

CATALOGUE 80

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Front cover: From the first Stow edition of Chaucers 'Woorkes' (1561). *Item 1.*

Rear cover: The original watercolour for the frontispiece to *The Rubaiyat of Omar Khayyam* by Ronald Balfour. *Item 28.*

The books in this catalogue are arranged chronologically.

CATALOGUE 80

Fine and Rare Books

JONKERS
RARE BOOKS

MMXIX

THE STOW CHAUCER

1.

The Woorkes

of Geffrey Chaucer, newly printed, with divers addicions, whiche were never in printe before: With the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere.

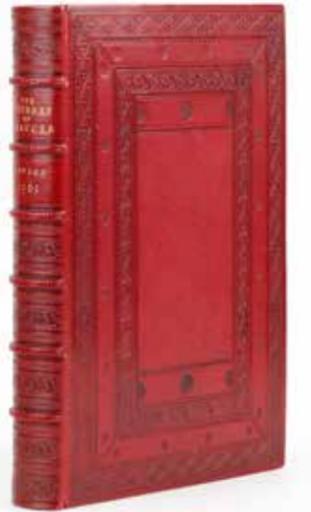
CHAUCER, Geoffrey

Imprinted at London, by Jhon Kyngston, for Jhon Wight, dwellyng in Poules Churchyard, 1561. First Stow edition, the fifth edition of Chaucer's collected works. Folio. Nineteenth century red morocco by Riviere, lettered in gilt to the spine and elaborate blind decoration to the spine and covers. All edges gilt. Woodcut of Chaucer's arms to the title, woodcut border to divisional titles for Canterbury Tales and Romaunt of the Rose, woodcut of the Knight heading the text of the Canterbury Tales, woodcut initials. Title page and first leaf of Prologue with some restoration at margins, some leaves with repairs to closed-tears, very occasional light staining, repairs and marginal restoration to final leaf affecting a few letters, some leaves professionally washed. [36492] SOLD

This was the first publication of the historian John Stow, who had earlier worked on William Thynne's Chaucer edition of 1532. Now primarily remembered for his *Survey of London* (1598), Stow was an antiquary whose work rivalled and complemented that of his friend Camden. Derek Pearsall has shown how Stow's scholarly skills were slighted because of his humble origins and his trade as a tailor, held to be inappropriately lowly to introduce England's first poet (*John Stow And The Making Of The English Past*, 2004). It was Thomas Speght who belittled Stow, yet he was happy to incorporate notes which Stow supplied him into his own 1598 edition. There were several editions of Chaucer during the 16th-century and this one may well have been used by Shakespeare as a source-book for the story of *Troilus and Cressida*. A complete and handsomely bound copy of one of the most attractive Elizabethan editions of Chaucer.

PROVENANCE: 16th-century ownership signature on title page of "H. Westfaling" (also initialled "H. W." on divisional title to *Canterbury Tales*), probably Herbert Westfaling (or Westphaling) - or possibly his son, also Herbert - of Mansell Gamage, Herefordshire, bishop of Hereford. His personal library contained works by leading reformers of his time, his will mentioning the works of Calvin in folio, which he donated to Christ Church, Oxford, and nine volumes by Wolfgang Musculus, which he bequeathed to Hereford Cathedral Library. Shortly before his death he donated £20 to the Bodleian Library for the purchase of new books" (ODNB). There is some inked marginalia (presumably in his hand), largely noting particular and perhaps unfamiliar words used by Chaucer.

Bookplate of Irish judge and noted collector William O'Brian to front pastedown, where there are subsequent book labels of the Milltown Park Library



MR. WILLIAM
SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

The third Impression.

And unto this Impression is added seven Playes, never
before Printed in Folio.

viz.

Pericles Prince of Tyre.
The London Prodigall.
The History of Thomas L^d. Cromwell.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A York-shire Tragedy.
The Tragedy of Locrine.



LONDON, Printed for P. C. 1664.



2.

Comedies, Histories, and Tragedies.

Published according to the true Original Copies. The third impression. And unto this Impression is added seven Playes, never before Printed in Folio.

SHAKESPEARE, William

Printed for P[hilip]. C[hewinde]., 1664. The third folio. Folio (329 × 215mm), 513 leaves (of 514 lacking the portrait leaf). Late nineteenth century red morocco by Riviere, with decorative gilt panels and corner fleurons to covers, raised bands with gilt tiles and gilt ornamented panels to spine. All edges gilt on the rough. Woodcut headpieces and initials. Double column, 66 lines, with headlines and catchwords. A very good copy indeed, with comparatively few internal flaws, notably: Discrete paper marginal repair to head of title; πA3 and b1 probably supplied from another copy with paper repairs to inner and outer margins. There are also minor marginal repairs to C1, E2, L1, Z4, 2C5, 3G5, 3S3 and ¶G4-6 and repaired tears to L2, S2/3 (affecting a couple of letters), Y6 and marks to a couple of pages. These blemishes notwithstanding this is a generally well preserved and tall copy of the rare third folio. [36505] £187,500

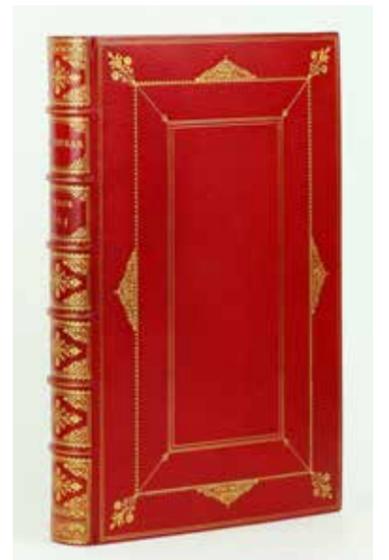
The third folio, generally regarded as the rarest of the four great seventeenth century folio editions of Shakespeare's plays, it long being accepted that a significant (but unknown) number of copies being destroyed in the Great Fire of 1666.

Publisher, Philip Chetwinde, was the second husband of Mary Allot, whose first husband had published the second folio. Despite opposition from established booksellers and publishers (as Chetwinde was a clothworker and not a member of the 187 Stationers' Company), he succeeded in retaining her copyrights. Thus it was his name which appears on the title page, even though there were several other interests in the enterprise including that of printer, Alice Warren, whose warehouses were badly damaged in the Great Fire, probably accounting for a proportion of the loss.

The third folio is a corrected reprint of the second folio, but shortly after publication Chetwinde sought to augment the work with seven additional plays, supplying a new title page advertising this. His motivations for this are unclear, but modern scholarship accepts only *Pericles* as authentically by Shakespeare, the other six forming part of the Shakespeare Apocrypha.

The third folio's scarcity in commerce is illustrated by Harold Otness's 1990 census of US institutional holdings of the four folios which records 134 first folios, 178 second folios, yet only 90 third folios.

PROVENANCE: William O'Brien (1832-1899, Irish judge and noted book collector, bookplate to front pastedown); Milltown Park (bequeathed on O'Brien's death in 1899 with bookplate to front pastedown).





3.

Travels Into Several Remote Nations Of The World

In Four Parts. By Lemuel Gulliver, First Surgeon and then a Captain of Several Ships.

[SWIFT, Jonathan] GULLIVER, Lemuel

Benj. Motte, 1726. First edition, first printing (i.e. Teerink A). Frontispiece portrait of Gulliver in the very rare first state, with the inscription beneath the portrait rather than around it. Four maps and two plans. Original trade binding of paneled calf, with later black morocco title labels. A near fine set, which shows minor wear to the binding, with short splits to the top of the joints. Early manuscript addition of a verse by William Bowyer under the portrait and contemporary ownership name to title page. Internally fresh with a light stain to a section in vol. I. An unusually well preserved set. [36494] £125,000

The author's masterpiece and landmark in the early development of the novel. Swift wrote Gulliver in stages from 1714. It is unclear whether it began life as an innocent fictional travel account, but certainly by completion it had developed into a political satire. As a consequence, Swift insisted on publishing the novel anonymously through the London publisher Benjamin Motte, who used five printing houses to rush the work into print and to counter piracy.

The success of the work was instant and the first printing sold out within a week (quickly to be followed by two further printings in 1726). Only the very earliest copies of the first printing were issued with this frontispiece, which was quickly replaced with a redesigned one to allow a Latin motto to take the place of the inscription beneath the portrait.

Copies with the first state portrait have always been rare: anecdotally, about one in every 25 first printings in commerce, or five at auction in the last 45 years. Equally sought are copies in unsophisticated contemporary bindings, so the combination here makes for one of the most desirable extant copies of this important work.

Teerink 289; PMM 185

IN ORIGINAL BOARDS

4.

The Life of Samuel Johnson, LL.D.

Comprehending an account of his studies and numerous works, in chronological order; a series of his epistolary correspondence and conversations with many eminent persons; and various original pieces of his composition never before published. The whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished.

BOSWELL, James

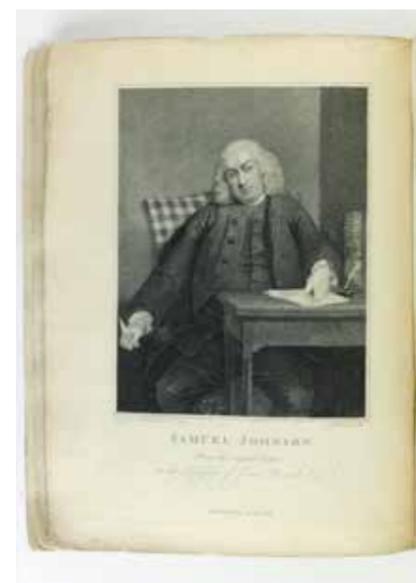
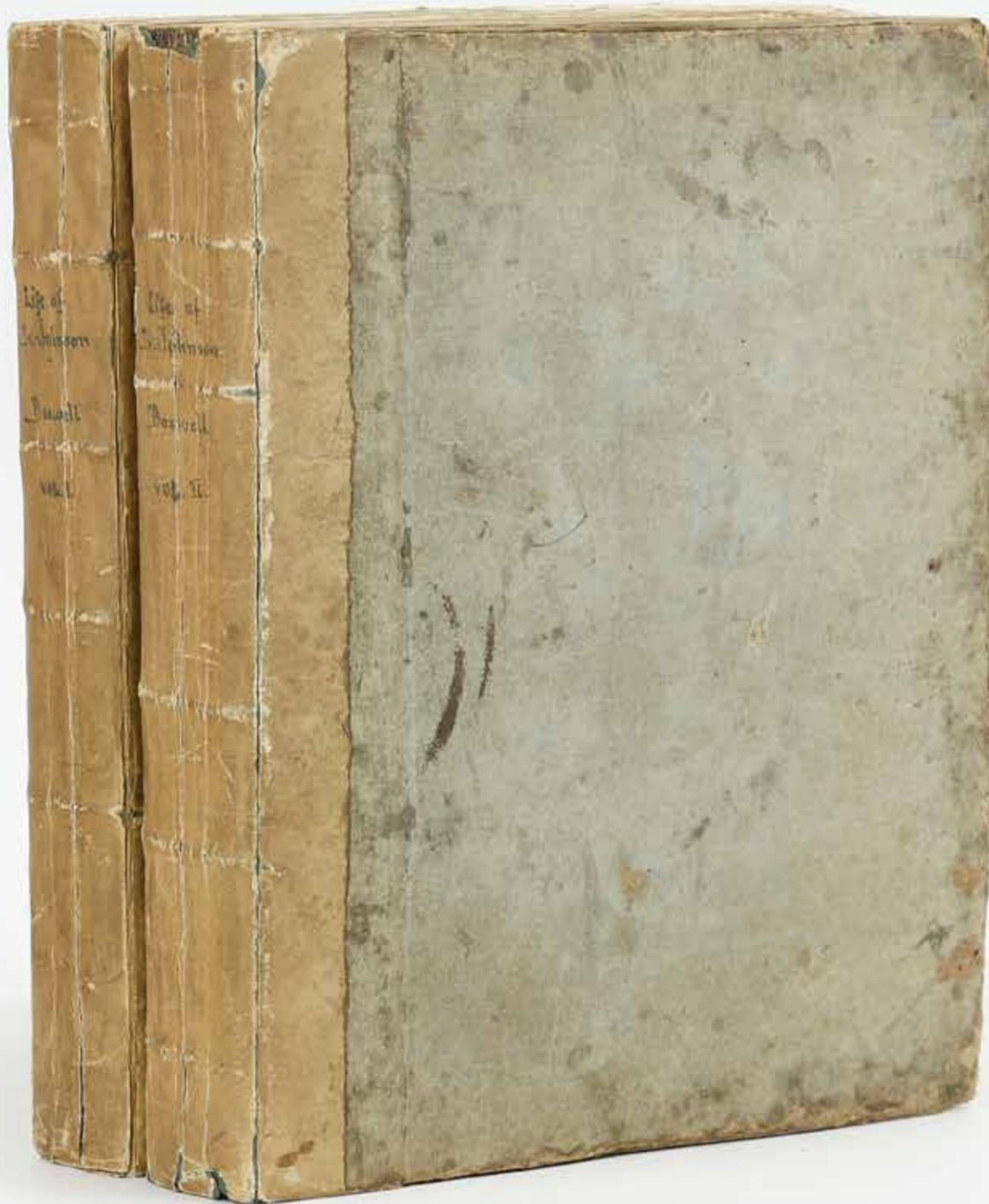
Printed by Henry Baldwin, for Charles Dilly, in the Poultry, 1791. First edition. Two volumes, quarto (295mm x 225mm). Original publisher's blue-grey paper boards, manuscript titles to spine. Uncut. First issue, with "gve" on page 135 of the first volume. All seven cancels present as usual, though lacking the preliminary blank in the second volume. Engraved frontispiece of the subject to volume I, engraved 'Round Robin' plate and facsimile of Johnson's handwriting to rear of volume II. A fine copy of a work rarely encountered in an original state. The boards are worn at the corners, with some soiling to the covers and minor repairs to the joints. Internally the pages are unpressed and uncut. There is a repaired closed tear to the margin of the frontispiece, very minor marginal worming from Mm-Ccc. Housed in custom made fleece-lined chemise and cloth slipcase. [37692] £35,000

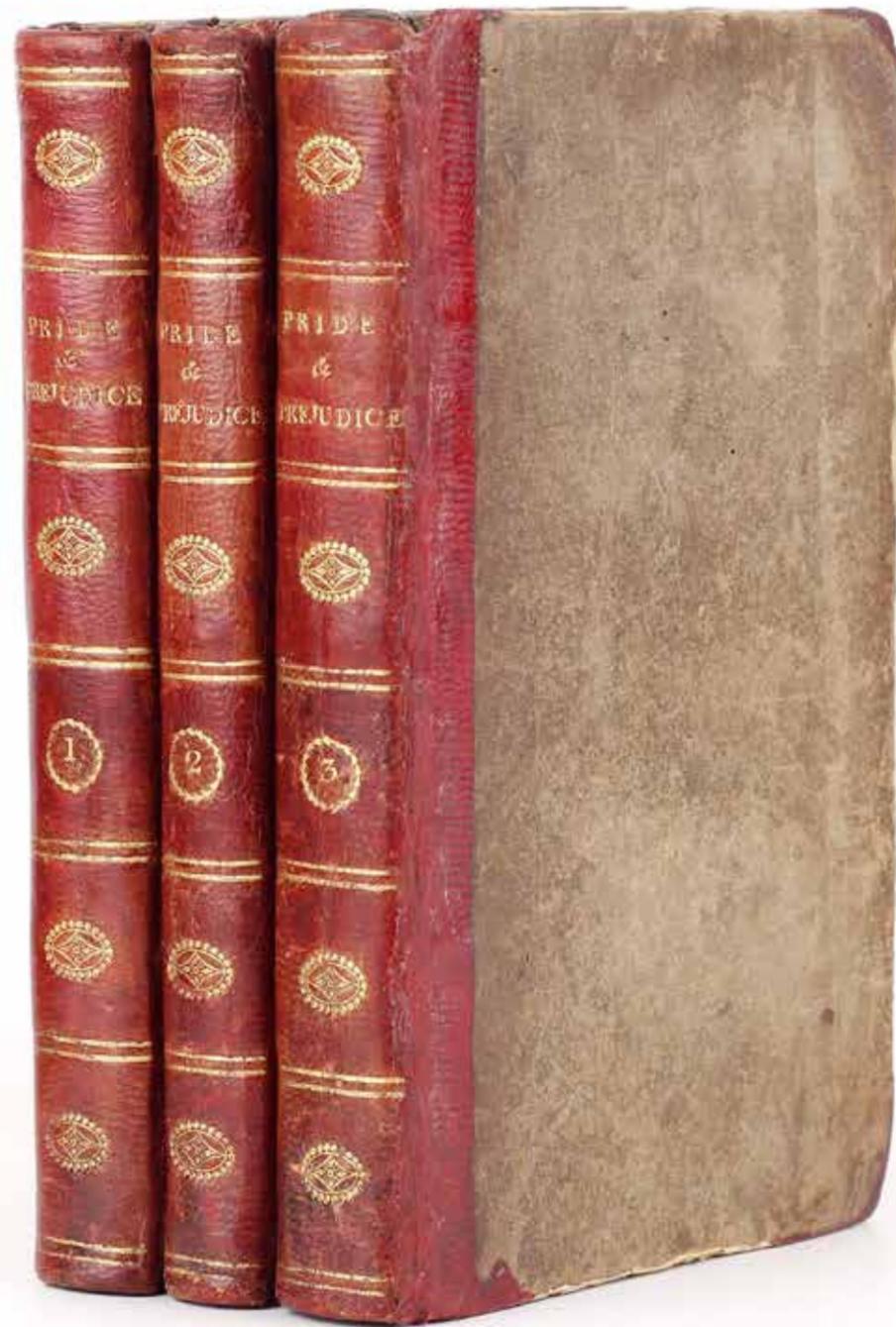
The Life Of Johnson was published on 16th May 1791 priced at two guineas and issued in the blue-grey boards of the present copy. Though the first edition comprised 1,750 sets of sheets, copies in the original boards are uncommon and usually feature far more repair than in the present example.

The work was an immediate commercial success, and paved the way for modern biography. Even Thomas Macauley, who published a now infamous review of a new edition of Boswell's Life Of Johnson in 1831 that did little for either Boswell's or Johnson's nineteenth century reputation, was forced to admit that "The Life of Johnson is assuredly a great, a very great work. Homer is not more decidedly the first of heroic poets, Shakspeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them."

Pottle 79, Rothschild 463, Grolier English Literature.

PROVENANCE: Viscount Birkenhead (bookplate to front pastedown of each volume); Victor Rothschild (bookplate to front free endpaper of first volume).





5.

Pride and Prejudice

[AUSTEN, Jane]

A Novel. In Three Volumes. By the Author of "Sense and Sensibility"

Printed for T. Egerton, 1813. First edition. 12mo. Three volumes, bound in contemporary half red morocco over grey paper boards with smooth spines and gilt rules and titles. Half titles to vols I & II. A very good set with a little wear to the corners and extremities of the boards. Superficial repair to front joint of vol III and the head of the spine of vol II, otherwise untouched. Internally some spotting and foxing throughout, but sound and complete with just a small marginal chip to F2 in vol II and a black mark to E3r of vol III. Overall an authentic and attractive set in a notably attractive contemporary binding. [39148] SOLD

The author's second and most famous novel, which has become one of the most prominent literary works to come from the nineteenth century.

The first draft of the novel was written under the working title of 'First Impressions' in 1796. In 1797 Jane Austen's father wrote to the publisher Cadell to ask if he would publish the novel. The offer was rejected by return of post. In 1800 The Minerva Press published a novel by Margaret Holford entitled First Impressions, which probably led to Austen changing the title of the work. In the following years, Pride and Prejudice was heavily rewritten and the copyright eventually sold to Egerton in 1812. There is no record of the number of copies of the first edition, but Keynes suggests 1500 as the probable print run.

The book was well received and the first edition sold out within the year and one contemporary reader wrote, "I have finished the Novel called Pride and Prejudice, which I think is a very superior work... I really think it is the most probable fiction I have ever read."

As a rule Regency binders removed the half titles so copies in contemporary bindings retaining them are rare; the copies in such prominent collections as Sir Geoffrey Keynes's and R.W. Chapman's all have no half titles, nor do the Bodleian or Cambridge University library copies.

Gilson A3; Keynes 8; Sadleir 62b

EARLY FEMINIST WRITING

6.

Poems

SHERWIN, Elizabeth

Joseph Bridgen, April, 1851. First edition. 12mo. Original brown pebble-grain cloth, decorated in blind and titled in gilt. All edges gilt. List of subscribers to rear. A near fine copy, the cloth, save for a small rectangular mark of adhesion, is clean and bright. Hinges sound. Some oxidisation to the coated endpaper. A pleasing, unsophisticated copy of a very rare publication. [39019] £2,500

Elizabeth Sherwin's only published work, a collection of poetry and three pieces of prose. Her writing concerns itself with the role of women in mid-Victorian society, as well as education and religion. Throughout her work protofeminist themes are evident particularly with reference to domestic violence.

'The Nightingale And The Pig', is a fable of interspecies marriage in which the pig treats the nightingale violently and abusively:

"At each complaint the songster uttered, / Pig only grunted, kicked and sputtered / Quickly the gentle creature's song / Was hushed, and as time rolled along, / She grieved alone, unseen, unheard, / A drooping solitary bird."

