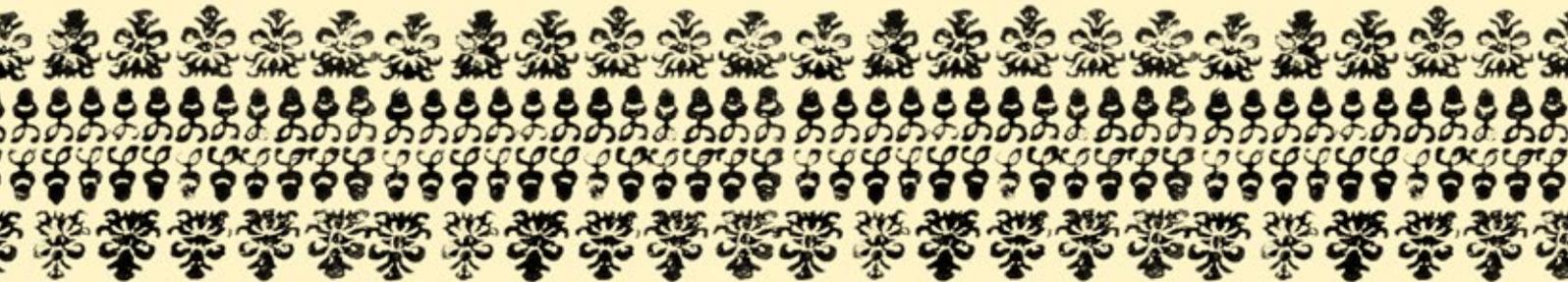
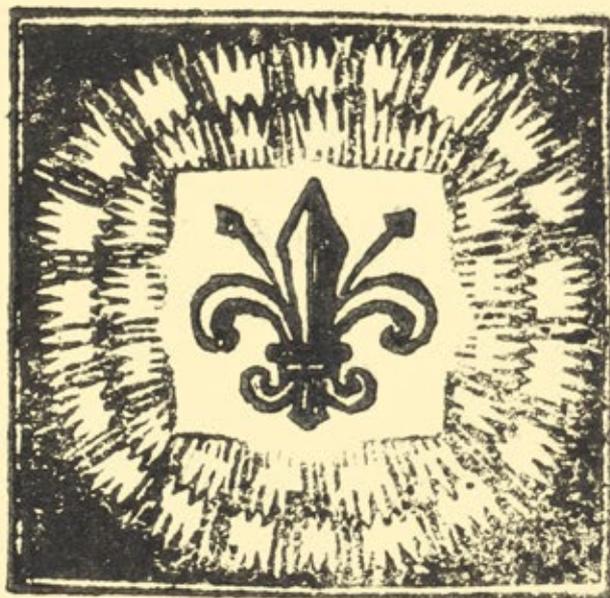




Fine and Rare Books



JONKERS
RARE BOOKS



Faith Jacques '72

$\frac{1}{2}$ " turn-over

TREAT ART WORK WITH



ARE SURFACE LIKE EARTH.

Cover for 'Charlie & The Great Glass Elevator'
by Roald Dahl. Publ. Alfred A Knopf 1973 (New York)



THE WEALTH OF NATIONS.

was probably below the average market price, the obligation to deliver their wheat at this rate being considered as a tax upon the Sicilian farmers. When the Romans, therefore, had occasion to order more corn than the tithe of wheat amounted to, they were bound by capitulation to pay for the surplus at the rate of four *sestertii*, or eight-pence sterling the peck; and this had probably been reckoned the moderate and reasonable, that is, the ordinary or average contract price of those times; it is equal to about one and twenty shillings the quarter. Eight and twenty shillings the quarter was, before the late years of scarcity, the ordinary contract price of English wheat, which in quality is inferior to the Sicilian, and generally sells for a lower price in the European market. The value of silver, therefore, in those ancient times, must have been to its value in the present, as three to four inversely, that is, three ounces of silver would then have purchased the same quantity of labour and commodities which four ounces will do at present. When we read in Pliny, therefore, that *Seius* bought a white nightingale, as a present for the empress *Agrippina*, at the price of six thousand *sestertii*, equal to about fifty pounds of our present money; and that *Asinius Celer* purchased a *surmullet* at the price of eight thousand *sestertii*, equal to about sixty-six pounds thirteen shillings and four-pence of our present money, the extravagance withstanding, to appear to us about one-third less than it really was. Their real price, the quantity of labour and subsistence which was given away for them, was about one-third more than their nominal price is apt to express to us in the present times. *Seius* gave for the nightingale the command of a quantity of labour and subsistence, equal to what 66l. 13s. 4d. would purchase in the present times; and *Asinius Celer* gave for the *surmullet* the command of a quantity equal to what 88l. 17s. 9½d. would purchase. What occasioned the extravagance of those high prices was, not so much

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CATALOGUE 82

Fine and Rare Books

JONKERS
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MMXX

CATALOGUE 82

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

Front cover design taken from William Davenant's *Madagascar* (item 1).

Endpapers: The original watercolours for the covers of the first UK editions of *Charlie and the Great Glass Elevator* (item 70).

Rear cover design from Noel Coward's bookplate, present in his inscribed copy of *On Her Majesty's Secret Service* (item 65).

1. The Poet Laureate's First Book Of Poems

Madagascar;

With Other Poems.

DAVENANT, W[illiam]

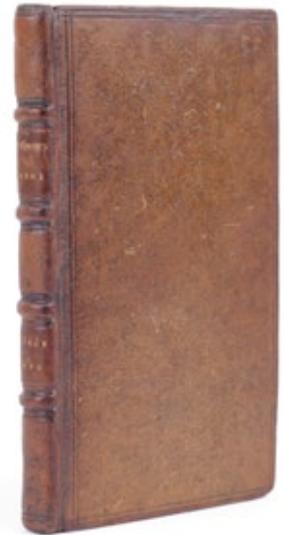
John Haviland for Thomas Walkly, 1638. First edition. 12mo. Bound in eighteenth century speckled calf with blind double ruled borders to boards, raised bands to spine with titles in gilt. Woodcut device to title page and woodcut head- and tailpiece devices throughout. Superficial repair to the front joint. A small piece clipped from the corner of the front endpaper and very tip of the corner of the first four leaves. Closely trimmed at head occasionally shaving the pagination. Wanting final blank, as usual. Overall, a very good, well preserved copy. [39484] £6,000

Madagascar is Sir William Davenant's first collection of poetry and coincides with his appointment as Poet Laureate. The title poem is an epic and rather romanticised account of Prince Rupert's attempt to colonise the island. Other poems include the ode 'In Remembrance of Master William Shakespeare', supposedly written in 1618 two years after Shakespeare's death and first published here.

Davenant is thought to be the godson of Shakespeare, and following the Civil War he secured a patent to establish a new theatrical company, the Duke's Company. He chiefly used this to put on his adaptations of Shakespeare's plays, who had by this point fallen into obscurity. In doing so he single-handedly resurrected a popular following for his plays in Restoration London.

This book is extremely uncommon in commerce, with only two other copies sold at auction in the last sixty years.

Pforzheimer 258; Grolier Wither to Prior 243; Bartlett Shakespeare 362



2. An Exceptional Copy Of “The First And Greatest Classic Of Modern Economic Thought”

An Inquiry Into The Nature And Causes Of The Wealth Of Nations

SMITH, Adam

W. Strahan and T. Cadell, 1776. First edition. Two volumes, quarto (278 × 220 mm). Contemporary polished tree calf, smooth spine richly decorated with gilt scrolls and red and green morocco labels. Half-title in vol. II (none called for in vol. I). A fine copy, with just a single rub to the head of the spine of volume II and a small scratch to the spine, but exceptionally bright and crisp and unusually for such large and heavy volumes, with no repair to the joints. A couple of minor scratches to the covers neatly recoloured. Generously margined and internally fresh with just occasional foxing. A tiny marginal puncture to Aa3 and ink offsetting to Nn3r in vol I. An exceptionally handsome and well preserved copy. [40040] £250,000

An exceptional copy of “the first and greatest classic of modern economic thought” (PMM).

Smith “begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange ... The Wealth of Nations ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control” (PMM).

“The Wealth of Nations had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ODNB).

The original owner of this copy, Richard Knight, classical scholar and sometime MP for Leominster and Ludlow, was also the author of *The Progress of Civil Society* (1796). This long didactic poem seeks to survey society according to its economic stages in a way which so clearly draws on Smith’s theory of the four stages that contemporary critic, Thomas Mathias, described Knight’s work as little more than a “versification” of *The Wealth of Nations*.

The frequent annotations, particularly to books IV and V, attest to his keen engagement with Smith’s examination of the competing mercantilist and physiocratic models of the time and with the history of the role of taxation. The majority of the annotations are short notes which function as bookmarks for passages of interest. Some are a little longer, mainly serving to summarise the passage in question, save for a comment at the end of chapter two of Book IV, where he opines, “The Swiss are the richest & most industrious of any inland people & their country is the best cultivated - their commerce is free & unburdened with all the World.”

Goldsmiths’ 11392; Grolier, English 57; PMM 221; Rothschild 1897

PROVENANCE: Richard Payne Knight (1751-1924; ownership name to half title and marginal annotations, mostly throughout vol. II)



3. "One Of The Ageless Historical Works"

The History Of The Decline And Fall Of The Roman Empire

GIBBON, Edward

Printed for W. Strahan; and T. Cadell, in the Strand, 1776, 1781, 1788. Six volumes. All first editions, with volume one in the first state with X4 and a4 as cancels and the errata uncorrected. 277 x 218mm. Uniformly bound in contemporary tan calf with gilt borders to cover and morocco title labels, raised bands to spine and gilt decoration to the spine. Frontispiece of the author after Joshua Reynolds (bound in vol. II along with table of contents for vol I, both as issued). Two folding maps to volume two, the second of which, "Parts of Asia and Europe adjacent to Constantinople" is bound untrimmed and folded (as issued and as opposed to being trimmed to the page size) and one to volume three. Joints and some head caps neatly repaired. Ownership inscription to half titles, occasional light foxing, but a generally fresh, well margined copy. [39931]

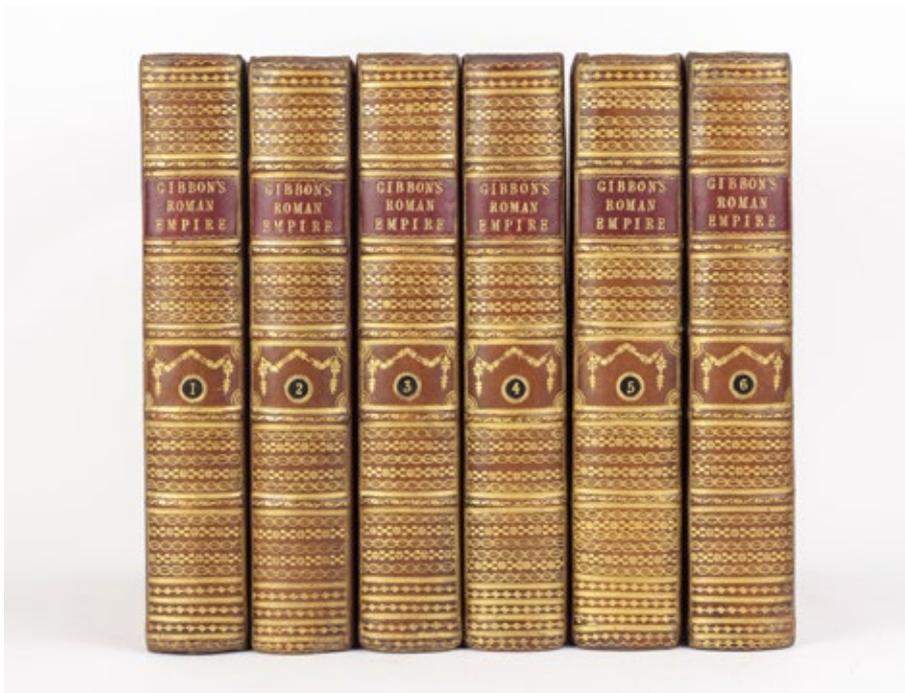
£25,000

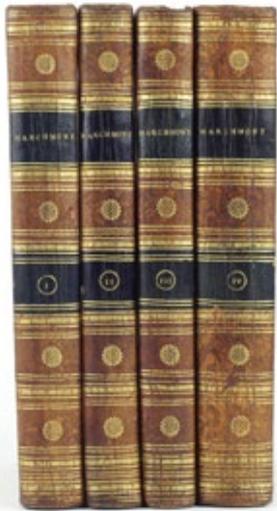
The most celebrated historical work in English literature, upon which the author's renown rests.

"This masterpiece of historical penetration and literary style has remained one of the ageless historical works Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in inimitable prose" (PMM)

Only 500 copies of the first state of vol 1 were printed. Gibbon himself wrote on publication, "The first impression was exhausted in a few days; a second and third edition were scarcely adequate to the demand, and the bookseller's property was twice invaded by the pyrates of Dublin. My book was on every table, and almost on every toilette."

Norton 20, 23, 29; PMM 222.





4. "A Synthesis Of Domestic And Gothic Fiction"

Marchmont:

A Novel

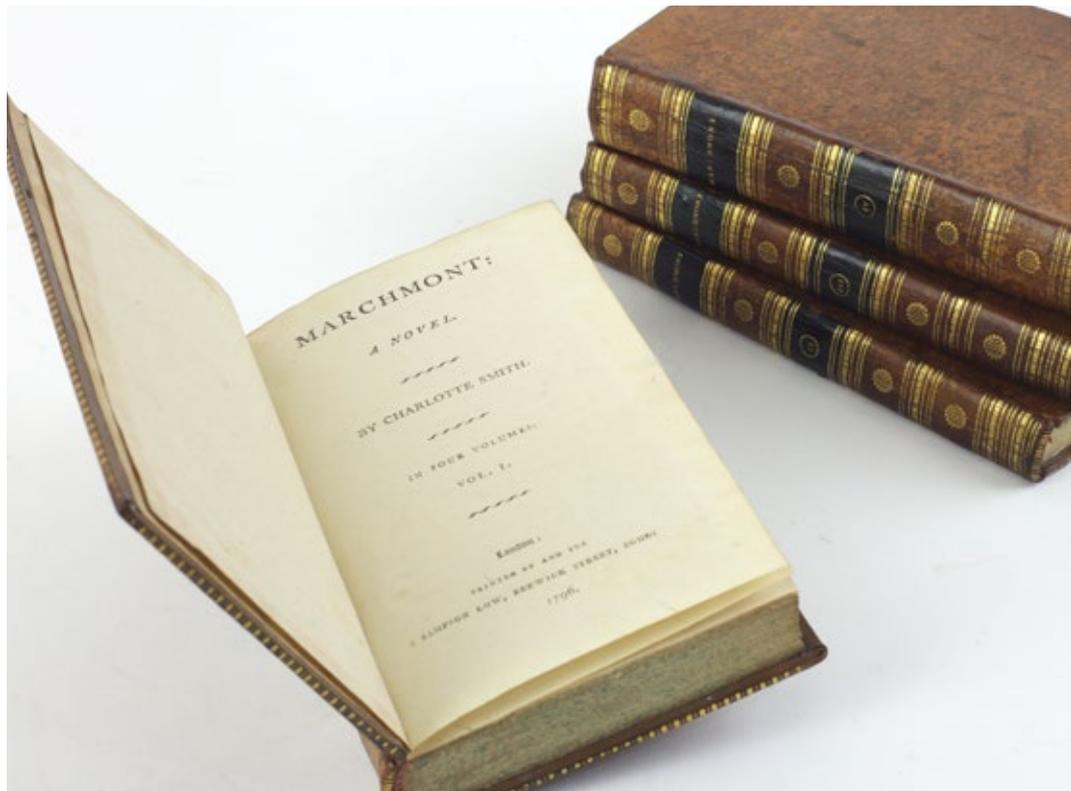
SMITH, Charlotte

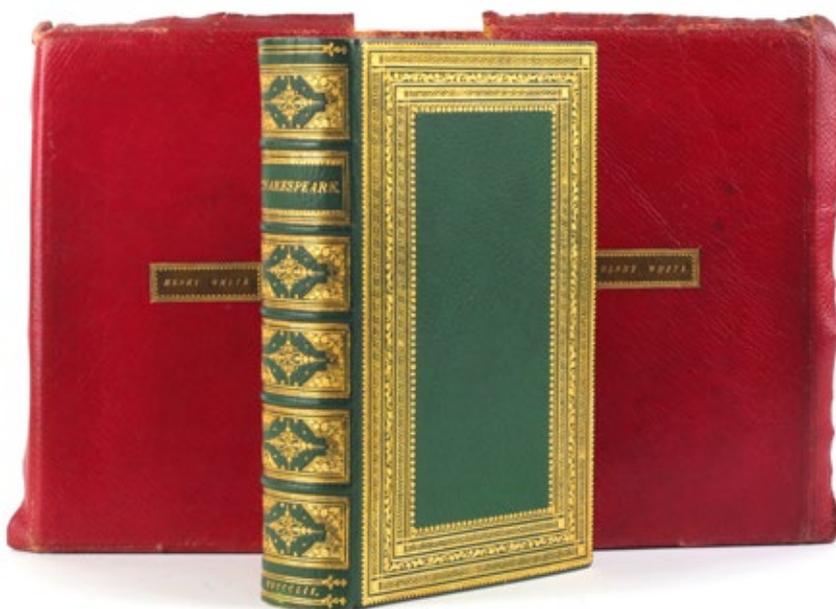
Sampson Low, 1796. First edition. Four volumes, all bound in contemporary speckled calf, with black morocco title labels to the spine and gilt rules and floral motif. Wanting half-titles, but with terminal advert leaf to vol 4. A fine set, fresh and crisp, with a little wear to the headband of vol 3, but completely without repair. Internally fresh with just a couple of sections slightly proud in vol 4. An exceptional set. [39704] £2,000

Smith's penultimate novel, in which she deftly combines a sensationalist style and all the Gothic hallmarks: heroine sent to haunted decaying family mansion, unnatural phenomena, so popular at the time with the observational sensibilities of the heroine, which Jane Austen was to popularise some twenty years later.

"In *Marchmont*, Mrs. Smith achieved a synthesis of domestic and Gothic fiction, a convergence of the imaginary horrors of Gothic fantasy and the real horrors of domestic life during an era of revolution and reaction... [the novel contains] one of Mrs. Smith's most memorable Gothic demons, the attorney, Mr. Vampyre. The concentration of evil in a diabolically intelligent male character reflects Mrs. Smith's acceptance of the need for this type of character in making her work marketable for a Gothic readership. Vampyre foreshadows Dickens's voracious lawyers and inhuman professionals who feed off the monetary misfortunes of good characters." - Frederick Frank (*The First Gothics*)

Frank 425, Summers p.399





5. An Exquisite Publisher's Binding

The Dramatic Works Of William Shakespeare

SHAKESPEARE, William

William White, 1852. The Lansdowne Shakespeare. 8vo. In a fine publisher's binding of full crushed green morocco, with six gilt-ruled and roll-tooled borders to each cover incorporating Greek and floral motifs. The spine decorated with six gilt compartments, five raised bands and gilt italics. Three gilt inner dentelle borders and marbled endpapers. All edges gilt. The decorative original gilt wrappers bound in. Housed in the original chemise of red morocco, yapp edges, with gilt-ruled olive labels.

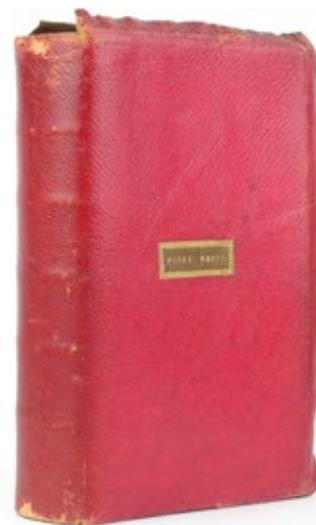
Tipped into the first three leaves are short autograph letters, two by the Harvard book collector Edward Everett and one by the Countess Granville, relating to the book and its publisher. Frontispiece portrait of Shakespeare after Droeshout. A perfectly preserved binding, in fine condition. A little wear to the chemise, with one inner flap loose. [39917] £3,000

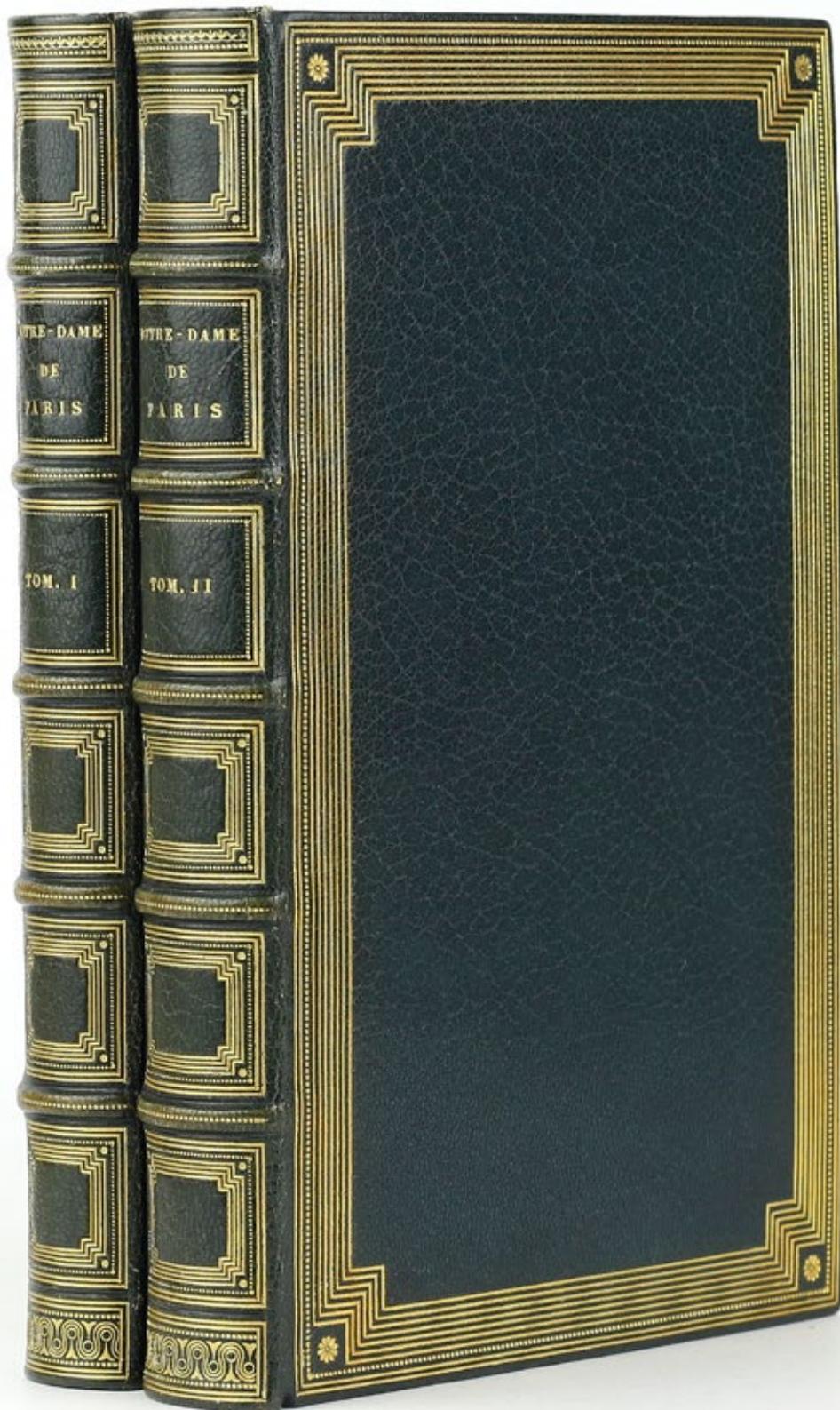
An exceptionally well-preserved example of a Victorian publisher's binding of the highest luxury.

The Lansdowne Shakespeare was an elegant and popular edition of the plays, whose publisher and editor William White said was "produced expressly to develop more clearly in reading that has ever before been accomplished, the proverbial philosophy, wit, wisdom, and genius of this 'mightiest of intellectual painters.' ... As an intellectual gift-book this volume possesses peculiar charms" (Advertisement in the Morning Chronicle, April 27th 1852). In the same advertisement, White noted that the book was "kept also bound, calf extra, gilt leaves" for 21 shillings, or in "morocco or russia" for 25 shillings.

The survival of such bindings in such unmolested condition is most uncommon.

PROVENANCE: The copy of one Henry White with his ownership inscription to the front free endpaper verso, "Henry White, Jany. 1852", and his name to the chemise.





6. A Fine Copy In A Parisian Binding

Notre-Dame De Paris

HUGO, Victor

Charles Gosselin, Libraire, 1831. First edition, first issue with no subsequent edition statement on the title page. Two volumes, exquisitely bound by Cuzin in nineteenth century full green morocco with raised bands to the spine and geometric border design to covers and spine compartments. Titled in gilt, with gilt dentelles and edges and marbled endpapers. 212mm x 130mm (page size). Engraved title pages to both volumes, complete with half titles. A fine, tall set, barely trimmed with many leaves uncut, all beautifully clean with no chips or tears. Two inconspicuous book-labels to the front blank. The binding has been retained in sparkingly fine condition. A superb example of this rarity of Gothic literature in a fine Parisian binding. [25480] £45,000

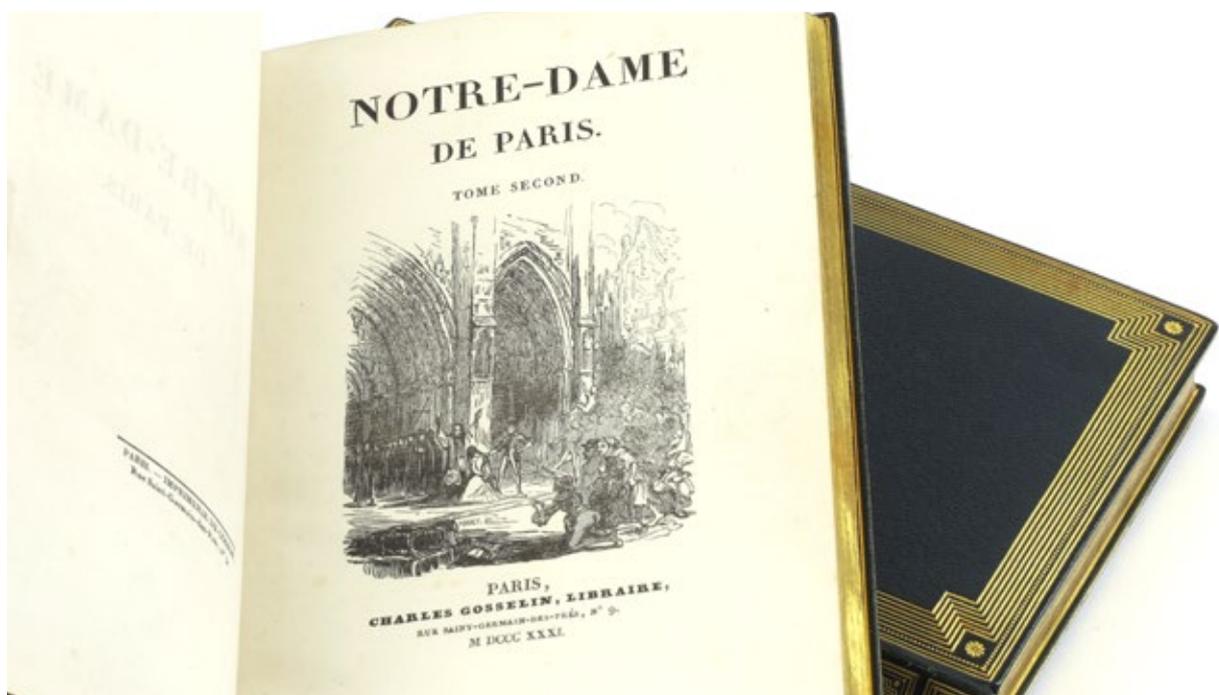
The author's first full length novel, that is now one of the key works of nineteenth century literature, and upon which much of the author's reputation rests. The first edition was published in an edition of 1100 copies which was subdivided into four issues with a different edition statement on the title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

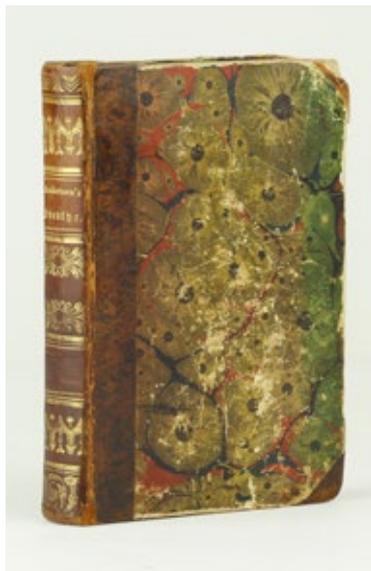
Francisque Cuzin (1836-1890) was regarded as the finest bookbinder in the world at the time.

