clean and bright with just a little tanning to the page edges. [37401] £1,750
 The fourth and final Sherlock Holmes novel.

33. DOYLE, Roddy THE COMMITMENTS *Dublin: King Farouk, 1987.*

First edition. 'Perfect' bound in original pictorial card wrappers designed by Charlie O'Neill. A virtually fine copy that has an inoffensive scratch to the covers, but is crisp, uncreased and tight. An exceptional copy. [22142] £750
 Doyle's first book. In the absence of any takers, Doyle co-founded King Farouk Publishing with John Sutton for the principal purpose of publishing this book. 3000 copies were printed of which only about 800 were sold. Due to the binding the book was apt to fall apart as it was read, so it is infrequently encountered in a good state.

34. DU MAURIER, Daphne JAMAICAINN *Gollancz, 1936.*

First edition. Original blue cloth with dark blue titles. In the scarce original yellow dustwrapper printed in black and red. A very good copy indeed of the book. The dustwrapper is uncommonly clean, with a chip to the upper cover and two smaller nicks to the lower panel. [32114] £5,000



35. DURRELL, Lawrence THE BLACK BOOK *Obelisk Press, 1938.*

First edition. Original buff pictorial wrappers, lettered in black. Author's presentation copy, inscribed twice on the half title, the first in a small neat

hand, "To Peter from Larry, Paris 1938" and the second, thirty five years later in a large, expansive, possibly rather drunk hand, "Inscribed for Peter Bull by his old friend Larry Durrell, April 1973" with the downstroke of the I running the height of the page, taking in the downstrokes of the P and B. A good only copy, with the spine relaid, retaining all but the top inch and the corners frayed. Pages browned with the preliminaries beginning to crack at the gutter. [33059] £3,500

Peter Bull was an actor, writer, occultist, and arctophile. Durrell met Bull through George Wilkinson in the early 1930s and formed a lasting friendship, as the two inscriptions are testament to. Bull and Durrell saw each other intermittently over the years, mainly in Corfu and London.

36. DURRELL, Lawrence (Charles Norden) PANIC SPRING A Romance *Faber & Faber, 1937.*

First edition. Original salmon cloth with gilt titles to the spine, in the original yellow printed dustwrapper. A near fine copy in a very near fine, price clipped, dustwrapper with just some trivial wear to the spine ends. An exceptionally bright, crisp copy. [36206] £2,250

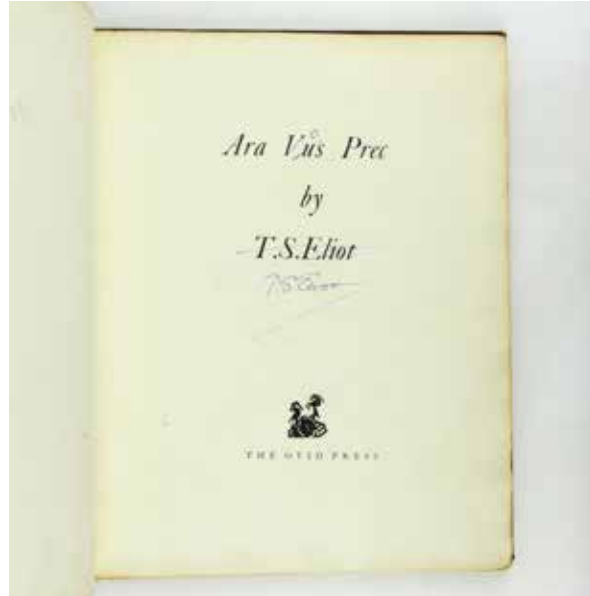
The author's rare second novel, published pseudonymously (Charles Norden) more than two decades prior to the Alexandria Quartet.



37. DURRELL, Lawrence THE PARTHENON *Rhodes, for the author, [c.1945].*

First edition. Publisher's card wrappers, with decoration printed in blue and titles in black. Single leaf folded and stapled into the wrappers to form four pages printed laterally. Author's compliments slip loosely laid in. A very good copy indeed with slight creasing to the edges. [36205] £1,500

One of about 25 copies produced for the author at the Government Press in Rhodes as his Christmas card for the winter of 1945.



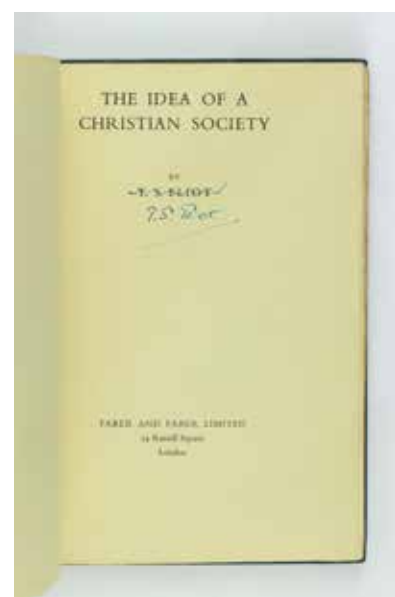
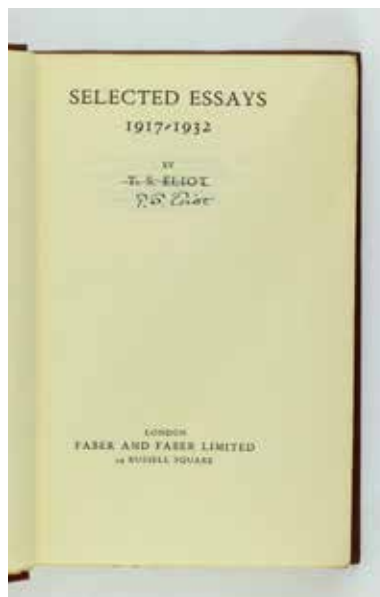
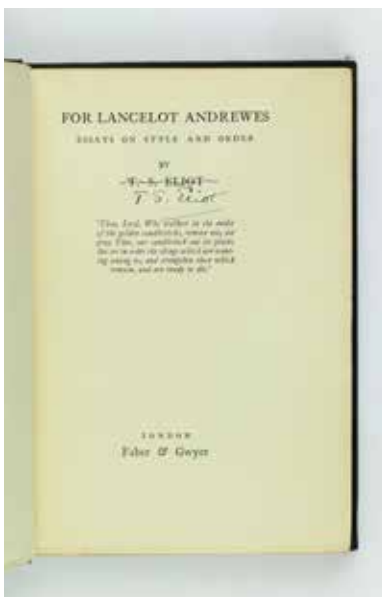
38. ELIOT, T.S. ARA VOS PREC *The Ovid Press*, 1920.

First edition. 4to. Number 245 of 264 copies. Publisher's quarter yellow cloth over black boards with paper title label to the spine. Signed by the author on the title page with his manuscript correction of Vus to Vos in the title. A very good copy, but somewhat worn to the spine ends and title label with a short spit to the rear joint. Hinges cracked, but holding. [33853] £4,500

Eliot's third book of verse and now rather scarce, particularly in a signed state. Explaining the error in the title, Eliot wrote to Gallup that "The correct title of the book is Ara Vos Prec. It only happened to be Vus on the title page because I don't know Provençal, and I was quoting from an Italian edition of Dante the editor of which apparently did not know Italian either"; the mistake was noticed in time for the correct title to be printed on the spine-label.

39. ELIOT, T.S. FOR LANCELOT ANDREWES *Essays on Style and Order Faber & Gwyer*, 1928.

First edition. Original blue cloth with tan paper label. Fore and bottom edges untrimmed. Signed by Eliot on the title page. A very good copy indeed, with a little fading to the spine. [37066] £850



A collection of early essays that are, in Eliot's words, "classicist in literature, royalist in politics, and Anglo-Catholic in religion." Uncommon signed.

40. ELIOT, T. S. SELECTED ESSAYS 1917 - 1932 *Faber & Faber Ltd., 1932.*

First edition. Original brown boards lettered in gilt to the spine. Fore and bottom edges untrimmed. Signed by Eliot to the title page. A very good copy. [37068] £850

The choicest of Eliot's prose from when he became assistant editor of *The Egoist* in 1917, until 1932. Uncommon signed.

41. ELIOT, T.S. THE IDEA OF A CHRISTIAN SOCIETY *Faber & Faber Ltd., 1939.*

First edition. Original blue boards lettered in gilt to the spine, in the red dustwrapper. Fore and bottom edges untrimmed. Signed by Eliot on the title page. Postcard loosely laid in. A very good copy indeed, in a very good dustwrapper, with a couple of closed tears reinforced by tape to verso. [37069] £750

This essay is based on the Boutwood Lectures, a programme of three talks given by Eliot at Corpus Christi, Cambridge in March 1939. The postcard laid in is written by one of the attendees and reads "I heard these lectures being delivered at Corpus, & was bidden to meet Eliot one evening - the first time I met him. We were a pair of tongue-tied undergraduates, and he talked mostly about cheese."

42. ELIOT, T.S. THE CLASSICS AND THE MAN OF LETTERS The Presidential Address delivered to the Classical Association on 15 April 1942 *Oxford University Press, 1942.*

First edition. Pale-blue paper wrappers printed in black. Signed by Eliot on the title page. A very good copy indeed, with a small nick to the spine. [37065] £750

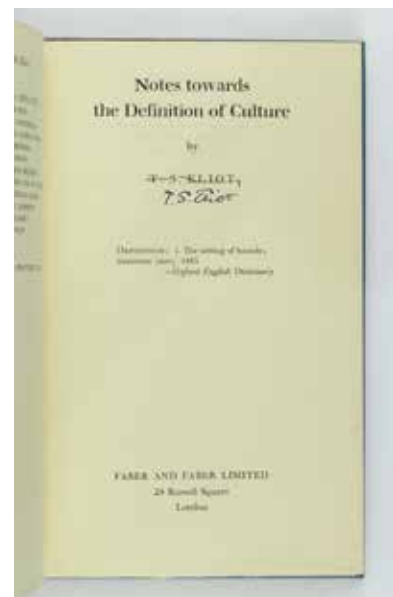
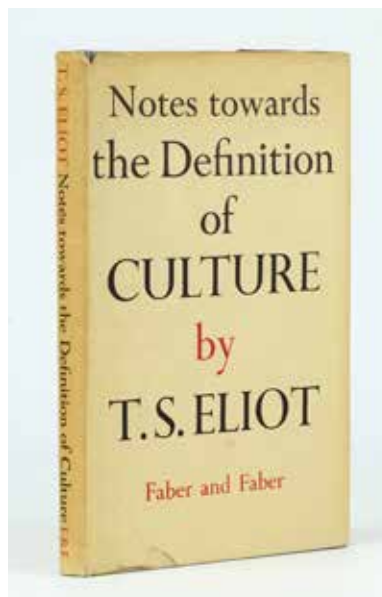
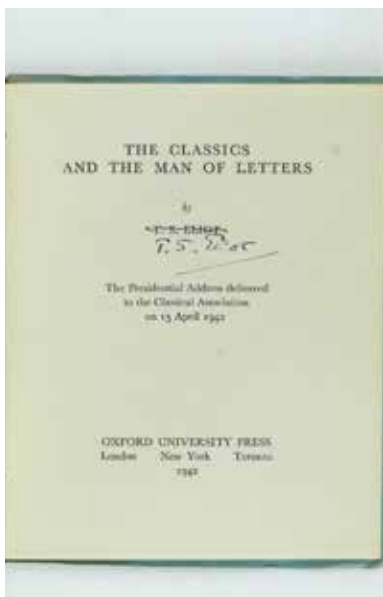
This essay, taken from an address Eliot gave to the Classical Association, argues for the reinvigoration of classical education to stop the decline in literary critical standards. This copy is one of the first printed of the edition, preserving the 't' of 'the' on the title page, "in later copies the letter registers so weakly as almost to disappear" (Gallup). Uncommon signed.

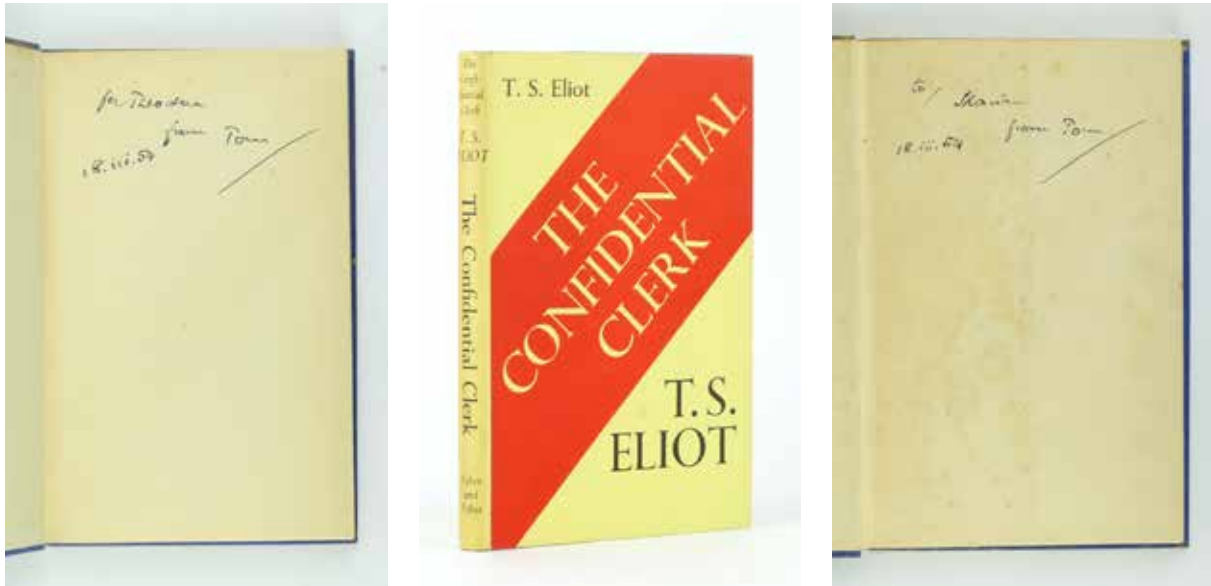
43. ELIOT, T. S. NOTES TOWARDS THE DEFINITION OF CULTURE *Faber & Faber Ltd., 1948.*

First edition. Original blue cloth lettered in gilt on the spine, in the cream dustwrapper. Signed by Eliot on the title page. A very good copy in a very good dustwrapper. [37067] £750

Uncommon signed.

Gallup A51.





A GIFT FROM ELIOT TO HIS NIECE

44. ELIOT, T.S. POETRY AND DRAMA *Faber & Faber, 1951.*

First edition. Original red cloth, lettered in gilt to the spine, in the (supplied) dustwrapper. Inscribed on the front free endpaper to the poet's niece "to Theodora Eliot Smith from T. S. Eliot, 1.x.51". A very good copy in a very good dustwrapper, with a chip to the lower panel. [37037] £1,750

A wonderful family association copy, being a gift from Eliot to his niece, Theodora Eliot, the daughter of Marian Cushing Eliot, the favourite of his sisters.

PROVENANCE: From the library of Theodora Eliot.

"TO MARIAN, FROM TOM"

45. ELIOT, T. S. THE CONFIDENTIAL CLERK *Faber & Faber, 1954.*

First edition. Original blue boards lettered in gilt to the spine, in the dustwrapper. Inscribed by Eliot on the front free endpaper to his sister Marian, "To Marian, from Tom, 18.iii.54". A very good copy, with a little staining to the boards, in a very good dustwrapper, toned to the spine with a little edge wear. [37034] £2,500

PROVENANCE: From the library of Marian Cushing Eliot, and thence by descent.

46. ELIOT, T. S. THE CONFIDENTIAL CLERK *Faber & Faber, 1954.*

First edition. Original blue boards lettered in gilt to the spine, in the dustwrapper. Inscribed by Eliot on the front free endpaper to his niece, "For Theodora, from Tom, 18.iii.54". A very good copy indeed. [37036] £1,750

On the opening night of *The Confidential Clerk* at the Edinburgh festival, as biographer Lyndall Gordon recounts, though his two love interests Emily Hale and Mary Trevelyan came to see the play, "he sat with his niece, Theodora, in the royal box."

PROVENANCE: From the library of Theodora Eliot.

47. ELIOT, T.S. POEMS WRITTEN IN EARLY YOUTH *Faber & Faber, 1967.*

First trade edition. Original purple cloth, in dustwrapper. A fine copy in a near fine dustwrapper. [37973] £50

A collection of Eliot's juvenilia, originally privately printed in 1950 in an edition limited to 12 copies.

48. [ELIOT, T. S.]; GARDNER, Helen THE COMPOSITION OF FOUR QUARTETS *Faber & Faber, 1978.*

First edition. Original blue cloth in the dustwrapper. Signed by Helen Gardner to the title page, with two autograph letters by the author arranging a lecture to a group of students. A fine copy in a fine dustwrapper. [38045] £75



FAULKNER'S FIRST BOOK IN A DUSTWRAPPER

49. FAULKNER, William THE MARBLE FAUN *Four Seas Company, 1924.*

First edition. Original olive marbled paper covered boards, with printed paper labels on upper cover and spine, in the original dustwrapper, which is printed in green. A couple of millimetres of fraying to the top of the spine but a very good copy indeed in a near fine dustwrapper, which is clean and complete with just a little fraying and a couple of short closed tears to the spine, and some minor marks. Overall an extremely well preserved copy of a rare and fragile book. [27866] £45,000

The author's very rare first book, printed in an edition of about 500 copies, of which it is estimated barely 100 now exist. A collection of verse in a pastoral cycle, of which Phil Stone prophetically said in his preface, "these are primarily the poems of youth and a simple heart. It is seldom that much can be truthfully said for a first book beyond that it shows promise. And I think these poems show promise."



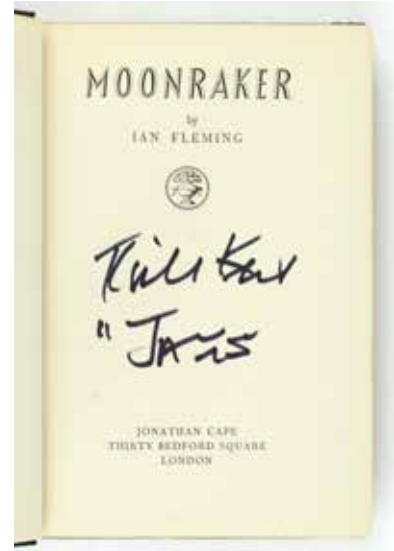
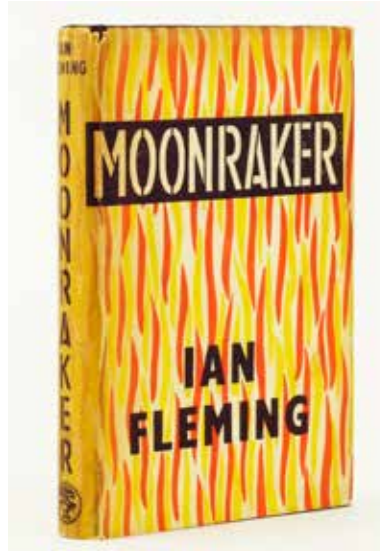
50. FLEMING, Ian CASINO ROYALE Cape, 1953.

First edition. Original black cloth with red heart vignette on upper cover and titles on the spine, in gun metal grey dustwrapper designed by the author. A near fine copy, with a little foxing to the page edges in a near fine dustwrapper, which shows a trace of wear to the head of the spine and a touch of foxing to the back panel, but is bright and crisp. [35508] £45,000

The author's first book and the first appearance of James Bond, who has probably had a greater impact on society and popular culture than any other fictitious character since Sherlock Holmes. 4,728 copies of the first impression were printed, although no more than 3000 were issued in the first state dustwrapper, the remainder having a favourable Sunday Times review overprinted on the front flap. A significant proportion of the first printing would have been sold to libraries and the remainder were well read, making well preserved copies ever more uncommon.

"Ian Fleming has discovered the secret of narrative art... the reader has to go on reading" - John Betjeman (review in The Daily Telegraph).

Gilbert A1a(1.1)



51. FLEMING, Ian CASINO ROYALE *Cape*, 1953.

Second impression. Original black cloth with single red heart on upper cover in the dustwrapper designed by the author. A near fine copy, with a little foxing to the fore-edge, in a very good price-clipped dustwrapper, with some marking and abrasion to the lower panel and front flap, and a tiny, circular hole to the lower joint. [37576] £4,500
The dustwrapper is the same as used for the first impression, but has a Sunday Times review of the book overprinted on the front flap.

52. FLEMING, Ian CASINO ROYALE *Pan*, 1955.

First paperback edition. Original pictorial wrappers (showing James Bond with blond hair). A near fine copy, slightly cocked with trivial wear to the corners. [38402] £450

53. FLEMING, Ian MOONRAKER *Cape*, 1955.

First edition. Original black cloth with silver embossed titles, in striking 'flames' dustwrapper. A near fine copy in a very good dustwrapper, with a faded spine showing some wear at its head and a rather dusty back panel. [36027] £2,950
The third James Bond book.

SIGNED BY 'JAWS'

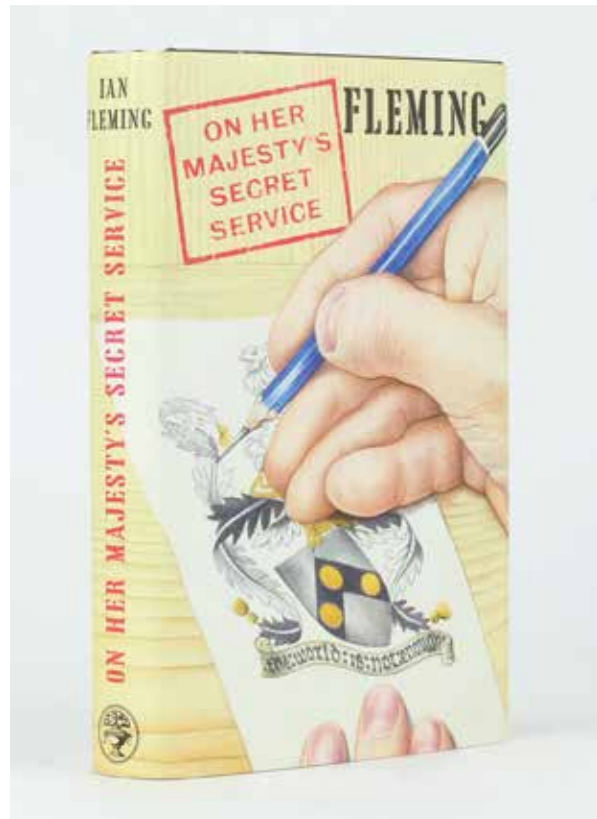
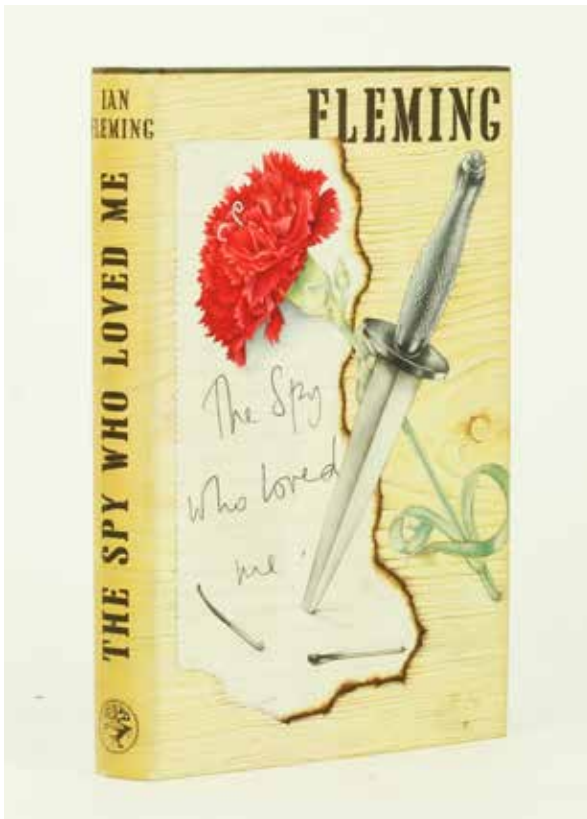
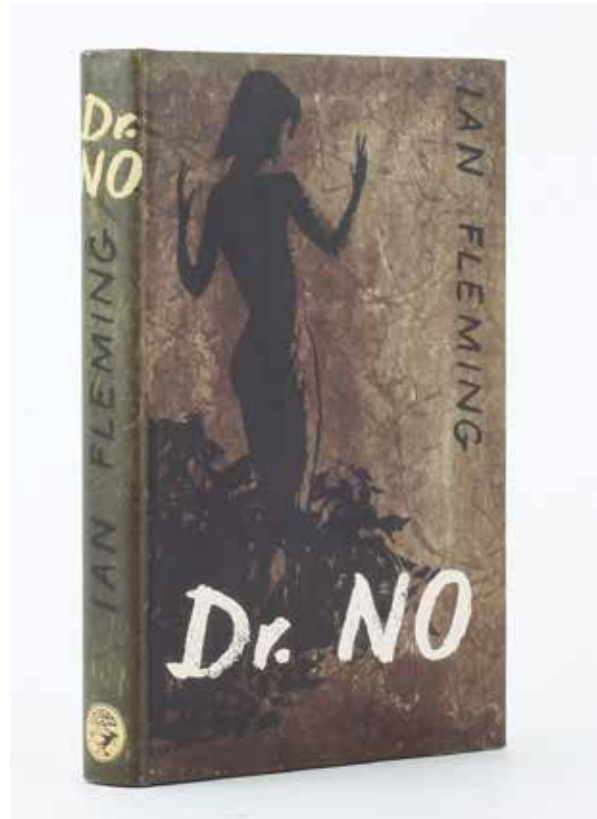
54. FLEMING, Ian MOONRAKER *Cape*, 1955.

First edition. Original black cloth with silver embossed titles. Inscribed on the title page by actor Richard Kiel "Rich Kiel / Jaws". A near fine copy. Previous ownership inscription to the front free endpaper. [37579] £1,500
The third James Bond book. Richard Kiel was the actor who played the memorable villain Jaws in the films for *Moonraker* and *The Spy Who Loved Me*.

55. FLEMING, Ian DIAMONDS ARE FOREVER *Cape*, 1956.

First edition. Original black bevelled cloth with silver diamond motif on the upper cover, in pictorial dustwrapper. A near fine copy with an ownership name to the front endpaper, in a near fine dustwrapper, uncommonly clean and crisp with just a modicum of wear to the corners. [37413] £6,000





56. FLEMING, Ian FROM RUSSIA WITH LOVE *Cape, 1957.*

First edition. Original black cloth with rose and gun vignette on upper cover in Chopping dustwrapper. A fine copy (with an owner's name to the front endpaper) in a very good dustwrapper, which shows some wear to the upper corners and head of the spine and a short closed tear to the head of the spine. [35745] £2,000

57. FLEMING, Ian DR NO *Cape, 1958.*

First edition. Original black boards with the outline of a dancer on the upper cover, in a pictorial Marriott designed dustwrapper. A fine copy in a fine dustwrapper, bright and crisp with just a hint of tanning to the white lettering on the spine [37586] £500

58. FLEMING, Ian THUNDERBALL *Cape, 1961.*

First edition. Original black cloth with blind stamped skeletal hand on upper cover, in a pictorial dustwrapper, with a striking design by Richard Chopping. A near fine copy in a very good dustwrapper indeed, crisp, with a touch of browning to the spine and a small ink mark to the lower panel. [37583] £500

59. FLEMING, Ian THE SPY WHO LOVED ME *Cape, 1962.*

First edition. Original black cloth with silver dagger on the front board. A fine copy with an inscription to the front endpaper in a near fine dustwrapper, which is bright and clean with just a trace of wear to the corners. [35906] £750

60. FLEMING, Ian ON HER MAJESTY'S SECRET SERVICE *Cape, 1963.*

First edition. Original boards with 'ski tracks' design on the upper cover, in pictorial dustwrapper designed by Chopping. A fine copy, with bookseller's label to front pastedown, in an excellent fine, crisp and unfaded dustwrapper. [37641] £1,500

61. FLEMING, Ian ON HER MAJESTY'S SECRET SERVICE *Cape, 1963.*

First edition. Original boards with 'ski tracks' design on the upper cover, in pictorial dustwrapper designed by Chopping. Author's presentation copy inscribed to Denise Robins on the front free endpaper "To Denise with best wishes from Ian". A near fine copy in a very good dustwrapper indeed, red lettering on the spine faded. [33742] £12,500

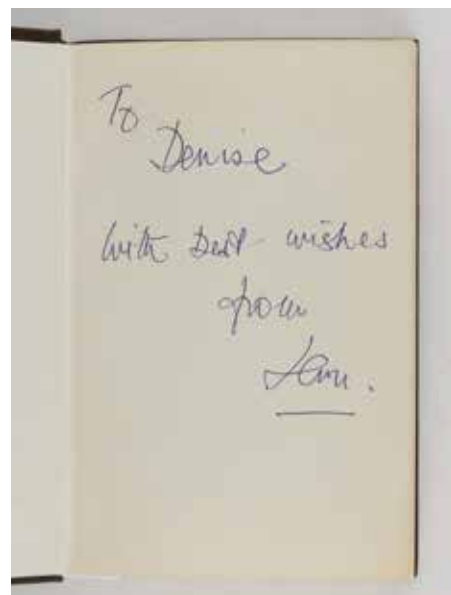
In October 1963 Fleming presented the awards at the Romantic Novelists' Association, where he met Denise Robins, the then president of the Association, and they "chatted about the burning issue of their profession: should they cross the threshold of the bedroom?" (Lycett). It is likely that he gave Robins *OHMSS* around this time.

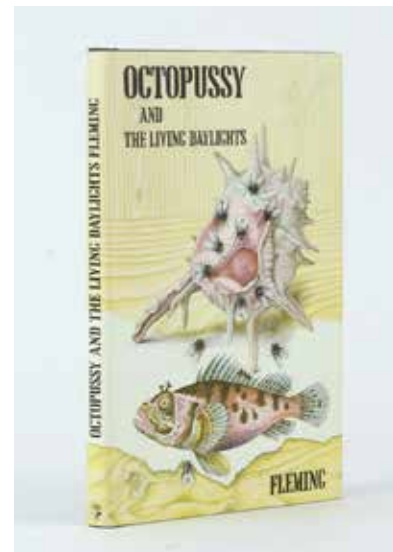
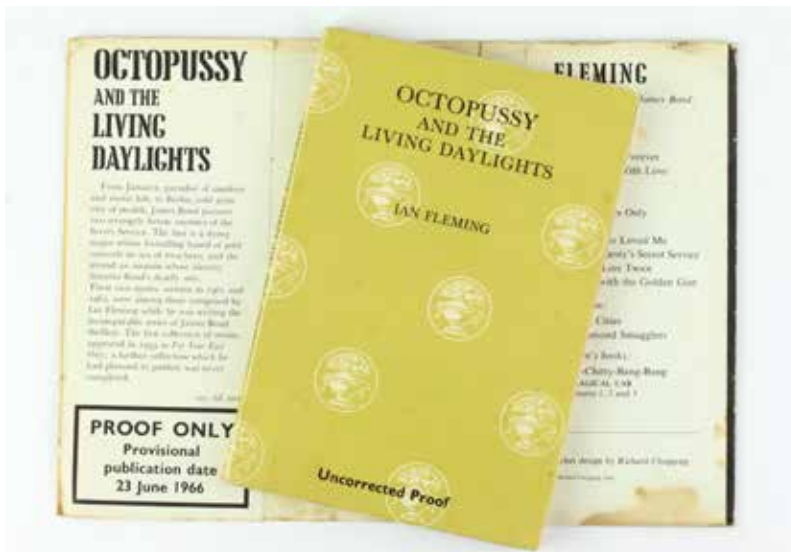
62. FLEMING, Ian YOU ONLY LIVE TWICE *Cape, 1964.*

First edition. Black boards with silver lettering on the spine and gilt Japanese lettering to the upper cover, in Chopping pictorial dustwrapper. A fine copy in a very near fine dustwrapper, with just a touch of wear to the head of the spine. [37591] £450

63. FLEMING, Ian THE MAN WITH THE GOLDEN GUN *Cape, 1965.*

First edition. Black cloth in pictorial dustwrapper, with wraparound design by Richard Chopping. A near fine copy, with a small mark to the upper cover, in a near fine dustwrapper, crisp with a little edge wear and some tanning to the spine. [37639] £300





64. FLEMING, Ian OCTOPUSSY AND THE LIVING DAYLIGHTS *Cape*, 1966.

Uncorrected proof copy. Publisher's paper wrappers in oversized proof dustwrapper by Richard Chopping. A near fine copy in a very good dustwrapper, which is foxed and a little creased, with a light stain to the lower panel of the dustwrapper, which has affected the lower wrapper of the book. [37575] £1,500

The last of Ian Fleming's James Bond books. Notably uncommon in proof form, with only 350 copies printed, the proof also has a number of textual differences, as well as differences in layout and design of the dustwrapper and preliminary pages. Gilbert A14a

65. FLEMING, Ian OCTOPUSSY AND THE LIVING DAYLIGHTS *Cape*, 1966.

First edition, first issue with no price-sticker. Black boards lettered in silver, in pictorial dustwrapper designed by Chopping. A fine copy in a fine dustwrapper. [37649] £250

The last of Ian Fleming's James Bond books.