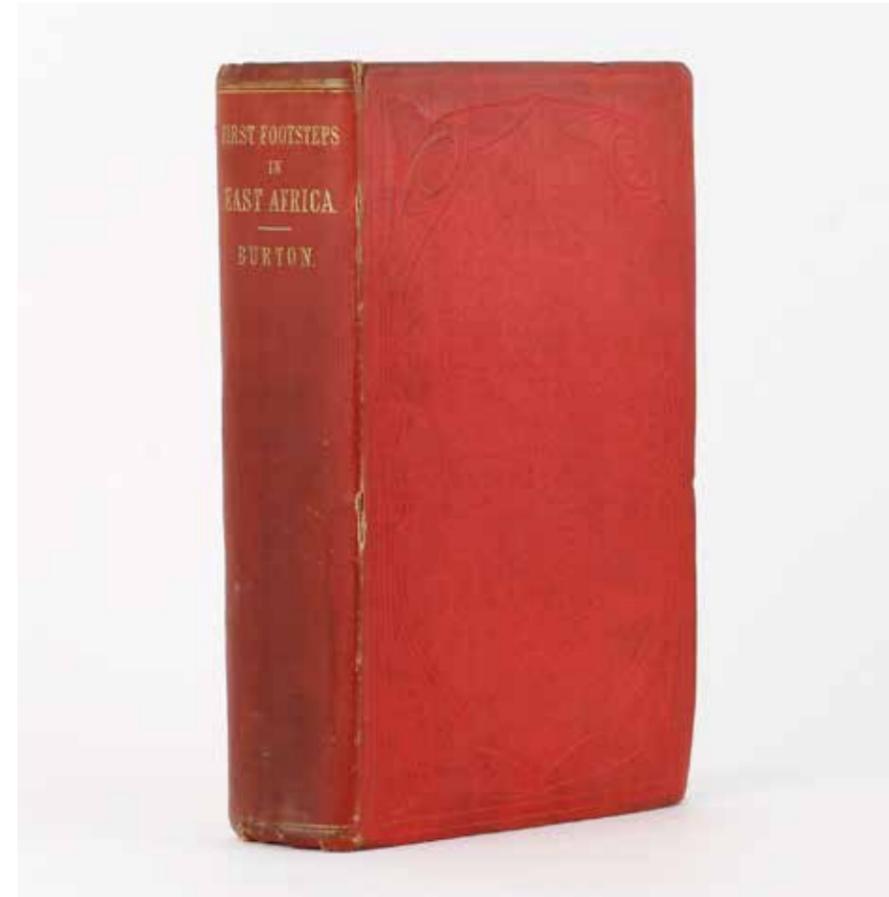
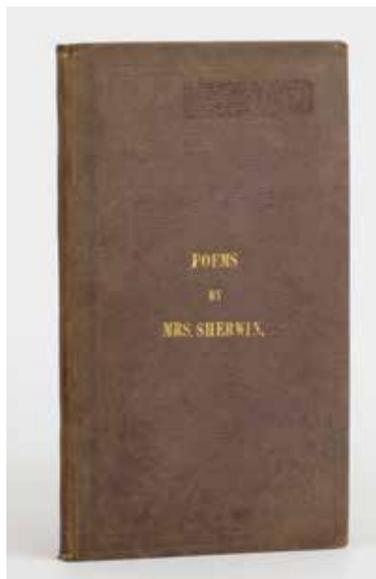
In her analysis of the poem, Fabienne Moine has commented that the use of "animal poetry gives strength to [the] denunciation of domestic oppression and violence." (Blog post 15 May 2015, Baylor website). The same subject recurs in the introspective 'The Drunkard's Wife' in which the narrator (seemingly autobiographically) waits at home "forlorn and solitary", for her husband to return from drinking "... with maddened brain, / Whilst I, in sorrow, pale with woe, / Hear with a shudder the wild curse profane, / Or trembling, shrink beneath the unmanly blow".

These little known poems are some of the earliest overt references to domestic violence in literature, but this is presented, not as the dramatic plot device in Richardson's Clarissa or Dickens' Oliver Twist, but as a plain, seemingly first hand account.

Very little biographical information about Sherwin exists. The 1851 census shows she was born in Kenwick Park, Shropshire in 1809, and at the time of writing was living as a lodger with John and Anne Oates in Wolverhampton. Her status as "lodger" is perhaps explained by the prefatory note explaining that at the time of publication Sherwin was "labouring under a series of bereavements". It seems she had been married and was now living estranged from her husband. Mrs Oates is listed as a subscriber at the end of the book. By 1881 she was living just north of Rochdale with her niece Catherine Perkins, whose mother (the poet's sister) subscribed for 8 copies of the book on publication.

The book is exceptionally rare. On the basis of the subscription list, approximately 260 copies of the book were printed. There is only one copy held institutionally in the UK (British Library), three further copies worldwide (Virginia, Baylor, UCLA) and we can find no record of it appearing in commerce.

PROVENANCE: The oxidisation to the endpapers partly conceals the inscription, informing that the book was "a gift of affection" given by one Sarah Tomlinson (one of the subscribers) to Mary Tomlinson.



7.

First Footsteps In East Africa

or An Exploration in Harar

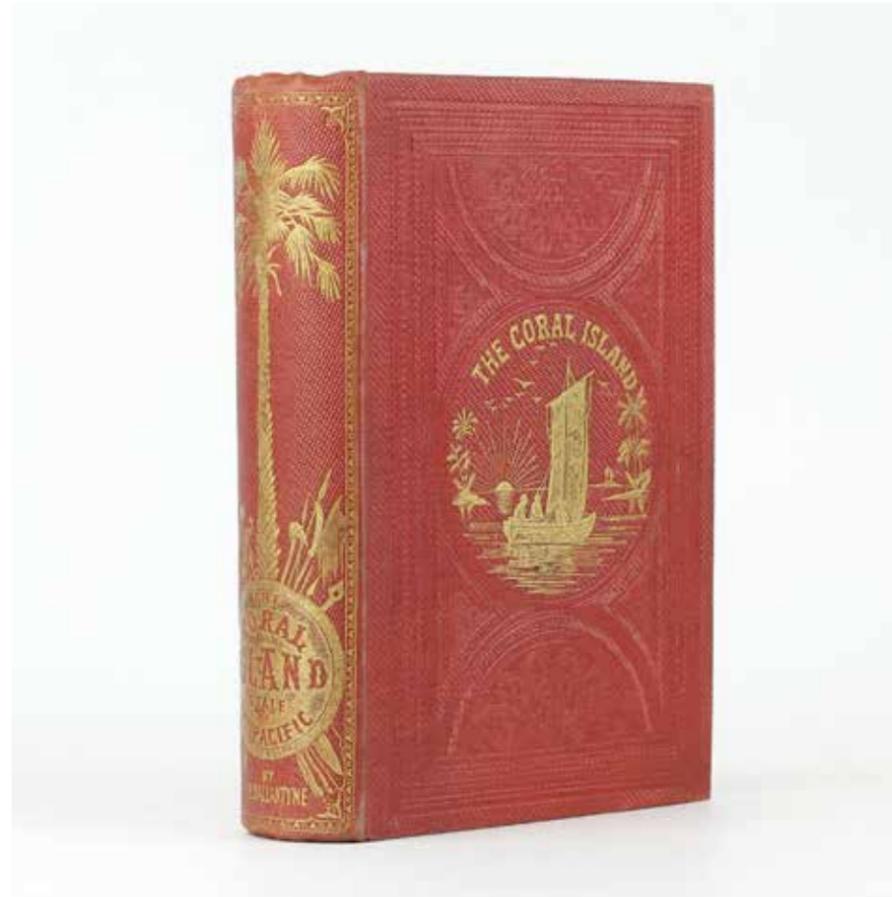
BURTON, Richard

Longmans, 1856. First edition. Original publisher's red cloth lettered gilt to the spine and blind floral border to the covers (Penzer's secondary binding, as usual). Four chromolithograph plates and two steel engraved maps and seven steel engravings in the text. A very good copy indeed, spine slightly browned and patches of wear to the joints and corners. Internally fresh with hinges perfect. [37189] £3,000

Burton's first expedition into Somalia, made with the purpose of exploring the forbidden Moslem city of Harar.

Penzer p.60-63





8.

The Coral Island

A Tale of the Pacific Ocean

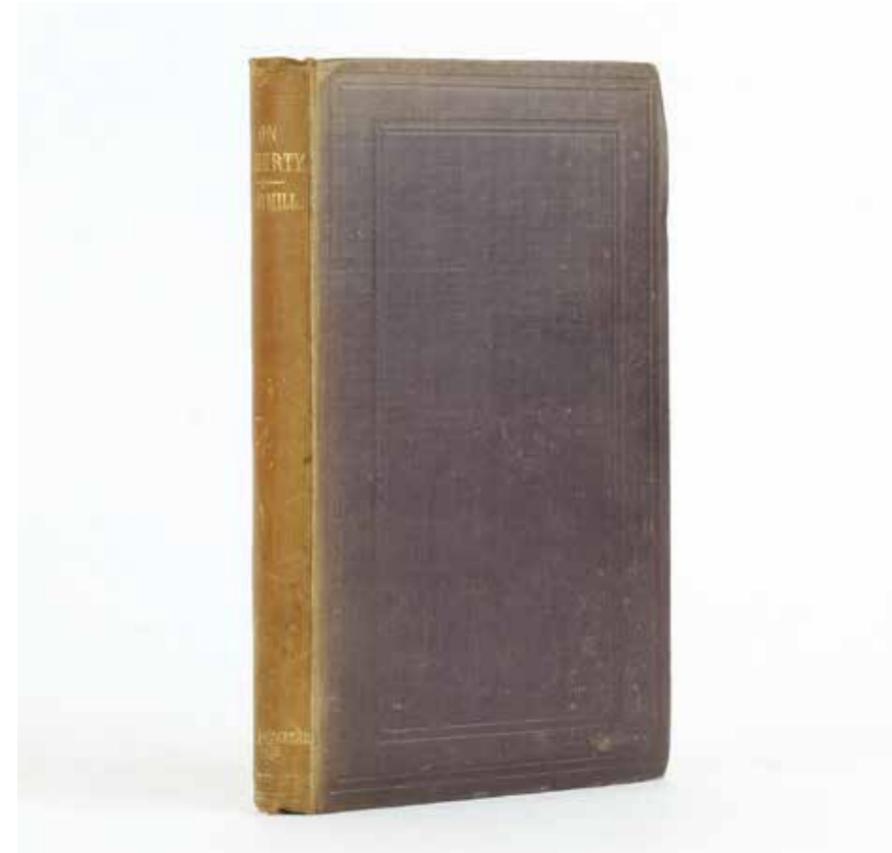
BALLANTYNE, R.M.

T. Nelson and Sons, 1858. First edition, in the first issue binding of original rose pink ripple grain cloth decorated in gilt on the spine and upper cover. Frontispiece in the first state. Colour vignette title page and frontispiece and five full page colour plates. Issued without a plate at p.31, which appears to be a binding error (as recorded in the Christie's catalogue description at the Ewing sale). A fine copy, bright and crisp with negligible wear. Internally crisp with perfect hinges. An exceptional copy of a fragile production, virtually unobtainable in this condition. [38920] SOLD

The author's most celebrated book is a recasting of the Robinson Crusoe castaway adventure, but features only children as the principal protagonists (one of the first works of fiction to do this). It was warmly received on publication and has scarcely been out of print since. Its influence has been long reaching: both Treasure Island and Lord of the Flies owe much of their plot lines to Coral Island. The first printing is now of notable scarcity, particularly in the first state, and those copies which have survived have not worn well. Copies in fine condition are all but unobtainable.

Quale 12a

PROVENANCE: The Ewing - Bradley Martin copy, both bookplates to the front pastedown.



"Bad men need nothing more to compass their ends, than that good men should look on and do nothing."

9.

On Liberty

MILL, John Stuart

John W. Parker and Son, 1859. First edition. 8vo. Original publisher's brown cloth with gilt titles to the spine and blind ruled borders to the covers. A very good copy indeed, with some fading to the spine and part of the rear cover as usual and a little wear to the head of the spine. Ownership inscription to the reverse of the front endpaper and annotation to the head of the dedication leaf, otherwise generally fresh with just a little loosening between sections. Hinges in perfect condition. Tipped in to the front endpaper is a contemporary review in The Spectator. An exceptionally well preserved copy which is very seldom encountered without repair. [37187] £7,500

Mill's most significant work on the importance of freedom of speech, upon which much of his lasting influence rests. Described on publication, "one of those remarkable works whose appearance forms an event in literature, as its perusal constitutes an epoch in the reader's mind." (The Spectator, Feb 1859)

"Many of Mill's ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought and speech have never been improved on. He was the first to recognize the tendency of a democratically elected majority to tyrannize over a minority" (PMM).

PMM 345

PRESENTED BY DARWIN TO HIS ELDEST SON

10.

On The Movements And Habits Of Climbing Plants

Bound with:

On The Two Forms, Or Diomorphic Condition, In The Species Of Primula; On The Existence Of Two Forms, And On Their Reciprocal Sexual Relations, In Several Species Of The Genus Linum; On The Sexual Relations Of The Three Forms Of Lythrum Salicaria; Notes On The Fertilisation Of Orchids.

DARWIN, Charles

Taylor and Francis; The Linnean Society 1862-1869. Author's issue. Inscribed by Darwin for his son on the title page, "From The Author", together with four related off-prints all bound in contemporary half-calf over marbled boards. Edges speckled red. Book-plate of his eldest son, William Erasmus Darwin to the front pastedown. A very good copy indeed, with minor spotting to the preliminaries, and some rubbing to the extremities of the binding. Some pencil notations to the margins, chiefly the highlighting of passages or ticks of agreement. Binder's ticket of H. M. Gilbert, Southampton, to front pastedown. [38668] £75,000

A fine presentation copy of the rare author's issue of Climbing Plants and four other botanical papers from Darwin to his eldest son, who assisted his father in researching each of them.

As Freeman notes, Climbing Plants, Darwin's exploration of the link between plant movement and natural selection, was issued in three forms in 1865; a double number of the Journal and Proceedings of the Linnean Society; a commercial offprint published by Longmans; and the present issue, the author's private offprint printed for Darwin by Taylor & Francis. This issue is rare. No copies have appeared at auction since 1980, and Darwin's correspondence records just seven recipients:

C V Naudin (letter, 18 June 1865)

Henry Holland (letter, 25 Jun 1865)

Thomas Rivers (letter, 6 Jul 1865)

Fritz Muller (letter, 12 Aug 1865)

Alfred Russell Wallace (letter, 18 Sep 1865)

J T Moggridge (letter, 14 Oct 1865)

Ernst Haeckel (letter, 11 Nov 1865)

Although Darwin did not consider himself a taxonomic expert in botany like his friends and correspondents, Joseph Hooker and Asa Gray, "many of the arguments for adaptation, variation, and descent in the Origin hinged on his botanical work, particularly plant geography... after publishing the Origin he carried out a wide range of investigations into the living processes of plants and their adaptations... the stream of books and papers that he published during the last twenty years of his life was greatly admired by botanists, earning him a reputation as a gifted observer and ingenious botanical thinker." (Desmond, Moore and Brown, Charles Darwin)

These five papers, four of which were presented to the Linnean Society and one printed in the Annals and Magazine of Natural History, are all based on the botanical research and observation he carried out in the years immediately following the publication of On The Origin Of Species.

Darwin's botanical research was often a domestic enterprise and he would turn to his family for help in his observations, particularly so in 1864 due to ill health. Darwin's letters from this period show a great degree of collaboration with his eldest son William, whose botanical notebook and sketchbook show him to be a diligent observer (Cambridge University Library DAR 117 and DAR 186: 43).

"The greatest assistance... was provided by William, Darwin's eldest son and a banker in Southampton. Their letters reveal their collaborative work in determining what differences in flower structures, in addi-

From the Author

ON THE 996

MOVEMENTS AND HABITS

OF

CLIMBING PLANTS.

BY

CHARLES DARWIN, Esq., F.R.S., F.L.S. ETC.

[Being Nos. 33 & 34 of the 9th Volume of the JOURNAL OF THE
LINNEAN SOCIETY, section Botany.]

LONDON :

PRINTED BY TAYLOR AND FRANCIS,
RED LION-COURT, FLEET STREET,
1865.

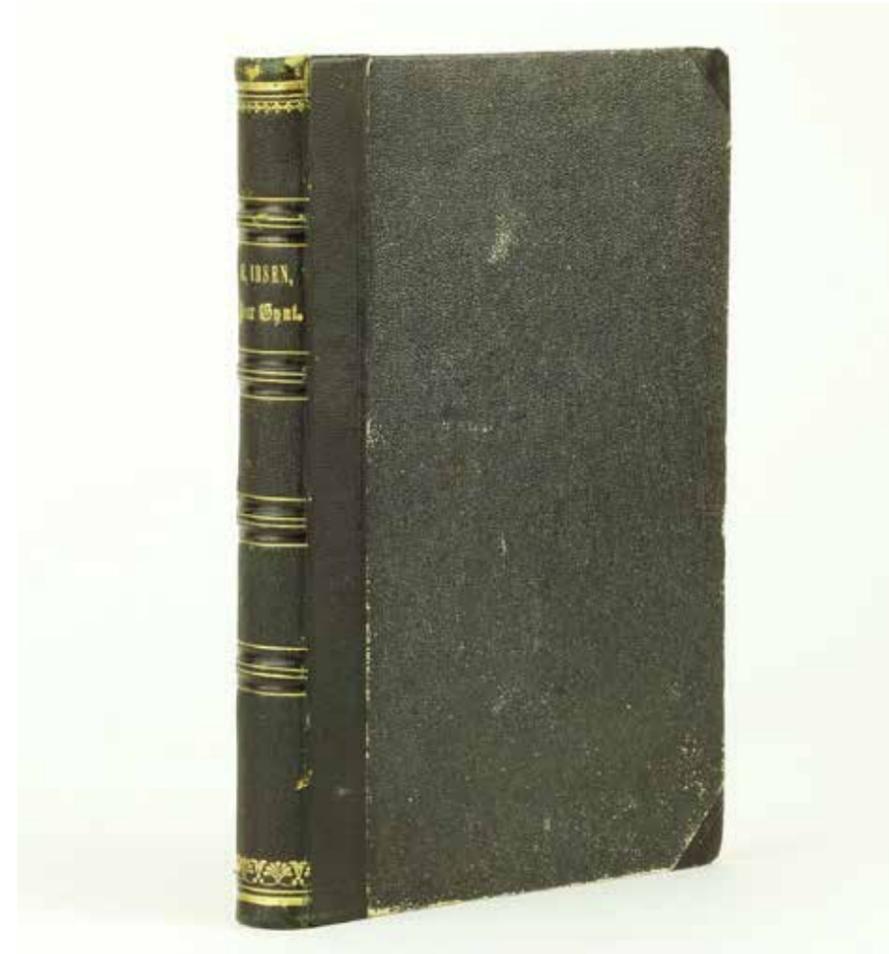
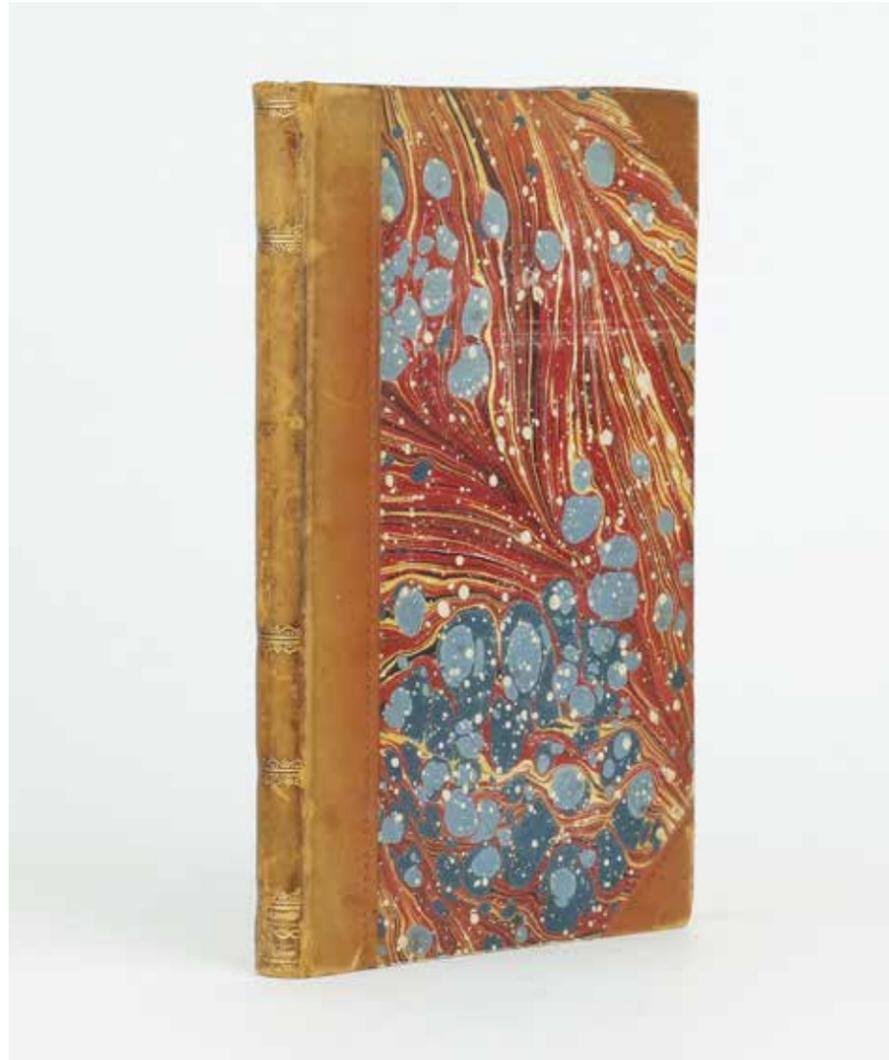


tion to stigma and stamen shape and size, indicated fertility between dimorphic forms. William participated in the detailed observations involved in the study of dimorphism by collecting and measuring flower parts, drawing pictures of pollen-grains, stigmas, and anthers, and sending them to his father." (Frederick Burkhardt, *The Correspondence Of Charles Darwin, Volume 12*).

It is appropriate that Darwin would have sent his son a presentation copy of the most substantial product of their collaboration, which William then had bound up by his local bookseller in Southampton with offprints of the four other papers on which they collaborated in the 1860s.

Freeman 835.

PROVENANCE: William Erasmus Darwin, presentation inscription, his bookplate (1839-1914); his sister, Henrietta Litchfield (1843-1927); her niece, Margaret Keynes, née Darwin (1890-1974); thence by descent.



11.

Peer Gynt

Et Dramatisk Dig

IBSEN, Henrik

Gydenbalske Boghandel (F. Hegel), 1867. First edition. Contemporary half black morocco over morocco covered boards. Gilt lettering and four raised gilt decorated bands to the spine. A very good, tall and unusually fresh copy, with just a little wear to the boards and extremities. Hinges cracking, but holding. [36690] SOLD

Printed in a first edition of just 1,250 copies in 1867, Peer Gynt initially enjoyed great success; "Hegel [Ibsen's publisher] sent word that the first edition of 1,250 copies had sold out almost at once, and that a second edition of 2,000 was in the press". (Michael Meyer, 'Ibsen').

According to Francis Bull the play 'ranks still higher than any of his "realistic" plays, and may be mentioned in the same breath as such literary treasures as Hamlet, Faust, and Don Quixote' ('Ibsen - the Man and the Dramatist').