"If you want a volume bound in the highest style of art the man to go to is M. Cuzin of the Rue Séguier... who took early to bookbinding, and is now at the head of the handicraft in Paris, and perhaps the world." - The Pall Mall Gazette (December 1886).

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

Carteret I 402





7. Hans Andersen's First Collection Of Fairy Tales

Eventyr, Fortalte For Børn

ANDERSEN, Hans Christian

C.A.Reitzel, [1835-]1837. First edition in book form, bound from the three parts, as issued with introduction by the author. 78x120mm. Contemporary half speckled calf over marbled boards. A very good copy which is worn to the outer corners and edges of the boards, but entirely unrepaired and retaining bright gilt to the spine. Internally, marking or browning to some pages, but overall a handsome and well preserved copy. Housed in a later red, half morocco, clamshell box. [33032] £37,500

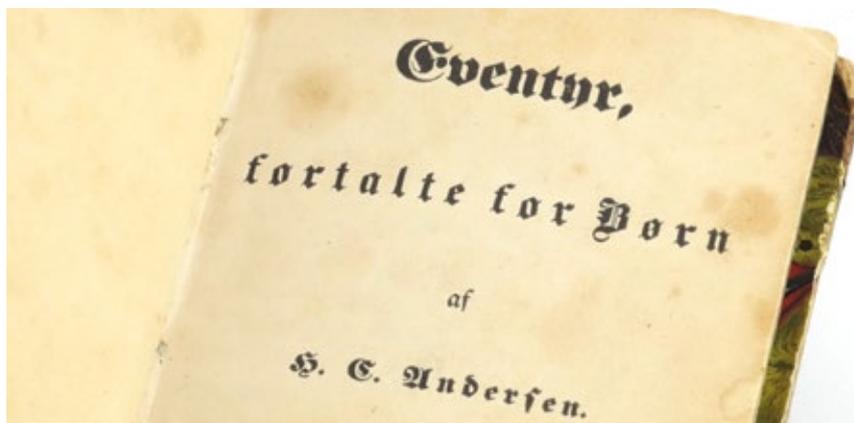
The first edition of Andersen's first collection of fairy tales, which includes the first appearance of some of his most famous stories, namely 'The Princess and the Pea', 'Thumbelina', 'The Little Mermaid', 'The Tinder Box' and 'The Emperor's New Clothes'.

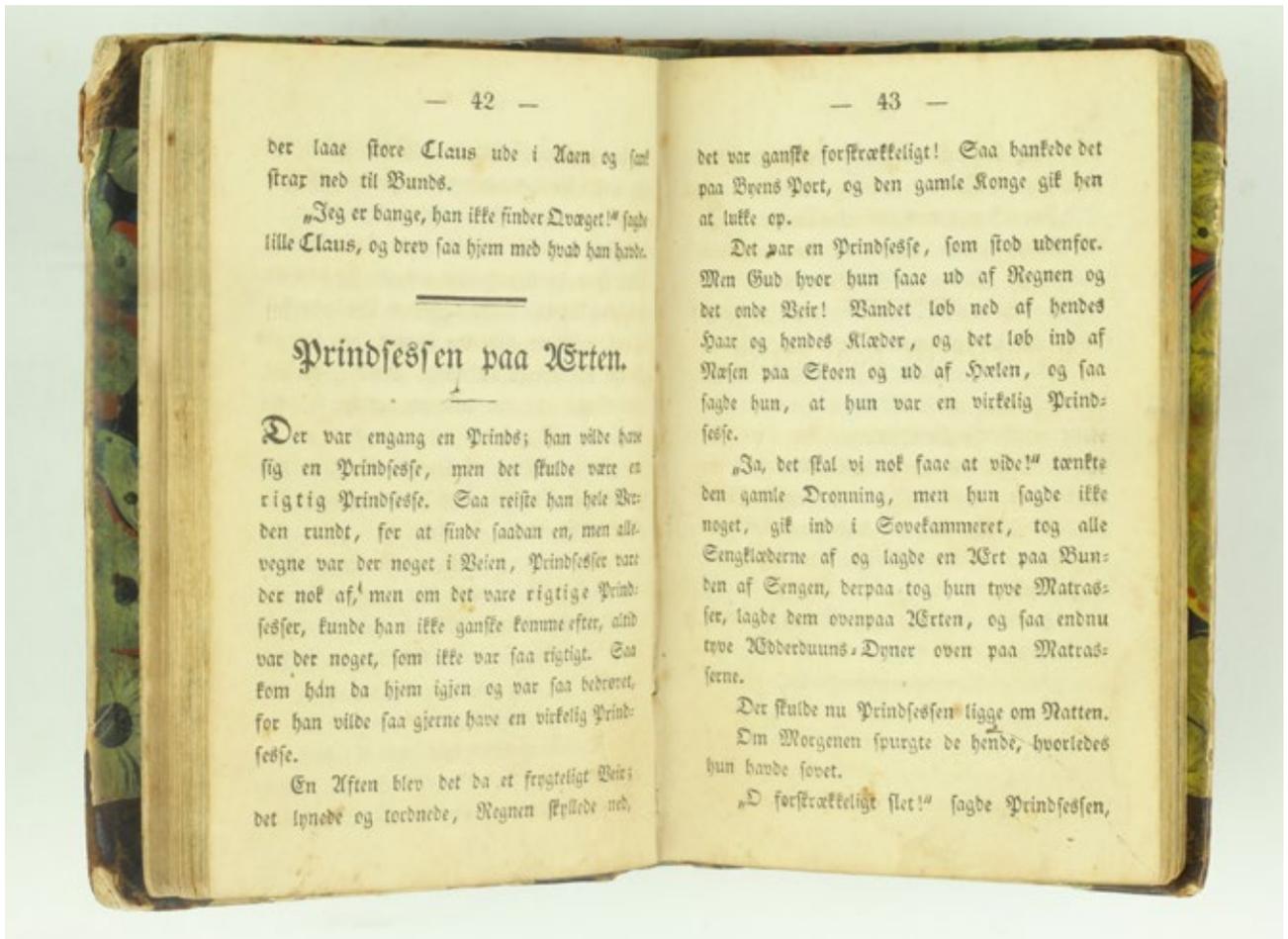
Prior to writing fairy tales, Andersen had written a couple of volumes of poetry and a novel all of which had met with quiet approval from the critics. His 1830 volume of poems contained a story called, 'The Ghost, a Fairy Tale from Funen'. With the story he wrote, "As a child it was my greatest joy to listen to fairy tales... it is my intention, provided it meets with approval, to retell several, and some day publish a cycle of Danish folk tales."

It would seem that the idea engendered no immediate enthusiasm from publishers, but some five years later, on New Year's Day 1835, Andersen wrote to his friend, Henriette Hanck, saying, "I am now starting several "Children's Tales," and you must know that I shall try to conquer future generations.". So it was in May of that year that a small pamphlet, containing the first four tales, appeared in print. Two further pamphlets followed in December 1835 and April 1837 and these three were bound into a single volume with a new title page, table of contents and introduction, in which Andersen remarks with almost comic prescience,

"With this third pamphlet the Fairy Tales are now gathered in one little volume. It will depend on the impression it makes on the public if this is to be the only one. A poet is always a poor man in his own little country. Fame is therefore the golden bird he has to catch! Time will tell if I catch it by telling Fairy Tales."

The pamphlets received quietly encouraging reviews, but were regarded by critics as mere bagatelles written between more serious endeavours. However, with the publication in book form and the subsequent translation into German, news of these new fairy stories spread. By 1842 Andersen had completed three more pamphlets and his first set was being reprinted. In 1846 the book was translated into English (in four separate translations) and by 1847 Andersen made a very successful tour of England, during which he was feted by society and famously met Charles Dick-





ens with whom he kept an acquaintance over the following ten years. Andersen had achieved the fame he craved and went on to write 162 fairy tales in total, although it is still for the ones in this initial volume that he best known.

"Since the first appearance of Hans Andersen's Fairy Tales in London and New York in 1846, over seven hundred different editions, included dozens of varied translations, illustrated by more than a hundred different artists, have been published in the United States and England alone." - Jean Hersholt (Catalog of the Jean Hersholt Collection of Hans Christian Andersen).

"The Tales of Hans Andersen are unique. Unlike Perrault's or Grimm's his stories were original inventions... he brought his own childlike imagination and a creative faculty and originality strangely lacking in his other writings. Over and above their intrinsic merit Andersen's stories signalised a new and fundamentally different approach to the writing of books for children. Mawkishness, didacticism, and moral proselytising were totally abjured and he was the harbinger of a new era in this genre" - PMM

The first issue is also of exceptional scarcity,

"...in the process of rebinding, a pamphlet of the second printing was in many cases substituted for one of the first printing, and so it was that a complete copy... is one of the greatest rarities in Danish literature" - Jean Hersholt Collection

In commerce copies are almost unknown. A trace of auction records back as far as 1930 reveals only one complete copy (the Manney copy in 1991) at auction.

PMM 299. Hersholt Collection 22 (p. 23-27)

THE
WHITE JACKET
OR
THE WORLD
IN A
MAN OF WAR

HERMAN MELVILLE

VOL. I.

LONDON
BENTLEY.

THE
WHITE JACKET
OR
THE WORLD
IN A
MAN OF WAR

HERMAN MELVILLE

VOL. II.

LONDON
BENTLEY.

8. An Exceptional Copy Of A Noted Rarity

The White Jacket

Or The World in a Man-of-War

MELVILLE, Herman

Richard Bentley, 1850. First edition. Two volumes. Publisher's blue morocco grained cloth with blind stamped border to covers and the design of a ship and anchor also in blind. Titles in gilt to the spine. Yellow coated endpapers with publisher's adverts. A near fine set, with a couple of minor splashes to the cover of volume one and a tiny rub to the rear joint of volume II. Internally fresh with perfect hinges and small abrasions to the pastedowns. An exceptional copy of a noted rarity. [39988] £60,000

Melville's emblematic fifth novel, which did much to influence the congressional prohibition of naval flogging in September 1850. The British edition, preceding its American counterpart by some two months, was printed in an edition of 1000 copies, however despite encouraging reviews, its sales were lacklustre and by 1852 had sold less than 400 copies. The remainder of the edition were reissued with a new title page dated 1853. Copies of the first issue are notably rare in any state and exceptionally so in fine original cloth.

"Mr. Melville has performed an excellent service in revealing... the indescribable abominations of the naval life, reeking with the rankest corruption, cruelty, and blood. He writes without ill-temper, or prejudice, with no distempered, sentimental philanthropy, but vividly portraying scenes of which he was the constant witness... It is not often that an observer of his shrewdness and penetration is admitted behind the scenes, and still less often that the results of personal experience are presented in such high-wrought pictures." [George Ripley, in *New York Tribune*, April 5 1850].

BAL 13662

To

W. S. Herrick

from

Wilkie Collins.

February 1856

AFTER DARK.

9. A Significant Presentation Copy

After Dark

COLLINS, Wilkie

Smith, Elder & Co., 1856. First edition. Two volumes in original publisher's wavy grained, dark green cloth with gilt titles to the spine and decorative floral device to the covers in blind. Author's presentation copy. Inscribed on the half title of volume I, to the inspiration for two of the book's stories, "To W.S.Herrick from Wilkie Collins February 1856". A very good set, with some wear to the corners at the spine ends and a little to the joints, with a neat repair to the base of the rear joint of volume I. Pages slightly browned, but generally clean. Housed in chemise and quarter morocco box. [39848] £35,000

An important association copy. William Salter Herrick was a mainly unsuccessful society portrait painter, who was part of the large artistic circle which included Collins and Dickens. He was however, "a fascinating story-teller" (*The Atheneum*, 12 June 1915), and one evening recounted to Collins a tale apparently told him by one of his sitters, about a bed in a low den in Paris, the canopy of which had a habit of descending on the sleeper and smothering him. Collins took the idea and developed it into the most celebrated of his early horror stories, *The Terribly Strange Bed*, which was also his first contribution to Dickens' magazine, *Household Words* in 1852.

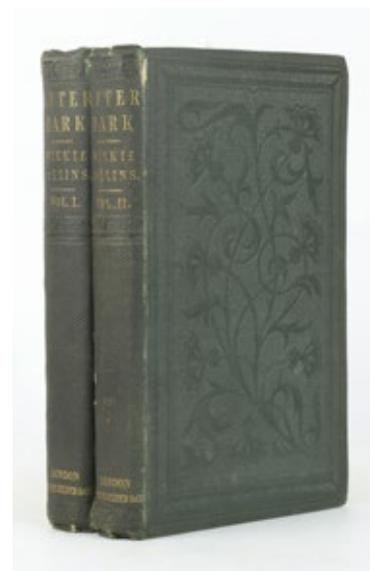
After Dark takes six stories, five of which were originally published in *Household Words*, and connects them together by the story of William Kerby, a travelling portrait painter and talented storyteller, who recounts the stories to his wife. It is plain that William Kerby is based upon William Herrick. Collins further acknowledges Herrick's contribution in the introduction,

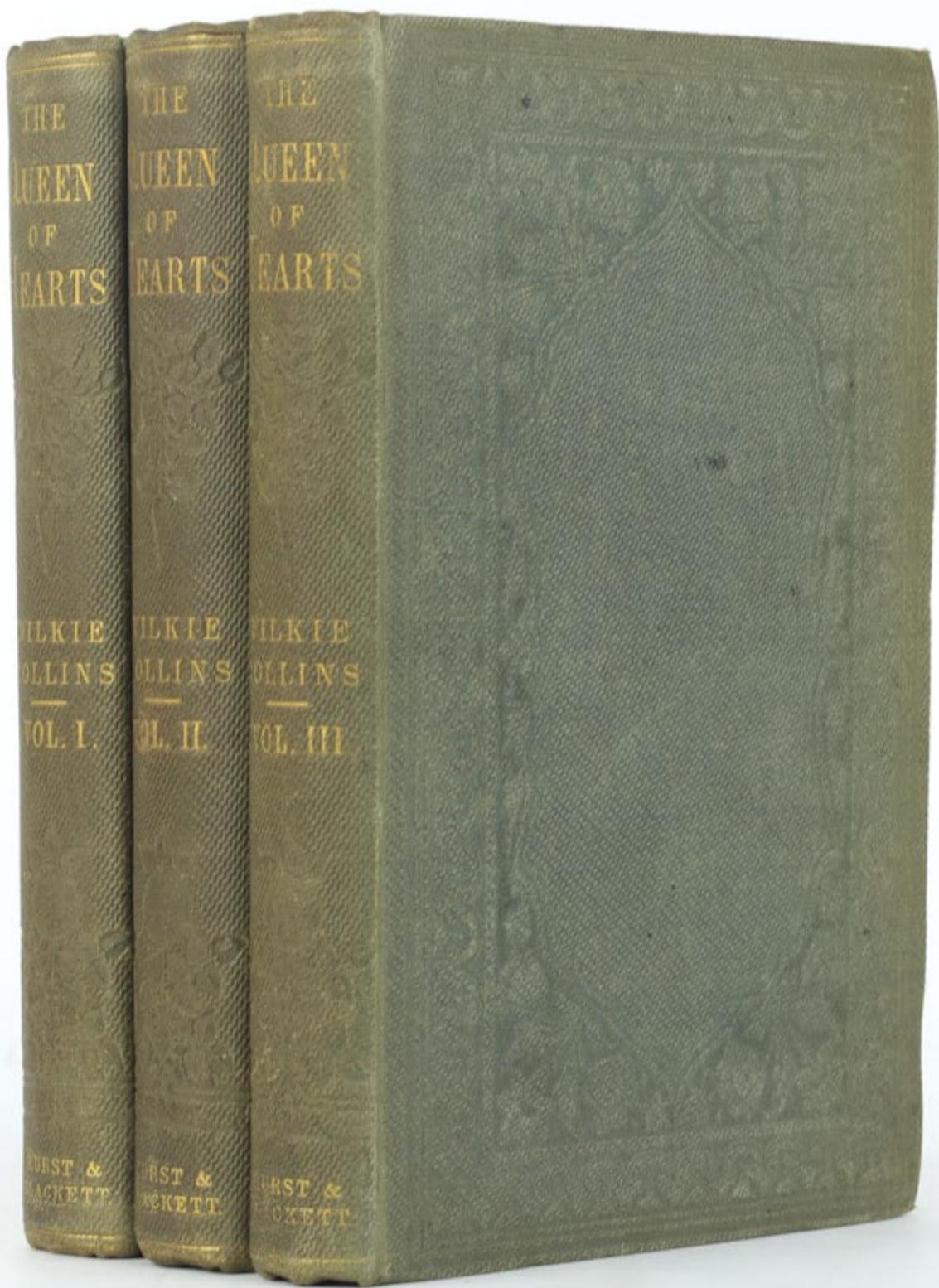
"I must also gratefully acknowledge an obligation of another kind to the accomplished Mr W. S. Herrick, to whom I am indebted for the curious and interesting facts on which the tales of 'The Terribly Strange Bed' and 'The Yellow Mask' are founded."

After Dark is Collins' first collection of stories and his first significant work marking a breakthrough in his narrative style. "To the modern reader, the unmistakable first appearance of the real Collins in these excellent tales comes with a pleasurable shock after the mild bohemianism of the preceding novel, *Hide and Seek*. *After Dark* consists of six narratives of varying length and subject, ingeniously woven together into the pattern of a single story. At their best they are as good as anything the author ever wrote." (*Sadleir, Excursions in Victorian Bibliography*)

Wilkie Collins presentation copies are of the utmost scarcity in commerce. Only three inscribed first editions are recorded at auction in the last 45 years, and a brief census of institutionally held presentation copies, shows but a mere handful more and also strongly indicates that Collins only inscribed to close friends such as Elizabeth Graves (Collins's daughter in law), Henry Buller (literary friend), F Carr Beard (Collins's doctor) and Dickens.

PROVENANCE: W.S.Herrick (inscription from the author); Albert B. Ashworth (New York book collector), his sale Park Bernet in 1950; Florence & Edward Kaye (noted collectors of detective fiction, bookplate to chemise); Private collection.





THE
QUEEN
OF
HEARTS

WILKIE
COLLINS
VOL. I.

HURST &
BLACKETT

THE
QUEEN
OF
HEARTS

WILKIE
COLLINS
VOL. II.

HURST &
BLACKETT

THE
QUEEN
OF
HEARTS

WILKIE
COLLINS
VOL. III.

HURST &
BLACKETT

10. "To-Day Copies Are Rarely Seen"

The Queen Of Hearts

COLLINS, Wilkie

Hurst & Blackett, 1859. First edition. Three volumes in publisher's olive, wavy grained, cloth with gilt titles to the spine and decoration to covers in blind. A fine copy, with only the most trivial wear to the spine ends, but the cloth clean and the gilt bright. All hinges perfect and internally fresh, with neat ownership name to each front endpaper. An exceptional copy. Housed in chemise and quarter morocco box. [39846] £25,000

A collection of ten connected stories, mainly of a supernatural nature, but including the celebrated early detective story, *The Biter Bit*, and in *Anne Rodway*, Collins creates possibly the first female detective in fiction.

Exceptionally scarce in the original cloth. Even in 1951 Michael Sadlier notes, "that to-day copies are rarely seen", and places it second in his list of comparative scarcities. This certainly remains true today, but those copies that are seen are generally from circulating libraries and are badly damaged or repaired. Copies in fine condition have more or less entirely evaporated.

Sadleir 603; *Queen's Quorum* 3.

PROVENANCE: Florence & Edward Kaye (noted collectors of detective fiction, bookplate to chemise).

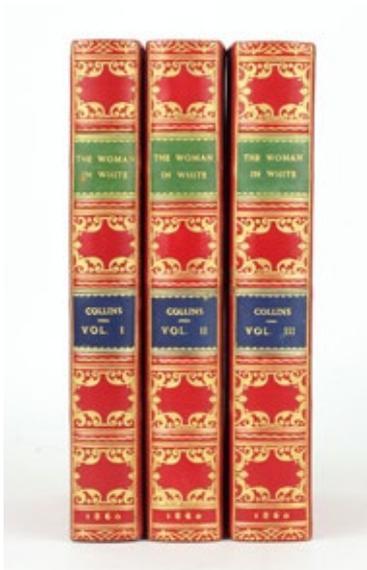
11. A Cornerstone Of Detective Fiction

The Woman In White

COLLINS, Wilkie

Sampson Low, 1860. First English edition. Three volumes. Finely bound by Riviere in mid twentieth century full scarlet calf, with raised bands, contrasting morocco title labels and decoration to the spines. Double ruled border to the covers, with decorated edges and turn ins. All edges gilt. Original cloth covers bound in at the rear. A very good copy indeed with some wear to the front joint of each volume. [39932] £2,500

The Woman in White is the novel for which Collins is best known. It is also one of the earliest and most influential examples of modern detective fiction, with the sleuth, Walter Hartright, employing many of the techniques used by Sherlock Holmes and subsequent fictional detectives.



12. Inscribed By Lewis Carroll

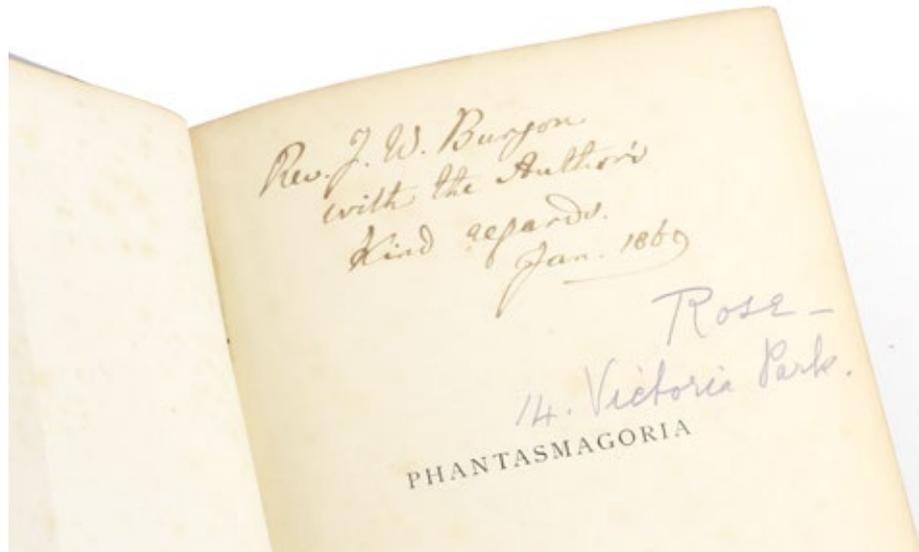
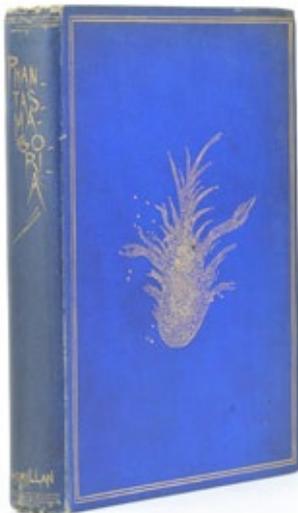
Phantasmagoria

And Other Poems

CARROLL, Lewis

MacMillan, 1869. First edition, first issue. 8vo. Original blue cloth with gilt vignettes and lettering. All edges gilt. Inscribed by Carroll on the half title "Rev J. W. Burgon with the Author's kind regards Jan, 1869". A very good copy indeed, a little tanned to the spine with some wear to spine ends. [39706] £4,750

Carroll noted in his diary on 7th January 1869 that he "called on Macmillan and sent off 28 copies of Phantasmagoria", which were inscribed for close family, friends and colleagues at Oxford. The recipient of this copy, John William Burgon, a fellow Oxford clergyman and the vicar at St Mary's.



13. An Inscribed 'Oxford Squib'

Notes By An Oxford Chiel

[CARROLL, Lewis] DODGSON, Charles Lutwidge

James Parker and Co., 1874. First collected edition. Publisher's green cloth titled in gilt to the upper cover. Issued with the collective title page and contents leaf. Author's presentation copy, inscribed on the front pastedown, "H. A. Barclay with the Author's sincere regards Ap. 27 1875". Two later notes of provenance are written on the free endpaper. All edges gilt. A near fine copy, with a little wear to the spine ends, else clean and bright. [39705] £4,500

A rare collection of Dodgson's famous 'Oxford Squibs', good natured satires, usually of a local political nature disguised in the sort of 'nonsense' writing popularised in the author's fiction writings.

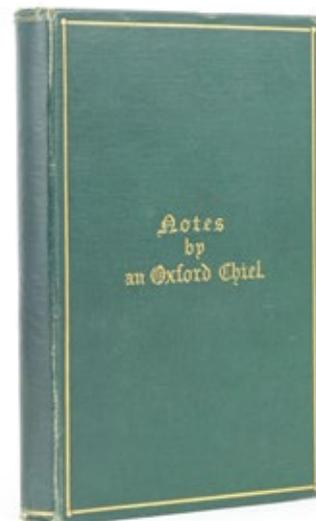
The first section, *The New Method of Evaluation as Applied to π* , for instance is not part of Dodgson's noted work on number theory, but a comment on religion within the Oxford University with such reasoning as,

"let H=High Church, and L=Low Church, then the geometric mean = \sqrt{HL} : call this 'B' (Broad Church).