66. GARDNER, John LICENCE TO KILL *Armchair*, 1989.

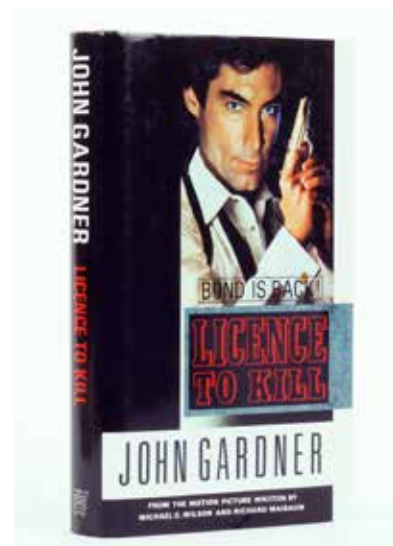
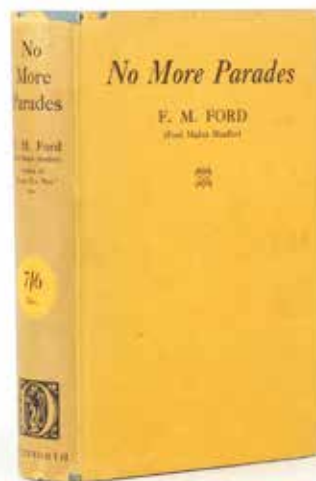
First edition. Original black boards with gilt titling to the spine, in a pictorial dustwrapper. A fine copy in a fine dustwrapper. [36288] £450

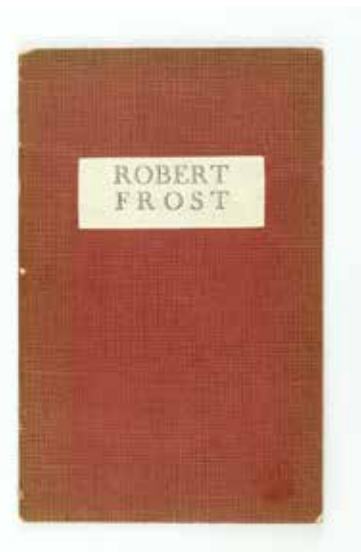
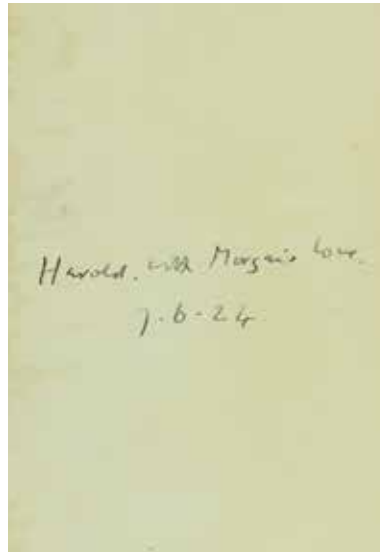
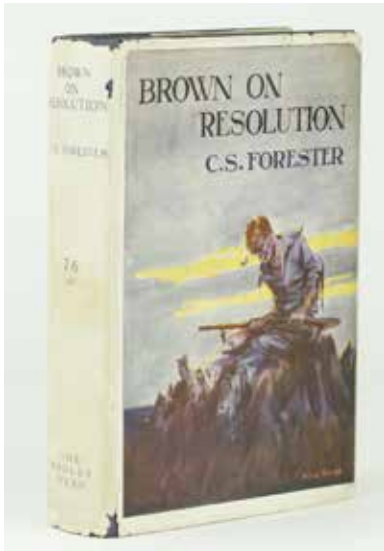
A James Bond novel.

67. FORD, Ford Madox NO MORE PARADES *Duckworth*, 1925.

First edition. Original blue cloth lettered in black in orange typographic dustwrapper printed in black. A near fine copy, crisp and clean with some spotting to the page edges, in a very good dustwrapper indeed with just small nicks to the extremities. [38087] £750

The second of Ford's Tietjens sequence.





68. FORESTER, C.S. BROWN ON RESOLUTION *Bodley Head*, 1929.

First edition. Blue cloth lettered in yellow, in the rare pictorial dustwrapper. Inscribed on the front free endpaper by Forester, "with compliments from C. S. Forester." A very good copy indeed, slight spotting to fore edges. In a very good dustwrapper, which has a full colour image to the upper panel. There are small nicks to the corners and a hole (1cm x 0.5cm) to the upper spine. No lettering is lost and overall this is a most attractive copy of this very scarce early novel. [19607] £2,500

INSCRIBED BY E.M. FORSTER

69. FORSTER, E.M. A PASSAGE TO INDIA *Arnold*, 1924.

First edition. Original maroon cloth with black lettering. Author's presentation copy, inscribed on publication to the front end paper, "Harold with Morgan's love, 7.6.24" A good copy with some wear to the spine ends and a split at the head of the rear joint. [34097] £5,750

Forster's greatest and most famous novel, presentation copies of which are uncommon. This copy is inscribed to Harold Barger (1907-1989), son of George and Florence Barber. Forster was at Cambridge with George Barber and he and his wife, Florence, became lifelong friends and confidants. Harold Barger became a noted economist and professor at Columbia University and maintained a correspondence with Forster until his death in 1971.

"A miracle of intelligence, tact, irony, prudence and ability" (Gide)
Connolly 45; Kirkpatrick A10.a

70. FRANCIS, Dick DEAD CERT *Joseph*, 1962.

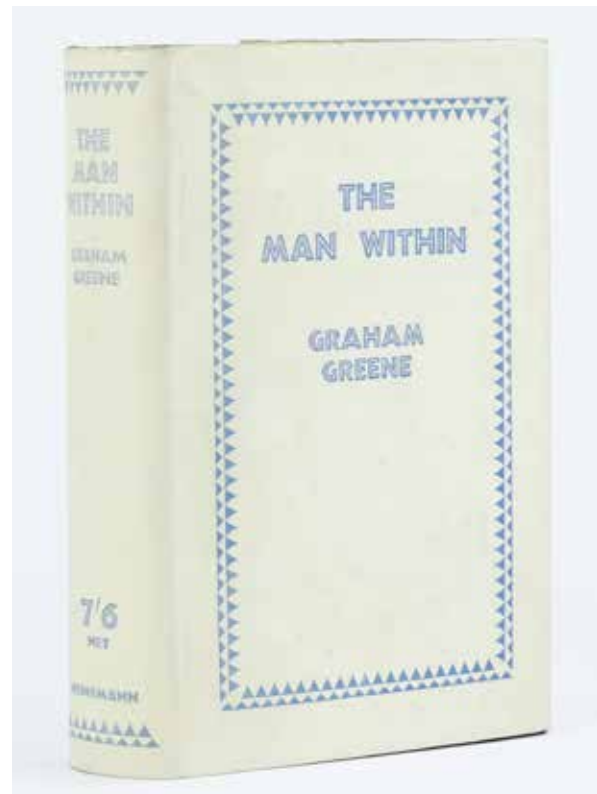
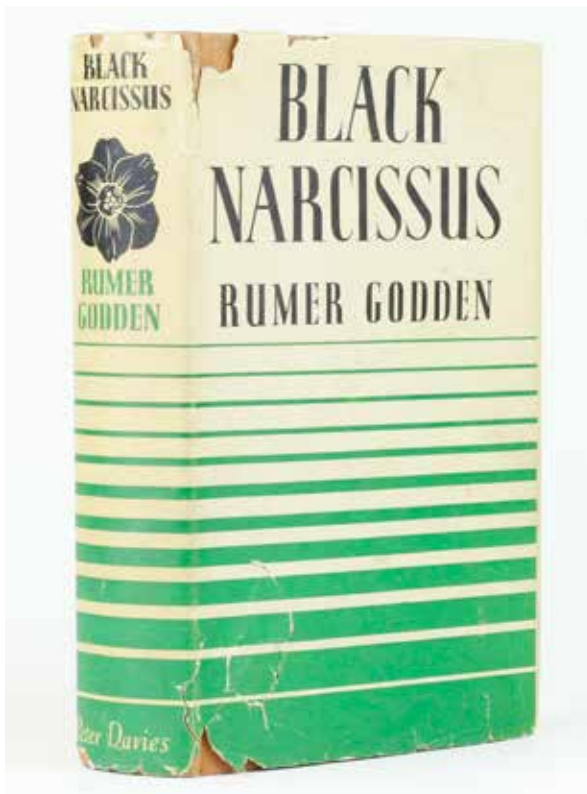
First edition. Original brick red cloth in pictorial dustwrapper by Trevor Denning. Signed by the author to the half-title. A near fine copy in a near fine (price clipped) dustwrapper, with some tanning to the spine and a bit of light wear, but a generally clean and crisp. [37427] £3,500

The author's scarce first novel.



71. FROST, Robert ROBERT FROST *The Augustan Books Of Poetry Ernest Benn*, 1932.

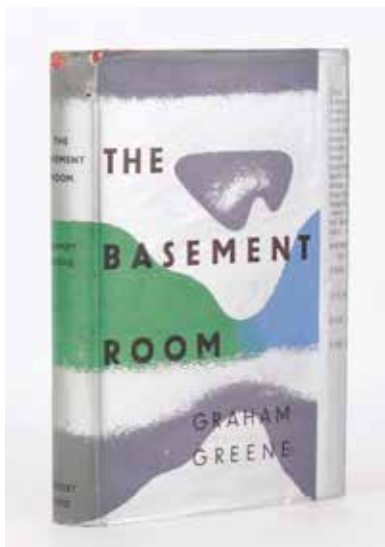
First edition. Original red-brown paper wrappers with printed white label to upper cover. A very good copy of this scarce and fragile book. [37011] £225
The selection includes *The Road Not Taken*, *An Old Man's Winter Night*, *November Guest* and other high points from the first half of his career.



72. GODDEN, Rumer BLACK NARCISSUS *Peter Davies, 1939.*

First edition. Original brown cloth lettered in white, in cream and green dustwrapper printed in black. A fine copy with a little foxing to the top edge in a very good (price clipped) dustwrapper which shows small chips to the front and rear panels, some fraying to the spine ends and an associated network of closed tears at the base of the front panel. Housed in custom chemise and box. [35176] £6,750

The author's famous and influential novel, which was adapted into the classic 1947 film of the same name. The first edition is now uncommon; Peter Davies being a small scale publisher and, before this book, Godden a little known author, so publication numbers would have been small. In a dustwrapper, however, it is all but unknown.



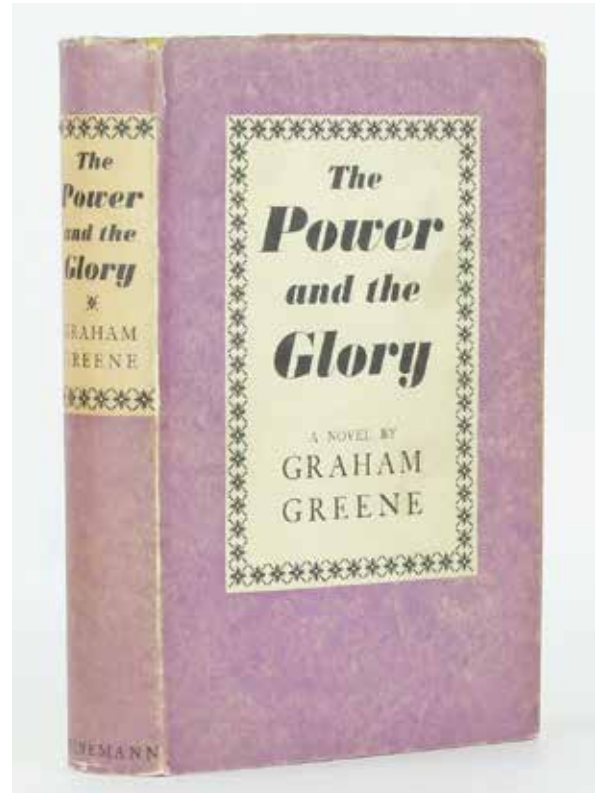
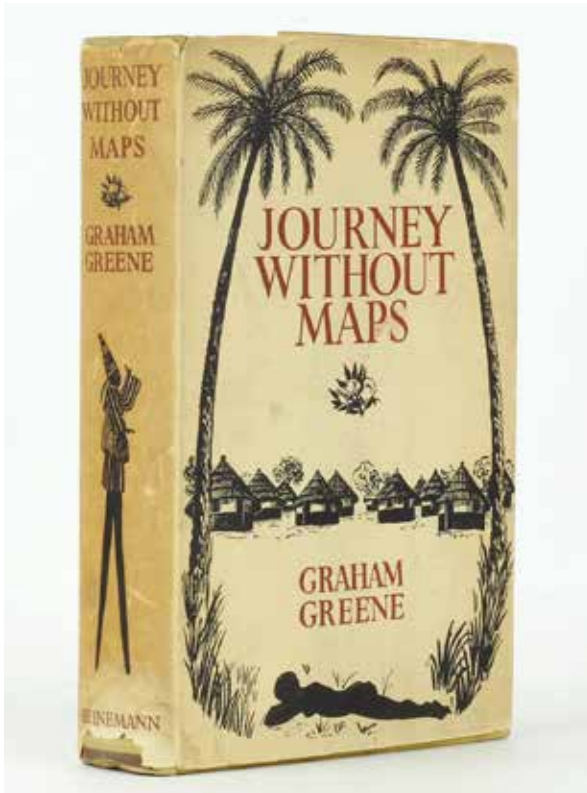
73. GREENE, Graham THE MAN WITHIN *Heinemann, 1929.*

First edition. Original black cloth, lettered in gilt, in cream dustwrapper printed in blue. A fine copy in a near fine dustwrapper which is bright and crisp with just a slight hint of dustiness and a trace of wear to the head of the spine. An attractive copy. [35198] £5,750

74. GREENE, Graham THE BASEMENT ROOM And Other Stories Cresset Press, 1935.

First edition. Second issue binding of red cloth lettered black, in the silver, green and blue dustwrapper. A near fine copy in a very good dustwrapper indeed, which has a shallow chip to the head of the spine and a closed tear to the lower panel, but is unusually free from wear. [38589] £3,000

Greene's first collection of short stories, with *The Basement Room*, *I Spy*, *A Chance For Mr Lever* and *Proof Positive* seeing their first publication in any form. In 1948 the titular story would be adapted into the Oscar nominated Carol Reed film *The Fallen Idol*. Most uncommon in the dustwrapper.



75. GREENE, Graham JOURNEY WITHOUT MAPS Heinemann, 1936.

First edition. Original yellow cloth with brown lettering, in the pictorial dustwrapper. A very good copy indeed in a very good dustwrapper, with some tanning to the spine, light chipping to the spine ends and an invisibly repaired closed tear to the rear joint. [38487] £13,500

Greene's first travel book, an account of a 350 mile walk through Liberia. The title of the book comes from the fact that the interior of Liberia was unmapped at the time and Greene had to rely on native guides and porters. At the time of the journey Greene had written four novels of modest commercial success and was starting to doubt he could make a living as a writer. His publisher's clearly shared his pessimism, and the book was published in very small numbers and is now among Greene's rarest major works.

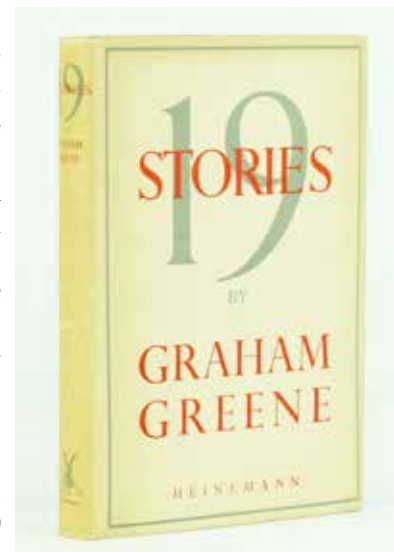
76. GREENE, Graham THE POWER AND THE GLORY Heinemann, 1940.

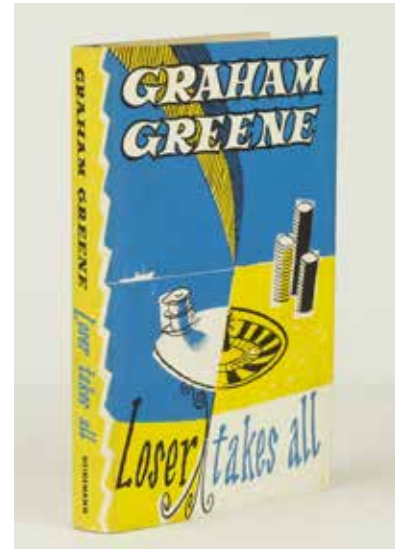
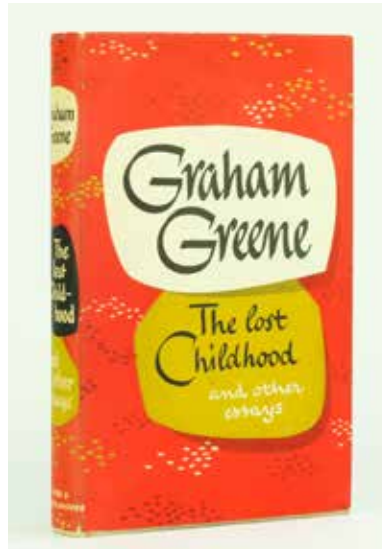
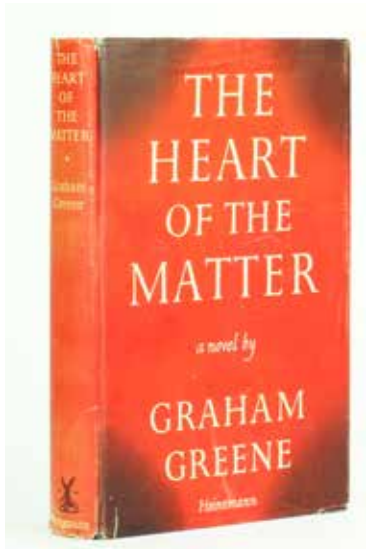
First edition. Original yellow cloth with red lettering in scarce purple dustwrapper. A near fine copy, slightly cocked with a bookplate to the front endpaper in a very good dustwrapper which shows a modicum of wear to the spine ends and corners and short tear to the top of the rear joint. [38355] £12,500

Critically considered Greene's greatest novel and one of the highlights of twentieth century literature, which showcases Greene's technique of painting intricate moral landscapes where corrupt characters might still be capable of goodness and virtuous ones indulge their virtues murderously. It is supposed that most of the stocks of the first edition of this book were destroyed when Heinemann's publishing house was bombed during the war. Consequently the book is scarce and, due to the cheap war-time paper, is rarely found in acceptable condition.

77. GREENE, Graham 19 STORIES Heinemann, 1947.

First edition. Original blue cloth with silver titles on spine in a cream printed dustwrapper. A fine copy in a near fine dustwrapper. [35567] £600





78. GREENE, Graham THE HEART OF THE MATTER *Heinemann, 1948.*

First edition. Original blue cloth with silver titles, in red dustwrapper lettered in white. A near fine copy with foxing to the page edges in a near fine dustwrapper, which just shows minor wear to the spine ends and corners, but is crisp and bright and unusually has an unfaded spine. [35569] £950

79. GREENE, Graham THE LOST CHILDHOOD and Other Essays *Eyre & Spottiswoode, 1951.*

First edition. Original oatmeal cloth titled in gilt in pictorial dustwrapper. A fine copy in a fine bright dustwrapper with one short closed tear to the back panel, but an unfaded spine. [35735] £300
Greene's first collection of literary criticism, including seven autobiographical essays.

80. GREENE, Graham LOSER TAKES ALL *Heinemann, 1955.*

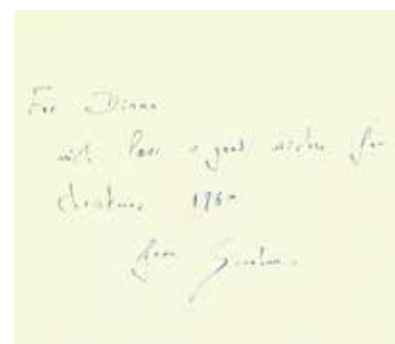
First edition. Dark blue boards, lettered in gilt, in blue and yellow pictorial dustwrapper. A near fine copy, small mark to the upper cover, in a very near fine dustwrapper which has minute nicks to the corners but is exceptionally clean and bright. [32061] £600

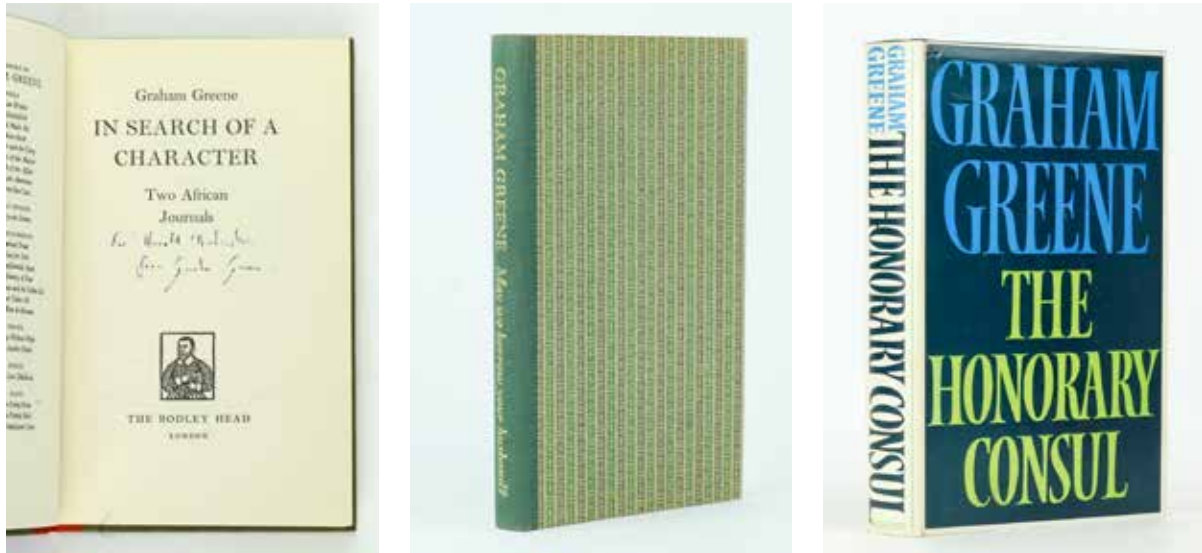
81. GREENE, Graham A VISIT TO MORIN *Heinemann, 1959.*

First edition in book form. One of only 250 copies printed for distribution by the author. Publisher's green cloth with gilt titles in printed dustwrapper. Inscribed by Greene to Lady Diana Cooper on the front free endpaper "For Diana, with love and good wishes for Christmas 1960. From Graham". A fine copy in a very good dustwrapper indeed, which has some light toning to spine and front panel margins. [36716] £1,500

Lady Diana Cooper and Graham Greene were longtime friends, initially introduced by Evelyn Waugh. She later wrote in a letter to her son John Julius Norwich "I think [Graham] is a good man possessed of a devil and that Evelyn contrary to this a bad man for whom an angel is struggling."

A Visit To Morin was first published in the London Magazine and then in this edition of 250 copies, which were distributed as gifts to Graham Greene's friends at Christmas 1960. Both Waugh and Cooper received copies as Christmas presents from Greene. This prompted Cooper, on 4th January 1961, to write to Waugh asking "Please tell me what you think about Graham Greene's book. Is Morin himself?" (*The Letters of Evelyn Waugh & Diana Cooper*)





82. GREENE, Graham IN SEARCH OF A CHARACTER Two African Journals *The Bodley Head*, 1961.

First edition. Quarter red cloth with grey papered boards in a decorative dustwrapper. Author's presentation copy, inscribed on the title page, "For Harold Rubinstein from Graham Greene". A fine copy in a very near fine dustwrapper, slightly faded to the spine. [37781] £1,500

Harold Rubinstein was Graham Greene's solicitor whose firm of Rubinstein, Nash & Co. specialised in defending publishers and authors and acted for Greene between 1946 and 1985. Rubinstein notably came to his aid in acting as an intermediary and confidant when, in 1953, the Vatican wrote to the Archbishop of Westminster to recommend that Greene's novel, *The Power And The Glory* not be allowed to be reprinted or further translated until passages regarding Catholicism were changed.

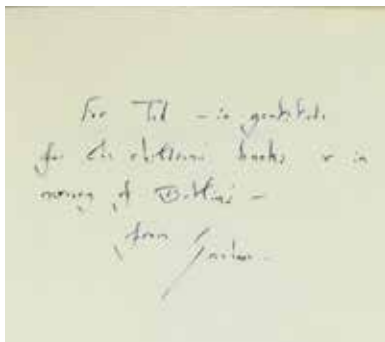
83. GREENE, Graham MAY WE BORROW YOUR HUSBAND and Other Comedies of the Sexual Life *Bodley Head*, 1967.

First edition. Number 287 of 500 copies specially bound and signed by Greene. Original green cloth over patterned paper covered boards. A fine copy in the publisher's tissue glassine, which lacks a portion from the rear panel. [36169] £300

84. GREENE, Graham THE HONORARY CONSUL *Bodley Head*, 1973.

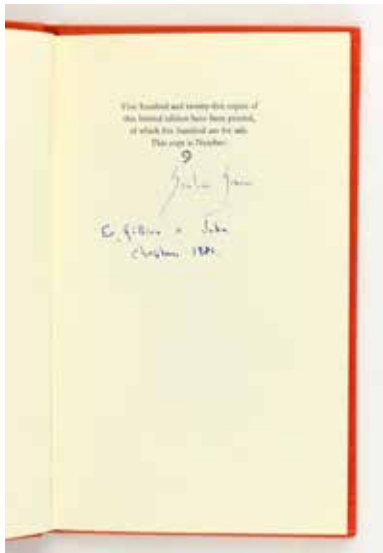
First edition. Original green cloth, lettered gilt to the spine, in the printed dustwrapper. Inscribed by Greene for Edward Ardizzone on the front endpaper, "For Ted - in gratitude for the children's books & in memory of Butlins - from Graham." A fine copy in a very good dustwrapper indeed. [38504] £1,950

Edward Ardizzone illustrated two of Greene's children's books published in the same year as *The Honorary Consul*, *The Little Train* and *The Little Steam Roller*. Their further children's collaborations, *The Little Fire Engine* and *The Little Horse Bus*, would be published the following year.



Some years earlier, the pair had absconded to the Clacton Butlins for what Greene described in *Ways Of Escape* as "two extraordinary days before we packed secretly and fled from the red blazers of the prefects in the dining halls." They did stay for long enough for Greene to get so overexcited that he "did fall down on the dance floor. That was the depth of my disgrace. I went with Edward Ardizzone and arriving at Clacton we were encouraged when the taxi-driver said "That brothel!" but it was sadly not a bit like that."

PROVENANCE: Edward Ardizzone (author's presentation inscription); Catherine Ardizzone (her bookplate, designed by her husband, to front pastedown).



85. GREENE, Graham THE GREAT JOWETT Bodley Head, 1981.

First edition, number 9 of 525 copies signed by the author. Additionally inscribed by Greene "For Gillian and John, Christmas 1981". Original orange cloth, lettered in gilt, in original unprinted glassine. A near fine copy, faded to the spine, in the original unprinted glassine. [37783] £1,200

John and Gillian Sutro shared a close friendship with Graham Green which begun with Mario Soldati's introduction of them in Rome in 1947 and continued for the rest of their lives. He went as far as injecting the couple's passion for collecting owls into *The Human Factor* (also naming a separately published extract from that novel 'A Wedding Among The Owls'), and in 1963 dedicated *A Sense Of Reality* to the Sutros. *The Great Jowett* was written as a radio play for the BBC, broadcast in May 1939.

86. GREENE, Graham YES AND NO and FOR WHOM THE BELL CHIMES The Bodley Head, 1983.

First edition, number 707 of 750 copies signed by Greene. Olive green cloth with gilt lettering on the front and spine in original glassine. A fine copy with a couple of nicks to the glassine. [37782] £225

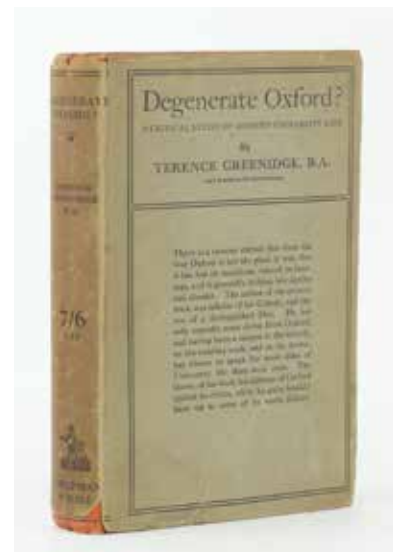
87. GREENE, Graham TYPED LETTER SIGNED July 15.

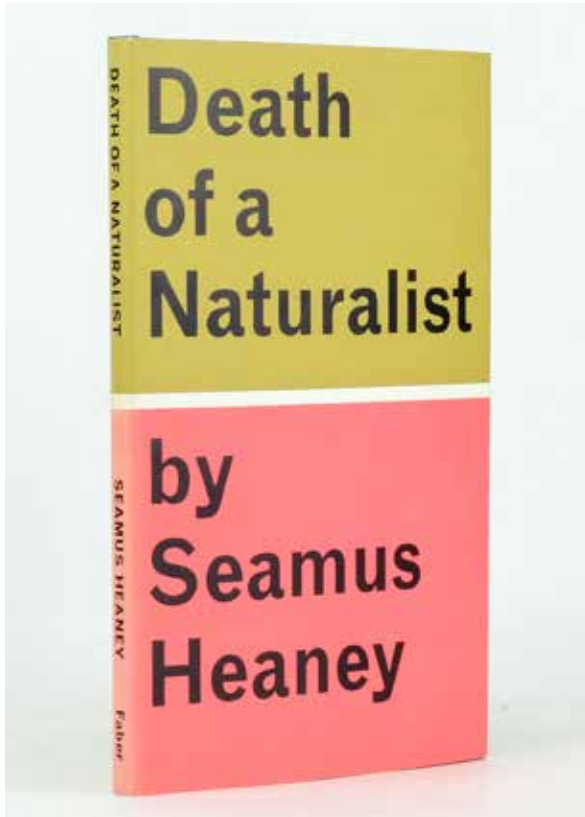
Single side of printed notepaper, with Greene's Clapham Common address, to John, wishing him, "all the best for publication day", saying how much he enjoyed the book. "I found the opening a little dull, but I could see afterwards it was probably necessary to establish the routine: afterwards I liked it all immensely... There are few of us who would not have sunk over the chambermaid, and your last line for her... was masterly." A manuscript p.s. follows, "What a superb postcard. I've stuck it up on the wall." [35968] £600

88. GREENE, Graham TYPED LETTER SIGNED March 4.

Single sheet of Spectator notepaper, written to Rosalie, about a poem submitted by Ronald Fuller, "... if he doesnt mind possible long delay in printing it. I'll keep it... But Rosalie, what's your grouse about editors? Have you been having untold horrors in Wolverhampton? In London life is simply dull..." [35971] £450

Ronald Fuller was a close friend and bibliographer of Rex Whistler and a minor poet.