Copies of the first edition are incredibly rare in commerce. Only three copies are recorded by ABPC since 1975, and in the same period Jahrbuch der Auktionspreise für Bücher lists only four copies.



INSCRIBED BY NIETZSCHE TO WILHELM VISCHER

12.

Unzeitgemässe Betrachtungen

Zweites Stück: *Vom Nutzen und Nachtheil der Historie für das Leben.*

NIETZSCHE, Friedrich

E.W. Fritsch, 1874. First edition, first issue, one of 222 copies. Author's presentation copy, inscribed to Wilhelm Vischer Bilfinger, "Herr Rathsherr Prof. Dr. Vischer / in treuer Gesinnung und mit / der Bitte um Wohlwollen und / Nachsicht überreicht vom

/ Verf." [Councilman Prof. Dr. Vischer in faithfulness and with a request for benevolence and indulgence presented by the author]. Original printed green paper wrappers, rebound in later green cloth, spine lettered in gilt, patterned endpapers, edges speckled green. A very good copy indeed with a couple of repaired closed tears to the front wrapper and two initials penned in ink to the lower margin, ever so slightly trimmed in binding, rear wrapper with some wear repaired at the gutter margin, the occasional spot of foxing and a marginal stain to page 94, else a notably bright, clean copy. [38837] £37,500

A fine and early presentation copy to the man who was responsible for Nietzsche's extraordinary appointment, sans dissertation, to the First Chair of Philology at the University of Basel.

In late 1868 Professor Wilhelm Vischer-Bilfinger (1808–1874), chairman of the Basel Education Committee and a classical philologist at Basel's university, wrote to a number of his friends inviting recommendations of suitable young academics to fill a recently vacated professorship in his department. The German scholar Friedrich Wilhelm Ritschl presented his protégé, the twenty-four-year-old Nietzsche, as a candidate, arguing that he had "never known a young man, never tried to advance the career of anyone in my discipline, who so early and so young was as mature as this Nietzsche ... I prophesy that he will stand in the front rank of German philologists" (letter quoted in Pletsch, p. 99). It was an improbable suggestion, for Nietzsche had not yet received his doctorate from the University of Leipzig, and no German university had ever appointed a professor without this requirement fulfilled. Nevertheless, after hearing Nietzsche's name favourably mentioned by several other colleagues, Vischer persevered, and in January 1869 he formally recommended that Nietzsche be hired. When, remarkably, and against a number of other strong candidates, this was approved, Leipzig hurriedly conferred a degree upon Nietzsche in March, and he gave his inaugural lecture in May. Throughout his time in Basel Vischer acted as a kind of fatherly mentor to Nietzsche. Vischer's death in July 1874 (just five months after this edition was published) was, according to the biographer Curtis Cate, "a major loss" for the young philosopher and signalled the end of the "friendly tolerance and protection he had been accorded by his warm hearted benefactor and the members of his family".

"Vom Nutzen und Nachtheil der Historie für das Leben" is the second of Nietzsche's individually-published essays in the Untimely Meditations series, originally conceived as a series of thirteen parts but with only four realised. The first published was an attack on David Strauss, author of *Des Leben Jesu* (1835-6), and his latest book *Der alte und der neue Glaube* (*The Old and the New Faith*). This, his second work, *The Use and Abuse of History [or History Departments] for Life*, is the only essay in the series not centred on a specific person. It counters the prevailing view of "knowledge as an end in itself" with an alternative way of reading history, one where living life becomes the primary concern, along with a description of how this might improve the health of a society. It also introduced an attack against the basic precepts of classic humanism. In this essay, Nietzsche attacks both the historicism of man (the idea that man is created through history) and the idea that one can possibly have an objective concept of man, since a major aspect of man resides in his subjectivity. "Among Nietzsche's early books, *The Birth of Tragedy* and *The Meditation on history* are by far the most famous" (Kaufmann, p. 122).

At Wagner's suggestion Nietzsche published the first and second essays in the series with Wagner's own music publisher Fritsch but, finding payment slow, Nietzsche switched publishers after the second work was printed. C. G. Naumann of Leipzig printed 1,000 copies of *Vom Nutzen* for Fritsch but just 222 copies were actually sold in their first issue state before the 778 remainders were sold to Ernst Schmeitzner in 1874, to be reissued under the new imprint.

Schaberg 25a



13.

Six Years In The Seychelles

with Photographs from Original Drawings

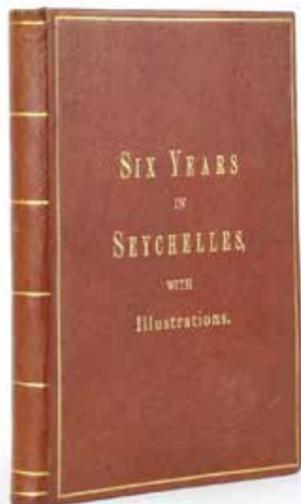
ESTRIDGE, H. W.

Privately published by the author, 1885. First edition. Original umber morocco with gilt titles to the upper cover and gilt rules to the spine. All edges gilt. Author's presentation copy, inscribed by the author on the title page, to his cousin, "To my Cousin John Julius Estridge Xmas 1891 from the author." One small authorial correction to p.56 and several authorial annotations to the plate opposite p.5 identifying the various parts of a capucin parasite. Thirty plates containing mounted photographs of drawings by the author. One fold-out map. A fine copy, with just a tiny tear at the head of the spine. Internally, occasional very light foxing, but generally fresh. An exceptionally well preserved copy of a scarce work. [37176] £6,000

Henry Whatley Estridge (1837-1902) resided in the Seychelles between about 1879 and 1885 in his capacity as Collector of Customs at Mahé, during which time he made an exhaustive study of the island's flora and fauna, its economics and its geography. He augmented this study with a large number of drawings.

It is supposed he arranged for the printing of his account when he returned to London in 1885. The number of copies issued is not known, but if only by dint of the necessarily laborious process of reproducing the illustrations, the edition is likely to be a very limited one. This is born out by its extreme scarcity in commerce: just three copies have appeared at auction in the last 45 years (all rebaked, which this is not). Five copies are located in UK institutional libraries, two each at Oxford and Cambridge and one at the Royal Botanic Gardens, Kew. There is a further copy in the Royal Collection, which the author presented to Queen Victoria. An acknowledgement reading, "We are informed that the Queen has been pleased to accept the illustrated book, "Six Years in Seychelles" by Mr. Estridge, of Her Majesty's Colonial Service." is pasted on the title page of this copy.

PROVENANCE: John Julius Estridge (the author's cousin and owner of the family estates in St Kitts) authorial inscription from the author.



"ONE OF THE RAREST OF ALL GOLF ITEMS"

14.

Reminiscences of Golf on St. Andrews Links

BALFOUR, James

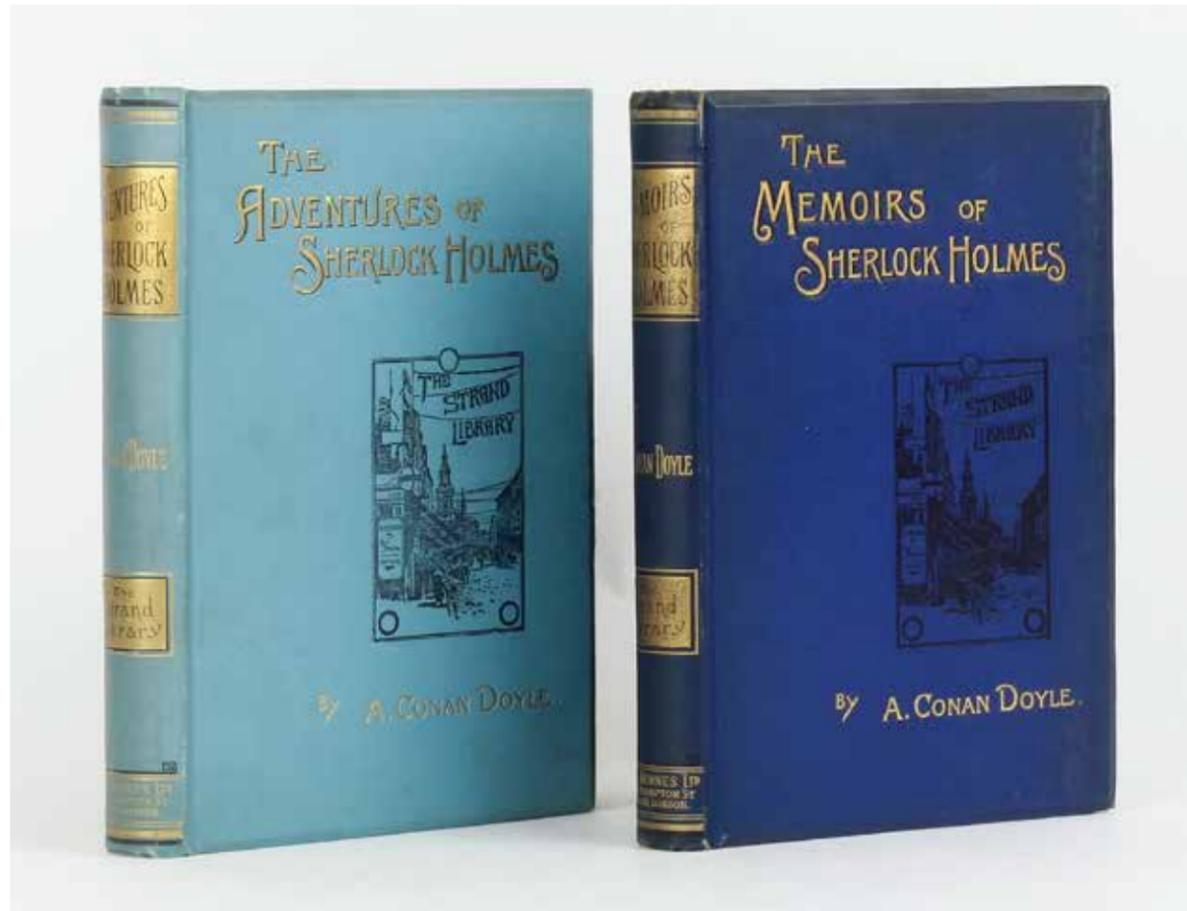
David Douglas, 1887. First edition. Original publisher's red wrappers printed in black. Some wear to the spine, with a little loss to the spine ends, but otherwise crisp and clean throughout. Overall an exceptional copy of a book almost unobtainable in an unrepaired state. Housed in a custom made clamshell cloth case. [37094] £4,500

Balfour was one of the noted golfers of his age and member of the Royal and Ancient Golf Club, where he won the Club's gold medal three times between 1853 and 1861. His son, Leslie won the British Amateur Championship in 1895.

The book tells of playing The Old Course, St Andrews, at a time when there were very few golfers and as such is one of very few first-hand accounts of playing during those early days.

This book has long been regarded as one of the great rarities of golf literature. Murdoch refers to it as "one of the rarest of all golf items".

Murdoch 30



15.

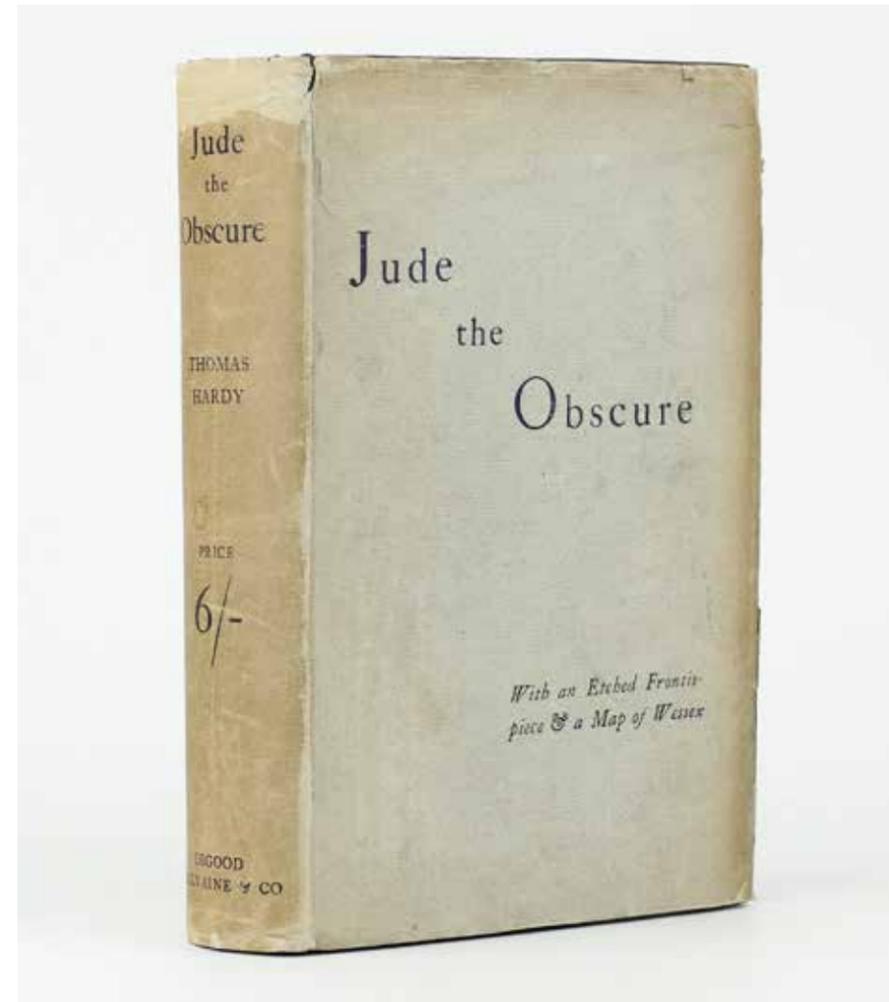
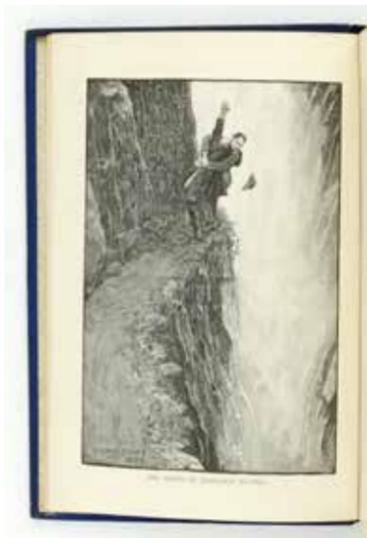
The Adventures of Sherlock Holmes and The Memoirs of Sherlock Holmes

DOYLE, Arthur Conan

Newnes, 1892, 1894. Two volumes, both first editions. Original light and dark blue cloth with gilt lettering and Strand Library design on upper covers and gilt labels on spine. Frontispiece plate of Holmes and Moriarty on the Reichenbach Falls in the Memoirs, and illustrated throughout by Sydney Paget. A near fine set. The Adventures, much the scarcer of the two, is particularly clean and bright with perfect hinges and just a couple of scratches to the spine. The Memoirs shows a little wear to the spine ends and rubbing to the gilt panels on the spine and hinges starting, but internally clean. A well preserved set. [37896] SOLD

Although Sherlock Holmes made his first appearance some four years earlier in 'A Study in Scarlet', *The Adventures of Sherlock Holmes* marks the great detective's debut in a short story, the form in which he is best known and which propelled Holmes to the status of detective fiction's most enduring character and his author to literary celebrity.

Due to its heavy paper stock and delicate colouring, sets with the Adventures in such nice condition are rather uncommon.



JUDE IN A DUSTWRAPPER

16.

Jude The Obscure

HARDY, Thomas

Osgood, McIlvaine & Co., 1896. First edition, early state with partially blank pages numbered on signatures A and E-H. Original green cloth with gilt vignettes and titles in rare grey printed dustwrapper. A near fine copy in a very good dustwrapper, which has some chipping, about 1cm deep, to the head of the spine and the corner of the rear panel. Wear to the corners, closed tears to the joints, the whole sympathetically backed in similar paper. [39125] SOLD

Hardy's final novel. Decidedly uncommon in its original dustwrapper.

Themes of education, marriage and the role of women. Novelist H.G. Wells in an unsigned piece for the *Saturday Review* eulogised 'There is no other novelist alive with the breadth of sympathy, the knowledge or the power for the creation of *Jude*.'

Purdy p 87; Sadleir 1108 (no dustwrapper)



EXCEPTIONAL SET IN ORIGINAL BOARDS AND WRAPPERS

17.

The Savoy

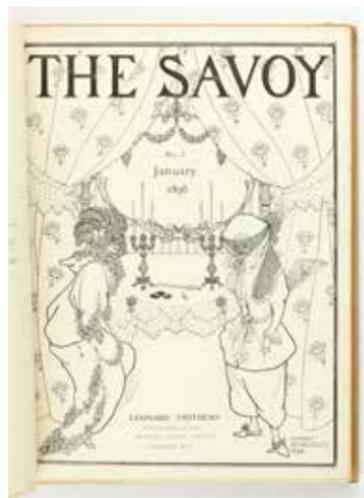
An Illustrated Quarterly

BEARDSLEY, Aubrey; SYMONS, Arthur

Leonard Smithers, 1896. Eight volumes, being the complete run. The first two volumes bound in the original pink paper-covered boards, the remaining six in the blue paper wrappers. Beardsley's illustrated Christmas card laid into the first volume, and Smithers's notice of *The Savoy's* discontinuation laid into volume six. Advertisements to the rear of each volume. Housed in three custom red slipcasses and chemises. Cover illustrations to each volume by Aubrey Beardsley, with further illustrations by some of the great artists of the 1890s including James Abbott McNeill Whistler, Dante Gabriel Rossetti and Walter Sickert. An exceptional set, in fine, bright condition. There are minor traces of wear to the margins of the wrappers and very occasional slight browning, but overall far better than usually encountered. The brightness and crispness of the blue wrappers is particularly noteworthy. There is a little tenderness to the second volume's hinges, and some repair to the top edge of the Christmas card. [39154] **SOLD**

Leonard Smithers, together with Arthur Symons and Aubrey Beardsley, conceived *The Savoy* as a successor to *The Yellow Book* which, having spurned Beardsley after its fourth issue due to his connections with Oscar Wilde, had become rather vanilla.

The periodical ran for eight issues between January and December 1896, Beardsley's "Annus Mirabilis"



(R. A. Walker), during which short time Beardsley produced some of his finest illustrations, his style having reached maturity. Fulfilling Symons's hope that "good writers and artists will care to see their work in company with the work of good writers and artists", it featured work by Max Beerbohm, Joseph Conrad, Ford Maddox Hueffer, Ernest Dowson, George Bernard Shaw, W. B. Yeats, William Blake, Dante Gabriel Rossetti, W. Rothenstein, Walter Sickert, and James McNeill Whistler.

The periodical - true to its age - had its own tragic fall and was discontinued after the December issue. The content of the final issue is contributed entirely by Beardsley and Symons, with the latter writing: "Our first mistake was in giving so much for so little money; our second, in abandoning a quarterly for a monthly issue. The action of Messrs. Smith and Son in refusing to place 'The Savoy' on their bookstalls, on account of the reproduction of a drawing by Blake, was another misfortune. And then, worst of all, we assumed that there were very many people in the world who really cared for art, and really for art's sake." Rarely found complete and as issued, and in such nice condition.

Lasner 103A

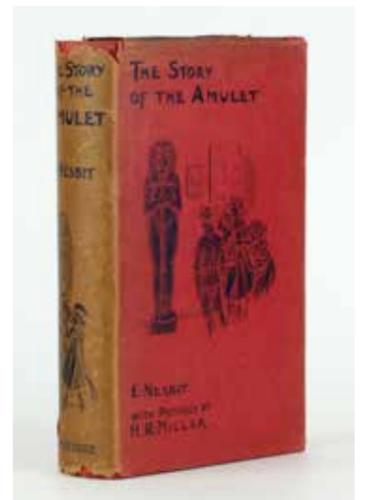
18.

The Story Of The Amulet

NESBIT, Edith

T. Fisher Unwin, 1906. First edition. 8vo. Original red pictorial cloth, lettered and decorated gilt, in the rare pictorial dustwrapper. Illustrated throughout by Harold Millar. A fine copy, exceptionally clean and bright, with just minimal spotting to the endpapers and a small patch of lightening to the top of the spine, consistent with a small chip in the dustwrapper. The original dustwrapper is in very good condition indeed, the spine toned with a little wear and minor loss to the spine ends and joint. The edges of the flaps are roughly cut, presumably as issued. [38673] **£2,500**

The third part of the trilogy which includes *Five Children and It* and *The Phoenix and the Carpet*. Notably uncommon in the dustwrapper.



19.

Golliwogg In The African Jungle

UPTON, Florence and Bertha

Longmans, 1909. First edition. Oblong 4to. Cloth backed paper covered boards illustrated in colour, in the rare pictorial dustwrapper. Illustrated throughout with full page colour plates by Florence Upton, one of which is double page. A beautiful, fine copy, with just the tiniest of rubs to the corners. In the rare printed dustwrapper which has some pretty extensive restoration to the spine, flaps and edges. [38776] **£1,500**

The final book in Upton's Golliwogg series.



To Ruth Ward,
 from her friend
 Kenneth Grahame
 Oct. 1908.

THE WIND IN
 THE WILLOWS

AUTHOR'S PRESENTATION COPY

20.

The Wind In The Willows

GRAHAME, Kenneth

Methuen, 1908. First edition. 8vo. Original blue-green cloth with gilt vignettes and titles to the spine and upper cover. Top edge gilt. Author's presentation copy, inscribed by Grahame on the half title, "To Ruth Ward, from her friend Kenneth Grahame / Oct. 1908" Woodcut frontispiece by Graham Robertson. A little wear to the spine ends and corners, but generally bright and clean and notably fresh internally. [38987] £75,000

A rare presentation copy of one of the classics of children's literature. Ruth Ward was the daughter of family friends of the Grahame's, Sidney and Katherine Ward. Sidney Ward was a colleague of Grahame's at the Bank of England who became a close friend and "companions for hearty country weekends". (ODNB) Ruth was the same age as Grahame's son, Alastair, (known to his parents as Mouse) and became a close childhood friend. Wind in the Willows had its genesis in a series of impromptu bedtime stories which Grahame told Alastair. Katherine Ward was one of the first to hear about these stories, as Grahame refers to them in a letter to her of May 1904,

"[Mouse] had a bad crying fit on the night of his birthday, and I had to tell him stories about moles, giraffes & water-rats (he selected these subjects) till after 12."