$\therefore HL=B^2$ "

The other parts comprise, *The Dynamics of a Particle*; *Facts, Figures, and Fancies*; *The New Belfry*, of Christ Church Oxford; *The Vision of the Three T's*; *The Black Cheque*, A Fable. The pamphlets were published individually between 1865 and 1874 and collected here for the first time.

Presentation copies are rare with only two others offered at auction in the last forty years. The recipient of this copy, the Reverend Henry Alexander Barclay, was a life-long friend of Dodgson's, having been at Christ Church with him, and Dodgson would often visit him in Brighton during the summer.



14. Inscribed By Rossetti For Her Family Doctor

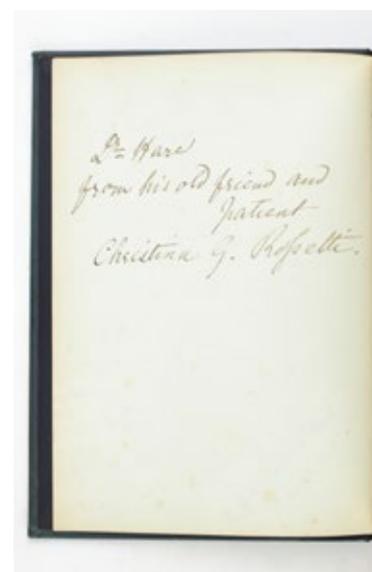
Time Flies

A Reading Diary

ROSSETTI, Christina

Society For Promoting Christian Knowledge, 1885. First edition. 8vo. Publisher's navy blue cloth, lettered gilt with gilt vignette to the upper cover. All edges red. Black coated endpapers. Inscribed by Rossetti to the front endpaper verso, "Dr Hare, from his old friend and patient Christina G. Rossetti". A near fine copy with a couple of light marks to the boards. [39985] £1,750

A charming association copy of Rossetti's reading diary, inscribed by her for the family doctor Dr Charles G. Hare, in whose care Rossetti was under "more or less constantly" between 1845 and 1850.



THE SIGN
OF
FOUR

BY
C. DOYLE

WILSON BLACKETT'S
Standard
Library.

THE SIGN
OF FOUR

A. CONAN DOYLE

15. The Finest Copy We Have Encountered

The Sign Of Four

DOYLE, Sir Arthur Conan

Spencer Blackett, 1890. First edition, first state with 13 for 138 on p.[iii] and w shed on p.56. First issue binding stamped "Spencer Blackett's Standard Library". Original red cloth with black decorative border and gilt titles. Frontispiece by Charles Kerr. A fine copy. Exceptionally bright and crisp, with just the slightest toning to the spine. Internally fresh with perfect hinges. A superb copy, the finest we have encountered.

[39924]

£45,000

The second Sherlock Holmes novel owes its inception to a meeting between Doyle and J.M.Stoddart of Lippincott's Magazine, organized by Cornhill's James Payn, in which Doyle agreed to write a story for the magazine. Stoddart asked for a spicy title and Doyle replied, "I shall give Sherlock Holmes of "A Study in Scarlet" something else to unravel."

The novel enjoyed muted success in America and appeared in England as part of Spencer Blackett's Standard Library series in October 1890. Again sales were modest and much of the edition was still in the form of unbound sheets when Griffin Farrar took over Spencer Blackett in 1891. However, with a resurgence of interest aroused by the Strand Magazine's serialising of The Adventures of Sherlock Homes, Griffin Farrar quickly bound up the remaining sheets with their imprint at the base of the spine, which forms the secondary issue.

Copies of the first issue are scarce in any condition and genuinely rare in fine condition.

Green & Gibson A7a; De Waal 279



16. Large Paper Issue In Original Parts

Le Morte Darthur

The Birth, Life and Acts of King Arthur, of the Noble Knights of the Round Table, Their Marvellous Enquests and Adventures the Achieving of the San Greal and in the End Le Morte Darthur with the Dolourous Death and Departing Out of This World of Them All.

BEARDSLEY, Aubrey; MALORY, Sir Thomas

Dent, London, 1893-1894. First edition, deluxe issue. Number 101 of 300 sets printed on large Dutch handmade paper. Twelve original parts, each in original card wrappers with design by Beardsley to the upper covers. Two photogravure frontispieces and eighteen full page wood engravings (including five double-page), numerous text illustrations, and approximately 350 designs for chapter headings and borders, all by Beardsley. A fine set, with the wrappers of each volume exceptionally clean and crisp and free from all but the most trivial wear. Internally some plates show oxidisation and corresponding offsetting as usual, but the text exceptionally clean and for the most part, unopened. Housed in early custom boxes. An extraordinary set. [39709] £15,000

The classic combination of Aubrey Beardsley's distinctive drawings and the Arthurian legend. One of the most iconic books of the fin de siècle.

The work was issued by subscription in twelve parts between June 1893 and November 1894 in an edition of 1500 copies on standard paper and 300 copies on Van Gelder paper. On completion of the serialisation, subscribers to the large paper issue were encouraged to have the work "bound in Vellum, as being handsomely in keeping with the style of the edition and very strong." The small limitation of the deluxe issue makes it understandably scarce in any form. Nevertheless, anecdotal evidence of copies seen in the publisher's binding and those in original wrappers, would suggest that most copies were either bound up or have since perished.



17. One Of 50 Large Paper Copies

Lady Windermere's Fan

A Play About Good Women

WILDE, Oscar

Elkin Mathews and John Lane, 1893. First edition, large paper issue, limited to 50 copies printed on hand made paper. Publisher's brown buckram titled in gilt to the spine with gilt decoration to the covers designed by Charles Shannon. A near fine copy, with the spine and edges inevitably darkened, but the boards free from wear and the gilt bright. Internally, offsetting to the endpapers, but exceptionally fresh. [39389] £8,750

The first of Wilde's comic plays, which were to make his fortune and establish himself as the pre-eminent playwright of the 1890s. This edition de luxe, uncommon by dint of its limitation, is now very seldom encountered in nice condition.

18. Banned In London, Published In Paris

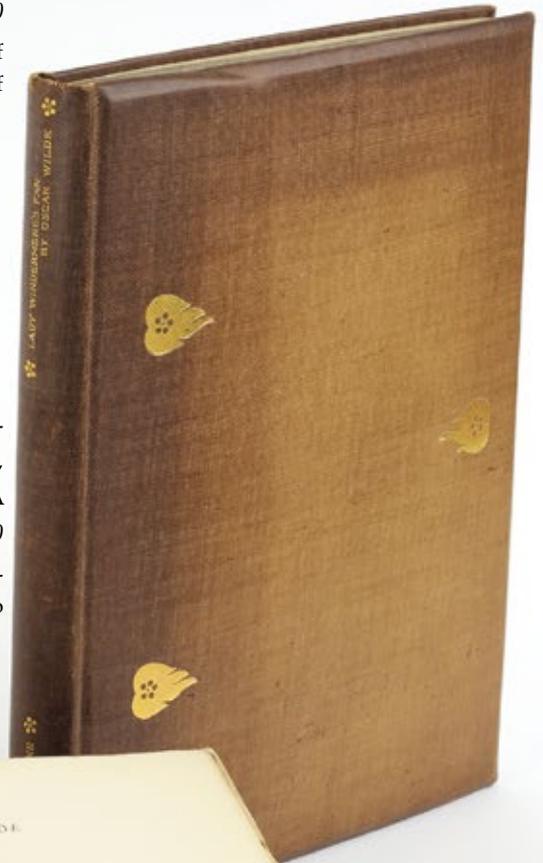
Salome

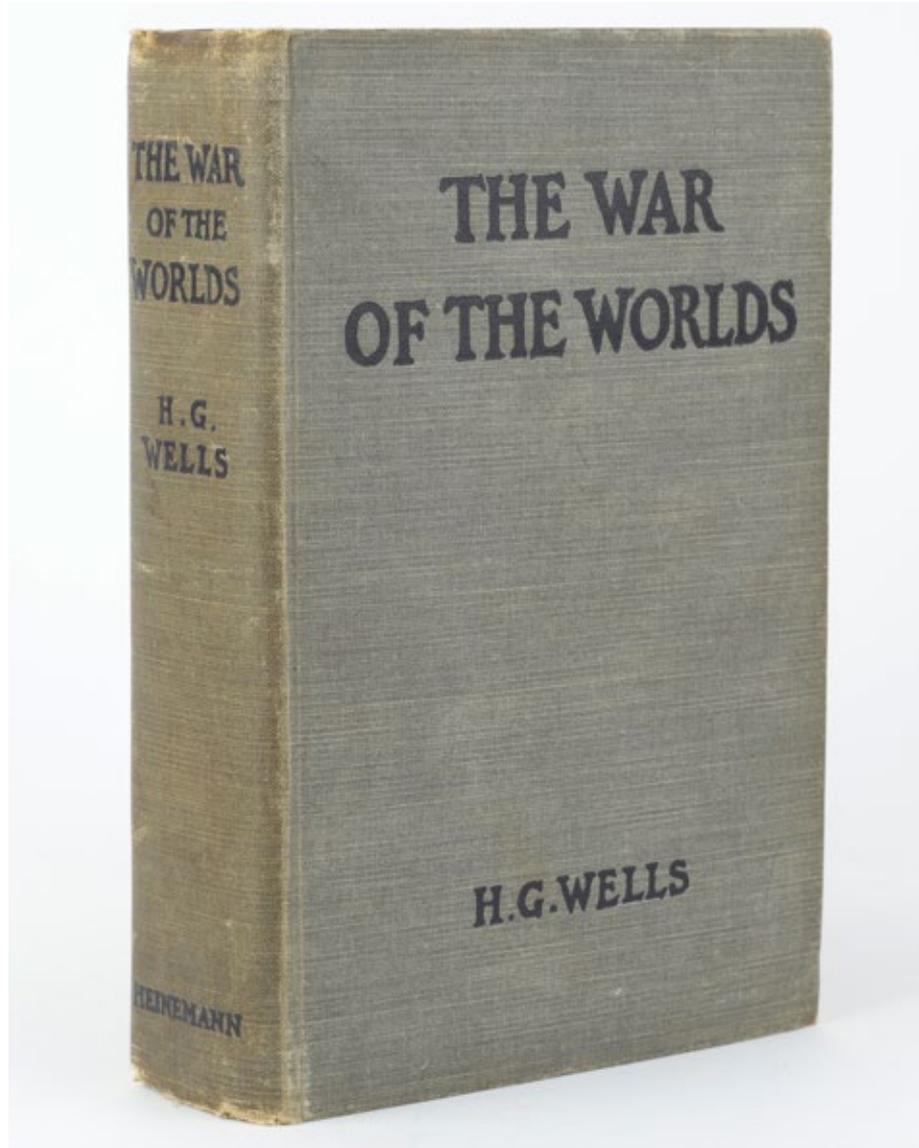
Drame En Une Acte

WILDE, Oscar

Librairie De L'Art Independant, 1893. First edition. 8vo. Publisher's original purple paper wrappers, lettered in silver to the upper cover. A very good copy, with some browning to the margins of the wrappers but internally fresh. A couple of very small stab holes to the lower wrapper. [39609] £2,000

The first appearance of Wilde's play in print, published in Paris where it was first performed, having had its licence in London withdrawn by the Lord Chamberlain due to its depiction of biblical characters.





19. Inscribed By Wells With A Cartoon

The War Of The Worlds

WELLS, H. G.

Heinemann, 1898. First edition, 32pp of terminal adverts (second state). Original grey cloth with black titles. Author's presentation copy inscribed and dated shortly after publication, "H.G.Wells June 3/99", with a doodle of a bespectacled old man with a beard. Ownership inscription of Alice R. C. Rogers at the head of the title page. Slight wear to spine ends and tips, a couple of faint marks to cloth, spine darkened, foxing to contents, a very good copy. [39747] £25,000

A rare presentation of one of Wells's most acclaimed science fiction novels with one of his characteristic doodles. The portrait, an old, bald man with long white beard and dark glasses, looks nothing like Wells himself, but is perhaps a visualisation of the unnamed narrator of the book.

The War
of the Worlds

with a sequel *Invaders of the Earth*



49
12116
June 3/99.

THE HEART OF
THE ANTARCTIC



To Catherine Eckstein
from her friend Ernest
Shackleton the author.
Dec 1909

" They are wanting me they're calling me
They are whining and they're shuffling as
if each one had a soul
They are calling from the wilderness, the
best and goodliest of places
The stern and sudden solitudes that surround
the Pole "

20. With A Long, Poetic Inscription By Shackleton

The Heart Of The Antarctic

Being the Story of the British Antarctic Expedition 1907 - 1909.

SHACKLETON, Ernest H.

Heinemann, 1909. First edition. Two volumes. 4to. Blue cloth with gilt lettering on the spine and silver lettering and illustration to the upper cover. Top edges gilt. With a long presentation inscription from Shackleton for Catherine Eckstein on the front endpaper, "To Catherine Eckstein from her friend Ernest Shackleton, the author, Dec 1909", under which he has added the third verse of Robert Service's 'The Lure Of Little Voices', so popular among heroic age explorers:

"They are wanting me they're haunting me
They are whining and they're whimpering as if each one had a soul
They are calling from the wilderness, the vast and godlike spaces
The stark and sullen solitudes that sentinel the Pole".

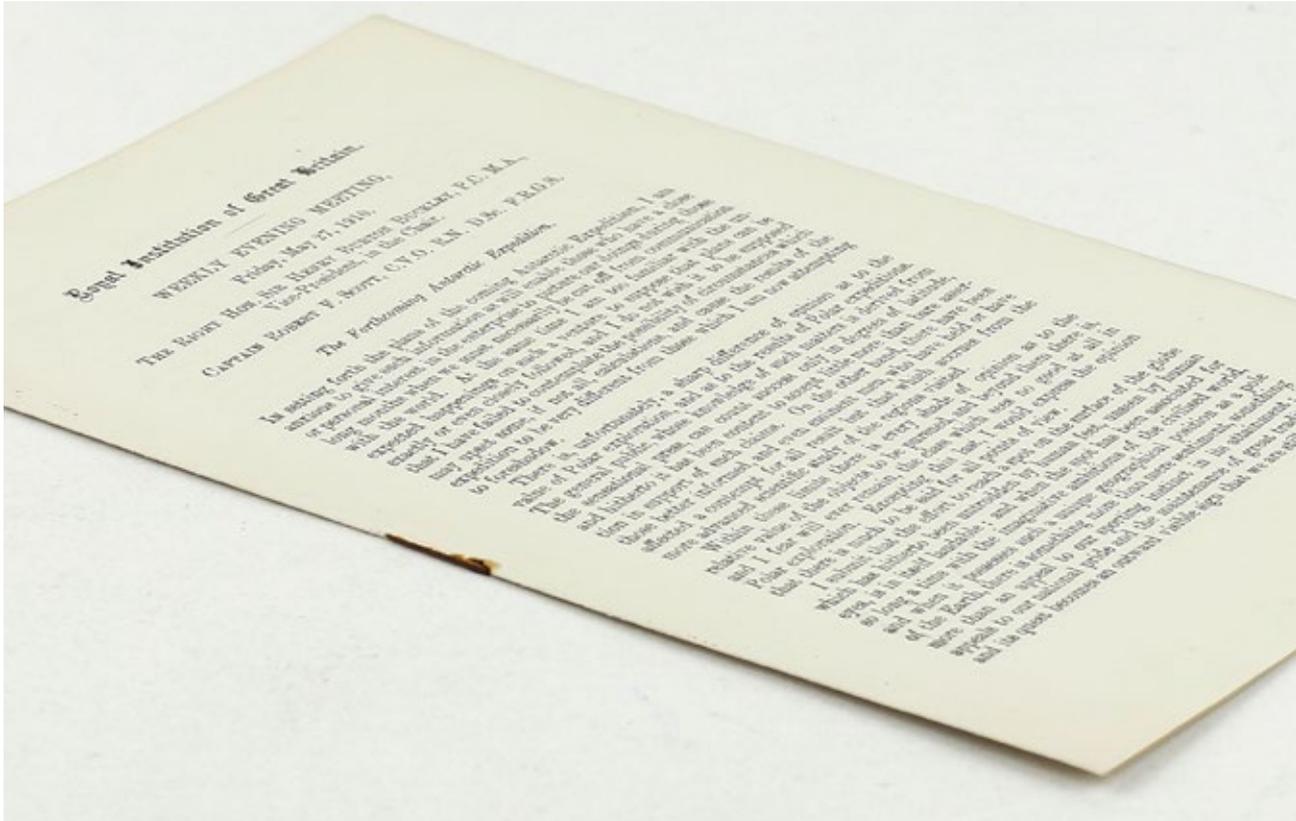
Photogravure frontispieces to each volume; twelve colour plates after paintings by George Marston, all with captioned tissue guards; four double-page photographic plates, 271 photographic illustrations on 195 plates; diagrams, maps, plans & graphs in the text, including nine full-page. Also three folding maps and one folding plate containing two panoramic views in end-pocket of vol. II. A near fine set, uncommonly clean and bright. A short closed tear to the head of each spine, and a little spotting to the fore- and bottom-edges. [39493] £12,500

Shackleton's famous account of the Nimrod expedition, which he led to the Antarctic in 1907-09. Following his return from the Antarctic in June 1909, the recipient of this copy, Catherine Eckstein, hosted the first dinner for him and the officers of the expedition.

Inscribed copies of the book are uncommon, exceptionally so in such nice condition.

PROVENANCE: Catherine Eckstein (presentation inscription); thence by descent to her son, the noted collector Sir Bernard Eckstein; his sale, Sotheby's, 24th January 1949; private collection.





21. Scott's Final Public Defence Of Exploration

The Forthcoming Antarctic Expedition

SCOTT, Robert Falcon

Royal Institution Of Great Britain, Friday, May 27, 1910. First edition. A single quire of four leaves, stapled. Save for a little staining at the staple, a fine, clean copy.

[39189]

£8,500

An extremely rare offprint, unrecorded by bibliographers, of the address given by Scott to the Royal Institution just two and half weeks before the Terra Nova set sail for the Antarctic.

Scott left on what would be his final expedition on 15th June 1910, and this address at the Royal Institution's weekly evening meeting would be one of the last public statements he gave. He sets out his plans for the expedition and strongly makes the case for the value of Polar exploration, in the wake of a wider public that "can count success only in degrees of latitude":

"I submit that the effort to reach a spot on the surface of the globe which has hitherto been untrodden by human feet, unseen by human eyes, is in itself laudable; and when the spot has been associated for so long a time with the imaginative ambitions of the civilised world, and when it possesses such a unique geographical position as a pole of the Earth, there is something more than mere sentiment, something more than an appeal to our sporting instinct in its attainment; it appeals to our national pride and the maintenance of great traditions, and its quest becomes an outward visible sign that we are still a nation able and willing to undertake difficult enterprises, still capable of standing in the van of the army of progress".

Virtually unknown: we can find no record of any other copy previously appearing in commerce and it exists institutionally only at the John Hay Library (Brown University).

22. "A Masterpiece Of Information Gathering"

Map Of Antarctica

With the accompanying Handbook And Index by Bayliss and Cumpston.

BAYLISS, E. P.

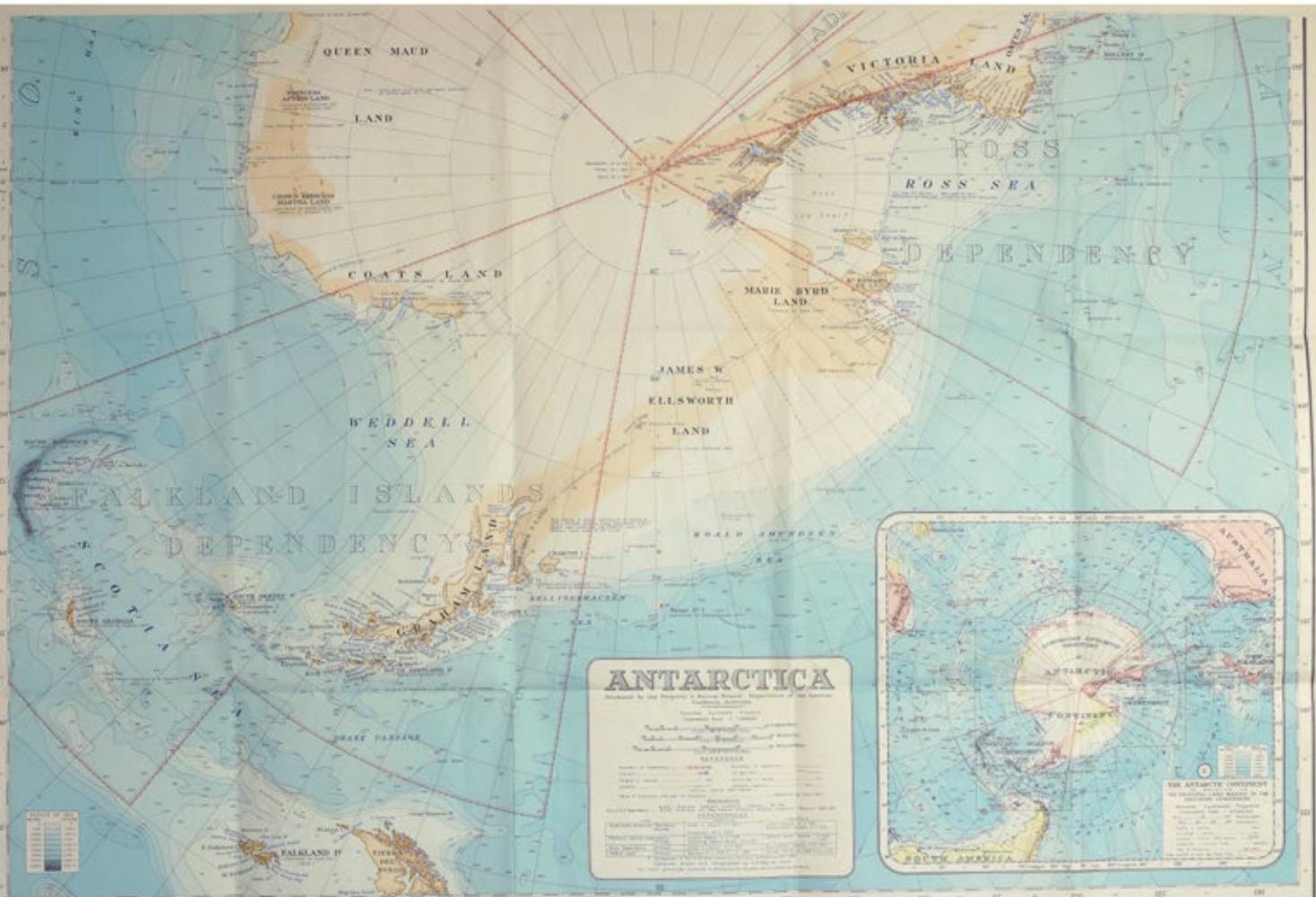
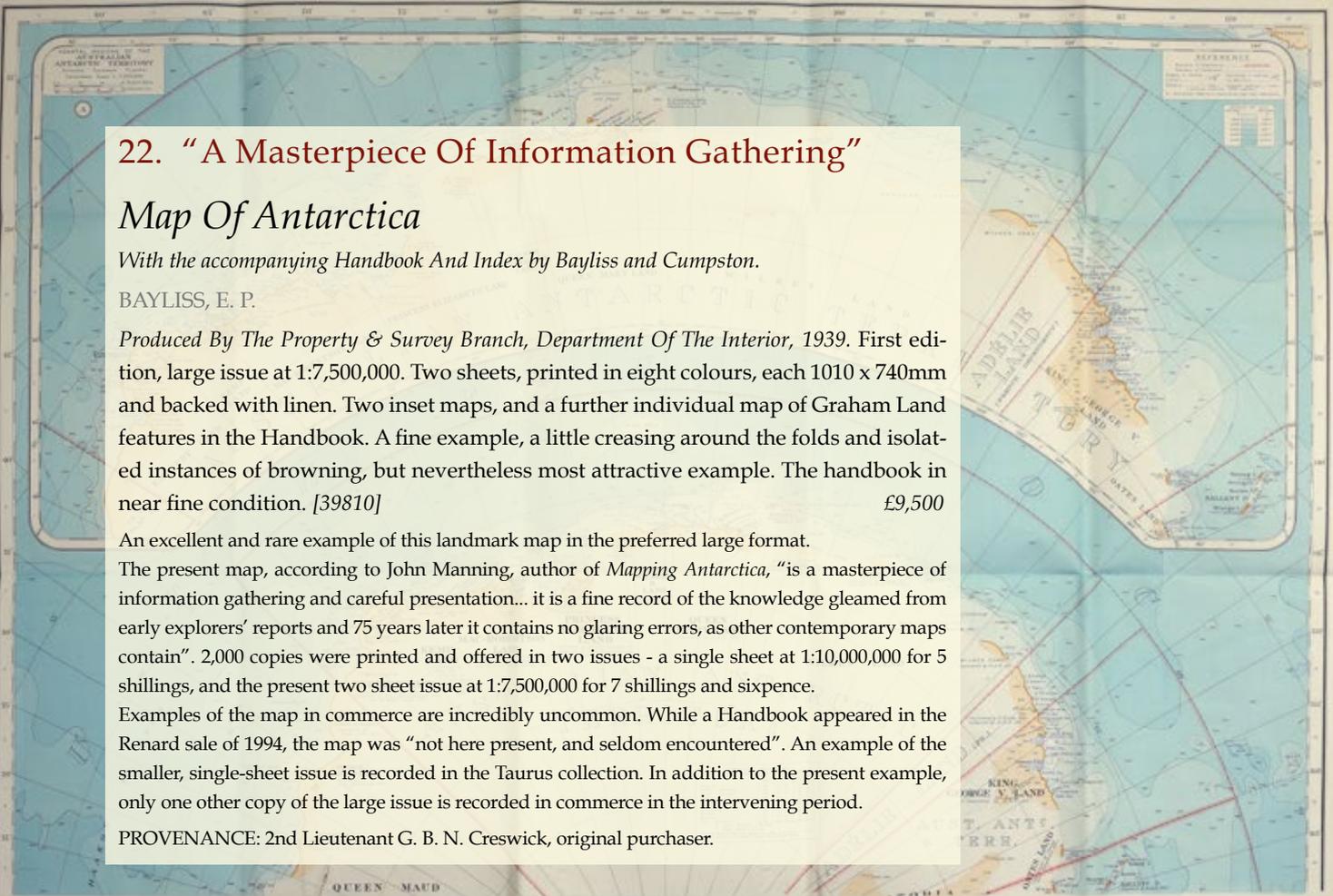
Produced By The Property & Survey Branch, Department Of The Interior, 1939. First edition, large issue at 1:7,500,000. Two sheets, printed in eight colours, each 1010 x 740mm and backed with linen. Two inset maps, and a further individual map of Graham Land features in the Handbook. A fine example, a little creasing around the folds and isolated instances of browning, but nevertheless most attractive example. The handbook in near fine condition. [39810] £9,500

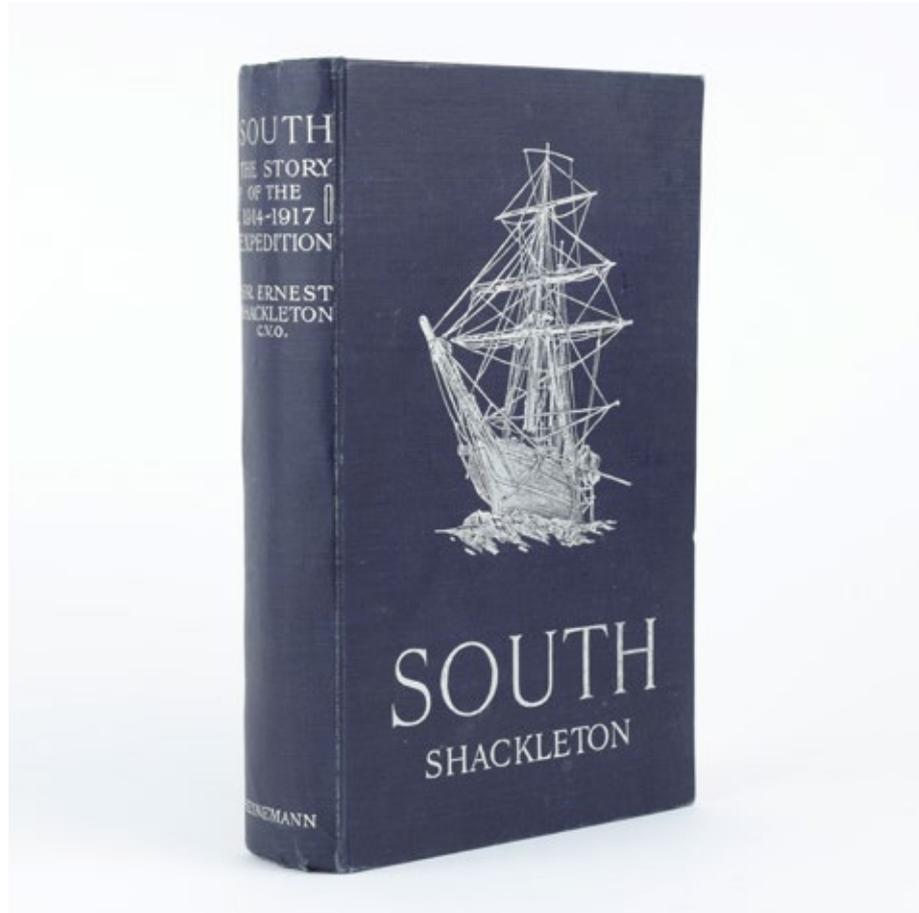
An excellent and rare example of this landmark map in the preferred large format.