89. GREENIDGE, Terence DEGENERATE OXFORD? A Critical Study of Modern University Life Chapman & Hall, 1930. First edition. Original brick-red cloth titled in black in printed buff dustwrapper. A fine copy with a slight abrasion to the rear cover in a very good dustwrapper, which shows some tanning to the spine, some fraying to the spine ends and a coupe of repaired closed tears. [38104] £750

Terence Greenidge was an exact contemporary and good friend of Evelyn Waugh at Hertford College, Oxford. He was instrumental in inducing Waugh to engage in puerile pranks, particularly at the expense of the long suffering young don, C.R.M.F.Crutwell. The pair were founding members of the Hypocrites club, an illicit drinking den and with John Sutro they collaborated in the creation of a short film, Scarlet Women: An Ecclesiastical Melodrama. Uncommon in dustwrapper.

90. HEANEY, Seamus DEATH OF A NATURALIST Faber, 1966.

First edition. Original green cloth in olive and pink dustwrapper. A fine copy in a fine dustwrapper, exceptionally clean and crisp with vibrant colour and virtually no fading to the pink on the spine. A remarkable copy. [38520] £4,500 The author's first commercially published work which earned Heaney the E.C. Gregory, the Cholmondeley and the Somerset Maugham awards as well as the Geoffrey Faber Memorial Prize. It is now recognised as one of the most significant collections of poetry in modern times. Due to the fugitive nature of the pink pigment on the dustwrapper, truly fine copies such as this are virtually unheard of in commerce.

WITH A MANUSCRIPT POEM

91. HEANEY, Seamus NIGHT DRIVE Richard Gilbertson, 1970.

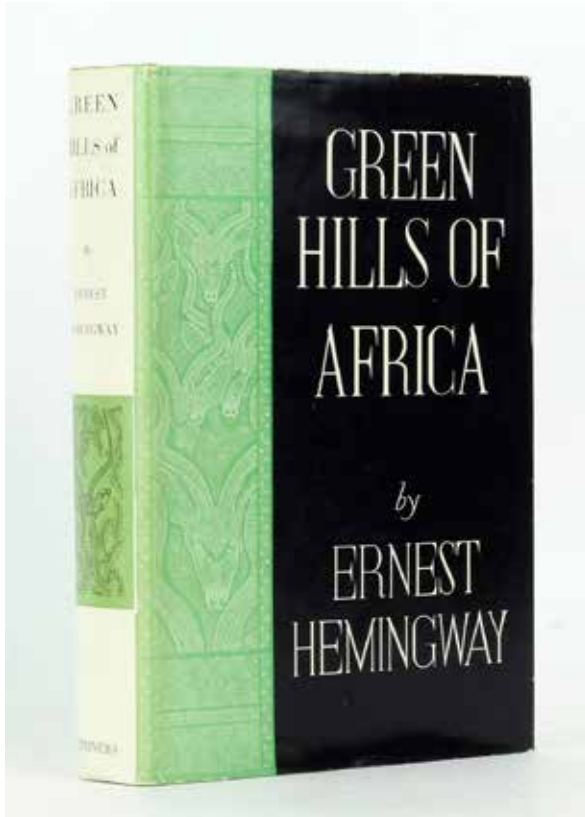
One of fifty-two copies, from a total edition of 100, with a manuscript poem to the first blank, the poem in this copy being 'Undine'. Numbered '38' and signed "Seamus Heaney 10th July 1970" to the limitation page. Publisher's pony-skin imitation sewn card wrappers, lettered gilt. A fine copy. [38521] £4,750 Poems selected from Heaney's first two collections, The Death Of A Naturalist and Door Into The Dark. Published as part of Gilbertson's Manuscripts Series alongside collections by Ted Hughes, Thom Gunn, Kathleen Raine and others, Night Drive remains the most sought after book of the series.



92. HEMINGWAY, Ernest IN OUR TIME *Three Mountains Press, 1924.*

First edition, number 68 of 170 copies. Original paper covered boards printed in red with titles in black, in original publisher's unprinted glassine. A fine copy, exceptionally bright and crisp with just a trace of wear to the base of the spine and the customary offsetting to endpapers. Housed in chemise and quarter morocco slipcase. [37319] £55,000 Hemingway's second book, published in an edition of only 170 copies, being the final part of a series of books published by the Three Mountains Press under the editorship of Ezra Pound, entitled 'The Inquest into the state of contemporary English prose'. Having got hold of a copy, F. Scott Fitzgerald wrote immediately to Maxwell Perkins, "This is to tell you about a young man named Ernest Hemingway [sic], who lives in Paris, (an American) writes for the transatlantic Review + has a brilliant future. Ezra Pound published a collectuon of his short pieces in Paris... its remarkable + I'd look him up right away. He's the real thing." (10th October 1924) The fragile nature of this production means copies have not generally worn well, so copies as well preserved as this, particularly in the original glassine, are very seldom encountered.

PROVENANCE: Lester Douglas (American book designer, bookplate to front pastedown).



93. HEMINGWAY, Ernest GREEN HILLS OF AFRICA *Scribners, 1935.*

First edition. Original green cloth, lettered gilt, in the pictorial dustwrapper with decorations by Edward Shenton. Decorated in line throughout by Edward Shenton. A near fine copy, a touch of fading to the spine and edges, in a crisp, near fine dustwrapper, with a little fading to its spine, but overall far cleaner than usually encountered. [38365] £2,500

Hemingway's second work of non-fiction, detailing the month-long safari he and his wife Pauline Marie Pfeiffer undertook during December 1933.

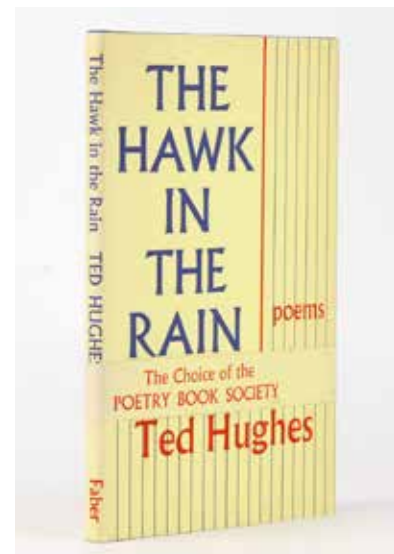
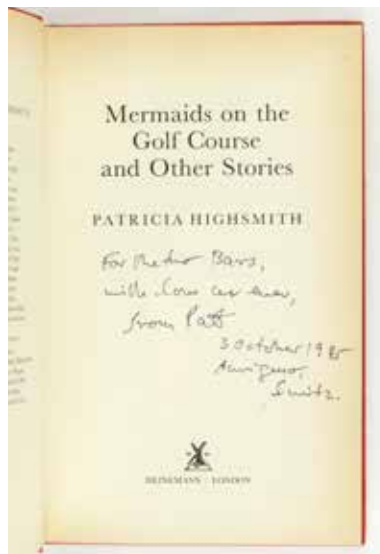
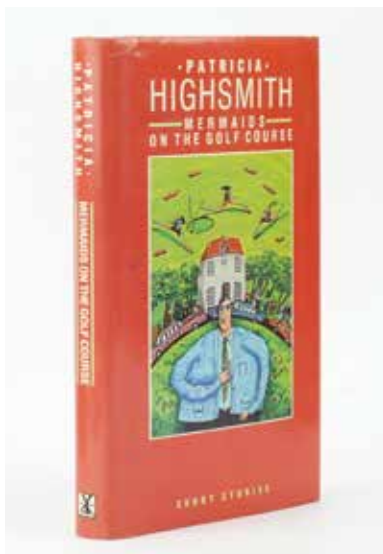
94. HIGHSMITH, Patricia MERMAIDS ON THE GOLF COURSE *Heinemann, 1985.*

First collected edition. Original red cloth lettered in gilt, in the pictorial dustwrapper. Inscribed by Highsmith on the title page "For the two Bars, with love as ever, from Pat. 3 October 1985, Aurigeno, Switz." A fine copy in a very good dustwrapper indeed. [38061] £325

95. HUGHES, Ted THE HAWK IN THE RAIN *Faber & Faber, 1957.*

First edition. Blue cloth in printed dustwrapper and wraparound band. A fine copy with a little foxing to the endpapers, in a superb, fine dustwrapper complete with the book society wraparound band. An exceptional copy. [35494] £950

The author's first book, printed in a print run of only 2000 copies, bearing the printed dedication "To Sylvia". It won the New York Poetry Centre First Publication Award, for which the judges were W. H. Auden, Stephen Spender and Marianne Moore, and the Somerset Maugham Award, and it was acclaimed by every reviewer from A. Alvarez to Edwin Muir.



TO SYLVIA

because the book belongs
to you just as surely as all
my love does,

Ted

August 26th 1957.

their
size
book may be used or
permission except in
clerical and reviews. For
left, New York 16, N. Y.

Accent, The Atlantic
don Magazine, "The
Cent, Heroes and the
in Poetry.

ST-11106



THE DEDICATION COPY

96. HUGHES, Ted *THE HAWK IN THE RAIN* Harper, [1957].

First American edition. The dedication copy. Inscribed by Hughes beneath the printed dedication 'TO SYLVIA', "because the book belongs to you just as surely as all of my love does, Ted August 26th 1957." Hughes's later ownership signature to the front endpaper. Original black cloth in yellow and grey dustwrapper. A near fine copy in a very good, slightly rubbed and marked dustwrapper. [37862] £45,000

The dedication copy of Hughes's first book, inscribed to his wife, Sylvia Plath, associating two of the most notable post war poets. Plath had long thought that Hughes's market was in America.

"your news... is just another documentary to my vivid conviction that england is not your place. people have the right of judging your life and work here who are narrow, bigoted, and just plain ignorant; worse there is no higher court of appeal than this monolithic london..."

I feel, in taking you to america, I am bringing, as it were, the grail to a place where it will be revered properly. time it may take; but in america, your voice will, increasingly, be heard. and loved." - Letter to Hughes (20 October 1956).

Thus encouraged, Hughes agreed to enter a collection of poems in a competition organised by The Young Men's and Young Women's Hebrew Association of New York, the prize for which was immediate publication of the collection by Harper in New York. Plath typed and ordered the manuscript and sent it off in late 1956. There were 287 entries, from which the judges, Stephen Spender, W.H.Auden and Marianne Moore, chose *The Hawk in the Rain*, commenting, "The talent is unmistakable. The work has focus, is aglow with feeling, with conscience; sensibility is awake, embodied in appropriate action."

On receiving the news in February 1957, Plath wrote to her mother,

"I am more happy than if it was my book published! I have worked so closely on these poems of Ted's and typed them so many countless times through revision after revision that I feel ecstatic about it all..." (24 February 1957)

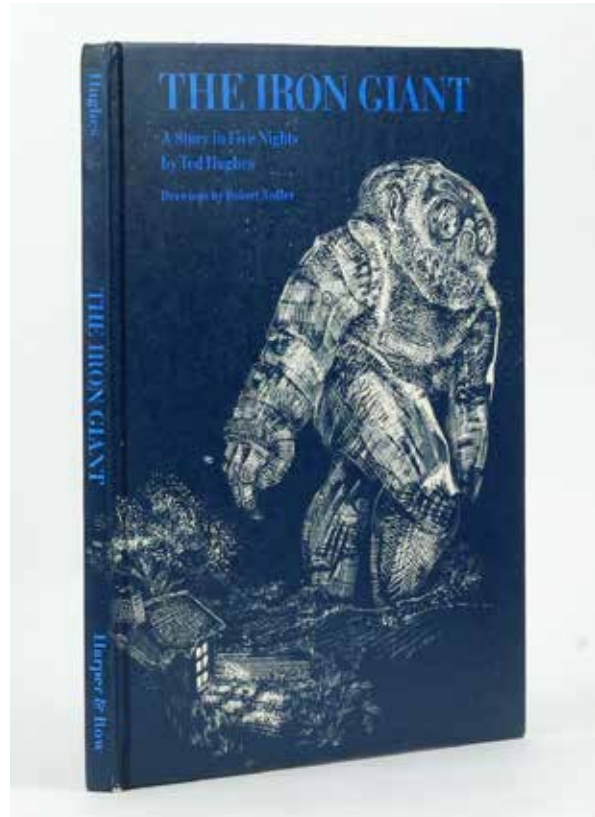
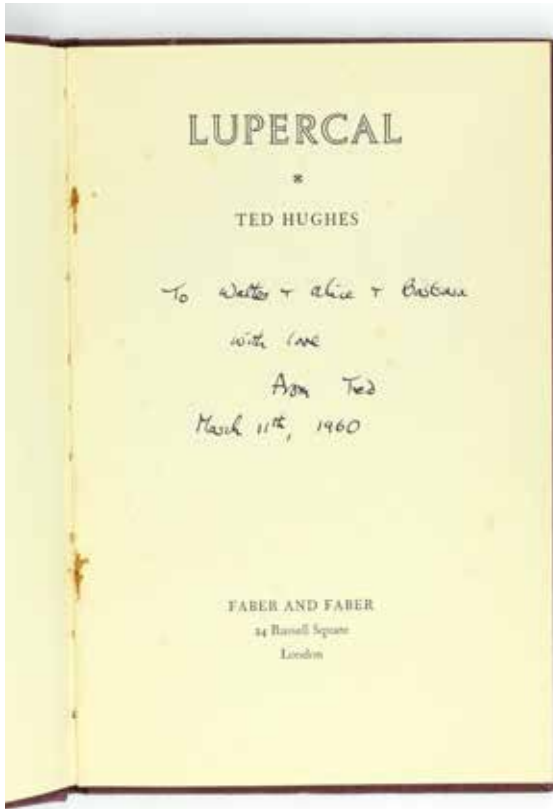
On the strength of the competition and impending publication, Plath later arranged for Faber to publish the book in the UK.

Hughes and Plath moved to America in June 1957 for Plath to take up a teaching post at Smith College, where they remained until late 1959. The date of this inscription and a similarly dated copy received by the University of Southern California indicate that copies were in circulation some three weeks before official publication. The American edition would have been published first, but was delayed until just after the Faber edition in order to make the latter eligible for selection by the Poetry Book Society Choice. It was however the Harper edition which Hughes was on hand to promote and likely that the copy of the Faber printing inscribed to Sylvia, which is undated with a shorter inscription was not done until their return some two years later.

750 copies of the first edition were published, which as Plath had anticipated were well received and acclaimed by every reviewer from A. Alvarez to Edwin Muir. The edition sold out immediately and was reprinted during the same month.

Sagar & Tabor A1b

PROVENANCE: Sylvia Plath (presentation inscription); Ted Hughes (following Plath's suicide in 1963); Frieda Hughes (Hughes and Plath's daughter).



97. HUGHES, Ted LUPERCAL *Faber & Faber*, 1960.

First edition. Inscribed by Hughes to his uncle, aunt and cousin on the title page, "To Walter & Alice & Barbara, with love, from Ted, March 11th, 1960." Original maroon cloth in printed dustwrapper. A near fine copy in a very good dustwrapper. [37925] £2,250

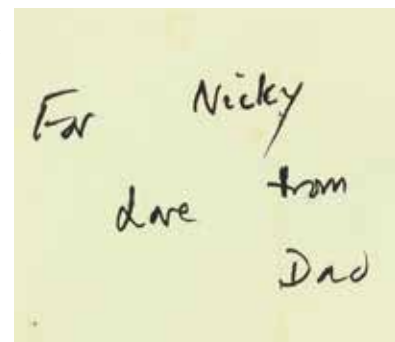
Hughes received six author's copies on 23rd February from Faber (some three weeks before the official publication date). As this inscription is dated in the week prior to the book's publication, it is conceivable that this copy is one of those six.

A DEDICATION COPY

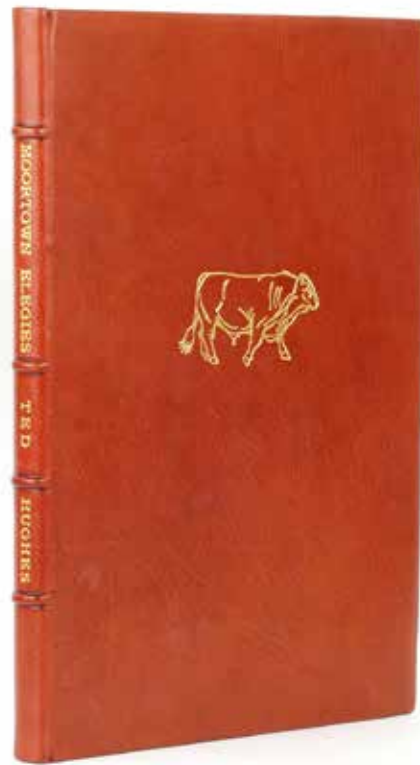
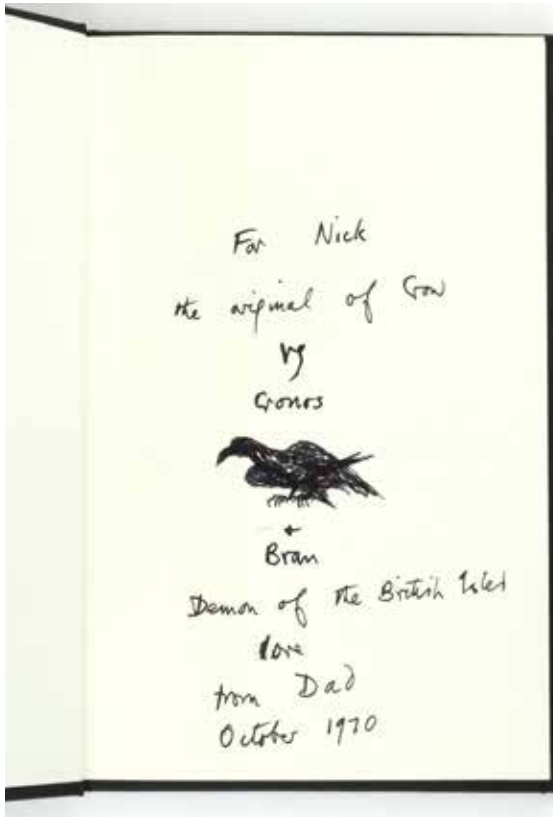
98. HUGHES, Ted THE IRON GIANT A Story In Five Nights *Harper & Row*, 1968.

First American edition. A dedication copy, inscribed by Hughes to his son Nicholas, "For Nicky, love from Dad". Illustrated with drawings by Robert Nadler. A near fine copy in a very good dustwrapper indeed with a little wear to the head of the spine. [37926] £3,750

Ted Hughes dedicated his well-loved children's story *The Iron Man* (published in America as *The Iron Giant* to avoid confusion with a contemporary cartoon serial) to his three children Nicholas, Frieda and Shura. The book, Hughes wrote to a student studying his works for children, emanated from "a story I told my own children" (*The Letters Of Ted Hughes*, Faber, 2007), and according to his biographer Jonathan Bate is "Ted's best selling and best-loved work. It firmly established his place as one of the world's leading children's authors as well as one of its most admired poets."



99. HUGHES, Ted CROW From the Life and Songs of the Crow. *Faber & Faber*, 1970. First edition. Original black cloth in dustwrapper. The dustwrapper design is by Leonard Baskin. A fine copy in a near fine dustwrapper. [37701] £225



INSCRIBED TO HIS SON NICHOLAS

100. HUGHES, Ted CROW From the Life and Songs of the Crow. *Faber & Faber*, 1970.

First edition. Original black cloth in dustwrapper. Inscribed to his son Nicholas, with an original drawing of a crow by Hughes, to the front endpapers, "For Nick, the original of Crow Vs Cronos [drawing of a crow] & Bran Demon of the British Isles love from Dad, October 1970". The dustwrapper design is by Leonard Baskin. A fine copy in a fine dustwrapper. [37928] £3,500

A fine copy of Hughes's poetic masterpiece, inscribed to his son Nicholas. The inscription, like much of Hughes's work on *Crow* and on his variations on its theme, is bound up in the mythology of the bird.

Keith Sagar has noted that "*Crow* has a distinguished lineage in mythology. The God of healing known variously as Kronos, Saturn, Aesculapius and Apollo was a Crow-god. A Celtic name for him was Bran." (Keith Sagar, *The Art Of Ted Hughes*, Cambridge University Press). Hughes's notion of his son as "the original of *Crow*" opposed to these mythical versions, is explained in a 1970 radio interview where he says "The main story takes the Crow through a series of experiences which alter him in one way and another, take him to the bottom and then take him to the top, and eventually the whole purpose of the thing is to try to turn him into a man."

Later when Nicholas founded a private press in 1979, he named it the Morrighu Press, after Morrighu the mythical Irish goddess of war whose sign was the crow.

ONE OF SIX AUTHOR'S COPIES

101. HUGHES, Ted; BASKIN, Leonard MOORTOWN ELEGIES *The Rainbow Press*, 1978.

First edition, one of just six author's presentation copies, printed "this copy is for NICHOLAS" in lieu of the numbering or lettering found in the other limited issues. Bound by Sangorski and Sutcliffe in full burnt orange morocco. Lettered in gilt to the spine, four raised bands, with gilt vignette to the upper panel by Leonard Baskin. Decorated Japanese endpapers and extra binder's leaves, as issued. Housed in its original, fleece-lined cloth slipcase. A black and white print, and design for The Rainbow Press, both by Leonard Baskin. A fine copy. [37917] £3,750



INSCRIBED BY HUGHES TO HIS SISTER

102. HUGHES, Ted; BASKIN, Leonard MOORTOWN ELEGIES *The Rainbow Press, 1978.*

First edition, extra-limited issue being one of twenty six copies lettered A-Z, this lettered "M" and bound by Sangorski and Sutcliffe in full burnt orange morocco. Lettered in gilt to the spine, four raised bands, with gilt vignette to the upper panel by Leonard Baskin. Decorated Japanese endpapers and extra binder's leaves, as issued. Inscribed by Ted Hughes on the limitation page for his sister, "for Olwyn, Ted Hughes". Housed in its original, fleece-lined cloth slipcase. A black and white print, and design for *The Rainbow Press*, both by Leonard Baskin. A fine copy. [37891] £2,500

A fine association copy from Ted Hughes to his sister Olwyn of the first edition of *Moortown Elegies*, the poems composed from Hughes's farming journal that were later issued by Faber as *Moortown*.

Ted and Olwyn founded *The Rainbow Press* together in 1971 and it was the chief vessel for collecting Hughes's poems in the 1970s. They co-devised typesetting, style of binding and paper type, were supplied with Japanese endpapers by Hughes and Plath's Japanese translator, and contracted out the execution of the books to choice printers and binders.

Hughes had a very close relationship with Olwyn in both his private and his literary life.

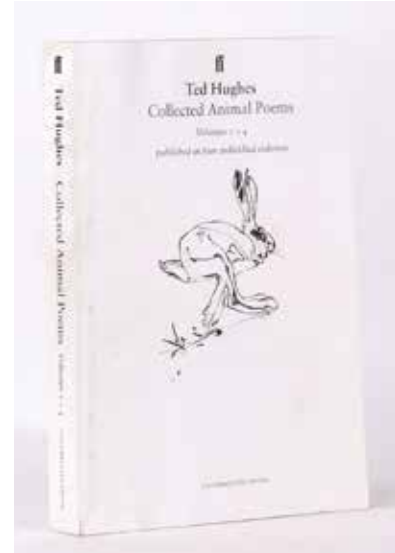
Jonathan Bate, Hughes's biographer, refers to her as "his sister, agent, gatekeeper and confidante". They were brought closer together by their brother Gerald's departure for North Africa when he served the RAF during the war. One of his earliest unpublished poems comes from this time and is titled 'For Olwyn Each Evening' (Emory 980/2). After the death of Sylvia Plath, Olwyn left Paris, where she had been working, and moved to Court Green to help Ted raise the children. Soon after she became his literary agent "going into battle on her brother's behalf... [earning] a reputation as a fearsome, difficult gatekeeper and negotiator."

PROVENANCE: From the estate of Olwyn Hughes, thence by descent.

103. HUGHES, Ted A FULL SET OF MORRIGU PRESS BOOKLETS *Wolf Watching; Giant Dream of Elephants; Mice are Funny Little Creatures; Weasles at Work; Fly Inspects Morrighu Press 1982-1983.*

Five volumes, each a single quire hand-printed by Hughes's son, Nicholas on Milano Fabriano paper, hand stitched in wrappers with a title label printed in red to the upper covers. Each volume numbered 10 of 75 copies, each a presentation by author and printer to Olwyn Hughes, Ted's sister and Nicholas's aunt, inscribed to the colophon in Ted's hand, "For Olwyn with love from Ted and [in Nicholas's hand] Nicholas". Half titles and title pages printed in red, each volume with a colophon etching of a crow by Leonard Baskin and the final three volumes with an etching of a mouse, weasel and fly to the respective title pages, also by Baskin. Mainly near fine copies, with a little dampness to the corner of *Wolf-Watching*, and a little bleed from the coloured wrappers of a couple of copies. [37895] £3,750

A fine set of association copies of these scarce booklets of Hughes's poems, hand printed by the author's son. Both Ted and Nicholas had a very close relationship with Olwyn. After the death of Sylvia Plath, Olwyn left Paris, where she had been working, and moved to Court Green to help Ted raise the children, so was a formative influence of Nicholas. She was also instrumental in his founding the *Morrighu Press*, having given him the Albion handpress he used for these and other publications. PROVENANCE: Olwyn Hughes (presentation inscription), thence by descent.



INSCRIBED TO HIS SON

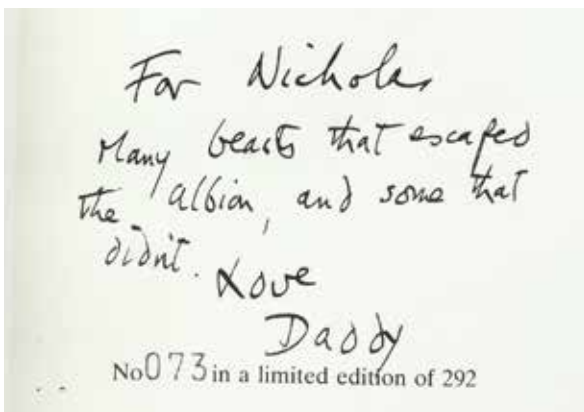
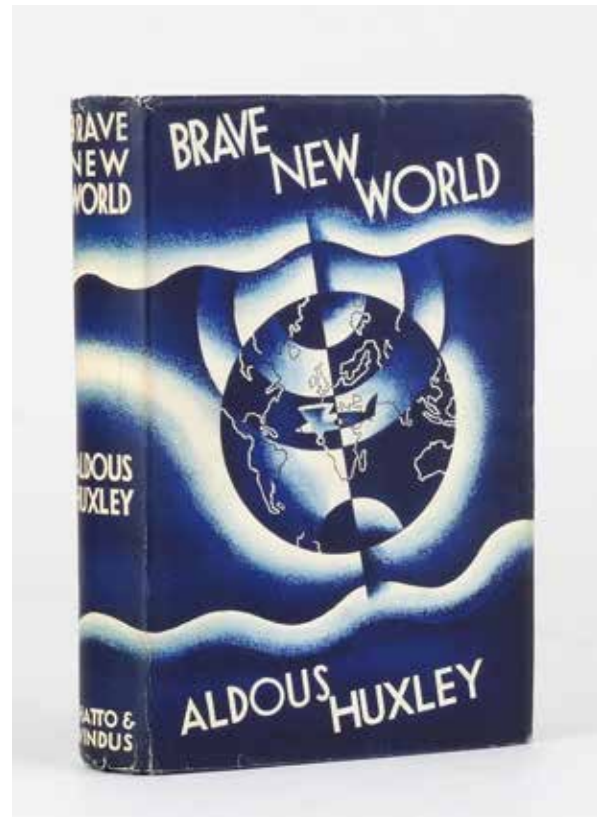
104. HUGHES, Ted COLLECTED ANIMAL POEMS *The Iron Wolf; What is the Truth?; A March Calf and The Thought-Fox* Faber and Faber, 1995.

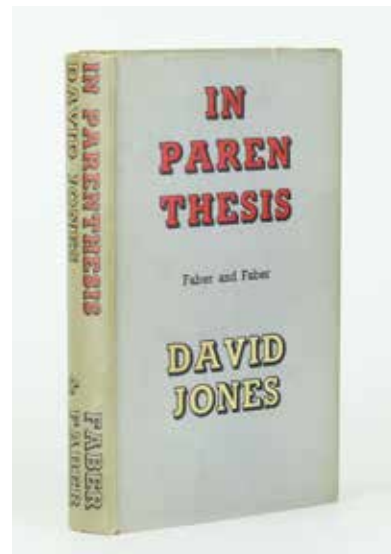
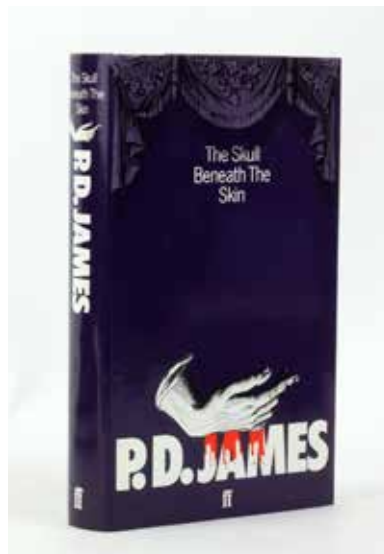
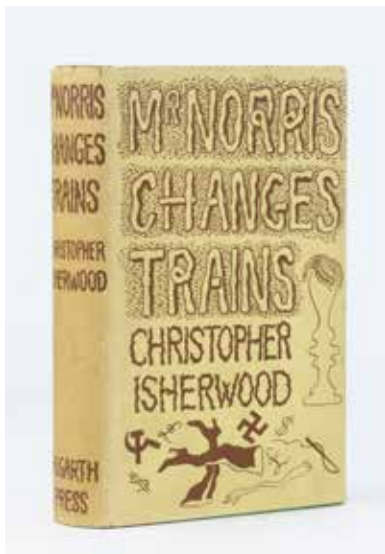
Uncorrected proof copy in one volume, number 73 of 292 such copies. Original white paper wrappers. Inscribed on the limitation page by Hughes for his son Nicholas, "For Nicholas, Many beasts that escaped the albian, and some that didn't. Love Daddy". Illustrated by Chris Riddell and Lisa Flather. A very good copy indeed. [37930] £1,250

105. HUXLEY, Aldous BRAVE NEW WORLD *Chatto & Windus, 1932.*

First edition. Original blue cloth in stylish blue dustwrapper. A near fine copy, slightly cocked, in a near fine dustwrapper, which has a couple of short closed tears to spine ends and one to the front panel (but no loss), and a trace of wear, but is bright and clean. [37063] £4,500

The author's highlight and twentieth century classic. "...[a] brilliantly plausible fantasy he has constructed from his scientific gleanings. It is a Utopia which is never dull, of which the horror is always credible..." (Connolly)





106. ISHERWOOD, Christopher MR. NORRIS CHANGES TRAINS *Hogarth Press, 1935.*

First edition. Original green cloth in pictorial yellow dustwrapper. A very good copy with the usual toning to the spine and some foxing to the endpapers in a very good dustwrapper indeed which just shows a little wear to the spine ends and tanning to the spine. [35481] £2,500

107. JAMES, P.D. THE SKULL BENEATH THE SKIN *Faber, 1982.*

First edition. Original black cloth in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [38046] £50

"A WORK OF GENIUS"

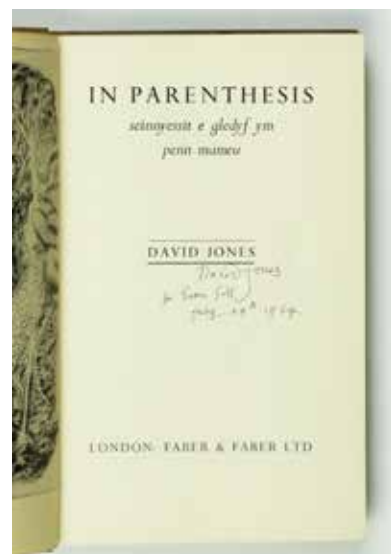
108. JONES, David IN PARENTHESIS *seinyessit e gledyf ym penn mameu Faber, 1937.*

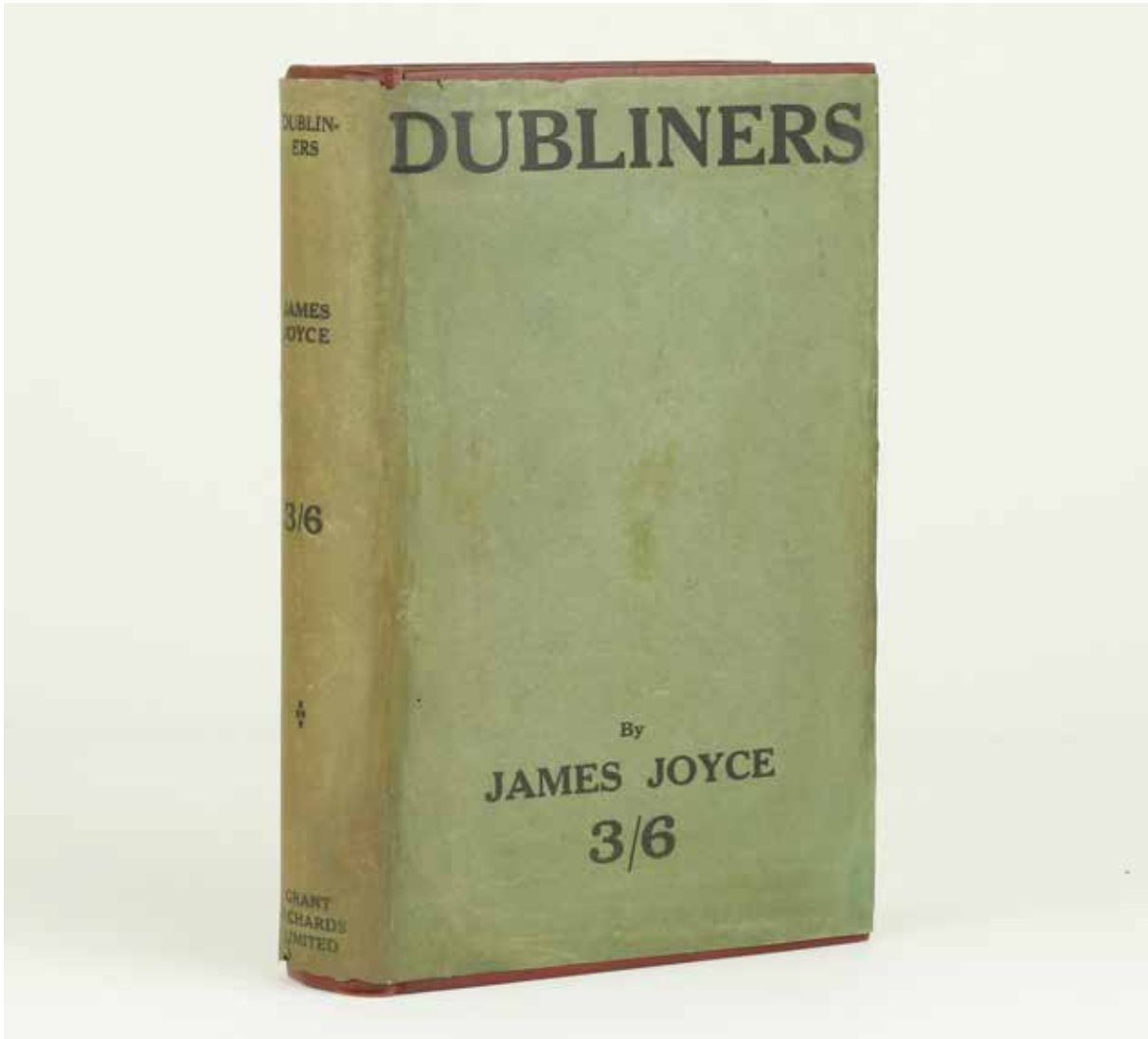
First edition. Original buff cloth printed in blue on the spine, in grey printed dustwrapper. Author's presentation copy, inscribed on the title to Eric Gill's brother, Evan, "David Jones for Evan Gill July 29th 1964". With the author's corrections to the Welsh on the dedication page. Three black and white plates, two reproductions of designs for etchings and one map, all by the author. A near fine copy with Gill's bookplate to the front pastedown, and a contemporary cutting tipped in to the front blank announcing this book as the winner of the Hawthornden prize, in a very good dustwrapper indeed which shows a little wear to the head of the spine but is generally clean and crisp. [33835] £4,500

The author's first book and most celebrated work, which takes the form of an epic prose poem set in the first world war, based on the author's own experiences in the trenches. It was ten years in the making and was eventually helped to publication by T.S. Eliot, who hailed the book as "a work of genius". It won the 1938 Hawthornden prize.