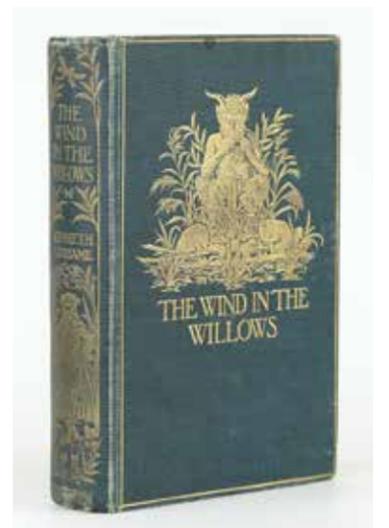
This copy was sent by Grahame to Ward as a birthday present. In a letter to her, Grahame's wife Elspeth writes, "I thought you might like perhaps better than anything else a new book that Mouse's Daddy has just written, so I asked him for one for your birthday present. I want to know how you like it."

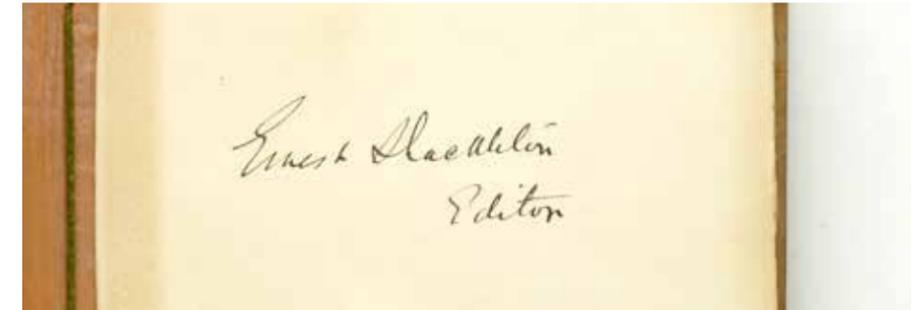
The two families remained in contact throughout Grahame's life, Elspeth writing to Ruth Ward on Grahame's death in 1932 to tell him that he had been buried next to Mouse (who had committed suicide in 1920), "Kenneth so loved the Boy & so loved Oxford itself that we are glad to think he rests there. I felt you knew Mouse so well & Kenneth also that I would like you to know they were together..."

Contemporary presentation copies of the first edition of Wind in the Willows are of the utmost rarity in commerce. We know of but six copies,

1. Inscribed to Helen Grahame (Oct. 1908). Private American Collection.
2. Inscribed to Ruth Ward (Oct. 1908). Present copy.
3. Inscribed to Foy Quiller-Couch (Oct. 1908). Private American Collection.
4. Inscribed to Thomas Anstey Guthrie ("F. Anstey") (Oct. 1908). Private British collection.
5. Inscribed to Constance Smedley (Oct. 1908). Sold Sotheby Oct. 1981.
6. Inscribed to Mary E. Richardson. Sold Sotheby July 1965.

PROVENANCE: Ruth Ward (b. 1899, presentation inscription from the Author); Family descent; David Holmes (1945-2016, noted collector of Kenneth Grahame).





"THE NE PLUS ULTRA OF THE ANTARCTIC BIBLIOGRAPHY"

21.

Aurora Australis

Published At The Winter Quarters Of The British Antarctic Expedition, 1907, During The Winter Months Of April, May, June, July, 1908.

[SHACKLETON, Ernest H.] (editor)

Printed At The Sign Of 'The Penguins'; By Joyce And Wild, 1908. First edition of the first book printed in Antarctica, in the very rare first state with uncorrected text. 4to. Bound in original venesta packing crate boards by the expedition's motor expert Bernard Day, the inside upper cover stamped: "[A]NTARCTIC [EXPEDITI]ON 1907". Spine renewed to style, with the original horse-harness spine laid in. All edges uncut. Signed by Shackleton on the first leaf, "Ernest Shackleton, editor". Ten lithographs and etchings by George Marston. A fine copy, remarkably clean and fresh. [39182] £150,000

An exceptional copy of the first book to be printed and bound in Antarctica and "the most renowned title in the Antarctic canon" (Taurus). One of just five known copies with the first state of the text in private hands (a further four copies being institutionally held) and one of only two known first states to be signed by Shackleton.

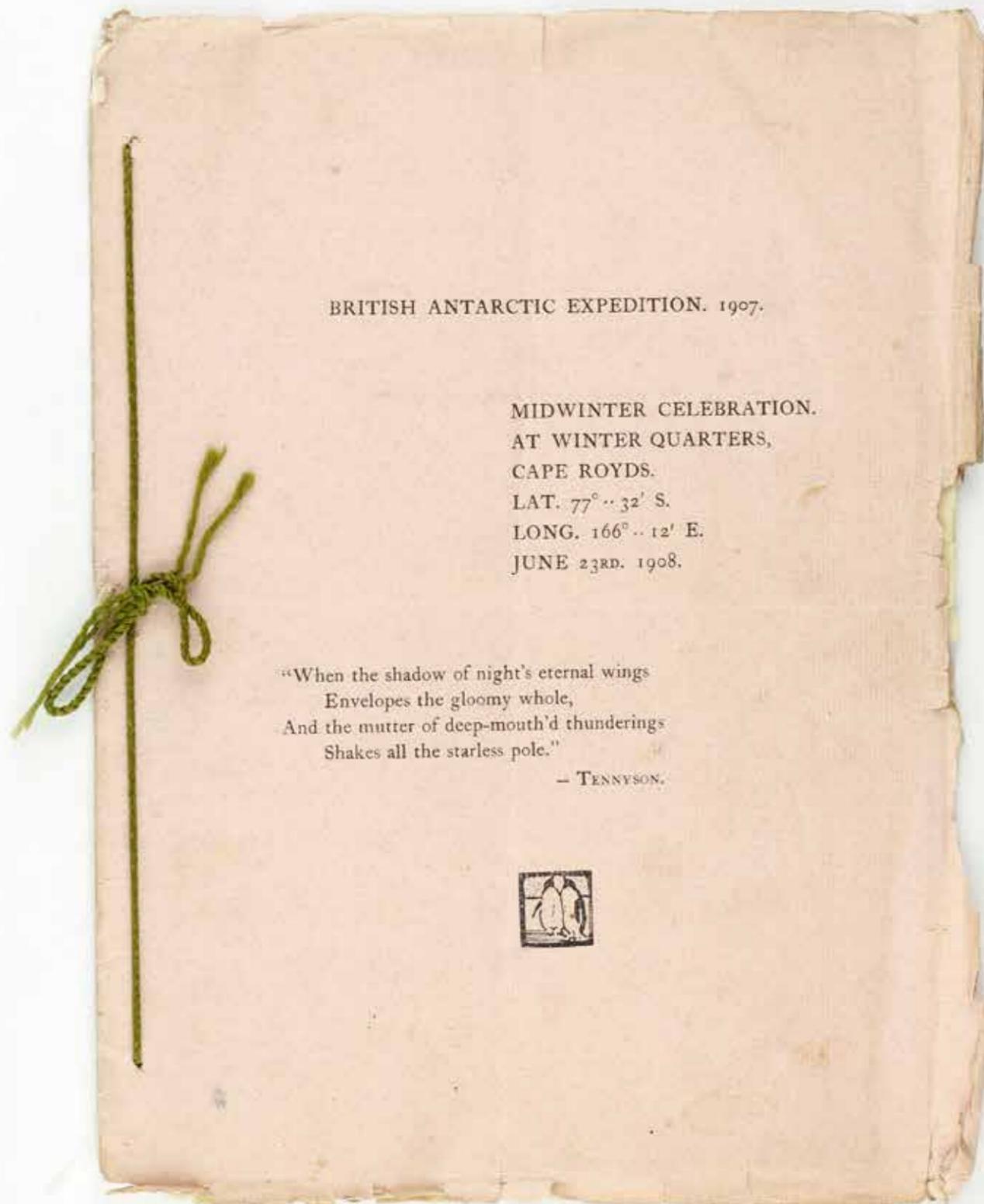
Having produced The South Polar Times on the Discovery expedition, Shackleton "resolved to produce a similar work on his own expedition, but took the labor a step further". Instead of producing a single typewritten copy, to later be reproduced in facsimile, he decided to produce a properly printed book with the "entire effort including the writing, printing, illustrating and binding" completed in situ in Antarctica. The result is a strikingly beautiful production in spite of the adverse conditions and inexperience in printing and binding.

"Aurora Australis has rightfully achieved legendary status as the ne plus ultra of the Antarctic bibliography for its manner of production, rarity, charisma, and association with one of the greatest of all Antarctic expeditions" (Rosove).

This copy is the exceptionally rare first state of the text with ten plates by Marston. A leaf of text in the "An Ancient Manuscript" chapter by Frank Wild was subsequently excised and replaced with revised text and an eleventh plate entitled, "Many shekels were needed for the ship to go forth" in later issued copies. The discarded text describes five wealthy men who refused to contribute to the Expedition fund and Martin L. Greene posits that Ross demanded that the offensive passage be deleted and replaced with the plate.

Rosove notes that "at most 100 copies were produced, but probably significantly fewer. Approximately 65 copies have been accounted for to date".

Rosove 304.



22.

Midwinter Celebration At Winter Quarters, Cape Royds

Lat. 77° .. 32' S. Long. 166° .. 72' E.

[SHACKLETON, E. H.]; BRITISH ANTARCTIC EXPEDITION, 1907

June 23rd 1908. Sole edition. Original pink paper wrappers with letterpress title to the upper cover, hole punched and tied with thin green cord. One etched plate by George Marston, with tissue guard. A very good copy with some edgewear to the wrappers and sometime folded twice, likely in situ. The pink wrappers remain bright and overall a nice example of an improbable survival. [39225] SOLD

The expedition cook's own copy of the extremely rare printed menu of the Nimrod expedition's Midwinter feast of 1908.

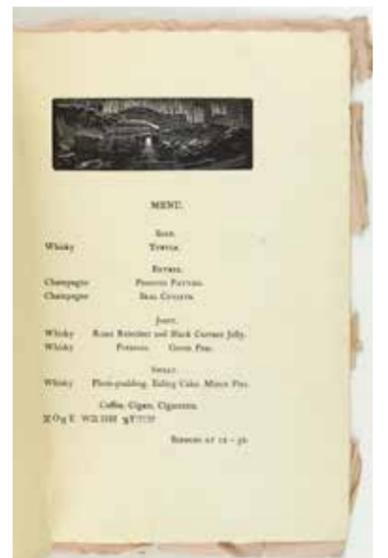
The Midwinter feast was a much anticipated event during the freezing winters of the Antarctic, and Shackleton records "after a teetotal regime the Midwinter Day, the Great Polar Festival and Birthday festivals were a release, and an occasion for a 'wild spree'." This tongue-in-cheek menu proposes a starter of Turtle Soup, followed by Penguin patties and Seal cutlets, before the pièce de résistance of Roast Reindeer. Champagne and whisky are recommended for hydration before the evening ends with "Sledges at 12-30".

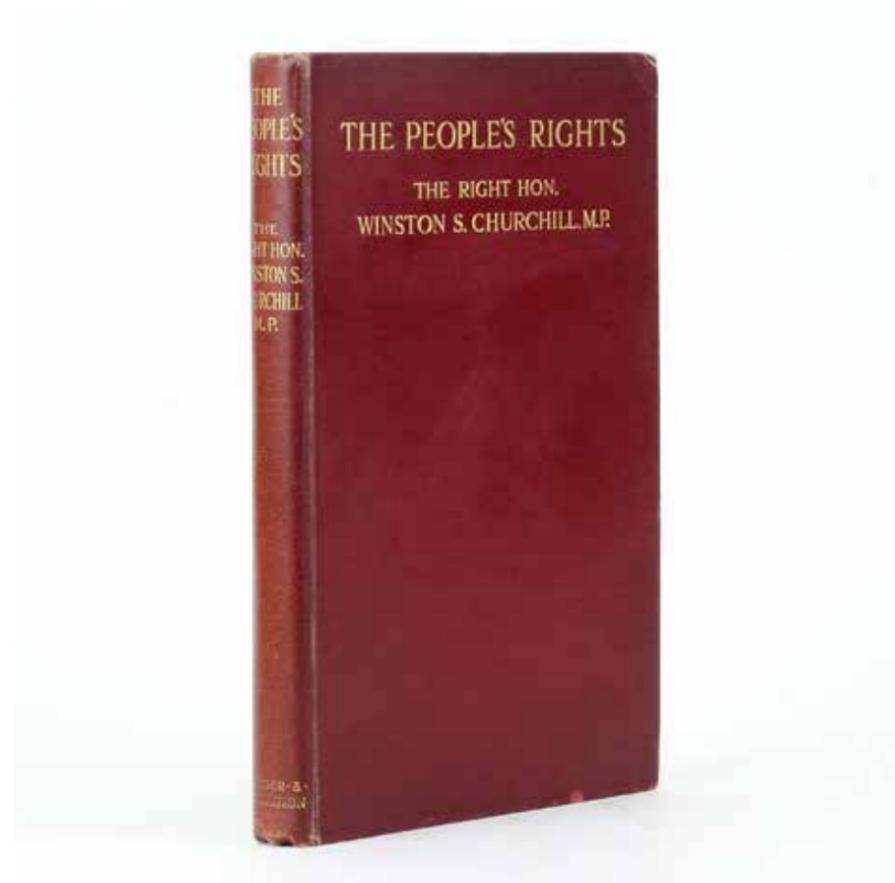
As well as showcasing the light-hearted entertainment that helped the expedition through the long winter, this menu is notable for being the first work completed by the press which produced the Antarctic's first substantial book.

*In advance of the Nimrod expedition of 1907-09 the London printers Joseph Causton & Sons provided printing equipment for the use and amusement of the men during the long dark winter. As Shackleton records in *The Heart of the Antarctic*, "Joyce and Wild had been given instruction in the art of type-setting and printing, Marston being taught in etching and lithography". The chief occupation of the printers was in producing the 120 page *Aurora Australis*, considered "the primary incunabulum of the Antarctic" (*Books On Ice*), between April and July 1908. Though a far slighter production, this printed menu produced for the Midwinter feast of June 23rd 1908, therefore precedes the completion of *Aurora Australis*.*

*This menu and the *Aurora Australis* are the only known printed works from the press at Cape Royds and while sixty-five copies of the latter are accounted for, this menu is much rarer. We can trace just four other copies, two appearing at auction in 1992 and 2001, and one each at the Canterbury Museum and the Mitchell Library, New South Wales.*

PROVENANCE: From the collection of William C. Roberts, the cook to the Nimrod expedition.





23.

The People's Rights

Selected from His Lancashire and Other Recent Speeches

CHURCHILL, Winston

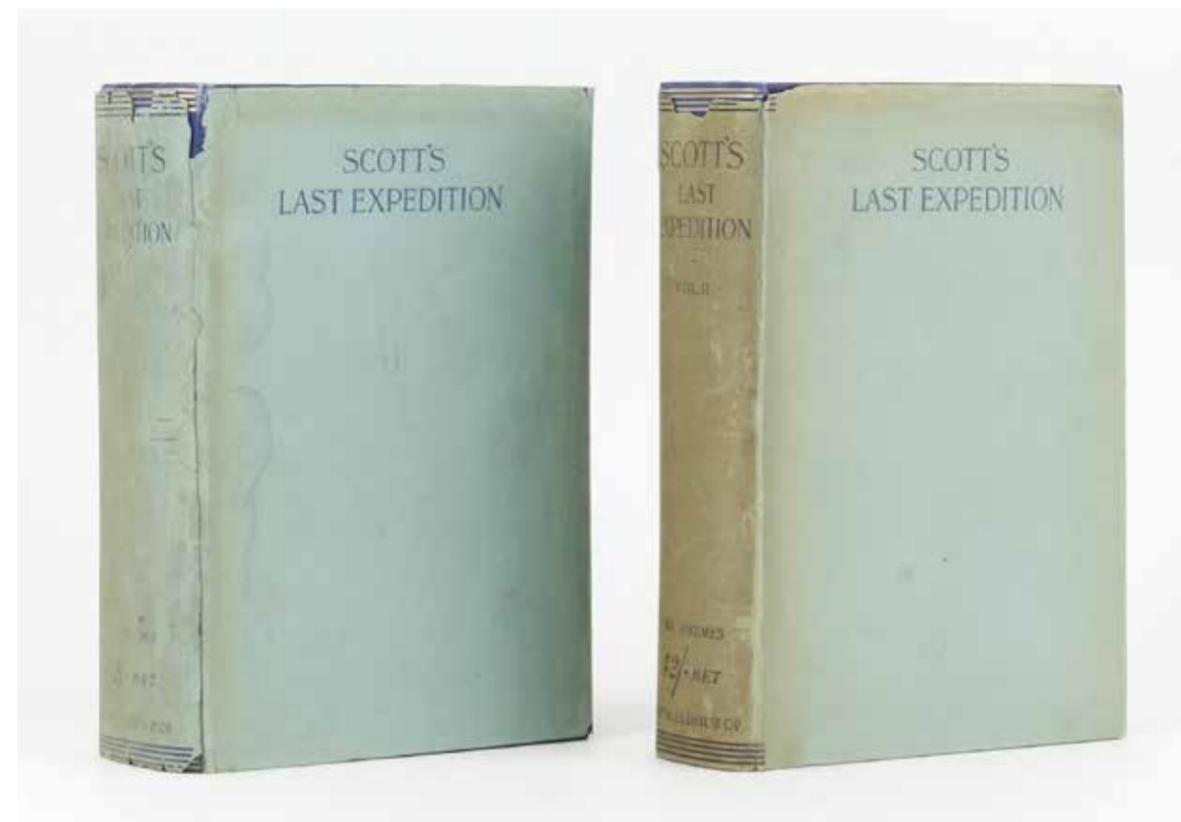
Hodder & Stoughton, [1910]. First edition, cloth bound issue. Earliest state of the text, with one appendix and an index. 8vo. Original maroon cloth titled in gilt to spine and upper cover. A very good copy indeed with a bump to the upper corner and a little wear to the spine ends, but a generally bright clean copy. Armourial bookplate to front pastedown, page edges browned as usual. A small marginal chip to the final leaf of the index, but otherwise crisp and clean. Housed in custom made cloth box, an excellent copy of a noted rarity. [37133] £6,000

One of the rarest of all Churchill's works, the cloth bound issue is likely to have been issued in only 100 copies.

"The publisher records show that 100 sets of sheets were bound on 20 December 1909, four days after the payment to Churchill of a royalty of £100 on account and two weeks before the publication of the paper wrappers issue... It is, as least, very clear that only a few such copies were offered for sale and that they are extremely scarce." - Cohen

A collection of speeches delivered in Lancashire in December 1909 in the run up to the 1910 general election.

Woods A16 Cohen A31.1



IN ORIGINAL DUSTWRAPPERS

24.

Scott's Last Expedition

In Two Volumes, Vol I. Being the Journals of Captain R.F. Scott, R.N. C.V.O., Vol II. Being the Reports of the Journeys & the Scientific Work Undertaken by Dr. E.A. Wilson and the Surviving Members of the Expedition, Arranged by Leonard Huxley, with a Preface by Sir Clements R. Markham, K.C.B., F.R.S.

[SCOTT, R.F.]; HUXLEY, Leonard

Smith, Elder & Co., 1913. First edition. Two volumes. 8vo. Original blue cloth with gilt titles to the spine and upper cover in rare printed dustwrappers. Photogravure portrait frontispieces, under tissue guards, of Scott and Wilson, six original sketches in photogravure, under tissue guards, by Dr E.A. Wilson, eighteen coloured plates under tissue guards, and 260 photographic illustrations taken by Herbert Ponting and other members of the expedition. Fold out maps to the rear of both volumes. A fine set in very good dustwrappers, volume one with splits to the joints of the dustwrapper internally repaired and some light staining to the spine. Volume two bright and clean with just a little chipping to the head of the spine and some neat internal mending. Seldom encountered in dustwrappers. [39267] £4,000

The tragic tale of "hardihood, endurance, and courage.. [which] stirred the heart of every Englishman." [Scott's final letter]



COPY NO 1 WITH A SIGNED ORIGINAL DRAWING

25.

A Midsummer Night's Dream

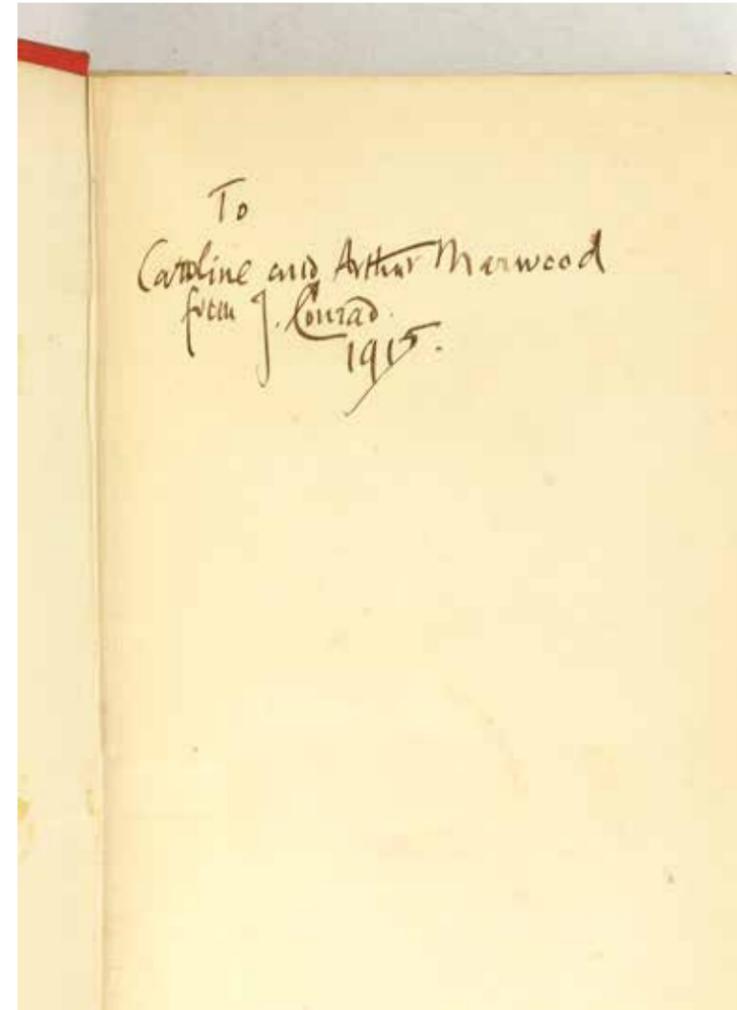
ROBINSON, William Heath; SHAKESPEARE, William

Constable, 1914. First edition, deluxe issue. Number 1 of 100 copies in vellum (from a print run of 250). Signed by William Heath Robinson on the limitation page. This copy with a large original ink drawing of Helena, signed and dated by the artist in 1914. Bound in original full white vellum with Heath Robinson illustrations blocked in gilt on the upper cover and spine. Hand made paper, with top edge gilt and others untrimmed. Twelve beautiful tipped in colour plates protected by captioned tissue guards. Plus 46 full page black and white illustrations and 17 smaller line drawings in the text. Both the colour and line drawings to this volume are superb. A near fine copy, bright and clean. [38968] **SOLD**

One of the rarest of the Golden Age Gift books, printed in an edition of just 250 of which only 100 were bound in this handsome vellum binding. This copy, being the first of the print run, is likely to have been a presentation copy, hence the presence of the unique original drawing.