The present map, according to John Manning, author of *Mapping Antarctica*, "is a masterpiece of information gathering and careful presentation... it is a fine record of the knowledge gleamed from early explorers' reports and 75 years later it contains no glaring errors, as other contemporary maps contain". 2,000 copies were printed and offered in two issues - a single sheet at 1:10,000,000 for 5 shillings, and the present two sheet issue at 1:7,500,000 for 7 shillings and sixpence.

Examples of the map in commerce are incredibly uncommon. While a Handbook appeared in the Renard sale of 1994, the map was "not here present, and seldom encountered". An example of the smaller, single-sheet issue is recorded in the Taurus collection. In addition to the present example, only one other copy of the large issue is recorded in commerce in the intervening period.

PROVENANCE: 2nd Lieutenant G. B. N. Creswick, original purchaser.





23. Shackleton's Great Feat Of Survival

South

The Story of Shackleton's Last Expedition, 1914 - 1917

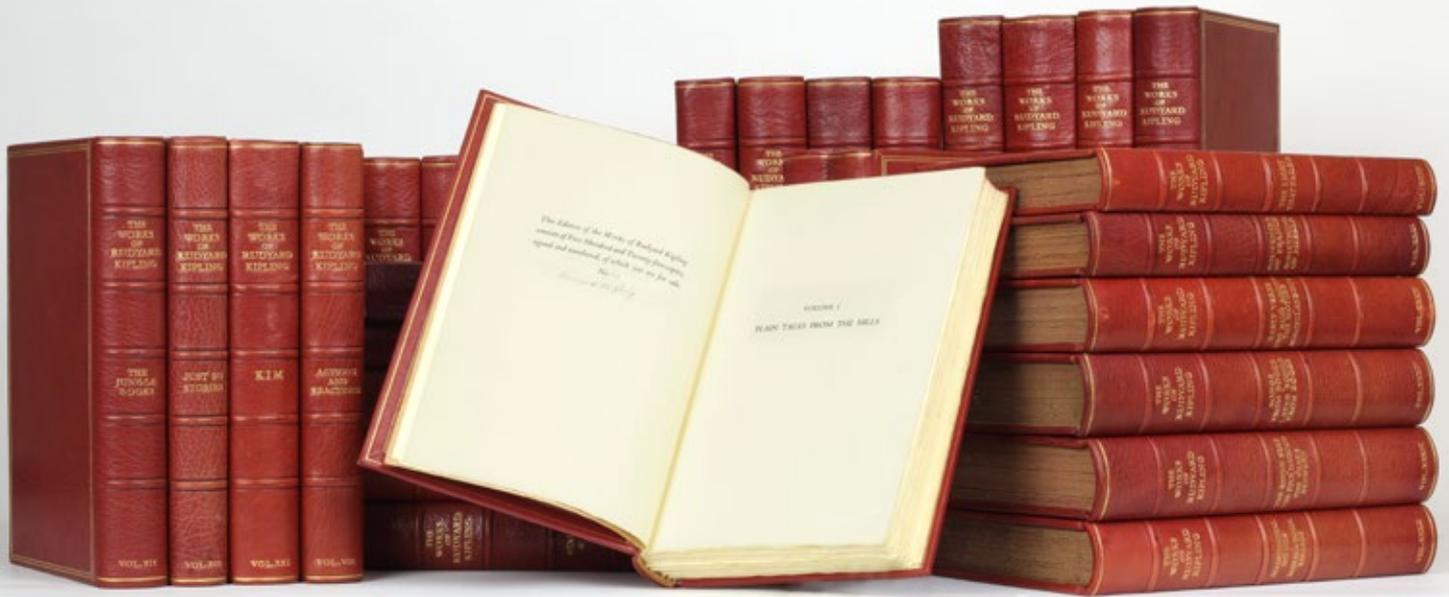
SHACKLETON, Ernest H.

Heinemann, 1919. First edition. 8vo. Original dark blue cloth with titles and vignette of Shackleton's ship, *Endurance*, on the upper cover in silver. Colour frontispiece after a photograph by Frank Hurley, with 87 further black and white photographs by Hurley, all full page, on 44 plates. Fold out map to rear. A very good copy indeed, generally clean with the silver decoration uncommonly bright. Very fresh internally, with only a suggestion of the browning that usually befalls the book. A little abrasion to the front pastedown, but this notwithstanding an attractive copy. [39541] £3,950

Shackleton's account of the *Endurance* expedition is one of the finest in the Antarctic canon and a classic of all literature on exploration.

The tale of the loss of the *Endurance* to the Weddell Sea, the perilous journey to Elephant Island, the unlikely voyage of the *James Caird* to South Georgia and the rescue mission that ensured every member of the crew survived has become legend due to Shackleton's account.

Due to the poor quality of the paper used for the first edition, attractive copies are rare.



24. A Fine Set Of The Sussex Kipling

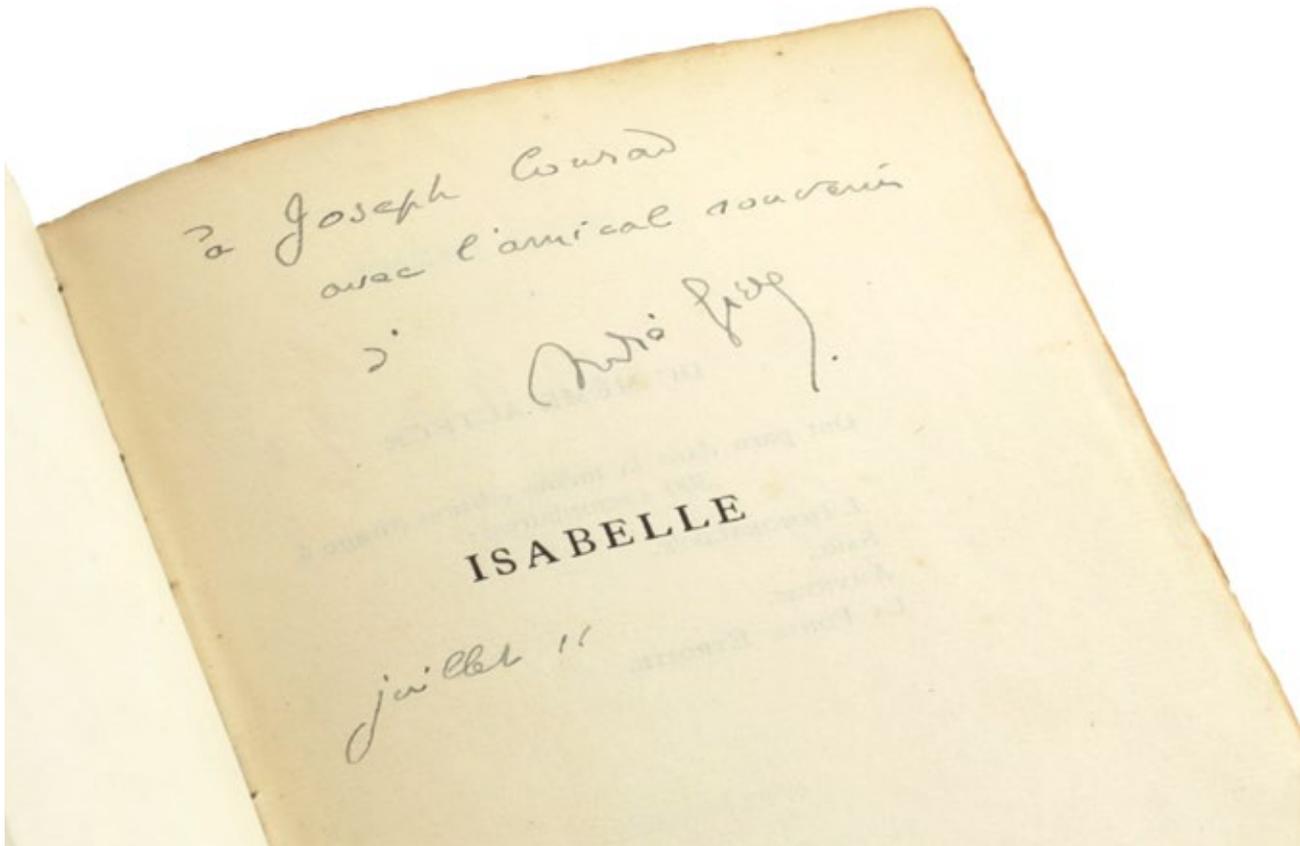
The Works Of Rudyard Kipling

KIPLING, Rudyard

Macmillan, London, 1937-1939. 35 volumes. 4to. The Sussex Edition. Number 69 of 525 sets, signed by the author in volume one. 8vo. Bound in publisher's full russet Niger morocco, printed on handmade paper with top edges gilt on the rough, others untrimmed. A fine set, bright and crisp with no wear and remarkably little colour variation between the volumes. Just a couple of spots to a few spines, but an exceptionally well preserved set. [40029] £16,500

Universally considered the definitive collection of Kipling's works, it is also one of the most splendid and extravagantly produced of all literary sets. Although published after Kipling's death, he had been working on the edition for some years undertaking detailed revision of the text and signing and numbering each limitation page as well as leaving careful instructions for the inclusion of his unpublished writings. Some sixty stories, articles, and speeches are included here for the first time in book form as well as all of his early uncollected verse.

From a contemporary review in the TLS: "The publishers are justified in the use of the epithet "superb" to describe this edition. The fine hand-made paper and Bembo type are equally satisfactory : but perhaps the binding is still more notable. It is Niger leather, lettered and simply ornamented in gold. The volumes, though ten inches by six and three quarter inches in size, are comparatively slim and so easy to hold; and they have an air of durability and of being meant for reading as well as for keeping, which is not always the case with éditions de luxe."



25. Inscribed to Joseph Conrad

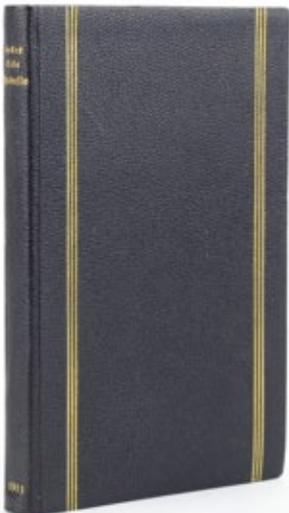
Isabelle

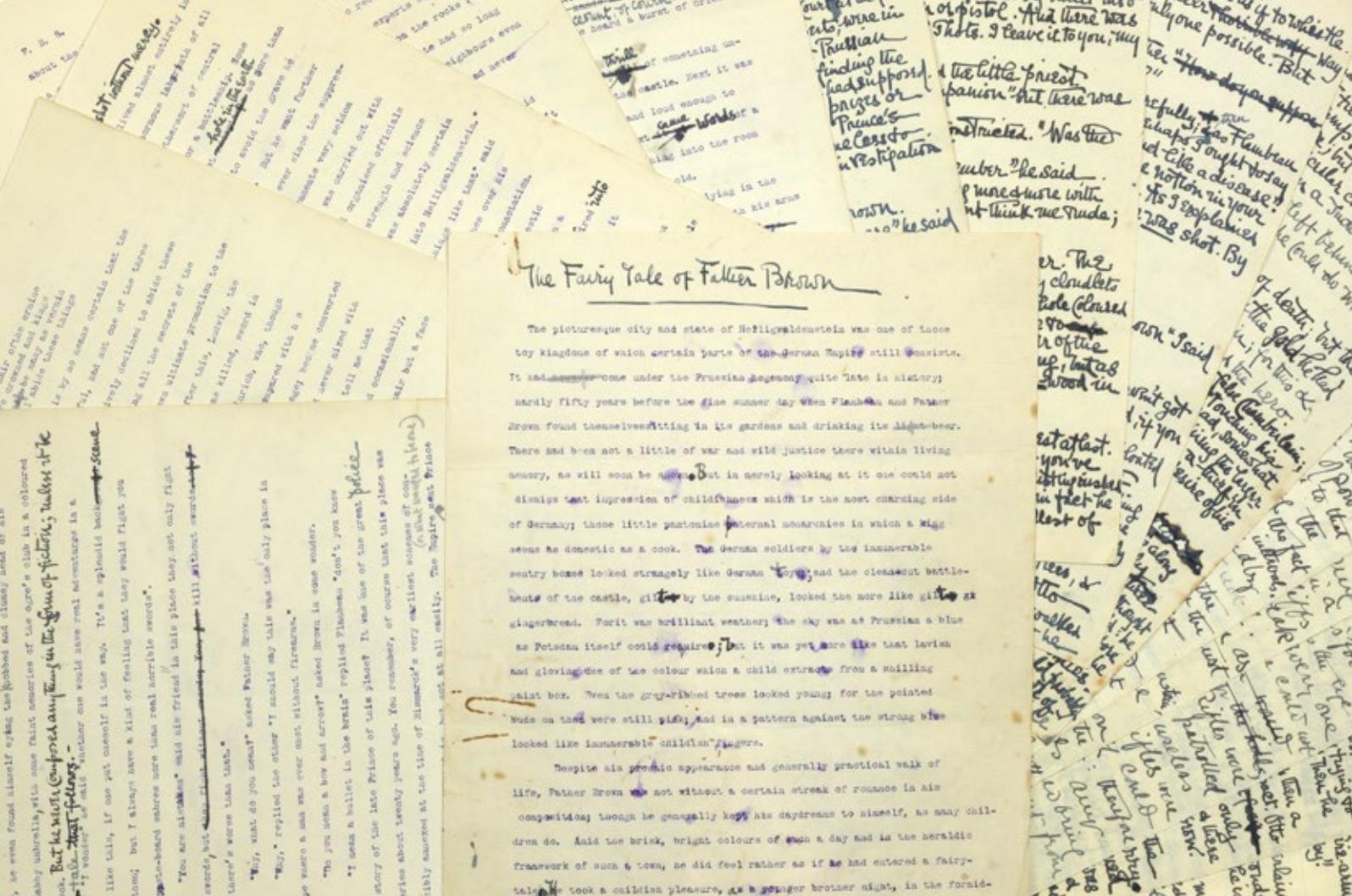
GIDE, Andre

Edition de la Nouvelle Revue Francaise, 1911. First published edition. Contemporary black limp morocco with triple ruled device to covers, original blue printed wrappers bound in. Author's presentation copy to Joseph Conrad, inscribed on the half title, "à Joseph Conrad avec l'amical souvenir Andre Gide. Juillet 11". A fine copy, with just a touch of browning to the page edges. [40018] £7,500

A monumental association, linking two of the most influential writers of the turn of the century. This copy marks their first meeting, when Gide visited Conrad at his home in Kent having been introduced by Agnes Tobin. It was the start of a friendship which lasted until Conrad's death some thirteen years later. Gide returned to Kent the following year and thereafter the pair corresponded prolifically about their lives and their work, with Gide overseeing the translation of much of Conrad's work into French.

"Gide was one of the most distinguished and artistically remarkable of all Conrad's literary friends. They wrote regularly to each other and exchanged editions of their works, shared domestic and literary news. Conrad referred to Gide as 'Master and Friend' in correspondence - the only other correspondent whom he addressed in a similar style was Henry James..." -Jessie Conrad (1935)





26. Original Manuscript Of A Father Brown Story

The Fairy Tale Of Father Brown

The Original Manuscript
CHESTERTON, G.K.

[c.1914]. Original manuscript. Together eighteen foolscap pages plus a title page. The first six pages are in typescript with frequent and sometimes extensive holograph emendations in Chesterton's hand. The following four pages are holograph in Chesterton's densely written hand, followed by five and a half pages of holograph manuscript in the hand of an amanuensis (noted as being Miss Alepat on the title page), with occasional corrections in Chesterton's hand, followed by two further pages of holograph manuscript in Chesterton's hand. Each held in a clear archival sleeve and the whole bound in black card backed boards and housed in a slipcase. Occasional small stains and smudges to the typescript pages, otherwise fresh and well presented.

[39854] £7,500

The original manuscript of the final story from the second Father Brown collection, *The Wisdom of Father Brown*.

The story is a classic example of its type, from Chesterton's golden period of detective story writing, where Father Brown, on holiday in a small German province, solves a fifty year old mystery whilst sitting in a beer garden.



27. An Original Watercolour for Peter Pan

Peter Pan

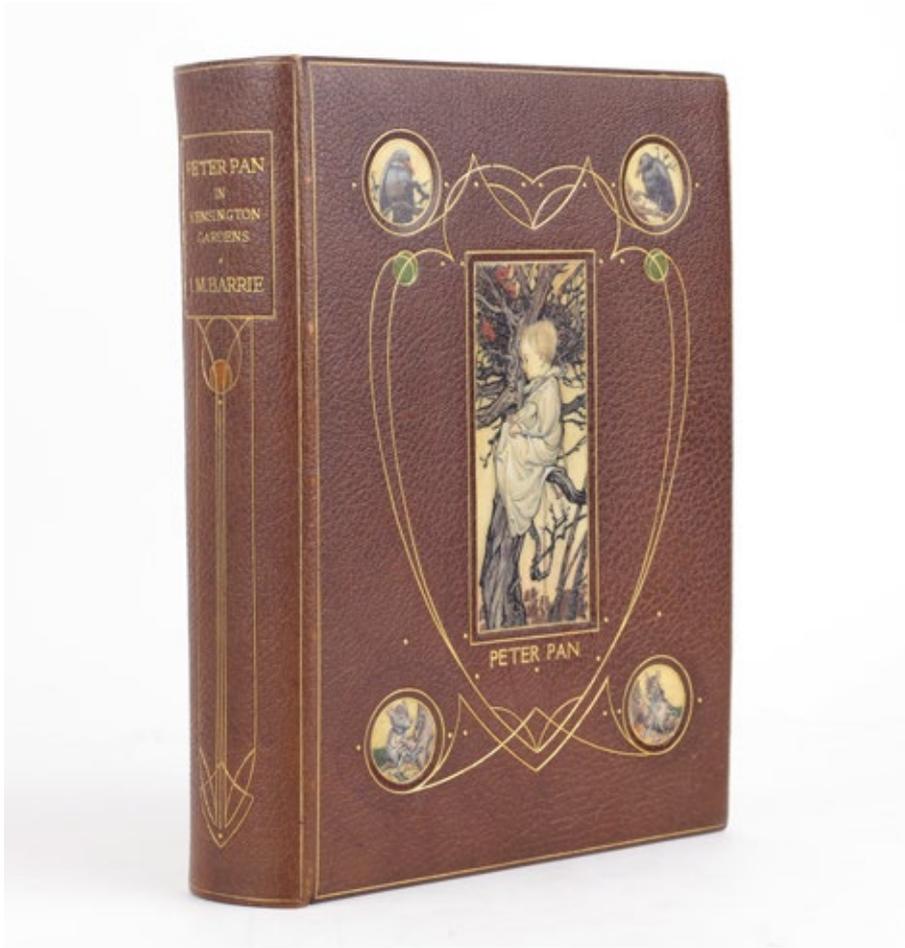
RACKHAM, Arthur

[c.1912]. 26.5 x 37cm. Original pen, ink and watercolour on board. Signed and dated by Rackham in the bottom left corner. Mounted, framed and glazed. A fine, large illustration of the infant Peter Pan, swaddled and sat atop a branch in Kensington Gardens. [39210] £35,000

Peter Pan was Rackham's second major commission and the work which established his reputation as a book illustrator. Issued with new illustrations in 1912 where this image is reproduced in black and white as the chapter heading for chapter 2.

A review of this book published in "The World" reads "Mr Barrie has done what no one else has done since the inventor of "Alice", he has invented a new legend, a modern folk story which comprehends all the innermost secrets of the modern child, be he four or forty. Mr Rackham, for his part, has been bewitched in his cradle: he does not dream of fairies or hobgoblins, he knows them."

LITERATURE: Peter Pan in Kensington Gardens by J.M.Barrie (Hodder & Stoughton, 1912) p.19 (reproduced in black and white)



28. A Magnificent Vellucent Chivers Binding

Peter Pan In Kensington Gardens

RACKHAM, Arthur; BARRIE, J.M.

Hodder & Stoughton, 1906. First edition. 4to. Finely bound by Cedric Chivers, c.1906, stamp signed to rear turn in. Full brown morocco, with five inlaid vellucent panels, reproducing Rackham's imagery and painted on vellum. The central panel depicts Peter Pan sitting in a branch, taken from illustration number nineteen, "Preposterus cried Soloman in a rage". Four further vellucent medallions to the corners depict animal characters from the story. The upper cover is further decorated with an Art Nouveau design in gilt and two circular green morocco onlays. The smooth spine is decorated similarly, with circular amber morocco onlay. Single line gilt border on covers and a heart-shaped gilt design to the rear. Gilt ruled turn-ins and patterned endpapers. All edges gilt. Printed map of Kensington Gardens, plus colour frontis and forty-nine colour plates by Rackham, each mounted onto brown art paper and protected by a captioned tissue guard. A fine example of one of Cedric Chivers' bindings and as luxurious a copy of Peter Pan as one could hope to encounter. [39777] £6,500

The combination of Cedric Chivers' binding at its best, J.M. Barrie's iconic story and Arthur Rackham's magnum opus create a truly remarkable book.



29. Edmund Dulac's First Major Commission

Stories From The Arabian Nights

Retold by Laurence Housman

DULAC, Edmund

Hodder and Stoughton, 1907. First Dulac edition, Edition de Luxe. Number 188 of 350 deluxe copies signed by Edmund Dulac. 4to. Full white vellum decorated in blue and gold. Top edge gilt and others untrimmed. Colour frontis and 49 other colour plates all mounted onto grey art paper and protected by captioned tissue guards. A near fine, bright copy of Dulac's first major gift book. Vellum uncommonly clean, occasional spots of foxing to the tissue guards. [39778] £2,750

This book is Dulac's first major commission. It is an impressive volume, including stories from the Arabian Nights, such as Ali Baba and the Forty Thieves and The King of the Ebony Isles. The publishers commissioned Dulac with the aim of competing for market share with the books illustrated by Arthur Rackham. This deluxe version of the Christmas Gift Book showed what a good choice they made. Dulac's colour palette of deep blue shades is a triumph, transporting the reader to the sultry evenings of the Middle East.

A contemporary review praised this work, writing that 'fanciful imagination, humour, and sheer beauty... with excellencies of design and colour will make the book one of the most prized.' (The Outlook) So popular was the book that for a time Dulac was referred to as "The Arabian Nights Man".



30. A Rare Presentation Copy

In The Fairy Ring

Written and Drawn by Florence Harrison.

HARRISON, Florence

Blackie, 1908. First edition. Large 4to. White cloth with gilt lettering and gilt illustration to the upper cover of a little girl and a fairy hovering above a fairy ring. All edges gilt. Inscribed on the verso free endpaper, "In grateful remembrance from Florence Harrison, Xmas." Pictorial endpapers, twenty-four colour illustrations and lots of line drawings to accompany Harrison's fairy poems. A very good copy indeed, bright and clean with occasional spots of foxing to the early part of the text block. [39666] £3,000

It is extremely uncommon to find presentation copies of Harrison's already scarce books.





31. A Jessie M. King Necklace Designed For Liberty *A Liberty Necklace Of Platinum, Moonstone And Diamonds*

KING, Jessie M.

Liberty [c1905]. A beautiful platinum necklace designed by Jessie King for Liberty. Five pendants set with moonstones within decorative floral roundels. The design is sprinkled with small diamonds and the chain is an intricate design so typical of the artist's work. Housed in the original velvet lined Liberty box. In excellent original condition, with just a few small scratches to the moonstones, in original box. [39485] £12,000
A rare original Jessie M. King necklace in its original Liberty box.

Jewellery was one of the craft skills Jessie M. King was encouraged to develop at the Glasgow School of Arts, where casting, enamelling and swageing were on the curriculum. In the early 20th century Liberty were commissioning new designs for their jewellery catalogues and in 1905 Jessie, who was already providing fabric designs for them, sent a number of sheets of jewellery designs for the firm's consideration.