"This work of a poet-painter has its every word chiselled out of experience, and it is probably the World War I monument most likely to survive." - Stephen Spender (review in the NY Times).

David Jones began his long association with the Gill family in 1922, when he became an early pupil of Eric Gill and was briefly engaged to Gill's daughter, Petra, shortly afterwards. *In Parenthesis* was itself printed by Gill's printing firm Hague and Gill. Jones will have known Evan through Eric and helped him with his bibliography of his brother's work.





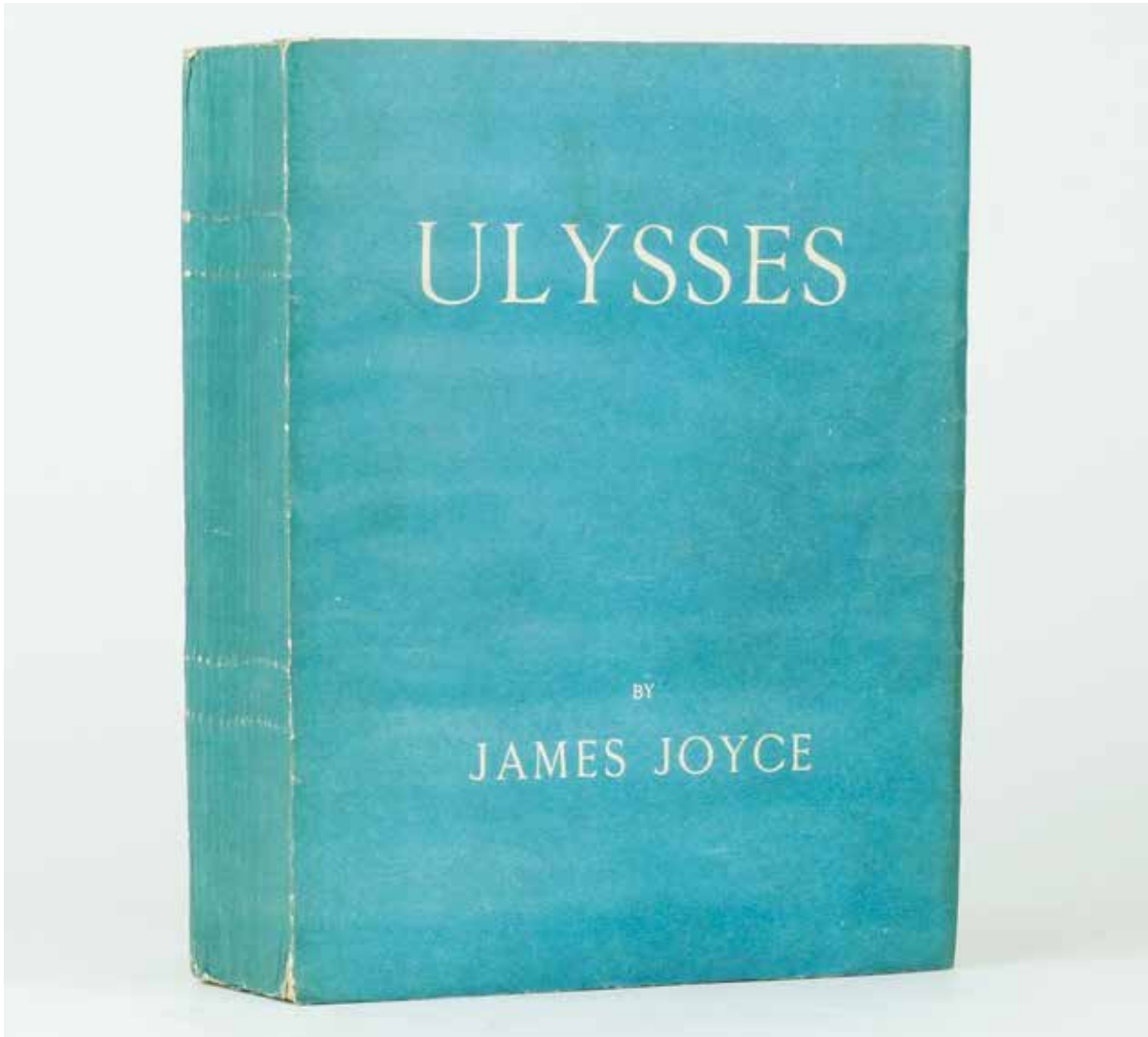
109. JOYCE, James *DUBLINERS* Richards, 1914.

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 Maunsel. 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. In 1913 Richards eventually agreed to publish the book 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. The book was published on 15th June, 1914.



110. JOYCE, James ULYSSES *Shakespeare Press, Paris, 1922.*

First edition, number 550 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 fine copy, fresh and crisp, with just a trace of wear to a couple of corners and spine ends. Internally unimpeachable, with a contemporary pencil name and discreet bookplate to inside front wrapper. A stunning example and rare in this condition. [33546] £65,000

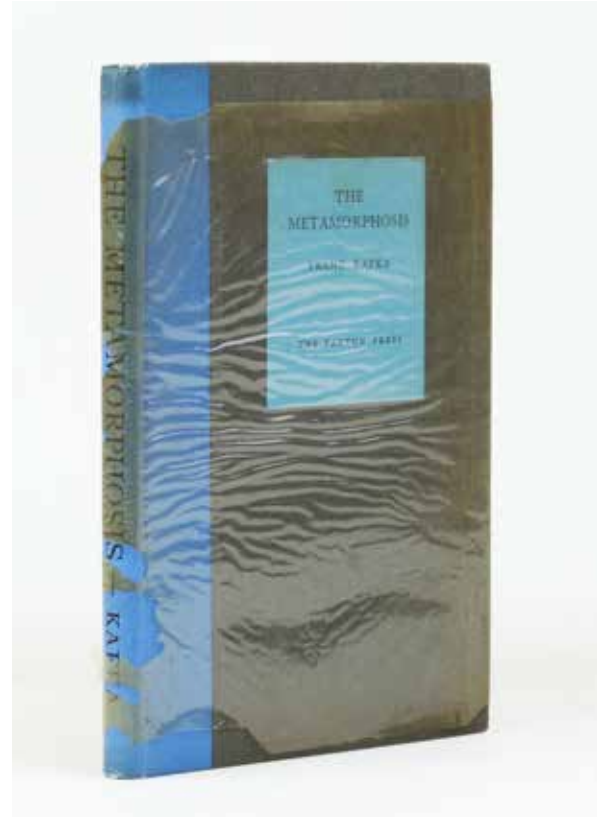
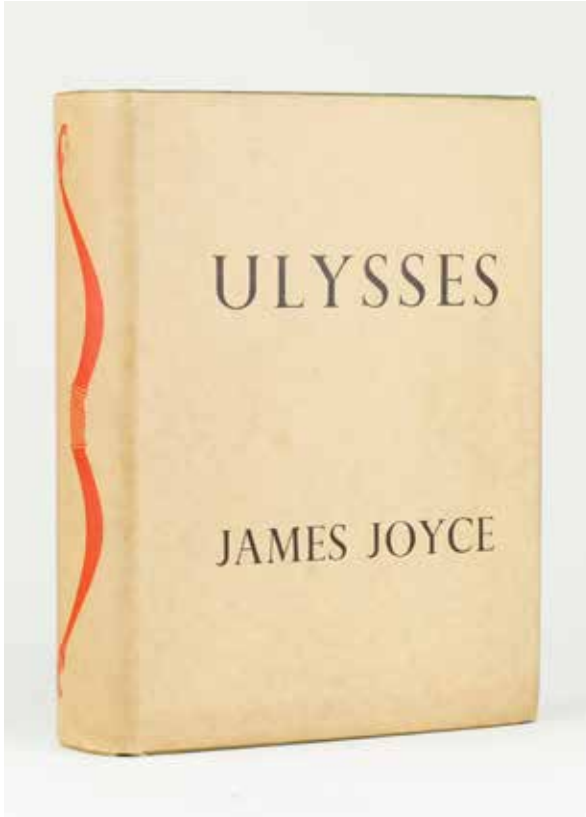
The author's most famous work and tour de force of modern literature. The first printing of *Ulysses* consisted of 1000 numbered copies to be sold by subscription. Copies number 1-100 were printed on Holland handmade paper and each signed by Joyce; copies 101-250 were printed on vergé d'Arches and the remaining 750 copies on linen paper, the least expensive stock.

Following a disastrous serialisation in the *Little Review*, it was to Sylvia Beach and her small Parisian bookshop, Shakespeare and Company that Joyce turned. Beach, like Andersen before her, had immediately seen the genius in *Ulysses*, and wrote 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. The printing process was not nearly as straightforward as anticipated, due in part to Joyce's continual rewriting of the text and his and Beach's perfectionism in the printing process. The publication date was continually moved back and eventually 2 February 1922, Joyce's birthday, was settled upon.

Copies were delivered in tranches and all 1000 of the first edition were sold within a month. It is now recognised as one of the key works of the twentieth century and the defining work of the modernist movement.

PROVENANCE: G.O.Mitchell (pencil inscription dated 1922 and bookplate)



111. JOYCE, James ULYSSES *Bodley Head, 1936.*

First authorised English edition. Number 104 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 which is bright and crisp. An exceptional copy. [34551] £6,500

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.

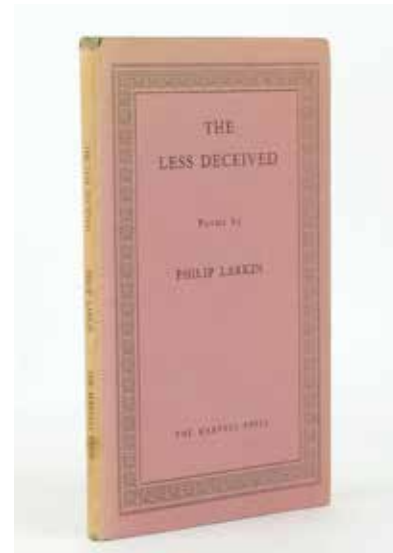
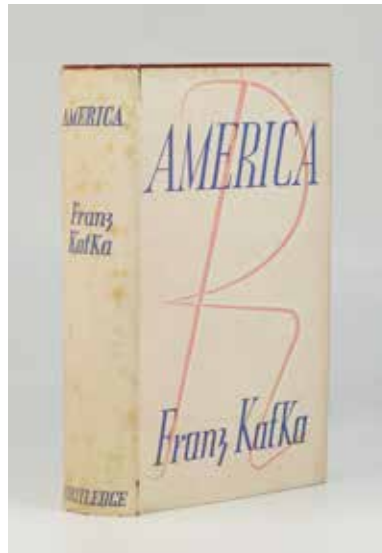
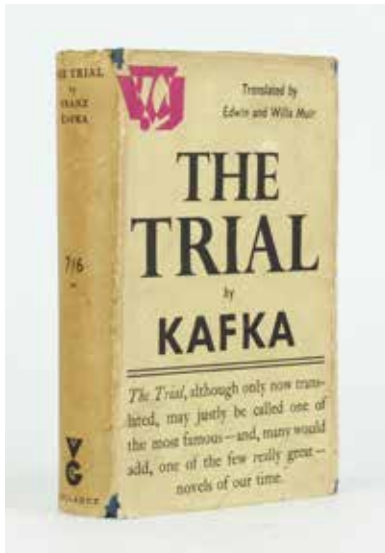
For the first UK publication of this now notorious work, it was decided to limit publication to 1000 copies, paralleling the 1922 publication, with the first 100 signed by Joyce. The edition contains appendices relating to the legal case surrounding publication and the first bibliography of Joyce.

IN RARE GLASSINE

112. KAFKA, Franz THE METAMORPHOSIS *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 in the very rare glassine dustwrapper with the printed price on the inside flap. A near fine book, with a neat inscription on the front end paper and minor wear to the corners. The glassine shows chipping to the corners and the spine with the sporadic loss of about an inch from the base of the spine. [8133] £3,000

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."



113. KAFKA, Franz THE TRIAL Gollancz, 1937.

First English edition. Original blue cloth lettered in navy to the spine, in the uncommon dustwrapper. A very good copy in a very good example of the rare dustwrapper, tanned to the spine with some dustiness to the panels and wear to the corners. [37657] £3,750

Translated by Willa and Edna Muir, the first appearance in English of Kafka's most famous book didn't "sell more than a few hundred copies" in the 1930s according to biographer and scholar Ritchie Robertson. Rare in the dustwrapper.

114. KAFKA, Franz AMERICA Routledge, 1938.

First English language edition. Original red cloth with black titles on the spine, in red and pink dustwrapper printed in blue. A fine copy in a very good dustwrapper indeed, which just has some foxing to the spine and minor rubbing to the corners. An uncommonly attractive copy. [9713] £1,200

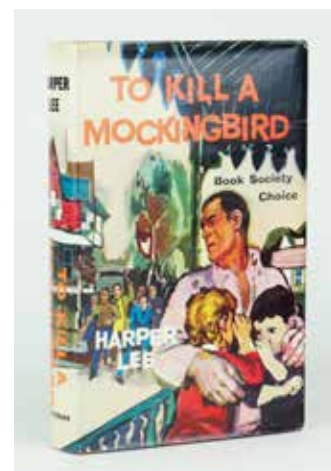
First published in German in 1927 and translated into English by Willa and Edwin Muir.

115. LARKIN, Philip THE LESS DECEIVED Marvell, 1955.

First edition, first printing with the misprint 'floor' for 'sea' on p.38, but with a rounded spine signifying the second state of binding. Original green cloth in light mauve printed dustwrapper. A fine copy in a very good dustwrapper which shows a little wear to the corners and a small chip to the head of the spine. [38083] £850

116. LEE, Harper TO KILL A MOCKINGBIRD Heinemann, 1960.

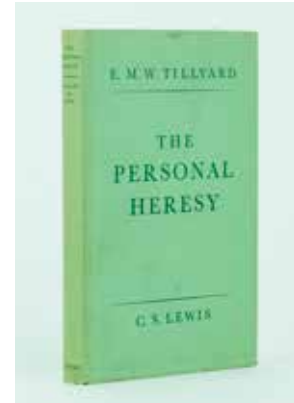
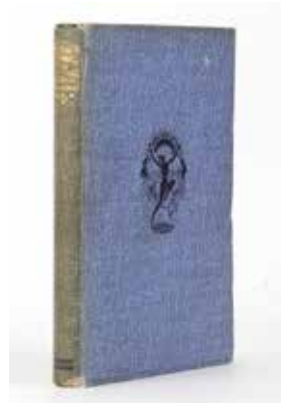
First UK edition. Red boards in pictorial dustwrapper, designed by Fratini. A fine copy with some foxing to the page edges, in a very near fine dustwrapper, which is very bright and crisp with just a couple of short tears and light creases to the spine tips. [34398] £950



THE FIRST PUBLISHED WORK BY C. S. LEWIS

117. [LEWIS, C. S.]; [GALSWORTHY, John (Editor)] REVEILLE Devoted to the Disabled Sailor and Soldier *His Majesty's Stationery Office*, 1918-1919.

Three volumes, comprising the complete run. 8vo. Original blue paper wrappers. Colour frontispiece by Max Beerbohm to each volume, numerous further colour, photographic and black and white plates by Jean de Bosschere, William Nicholson



and others. A very good example of an ephemeral production, with small chips to spine ends and lightly worn joints. [37714] £1,250

Reveille was the first magazine to publish work by C. S. Lewis, whose poem 'Death In Battle' was published under the pseudonym of Clive Hamilton. As it was submitted while he was still in the army, Lewis was hoping to avoid "either officers or men to talk about 'our b—y lyrical poet again' whenever I make a mistake." (LP VI: 36-7) On 9th September 1918 Lewis had received word that Heinemann had accepted his typescript titled 'Spirits In Prison: a cycle of lyrical poems', eventually published on 20th March 1919 as 'Spirits In Bondage'. Death In Battle is the closing poem of that cycle. Visiting Heinemann at the end of October 1918 to sign his contract, he was informed that "John Galsworthy (who publishes with them) had seen my MS and wanted to publish a certain poem in a new monthly called Reveille." (LP VI: 58-9)

Although originally produced in large numbers, with the first issue selling 30,000 copies, complete sets of the magazine are now rather uncommon.

118. [LEWIS, C.S.] Clive Hamilton DYMER Dent 1926.

First edition. Original blue cloth with mock-snakeskin design with titles in gilt to the spine and black vignette to the upper cover. A very good copy with slight toning to the spine and a little wear at its base. [38096] £1,750

C.S.Lewis's second book. An epic narrative poem which he began writing in his first year at Oxford, prior to the War.

119. LEWIS, C. S.; TILLYARD, E.M.W. THE PERSONAL HERESY: A Controversy OUP, 1939.

First edition. Green cloth, lettered in gilt on the spine, in the original green dustwrapper, printed in dark green. A near fine copy, foxing to the page edges, in a near fine dustwrapper, price clipped with a couple of short closed tears, but unusually bright and crisp. [36120] £450

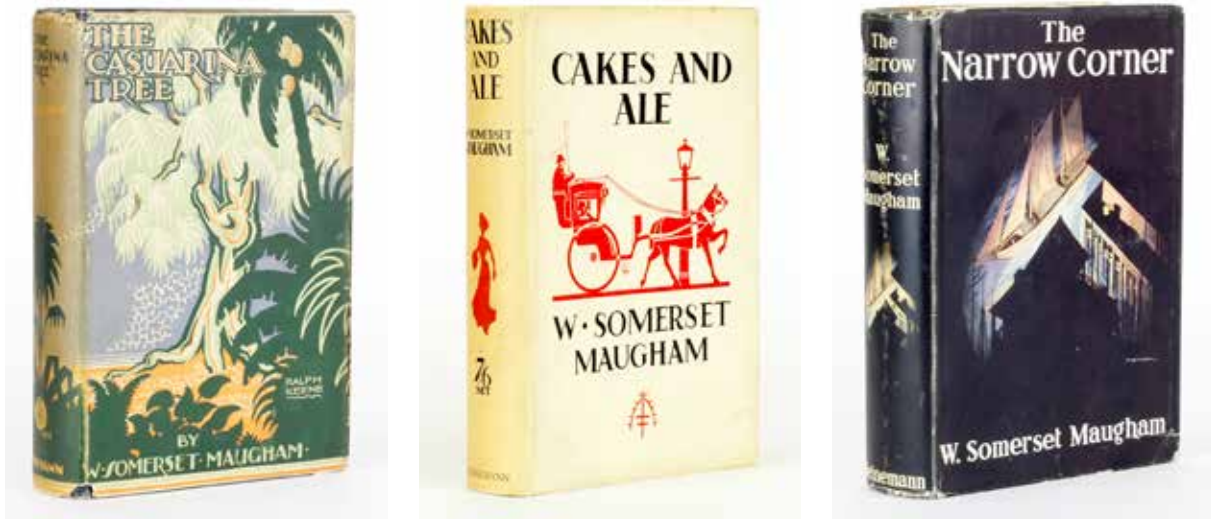
A series of six essays on poetry and the importance of understanding the poet's state of mind in order to appreciate his work.

C.S. LEWIS DISCUSSES T.S. ELIOT

120. LEWIS, C. S. AUTOGRAPH LETTER SIGNED May 26th 1943.

A single sheet of letter paper written closely on both sides, to Rufus Buxton, who had written for advice about his own poetry. "I am quite incapable of helping people about this kind of poetry, 'modern' poetry in the technical sense..." On Eliot in particular, "My appreciation of Eliot himself... is v. limited" and "even when I get pleasure from him I am quite doubtful whether it is the type of pleasure he intends to give... I liked many of the images and disliked all the gnomic-cryptic passages ('your aloneness is not necessary') - but so do I in Eliot and I haven't the least idea whether I'm right in either case... I suspect the whole thing is a bit too like Eliot: but one wd have to be much more 'in the movement' than I am to say where fruitful discipleship ends and mere derivativeness begins." Rust mark to the top of the first page and a couple of stains to the rear. [30949] £3,000





121. MACKENZIE, Compton ALL OVER THE PLACE *Chatto & Windus, 1948.*

First edition. Inscribed by the author to the penultimate Viceroy of India Earl Wavell on the front endpaper, "To F. M. Earl Wavell of Cyrenaica, from Compton Mackenzie Jan. 17. 49." A very good copy in a very good dustwrapper. Wavell's bookplate to front pastedown. [38062] £150

In the autumn of 1945, Compton Mackenzie was invited by the Government of India to write a history of the contribution India made to victory in the Second World War, with Viceroy Wavell himself hosting the author on several occasions during the trip.

122. MACNEICE, Louis PLANT AND PHANTOM *Faber & Faber Ltd., 1941.*

First edition. A near fine copy, light spotting to the head of rear board and previous owner's name on the front free endpaper, in a near fine dustwrapper. [36121] £150

123. MARSH, Ngaio DEATH AND THE DANCING FOOTMAN *Collins, 1942.*

First edition. Original orange cloth in pictorial dustwrapper. A fine copy with an ownership name to front endpaper in a very good dustwrapper indeed, which is bright and crisp, but for a small chip from the base of the front panel and a little wear to the base of the spine. [35147] £450

124. MAUGHAM, William Somerset THE CASUARINA TREE *Heinemann, 1926.*

First edition. Original blue cloth lettered in gilt in pictorial Ralph Keene dustwrapper. A very good copy with some wear to the corners and foxing to the page edges in a very good dustwrapper which shows some wear to the spine ends and a couple of closed tears internally reinforced. [36696] £2,250

One of Cyril Connolly's 100 key books of the Modern Movement.

125. MAUGHAM, William Somerset CAKES AND ALE *Heinemann, 1930.*

First edition. Original blue cloth lettered in gilt, in pictorial dustwrapper printed in black and red. A near fine copy with foxing to the page edges, in a near fine dustwrapper, showing just a touch of toning to the spine. [36701] £650

126. MAUGHAM, William Somerset THE NARROW CORNER *Heinemann, 1932.*

First edition. Original blue cloth lettered in gilt, in the pictorial dustwrapper. A near fine copy, with some spotting to the top edge, in a very good dustwrapper indeed, which is bright with a little wear to the spine ends. [36703] £600

127. MITCHELL, Gladys THE ECHOING STRANGERS *Michael Joseph, 1952.*

First edition. Red boards, lettered in gilt, in original pictorial dustwrapper. A near fine copy, in a very good dustwrapper indeed with a little light wear to the head of the spine. Uncommon. [37982] £350
A Mrs Bradley novel. Mitchell was an early member of the Detection Club along with Agatha Christie and Dorothy L. Sayers and throughout the 1930s was considered to be one of the "Big Three women detective writers".

128. MITCHELL, Gladys THE WHISPERING KNIGHTS *Michael Joseph, 1980.*

First edition. The author's own copy, with her ownership inscription "Gladys Mitchell at 44 Bedford Square" to the foot of the front endpaper, and a photograph of the author loosely laid in, with her signature to the reverse and the notation "Please return if not required". A fine copy in a near fine dustwrapper. [38024] £150

129. MORICE, Anne DEATH OF A GAY DOG *Macmillan, 1971.*

First edition. A very good copy in a very good dustwrapper. [37986] £125

130. MURDOCH, Iris UNDER THE NET *Chatto & Windus, 1954.*

Uncorrected proof copy. Original blue paper wrappers, printed in black. Ownership inscription of author Robert Henriques to half title. A near very good copy, with spotting to the upper cover and the hinges starting. [36124] £1,200
The author's scarce first novel. There are three changes made to the text in this proof before the first edition, including amendments to a passage describing Dave Gellman's Goldhawk Road apartment.

131. MURDOCH, Iris THE FLIGHT FROM THE ENCHANTER *Chatto & Windus, 1956.*

Proof copy. Original light blue paper wrappers, printed in black. A very good copy, with some fading and spotting to paper covers. [36128] £500

132. MURDOCH, Iris AN UNOFFICIAL ROSE *Chatto & Windus, 1962.*

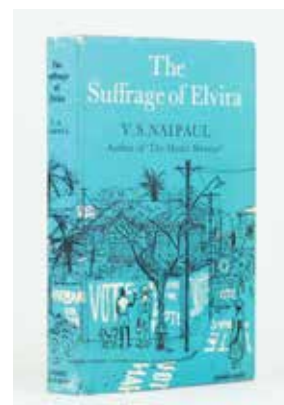
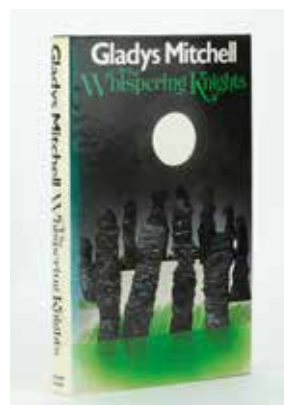
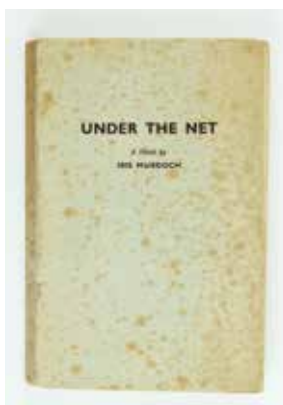
Uncorrected proof copy. Original blue paper wrappers printed in black. A very good copy, with some spotting to cover and toning to spine. [36129] £200

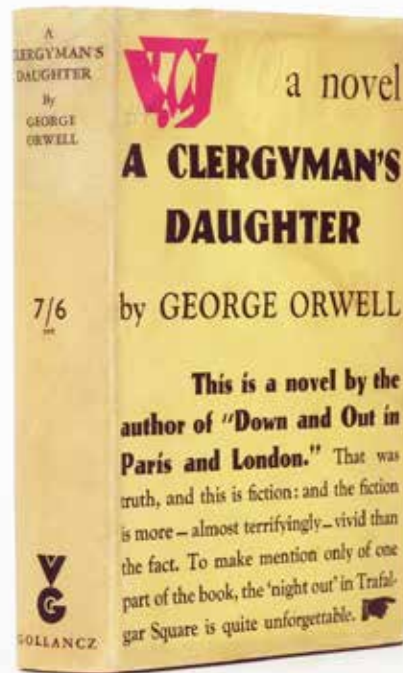
133. NAIPAUL, V.S. THE SUFFRAGE OF ELVIRA *Deutsch, 1958.*

First edition. Original blue cloth in dustwrapper designed by Robert Micklewright. Signed by Naipaul on the title page. A near fine copy in a very good+ dustwrapper with minor wear to the corners, small scratches to the spine and a stain to the back panel. [34163] £1,500

The author's second and scarcest novel.

PROVENANCE. From the library of historian and auctioneer Anthony Hobson, with his bookplate to the front pastedown.





ORWELL'S FIRST BOOK

134. ORWELL, George *DOWN AND OUT IN PARIS AND LONDON* Harper & Brothers, 1933.

First American edition. Original pale purple cloth, with a purple vignette to the upper cover and the spine stamped with nine broad stripes in purple, in the pictorial dustwrapper, with like design to pictorial endpapers. A fine copy, in a near fine dustwrapper, with some minor wear to the spine ends and corners and just a touch of the habitual fading to the spine. Housed in a custom made cloth slipcase. [37326] £7,500

Published six months after the English edition, the American edition of Orwell's first book received generally good reviews, but sold poorly, with 383 copies of the original print run of 1,750 being remaindered. The scarcity of copies made the book hard to obtain in Orwell's own lifetime and he was unable to furnish Henry Miller with a copy, writing to him in 1936 "I haven't one left and it is out of print, and I was going to send you a copy of the French translation... yes, it was published in America too but didn't sell a great deal." (Life in Letters)

Uncommon with a dustwrapper in as nice condition as this.