When the book was introduced as a Christmas Gift book in 1914 reviews were very favourable, "... some of the daintiest, most delicately finished work that has ever come from [Robinson's] brush. His fairies have the grace and airy lightness that belong to those little people; and he has depicted varying phases of the story with the delightful humour and happy spirit of romance in which Shakespeare conceived them."

Beare 77.b



26.

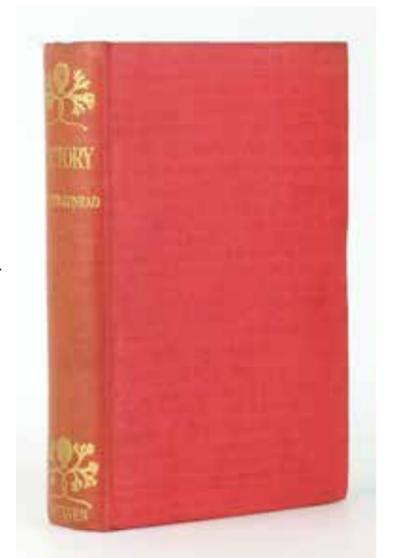
Victory

CONRAD, Joseph

Methuen, 1915. First UK edition. Original red cloth lettered in gilt. Author's presentation copy, inscribed on publication on the front endpaper, "To Caroline and Arthur Marwood from J. Conrad 1915." A bright and clean near fine copy, with a touch of fading to the spine. [39131] **£7,500**

Conrad met Arthur Marwood through their mutual friend Ford Madox Ford, who later based the hero of Parade's End, Christopher Tietjens, on Marwood's life and character.

Marwood was evidently a loyal and assiduous reader of Conrad's work, and wrote to him in April 1915 to suggest a correction that might be made in Victory. Conrad's reply suggests a strong friendship: "I am much relieved by your letter as far as Victory is concerned... you, my dear fellow, are the real Wise Man of the Age. I am so convinced by the truth of what you say that I'd have cabled to U. S. the correction you suggest, if it hadn't been too late... I can't tell you how grateful I am to you for our friendship, which speaks aloud to me out of the lines of your letter so indulgent and so careful of my good fame and fortune" (30th April 1915).





27.

“At last she met the bridegroom who was slowly coming back”

An Original Watercolour from Little Brother And Little Sister

RACKHAM, Arthur; GRIMM Brothers

An original pen, ink and watercolour painting published in “Little Brother, Little Sister” in 1917. Signed in the lower left hand corner. 26.5 x 36.5cm. Mounted, framed and glazed. In fine condition. [39215] £35,000

A superb, imposing and exquisitely detailed watercolour for “The Fliether’s Bird” by the Brothers Grimm, depicting the moment of triumph when the youngest and cleverest of three daughters, covered in honey and bird feathers, meets the evil sorcerer after he has been tricked into delivering her sisters safely home.

Rackham’s depiction from Grimm’s fairytales, at the height of his creative powers. Of Little Brother & Little Sister, Fred Gettings claims, “it would be possible to select any single colour picture in order to demonstrate Rackham’s art at its finest”.

LITERATURE: Little Brother & Little Sister and Other Tales by The Brothers Grimm. (Constable, 1917) p.180.



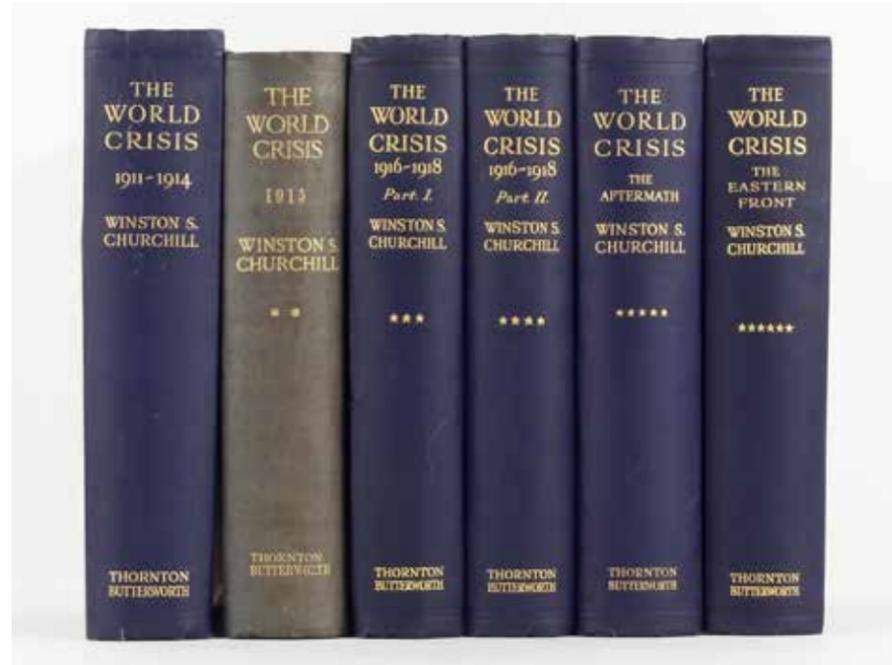
28.

The Rubaiyat Of Omar Khayyam

BALFOUR, Ronald

1920. The original painting for the frontispiece of Balfour’s illustrated version of The Rubaiyat of Omar Khayyam, ink and watercolour on paper heightened with white. Signed with monogram to the lower right hand corner. 30 x 46cm. Mounted and framed. The painting is in very good condition, bright and clean apart from some missing patches of white here and there. [39202] SOLD

Reproduced as the frontispiece for Balfour’s only significant work, The Rubaiyat of Omar Khayyam, published by Constable in 1920. The exotic and sensuous depiction of the philosopher and his lover is lush and beautiful. The Art Deco fashion of the period is beautifully reflected in this large and striking painting.



PRESENTATION SET, INSCRIBED BY CHURCHILL

29.

The World Crisis

CHURCHILL, Winston

1911 - 1914; 1915; 1916 - 1918 (parts one & two); *The Aftermath*; *The Eastern Front*,

Butterworth, 1923-1931. Six volumes, containing five parts, all first editions. 8vo. Original blue cloth with gilt titles on the spine. Blind stamped titles to the upper covers. Volume I inscribed by Churchill prior to publication on the first blank, "From Winston S. Churchill 8 Ap. 1923." In total 47 maps and charts (39 fold out) and fourteen full page plates, as well as many diagrams in the text. A bright and clean set, each volume in near fine condition, save for the second, which is bound in a variant cloth and is faded to the spine with a short closed tear to its head. [38669] £8,500

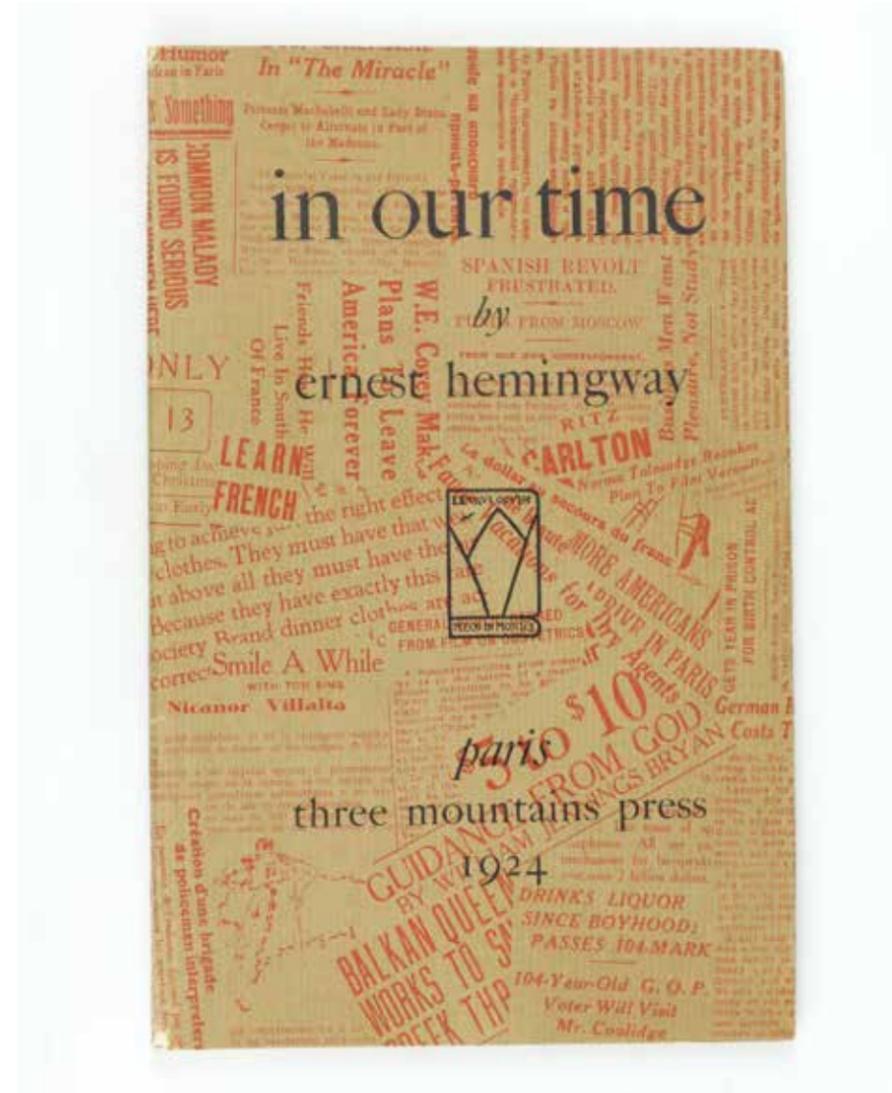
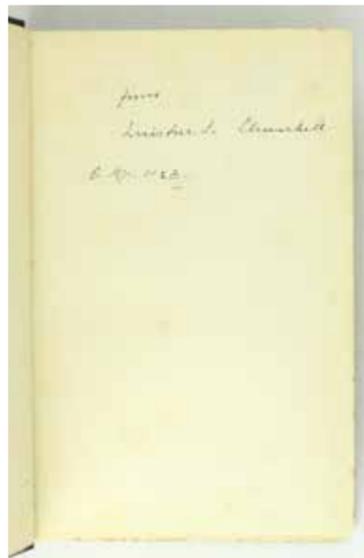
An excellent presentation set of *The World Crisis*, inscribed by Churchill for his Liberal colleague Robert Crewe-Milnes who hosted the party where Churchill met his wife Clementine Hozier, the dedicatee of the first volume of this work. The publication date was 10 April 1923, making this one of the pre-publication copies distributed by Churchill among his friends and colleagues.

The World Crisis is Churchill's seminal account of the First World War, upon which a large part of his reputation as a writer rests. "The volumes contain some of Churchill's finest writing, weaving the many threads together with majestic ease, describing the massive battles in terms which fitly combine relish of the literary challenge with an awareness of the sombre tragedy of the events." - Woods.

Published separately and originally planned as only three volumes, the others were added later and as a consequence volume six (present here) is often lacking.

Woods A31(a); Cohen A69.2(I).a, A69.2(II).a, A69.2(III-1).a, A69.2(III-2).a, A69.2(IV-2).b, A69.2(V).a.

PROVENANCE: Robert Crewe-Milnes, 1st Marquess of Crewe (1858-1945) the Liberal statesmen, his armorial bookplate to four of the volumes; thence by descent.



30.

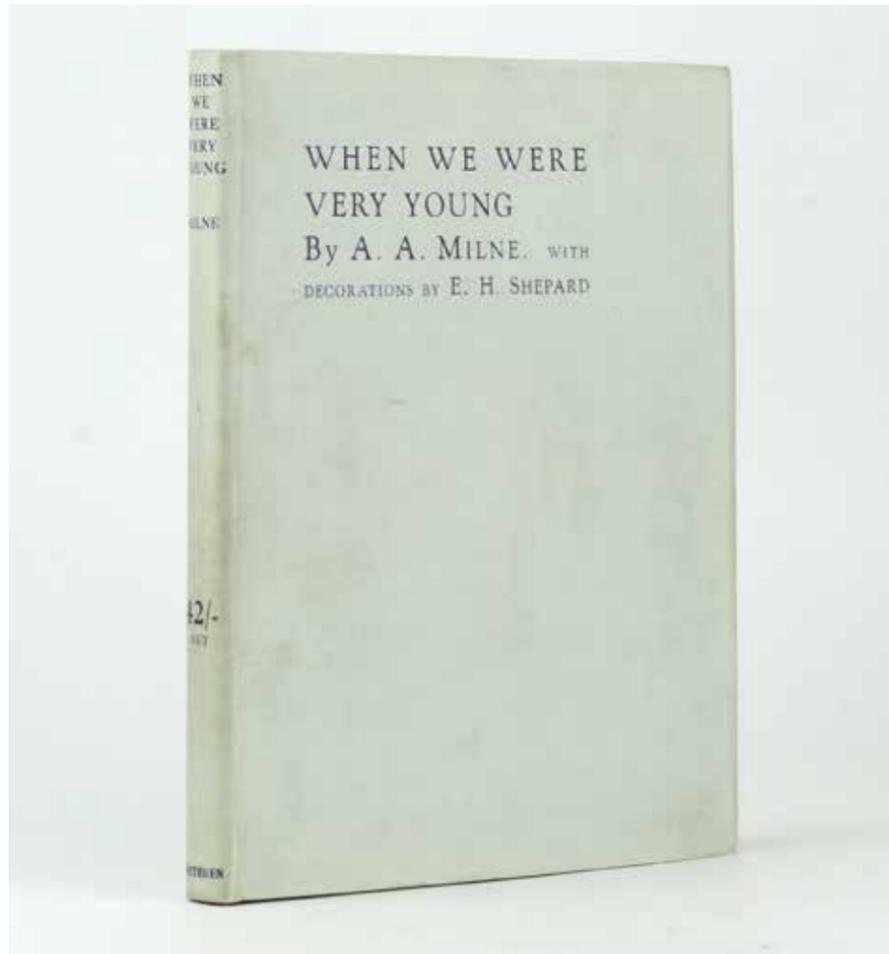
In Our Time

HEMINGWAY, Ernest

Three Mountains Press, 1924. First edition, number 137 of 170 copies. Original paper covered boards printed in red with titles in black. Woodcut portrait frontispiece of the author by Henry Strater. A near fine copy, bright and crisp, with a little wear to the corners of the spine. [38364] £37,500

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]... 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 are very seldom encountered.



ONE OF 100 LARGE PAPER COPIES

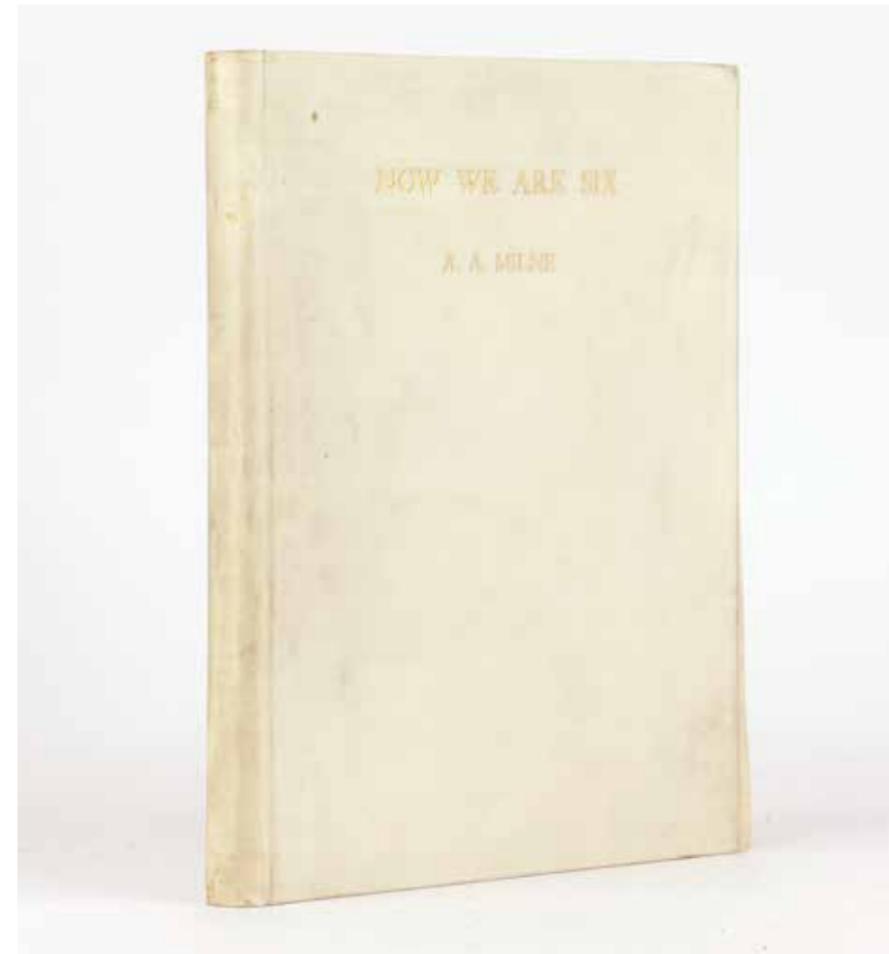
31.

When We Were Very Young

MILNE, A.A.

Methuen, 1924. First edition, large paper issue limited to 100 copies on hand made paper signed by both author and illustrator of which this is number 12. Publisher's cloth backed boards with title label to the spine in light blue dustwrapper lettered in dark blue. Illustrated throughout in line by E.H.Shepard. A fine copy in a fine dustwrapper, which shows just a hint of general dustiness, but is crisp and bright and exceptionally shows no toning to the spine. A superb copy, rarely encountered in the large paper format. [37688] SOLD

This book sees the introduction of Christopher Robin and allows us our first glimpse of the bear that is to become Winnie the Pooh in the poem "Teddy Bear".



LIMITED EDITION OF 20 ON VELLUM SIGNED BY MILNE AND SHEPARD

32.

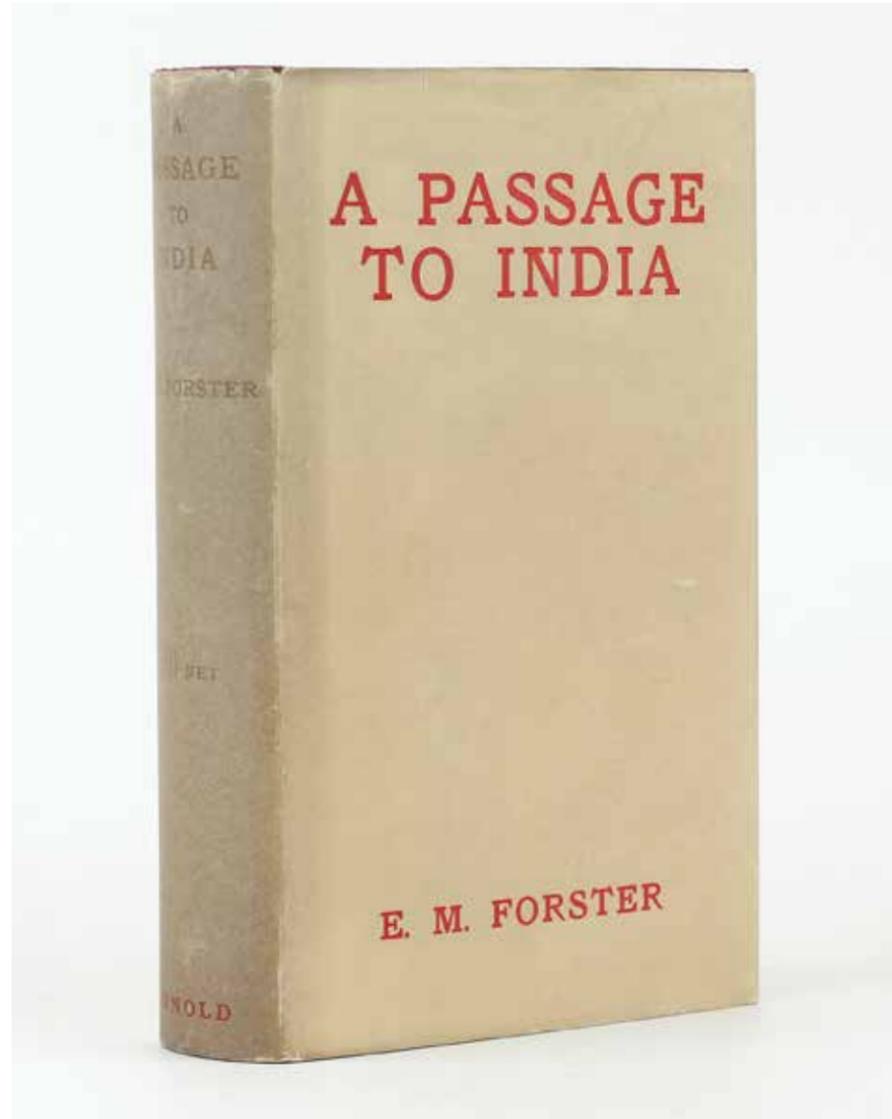
Now We Are Six

MILNE, A.A.

Methuen, 1927. First edition. Number 5 of 20 copies of a special deluxe, large paper edition, printed on japon and bound in vellum with yapp edges, signed by both Milne and Shepard. Lettered in gilt on the upper cover. Illustrated throughout by Ernest H. Shepard. A near fine copy, with just a touch of dustiness to the spine and edges. Internally very fresh and mainly unopened. Housed in a custom yellow cloth slipcase. [38836] SOLD

The most luxurious and exclusive format in which Milne's Pooh books were issued. Following the success of When We Were Very Young, Milne began planning a second book of poetry for children. In a January 1926 letter to his brother Ken he included it as number one in a list of "things which ought to be done": "A book of verses (about 15 done to date) to appear in 1927 or 1928" (Thwaite p. 293). By the time that Winnie-the-Pooh was published in late 1926 half the poems for this third book were already complete. Published on 13 October 1927, it took only two months for Now We Are Six to eclipse the sales records of the previous two books.