The great period of original Liberty designs in gold, silver and pewter lasted from the late 1890's to about 1912, during which time it established the look of English Art Nouveau (Arwas). Liberty's designers worked anonymously, as the firm wished to promote its own brand, so none of the designs are marked. However, as Jessie M. King was one of the great British designers working for Liberty many of her designs have been catalogued. This necklace features in Victor Arwas's book 'Art Nouveau in Britain: From Mackintosh to Liberty - The Birth of a Style', page 184. Its design is typical of Jessie's work in that period and very reminiscent of her drawings for *The Defence of Guenevere*.



32. Stunning Original Watercolour From The Enchanted Forest

The Happy Valley

Original Ink And Watercolour

OUTHWAITE, Ida Rentoul

1921. A large and beautiful ink and watercolour drawing on paper. Signed in full to the lower left hand corner and captioned "The Happy Valley" in Outhwaite's hand. 43cm x 36cm. In very good condition, with slightest tanning to extremities from an old mount, not visible when mounted. [40021] £27,500

Reproduced as the frontispiece of *The Enchanted Forest*, published by A. & C. Black in 1921. A delightful image of a fairy holding a bluebell staff and looking down across the valley at twilight.



33. Exquisite Original Watercolour On Vellum

The Fairy Tale Lady

Original Ink And Watercolour

FRENCH, Annie (1872-1965)

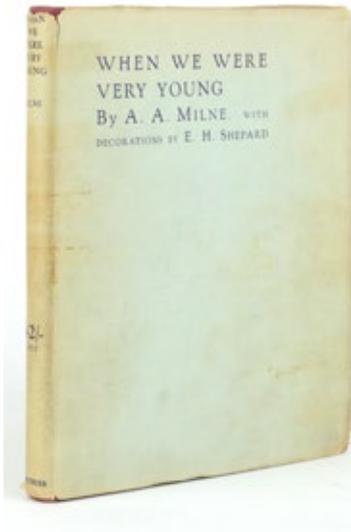
Dec. 1921. An original ink and water-colour painting on vellum. 25.5 x 41 cm. Signed and dated in the lower right hand corner. In very good original condition, slightest of tanning to the cross hatched areas at the borders. No fading. [39900] £30,000

A much larger and brighter image than usually encountered among the work of Annie French. The clarity of this image is striking compared to much of French's work, yet it retains the intricate detail which characterises her paintings. The central character is an Art Nouveau maiden wearing a billowing and highly decorative dress. Her audience of young children, each captivated by her storytelling, wear costumes ranging from elaborate brocades to plain cotton shifts. The figures are seated upon a lawn of intricate and brightly coloured flowers, the background with light cross hatching and French's trade mark highlights of gold.

One of the Glasgow Girls, Annie French was born in Glasgow and studied at Glasgow School of Art, under the influential teacher Francis Newberry. French excelled as an illustrator and developed an exquisite linear technique. Informed by both Art Nouveau and the Pre-Raphaelites, French's delicate, patterned style worked well for the illustration of fairy tales and poems. She continued working in this manner throughout her life and took over from Jessie M King at Glasgow School of Art as teacher of ceramic decoration from 1908-12.



34. Inscribed To His American Publisher



When We Were Very Young

MILNE, A.A.

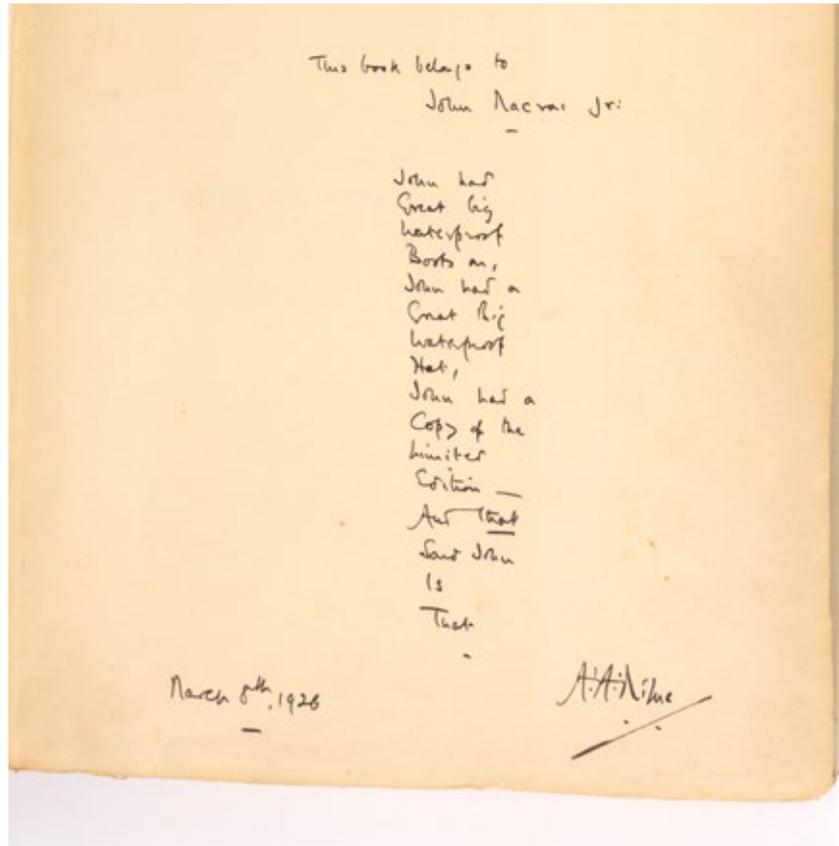
Methuen, 1924. First edition, large paper issue limited to 100 copies on hand made paper signed by both author and illustrator of which this is number 16. Publisher's cloth backed boards with title label to the spine in light blue dustwrapper lettered in dark blue. Author's presentation copy to his American publisher, John Macrae Jr, with an adaptation of his poem Happiness -

"This book belongs to John Macrae Jr: / John had / Great big / Waterproof / Boots on, / John had a / Great Big / Waterproof / Hat, / John had a / Copy of the / Limited / Edition - / And that / Said John / Is / That". Signed and dated March 8th 1926. Illustrated throughout in line by E.H. Shepard. A fine copy in a very good dustwrapper with some tanning to the spine and upper edge and a few minor markings to the upper cover with a little fraying to the head of the spine. [40052] £25,000

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".

The limitation of 100 copies is the smallest of the four large paper issues but it is very rare as a presentation copy, particularly with a such a notable association and lengthy inscription.

PROVENANCE: John Macrae Jr (presentation inscription from the author); sold at Anderson Galleries 1932 (page of catalogue included) bought by Elliot Macrae (John Macrae's brother, invoice included).



35. Additionally Inscribed In Verse To Milne's Publisher

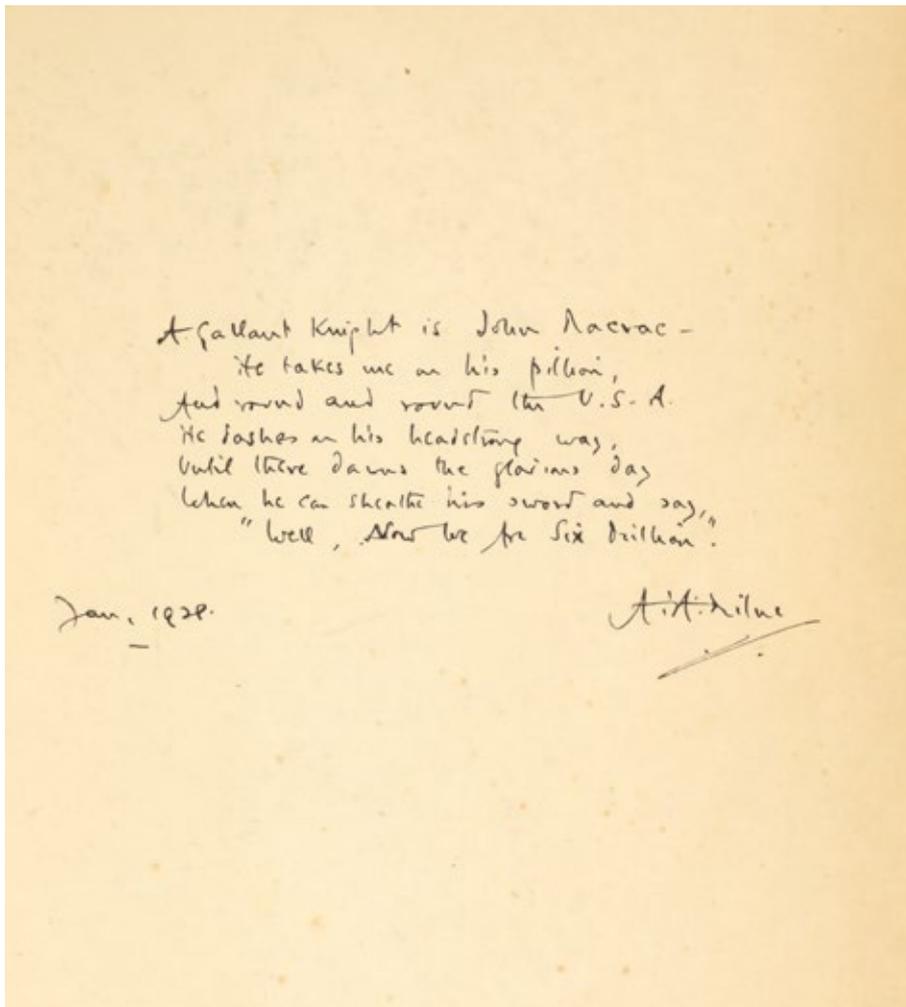
Now We Are Six

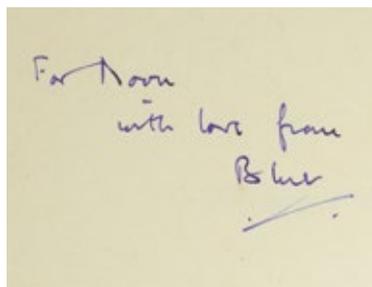
With Decorations by Ernest H. Shepard

MILNE, A.A.

Methuen & Co., 1927. First edition. Number 14 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. Author's presentation copy, inscribed to his American publisher, John Macrae, signed and dated Jan. 1928. "A gallant Knight is John Macrae - / He takes me on his pillion, / And round and round the U.S.A. / He dashes on his headstrong way, / Until there dawns the glorious day / When he can sheath his sword and say, / 'Well, Now We Are Six Million.'" Illustrated throughout by Ernest H. Shepard. A near fine copy, slightly bowed. [40053] £35,000

The most luxurious and exclusive format in which Milne's Pooh books were issued. Naturally, scarce by dint of its small limitation, it is exceptionally rare as a presentation copy. We know of only one other, (no. 3 inscribed to Vincent Seligman).





36. Inscribed by A. A. Milne to Christopher Robin

Birthday Party

And Other Stories

MILNE, A.A.

E. P. Dutton, 1948. First edition. Octavo. Original tan cloth-backed red boards, titles to spine in grey, wavy decoration to front cover in blind. Presentation copy, inscribed by the author to his son, "For Moon, with love from Blue".

Spine darkened, with a central tear and joints tender. [37043]

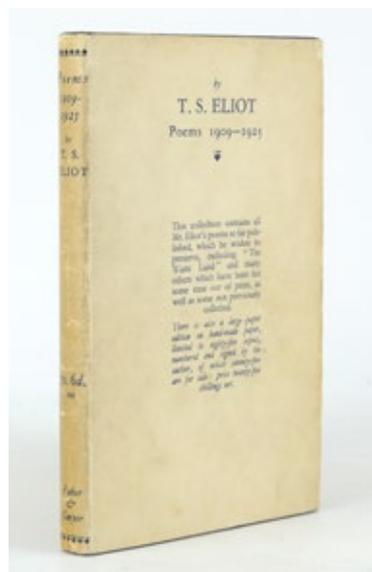
£2,500

A remarkably evocative association copy from one of the 20th century's greatest children's authors to his son, Christopher Robin, one of the most iconic figures in children's literature.

Milne explained his son's nickname in his autobiography: "One of us thought of Robin, the other of Christopher; names wasted on him who called himself Billy Moon as soon as he could talk, and has been Moon to his family and friends ever since" (Milne, *It's Too Late Now*).

Milne was nicknamed "Blue" on account of his eyes, "the bluest eyes I have ever seen" recalled Nancy Spain.

PROVENANCE: From the library of Christopher Robin Milne, inscribed to him by his father A.A. Milne.



37. Early Eliot In The Rare Dustwrapper

Poems 1909-1925

ELIOT, T.S.

Faber & Gwyer, 1925. First edition. Original blue cloth, white paper title label to spine printed in black, in printed dust jacket. Neat bookplate to front pastedown. A near fine copy, with some foxing to the page edges, in a near fine dustwrapper, which shows a little general dustiness and trivial wear to the corners but is uncommonly bright and crisp. [40016]

£4,500

Eliot's important early collection which marked the start of his association with Faber, and collects all the key early works including *Prufrock*, *The Waste Land* and *The Hollow Men*.

A scarce book in dustwrapper, particularly one so well preserved.

38. Art Nouveau Designs By Evelyn Waugh's Private Art Tutor

Thirty-Four Decorative Designs By Francis Crease

with a Preface by Evelyn St John Waugh

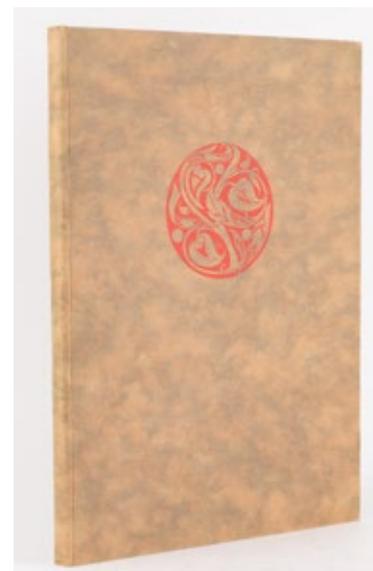
[WAUGH, Evelyn]

Privately Printed [1927]. First edition, sole printing, limited to sixty copies "for private circulation". Folio. Original marbled paper covered boards with one of the Crease designs stamped on the front board. Pictorial title page plus 33 further Beardsley-esque designs by Francis Crease. A near fine copy. [39723] £2,500

Francis Crease was Evelyn Waugh's private art tutor while at Lancing, teaching him painting, calligraphy and graphic design. Waugh called him "one of two characters who were equal and opposite influences on my adolescence... a secret man" (A Little Learning). He also had some regard for Crease as an artist as a letter to Dudley Carew of 1922 attests,

"...a wider outlook has given me a far larger realisation of Crease's designs. I am convinced now that man is a great artist. Before I hung my admiration on his character & did not understand his work fully. It is really great Carey. I am now convinced of that."

Although Waugh's contribution is merely listed as a preface, it is the sole text of the book, thus staking a claim to be considered his second published work (after PRB) and preceding all of his fiction.



39. The Privately Published Ambleside Edition

The Fairy Caravan

[POTTER, Beatrix] HEELIS, Beatrix

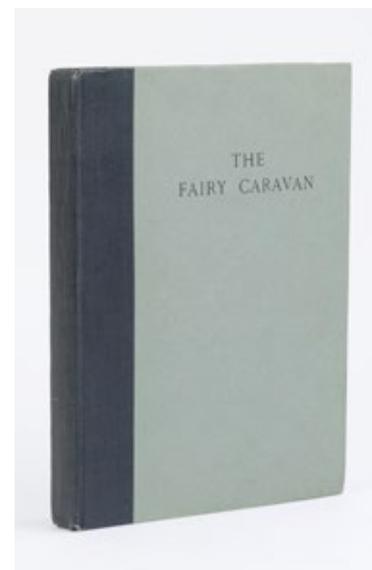
Privately printed, Ambleside, 1929. First edition, one of 100 copies to be privately printed by the author. Small 4to. Cloth backed blue-grey paper covered boards with title printed on upper cover in black. Illustrated by Beatrix Potter with six colour plates and numerous black and white line drawings. A fine copy. Exceptionally clean and crisp. Internally perfect and largely unopened. [40051] £6,000

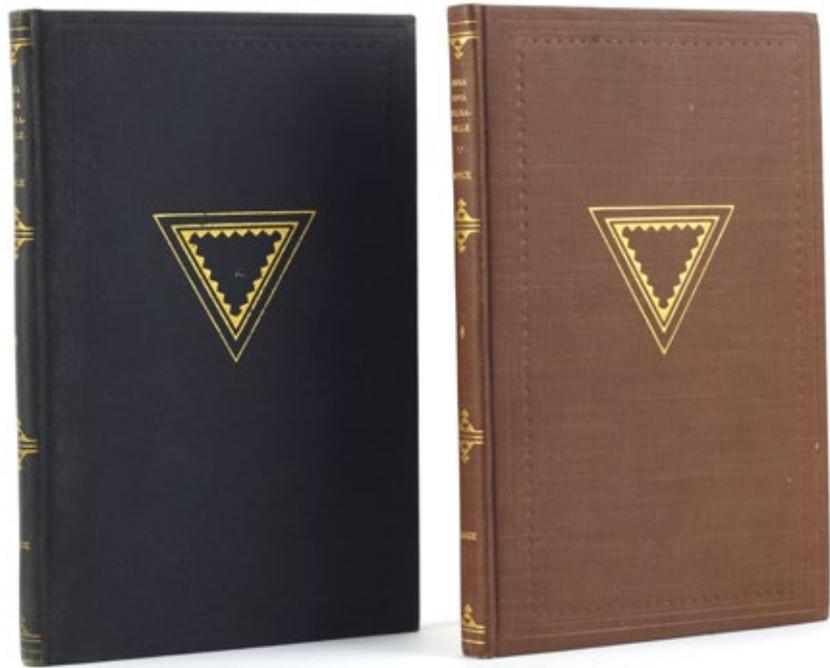
This book, which is of a semi-autobiographical nature, was written from Potter's personal jottings about her beloved Lakeland and its people.

"She had no intention of producing another book until Alexander McKay came over from Philadelphia and persuaded her to do so. It was intended that this book should be published only in America, and would contain some of her writings about her farm animals in a fairy caravan setting...

Beatrix Potter did not wish for an English edition of *The Fairy Caravan*, because she felt the stories were 'too personal - too autobiographical'... Her next concern was to obtain English copyright... So she asked for one hundred sets of sheets to be sent over in order to have them bound privately. This was done by George Middleton, printers and publisher's Ambleside, Westmorland.

In the privately bound copies of the *The Fairy Caravan*, the first eighteen pages of the American edition, including the preface and the dedication page, were discarded and a new set of pages printed at Ambleside. An additional page was added on which were sketches of dogs that she knew, with their names written underneath." (Linder - *The History of the Writings of Beatrix Potter*).





Both Limited Edition Formats Of Anna Livia Plurabelle

40. One Of Fifty Copies on Green Paper

Anna Livia Plurabelle

JOYCE, James

Crosby Gaige, 1928. First edition. One of a small number of special copies printed on green Alexandra Japan paper, not signed by Joyce (as the standard issue of 800 is). Original black cloth lettered in gilt to the spine and gilt device to the upper cover. A near fine copy with a small scuff at the base of the spine. [40023] £3,500

The number of copies printed on green paper is unspecified, but Crosby Gaige's papers at Princeton suggest fifty copies may have been printed. Slocum & Cahoon speculate that only six of which were sold and that Gaige distributed the remainder by some other means.

Slocum & Cahoon 32

41. One Of 800 Copies Signed By Joyce

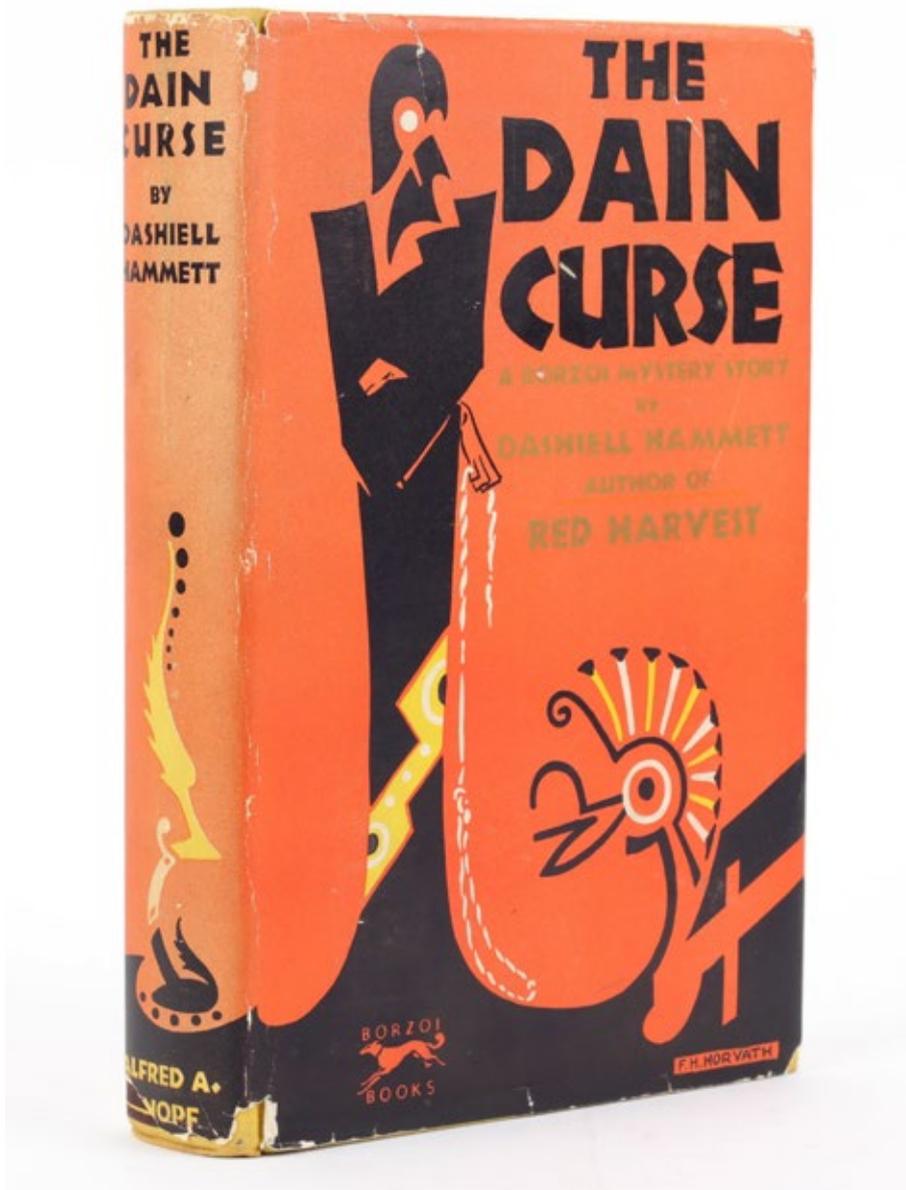
Anna Livia Plurabelle

JOYCE, James

Crosby Gaige, 1928. First edition. Number 675 of 800 copies signed by the author. Original brown cloth lettered in gilt to the spine with gilt and blind decoration to the upper cover. Top edge gilt. A fine copy. [40028] £3,500

An early section of Joyce's ongoing "Work In Progress", which was to become Finnegans Wake.

Slocum & Cahoon 32



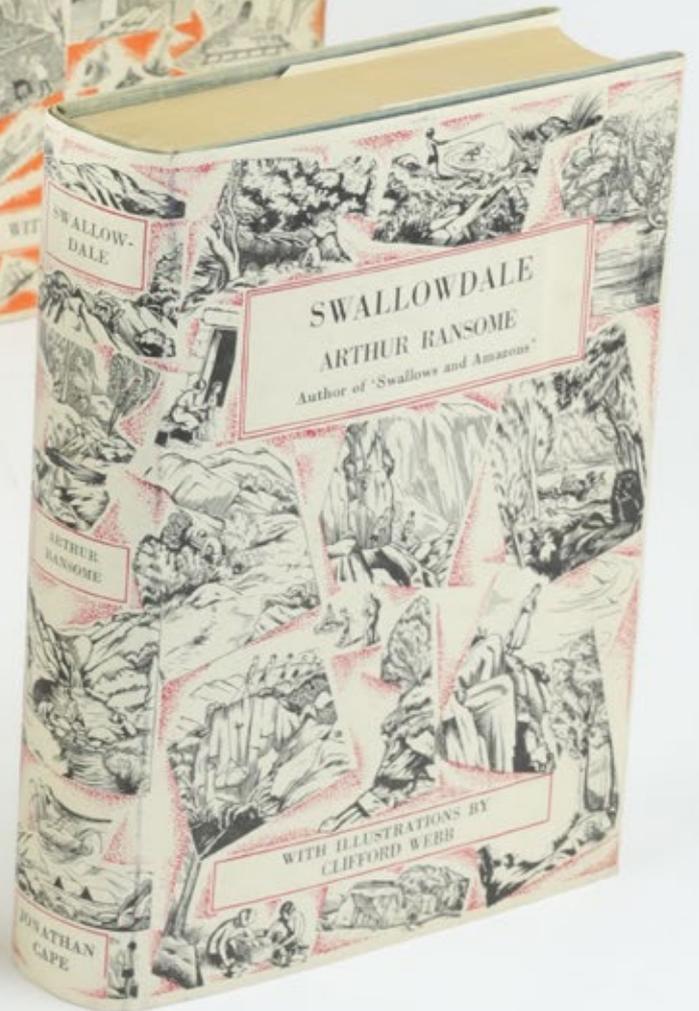
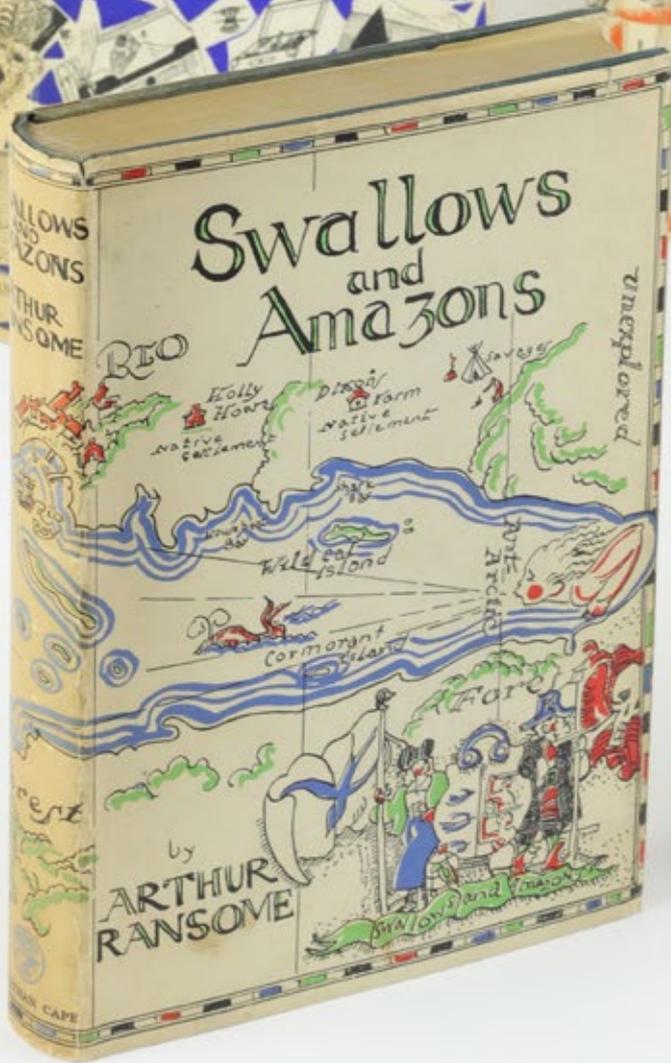
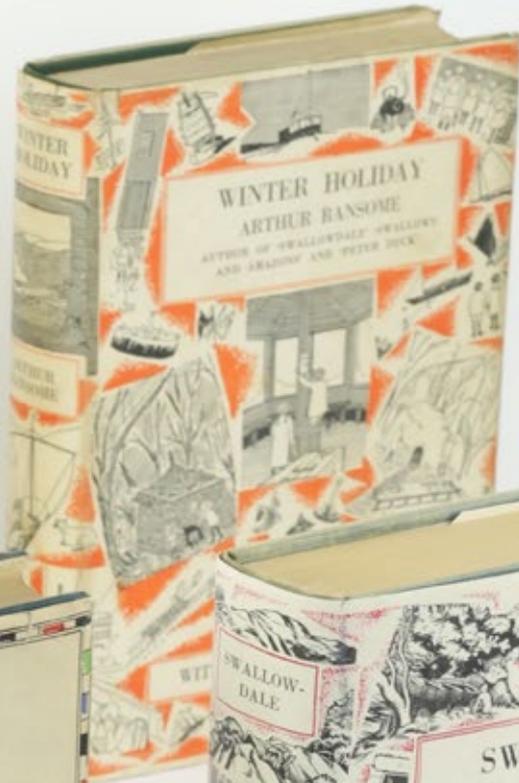
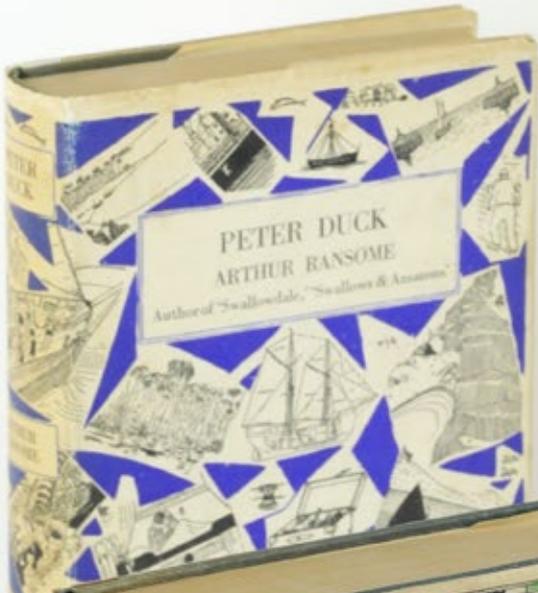
42. In The Rare Dustwrapper

The Dain Curse

HAMMETT, Dashiell

Knopf, 1929. First edition. Original publisher's yellow cloth blocked in black and red in pictorial dustwrapper. A fine copy in a very good dustwrapper indeed, which shows a little fading to the spine and a couple of small chips to the corners at the base of the spine, one taking out the K of Knopf. Otherwise clean and crisp and entirely unpaired. A well preserved copy. [39496] £50,000

Hammett's second novel, seldom encountered in such a nice dustwrapper.