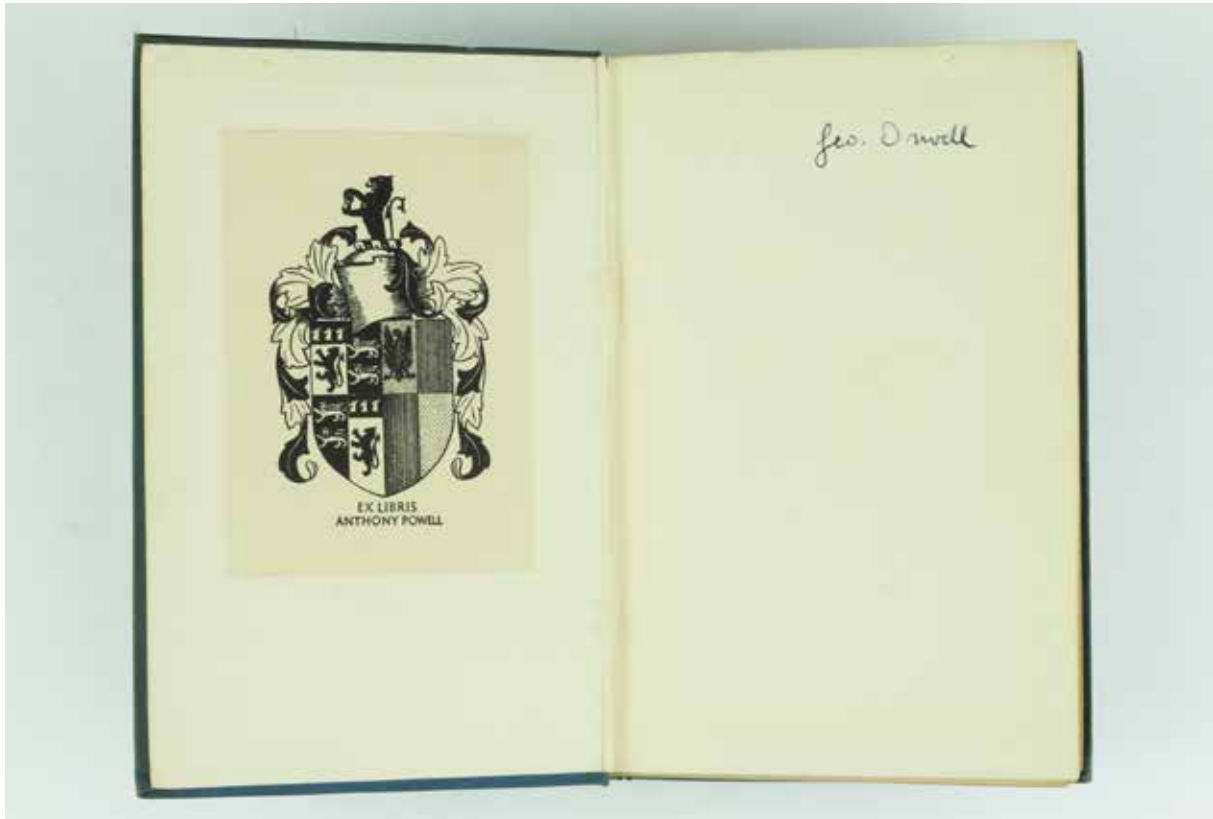
135. ORWELL, George *A CLERGYMAN'S DAUGHTER* Gollancz, 1935.

First edition. Original black cloth in scarce yellow dustwrapper, printed in pink and black. A fine copy, in the exceptionally scarce dustwrapper which has restoration to the top two inches of the spine, and a repaired tear to the rear fold, but is otherwise bright and crisp. [37340] £35,000

Orwell's second novel, into which he injected "some experimental writing possibly in the manner of James Joyce's *Ulysses*" (Colls). Though Orwell thought little of the book as a whole, he wrote to Henry Miller in August the next year saying "that book is bollox, but I made some experiments in it that were useful to me."

One of only 2,000 books, it is exceedingly rare in the dustwrapper, with Fenwick tracing only one institutional example. This is the only copy offered with the dustwrapper in commerce in recent decades.

PROVENANCE: The file copy from the Gollancz archive, with some relevant notation to the dustwrapper and front free endpaper in pencil, with the number 35 in ink the the bottom corner of the lower panel.



INSCRIBED FOR ANTHONY POWELL

136. ORWELL, George KEEP THE ASPIDISTRA FLYING *Gollancz, 1936.*

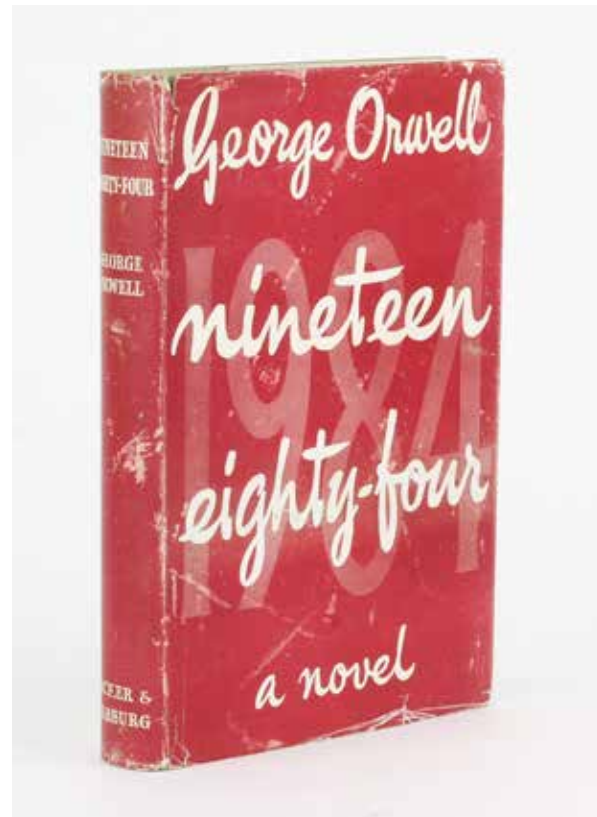
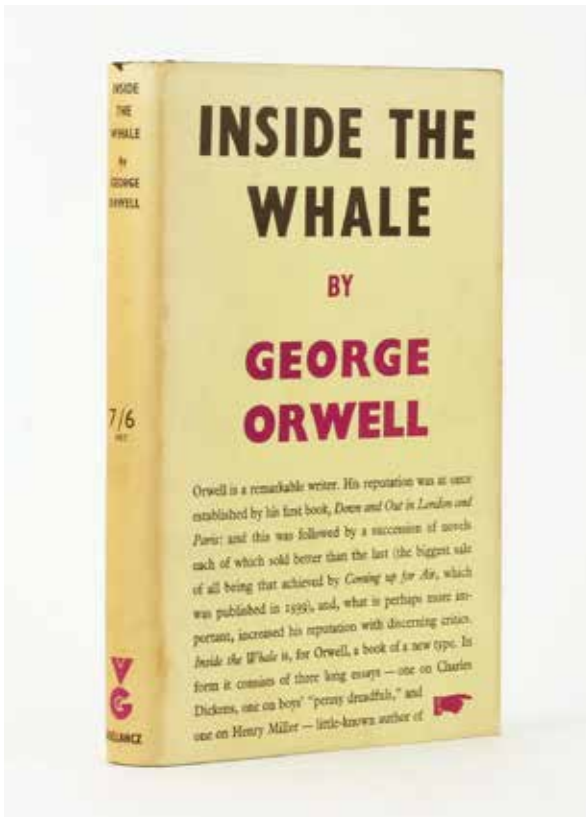
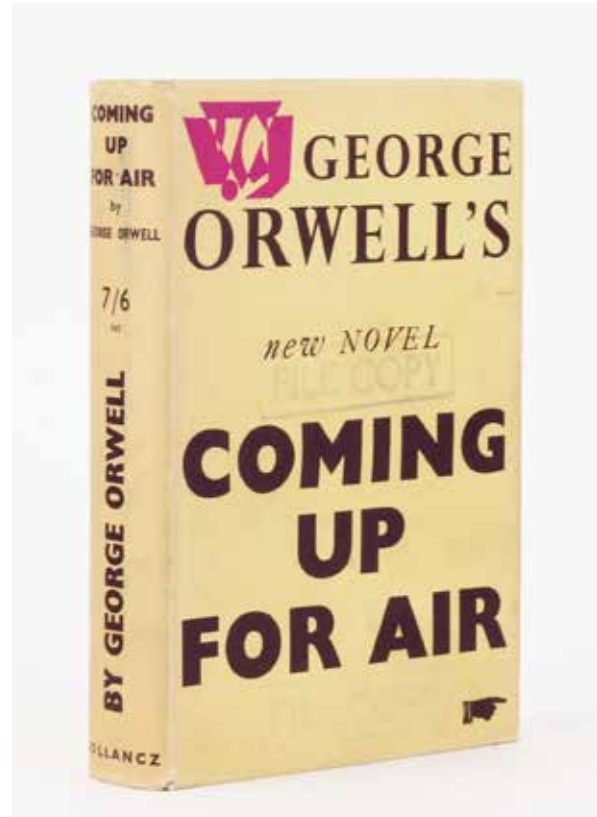
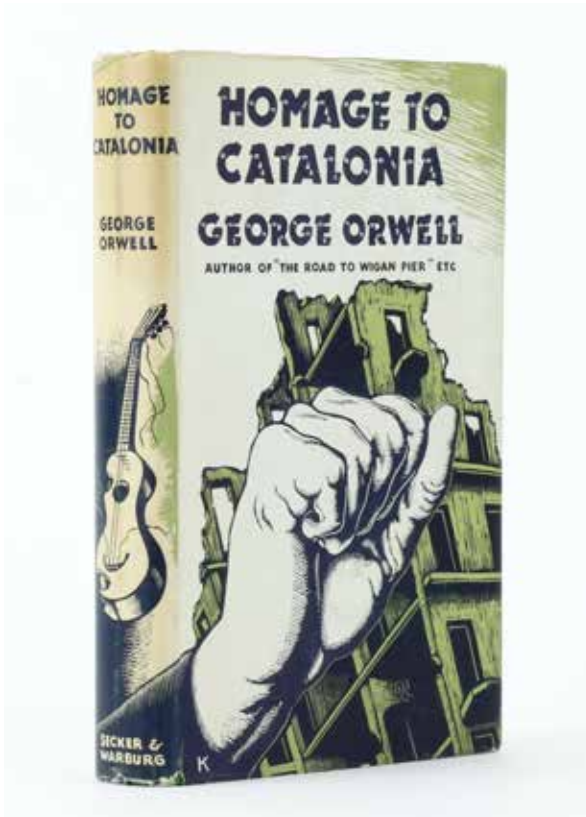
First edition. Publisher's blue cloth with dark blue lettering. Signed by the author for fellow novelist Anthony Powell, "Geo. Orwell" on the front end paper, with Powell's bookplate to the front pastedown. A very good copy, light soiling with a little wear to the spine ends and rear joint and the faint remains of a Boots label to the front cover. [34096] £30,000

The book which "would eventually produce one of his [Orwell's] most substantial adult friendships" (Taylor - Orwell The Life). Powell recalls buying this book and the friendship with Orwell which followed in the first volume of his autobiography, *Infants of the Spring* (1976).

"When *Down and Out in Paris and London* appeared in 1933, someone recommended it... I read the book, and was impressed by its savagery and gloom. At the same time, I cannot claim to have immediately marked down Orwell as a writer of whom one would obviously hear more. However, a year or two later, when I saw a copy of *Keep the Aspidistra Flying* in a secondhand bookshop, I bought it. Again, I liked the novel for its violent feelings and presentation of a young man at the end of his tether, rather than for its form or style, which seemed strangely old fashioned in treatment... I spoke of the book dining with Cyril Connolly. Connolly then told me Orwell was one of his oldest friends... He urged me to write a fan letter. This I did, thereby making my first Orwell contact, in 1936"

Powell included a copy of his recently self published *Caledonia*, and received a friendly, if hesitant, reply from Orwell. It was not until some five years later that they met in person, whereafter they would meet and correspond regularly for the remainder of Orwell's life. An exceptional association copy. George Orwell presentation copies are uncommon, without compare amongst major twentieth century writers.

PROVENANCE: From the library of Anthony Powell, bookplate on pastedown.



137. ORWELL, George *HOMAGE TO CATALONIA* *Secker & Warburg, 1938.*

First edition. Original green cloth with gilt titles on the spine in scarce pictorial dustwrapper. A fine copy, in a very near fine dustwrapper, with trivial wear to the spine ends, but overall an excellent example of a very fragile dustwrapper. [37385] £13,500

The book, from an edition of just 1,500 copies, is seldom encountered with a dustwrapper at all and when it is, it is invariably badly damaged. Copies in this condition are rare.

138. ORWELL, George *COMING UP FOR AIR* *Gollancz, 1939.*

First edition. Original blue cloth in the yellow dustwrapper printed in black and magenta. A near fine copy with a little foxing to the fore edge, in a superb near fine dustwrapper with the publisher's rubber stamp to the upper cover and a modicum of toning to the spine, but an exceptionally bright, crisp copy. [37345] £25,000

Orwell's great novel of the Thames Valley, inspired largely by his childhood growing up in and around Henley-on-Thames.

With an original print-run of only 2,000 copies, examples are now scarce, exceptionally so with the dustwrapper.

PROVENANCE: The Gollancz archive, stamped "FILE COPY" to the upper panel and to front free endpaper, with relevant pencil notation to the front free endpaper.

139. ORWELL, George *INSIDE THE WHALE And Other Essays* *Gollancz, 1940.*

First edition. Original black cloth, in the yellow dustwrapper printed in purple and black. A fine copy in a very near fine dustwrapper, with a crease and just a little toning to the spine. [37386] £9,500

Orwell may well have been the finest essayist England produced in the entire century, and this is the first publication of his essays in book form. Despite his radical credo in his essays he remains the last of the great Victorian prose stylists. Besides the title essay, about Henry Miller, this book prints his studies of Charles Dickens and *Boy's Weeklies*.

Printed in an edition of only 1,000 copies, of which "several copies [were] destroyed in an air raid". Copies in a dustwrapper of any kind are scarce, and in as nice condition as this exceptionally so.

140. ORWELL, George *NINETEEN EIGHTY FOUR* *Secker & Warburg, 1949.*

First edition. Original green cloth with red lettering on the spine in the preferred red dustwrapper. Top edge red. A near fine copy in a very good dustwrapper, with none of the habitual fading to the spine, though with a few scratches, wear to corners and a couple of short closed tears. [37653] £7,500

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.

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 heavy but the
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 we are not to
 amount to
 gift - had

Drwell,
 11, Bedford Court,
 London, W.2.

Dear Mr. Hughes,
 Thank you very much for your letter. I am very glad to be able to accept. The lectures usually go well, and are held by question. The date - if it is still there -
 Yours sincerely,
 George Orwell

THE BRITISH BROADCASTING CORPORATION
 Broadcasting House London W1
 111 Bedford Court
 Abbey Road
 London W.2
 30.9.41

Dear Mr. Hughes, thank you for your letter of 29.9.41. Of course I have no objection to reproduction of my lecture, but it is rather difficult for me to furnish you with a script, as I always speak from notes. I could write the lecture out and let you have a copy, but I find that if I try to do this in speaking. I wonder if it would be too much trouble to arrange for a reporter? Perhaps you could let me know.
 Yours sincerely
 George Orwell

11, Bedford Court
 Abbey Road
 London W.2
 30.9.41

George Orwell

Yours sincerely
 George Orwell

George Orwell
 11, Bedford Court
 Abbey Road
 London W.2

(III)
 that has suffered - impact of
 upward & downward curves of
 No man to suppose determinate
 change - one from man
 civilization. The great thing
 Unpassing effects of the
 different law of another
 man.
 Impression that of the
 technical
 uncontrolled
 left.
 given in
 fear -

Culture & Democracy.

- i. Democracy - what it is.
- ii. No chance of survival.
- iii. Culture - what it is.
- iv. No possible revival under democracy & especially under fascism.

I.
Democracy (what it means)

two meanings:
 one for the people.
 it is - respect for the individual
 need to demand the just.
 however to answer claim that
 = fascism.
 it = what people feel to be
 police).

II

Democracy (changes inevitable)

Must change because in its present form
 cannot survive.
 Not possible - hierarchy.
 Not closely connected with the (not actually
 connected - because) self-defence.
 No need to demonstrate powerlessness in
 capitalistic democracy.
 Power taken to give what is reflected
 in use of the hierarchical principle & by people voting
 on subjects by using voting sheet. (speakers of totalitarian
 leaders).

(II)

Intelligence like a coat on the surface.
 obligation transfer into being of investment
 & since has localities to test & to
 main power).
 the negative quality & is power of
 may not hold in too shallow power.
 can.
 coupled with advantages such as no
 can own and. Comfort. Good political
 subject. Local interest.

Other
 11, Bedford Court
 W.2
 WIRE
 SPEAK
 OF AGREEMENT
 SHAR

(III)
 Culture - what it is.
 change, as before.
 intellectual matter
 facing us
 anti.

“THE ONLY RECORD OF HIS LECTURING MANNER”

141. ORWELL, George ORIGINAL AUTOGRAPH MANUSCRIPT: ‘CULTURE AND DEMOCRACY’ With an archive of correspondence relating to the delivery and publication of the lecture. 1941-1942.

THE MANUSCRIPT: Twelve pages of octavo sized paper, written on rectos only. 849 words, written in blue ink in Orwell’s hand, comprising Orwell’s expanded notes for his lecture in four sections, with occasional deletions. Cover page written in black ink in Orwell’s hand.

WITH: Twelve letters relating to the lecture and its subsequent publication, comprising; three letters, typed and signed, from Orwell to the Fabian Society and a further copy of a letter from Orwell to George Routledge; carbons of six letters and two telegrams from the Fabian Society to Orwell, and a typed letter signed from Routledge to the Fabian Society.

The correspondence deals serially with Orwell’s invitation and acceptance to deliver a lecture, agreement and arrangements for its subsequent publication and Orwell’s annoyance on finding it had been published with unauthorised alterations. Slight rust staining from a sometime removed paperclip. [36688] £75,000

Orwell was invited to give a lecture to the Fabian Society titled ‘Culture and Democracy’, one in a programme of lectures that the Society gave in October and November of 1942.

Orwell’s approach to speaking was to make a series of detailed notes upon which he could expand in speech so that the entire lecture lasted approximately an hour. In his letter shortly before giving the lecture agreeing to having the contents of the lecture published, he states,

“it is rather difficult for me to furnish you with a script, as I always speak from notes. I could write the lecture out and let you have a copy, but I find that if I do this it gives a sort of stiffness that I try to avoid in speaking.” (letter to the Fabian Society, 30 Sept 1941)

As a result his notes are a dense series of concepts or statements. He begins by defining democracy for the purposes of the lecture before going onto what he describes as “it’s chances of survival”, which is based on the tenet that democracy cannot survive in its present form. Notes include,

“Our democracy based on cheap coloured labour [sic] Parasitic structure + consumer mentality.”

“Caricature of capitalist democracy: wealthy idlers at the top, a parasitic intelligentsia earning their keep of pretending to abuse the people who pay them, + the workers permanently on strike for means to buy refrigerators, electric cookers, silk stocking etc” This takes up the majority of the lecture before moving on to defining culture and discussing “its possible revival under democracy & existing under fascism.” As his biographer, Bernard Crick, put it, “the lecture moved rather abruptly from a diatribe against the British upper classes and the capitalist system for being dependent on cheap colonial labour into a noble defence of literature of literature against totalitarianism.”

The notes are clearly written quickly, with the handwriting difficult to read and riddled with abbreviations and spelling errors.

The lecture was published in 1942 by Routledge in ‘Victory or Vested Interest’, a collection of the five Fabian Society lectures given that Autumn.

On reading the published version Orwell discovered changes had been made to the corrected proofs he submitted to Routledge. Writing to the publishers on 23rd July 1942 (Routledge’s copy included here) he said, “I now find that you have been through it and made the most unwarrantable alterations about which I was not even consulted.” Then, turning his ire to the Fabian Society, he wrote in a letter on 27th July 1942 (original included here), “I see that besides toning down several phrases I have used you have gone all through my manuscript and altered every phrase which revealed that I was delivering a spoken lecture... as it stands the printed lecture gives a quite false impression of my written style and makes me use phrases which I should never dream of using”.

Routledge, in turn forwarded Orwell’s letter to the Fabian Society, with a covering letter attempting to absolve them of any responsibility (both included here).

In 1949, when Orwell was preparing notes for his literary executors he wrote “this was substantially altered and deformed all the way through without my knowledge or consent”, and for this reason, Peter Davison suggests, “he did not wish it to be reprinted”. Orwell’s lectures were not generally recorded, Bernard Crick describing this one’s publication as, “the only record of his lecturing manner”, despite the known inaccuracies. This manuscript not only demonstrates the creative process behind Orwell’s lecturing, but also shows the lecture in its purest form. Furthermore, Orwell habitually destroyed his manuscripts after publication, so examples are very seldom encountered.

Fenwick B.17

Sylvia Plath
Cowt Green
North Tawton
Devonshire

The Bell Jar

Esther Greenwood's story began before her visit to New York, but it was during those strangely unreal weeks – when with eleven other winners of a fashion magazine contest, she was offered the riches of the city as a gift – that her growing feeling of unease and inadequacy began to oppress her. Life for Esther had been a history of success: at school, at college, even with Buddy Willard, that superb, all-American symbol of success; but the value of these achievements seemed now to retreat from her, leaving her to focus on those vast territories where she would never tread with confidence of anything but failure. Back from New York, cramped by her mother's sympathetic watchfulness, Esther felt herself withdrawing into a private world. With wonderful lucidity and vividness the author describes Esther's imprisonment in the glassy unreality that envelopes her like a bell jar, and her final release from it.

SYLVIA PLATH'S PROOF COPY, WITH HER REVISIONS

142. [PLATH, Sylvia] LUCAS, Victoria THE BELL JAR William Heinemann, 1962.

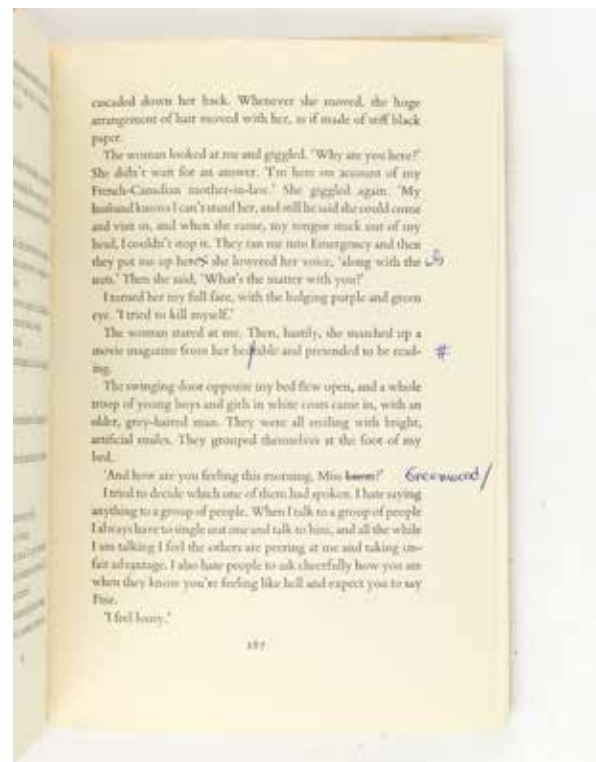
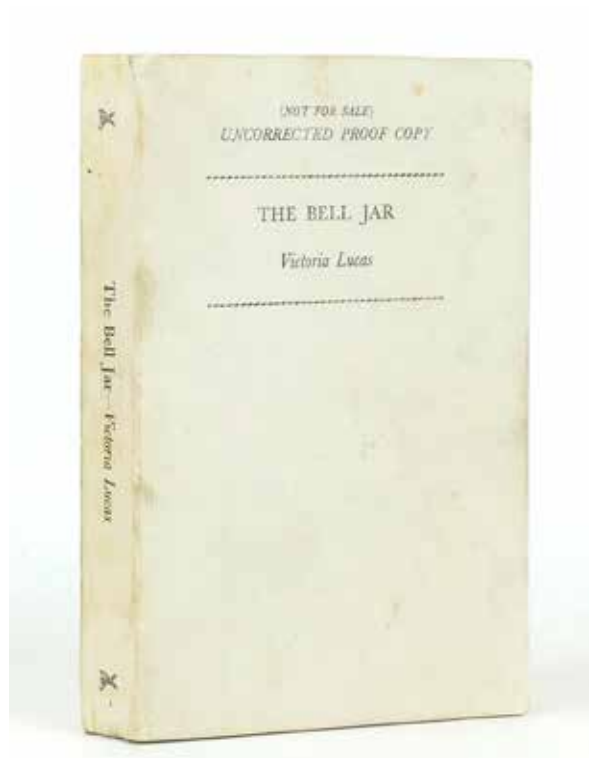
Uncorrected proof copy. Publisher's white wrappers, printed in black. Author's own copy, with her ownership inscription and address to the first page, "Sylvia Plath, Court Green, North Tawton, Devonshire." Substantial auto-graph corrections made by Plath throughout the text in blue ink, 78 in all. A very good copy, with some marks to the wrappers and some creasing to the spine commensurate with a closely revised proof. [38432] £150,000
Sylvia Plath's own proof copy of *The Bell Jar*, her only novel and final published work, containing her final changes to the text before publication. Her revisions, of which there are over seventy, bear out a thorough examination of the text and show "that Plath read her proofs of *The Bell Jar* very carefully and extends our understanding of her involvement in the creative process beyond the composition of the work itself" (Steinberg).

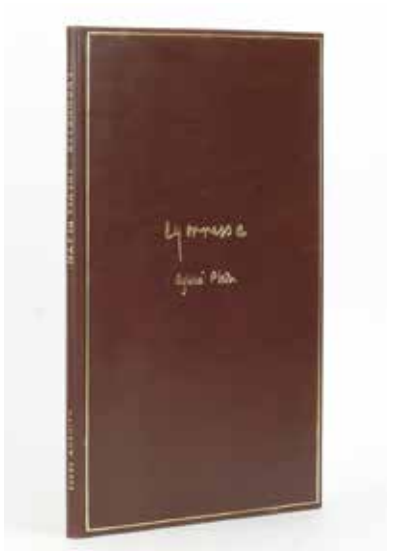
In his study of textual differences between the proof copy of *The Bell Jar* and the first Heinemann edition, Peter K. Steinberg has written "the most thrilling difference is the two instances in the proof where "Miss Lucas" survived Plath's updating of the heroine's name from Victoria Lucas to Esther Greenwood." Victoria Lucas was Plath's chosen pseudonym for the novel and was, too, in its formative stages the name of the heroine. Despite deciding in November 1961 to change the name in order put some distance between author and heroine in an already markedly autobiographical novel, two instances remained in the proof. Both of these are corrected in Plath's hand here. She also decides, on page 53, to change the name of one of her characters, striking through "Plato" and replacing him with "Socrates": "I collected men with interesting names. I already knew a Socrates. He was tall and ugly and intellectual and the son of some big Greek movie producer in Hollywood, but also a Catholic, which ruined it for both of us." Other changes include amendments to grammar and punctuation, as well as corrections of a purely typographic nature. Steinberg also notes how the changes he recorded, totalling sixty-six, "are the result of edits made either by Plath herself when she reviewed the proof or by the editors as they prepared the final typesetting". A comparison of Plath's corrections in her own proof copy and the published version show not only more requested authorial revisions than previously recorded, but that almost all the textual changes recorded by Steinberg derive from Plath's hand in her own copy of the proof.

The proof bears a copyright date of 1962 and the work was eventually published, amended as per her revisions, pseudonymously on 14 January 1963, just five weeks before her suicide. It was not published under her own name until 1967.

Peter K. Steinberg, *Textual Variations In The Bell Jar Publications* (2012)

PROVENANCE: Sylvia Plath (1932-1963), her ownership inscription, thence by descent.





143. PLATH, Sylvia LYONNESSE *The Rainbow Press, 1971.*

First edition. Number forty-one of ninety copies bound by Zaehnsdorf in full calf from a total edition of 400. Gilt borders. Lettered in gilt to upper cover. Endpapers reproduce in facsimile Plath's manuscript draft of the titular poem. With the original glassine and housed in the original cloth slipcase. A fine copy. [37916] £600

This volume, published by Ted and Olwyn Hughes's Rainbow Press, collects twenty-one hitherto unpublished poems by Sylvia Plath. A number of these were published in *Winter Trees* later that year by Faber in London and Harper and Row in New York.

144. PLATH, Sylvia TWO POEMS *The Sceptre Press, 1980.*

Number seventy-four of seventy-five "especial" copies from a total edition of 300. A single quarto quire printed on rectos only, bound in card with pasted paper wrappers. A fine copy. [37914] £150

145. [PLATH, Sylvia]; HUGHES, Ted; MARK, Enid ABOUT SYLVIA Poems by Diane Ackerman, John Berryman, Peter Davison, Luciana Frezza, Rachel Hadas, Judith Herzberg, Ted Hughes, Robert Lowell, Anne Sexton, Richard Wilbur. Lithographs by Enid Mark. *The ELM Press, 1996 [1997].*

One of ten artist's proof copies, signed by the artist. The personal copy of Ted Hughes, with a note from Enid

Mark to Hughes, thanking him for his contribution to this book.

Folio. Bound in a chemise of stiffened black Tiziano paper, the title stamped in silver to the upper cover, calligraphed by Jerry Kelly.

Printed on Arches Velin paper, unopened and untrimmed. Housed in the original black clamshell box, stamped in silver to the spine,

with an inlaid pane of cracked glass to the upper cover, echoing the lithographs. Ten lithographs by the artist Enid Mark, an intimate

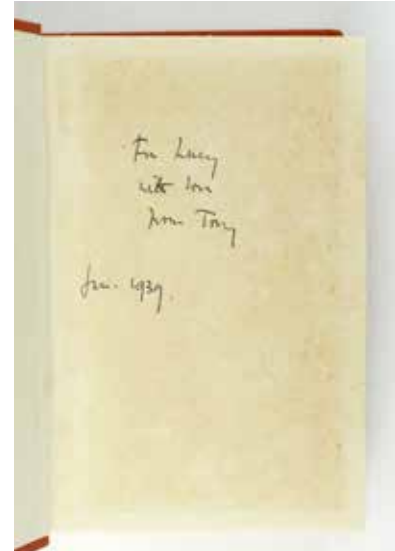
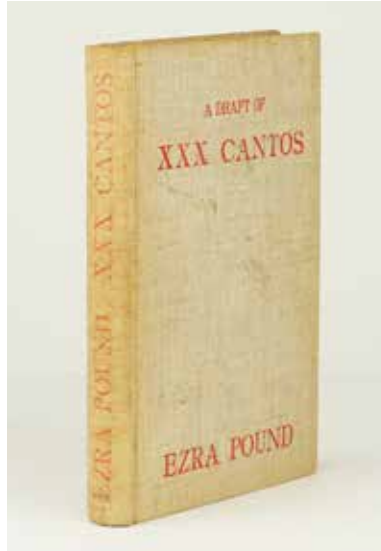
friend of Sylvia Plath's at Smith College in the 1950s. A fine copy. [37892] £3,000

A very limited issue of ten poems about Sylvia Plath, selected and with lithography by her college classmate and collaborator Enid Mark. In addition

to the fifty copies printed for sale, Mark had ten artist's proofs printed, presumably one for each living contributing poet and the remaining four being

for her personal use. She sent the present copy to Ted Hughes in May 1997. PROVENANCE: Ted Hughes, thence by descent.





146. POUND, Ezra CATHAY Translations by Ezra Pound For the Most Part From the Chinese of Rihaku, From the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga. *Elkin Mathews*, 1915.

First edition. Publisher's buff wrappers printed in black. Author's presentation copy, inscribed on the second blank, "Sybil fr. E.P. 1920". Spine slightly browned and some foxing throughout, but a very good copy of a fragile production. [34158] £5,750

One of 1000 copies. Pound's modernist interpretation of classical Chinese poetry, written whilst working as secretary for W.B. Yeats. The recipient was almost certainly Sybil Sassoon, Siegfried Sassoon's cousin, whom Pound met through her somewhat perplexing friendship with Wyndham Lewis.

147. POUND, Ezra A DRAFT OF XXX CANTOS *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

Pound's *Cantos* is 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.