33.

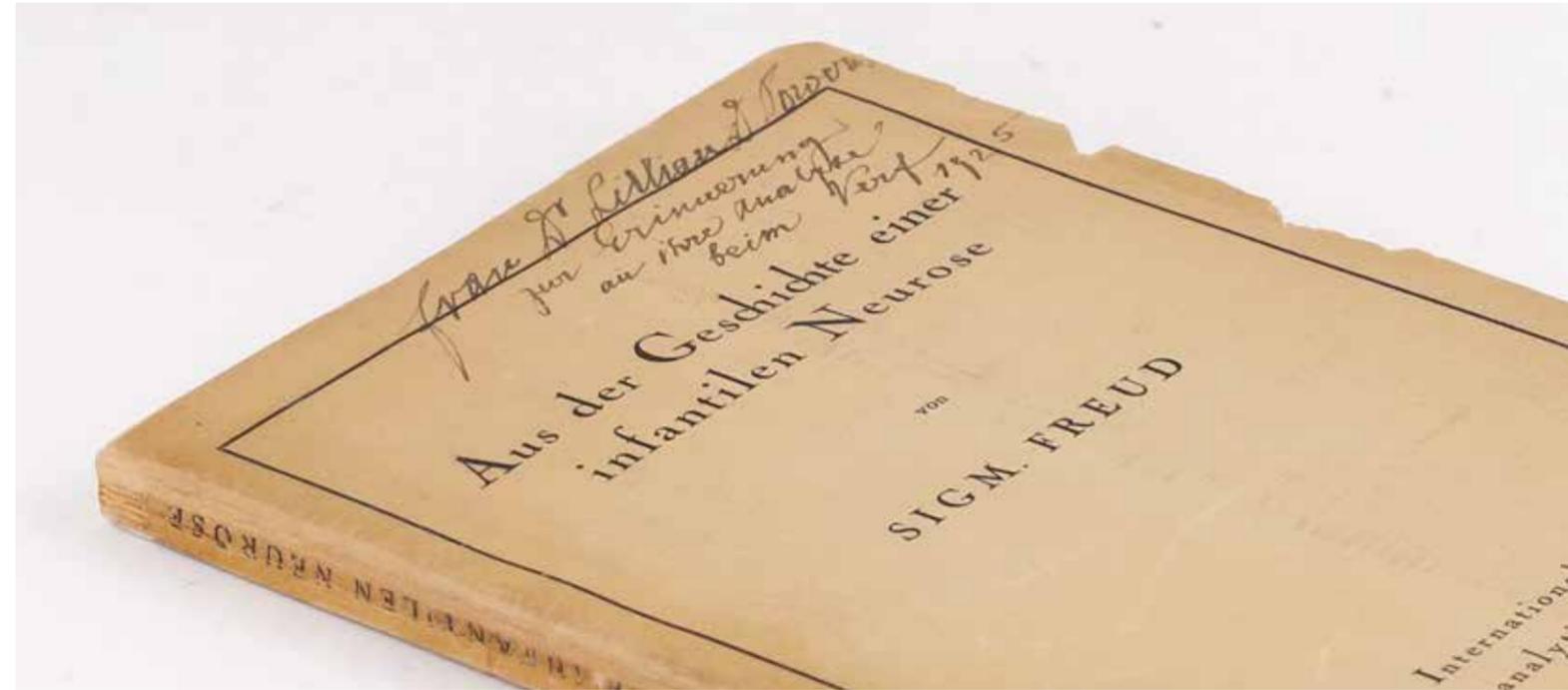
A Passage To India

FORSTER, E.M.

Edward Arnold & Co., 1924. First edition. Original red cloth, titles to spine in black, in buff printed dustwrapper. A fine copy, internally very fresh and the cloth perfectly clean and bright, with just a little spotting and darkening to the top edge, in a very good dustwrapper indeed, which is clean and crisp with very little wear to the edges, but with some darkening to the spine. An exceptionally well-preserved example of a fragile dustwrapper. [39049] SOLD

Forster's greatest and most famous novel. "A miracle of intelligence, tact, irony, prudence and ability" (Gide)

Connolly (100) 45; Kirkpatrick A10.a



34.

Aus Der Geschichte Einer Infantilen Neurose

The Case of the Wolf Man: The History of an Infantile Neurosis

FREUD, Sigmund

Internationaler Psychoanalytischer Verlag, 1924. First separate edition. 8vo in fours. In the publisher's printed tan wrappers, uncut and unopened. Author's presentation copy, inscribed on the front wrapper to his fellow psychoanalyst, "Frau Dr Lillian D. Power zur Erinnerung an ihre Analyse beim Verf 1925" [Dr Lillian D. Power, in memory of your analysis, from the author]. A very good copy, uncut and unopened, with some chipping to the margins of the wrappers, repairs to spine ends and joints strengthened. [39149] £9,500

The Haskell F. Norman copy of Freud's classic study of the patient he gave the name "der Wolfsmann".

Freud first published this case history in the fourth of his series of collected papers on the theory of neuroses, Sammlung kleiner Schriften zur Neurosenlehre (1918).

It is "the most elaborate and important of his case histories, [and] provided conclusive evidence of the existence of the infantile sexuality by illustrating the uncovering of infantile neuroses through analysis of later adult ones. The patient, a young Russian aristocrat, had been severely neurotic since a bout of gonorrhoea at the age of seventeen. During analysis, Freud discovered that his patient had developed a temporary wolf phobia at the age of four after exposure to various sexual incidents, which was then followed by an obsessional neurosis with religious content that lasted until he was ten. Freud used this case as support for his criticisms of Jung and Adler, and it also played a part in his later break with Rank" (Norman F95, this copy being Norman F107).

Inscribed copies of this important study are extremely rare.

PROVENANCE: Dr. Lillian Delgar Powers, presentation inscription from the author; Haskell F. Norman, bookplate; his sale, October 1998.



35.

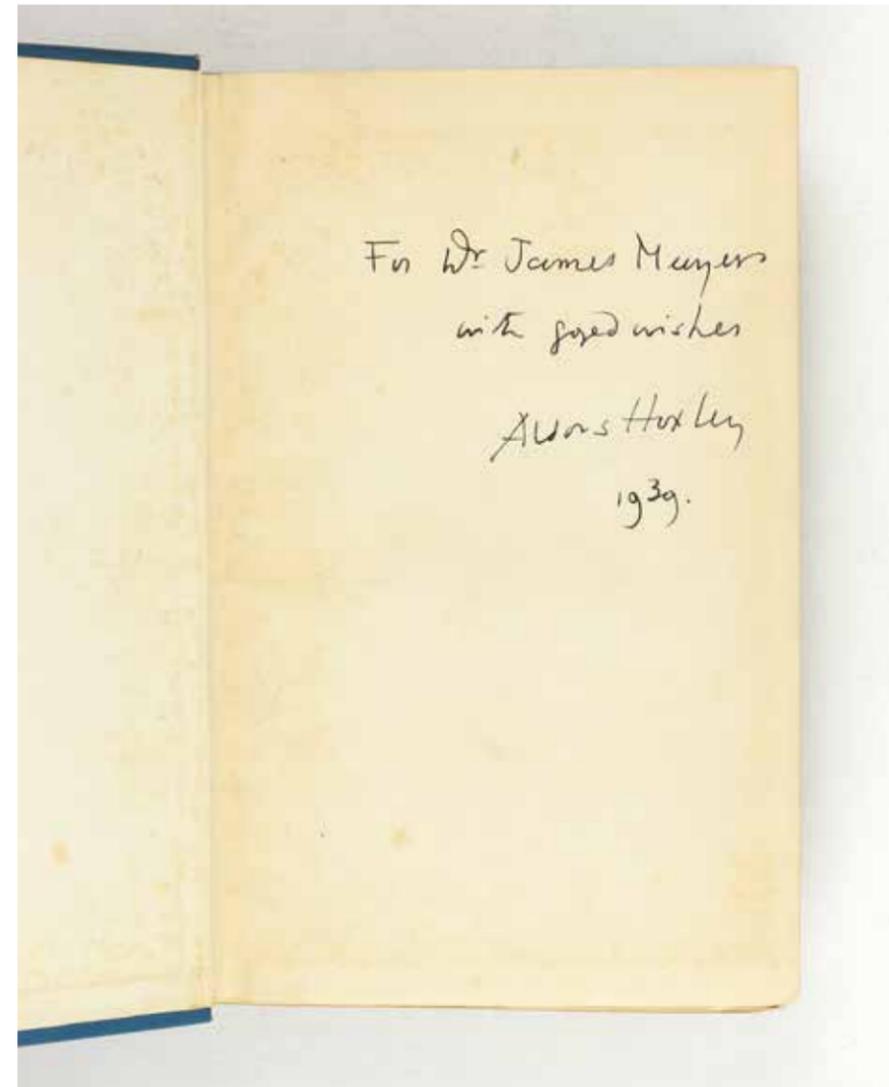
"The Dance"

An Original Ink And Watercolour Painting

OUTHWAITE, Ida Rentoul

A charming ink and watercolour illustration on paper depicting a fairy and frog dancing among wild flowers. 19cm x 15.5cm. Signed with initials I.R.O. In very good condition, just one or two spots of very faint foxing. [39140] £12,500

This is the original painting used for one of Outhwaite's collectable fairy postcards, which were printed by her UK publisher A & C Black.



36.

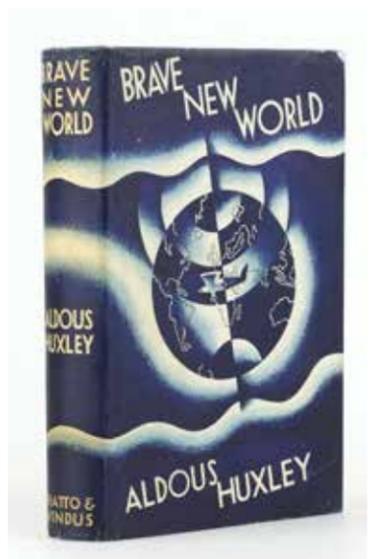
Brave New World

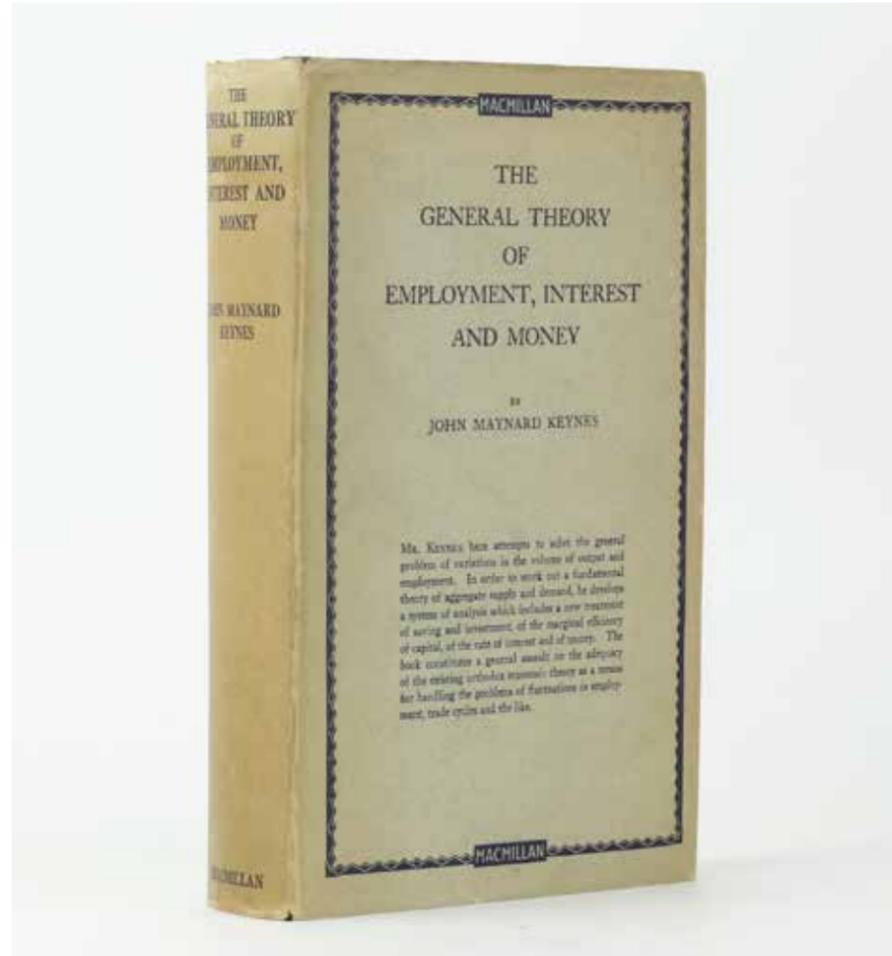
HUXLEY, Aldous

Chatto & Windus, 1932. First edition. Publisher's blue cloth, lettered gilt, in (supplied) stylish blue dustwrapper. Inscribed by Huxley "For Dr James Meyers with good wishes Aldous Huxley 1939." A very good copy, slightly cocked with a little rubbing to the spine in a very good dustwrapper which has a few repaired closed tears and some trifling restoration to the edges. [39337] £25,000

The author's highlight and one of the great novels of the twentieth century. "...[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)

Inscribed copies of Huxley's Brave New World are scarce.





37.

The General Theory Of Employment, Interest And Money

KEYNES, John Maynard

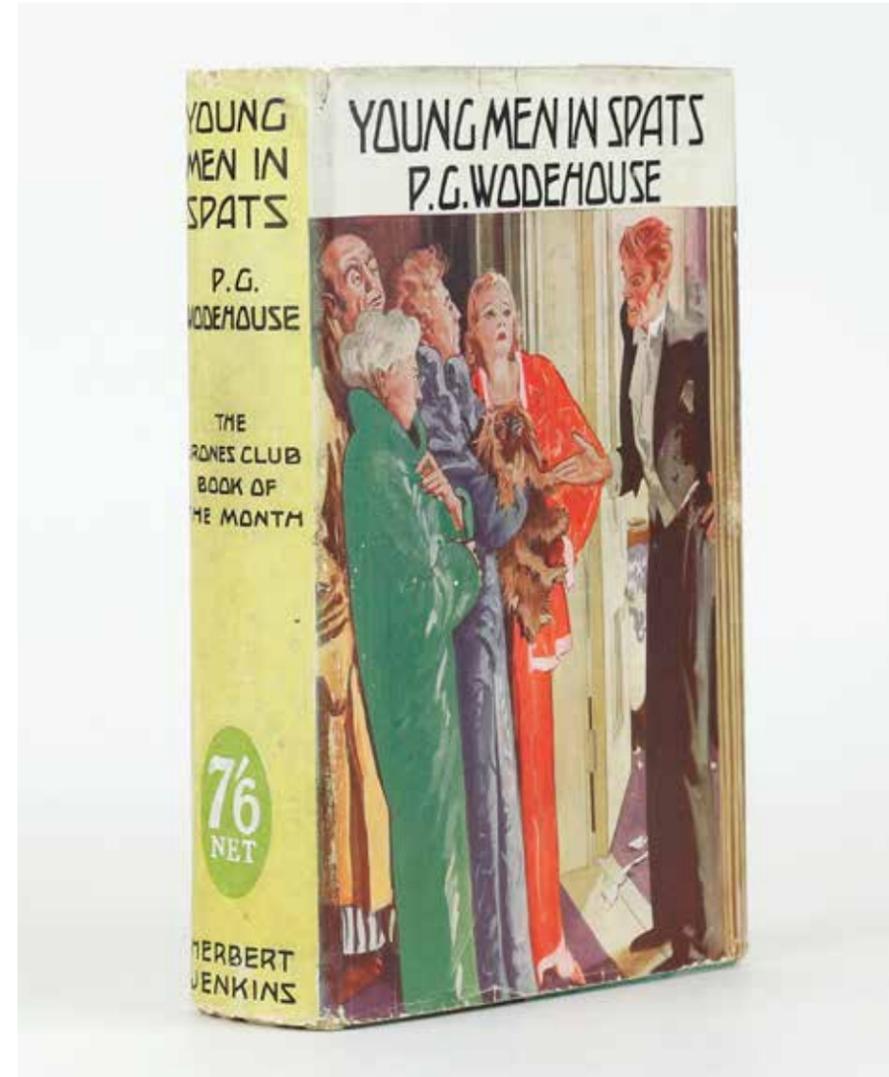
Macmillan, 1936. First edition. Original blue-green cloth with gilt titles in original grey printed dustwrapper. A fine copy in a very near fine dustwrapper, which is just very slightly tanned to the spine. [37654] SOLD

Regarded as the most influential social science treatise of the century upon which Keynes' "fame as the outstanding economist of his generation must rest" (DNB).

Inspired by the world-wide slump of 1929, as an attempt to find new methods for controlling the vagaries of the trade cycle, he "subjects the definitions and theories of the classical school of economists to a penetrating scrutiny, and found them seriously inadequate and inaccurate" (Printing and the Mind of Man)

Although The General Theory threw economists into two violently opposed camps, the book heavily influenced Roosevelt's 'New Deal' of 1936 and the international conference at Bretton Woods eight years later, out of which came the International Monetary Fund and the World Bank, thus permanently changing the way the world looked at the economy and the role of government in society.

PMM 423



INSCRIBED TO JOHN ARLOTT

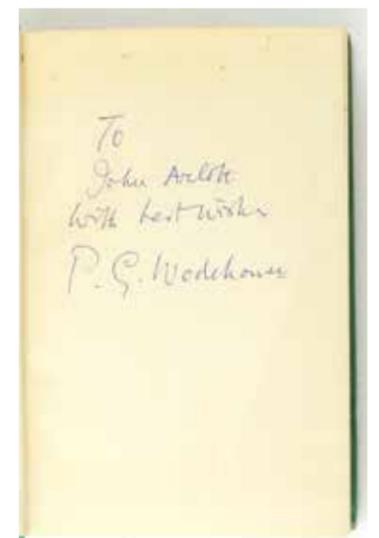
38.

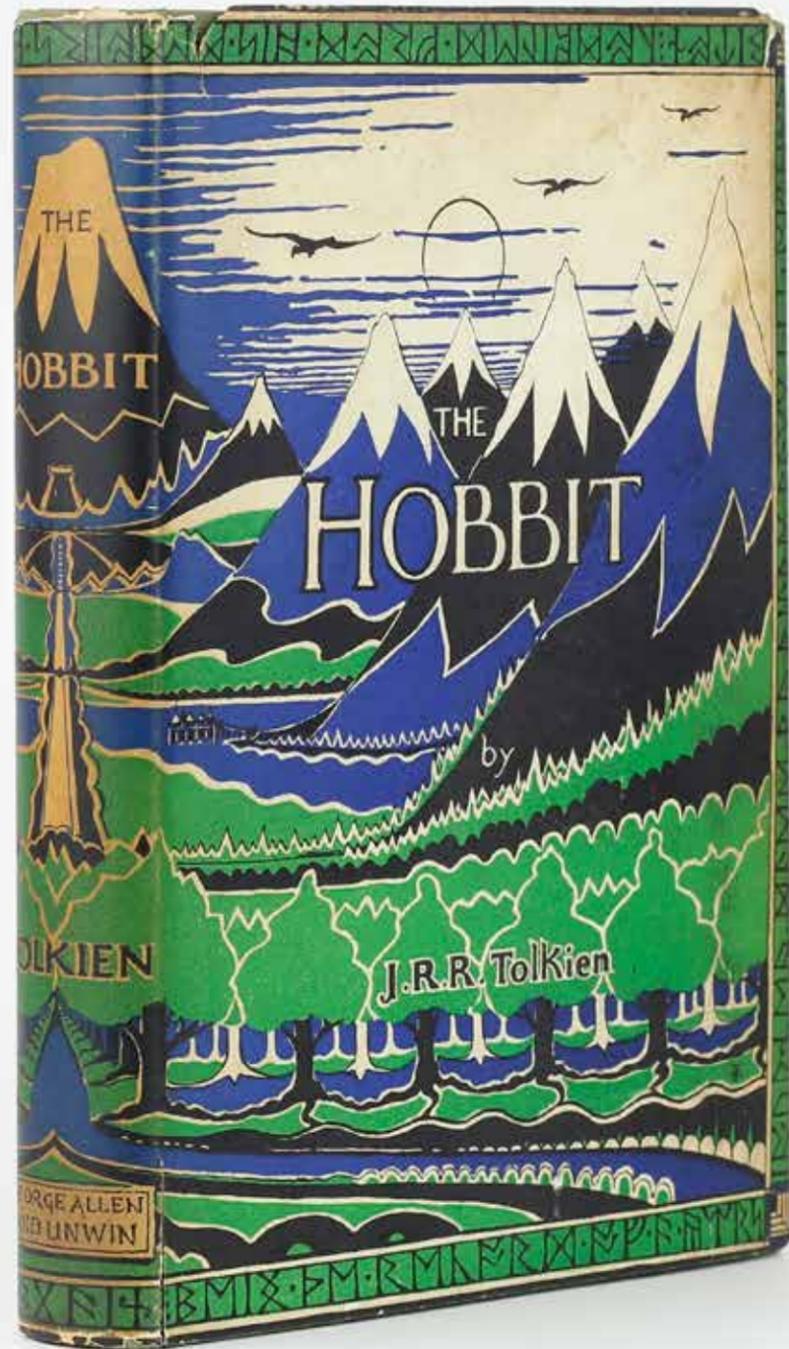
Young Men In Spats

WODEHOUSE, P.G.

Jenkins, 1936. First edition, first issue. 8vo. Green cloth lettered in black. In supplied pictorial dustwrapper, designed by Gilbert Wilkinson. Inscribed on the front endpaper, "To John Arlott with best wishes P.G. Wodehouse." A very good copy, some fading to the spine in a very good dustwrapper indeed. [39261] £5,000

John Arlott, poet, journalist and cricket broadcaster, who counted Dylan Thomas and John Betjeman as close personal friends, was an acquaintance of a good many contemporary novelists, including P.G. Wodehouse, whose writing he much admired. The pair corresponded throughout the 1950s and 60s whilst Wodehouse's was living in America. This book was inscribed for Arlott when the two met in September 1965.