The Rare First Four Swallows And Amazons Books

43.

Swallows And Amazons

RANSOME, Arthur

Cape, 1930. First edition. 8vo. Original green cloth with gilt titles in pictorial wrap-around dustwrapper designed by Steven Spurrier. Pictorial endpapers in map design and map frontispiece by Spurrier. A fine copy, with slight ghosting to the spine through the dustwrapper as usual, in a fine (price clipped) dustwrapper, which shows a little toning to the spine and trivial wear at its head, but is exceptionally bright and crisp.

[39358]

£18,500

The first book in the Swallows and Amazons series and extremely rare in this condition.

44.

Swallowdale

RANSOME, Arthur

Cape, 1931. First edition. 8vo. Original green cloth with gilt titles to the spine and upper cover in pictorial Clifford Webb dustwrapper. Illustrated throughout with woodcuts by Clifford Webb. A fine copy with a touch of fading to the edges in unquestionably fine dustwrapper, which is as clean and crisp as the day it was issued. An exceptional copy. Bookplate to the verso of the front endpaper. [39359]

£15,000

The second book in the Swallows & Amazons series. Experience has shown this book to be the scarcest of all the books in the series and its dustwrapper particularly prone to defects of condition.

45.

Peter Duck

RANSOME, Arthur

Cape, 1932. First edition. Original green cloth with gilt lettering in pictorial Clifford Webb dustwrapper. Pictorial endpapers and many black and white drawings. A fine copy in a near fine dustwrapper, which just shows light tanning to the spine and a little wear to the corners at the head of the spine, internally reinforced. Slight dustiness to the back panel, but an exceptionally bright crisp copy. [39957]

£5,000

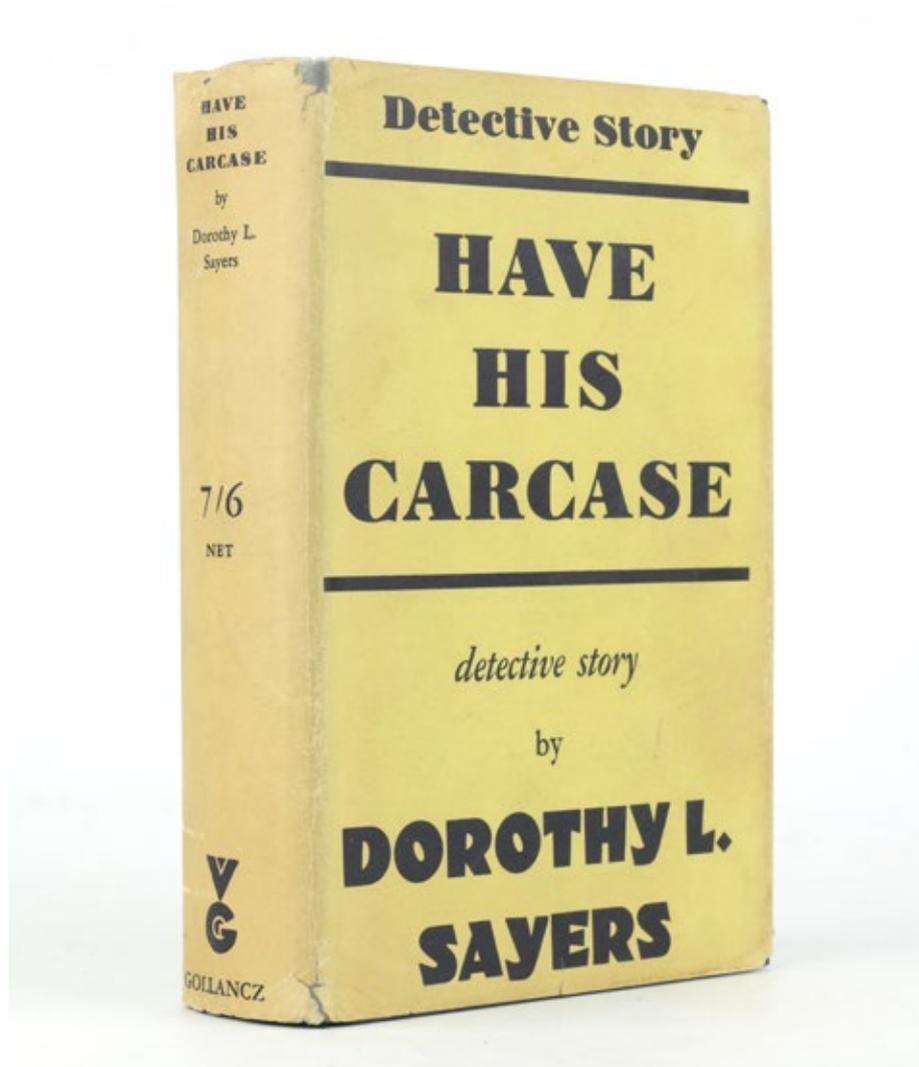
46.

Winter Holiday

RANSOME, Arthur

Cape, 1933. First edition. 8vo. Original green cloth with titles in gilt to spine and blind stamped to upper cover, in pictorial dustwrapper. Pictorial endpapers, with a map of the North Polar Expedition. Illustrated throughout in black and white. A near fine book in a near fine dustwrapper. An excellent copy. [39958]

£3,500



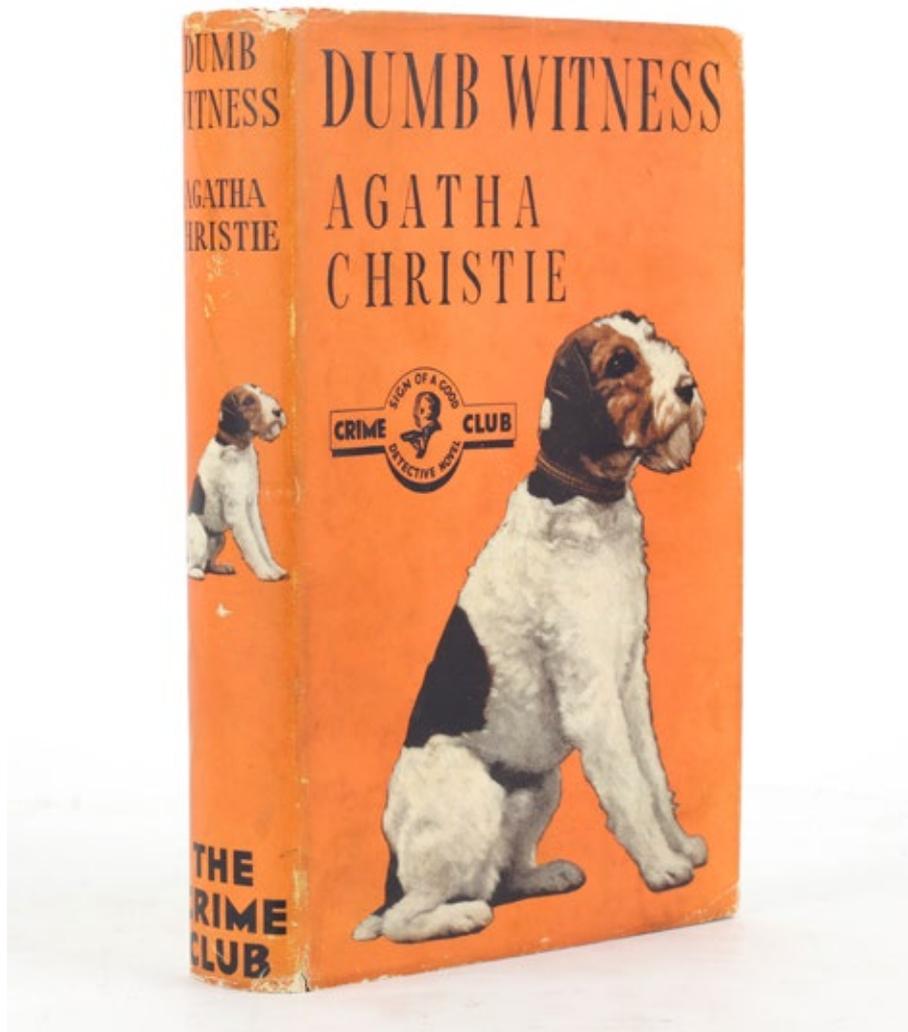
47. In The Rare Gollancz Dustwrapper

Have His Carcase

SAYERS, Dorothy L.

Gollancz, 1932. First edition. Original black cloth, lettered in red, in yellow printed dustwrapper. A near fine copy, with cracking to the rear hinge, in a very good dustwrapper which shows a little wear to the corners with the spine ends internally reinforced, but is a bright and well preserved copy seldom encountered in its dustwrapper. [39850] £8,750

The second of the Peter Wimsey novels to feature Harriet Vane. Rare in dustwrapper.



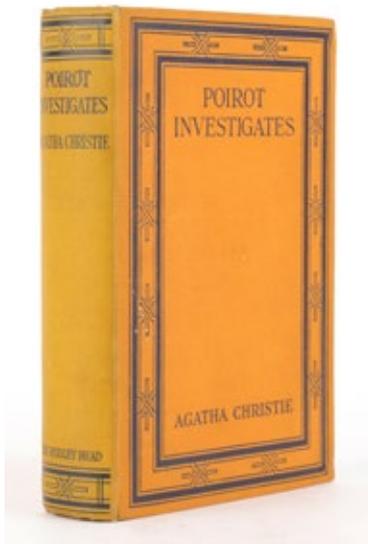
48. Rare 1930s Poirot In The Dustwrapper

Dumb Witness

CHRISTIE, Agatha

Collins, 1937. First edition. Original orange cloth in rare semi-photographic dustwrapper. A fine copy in a near fine dustwrapper, which just shows a trace of wear to the spine and corners and a little surface dustiness to the rear panel. Original Collins Crime Club flier laid in. An exemplary copy, completely without restoration. [39873] £25,000

An Hercule Poirot novel, seldom encountered in a dustwrapper, particularly one so well preserved.



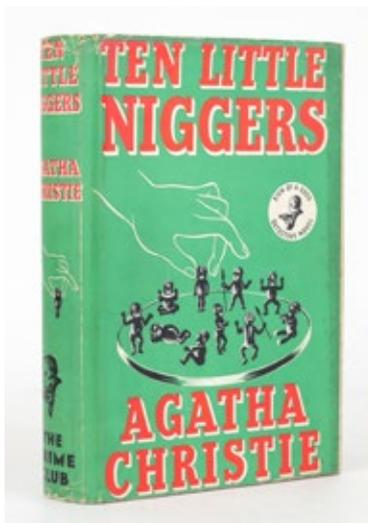
49. An Unusually Well-Preserved Copy

Poirot Investigates

CHRISTIE, Agatha

Bodley Head, 1924. First edition. Original gold cloth with dark blue border and titles on upper cover and spine. Top edge blue. A near fine copy, which is bright and crisp, with just a slight toning to the spine and the beginnings of tenderness to the front hinge. Bookplate to the front pastedown and part of the front panel of the original dustwrapper (a portrait of Hercule Poirot) pasted onto the rear endpaper. A light stain to p31 and a marginal short closed tear to two leaves between p197-202. Withal a bright and unusually well preserved copy. [39859] £4,500

The author's fourth book and first of short stories.



50. "The Greatest Story The Crime Club Has Published"

Ten Little Niggers

CHRISTIE, Agatha

Collins, 1939. First edition. Original orange cloth in green pictorial dustwrapper. A very good copy indeed, slightly cocked with dusty page edges in a very good dustwrapper indeed which is bright and unfaded, with vertical creases to the spine and back panel and trivial wear to the spine ends and a couple of closed tears internally mended. [39992] £6,500

"Ten Little Niggers is certainly the greatest story that the Crime Club has ever published. We believe it may come to be considered the greatest crime problem ever devised in fiction" (Blurb).

A highlight of Christie's extensive output. Due to its unsavoury title, reprints were retitled 'Ten Little Indians' and in America the book was published as 'And Then There Were None'.

51. "An Extraordinarily Forceful And Socially Important Document"

Publisher's Archive Of Correspondence Relating To Down And Out In Paris And London

ORWELL, George

1932-1972. 32 items, comprising seventeen TLS, the original publishing contract, two reader's reports and twelve carbons. Including: initial approach letter from Orwell's agent Leonard Moore introducing the author and his "unusual manuscript approximating in its nature to that of a bestseller"; two readers' reports, one highly complimentary and "absolutely convinced by its genuineness" but warning of libel, the other less enthusiastic; letters between Gollancz and his lawyer and between Moore and Gollancz concerning libel and changes made to the text by the author, with Gollancz noting "This is an extraordinary and important book. It is also full of possibilities for libel"; letter from Moore to Gollancz negotiating improved terms; the original contract signed by Orwell for publication of the book under the title "Days in London and Paris"; correspondence regarding the Orwell pseudonym, including a request for information on that subject from The Times; an intemperate exchange of letters and legal threats between Gollancz and a correspondent who claimed the book insulted Jews; correspondence concerning Gollancz's rescinding rights to the book in Dec 1938; later correspondence between Sonia Orwell and Gollancz concerning the Penguin edition, 1965; correspondence between Penguin and Gollancz in 1972, in which the latter admits they no longer possess the original manuscript or proofs. [39394] £25,000

A comprehensive archive of correspondence between Eric Blair, his publisher Victor Gollancz, his agent Leonard Moore and Gollancz's lawyer Harold Rubenstein relating to the publication of Orwell's first book *Down And Out In Paris And London*.

Accordingly the earliest item in the archive is Leonard Moore's introductory letter enclosing the manuscript of what was then called *Days In London And Paris*, which introduces Orwell as a potential bestselling author and commending Gollancz to give the work his "special consideration".

Equally important to the decision to publish Orwell is the first reader's report from the publisher, present here, which is emphatic in its argument that the book is "an extraordinarily forceful and socially important document", and even more importantly captures for the first time the crucial phrase "down and out". Different potential titles are touted by Orwell through his agent and in return by Gollancz, and also recorded here is the correspondence that confirms Eric Blair's use of George Orwell as his pseudonym.

The archive also contains post-publication material, including a heated exchanged between Gollancz and one S. M. Lipsey, with the latter alledging that passages and remarks in the novel are anti-Semitic, something Gollancz strongly rebuffs.

Taken as a whole, the archive reveals the network of individuals crucial to getting Orwell's debut published and records the trials of getting the book to print.

take to pay the Author on the day of
the sum of Forty pounds (£40) in advance
Initialed by..... E.A.B.

and placed on the market
(500) copies all their
Initialed by..... E.A.B.

Eric A. Blair

Dear Sir,

I am sending herewith the MS. of "A Clergyman's Daughter," which I have altered in accordance with your suggestions. I enclose a note of the alterations I have made, together with the reader's and Mr Rubinstein's reports, which you sent on to me. Perhaps you could let me know ~~XXX~~ through my agents (Messrs. Christy and Moore) whether you can now see your way to publishing the book.

Was whether such punishments as chaining up & a diet of bread & water are actually in use at Dartmoor, but I have certain heard talk of them in any case this was not such a propria persona but through the mouth of a character. At the time of the Dartmoor rebellion pamphlets were issued, seven articles in the paper published, making more serious allegations than this. I did think there is any harm here, but cut it if it is really dangerous.

x. "Carshalton Grange" is a totally imaginary place because I wanted a high-sounding suburb I had vaguely in mind when I was in Hayes, Middlesex. As far as I know there is no school of any name there.

xi. As to the school books, I have seen school books to be described, though, of course, in the circumstances, I have parodied them.

xii. There is no other point not referred to in Rubinstein's letter which has occurred to me since I wrote the MS. This is text round about page 155 I had character say something to the effect: "I would not let you in if you are a Jew." So far as I know I refuse to let any people into St Martin's Crypt not personally witnessed to - I am going to let destitute people say. If this is possibly libellous alter "St Martin's" to an imaginary name.

Please excuse bad handwriting -
Yours faithfully
Eric N. Blair

3 Warwick Mansions
Rd St NW.3
4. 2. 35

Ref. your letter of the 2nd, in place of CARSHALTON GRANGE, please put RUSHINGTON GRANGE. I don't think this is the name of a real place. "Cushella" seems in two consecutive pages, perhaps once again, so it might be well to make some text to compensate it each time.

E.N. Blair

From known to P.L. Not known to W.H.

Type Hill is an imaginary name, but a place serve to identify a real one? I cannot help feeling that deal about a church and its parson, ~~XXX~~ the shops and so on. In ion of the Church window on page 13 lifel-Gordon Sugar Beet Refinery the biographical details given al person? Are Mrs. Mayfill and Or any of the people named on now of a politician who could be lic Jew" and would thereby be agraph on page 45. Does he know tified with the "braying bald- ght Victor be identifiable or

Is Dorothy altogether fictitious? If not, a part might be identified as having employed her and to be defamed by allegations on (e.g.) page 129. I take it that Mrs. Sawyer (page 154) is wholly nary.

181. The authorities of Dartmoor might object to ations of brutality on this page.

On page 212 the name Carshalton Grange is mentione might suggest that Carshalton is the district in w school is situated. Can the author assure you that ption would not apply. I cannot help feeling tha t have had a particular district in mind? If so, be well to know the name. Similarly while he sug he school is fictitious, I note from his letter o eember that he states that "the description of

n use at the school...is substantially true on what this is based (eg. the particular co Knows they are in use)? fraid he will hate me for ~~being~~ ^{being} so messy, bu ere are really dangerous possibilities unles te sure of the position, and I think it woul him for a detailed reply to this letter.

Yours sincerely
(signed) H.F. Rubinstein

Wednesday
|||||

Yes, delete "not Pex's and paper" as suggested.

E.N. Blair

tered the statement that Mr Warburton "tried" Mr Rubinstein objected to it.

P.82. A few lines inserted to make more pl friendship with Mr Warburton.

nce to Roman Catholic priest cut out.

age objected to on score of unpleasantness of

P.114. ~~Removed~~ about book by Bertrand Russell cut out.

P.137. Have written query in margin, as it struck me tha be libellous to draw attention to the resemblance between Snowdon and the man in the Don't wear a Truss advertisement

P. 205. Reference to Sunday Express cut out.

P.214. A few words giving a too exact idea of the local school have been cut out.

P.216-220. The interview between Dorothy and Mrs Creevy toned down, with a view to making Mrs Creevy out a somewhat barefaced swindler.

P.224-229. The description of Dorothy's first lesson at school has been toned down, with a view to giving a less ated impression of the low standard prevailing in these

P.230-231. Description of textbooks in use at the school been altered, as it is substantially true.

P.247-256. I have not altered except in minor details tu of Dorothy's difficulties with the children's parents, a row over "Macbeth," as, making allowance for a slight to burlesque, this is the kind of thing that does happen in schools.

P.257-261. I have greatly toned down this conversation, ance with the alterations on pp.216-220 and pp.224-229.

P.262-265. General remarks on private schools toned down and put in a perhaps more plausible manner. The reader, objected to my statement that there are about 10,000 pri schools in England. I had this figure from one of the we papers dealing with education, and it should be verificat statement that these schools, un less "recognized" (and not at all easy to get a school "recognized") are not li inspection on educational grounds, is absolutely correct

P.267. Remarks about lessons toned down, to agree with a

52. "There Is Nothing Now In It What Could Possibly Be Made The Subject Of An Action For Libel"

Publisher's Archive Of Correspondence Relating To A Clergyman's Daughter

ORWELL, George

1934-1935. 30 items, comprising six letters by Orwell (two TLS, one ALS, two APS), five further TLS, the original publishing contract, two reader's reports and seven carbons. Including: initial enthusiastic reader's report arguing "on literary merit I think it certainly ought to be published"; Rubinstein's report on the book requesting changes on account of the threat of libel; correspondence between Gollancz and Moore regarding changes to the school section; Orwell's cover note to his corrected manuscript addressing Gollancz's concerns hoping he "can now see your way to publishing the book"; correspondence between Gollancz and Rubinstein regarding potential libel; Orwell's defence of his manuscript against requests for additional changes "there is nothing now in it what could possibly be made the subject of an action for libel"; further correspondence, including a lengthy autograph letter by Orwell defending the book, a second, shorter letter from him on the same subject, and short notes back and forth on the same subject; the original contract signed by Orwell for publication of the book, offering Gollancz the option on his next two books. [39395] £75,000

In a development from the arrangement for the publication of *Down And Out In Paris And London*, there is a direct and sustained correspondence between Orwell and Victor Gollancz as they prepared and amended the novel. This is principally because of the changes requested by Gollancz's solicitor in light of the propensity of libel cases in 1930s publishing.

Accordingly, the letters from Orwell here are centred on changes to the manuscript and show a reluctance to tamper more than necessary in what was already an experimental work. Indeed, after his second round of requested amendments Orwell is quite certain that all worry about libel must surely be quashed, though as it turns out there would be several further sets of changes demanded to, from Orwell's perspective, increasingly inconsequential details.

Gollancz's persistence in his concerns about libel, to almost a paranoid degree, is illustrative of the publishing world of the 1930s. Equally, Orwell's resistance to what he saw as trivial impediments to the artistic process would only become more entrenched as their relationship continued, following the two book option added on to the publishing contract for this novel.

Such a significant amount of manuscript material by Orwell on a single literary subject is most uncommon in commerce.

...I feel again that it would be safer to have something entirely imaginary. Could you please therefore invent something of the same number of words (and letters)?

Page 10: The same remark applies to the advertisement about "bad eggs". I think it should be altered to something imaginary - indeed, every advertisement in the book should, I feel, be imaginary and not actual. There are all kinds of uncommercial dangers and difficulties which may arise if we quoted anything at all which is taken from life.

On page 148 there is a reference to Drugg Furniture which suggests that it is contemptible. I have left all the other references to Drugg, but in this case I think it would be safer to change Drugg to something like "New Furniture".

As regards Melchior, I know that you have shown him a portion of this book. He, I wonder, read it in its present form? What I am particularly worried about is the reference to the possibility of his being a secret drinker. He has had several instances in the past of people saying that they will not read a portrait of them which has been drawn in the novel, and then raising hell as soon as the book is published. If

53. "I Will Do What I Can Short Of Ruining The Book Altogether"

Publisher's Archive Of Correspondence Relating To Keep The Aspidistra Flying

ORWELL, George

1936. Twenty four items, comprising seven letters from Orwell (five TLS, one ALS, one telegram), nine TLS, one publishing agreement and ten carbons. Including: initial correspondence regarding the novel, including Gollancz's congratulatory letter to Orwell; correspondence with Rubinstein regarding libel issues; Orwell's response to Rubinstein's concerns; a second round of complaints from Rubinstein, to which Orwell replies noting the changes he has made to avoid mimicking real advertisements; increasingly fraught correspondence between Orwell and Gollancz, with three pages of Orwell's original manuscript showing the deletion of the phrase "Foul, bloody things", Orwell defending his portrayal of the bookshop owner; further correspondence on the latter subject, with Orwell eventually yielding, though claiming that the book had been ruined; correspondence between Gollancz and Moore and Gollancz and Rubinstein concerning the changes made to avoid resemblance to real advertisements and products and Orwell's continued opposition to making them. [39396] £50,000

21. Doughty Street
W.C.2
London
18. 5. 36

Dear Sir

(With reference to your letter, I will do what I can short of ruining the book altogether. But there are one or two things I cannot possibly change:

1. Reference to "Mr Melchior": "Mr Melchior" is not a portrait of any real person. As I had been working in a bookshop I thought the idea might occur to Gollancz's mind that I included a portrait of my last employer, - for the reason above I don't think it might be better if my employer should be changed referring to the bookshop. It was not because my portrait was intended but merely to set the scene in mind at all. As to the book "Mr Melchior" is described as an old man with white hair & beard who is a teetotaler a takes snuff. My last employer (Mr F. J. Westgate, 1 South P.T.O

The archive presents an important insight into the increasingly fraught relationship between Orwell and Victor Gollancz, galvanised by two significant changes to British publishing in the 1930s; the increasing threat of libel, and the importance of publishing a book palatable to circulating libraries and book clubs.