INSCRIBED PRESENTATION COPY

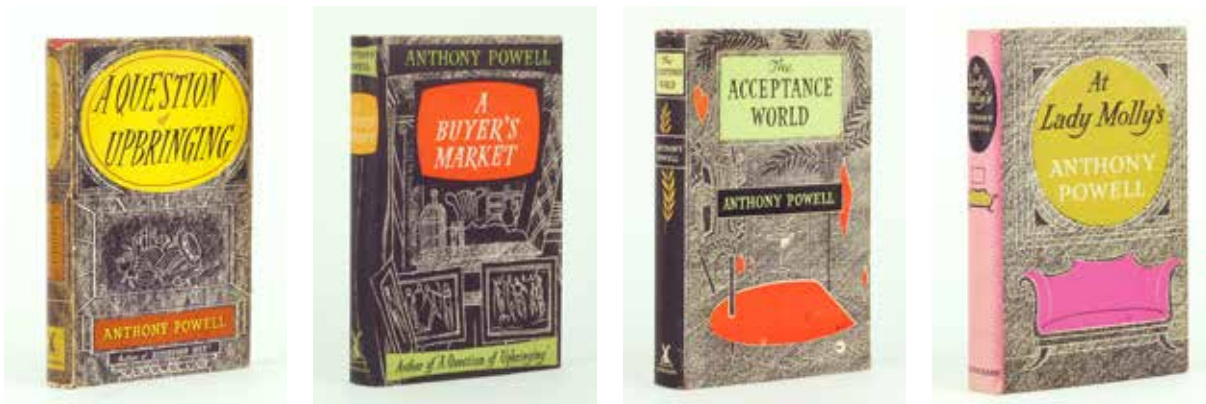
148. POWELL, Anthony WHAT'S BECOME OF WARING? *Cassell*, 1939.

First edition. Original russet cloth with blue titles to spine. Inscribed by the author to Lucy Hayes on the front endpaper, "For Lucy with love from Tony, Jan. 1939". A near fine copy, uncommonly clean and bright by the standards of the book. [37922] £2,500

Lucy Hayes was a lover and companion of Powell's father, Phillip Powell. She met Philip in the early 1920s, subsequently became, according to her great-niece, "a great love and lifelong friend... Anthony Powell accepted their relationship and was fond of Lucy. She greatly enjoyed his novels". Reminiscing about her father-in-law Philip Powell (1882-1959) Violet Powell noted that "he had not been without his partisans, mostly ladies with whom he had been on flirtatious terms" (*A Stone in the Shade*, 2002).

Powell's fifth and final pre war novel, it is the first not published by Duckworth, Powell's first employer and publisher. It marks a significant step in Powell's development, anticipating his post war masterpiece, *A Dance to the Music of Time*, with the introduction of the self-effacing first-person narrator.

PROVENANCE: Lucy Hayes, thence by descent.



“THE IMAGE OF TIME BROUGHT THOUGHTS OF MORTALITY: OF HUMAN BEINGS, FACING OUTWARD LIKE THE SEASONS, MOVING HAND IN HAND IN INTRICATE MEASURE”

149. POWELL, Anthony A QUESTION OF UPBRINGING Heinemann, 1951.

First edition. Original red cloth in stylish Broome-Lynne dustwrapper. A fine copy in a very good dustwrapper, with some general tanning and small loss to the head of the spine, but overall an attractive copy of this fragile wrapper. [36437] £3,500

150. POWELL, Anthony A BUYER'S MARKET Heinemann, 1952.

First edition. Original red cloth with titles in gilt on a black background, in second state (price clipped) dustwrapper designed by Broome Lynne. A fine copy in a near fine dustwrapper, with a short closed tear to the upper panel, and which shows a little fading to the red portion of the spine and a hint of rubbing to the head of the spine, but is generally crisp and clean A remarkably well preserved example. [36438] £950

The second state dustwrapper is identical to the first, except for a shorter front flap.

151. POWELL, Anthony THE ACCEPTANCE WORLD Heinemann, 1955.

First edition. Original red cloth with gilt title on spine in pictorial dustwrapper designed by Broome Lynne. A fine copy in a very good dustwrapper, which has a couple of short closed tears to the spine and front flap fold. [36439] £750

152. POWELL, Anthony AT LADY MOLLY'S Heinemann, 1957.

First edition. Original red cloth with gilt title on spine, in pictorial dustwrapper designed by Broome-Lynne. A near fine copy, previous ownership inscription on the front free endpaper, in a very good dustwrapper. [36441] £125

153. POWELL, Anthony THE MILITARY PHILOSOPHERS Heinemann, 1968.

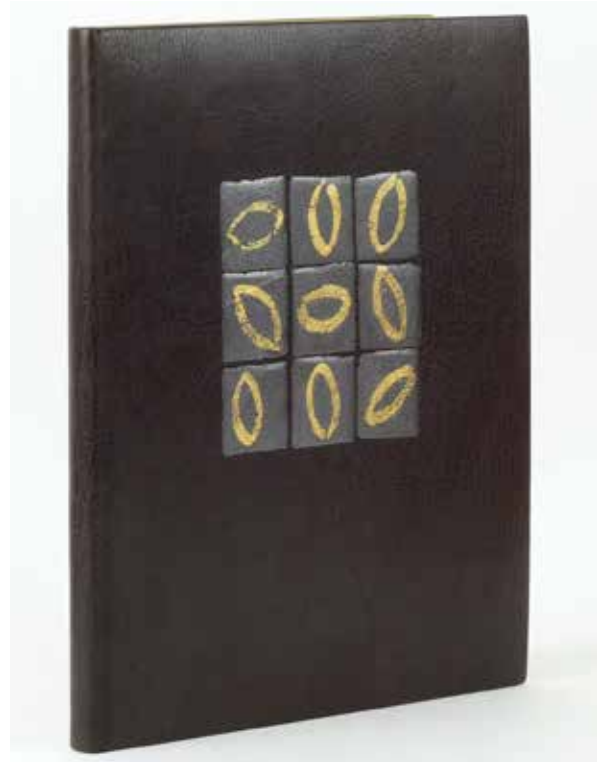
First edition. Original red cloth with gilt titles on spine, in pictorial dustwrapper designed by Broom-Lynne. A near fine copy, in a very good dustwrapper, spine faded. [36445] £60

154. POWELL, Anthony TEMPORARY KINGS Heinemann, 1973.

First edition. Red boards in pictorial dustwrapper designed by Broom-Lynne. A near fine copy, in a near fine dustwrapper. [36446] £50

155. POWELL, Anthony HEARING SECRET HARMONIES Heinemann, 1975.

First edition. Original red cloth with gilt titles on spine in pictorial dustwrapper designed by Broom-Lynne. A fine copy in a fine dustwrapper. [36444] £80



156. RILKE, Rainer Maria; SACKVILLE-WEST, Vita; SACKVILLE-WEST, Edward DUINESER ELEGIEN *Elegies From The Castle Of Duino*, Translated From The German *The Hogarth Press*, 1931.

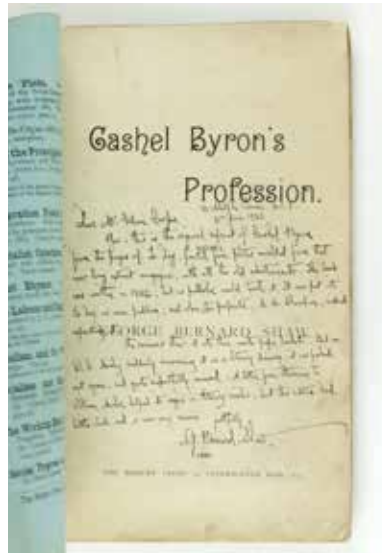
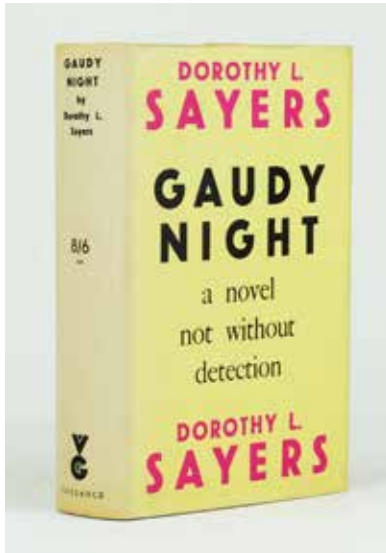
First edition. 8vo. One of two hundred and thirty copies printed at the Cranach Press on handmade paper, numbered 174 and signed by the translators to the limitation page. Vellum spine and tips over buff paper boards, lettered gilt. In the original parchment paper dustwrapper, housed in the original grey paper slipcase. Woodcut initials designed and cut by Eric Gill. A fine copy, unblemished and completely free from foxing. The rare dustwrapper is very crisp, though tanned slightly to the spine, and the original slipcase is a little worn. Altogether an exceptionally nice copy and most uncommon thus. [38372] £6,500

A beautifully produced and uncommon Hogarth Press title. In their translators' note, the Sackville-West's contend that "Rilke himself considered the *Duineser Elegien* as the climax of his work, and there seems every reason to agree with this opinion... the *Elegies* remain a monument, in their strange perfection, of absolutely first class poetry".

157. RUSHDIE, Salman TWO STORIES With Five Woodcuts and Three Linocuts by Bhuphen Khakhar. *Privately printed by Sebastian Carter*, 1989.

One of twelve copies, number VII, from an entire edition of seventy two. The twelve extra-limited editions were issued with an extra set of signed prints by Bhuphen Khakhar and bound in full morocco by Romilly Saumarez Smith, with a block of 9 square grey-silver morocco onlays each decorated with a gilt oval to the upper cover, and a single like square onlay to the lower cover. Large quarto. Signed by Rushdie on the limitation page and additionally inscribed by him to Olwyn Hughes on the half-title, "To Olwyn, Best wishes & well met after many years - Salman Rushdie, 18 Dec. 1990". Housed in the original cloth clamshell box. Five woodcuts and three linocuts by Khakhar illustrate the stories and additionally included are the suite of prints on Arches Velin. A fine copy. [37913] £7,500

Olwyn Hughes was a literary agent who looked after the literary affairs of her brother Ted, his wife Sylvia Plath and a handful of other clients including Jean Rhys. She also specialised in producing privately printed limited editions of poetry by Hughes and Plath at the Rainbow Press. Having herself commissioned Sebastian Carter of the Rampant Lions Press in Cambridge to print just over half of the books published by the Rainbow Press, it is conceivable that she advised Rushdie do the same for the present production.



158. SAYERS, Dorothy L. GAUDY NIGHT Gollancz, 1935.

First edition. Original black cloth, in yellow dustwrapper. A fine copy in a fine dustwrapper, which is bright and crisp with a few spots of foxing to the preliminary page edges and just a hint of fading to the spine of the dustwrapper, but startlingly bright on the panels. An exceptional copy, the finest example we have encountered. [31896]

£4,500

Gollancz dustwrappers of this period tend to age very badly, being made of thin paper and fugitive pigments. Survivals such as this are exceptionally rare.

159. SHAW, George Bernard CASHEL BYRON'S PROFESSION A Novel *The Modern Press*, 1886.

First edition, variant issue with the blank leaf bound at the rear. Original blue wrappers printed in red and black. With the author's long signed inscription to the title page dated 1921 giving interesting bibliographical information regarding the printing of the first impression and of the writing of this book. Contents a little crumpled, spine worn, residue of label removed from upper wrapper, some staining. Only a good copy. Housed in a black cloth clamshell box. [26221]

£1,750

The author's first novel, which incorporates Shaw's twin obsessions of boxing and social integration (Cashel Byron is a prize fighter who tries to woo an aristocrat).

160. SITWELL, Osbert LEFT HAND, RIGHT HAND! THE COMPLETE SET OF AUTOBIOGRAPHY Comprising: Left Hand, Right Hand!; The Scarlet Tree; Great Morning; Laughter In The Next Room; and Noble Essences Or Courteous Revelations *Macmillan*, 1945-1950.

Five volumes, all first UK editions. Publisher's original red cloth with gilt titling and decoration to the spine. All in pictorial dustwrappers with pictorial endpapers featuring the author's handprints. Each volume inscribed by Sitwell to E. M. Forster "For Morgan" on the half-title, dated on publication sometimes with a short epithet "With affection and admiration" (vol 1), "whose only fault is his invisibility" (vol 3). Forster's bookplate to each volume. A near fine set, in very good to near fine dustwrappers. The first volume shows chips to the spine ends and corners and internal repairs to the spine joints of the dustwrapper. Small chips to the head of the spine of volume three. [36290]

£2,500



“Osbert Sitwell combines sensibility, humaneness, and the desire to write well. The strands of the aristocrat, who wants to lead, and the artist who wants to create are finely combined” E. M. Forster reviewing the first volume for BBC Eastern Service, May 1945. Forster was an acquaintance of Osbert Sitwell and his siblings, often meeting at social gatherings and poetry readings - one of which, in September 1943, was punctuated by a doodle-bug raid while Edith Sitwell read “Still Falls The Rain”. Though friends, Forster remained on the periphery of the Sitwells and their literary set, perhaps earning the inscription of the third volume; “For Morgan, whose only fault is his invisibility”.

THE MOST COMPREHENSIVE SAMPLE OF MURIEL SPARK’S EARLIEST PUBLISHED WORKS

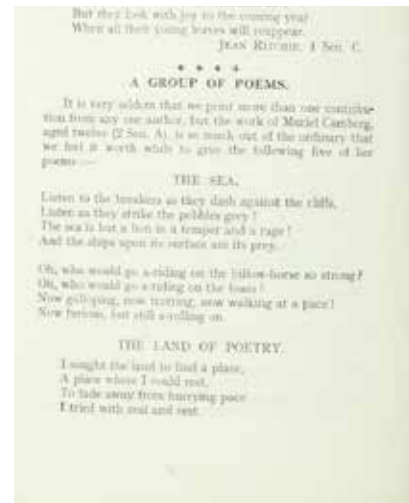
161. [SPARK, Muriel] GILLESPIE’S HIGH SCHOOL MAGAZINE July 1930 - 1935, 1938. *Gillespie’s High School, 1930-1938.*

Seven volumes of Muriel Spark’s annual school magazine. Original brown paper wrappers lettered in burgundy. Illustrated with photographic reproductions from the school year. A very well preserved set indeed, with a central crease to the first volume. [36797] £750

An excellent set of school magazines from Muriel Spark’s (then Muriel Camberg) alma mater, including some of her earliest appearances in print, and announcements relating to her education and later marriage.

The issue for 1930, which publishes five poems, introduces the twelve year old Spark with the preface “It is very seldom that we print more than one contribution from any one author, but the work of Muriel Camberg, aged twelve (2 Sen. A) is so much out of the ordinary that we feel it worth while to give the following five of her poems”. The issue for 1931 publishes two poems entitled ‘Starshine’ and ‘Other Worlds’ and announces her winning of her form’s French prize for the year. It also has an article about ‘The Door Of Youth’, a pamphlet of poetry by Edinburgh school children, announcing that “our own contributors figure quite prominently, specially noticeable being the first little effusions of young Muriel Camberg, who for number and quality occupies a premier position.” The 1932 issue also publishes two poems by Camberg, including a long poem entitled ‘Says Beetle’, and announces her winning of a scholarship for the following year, entitling a remission of fees. It also announces Spark’s second prize in English, Latin and Science, and third prize in Mathematics that year. The issue for 1933 publishes three of Spark’s poems - her ability as a poet evidently causing annual exception to the one poem per student custom - including ‘Out Of A Book’ in recognition of her award of the Heather Club prize on the centenary of Walter Scott’s death. It also announces her retention of the scholarship award for the next year, as well as second prizes for English and Science. The 1934 issue publishes a poem entitled ‘Dust’ and announces Spark’s winning of the Sir Walter Scott Club Prize and the Burns Club Prize. The 1935 issue notes Spark’s achieving a day school certificate, while the 1938 issue - Spark had by then left the school - announces her marriage to Sydney Spark.

Later, in an essay in the New Yorker about the influence of her time at Gillespie’s on her work, and particularly on how her teacher Miss Christina Kay was the basis for her later creation Miss Jean Brodie, Spark wrote “My poems in the school magazine were often influenced by Miss Kay’s lessons on relativity. One of the library books recommended by her was “The Mysterious Universe,” by Sir James Jeans, a famous popular astronomer. I wrote poems about the universe, such as one in which the inhabitants of other planets “Look up to the sky and say / ‘The Earth twinkles clearly tonight.’ ” [from ‘The Stars’, 1930] Miss Kay predicted my future as a writer in the most emphatic terms.”





162. SPARK, Muriel CHILD OF LIGHT A Reassessment of Mary Wollstonecraft Shelley *Tower Bridge*, 1951.
 First edition. Original orange boards lettered in red to the spine, in the printed dustwrapper. A near fine copy in a very good dustwrapper indeed, with some toning to the spine. [38032] £150
 Muriel Spark's first published book.

163. SPARK, Muriel THE FANFARLO And Other Verse *The Hand and Flower Press*, 1952.
 First edition, second issue with blue printed cover. Original pale wrappers printed in blue. Author's presentation copy, inscribed to publisher and book collector Alan Clodd "To Alan Clodd All good wishes, Muriel Spark". A near fine copy with a slightly browned spine. [36783] £225
 Spark's first work of fiction.

164. SPARK, Muriel THE BRONTË LETTERS Peter Nevill, 1954.
 First edition. Original black boards, in the pictorial dustwrapper. Inscribed by Spark on the front free endpaper "To Bernard Stone, with all happy greetings from Muriel Spark, May '57". A very good copy indeed, in a good only dustwrapper, with some short closed tears and a chip to the top of the spine. [36794] £375

165. SPARK, Muriel THE GO-AWAY BIRD With Other Stories *Macmillan*, 1958.
 First edition. Original red cloth lettered in gilt in pictorial dustwrapper designed by Victor Reinganum. A fine copy in a bright, fine dustwrapper. [38028] £150



166. SPARK, Muriel VOICES AT PLAY Stories and Earpieces *Macmillan, 1961.*

First edition. Original red cloth, in the dustwrapper by Victor Reinganum. A fine copy in a very good dustwrapper, a little rubbed with some fading to the spine. [38030] £65

Voices At Play collects for the first time four radio plays and six short stories.

167. SPARK, Muriel DOCTORS OF PHILOSOPHY A Play *Macmillan, 1963.*

First edition. Original blue boards lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [38034] £60

168. SPARK, Muriel THE GIRLS OF SLENDER MEANS *Macmillan, 1963.*

First edition. Original blue cloth in the dustwrapper. A fine copy in a near fine dustwrapper, faded slightly to the spine. [38041] £95

Selected by Anthony Burgess as one of the ninety-nine best English novels since 1939 and commended by him as "brilliant, brittle, the production of a fine brain and a superior craft."

169. SPARK, Muriel THE PUBLIC IMAGE *Macmillan, 1968.*

First edition. Original teal cloth, lettered in gilt, in the pictorial dustwrapper. A fine copy in a near fine dustwrapper, faded a little to the spine. [38038] £60

170. SPARK, Muriel THE DRIVER'S SEAT *Macmillan, 1970.*

First edition in book form. Original green cloth lettered in silver to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [38035] £35

According to Martin Stannard's biography "Muriel considered *The Driver's Seat* to be her best-written and best-constructed novel, and with good reason for she was at the very height of her powers with this study of alienation."

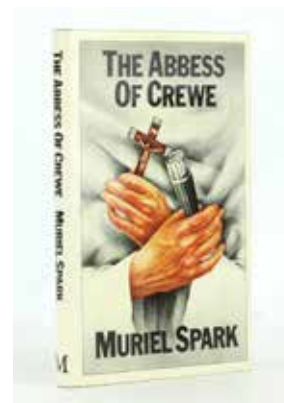
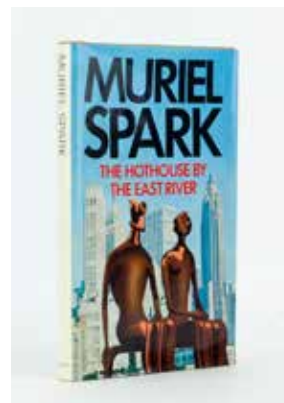
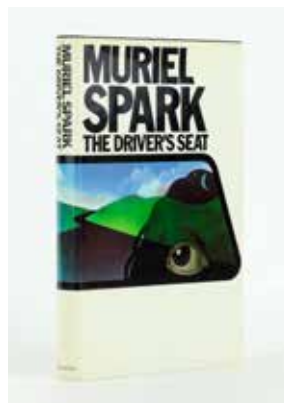
It was first published in *The New Yorker*, in full, on 16th May 1970 before this edition appeared in September.

171. SPARK, Muriel THE HOTHOUSE BY THE EAST RIVER *Macmillan, 1973.*

First edition. Publisher's caramel cloth lettered in gilt in the pictorial dustwrapper. A fine copy in a near fine dustwrapper, closed tear to the upper panel. [38040] £50

172. SPARK, Muriel THE ABBESS OF CREWE *Macmillan, 1974.*

First edition. Original black cloth lettered in gilt to the spine, in the pictorial dustwrapper. A fine copy in a fine dustwrapper. [38039] £20



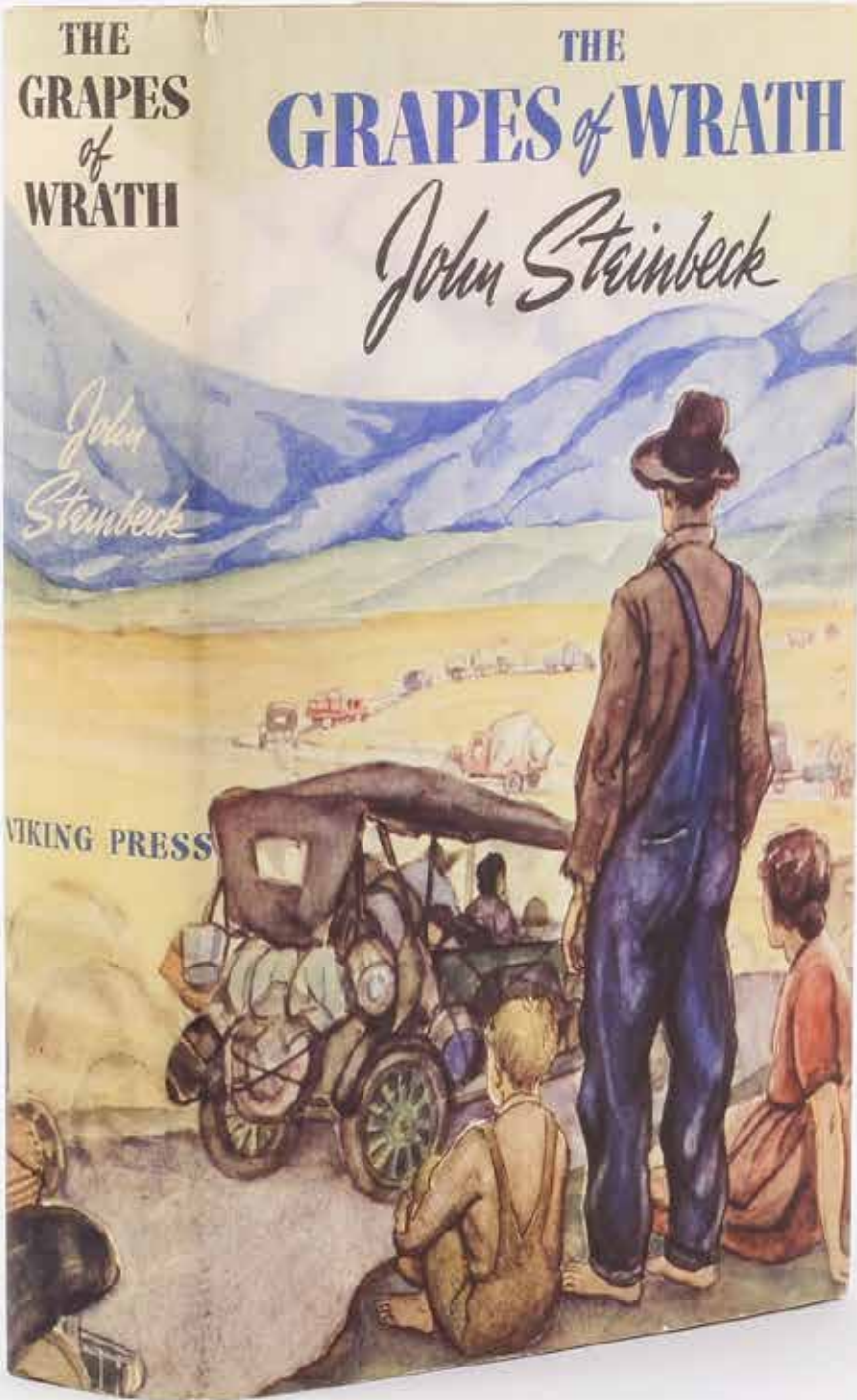
THE
GRAPES
of
WRATH

THE
GRAPES of WRATH

John Steinbeck

*John
Steinbeck*

VIKING PRESS



INSCRIBED TO "DOOK" SHEFFIELD

173. STEINBECK, John THE GRAPES OF WRATH *Viking, 1939.*

First edition. Original pictorial oatmeal hessian cloth in pictorial dustwrapper with wraparound design by Elmer Hader. Author's presentation copy, inscribed on the front end paper, "For Dook - always / John". A near fine copy in a near fine dustwrapper, bright and crisp with a tiny closed tear to the head of the spine. [37317] £25,000

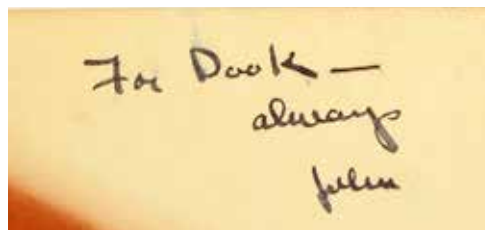
A fine association copy, inscribed to one of Steinbeck's closest friends at Stanford. Carlton "Dook" Sheffield was an early and sound friend to Steinbeck, beginning in the classes they shared at Stanford University. Throughout their lives Sheffield would serve alternately as roommate, sounding board, marriage counselor, correspondent, friend, and even, at moments, conscience. As students, both had literary aspirations. Steinbeck, according to Dook, "seemed to have read everything, and he thought about what he read and came into the English Club bursting with ideas." He added that Steinbeck "could be shy in public, but when he got on to a subject that mattered to him, the shyness vanished" (quoted in Parini 33). During semesters off they corresponded, and they spent the summer of 1924 together as sugar factory workers at Manteca in the San Joaquin Valley near Modesto. "That was the summer we sweat off every bit of adolescent fat that we'd ever managed to acquire," Sheffield later said" (ibid. 40). After abandoning the sugar factory for the speakeasies of San Francisco, they settled at Sheffield's family home in Long Beach, and set to the task of writing pulp fiction to finance their grander schemes. The writing that autumn didn't pan out, and both eventually finished their degrees. Sheffield stayed on at Stanford until he had a Master's, with which to become gainfully employed. Steinbeck wrestled daily with his muse in the hope of achieving something more.

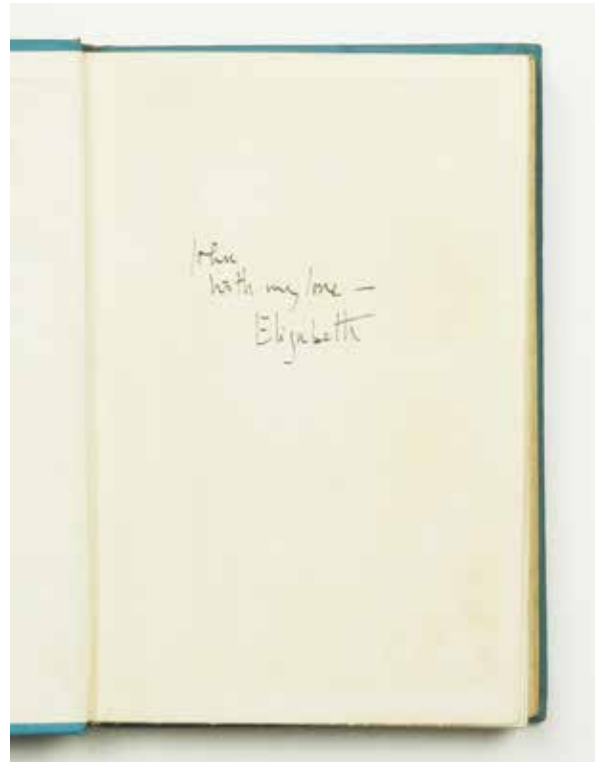
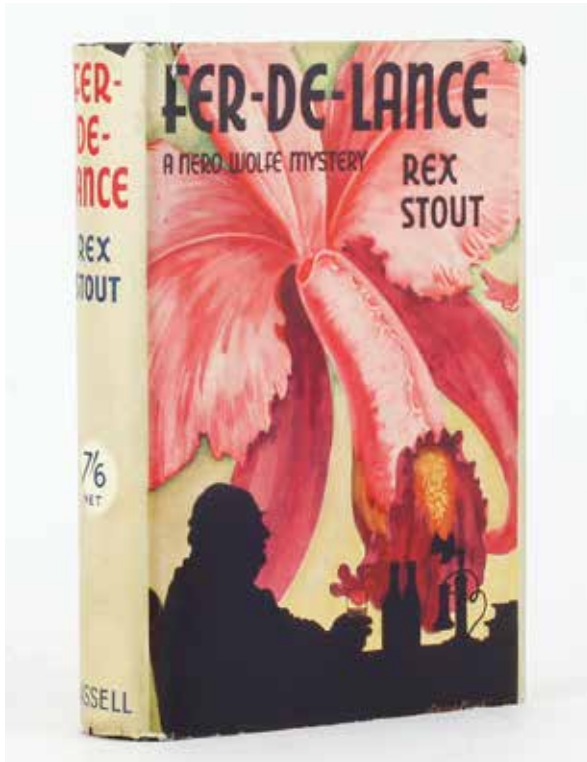
In January 14, 1930, after Steinbeck and his fiancée Carol had overstayed their welcome in the Sheffield home, Dook and his second wife Maryon "kidnapped" their guests to the Glendale, CA courthouse where they were compulsorily wed. The Sheffields then helped them out the door to a \$15 a month "shack," which they helped refurbish: Dook and Steinbeck fixed pipes and replaced electrical work, while Maryon and Carol furnished and decorated. The neighborhood was magnetized for old friends, and with Dook's money Carol and Maryon started a doomed plastics business together with several hangers-on. When creative hurdles, financial strain, and personal indiscretions took their toll in the mid-thirties, the Steinbecks returned to the Sheffields for solace. The success of *Tortilla Flat* and *Of Mice and Men* in the late 1930s injected tension into his relationship with Dook, who was unemployed and, it seemed, unemployable. Steinbeck, wanting to return countless favours, offended Dook by offering to pay for him to take a PhD. By the summer of 1938 they were back on speaking terms, but the fire that had animated their earlier friendship never fully returned. In January of 1940 Dook articulated his despair as only the most intimate friend could: "The old easy relation isn't there. I find that I'm afraid of you – or what you've become" (quoted Parini 237). Steinbeck replied just as honestly: "You say you are afraid of me. I'm afraid of myself. I mean the creature that has been built up."

The *Grapes of Wrath* is considered by many to be Steinbeck's greatest work, and the defining work in the new genre of "Dust Bowl fiction", which rather like the industrial novels of nineteenth century England, champions the proletariat but this time on the southern plains of America in the wake of the Great Depression. There is something of the Luddite uprising in the hatred expressed for the tractors that level the farm, but it is also a very modern tale which attacks the bankers who, in pursuit of ever greater wealth, evict the farmer from the land. All place the individual in the centre in a position of powerlessness in relation to the invisible forces operating upon him.

Steinbeck's view on the message he was trying to get across were quite plain, "I want to put a tag of shame on the greedy bastards who are responsible for this [the Great Depression and its effects]."

The impact of the book was immediate and explosive. The anti capitalist views of the novel lead to adoration from the working man and vilification from bankers and land owners in equal measure. The book was banned in the schools and libraries of several states. However, its literary merit was never in doubt and it won the Pulitzer prize in 1940 and was cited as one of the main reasons for Steinbeck receiving the Nobel Prize for Literature in 1962.