39.

*The Hobbit**or There and Back Again*

TOLKIEN, J.R.R.

Allen & Unwin, 1937. First edition. Original green cloth with dark blue designs on the boards in dustwrapper designed by the author. Map endpapers in black and red, one black and white plate and nine further full page illustrations, all by the author. A near fine copy, with a little foxing to the fore-edges in a very good dustwrapper indeed, with a trace of wear to the head of the spine and a couple of corners, a couple of short closed tears and some tanning to the spine, but is mainly complete and entirely unre-stored. An unusually well preserved copy. [38931] £45,000

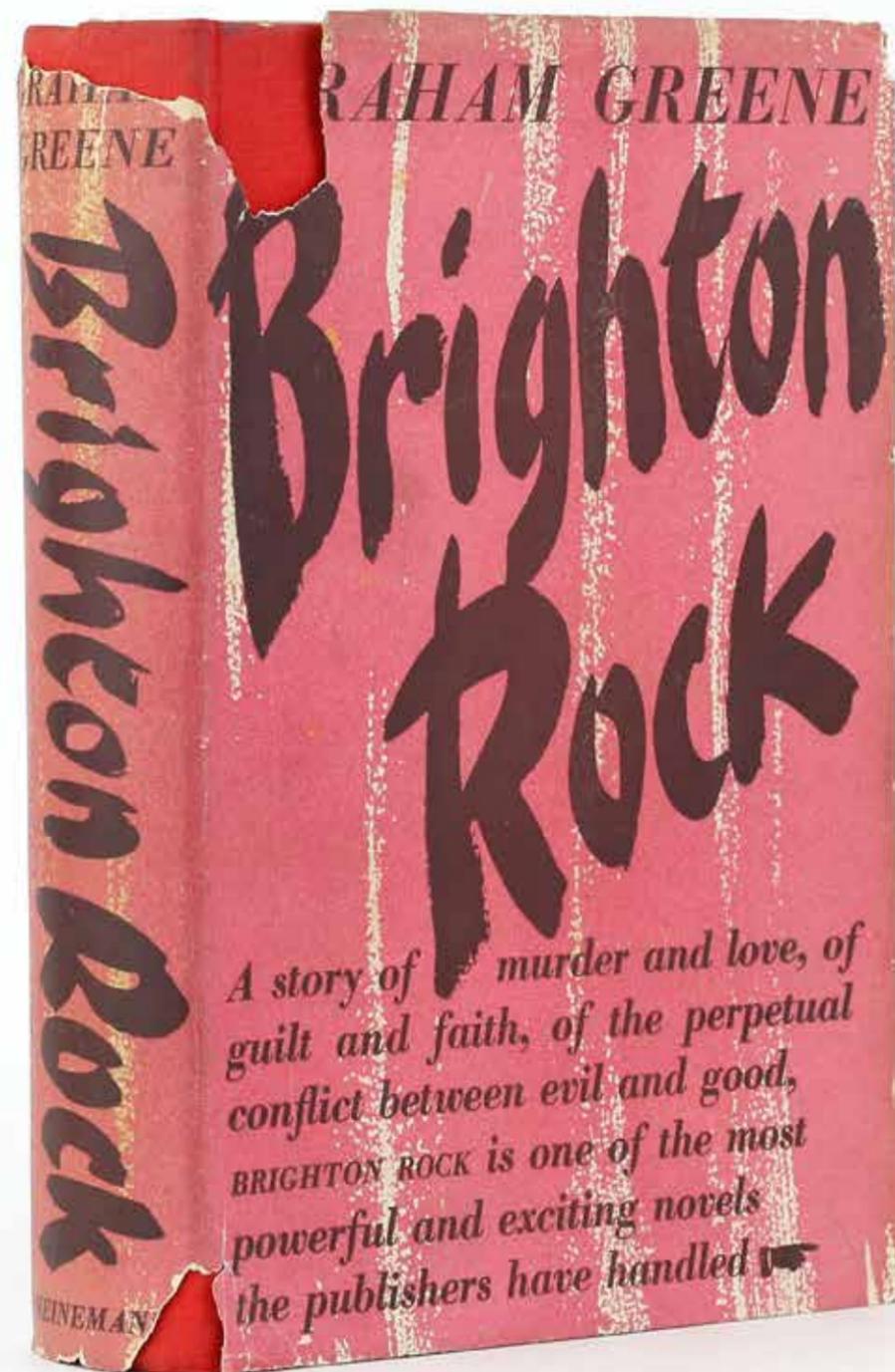
"All I remember about the start of The Hobbit is sitting correcting School Certificate papers in the everlasting weariness of that annual task forced on impecunious academics with children. On a blank leaf I scrawled: 'In a hole in the ground there lived a hobbit.' I did not and do not know why. I did nothing about it, for a long time, and for some years I got no further than the production of Thrór's Map. But it became The Hobbit in the early 1930s, and was eventually published not because of my own children's enthusiasm (though they liked it well enough), but because I lent it to the then Rev. Mother of Cherwell Edge when she had flu, and it was seen by a former student who was at that time in the office of Allen and Unwin." - J.R.R. Tolkien in a letter to W.H. Auden (7 June 1955).

Some eighty years later sales of the book are well in excess of 60 million, published in a multitude of languages. It is revered by doyens of Fantasy and Children's books, and has become staple reading for adults and children alike.

To an extent The Hobbit is autobiographical in a fantastic setting. Tolkien himself led a simple, reclusive existence: he refused to own a car or television and saw no need to travel beyond the restricting confines of academia. Yet, underneath the staid exterior lurked an imagination vivid enough to create a series of tales that have transfixed the book-reading public for the last eighty years.

Only 1500 copies of the first edition were printed, all of which were sold within a couple of months. The book was read and reread and copies are now seldom found in nice condition. In particular, the fragile dust-wraper, where present at all, is usually found with large chips missing or with restoration.

Hammond A3.a



40.

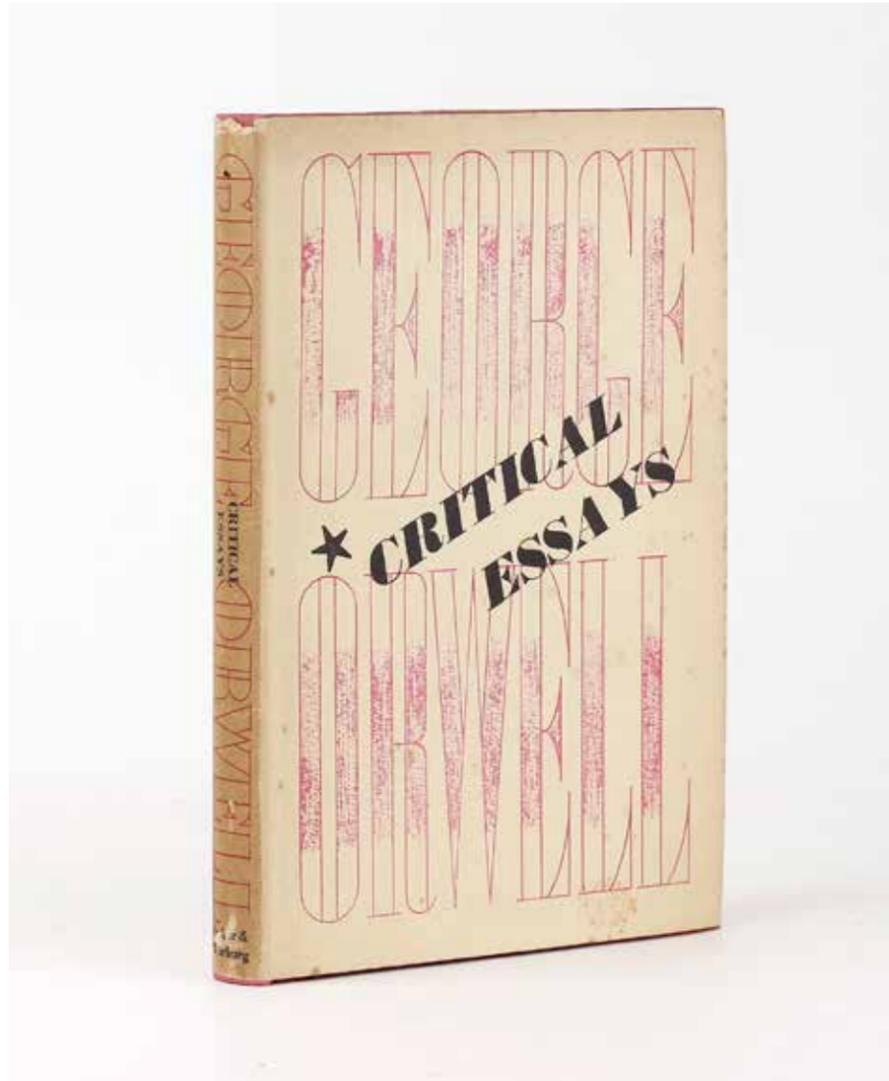
Brighton Rock

GREENE, Graham

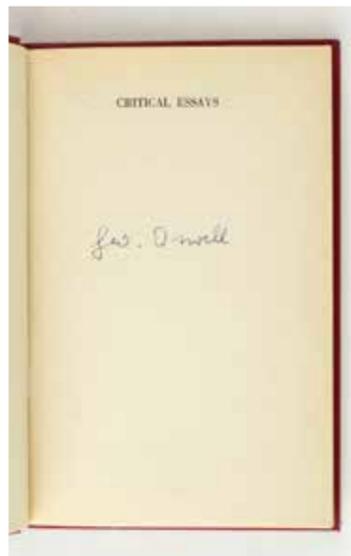
Heinemann, 1938. First edition. Original red cloth with gilt titles to spine, in exceptionally rare pink dustwrapper. A near fine copy with a little foxing to the fore-edge in a very good dustwrapper, which shows some loss to the head of the spine, about half an inch at its deepest and slightly larger associated loss to the upper corner of the front panel, just clipping the B of the title. A small triangular chip to the base of the spine, but otherwise crisp with notable bright colouring. [39065] £65,000

The novel that established Greene's reputation as a major force in Modern Literature. It carries all of Greene's classic themes - sex, seediness, guilt, betrayal and death - in a stark and uncompromising style.

First editions of this title without dustwrapper are not uncommon, yet in its dustwrapper it is a book that is most often missing from major literary collections. "Ardent Greene collectors despair of ever seeing it, let alone acquiring it" - Joseph Connolly



SIGNED BY ORWELL



41.

Critical Essays

ORWELL, George

Secker & Warburg, 1946. First edition. Original red cloth lettered in gilt in printed dust-wrapper. Signed by the author to the half title. A near fine copy in a near fine (price clipped) dustwrapper with a slightly tanned spine, worn at its ends. [39326] **SOLD**

A collection of wartime pieces covering English literature and popular culture. Orwell, who generally regarded his essays as more significant than his fiction, considered this to be one of his most important books. In particular, it showcased Orwell's ability to see a deeper meaning in otherwise trivial subjects.

A reclusive nature and an itinerant lifestyle meant that Orwell seldom signed or inscribed his books and as such his signature is amongst the scarcest of any major twentieth century author.



42.

An Original Portrait Photograph

LARKIN, Philip

Gillman and Soame, 1941. An original sepia-toned portrait photograph of the author, typically owl-faced and spectacled, bow-tied and tweeded. 152mm x 202mm. Inscribed by Larkin for Norman Iles on the rear "With Love from Philip April 25th 1941." Two very faint creases, only really visible to the rear, with Gillman and Soame's stamp to the rear also. [38862] **£7,500**

Iles was Larkin's tutorial mate and closest friend during his first years at Oxford, this photograph being sent to Iles during the Easter vacs. The following year Larkin wrote to Iles "I admire your courage, intelligence and honesty. To prove it I am quite willing to keep up a correspondence as long as you like... I don't care much if I lose sight of Kingsley etc. but I should be very sorry to lose sight of you" (28th July 1942).

Both an excellent association and an uncommon instance of such early inscribed Larkin material.

PROVENANCE: From the collection of Norman Iles.



"I SIMPLY CAN'T UNDERSTAND ANYBODY DOING ANYTHING BUT WRITE,
PAINT, COMPOSE MUSIC"

43.

An Archive Of Correspondence With Norman Iles

LARKIN, Philip

1941-1982. An exceptional archive of letters written by Philip Larkin to Norman Iles, one of his closest friends at Oxford, over a period of over forty-one years. In all sixty pieces of correspondence to Iles, comprising forty-four autograph letters, five typed letters and nine cards signed by Larkin mostly with their original autograph envelopes, and two autograph letters from Philip Brown, a close friend of both men. [38861] £75,000

A forty-one year correspondence spanning virtually Larkin's entire adult life begins during their first Easter vac after going up to Oxford (April 1941), with Larkin stoically reporting on the aerial bombardment of his hometown Coventry, "Balls to air raids. The sun still shines" (17th April 1941). Iles was Larkin's tutorial-mate at St John's College, and quickly became a close friend, the first outside the small group of Oxford acquaintances whom he had known from school.

It proceeds to take in discussions on literature, friendship, love, sex, jazz and education. The war, too, was never far from Larkin's mind in his writing. The thirty-one letters from Larkin throughout the 1940s are all expansive in subject matter and thought, and have the often inventively expletive-ridden contempt for authority and pretence that defined their circle later to be refined by Larkin as a principal characteristic of Movement poets. Those written during the war, in which Larkin did not serve but Iles did, are long (with just one exception they are between four and ten sides of paper each).

In 2007, Iles took Larkin's advice and wrote an autobiography entitled *A Way Through A War*, based on his correspondence with Larkin, privately printed for circulation among close family and friends. This book reproduces all but seven letters in the archive, but most of those from the 1940s have large sections redacted and in any case the circulation of the book was so small that the letters remain essentially unpublished. Anthony Thwaite consulted a number of the letters for his *Selected Letters Of Philip Larkin* (Faber, 1992), publishing twenty-three of them. Again, the majority of letters from the 1940s are heavily redacted excluding in particular, details of Larkin's relationship with Philip Brown. There are twenty-five letters not published before in any meaningful way, and a further eighteen that have not been published in full.

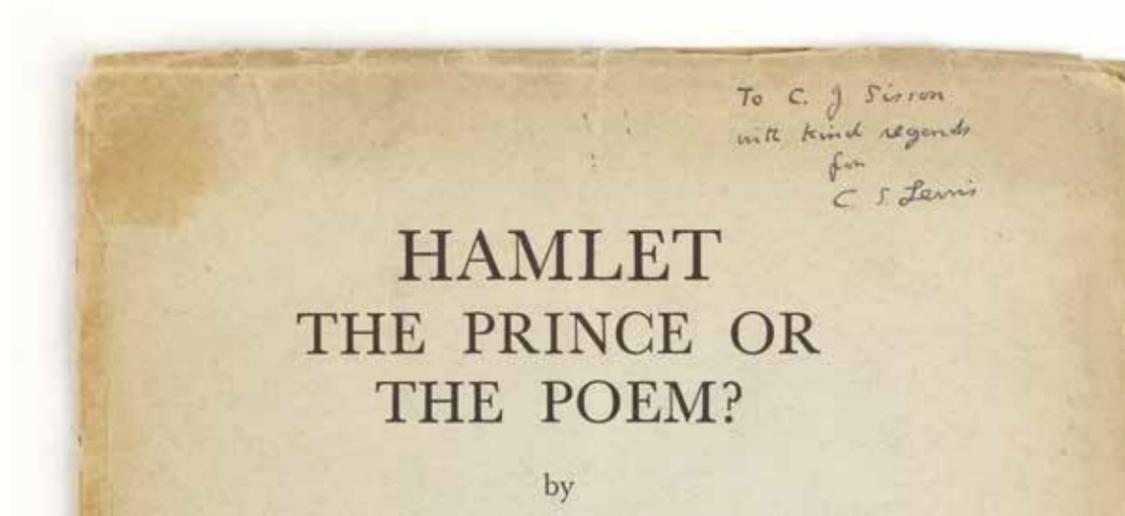
That the correspondence essentially covers Larkin's entire adult life is most unusual. In this sense they are comparable to correspondence with only three others: Kingsley Amis (though no letters from Larkin to Amis survive for the period 1947-67); Bruce Montgomery (whom Larkin befriended in 1943 after Iles left Oxford for the army and whose letters are under seal at the Bodley until 2035); and his mother (also a forty-one years correspondence, published in November 2018). Taken in its entirety, the archive offers an extraordinary opportunity to study a large range of material that has never been meaningfully made publicly available.

From the long, vivid letters from the 1940s, providing a unique window on Larkin's formative years and showing his development as a writer both in personal and literary terms, through the composition and publication of his two published novels and his first book of verse and Larkin's increasingly refined poetic sensibilities, to the 'Larkinland' of *The Whitsun Weddings* and *High Windows* of the later letters in evidence in his descriptions of toad-like work and the gloom of ageing but equally, a ready sense of wit and irony, these letters provide a vibrant and sustained insight in to the detailed landscape of Larkin's working life.

PROVENANCE: From the estate of Norman Iles.

For a detailed description of the content of the letters, please enquire for a full catalogue note or see our website www.jonkers.co.uk.





44.

Hamlet The Prince or the Poem?

Annual Shakespeare Lecture of the British Academy 1942

LEWIS, C. S.

Humphrey Milford, 1942. First edition. Original buff paper wrappers printed in black. Inscribed by Lewis to the upper wrapper "To C. J. Sisson with kind regards from C. S. Lewis." Sisson has marked out a number of paragraphs in pencil, annotating a couple of them with an approving tick in the margin. A very good copy, with a little toning to the edges and a repaired closed tear to the upper panel. Faint rust marks from a paper-clip to the top margin of the upper cover and title page, with like marks to the letter which was presumably attached by Sisson thusly.

WITH: A remarkable unpublished autograph letter signed by Lewis to Sisson, dated "May 21st 42", clarifying a point about his Hamlet lecture and then setting out, with some vitality, his philosophy regarding the war.

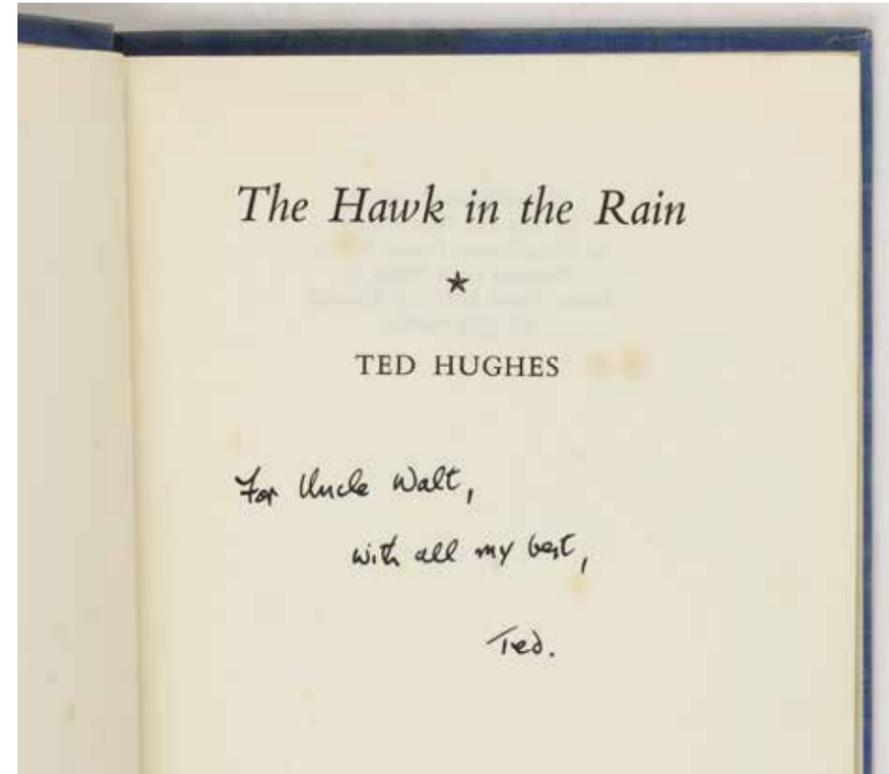
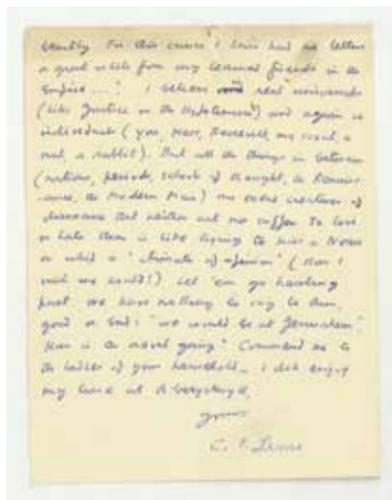
AND: An offprint from the Modern Language Review of Sisson's 1967 obituary. Original paper wrappers. Very good. [38765] **SOLD**

C. J. Sisson was a leading twentieth century Shakespeare scholar who gave the British Academy's Annual Shakespeare Lecture eight years prior to Lewis, and was apt therefore to cast his (evidently approving) eye over Lewis's remarks on Hamlet.

The letter accompanying the card, written in Lewis's minute but neat hand, opens by clarifying his argument "that since they all say they enjoy the play and all give incompatible accounts of the Prince's character, the Prince's character can't really be the main source of enjoyment."

Lewis then uses the remainder of his card (paper shortages?) to share his philosophy on the war, beginning "you know, I don't find these nice individual Germans a puzzle. Aren't they a puzzle because we have allowed journalists and historians to train us into treating mere generalities (i.e. nations) as if they were the real constituents of life." Warming to his theme, he goes on to declare "I believe in real universals (like justice or the Hypotenuse) and again in individuals (you, Hess, Roosevelt, my scout, a nut, a rabbit). But all the things in between (nations, periods, schools of thought, the Renaissance, the Modern Man) are mere creatures of discourse that neither act nor suffer. To love or hate them is like trying to kiss a Noun or whip a 'climate of opinion' (How I wish one could!)"

Inscribed books by Lewis are uncommon.



45.