Consequently Gollancz was becoming increasingly cautious, and the archive includes detailed correspondence between the publishing house and its solicitor Harold Rubinstein. The publisher's wariness however, justified by a recent spike in books being withdrawn for libel, had begun to wear thin for Orwell. This came to a head in a long autograph letter from Orwell in February 1936, saying "I will do what I can short of ruining the book altogether".

The entire drawn out affair played out in the letters between Orwell, his agent Leonard Moore, the publisher and their solicitor is a perfect example of the friction between the novelist, who saw a work of art being ruined by petulance, and the publisher, who wanted to make a book safe for publication in the contemporary climate.

Taken as a whole, the archive presents a complete epistolary narrative of the publication history of the penultimate novel of Orwell's that Gollancz would publish, and a fascinating microcosm of the tensions in 1930s publishing.



54. "I Greatly Hope I Come Out Of This Alive If Only To Write A Book About It"

Publisher's Archive Of Correspondence Relating To The Road To Wigan Pier

ORWELL, George

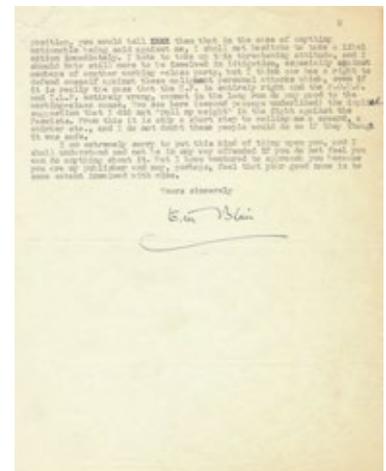
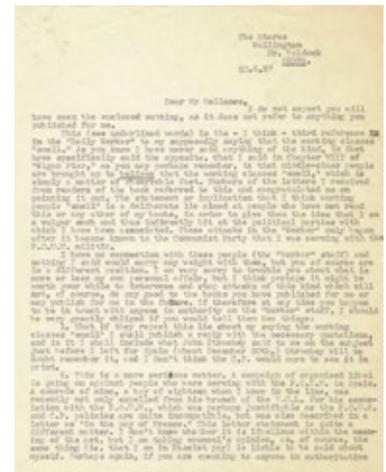
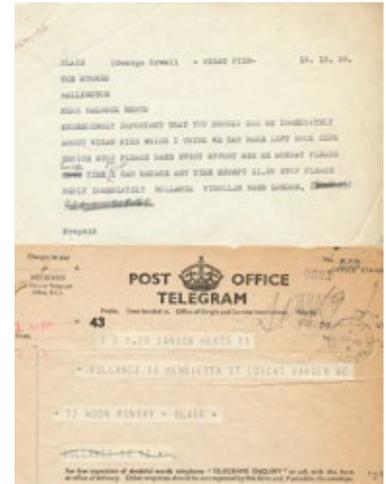
1936-1958. 56 items, comprising three letters from Orwell (two TLS and a telegram), twenty two TLS, the contract for the book, two telegrams from Gollancz, twenty-eight carbons and a collection of secondary correspondence. Including: initial correspondence between Gollancz and Moore with the former worried that "I haven't heard from him since he went up north", and the latter mentioning the proposed title and suggesting it as a Left Book Club Choice; cover letter from Moore enclosing the original manuscript, asking that it be read soon as "Blair is planning to go to Spain"; Gollancz agrees to publish the book as a Left Book Club Choice, outside the terms of the three-book deal; Gollancz asks various people and organizations for photographs for the book; Rubinstein reads the book for libel; the original contract signed by Eileen Blair for publication of the book; Moore complains to Gollancz that the News Chronicle has published significant portions of the book without paying royalties; carbon of a typed letter from Orwell in Barcelona to Gollancz thanking him for writing the introduction to the book; correspondence concerning rights and Orwell's French translator; a long typed letter from Orwell to Gollancz denying accusations that he is a middle-class snob, asking Gollancz to intervene on his behalf, and threatening legal action against his detractors; various letters concerning rights to quote material from the book; later correspondence concerning the copyright in the photographs; correspondence with Sonia Orwell as the author's literary executor; letters of protest from Gollancz that Harcourts had reprinted Victor Gollancz's foreword without permission. [39397] £35,000

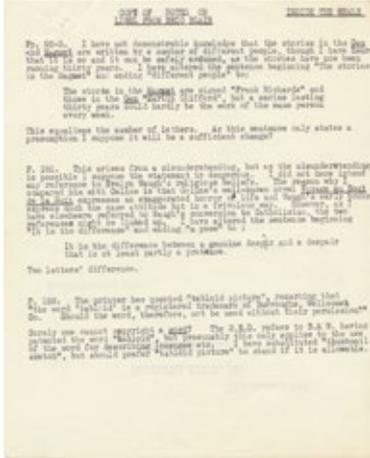
Orwell's classic study of industrial poverty in the north of England remains in print today, and is among the most esteemed and best-known of his non-fiction books.

After Orwell finished *Keep the Aspidistra Flying* in January 1936, Gollancz commissioned him to write a book about the condition of the working class and the unemployed in the north of England. Orwell spent the next few months in the region, writing a diary which formed the basis of the book, and worked on it for the rest of the year.

In December 1936 Orwell left England to fight in the Spanish Civil War and consequently the bulk of the pre-publication correspondence is left to his agent Leonard Moore. Moore and Gollancz therefore negotiated the terms of the publication, which was to include a large print run as part of the Left Book Club, with Orwell's wife Eileen Blair signing the publishing contract in his absence. In spite of his small involvement pre-publication, the archive includes two long letters from Orwell to Gollancz. In the first of these Orwell was writing from the Hotel Continental in Barcelona and thanked Gollancz for his introduction to the book then spoke with some excitement about the situation in Spain, "I shall be going back to the front in probably a few days... I greatly hope I come out of this alive if only to write a book about it". Days later, on his return to the front, Orwell was shot in the neck by a sniper, but survived.

The second references the succession of attack pieces on Orwell in *The Daily Worker*, based on out-of-context quotations. Orwell pressed Gollancz to seek to put an end to this by threatening libel action, which ultimately quelled the problem.





55. "The Common People Will Turn Out To Be More Intelligent Than The Clever Ones"

Publisher's Archive Of Correspondence Relating To Inside The Whale

ORWELL, George

1940. 13 items, comprising one TLS from Orwell and a note concerning libel, four TLS, the original publishing contract and six carbons. Including: first response from Victor Gollancz to Orwell, admiring the manuscript and asking to borrow Henry Miller's Tropic of Cancer, which he has never heard of; Orwell's reply, stating that the police have seized his copy, and discussing literature in general; correspondence between Rubinstein, Gollancz, and Orwell concerning the possibility of libelling Evelyn Waugh as having adopted Catholicism as a "profitable pose" and other legal matters; the original contract for the work signed by Orwell; correspondence from 1943 confirming Gollancz's retention of the rights; letters concerning the Penguin edition and Sonia Orwell's rights. [39398] £22,500

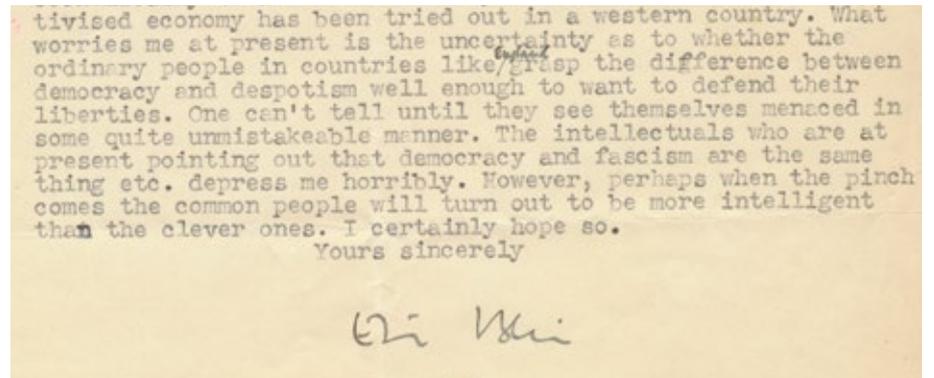
The comprehensive archive of correspondence between Orwell and his publisher relating to his first published essay collection Inside The Whale.

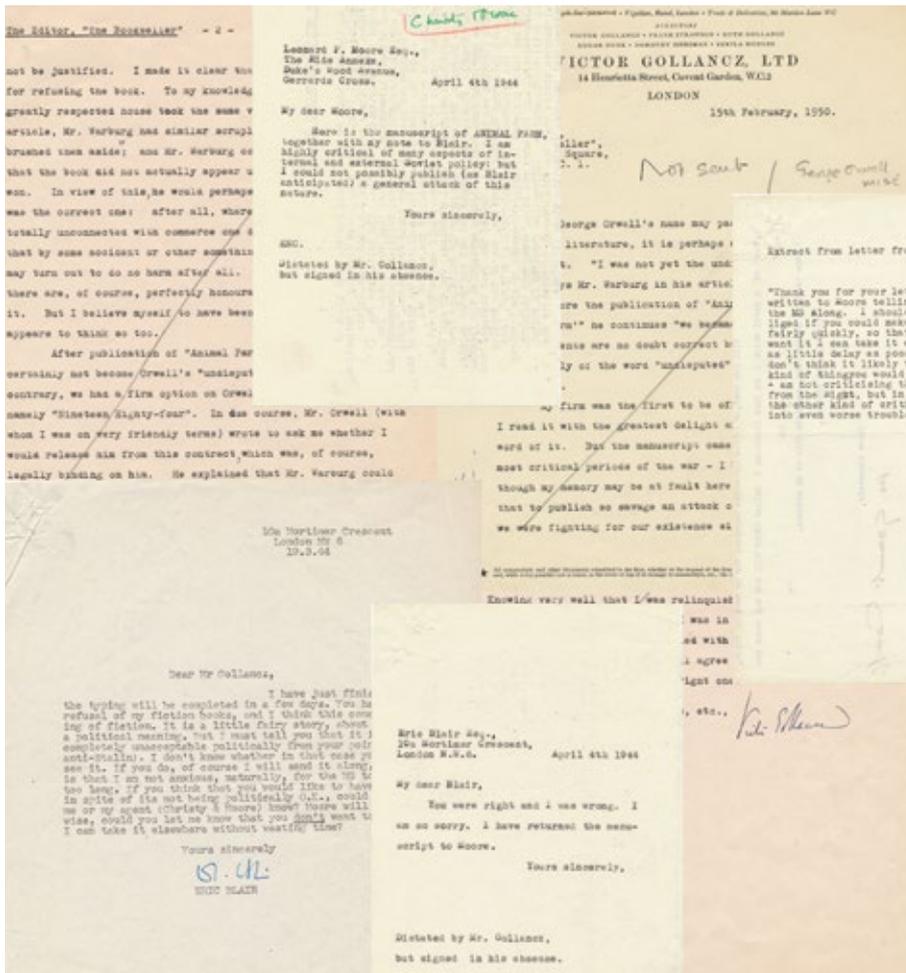
The titular essay in the collection concerns Orwell's appreciation for his friend Henry Miller's work, and the correspondence between Orwell and Gollancz on this matter provides an important insight into the intense censoriousness affecting the literary world in the 1930s and 40s.

In this instance Gollancz asks to borrow Orwell's copy of Tropic Of Cancer, but Orwell responds by telling Gollancz that he cannot lend him the book as his house had been raided for banned books after he was caught sending a letter to the proscribed Obelisk Press, Miller's publisher, and many were confiscated. The prosecutor allowed him to have his copy of Lady Chatterley's Lover back, but not Tropic of Cancer, probably as "Miller's books have not been in print long enough to have become respectable".

A second spectre of literary London in this period is the issue of libel, a constant concern of Gollancz's, which rears its head here in Orwell's assertion that Evelyn Waugh's conversion to Catholicism might be imposture. Following Gollancz's lawyers flagging of this potential suit, Orwell readily agrees to make the necessary changes.

In all, the archive provides a perfect microcosm of the tensions involved in publishing between the wars with pressure coming not just from the state, as Orwell would famously later unravel, but also from fellow travellers in the literary world.





56. The Complete Record Of The Famous Rejection Of Animal Farm

Publisher's Archive Of Correspondence Relating To Animal Farm

ORWELL, George

1944-1950. 12 items, comprising one TLS and one copy of a letter from Orwell, two TLS, one ALS and six carbons. Including: typed letter signed from Orwell to Victor Gollancz offering him first refusal but warning him that the book is anti-Stalin; further correspondence in which Gollancz protests that he is being mischaracterised as a Stalinist stooge, is sent the manuscript, and then declines it ("I could not possibly publish... a general attack of this nature"); letter from Jonathan Cape checking that they are free to accept the book; correspondence from Victor Gollancz to Leonard Moore seeking to establish that the three-book contract is still operative; 1950 draft letter from Victor Gollancz to The Bookseller claiming that Orwell remained a Gollancz author, despite the rejection, and that he had an option on Nineteen Eighty Four that he regretfully passed up at Orwell's personal request. [39399]

£100,000

Orwell had been with the left-wing publisher Victor Gollancz since his first book, *Down and Out in Paris and London* (1933). Gollancz published a further six Orwell titles over the next decade. Orwell wrote *Animal Farm*, his anti-Stalinist political fable, in an intense burst from November 1943 to February 1944. He anticipated that Gollancz would be unwilling to publish the novel due to its content and the pro-Soviet political environment of the Second World War, but was contractually obliged to offer Gollancz his next two novels.

Orwell's original typed letter signed to Gollancz, dated 19 March 1944, announces that he has completed *Animal Farm*: "It is a little fairy story, about 30,000 words, with a political meaning. But I must tell you that it is I think completely unacceptable politically from your point of view (it is anti-Stalin)". He asks him if he wants to see it, in which case he will send it, but otherwise to let him know quickly so that he can try elsewhere. Gollancz's carbon reply, dated 23 March 1944, says that he would like to view the manuscript, and takes issue with the notion that he is beholden to the Stalinist line, having opposed Soviet foreign policy before the war.

Orwell's next letter, here preserved in a typed copy dated 25 March 1944, reiterates that he does not feel Gollancz will publish it, but will send him the manuscript. He says he is criticizing Stalin from the left rather than from the right, "but in my experience this gets one into even worse trouble". Minor other correspondence follows between Gollancz and Orwell's literary agent Leonard Moore as the manuscript is sent.

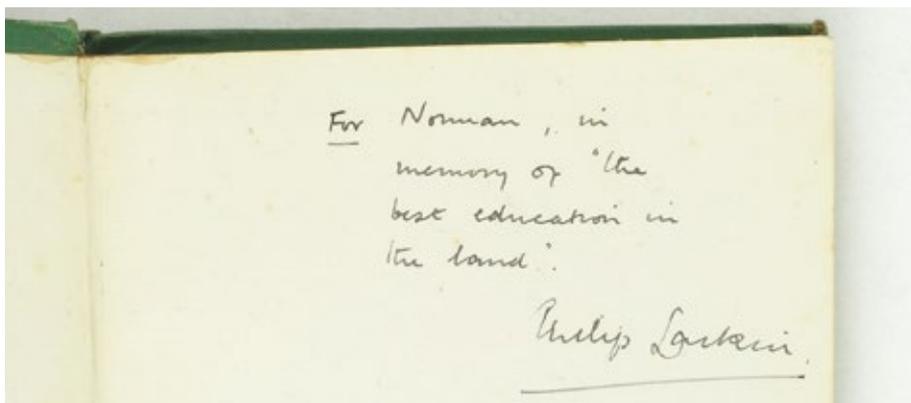
Upon reading the manuscript, Gollancz replies to Orwell, preserved in carbon dated 4 April 1944, "you were right and I was wrong. I am so sorry. I have returned the manuscript to Moore". In an additional carbon response to Moore sent the same day, Gollancz writes that "I am highly critical of many aspects of internal and external Soviet policy: but I could not possibly publish (as Blair anticipated) a general attack of this nature". An autograph letter signed from the publisher Jonathan Cape to Gollancz, dated 26 May 1944, follows, saying that they have also been offered the manuscript, are inclined to publish it, and are checking on the legality of them doing so, due to Orwell's contract with Gollancz. However, Jonathan Cape did turn it down, as did Nicholson & Watson and Faber & Faber, on the same grounds, that the political climate was not right for it. By mid-July 1944, Orwell was on the verge of self-publishing the book, but the novel was at last taken up by Secker and Warburg, with terms agreed by October 1944, and was finally published in August 1945, by which point the war was over and the British public were rapidly turning against Stalin and the Soviet Union.

However, Orwell's relationship with Gollancz had been permanently damaged by his decision. To Orwell's annoyance Gollancz had refused to recognise the work as a novel on the grounds that it was too short. A carbon letter from Gollancz to Moore is here preserved, dated 1 June 1944, asserting this and consequently they did not count it as a novel offer under the contract, which had required Orwell to offer Gollancz his next two novels.

Orwell used the rejection of *Animal Farm* to negotiate a termination of his contract with Gollancz, and he did not publish any future works with the publishing house; his next and final novel, *Nineteen Eighty-Four*, was also published by Secker & Warburg.

Gollancz's rejection of *Animal Farm* is often cited as one of the greatest mistakes made by a modern publishing house. Yet Gollancz remained adamant that his decision was the right one. In 1950 Frederick Warburg contributed an obituary of Orwell to *The Bookseller*, in which he claimed to be Orwell's undisputed publisher. An incensed Gollancz drafted and signed a three-page letter to the editor, dated 15 February 1950, preserved here, though he did not send it. Gollancz claims that he rejected *Animal Farm* solely due to the necessities of war. He "read it with the greatest delight and agreed with every word of it but to publish so savage an attack on Russia at a time when we were fighting for our existence side by side with her could not be justified. As to my decision itself, there are, of course perfectly honourable arguments against it. But I believe myself to have been right".

The archive is a significant cache of source material for one of the great errors of British publishing, and marks an important stage in Orwell's literary career.



57. Larkin's First Novel, Inscribed To His Closest University Friend

Jill

LARKIN, Philip

Fortune Press, 1946. First edition. Publisher's green cloth, one of many binding variants of the first edition, this one not recorded by Bloomfield. A remarkable presentation copy, inscribed on the front endpaper "For Norman, in memory of 'the best education in the land'. Philip Larkin". Larkin has made a manuscript correction to page 16, to add "case" after "his silver cigarette". A very good copy, with an abrasion to the corner of the front pastedown and a closed tear to pp. 155-6. [38769] £8,500

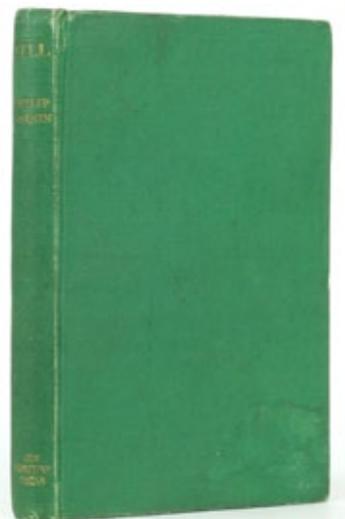
An exceptional presentation copy of Larkin's first novel, inscribed for his closest friend during his first years at Oxford. In 1942 Larkin wrote to Iles "I admire your courage, intelligence and honesty. To prove it I am quite willing to keep up a correspondence as long as you like... I don't care much if I lose sight of Kingsley etc. but I should be very sorry to lose sight of you" (28th July 1942).

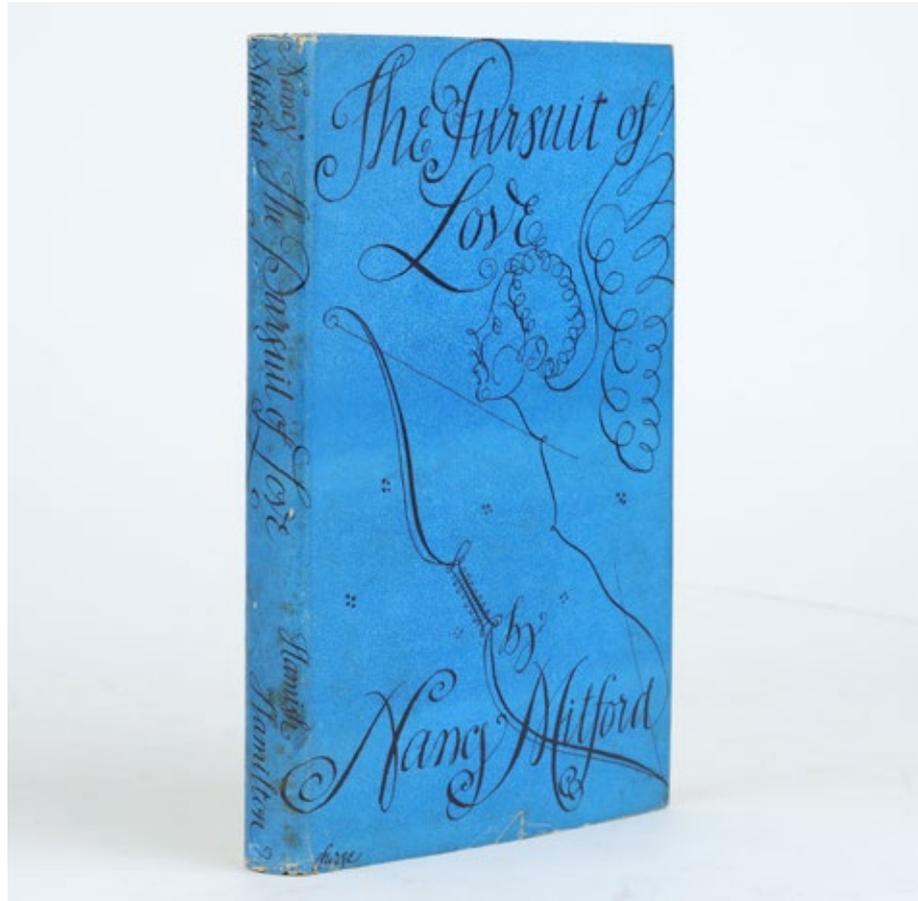
Jill is one of the foremost Oxford novels of the mid-twentieth century and in his introduction to the Faber edition of the book (1964), Larkin contextualises the story in terms of his relationship with Iles: "My tutorial-mate was a large pallid-faced stranger with a rich Bristolian accent, whose preposterous skirling laugh was always ready to salute his own outrages... Norman at once set about roughing up my general character and assumptions. Any action or even word implying respect for qualities such as punctuality, prudence, thrift or respectability called forth a snarling roar like that of the Metro-Goldwyn-Mayer lion and the accusation of bourgeoisism."

The inscription's nostalgia for "the best education in the land" refers to a persona the pair invented for their walks to tutorials with Gavin Bone and is explained by Larkin in his 1964 introduction:

"We quickly invented 'the Yorkshire scholar', a character embodying many of our prejudices, and conversed in his flat rapacious tones in going to and from our tutor, Gavin Bone. 'You're gettin' the best education in the land, lad.' 'Ay, but you must cut your coat according to your cloth.' 'Had tea wi' t'Dean on Sunday - I showed him I'd been reading his book.' 'Never lose a chance to make a good impression.'... This comedy probably gave Norman more release than it did me... but I was sufficiently acquainted with the climate of the scholarship year to enjoy keeping the game going. I cannot imagine what Gavin Bone thought of us." Writing in a letter to Iles on 31st August 1946, Larkin wrote "My Oxford novel isn't out yet... I renew my promise to send you a copy - you'll like my Yorkshire scholar in it."

Presentation copies of *Jill* are intensely rare. It is likely that Larkin inscribed little more than the handful of copies he sent to close friends. No other copy has been offered at auction and we have handled only one other (to Bruce Montgomery) in the last twenty years.





58. Inscribed By Mitford

The Pursuit Of Love

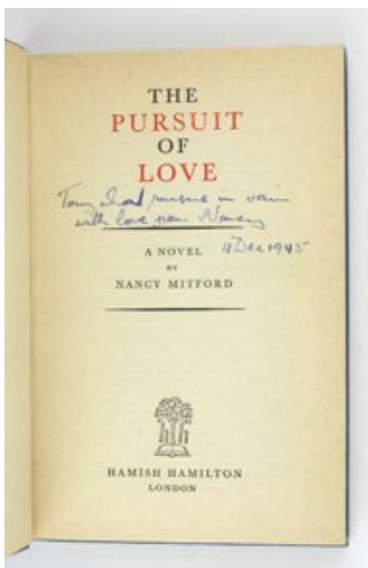
MITFORD, Nancy

Hamish Hamilton, 1945. First edition. Original blue cloth titled in gilt, in pictorial dust-wraper by Furze. Author's presentation copy, inscribed on the title-page to Tony Gandarillas, "Tony whom I pursue in vain with love from Nancy, 12 Dec 1945". A very good copy, with the final page of text forming the rear pastedown, a variant possibly accounted for by wartime economies in printing or it being a trial or proof copy. The dustwrapper is in very good condition, uncommonly bright with a touch of wear to the edges. [39647] £3,500

Tony Gandarillas, a Chilean diplomat in the loosest of terms, was the foremost of the South American emigres in the Parisian beau monde between the wars. Gandarillas was indefatigable party-goer and bon viveur, with a love of food, drink, opium, gambling and young men. He became a great friend of Mitford's, with the affectionate inscription noting Gandarillas's infamous energy for sexual misadventure.

The Pursuit of Love is the first part of Mitford's popular trilogy about family life between the wars and is the book responsible for establishing Mitford as a literary force.

Presentation copies of this novel are uncommon. Of the three we have encountered all are dated 12 December, two days after publication, suggesting they were author's copies to be distributed to close friends.



59. Printed On Cork And Richly Illuminated

El Cantar De Cantares

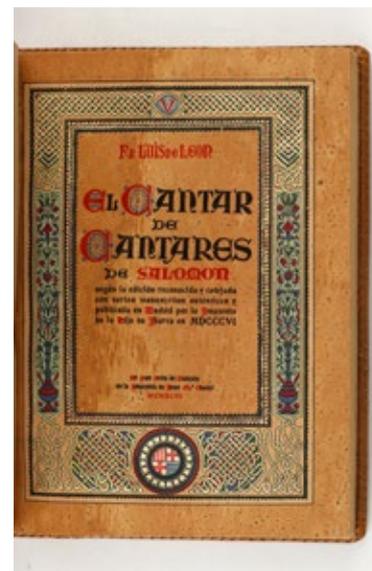
Según La Edición Reconocida y Cotejada Con Varios Manuscritos Auténticos y Publicada En Madrid Por La Imprenta De La Hija De Ibarra En MDCCCVI.