174. STEINBECK, John THE WINTER OF OUR DISCONTENT *Heinemann, 1961.*

First UK edition. Original burgundy cloth in the pictorial dustwrapper. A fine copy in a very good dustwrapper indeed, price-clipped with a "£1.50 Net" sticker to the front flap. [37872] £95

175. STOUT, Rex FER-DE-LANCE *Cassell, 1935.*

First UK edition. Original black cloth in pictorial dustwrapper. A fine copy in a near fine dustwrapper, with a little wear to the head of the spine and a couple of short closed tears. An exceptional copy of a very rare book. [37024] £6,500
The first Nero Wolfe book. Preceded by the "notoriously rare" (Penzler) American edition, the British edition is in fact many times rarer. In twenty years, we have only seen one other copy in a dustwrapper for sale.

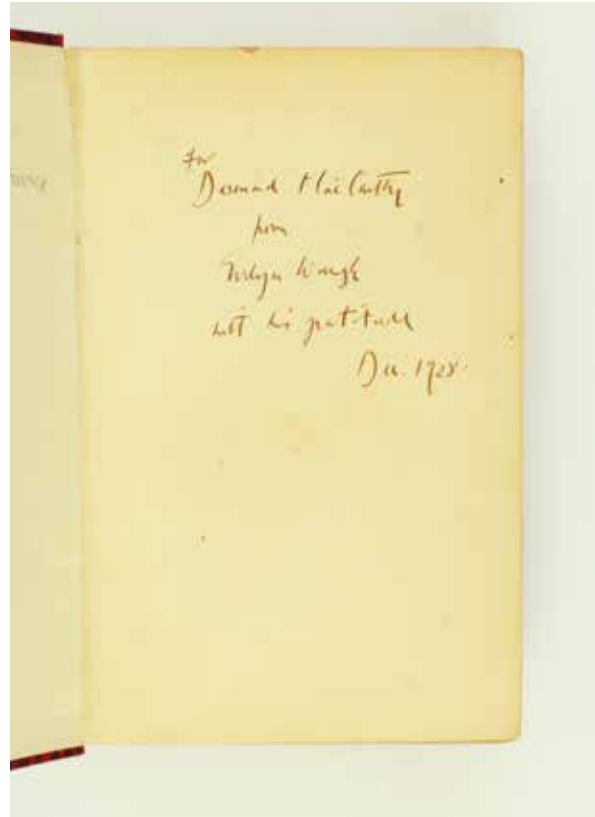
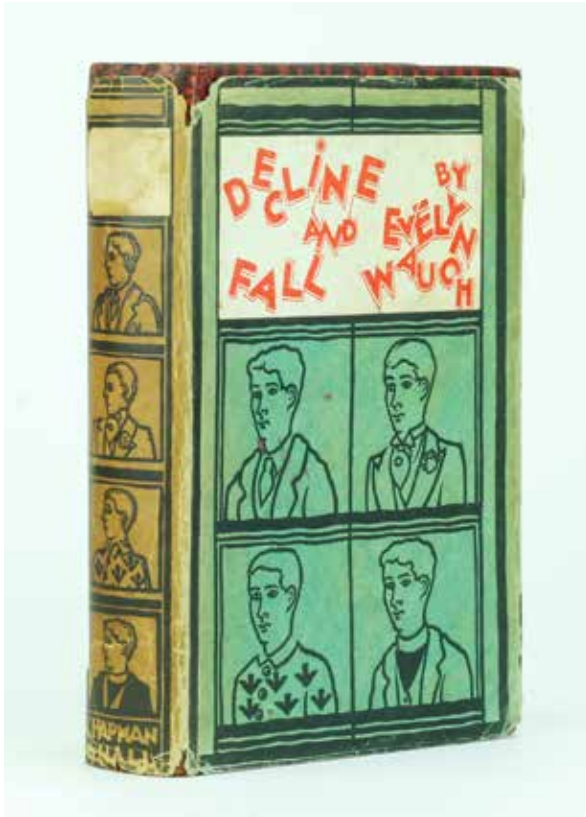
176. TAYLOR, Elizabeth PALLADIAN *Knopf, 1946.*

First American edition. Original turquoise cloth with titles to the spine. The dedication copy, inscribed on the front endpaper to her husband, "John with my love - Elizabeth". A very good copy, with a little wear to the corners and dulling to the spine lettering. [31018] £500

The author's second novel. Born Elizabeth Coles, she married John Taylor, a chocolatier in 1936. They lived most of their married life in Penn, Buckinghamshire. Described by Kingsley Amis as "One of the best English novelists born this century", Taylor's writing career was forced into relative obscurity as a consequence of coinciding with the rise of her more famous namesake, the American actress. Her style was in the mould of Ivy Compton-Burnett, Barbara Pym and Elizabeth Bowen, and has only recently been rediscovered as one of the important authors of the mid-twentieth century.

177. TREVELYAN, Julian INDIGO DAYS *Macgibbon & Kee, 1957.*

First edition. Blue boards, lettered in gilt, in original dustwrapper designed by Trevelyan. Review slip loosely inserted. A fine copy, book plate to the front pastedown, in a near fine dustwrapper, trace of wear to the corners. [37980] £125



178. WAUGH, Evelyn *DECLINE AND FALL* *Chapman & Hall*, 1928.

First edition. Original red and black patterned boards lettered in gilt, in green pictorial dustwrapper designed by the author. Six full page line drawings by the author. A near fine copy with slight wear to the gilt lettering in an about very good dustwrapper, which is worn to the spine ends and corners with some fraying to the joints. Browning to the spine as always, with the red lettering almost entirely faded with a little chipping to the spine label.

[35553]

£6,500

The author's brilliant first novel, described by Connolly as "anarchic and experimental, surely one of the wittiest and most original of first novels."

Connolly 99: 58

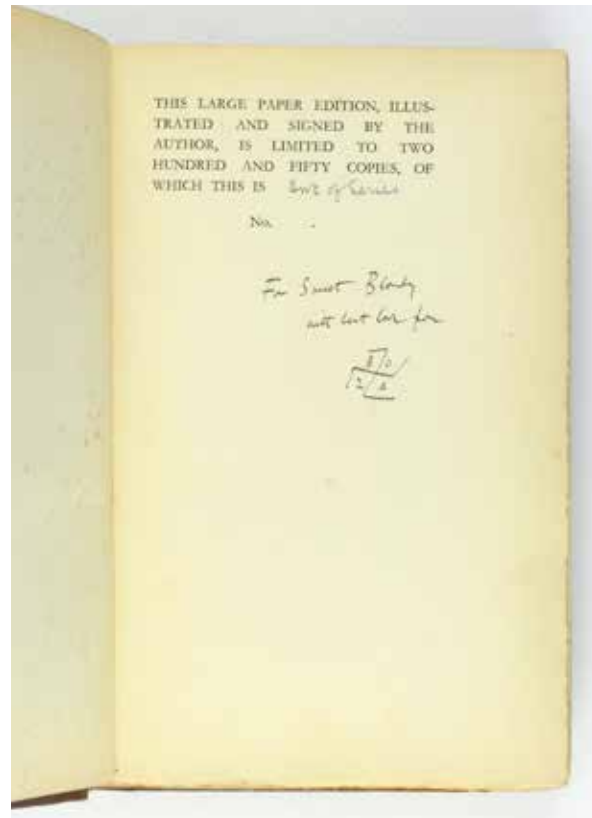
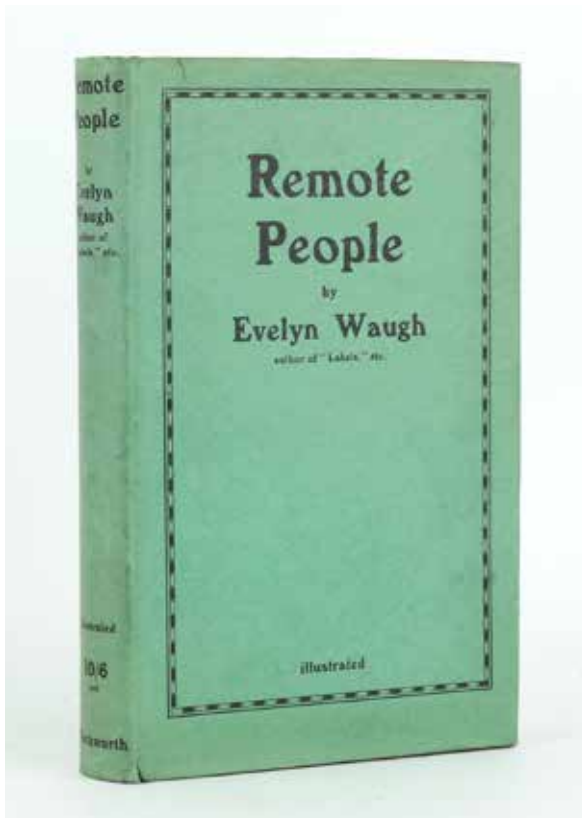
179. WAUGH, Evelyn *DECLINE AND FALL* *Chapman & Hall*, 1928.

Second impression. Original red and black patterned boards lettered in gilt. Inscribed by Waugh on the front free endpaper "For Desmond MacCarthy from Evelyn Waugh with his gratitude Dec 1928." Later ownership inscription to front pastedown. Six full page line drawings by the author. A very good copy, slightly cocked with some wear to the spine ends. [36571]

£1,500

Desmond MacCarthy was a literary critic who since 1928 had been the editor of the monthly review *Life And Letters*. He commissioned Waugh to write an essay on Ronald Firbank for the March 1929 issue, and in 1931 published the first chapter of *Black Mischief* in the magazine. Sykes describes MacCarthy at this time as Waugh's "influential admirer". Waugh seemed happy to repay his patronage in nepotism and so, for a short time in 1932, Waugh employed MacCarthy's daughter Rachael as his secretary. A fine association copy of the author's brilliant first novel, described by Connolly as "anarchic and experimental, surely one of the wittiest and most original of first novels."

Connolly 99: 58; Sykes 97, 117



180. WAUGH, Evelyn REMOTE PEOPLE *Duckworth, 1931.*

First edition. Original burgundy cloth, titles to spine gilt, in green printed dustwrapper. Two folding maps and seven black and white plates. A fine copy in a very near fine dustwrapper, exceptionally bright and crisp, with only the most minor of rubbings to the spine ends. [38366] £3,000

The author's account of his travels to Ethiopia.

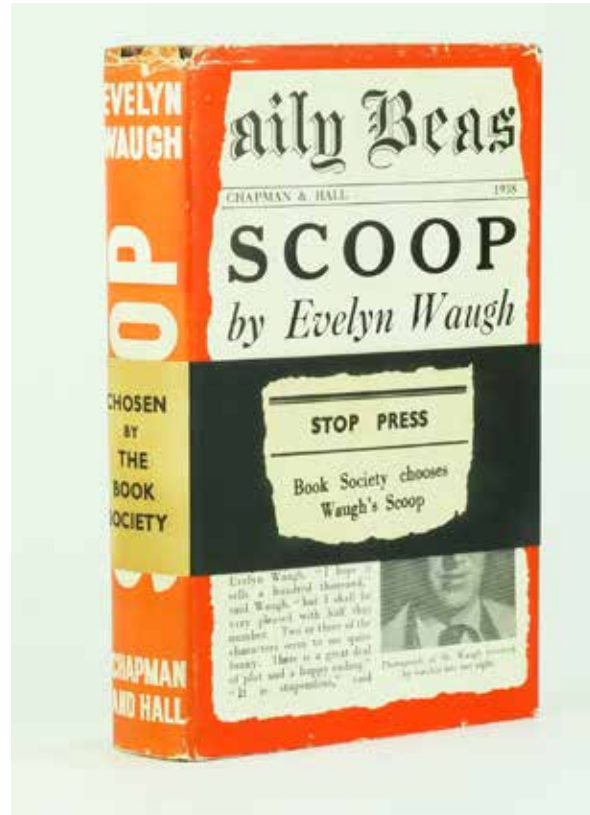
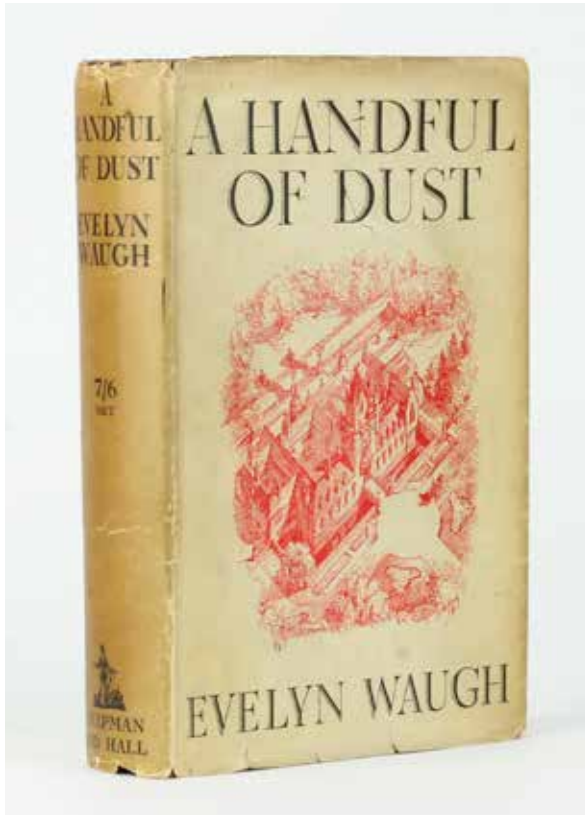
A DEDICATION COPY

181. WAUGH, Evelyn BLACK MISCHIEF *Chapman & Hall, 1932.*

First edition, large paper issue. A dedication copy, inscribed by Waugh to Mary Lygon on the limitation page, "For Sweet Blondy with much love from BOAZ [housed within swastika device]". An out of series copy from an edition of 250 special copies on laid paper with additional illustrations by the author. Original violet buckram with gilt titles to the spine and vignette to the upper cover. Eight full page illustrations, none of which appear in the trade edition, plus one full page map. A good copy with some fading to the spine and edges of the boards, minor wear to the spine ends and lower corners. [37531] £15,000

Waugh met Hugh Lygon, second son of the Earl Beauchamp at Oxford and, rather like Charles Ryder in *Brideshead*, not only formed a close friendship (cut short by Lygon's death in 1936), but fell in love with the aristocratic pleasure garden of privilege and hedonism which the Lygons appeared to inhabit. He was invited to Christmas at Madresfield, the Lygon's Worcestershire estate, in 1931. He had already met the younger Lygon sisters, Mary and Dorothy and was much taken with them, particularly Mary, the older by two years, who was blonde and beautiful: still very much a bright young thing and soon to be drawn into the fast set. Dorothy was plain and bespectacled. The parallels between the three Lygons and the Marchmains, both individually and as a family unit, are striking.

Being of no fixed abode, Waugh came to spend much of the next year at Madresfield. Dorothy Lygon recalls Waugh writing "slowly and reluctantly a great deal of *Black Mischief* while staying with us, groaning loudly as he shut himself away... for a few hours every day." The Lygon girls "hindered more than they helped, having no qualms about disturbing him and dragging him



away to join them in whatever was going on." - Paula Byrne (Mad World) Waugh would also use the girls and other house guests as models for his illustrations included in the large-paper edition. Despite all the distractions, he completed *Black Mischief* while at Madresfield and dedicated it, "With love to Mary & Dorothy Lygon".

PROVENANCE: Lady Mary Lygon (authorial presentation inscription, and ownership signature).

182. WAUGH, Evelyn *A HANDFUL OF DUST* *Chapman & Hall*, 1934.

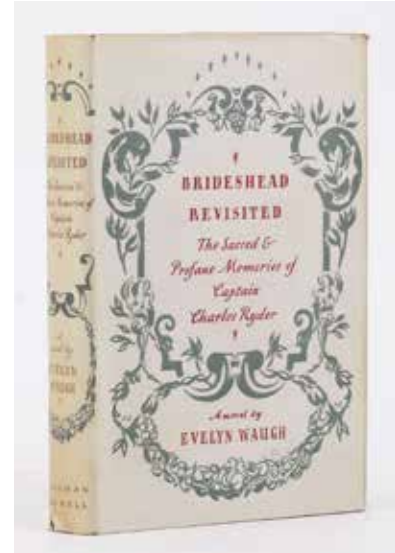
First edition. Original marbled cloth in pictorial dustwrapper. Frontispiece sketch of Hetton Abbey. A near fine copy in a very good dustwrapper, which is a little tanned to the spine with some fraying to the spine ends and corners and the beginnings of a closed tear to the rear joint. [36799] £8,750

Waugh's fourth novel and seen as one of his scarcest. Critically regarded as the high point of Waugh's literary output and as one of the great novels of the twentieth century. Mainly written in Morocco, the narrative seems to have come to Waugh quite easily, as he wrote to Katherine Asquith, "I peg away at the novel which seems to be faultless of its kind... Comic English character parts too easy when one gets be thirty." However, later he wrote "I have just killed a little boy at a lawn meet and made his mother commit adultery... so perhaps you won't like it after all." The title went through several iterations before purloining the phrase from T.S. Eliot's *The Waste Land*; "I will show you fear in a handful of dust."

183. WAUGH, Evelyn *SCOOP* A Novel About Journalists *Chapman & Hall*, 1938.

First edition, first issue with 'as' in the last line of page 88. Original marbled cloth in scarce suppressed first issue dustwrapper with the remains of 'Daily Beast' on the front panel. With scarce wraparound band. A fine copy in a very good dustwrapper indeed which just shows a little wear to the head of the spine and upper corners, but is generally very bright and crisp. [35545] £8,000

The *Daily Beast* and its owner Lord Copper, were clear pastiches of *The Daily Express* and Lord Beaverbrook. Beaverbrook took exception and threatened legal action, causing the publishers to reprint the dustwrapper without the *Daily Beast* masthead (which used the *Express's* font). Copies of the suppressed issue are scarce.



184. WAUGH, Evelyn PUT OUT MORE FLAGS *Chapman & Hall, 1942.*

First edition. Original speckled cloth in pictorial dustwrapper. A fine copy in a very good (price clipped) dustwrapper indeed, which is clean and crisp with a little fading to the spine as often and a small hole at the base of the spine. [35558] £1,250

Further adventures of the incorrigible Basil Seal, who previously featured in Waugh's novel *Black Mischief*. Seal is "fondly expected by his sister, his mother and his mistress to "make good" in wartime." (blurb)

INSCRIBED TO PANSY PACKENHAM

185. WAUGH, Evelyn WORK SUSPENDED Two Chapters of an Unfinished Novel *Chapman & Hall 1942.*

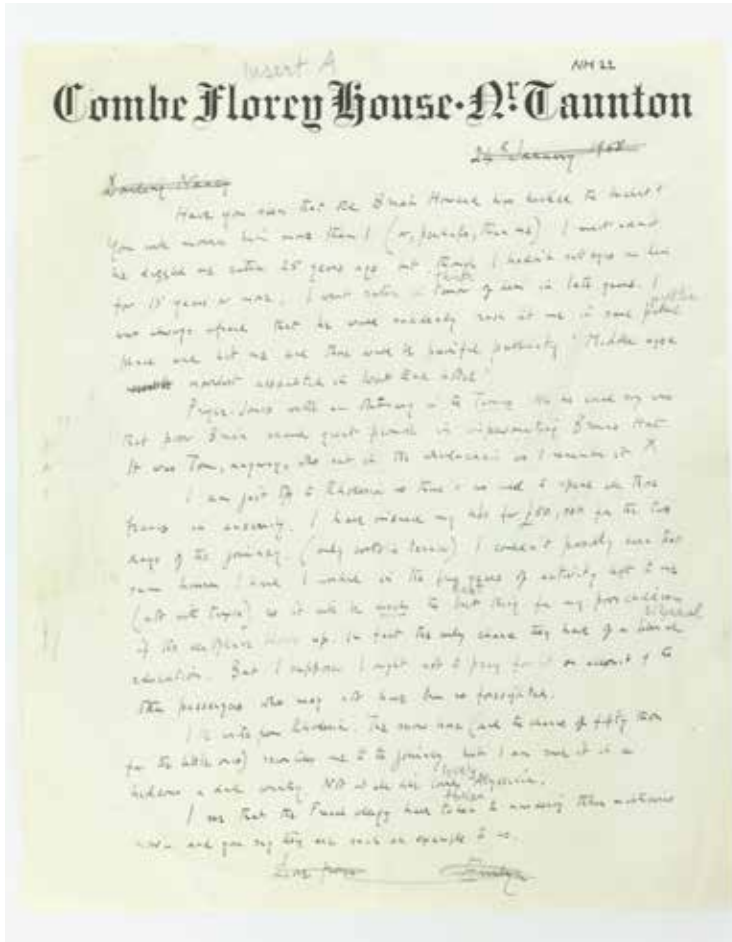
First edition. Original red cloth, titles to spine gilt. Author's presentation copy, inscribed on the front endpaper, "Pansy with love from Evelyn Christmas 1942 "Nous ne sommes pas le mieux a notre age"" A very good copy indeed with a little fading to the spine and a trace of wear to the corners. [35964] £3,000

A fine association inscribed to archetypal Bright Young Thing, Lady Pansy Lamb, daughter of Thomas Packenham, Earl of Longford. As a young debutante, Pansy (then Packenham) shared a flat in Ebury Street with Waugh's future first wife, Evelyn Gardner. Waugh's brother, Alec, described the pair as "more than usually pleasant examples of the Modern Girl, emancipated but not brassy". It was with Pansy's encouragement that Gardner agreed to marry Waugh. Lamb, who was a close friend of Nancy Mitford, wrote two novels under her maiden name and became Anthony Powell's sister-in-law upon Powell's marriage to Lady Violet Packenham.

Work Suspended was the title give to the fragments of a novel Waugh abandoned to take up active service. It was published on Waugh's return in edition of just 500 copies, making it quite uncommon.

186. WAUGH, Evelyn BRIDESHEAD REVISITED *The Sacred & Profane Memories of Captain Charles Ryder Chapman & Hall, 1945.*

First edition. Original red cloth in light grey dustwrapper printed in grey and red. A fine copy with a contemporary ownership inscription to the front endpaper in a near fine dustwrapper, which just shows a little fading to the spine and a small closed tear at its base, but is exceptionally crisp and clean. An uncommonly well preserved copy of a fragile book. [37023] £5,000



187. WAUGH, Evelyn AUTOGRAPH LETTER SIGNED TO NANCY MITFORD "24th January 1958".

A lengthy and typically hilarious letter from Evelyn Waugh to Nancy Mitford, discussing the recent death of Brian Howard, the Bruno Hat hoax, and Waugh's impending trip to Rhodesia to study Daphne Acton's collection of Ronald Knox papers. One side of Combe Florey House letter paper (single foolscap sheet, approx. 300 words in total), signed "Love from Evelyn". Folded twice, with two short tears to the page edge. [37445] SOLD

In the first part of the letter Waugh discusses the death of Brian Howard nine days before. Waugh admits that "he dazzled me rather 25 years ago... though I hadn't set eyes on him for 15 years or more". Waugh had met Howard at Oxford and both were part of the improvised club The Hypocrites. His acquaintance with Howard over this period would later inspire, in part, his creations of Miles Malpractice and Anthony Blanche. These fictionalisations perhaps explain Waugh's anxiety that "he would suddenly rush at me in some public place and hit me and there would be painful publicity 'Middle aged novelist assaulted in West End hotel.'"

Waugh then corrects David Pryce-Jones's obituary of Howard, which claimed that "poor Brian showed great promise in impersonating Bruno Hat". In fact, Howard painted the pictures for the hoax exhibition, while Tom Mitford "sat in the wheel-chair" impersonating the fictional German painter. The second part of the letter concerns Waugh's trip to South Rhodesia to research further his work on Ronald Knox by making use of Daphne Acton's collection of Knox papers. Waugh informs Mitford that ahead of his trip he has "insured my life for £50,000... (only costs a tenner) I couldn't possibly earn that sum however hard I worked in the few years of activity left to me (not with taxes) so it will be much the best thing for my poor children if the aeroplane blows up." Waugh adds that such an occurrence is "the only chance they have of a liberal education", but admits he shan't pray for the tragedy, since fellow passengers "may not have been so foresighted."

Waugh goes on to predict that Rhodesia will be "a hideous and dull country. Not at all like lovely Abyssinia", and references the 'affaire du curé d'Uruffe' - the French trial of a curate who confessed to murdering his pregnant mistress, which was ongoing at the time of writing.

Evelyn Waugh and Nancy Mitford were certainly the best correspondents of each other's lives, and this letter captures the tone and the banter of their friendship utterly. It was substantially published in Christopher Sykes's 1975 biography of Waugh and as such has relevant proof notations in pencil and ink, some portion of which were erased contemporarily. By the time Charlotte Mosley was compiling *The Letters Of Nancy Mitford & Evelyn Waugh*, published in 1996, "the original of the letter [had] disappeared" and she quoted directly from Sykes.

LETTERS FROM WAUGH TO HIS GREAT FRIEND AND BIOGRAPHER

188. WAUGH, Evelyn A COLLECTION OF SEVEN UNPUBLISHED AUTOGRAPH LETTERS TO CHRISTOPHER SYKES 1961-3.

Four letters on Combe Florey letterpaper and three on correspondence card, from the estate of Christopher Sykes. One letter of seven housed in an envelope marked "Letters not given to Mr Amory". Mark Amory was the editor of *The Letters Of Evelyn Waugh*. [38257] £16,500

Correspondence from Waugh to his close friend and fellow author Christopher Sykes, who also authored Waugh's biography.

(i) January 1961. An unpublished letter written in self-consciously absurd, heavily Anglicised French. One side of Combe Florey House letter paper (single foolscap sheet, approx. 200 words in total), addressed "Cher Beau Laid", signed with the soubriquet "Welenski", and dated 1961 in Sykes's hand in pencil.

(ii) "11 Jan 1961". An unpublished card from Evelyn Waugh to Christopher Sykes. One side of a Combe Florey House postcard, addressed and stamped on the reverse, signed "E. Waugh (late Pinfeld)".

(iii) "20 Jan 1961". An unpublished card from Evelyn Waugh to Christopher Sykes. One side of a Combe Florey House postcard, addressed and stamped on the reverse.

(iv) "22nd June 1961". A jovial, unpublished letter from Evelyn Waugh to Christopher Sykes, discussing his recent stay in London to record his BBC programme 'An Act of Homage and Reparation to P.G. Wodehouse' on 20 June 1961, produced by Sykes. One side of Combe Florey House letter paper (single foolscap sheet, approx. 200 words in total), signed "E. Waugh".

(v) [October 1962]. A jovial, unpublished letter from Evelyn Waugh to Christopher Sykes, asking if he and Sykes can spend a weekend in London together. One side of Combe Florey House letter paper (single foolscap sheet, approx. 250 words in total), signed with the soubriquet "Soblen".

(vi) [1963]. An unpublished, gossipy, card from Evelyn Waugh to Christopher Sykes. One side of a Combe Florey House postcard.

(vii) "7th August 63". An unpublished letter from Evelyn Waugh to Christopher Sykes, discussing the Profumo affair, as well as literary and social matters. One side of Combe Florey House letter paper (single foolscap sheet, approx. 260 words in total), addressed "Dear Canon Ward", signed with the soubriquet "Profumo Keeler Waldorf Astor", and dated "7th August 63, Sir Algar Howard's 83rd birthday".

The letters, which begin with discussions about the P. G. Wodehouse broadcast by Waugh that Sykes produced for the BBC, show Waugh on song and quintessentially acerbic.

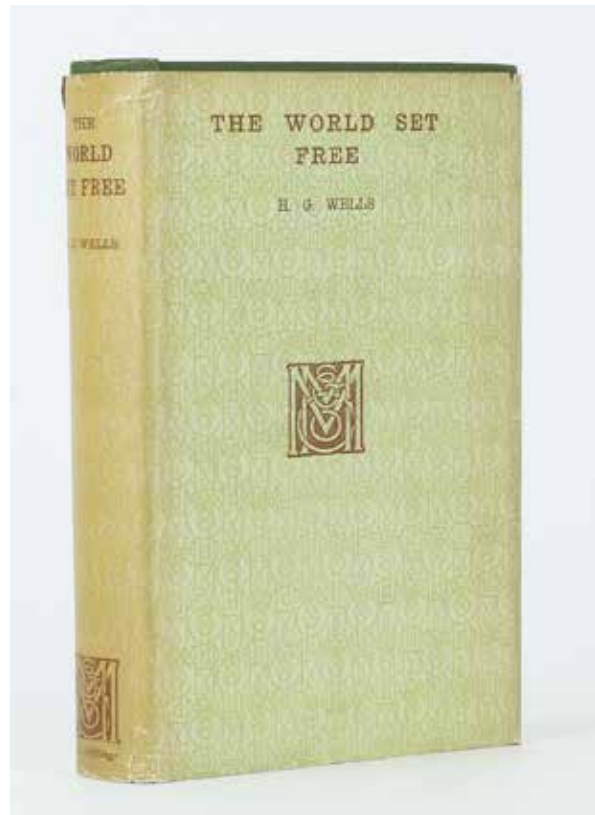
189. WELLS, H.G. THE WORLD SET FREE A Story of Mankind *Macmillan, 1914*.

First edition. Original blindstamped green cloth, lettered in gilt, in the rare dustwrapper. Top edge gilt. An excellent, fine and bright copy, in a near fine dustwrapper, lightly toned to the spine and edges, with a short closed tear to the head of the lower joint. [37538] £1,250

First published serially in *The English Review*, though with a different ending, from December 1913 to May 1914, *The World Set Free* is the final part of what Wells considered his trilogy of "fantasias of possibility", preceded by *The War In The Air* (1908) and *When The Sleeper Wakes* (1899).

The novel is notable for Wells's prediction of the nuclear bomb, where he describes "long, coffin-shaped box which contained in its compartments the three atomic bombs, the new bombs that would continue to explode indefinitely and which no one so far had ever seen in action." Leo Szilard, who conceived the nuclear chain reaction in 1933, later wrote in his memoir of that conception "knowing what it would mean - and I knew because I had read HG Wells - I did not want this patent to become public."

Wells 51.