The Hawk In The Rain

HUGHES, Ted

Faber & Faber, 1957. First edition. Blue cloth in printed dustwrapper. Author's presentation copy, inscribed to his favourite uncle on the title page, "For Uncle Walt, with all my best, Ted." A near fine copy, with some foxing to the preliminary leaves and page edges, in a good dustwrapper, which is also foxed with wear to the spine ends and corners. [39098] **£3,500**

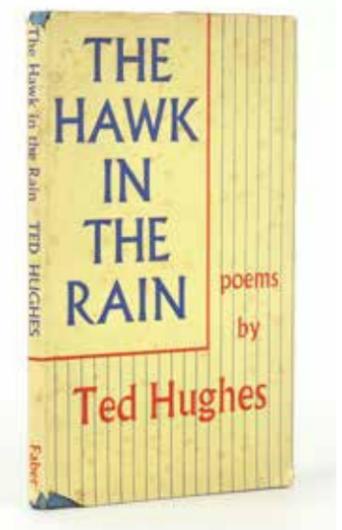
The author's first book. Ted Hughes grew up as part of a close and supportive family in Mytholmroyd. Most of the family worked in the farming and woollen industries. His uncles, Thomas and Walter, had established themselves as prominent local businessmen and owned a clothing factory, just round the corner from the Hughes family home on Aspinall Street.

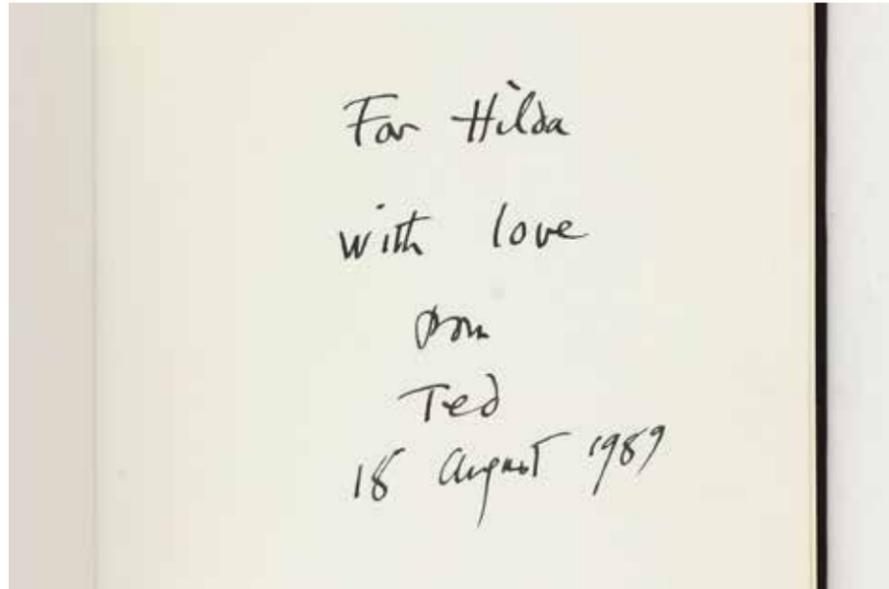
"Hughes was also close to his uncles Walter and Thomas, especially the former, the relationship between the two being characterized by Crossley [a childhood friend] and John Farrar as developing into something akin to a father/son relationship..." - Steve Ely (Ted Hughes's South Yorkshire)

Walter encouraged Ted's early interest in nature and animals, which was to manifest itself so profoundly in his poetry. He would take him and his brother Gerald on excursions on the moors.

"Ted remembered one particular expedition to camp with his brother and their Uncle Walt in Hollins Valley as the most important single experience of his life up to the age of twenty-five. It remained so vividly in his memory that thirty years later he could remind Gerald that he only shot one rabbit on that occasion and that a small bird shot in a young tree had been pointed out to him by his uncle." - Feinstein (Ted Hughes The Life of a Poet)

In her short story, "All The Dead Dears", Sylvia Plath bases the character uncle Jake, upon Walt Farrar.





THE DEDICATION COPY

46.

Wolfwatching

HUGHES, Ted

Faber, 1989. First edition. Original black boards in dustwrapper. The dedication copy, inscribed by the author to his aunt, Hilda Farrar, "For Hilda with love from Ted 18 August 1989". Further inscribed on the dedication leaf, under the printed, "For Hilda", "with love from Ted". With a covering letter from Hughes to Hilda. A near fine copy in a near fine dustwrapper, with a touch of wear to the corners. [39099] £2,250

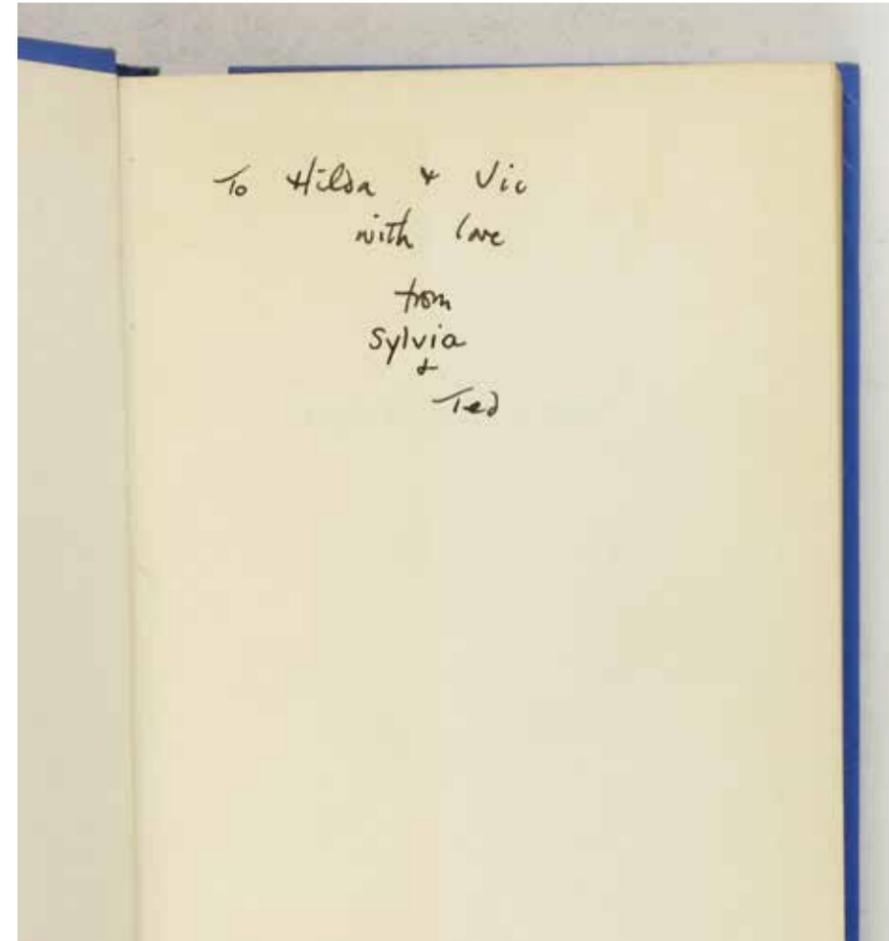
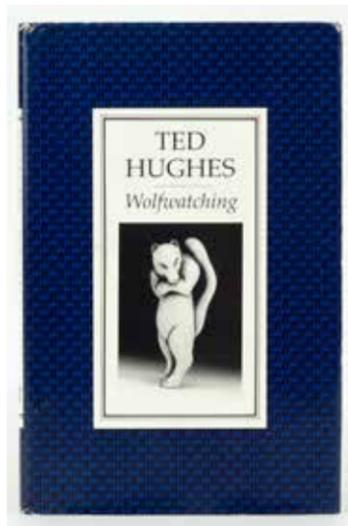
Ted Hughes grew up as part of a close and supportive family in Mytholmroyd. His mother, Edith's, large family all lived near by, with her sister Hilda only a few doors down from the Hughes family home on Aspinall Street.

"Crossley [a childhood friend] remembers Ted's very close relationship with his aunt Hilda, which endured throughout Hughes's life; in the aftermath of Sylvia Plath's suicide in 1963, Hilda played a key role supporting Hughes in looking after his children Nicholas and Frieda, and became a frequent visitor to Ted and his second wife Carol at their Devon home. This closeness is further demonstrated by the fact that when Hughes visited the Upper Calder Valley in adulthood, he would usually stay with Hilda... almost a 'second mother' to him." - Steve Ely (Ted Hughes's South Yorkshire)

Wolfwatching contains a number of poems relating to family members. The poignant Sacrifice relates to his uncle Albert's struggles in life. For The Duration pieces together his father's part in WW1 and Walt relates to his uncle Walter.

In the letter, Ted comments,

"Here's our book. I hope you're not too shocked by the piece titled Sacrifice. My idea was to commemorate Albert's frustrated existence, not Minnie's [Albert's wife]... I've been trying to ring Gerald [Ted's brother] - no answer... That was a very satisfying, amusing evening we had. Think of coming down... and we will have one or two return matches... We're going out with Carol's sister + brother... supposedly belatedly a birthday party for me. Robert will probably show movie films - a very funny one of Nicky when he was about 12..."



INSCRIBED BY BOTH SYLVIA PLATH AND TED HUGHES

47.

Light Blue, Dark Blue

An Anthology of Recent Writing from Oxford and Cambridge Universities

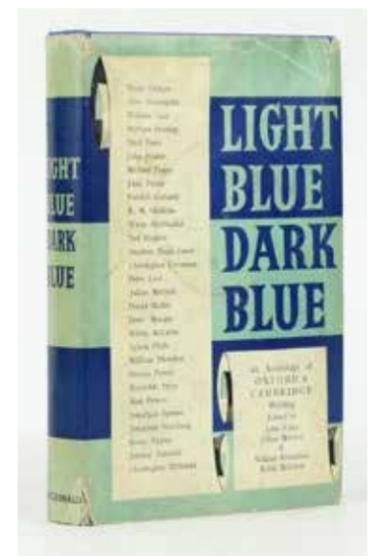
PLATH, Sylvia; HUGHES, Ted (contributors); FULLER, John et al (editors)

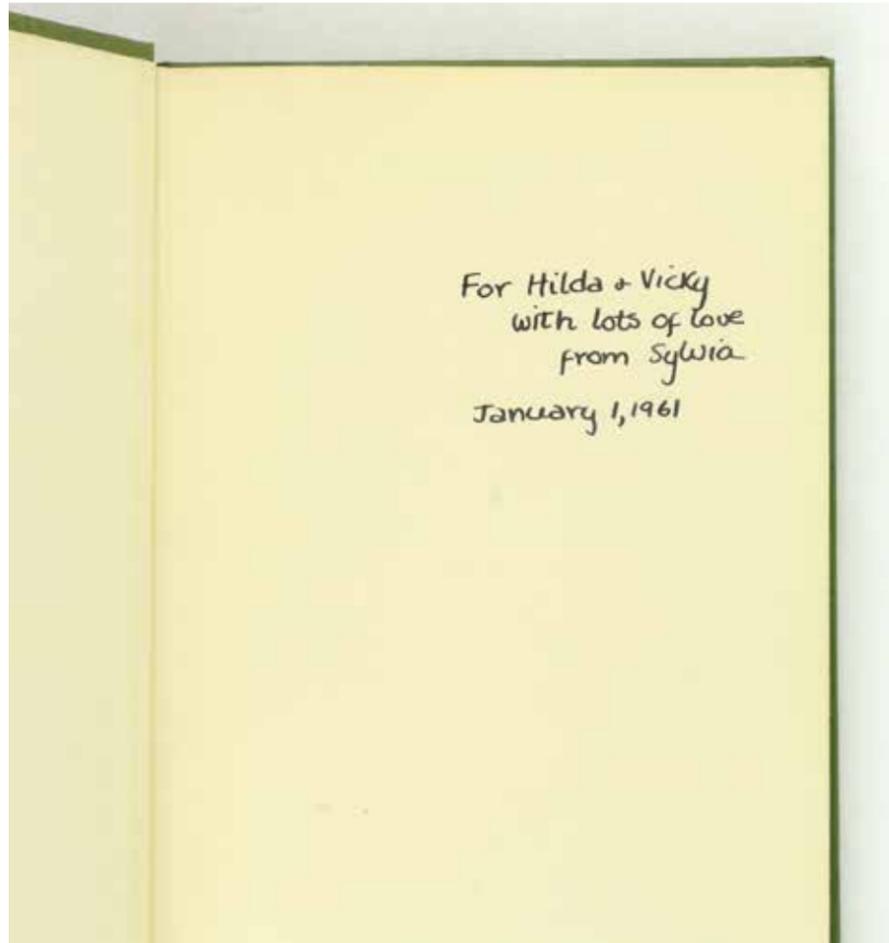
Macdonald, 1960. First edition. Original blue cloth in printed dustwrapper. Presentation copy, inscribed by both Ted Hughes and Sylvia Plath to Ted's aunt and cousin, Hilda and Victoria Farrar, "To Hilda + Vic with love from Sylvia + Ted". The inscription is mainly Ted's hand with Sylvia adding her own name. Ted's poems, Macaw and Little Miss, with one small correction by either Hughes or Plath. A fine copy in a very good dustwrapper, with a number of short closed tears and general dustiness. [39081] £8,500

This anthology, although by no means Plath's first appearance in print, represents an early appearance in book form, predating any of her individual collections. Hughes's first collection of poetry, Hawk in the Rain, had been published three years earlier and Lupercal was to be published later in the same year.

Any of Plath's work inscribed by her is of the utmost rarity in commerce, but this is particularly unusual in that it is inscribed by both Plath and Hughes in their own hands.

PROVENANCE: Victoria Watling (Ted Hughes's cousin).





AUTHOR'S PRESENTATION COPY

48.

The Colossus And Other Poems

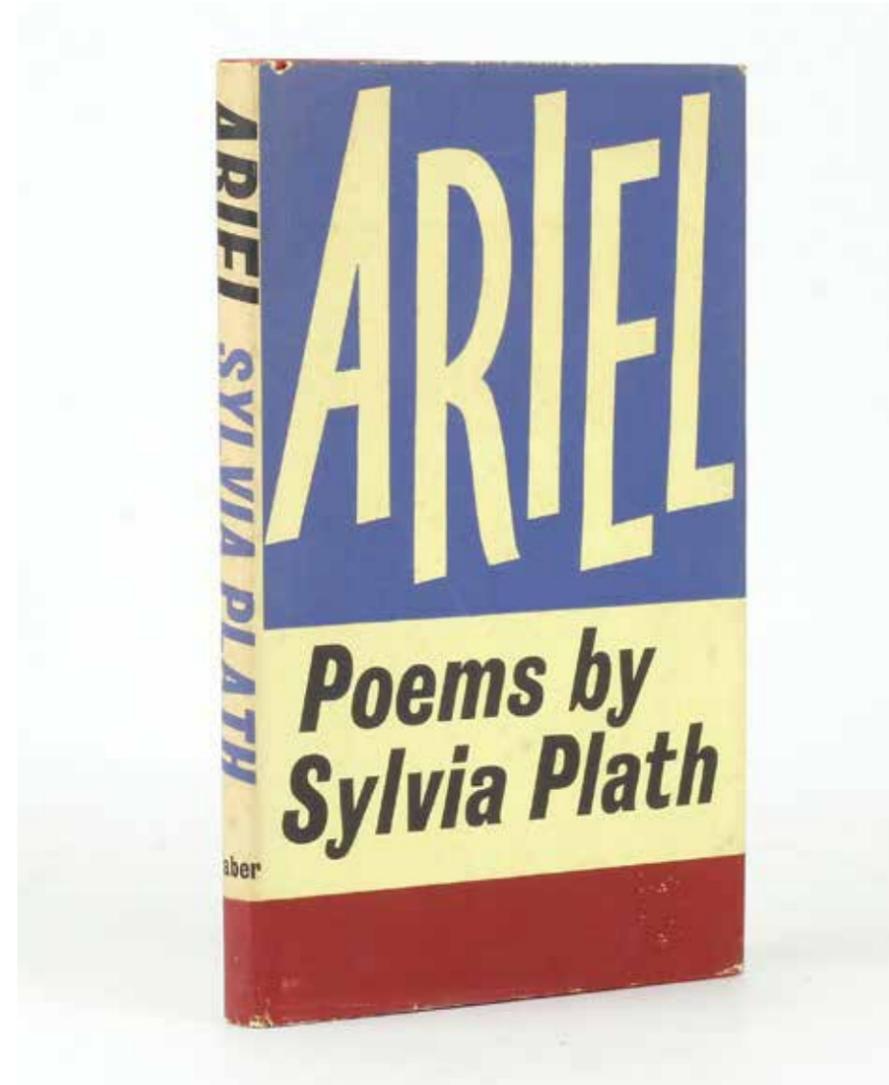
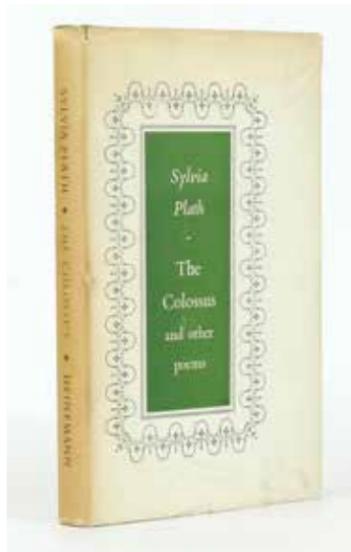
and Other Poems

PLATH, Sylvia

Heinemann, 1960. First edition. Original green cloth in white printed dustwrapper. Author's presentation copy, inscribed to her husband's (Ted Hughes) aunt and cousin, "For Hilda + Vicky with lots of love from Sylvia January 1, 1960" A fine copy in a very good dustwrapper, slightly tanned to the spine with a couple of short closed tears. [39040] £30,000

A rare presentation copy of Plath's first collection of poetry, the only one published in her lifetime. Hilda Farrar and her daughter Vicky, were Ted Hughes's aunt and cousin respectively. Sylvia and Ted had spent Christmas of 1959 in Yorkshire, visiting Hilda and Vicky as well as other members of Hughes' family. They returned to London on New Year's Eve, Sylvia apparently sending a copy of her recently published book immediately on her return.

Presentation copies of *The Colossus* are rare, generally being given only to family members and close friends.



PRESENTATION COPY

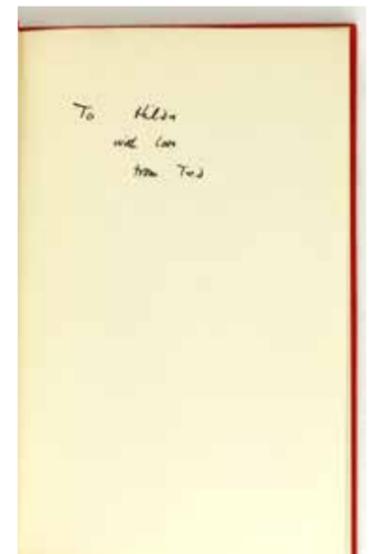
49.

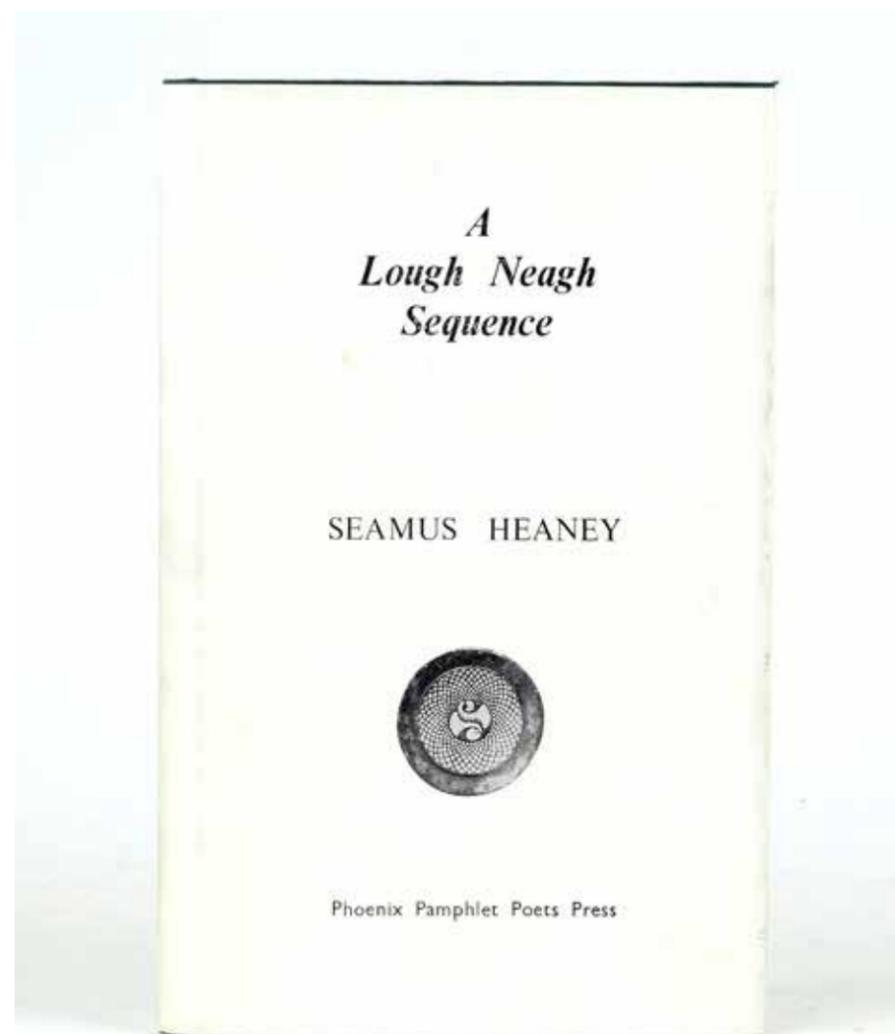
Ariel

PLATH, Sylvia

Faber, 1965. First edition. Original red cloth with gilt titles in dustwrapper. Presentation copy, from the author's husband and editor, Ted Hughes, to his Aunt, Hilda Farrar. Inscribed on the front endpaper, "To Hilda with love from Ted". A fine copy in a very good dustwrapper indeed, a little spotted with a trace of wear to the corners. [39048] £6,000

One of the most significant collections of post war poetry, written in the last months of Plath's life, but not published until two years after her suicide. The poems for this work were collected and edited by the author's husband Ted Hughes, who became, with the help of his sister Olwyn, Plath's literary executor after her death.





ONE OF 50 COPIES

50.

A Lough Neagh Sequence

HEANEY, Seamus

Phoenix Pamphlet Poets Press, 1969. First edition, number 43 of just 50 casebound copies, signed by the author. Original green cloth in black and white printed dustwrapper. A fine copy in a fine dustwrapper, exceptionally crisp and clean. [39250] £4,500

The author's third published book, privately published for Heaney by Manchester bookseller, Eric Morten. One of the rarest of all Heaney's publications and now very seldom encountered in commerce, particularly so well preserved.

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