Combe Florey House · N: Taunton

22nd June 1861

Dear Employer

Thank you very much indeed for all you and partners doing for me in the way of wages & expenses... I am, Sir, your obedient servant

FROM MR. E. WATSON, COMBE FLOREY HOUSE, NR. TAUNTON

And you, your wife & children... I am, Sir, your obedient servant

Wm Watson

Combe Florey House · N: Taunton

Dear Sir

I am very much obliged to you for the... I am, Sir, your obedient servant

Combe Florey House · N: Taunton

27 August 61

Dear Sir

I am very much obliged to you for the... I am, Sir, your obedient servant

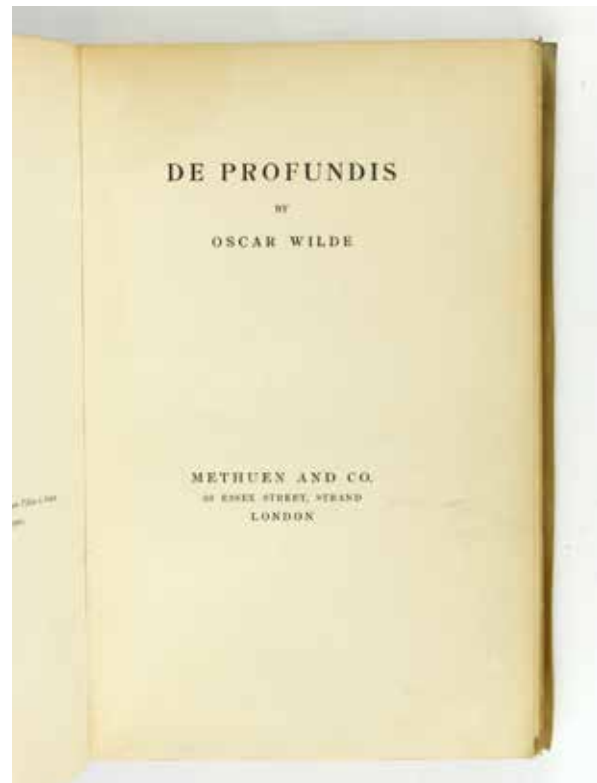
FROM MR. E. WATSON, COMBE FLOREY HOUSE, NR. TAUNTON

Thank you Sir... I am, Sir, your obedient servant

Combe Florey House · N: Taunton

Dear Sir

I am very much obliged to you for the... I am, Sir, your obedient servant



190. WILDE, Oscar DE PROFUNDIS *Methuen and Co.*, 1905.

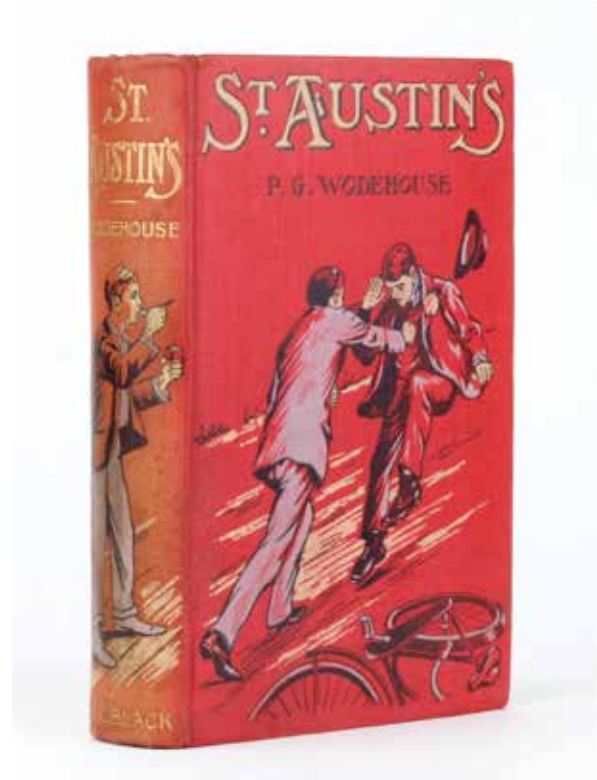
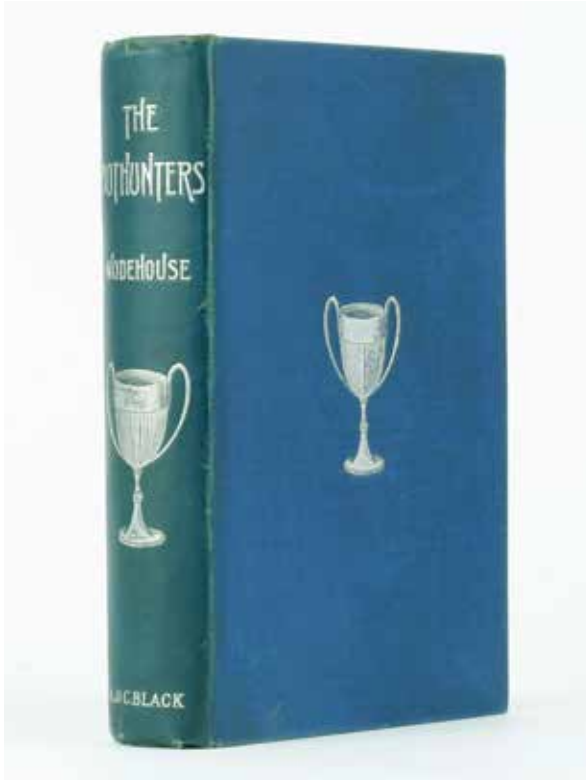
First edition. One of fifty large paper copies printed on Japon. Original publisher's limp vellum binding with overlapping fore edges, decorated in gilt with vignettes by Charles Ricketts. Top edge gilt, others uncut. A near fine copy, with just a touch of spotting to the covers and dulling to the spine. Bookplate to front pastedown. [37527] £15,000
The rare deluxe limited edition of the only literary work Wilde produced while in prison, limited to 50 copies in this format, and published by Robert Ross five years after his death.

When sentenced in 1895 to two years of "first-class hard labour", prison life entailed six hours a day on the treadmill, thin gruel for meals, compulsory doses of potassium bromide, as well as silence among and separation from all other inmates. Reflecting on these conditions after his release, Wilde would write, "deprived of books, of all human intercourse, isolated from every humane and humanizing influence... the wretched man who is confined in an English prison can hardly escape becoming insane" (CL 1047). Fortunately for Wilde, he was visited by the Liberal MP Richard Haldane in June 1898 who, after the visit, "arranged for Wilde to be sent fifteen volumes, including Augustine's Confessions and De Civitate Dei, Pascal's Pensees, [and] Newman's Apologia Pro Vita Sua and Grammar of Assent" which all "constituted important models for the long confessional letter that Wilde was to compose in the last six months of his sentence" (Frankel).

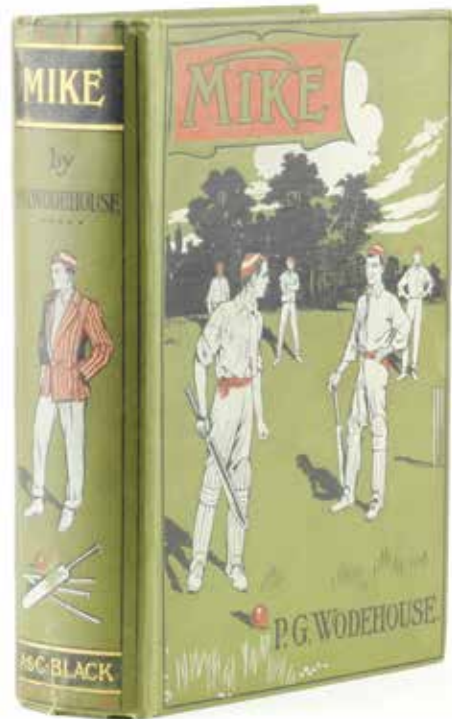
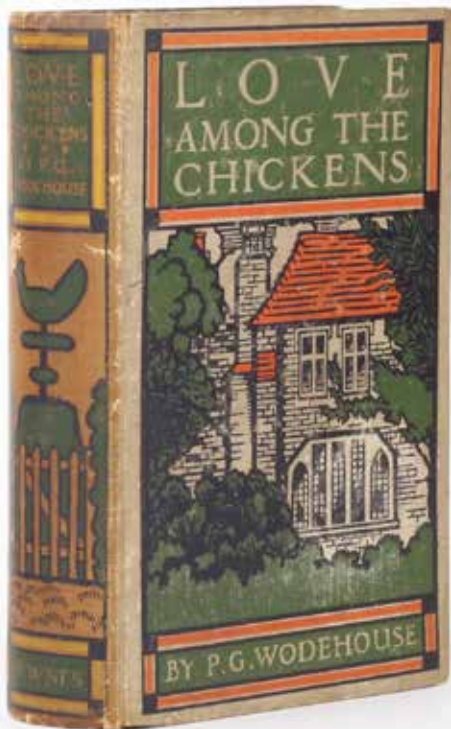
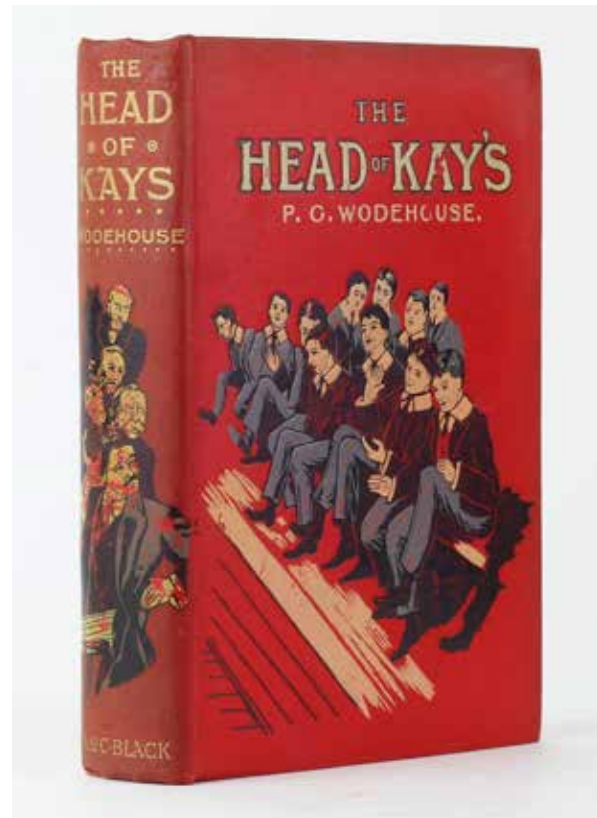
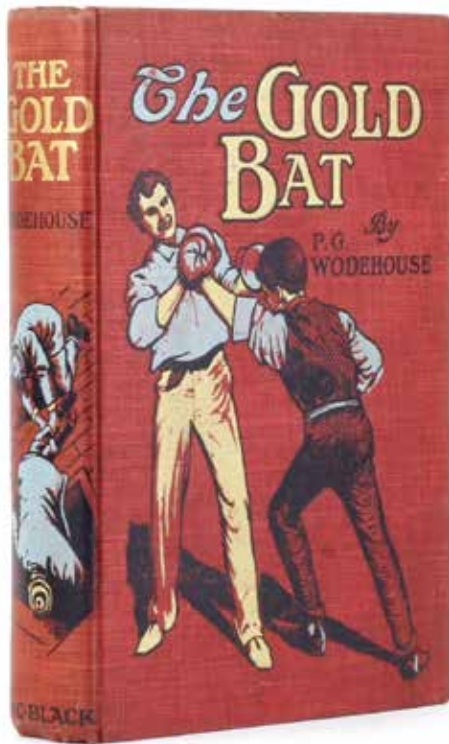
Wilde began writing what became *De Profundis*, then a letter addressed to Lord Alfred Douglas, in the last months of 1896. The resulting work had developed into, "a more purely autobiographical and meditative document, oriented to the future as much as to the past, in which Wilde laid out the preconditions and terms on which he intended to face the world once again." (Frankel). The twenty sheets of manuscript, each folded twice to make eighty pages, were never sent to Douglas, but given instead to Robert Ross in Dieppe, the day after Wilde's release from prison in 1897, with the intention for him to one day publish it. Explaining his decision to Ross he wrote that he was "not prepared to sit in the grotesque pillory they put me into, for all time... the truth will have to be known, not necessarily in my lifetime, or Douglas's." (CL 780).

Ross published this first edition of the letter with Methuen in 1905, as "a heavily redacted version of the original manuscript to great acclaim, with the title *De Profundis* (meaning "From the Depths", from Psalm 130), having first carefully removed all references to Douglas or his family as well as all traces of the document's origins as a letter. Tellingly, when Douglas reviewed this 1905 publication for the *Motorist and Traveller*, he was unable to recognise the work's origins as a letter to himself." (Frankel)

The immediate success of this work, entering its twelfth edition by 1908, along with the popularity of his *The Ballad Of Reading Gaol*, helped to lift the bankruptcy of his estate by 1906.



191. WILLIAMS, Tennessee CAT ON A HOT TIN ROOF Secker & Warburg, 1956.
 First UK edition. Blue cloth with pictorial dustwrapper. Black and white frontis is a sketch of the stage setting from the original New York production. A near fine copy in a near fine dustwrapper. [35640] £125
192. WODEHOUSE, P.G. THE POTHUNTERS A & C Black, 1902.
 First edition. Original blue cloth with silver cup design on front cover and spine. Ten plates by R. Noel Pocock. A near fine copy, with just a little toning to the spine, but bright and crisp with little or no wear to the silver decoration and just a short snag at the head of the spine. Ownership inscriptions to front free endpaper and reverse of frontispiece. [37404] £5,000
 The author's first book, rarely encountered in such clean condition. The story takes place in St. Austin's School where the sports trophies (pots) have gone missing and the hunt for them ensues.
193. WODEHOUSE, P.G. TALES OF ST. AUSTIN'S A & C Black, 1903.
 First edition, first state of title page. Original red pictorial cloth lettered in gilt on the spine. Twelve black and white plates. A very good copy indeed, bright and crisp with a little fading to the spine and wanting the front endpaper. [37417] £1,500
 The author's third published novel.
194. WODEHOUSE, P.G. TALES OF ST. AUSTIN'S A & C Black, 1903.
 First edition, first state of title page, secondary binding with printed titles to the spine rather than gilt. Original red pictorial cloth. Inscribed by the author to his biographer, David Jansen, "To David from Plum / P.G. Wodehouse May 26 - 1965". Twelve black and white plates. A very good copy with a little fraying to the head of the spine and a short split at the head of the front joint. Front hinge tender. [37418] £2,500
 Inscribed copies are scarce.



195. WODEHOUSE, P.G. THE GOLD BAT A & C Black, 1904.

First edition, first issue with two pages of adverts. Original dark red pictorial cloth with gilt lettering on the spine. Eight black and white illustrations by T. M. R. Whitwell. A very near fine copy, with the slightest wear to the enamel and some foxing to the preliminaries and page edges. Prize inscription to front pastedown. [37405] £1,750

196. WODEHOUSE, P.G. THE HEAD OF KAY'S A & C Black, 1905.

First edition. Original red pictorial cloth, lettered in gilt to the spine. Black and white frontispiece and seven further black and white plates by T. M. R. Whitwell. A very good copy indeed, bright and clean with a little toning to the spine and slight wear to the enamel. 'The Captain' prize label to the front pastedown, where this story was first serialised. [37650] £1,500

Wodehouse's sixth book, originally serialised in *The Captain*, Wodehouse notes some changes made from the serialisation in his preface; "When this story was appearing serially in the *Captain*, some anonymous idiot wrote to the Editor pointing out certain errors in the camp chapters. I am obliged. If he reads these chapters now, he will observe - with a thrill of joy - that I have made the corrections he suggested."

197. WODEHOUSE, P.G. LOVE AMONG THE CHICKENS *Newnes*, [1906].

Original buff pictorial cloth blocked in green, orange and black. Four black and white plates by H.M.Brock. A very good copy of a fragile book, the spine tanned, with some abrasion to the pictorial cloth and a couple of gatherings a little tender. Ownership inscription to the first blank, and bookseller's label to the front pastedown, with their "sold" stamp to the verso of front free endpaper. [37687] £6,500

Wodehouse's first adult novel, which sees the first appearance of Stanley Featherstoneheugh Ukridge. It ranks among the very scarcest of Wodehouse's first editions, in our experience toe to toe with "The Man With Two Left Feet" and exceeded only by "The Globe By The Way Book".

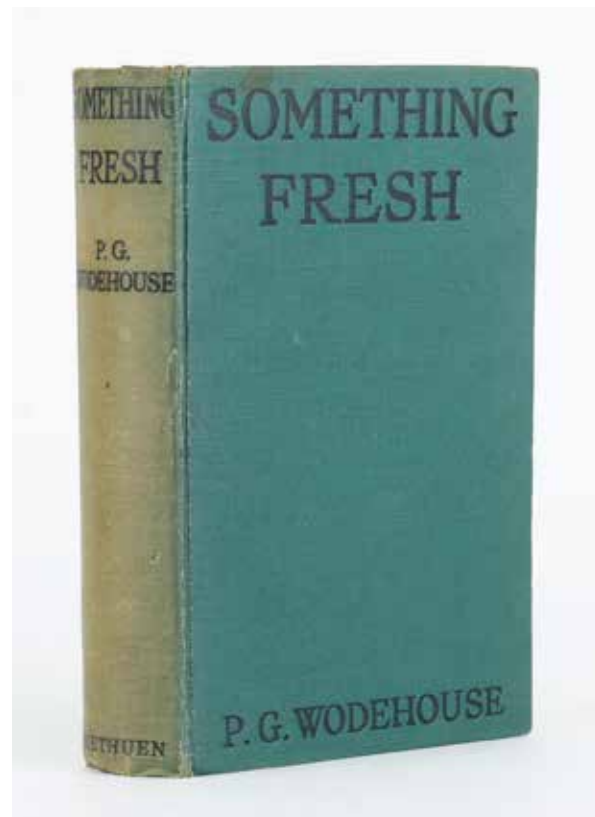
198. WODEHOUSE, P.G. MIKE A & C Black, 1909.

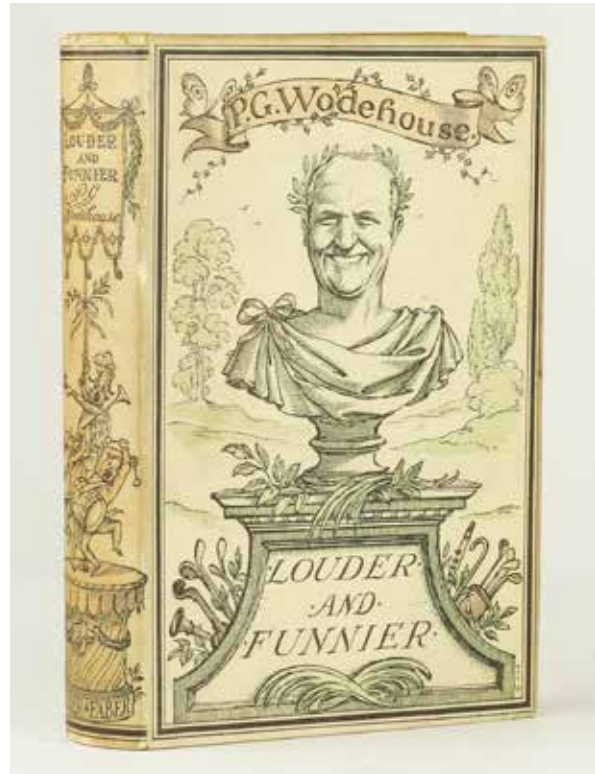
First edition. Original green pictorial cloth with a crick-eting scene printed in red, black and white. Gilt lettering on the spine. Twelve plates after drawings by T.M.R. Whitwell. A near fine copy which is exceptionally bright and crisp with just a couple of trivial scuffs to the spine. Bookplate to 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

199. WODEHOUSE, P.G. SOMETHING FRESH *Methuen*, 1915.

First UK edition, following the US publication two weeks before. Original green cloth with black lettering on upper cover and spine. A very good, clean copy of fragile production, the spine faded with some foxing to preliminary pages. Previous ownership inscription to front free endpaper. [37685] £2,250

The rare first Blandings novel introducing Lord Emsworth and the 'Empress of Blandings' (the prize winning pig).





200. WODEHOUSE, P.G. IF I WERE YOU *Jenkins*, 1931.

First edition. Original orange cloth lettered in black, in pictorial dustwrapper with a design by William Heath Robinson. A fine copy in a very good dustwrapper indeed, with a couple of short closed tears reinforced and some wear to the edges, but still very bright and clean. [37406] £1,750

201. WODEHOUSE, P.G. LOUDER AND FUNNIER *Faber*, 1932.

First edition. Original yellow cloth lettered in metallic green, in first issue pictorial Rex Whistler dustwrapper. A fine copy in a near fine dustwrapper, which shows a little wear to the spine ends and a couple of short closed tears. [27044] £3,750

202. WODEHOUSE, P.G. THANK YOU, JEEVES *Herbert Jenkins Ltd.*, [1934].

First edition. Grey cloth lettered in red in a pictorial dustwrapper. A fine copy in a very good dustwrapper indeed, bright and clean with a little fraying to the spine ends and corners. [37672] £4,500

The first full length novel concerning Jeeves and Wooster, the previous books being a series of self contained stories (albeit often connected). It may be this change of genre or the fact it is one of two Jeeves books published in 1934, which lead the publishers to show caution with the first edition. Certainly it has been among the least frequently encountered Jeeves titles as a first edition.

203. WODEHOUSE, P.G. BLANDINGS CASTLE And Elsewhere *Herbert Jenkins Ltd.*, 1935.

First edition. Original turquoise cloth with black lettering in a pictorial dustwrapper by Abbey. A very good copy, the spine faded through the dustwrapper as is often the case with some spotting to the covers, in a very good dustwrapper, a little dusty with a few short closed tears to the edges and minor chipping to the lower panel. [37686] £2,250
A collection of Blandings, Bobbie Wickham and Mr Mulliner short stories.



204. WODEHOUSE, P.G. QUICK SERVICE *Jenkins, 1940.*

First edition, first issue. Original orange cloth with black lettering (McIlvaine's secondary binding) in pictorial dust-wrapper. A fine copy in a near fine dustwrapper, which just shows a little wear to the spine ends. [32586] £750

205. WODEHOUSE, P.G. SPRING FEVER *Herbert Jenkins, [1948].*

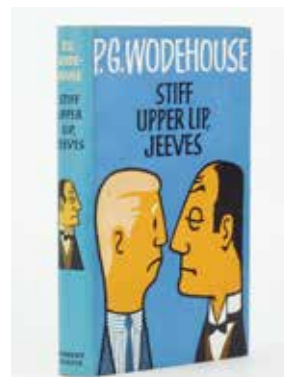
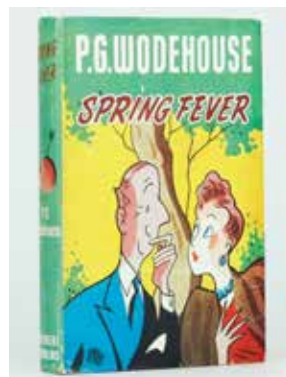
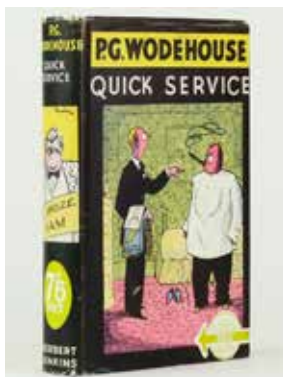
First edition. A near fine copy, stamp in blind on the front endpaper, in a near fine, price clipped, dustwrapper. [33906] £125

206. WODEHOUSE, P.G. STIFF UPPER LIP, JEEVES *Jenkins, 1963.*

First edition. A fine copy in a near fine dustwrapper. [37870] £150

207. WODEHOUSE, P.G. SUNSET AT BLANDINGS *Chatto & Windus, 1977.*

First edition. A fine copy in a fine, price-clipped dustwrapper. [37642] £75





208. WOOLF, Virginia JACOB'S ROOM Hogarth Press, 1922.

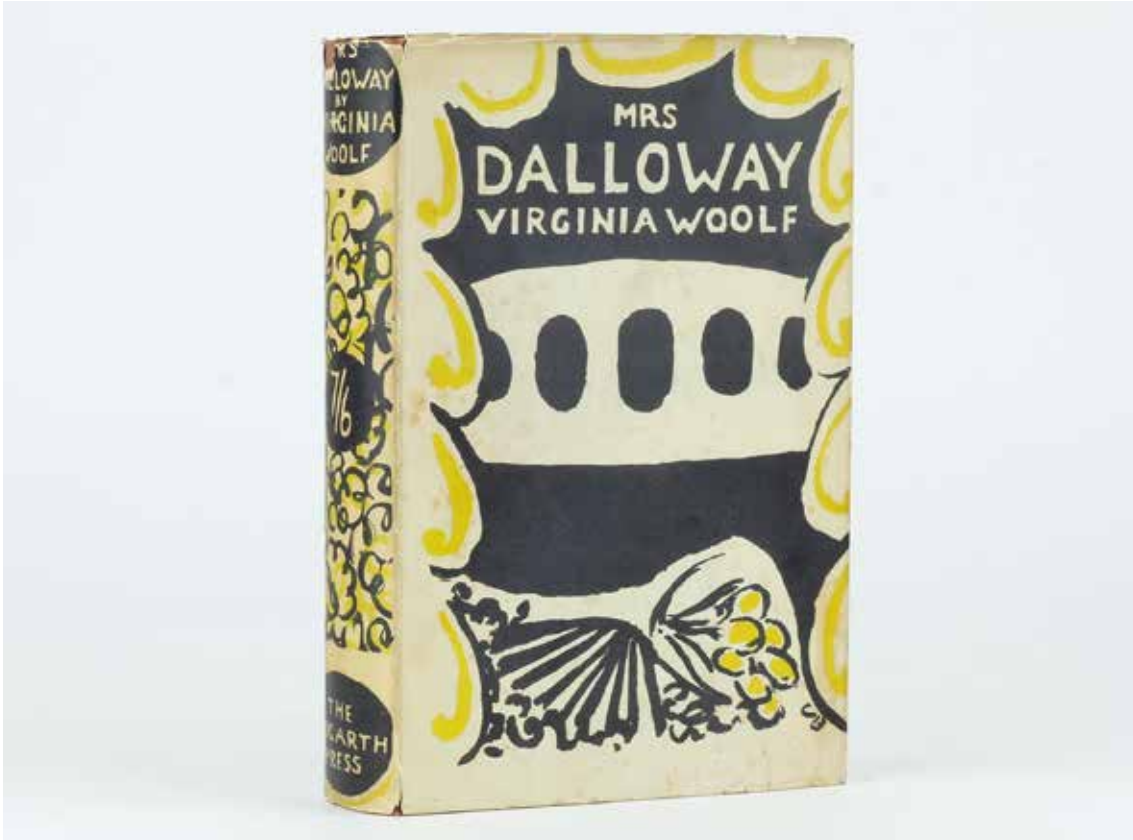
First edition. One of some 40 special, 'A Subscribers' copies with the publisher's tipped in printed slip to that effect, inscribed to A.L. Dakyns and signed and dated by Virginia Woolf. Original publisher's yellow cloth with title label to spine. A very good copy with a small split to the head of the spine and minor wear to the title label, but generally clean. Internally bright, with occasional looseness to the sections. A well preserved example of a noted rarity. [28922] £27,500

"in the early days of the Hogarth Press two categories of subscribers were formed, 'A Subscribers' who made a deposit and received all publications of the press, and 'B Subscribers' who were notified of all publications. With the publication of Jacob's Room the decision was taken to establish the Hogarth Press as a business concern and in future to publish all of Mrs Woolf's works. Mr Woolf thought that in order to acknowledge the support given by the 'A Subscribers' to the early publications of the press each subscriber was send a signed copy of Jacob's Room" - Kirkpatrick (A Bibliography of Virginia Woolf).

A.L. Dakyns was a political economist and correspondent of J.M. Keynes.

Kirkpatrick A6a

This copy of *Jacob's Room*
is issued to *A.L. Dakyns Esq.*
as an A Subscriber to the Hogarth Press and
is therefore signed by the Author:
Virginia Woolf
Oct. 1922



209. WOOLF, Virginia MRS DALLOWAY *Hogarth Press, 1925.*

First edition. Original brown cloth, lettered in gilt on the spine, in the Vanessa Bell designed dustwrapper. A fine copy in a very good dustwrapper indeed, which shows a little general foxing and a small chip to the head of the spine with associated wear, but is otherwise crisp and bright and entirely without repair. [37062] £39,500

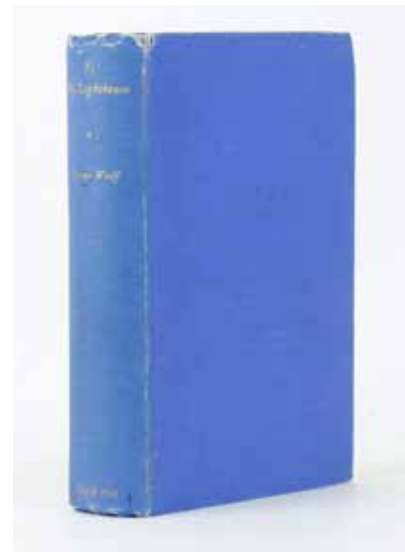
Mrs Dalloway is regarded by many as the author's masterpiece, certainly it is one of her best-loved works. The dustwrapper is both one of Vanessa Bell's best designs for her and also famously fragile, so most examples have long since disintegrated. As a consequence, examples with no repair, restoration or sophistication are notoriously rare.

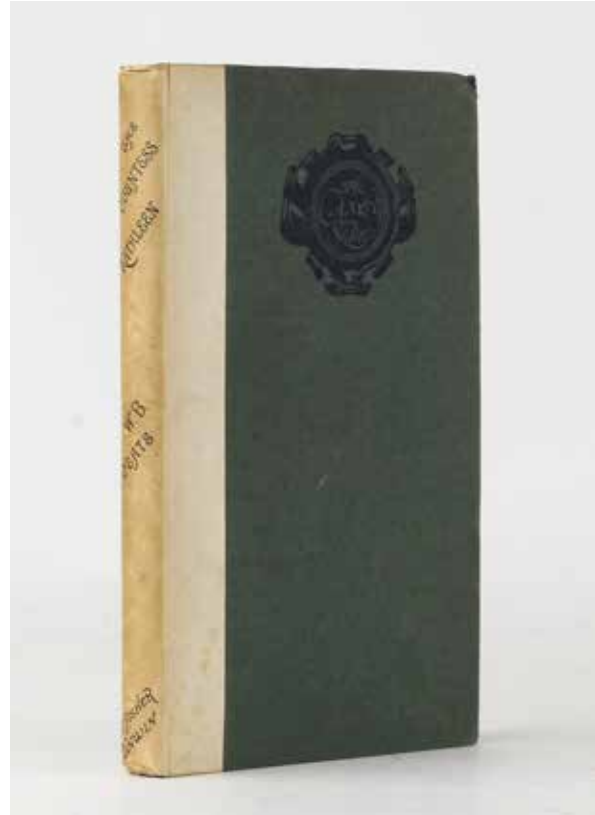
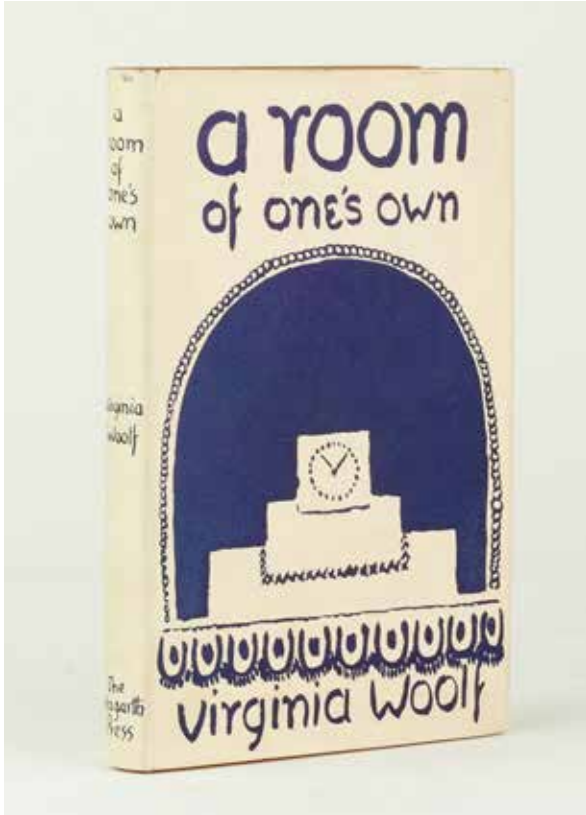
Kirkpatrick A9a: 2000 copies.

210. WOOLF, Virginia TO THE LIGHTHOUSE *Hogarth Press, 1927.*

First edition. Blue cloth with gilt lettering. A very good copy, sound and bright looking, with light wear to the corners, small mark to spine and some foxing. [38108] £850

The author's highlight and major landmark of twentieth century literature. "It is the sunniest of her books and shows the obsession with rendering the passage of time that dominated her later work." (Connolly)





211. WOOLF, Virginia A ROOM OF ONE'S OWN Hogarth Press, 1929.

First trade edition. Original cinnamon cloth with gilt titles on the spine, in pictorial Vanessa Bell dustwrapper. A fine copy, with a small ownership name on the front endpaper, in a near fine dustwrapper, which has just one tiny nick from a corner at the base of the spine, but is otherwise beautifully crisp and clean. [19473] £4,500

An extended essay, based on Woolf's lectures at a women's college at Cambridge University in 1928. In it, Woolf addresses her thoughts on "the question of women and fiction," interpreted by Woolf as many questions. In *A Room of One's Own*, Woolf ponders the significant question of whether or not a woman could produce art of the high quality of Shakespeare. In doing so, she examines women's historical experience as well as the distinctive struggle of the woman artist.

212. YEATS, W.B. THE COUNTESS KATHLEEN And Various Legends and Lyrics T. Fisher Unwin, 1892.

First edition. Publisher's quarter parchment over olive green boards, titled to spine with the 'Cameo Series' emblem to the upper cover. Engraved frontispiece by T.J. Nettleship. A near fine copy with just a little toning to the spine and pushing to the corners, but an exceptionally clean, crisp copy of a fragile book. Internally fresh and mainly unopened. [38288] £1,250

One of 500 copies. *The Countess Kathleen* is the title of Yeats's first play, but this also contains, as the title suggest, some of his best early verse including "Apologia addressed to Ireland in the coming days", described by Yeats's biographer, R.E.Foster as "the most powerful poetic rhetoric which he had yet written... Pace, inventiveness, rhythm and audacity struck the note already identified as uniquely Yeatsian; it also announced his arrival as a frankly political poet." - (*W. B. Yeats: A Life*)

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