LEON, Fr. Luis De

José María Viader, 1946. A magnificent edition of The Song Of Songs, printed on cork. Number 177 of 267 copies printed on cork, from a total edition of 467. In the publisher's exquisite brown calf binding, with covers and spine delicately embossed in a gothic style and woven edges. Burgundy silk endpapers. Housed in the original silk lined cork box. Eight plates hand-colored and illuminated in gilt by Juan Ribot. Richly illuminated borders and initials by Germán Viader to every page of text. A fine copy of this beautiful production with only very occasional, but inevitable, minor tears to the cork. [39452] £1,250

A most arresting piece of book production and printing, entirely printed on "papel corcho" with decoration and illumination embellishing every printed page.

The text is taken from Luis De Leon's sixteenth century Spanish translation of The Song Of Songs, which was first printed by Joaquín Ibarra's daughter in 1806. There is also a prefatory introduction on cork printing, with a history of Eudaldo Lanibell's 1906 edition of Don Quixote which was produced in just 52 copies. The printer of the present work, José María Viader, issued a facsimile in 1916, containing just a single leaf printed on cork, which was the forerunner for the present work.



60. Artist's Edition With Extra Suite Of Plates

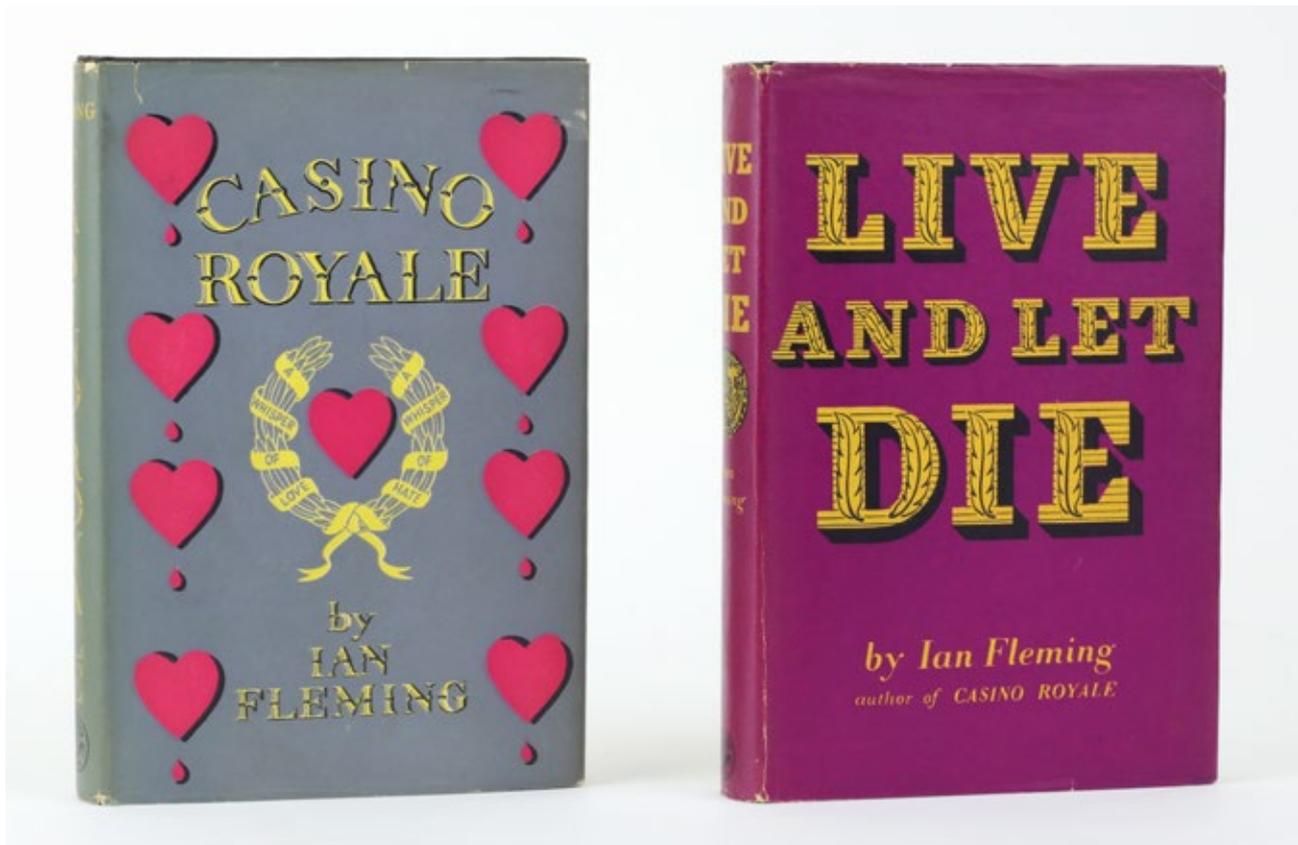
L'Après-Midi D'Un Faune

BUCKLAND-WRIGHT, John; MALLARMÉ, Stéphane

JBW Editions / The Golden Cockerel Press, 1935 [but issued 1956]. Artist's special edition, one of only 25 lettered copies, this copy lettered E, with an extra suite of plates. 4to. Original publisher's vellum by Sangorski & Sutcliffe with gilt design to upper cover and gilt titles to the spine. All housed in publisher's green cloth slipcase. Four colotype plates by Buckland-Wright in the text and a further five loose steel engravings housed in a separate folder. A fine copy. [39505] £3,500

The sheets for this book were printed for Buckland-Wright as a private edition of 50 copies in 1936. However the book was not issued before the war and was then left unpublished at Buckland-Wright's death in 1954. Two years later the Golden Cockerel Press published a translation of the work reproducing Buckland-Wright's wash drawings, with this edition published as a special issue alongside it.





Exceptional Copies Of The First Four Bond Books

61.

Casino Royale

FLEMING, Ian

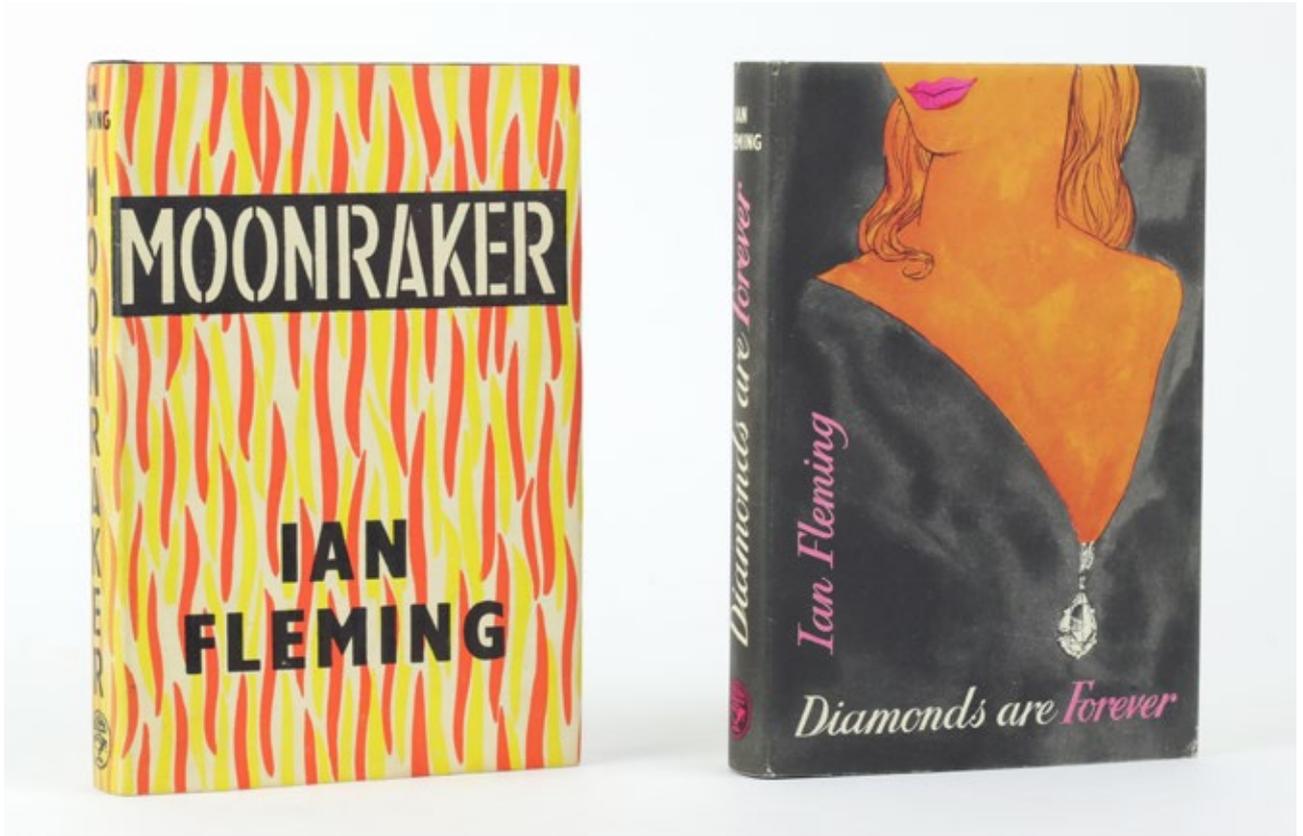
Cape, 1953. First edition. 8vo. Original black cloth with red heart vignette on upper cover, in gun metal grey dustwrapper designed by the author. A fine copy in a very good dustwrapper indeed, which is bright and clean with just trivial wear to corners, a short closed tear to the upper panel and a strip of browning to the rear panel. [39525] £39,500
The author's first book and the first appearance of James Bond. A significant proportion of the first printing would have been sold to libraries and the remainder were well read, making well preserved copies ever more uncommon.

62.

Live And Let Die

FLEMING, Ian

Cape, 1954. First edition, first state. Original black boards with gilt titles and vignette, in printed dustwrapper. A near fine copy in a near fine dustwrapper, with minor wear to corners and a touch of tanning to the rear panel. A fresh, bright copy. [39527] £17,500
The second James Bond novel.



63.

Moonraker

FLEMING, Ian

Cape, 1955. First edition. Original black cloth with silver embossed titles, in striking 'flames' dustwrapper. A fine copy in a fine dustwrapper, exceptionally bright and crisp with a mainly unfaded spine, just showing a little loss of colour from the some of the orange. [39927] £18,500

The materials used for the dustwrapper however (cheap, soft paper printed in orange and yellow, which fades, on a white background, which soils) mean that copies as well preserved and bright as this are of the utmost rarity.

64.

Diamonds Are Forever

FLEMING, Ian

Cape, 1956. First edition. Original black bevelled cloth with silver diamond motif on the upper cover, in pictorial dustwrapper. A fine copy in a fine dustwrapper. Bright and crisp, showing just the slightest pushing to a couple of corners and the most trivial rubs to the head of the spine. [39929] £8,500

To Hoël
This slice of real
Swiss life with love
Jan



65. A Sensational Presentation Copy From Fleming To Noel Coward

On Her Majesty's Secret Service

FLEMING, Ian

Cape, 1963. First edition. Original boards with 'ski tracks' design on the upper cover, in pictorial dustwrapper designed by Chopping. Author's presentation copy inscribed to his close friend and playwright, Noel Coward on the front free endpaper "To Noel This slice of real Swiss life! with love Ian" A fine copy in a near fine dustwrapper, with just a trace of wear at the head of the spine. [40042] £32,500

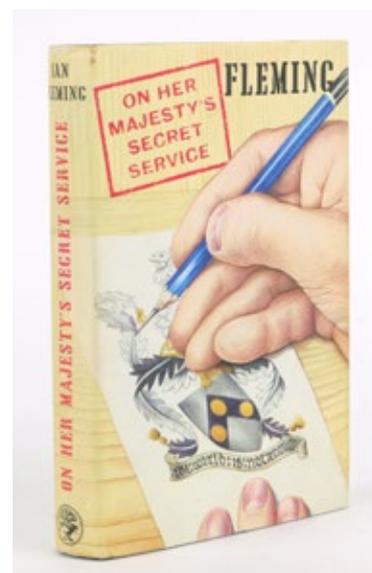
A sensational presentation copy. Fleming and Coward first encountered one another shortly after the war: Fleming's sister in law, Celia Johnson had starred in Coward's recent *Brief Encounter* and both were regular attendees at parties given by Lord and Lady Rothermere. However, they didn't become well acquainted until 1948 when Coward rented Fleming's recently built Jamaican hideaway, Goldeneye, and like Fleming before him, fell in love with Jamaica to the extent that he bought a plot just up the coast from Fleming's, where he built his own villa, *Firefly*. For the next seventeen years, the homes formed the epicentre of Jamaican high society and played host to a constant stream of high profile visitors, from Cecil Beaton to Winston Churchill and the Queen Mother.

Coward was a constant source of encouragement and constructive criticism in Fleming's writing career and when Fleming married Ann Rothermere in 1952, Coward was one of only two wedding guests. In the same year he was made godfather to the Fleming's newborn son, Caspar.

Peter Quennell, who knew both men and visited Goldeneye throughout the 50s and 60s noted that Coward's response to "Ian's dark moods and passionate prejudices was always subtly understanding. He humoured, scolded, occasionally derided, yet somehow never did the smallest damage to Ian's ticklish amour propre. His victim, indeed, seemed positively to enjoy being teased or even ridiculed."

Such gentle mockery is in evidence in Fleming's inscription to this book. Coward had moved to the Swiss mountain town of Les Avants in 1959 and Fleming suggests, tongue in cheek, that his flight of fantasy, also set mainly in the Swiss Alps, might represent "real Swiss life".

PROVENANCE: Noel Coward (1899-1973; playwright and actor, bookplate to front pastedown).



66. Inscribed By Evelyn Waugh For Nancy Mitford

Basil Seal Rides Again

or *The Rake's Regress*

WAUGH, Evelyn

Chapman & Hall, 1963. First edition, signed limited edition. One of 750 copies, this copy out of series. Author's presentation copy, inscribed on the limitation leaf to Nancy Mitford, "For Nancy with love from Evelyn". Original blue buckram, spine lettered in gilt, pictorial decoration to upper board gilt. Printed on mould made paper, top edge gilt, others uncut. With a colour frontispiece by Kathleen Hale. A near fine copy, a little faded to the spine. [39928]

£6,500

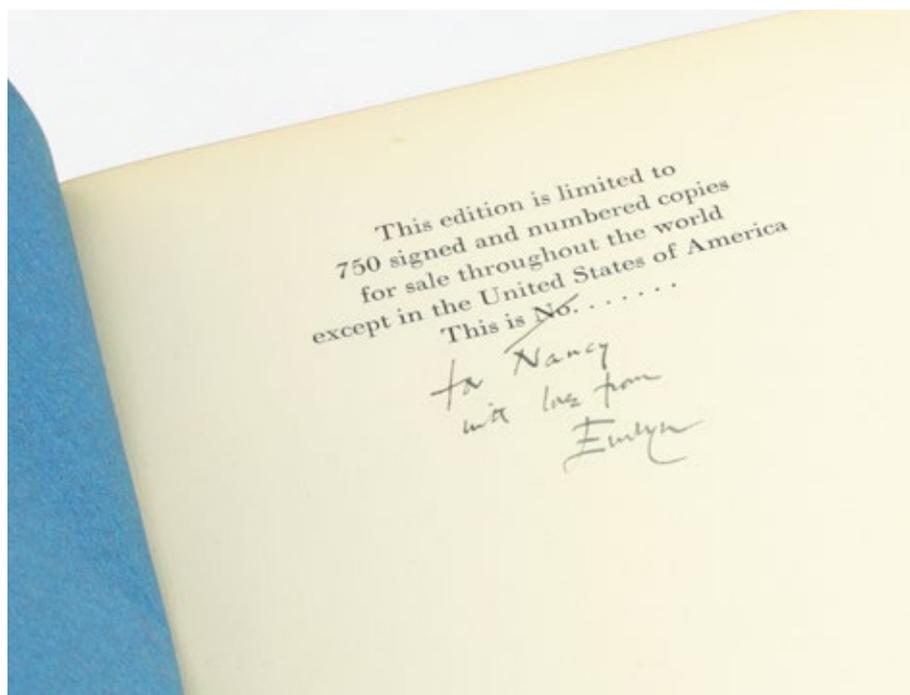
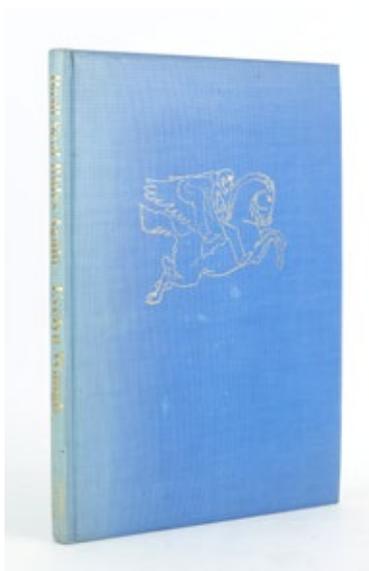
An exceptional association copy.

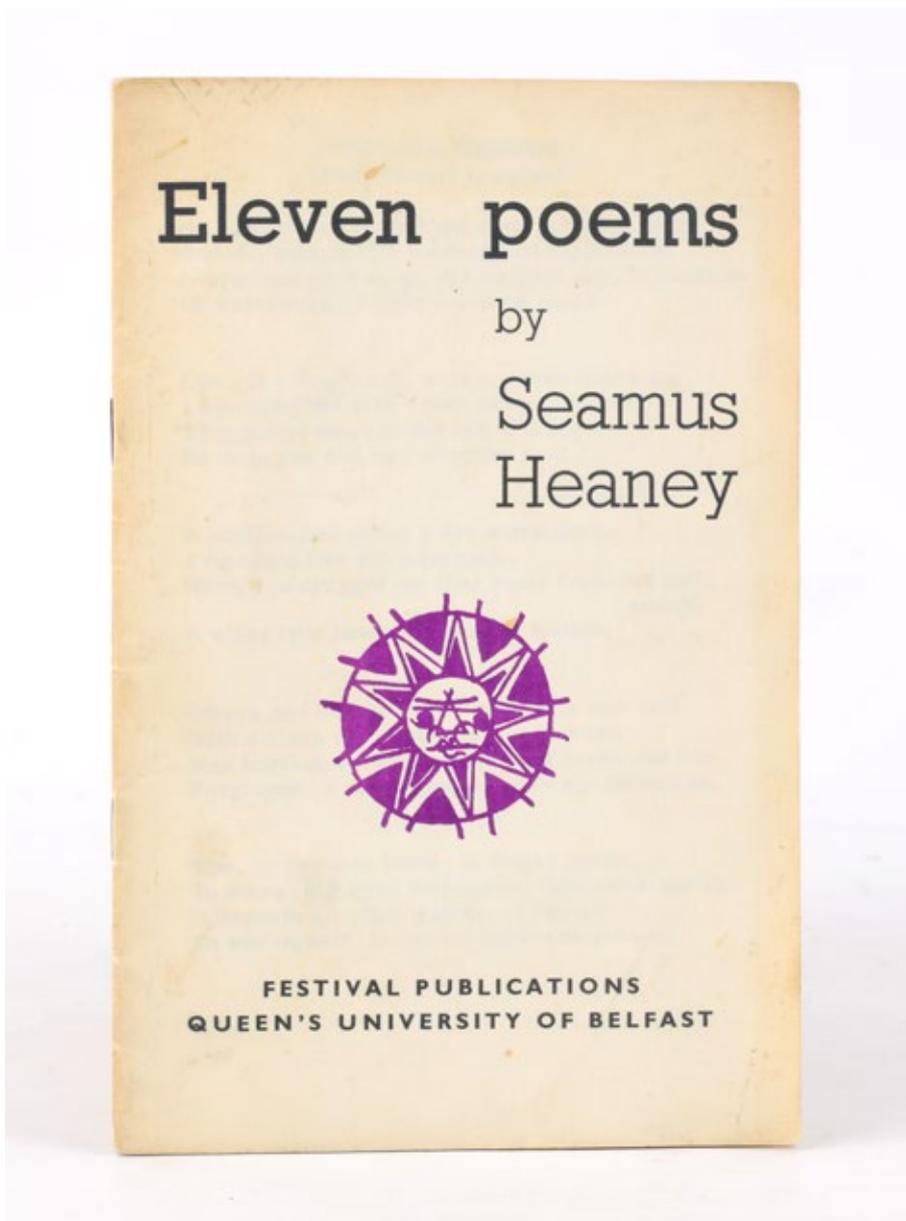
Waugh's relationship with Nancy Mitford was one of the most enduring friendships of his lifetime, strengthened by a shared sense of humour and love of teasing, which blossomed through frequent and intimate correspondence.

This is in fine evidence in the correspondence exchanged around this book. In a letter of 26th October 1963, Nancy wrote to Waugh thanking him for sending her the book, though not without adding "I'm afraid that, in literature at any rate, middle-age people become rather dull" and questioned "do you think being brother and sister would have really stopped them marrying?"

Waugh replied with barbed, though probably faux, outrage "your odious letter was on my breakfast table on the morning of my 60th birthday... a sharp reminder that my powers are fading and that I am a bore... your family, if reports at the time were true, were particularly tolerant of incest". As with all their disagreements in their correspondence, the matter ended in conciliation rather than fallout, with Nancy imploring in her reply that Waugh should "live another sixty years please."

PROVENANCE: From the collection of Joy Law, publisher and Mitford's personal secretary in later life.





67. Seamus Heaney's First Published Work

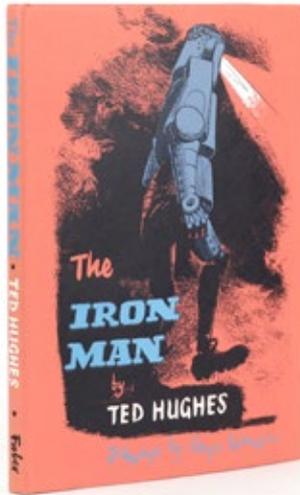
Eleven Poems

HEANEY, Seamus

Festival Publications, [1965]. First edition, first issue printed on wove paper with the sun device on the upper cover printed in a lighter shade of purple and with nine points. Single quire, wire stitched, publisher's wrappers printed in black and purple. A near fine copy with a trace of surface dustiness to the wrappers. [39970] £9,500

Heaney's first published work, published at Queen's University, Belfast, Heaney's Alma Mater from 1957-61. There are three separate printings of the work, often referred to as issues, with only subtle differences between the first two. The first issue is rare.

68. The Dedication Copy



The Iron Man

A story in five nights

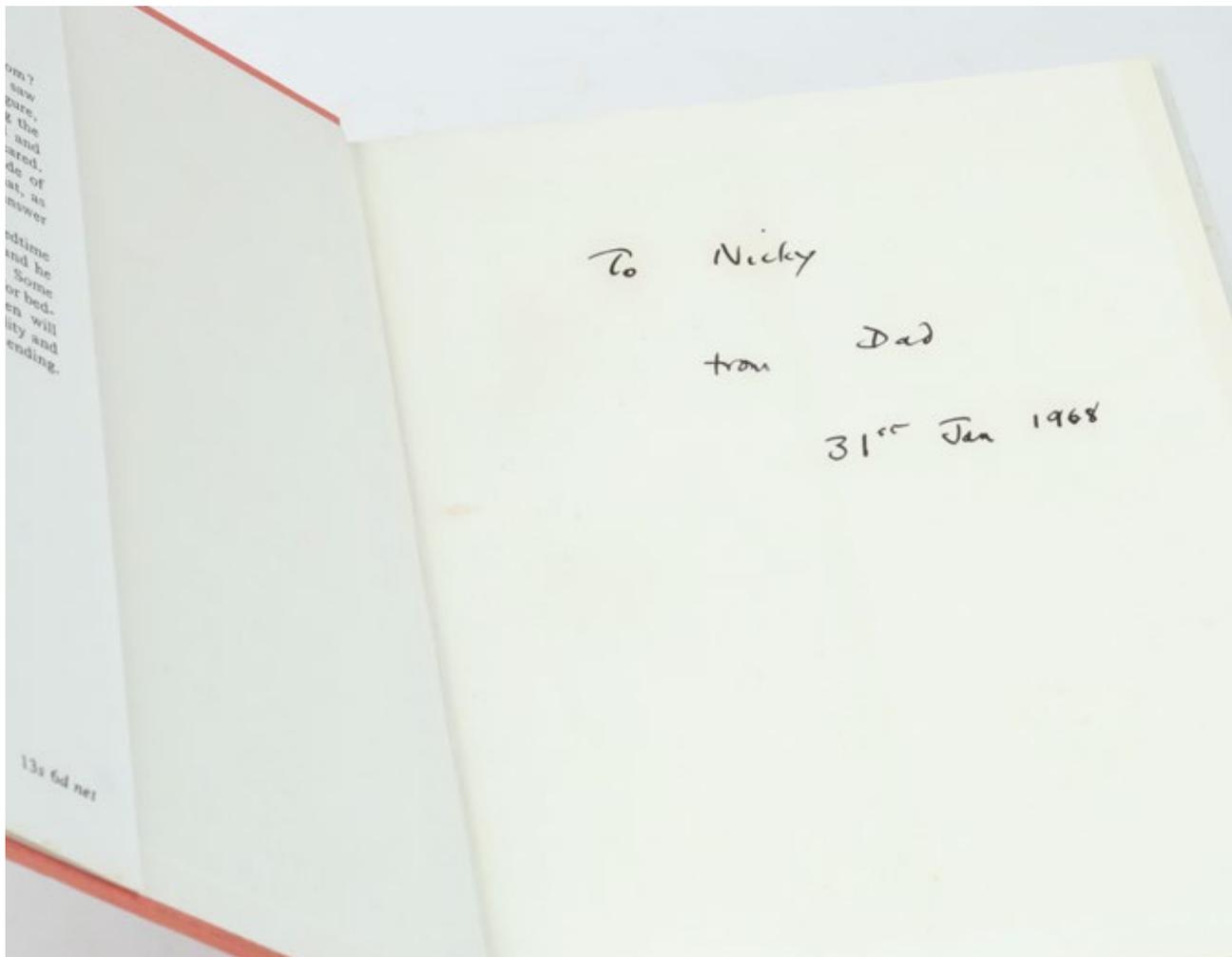
HUGHES, Ted

Faber and Faber, 1968. First edition. Publisher's paper covered boards illustrated by George Adamson in matching pictorial dustwrapper. A dedication copy, inscribed by Hughes to his son, Nicholas, "To Nicky / from Dad / 31st Jan 1968". Illustrated in black and white by George Adamson. A fine copy in a fine dustwrapper almost perfect. [39444] £22,500

This book had its genesis as "a story I told my own children" (The Letters Of Ted Hughes, 2007), specifically, Nicholas and Frieda aged six and seven at the time of publication. They, along with their two year old half sister, Shura became the dedicatees of the book.

It is now, "Ted's best selling and best-loved work. It firmly established his place as one of the world's leading children's authors as well as one of its most admired poets." (Jonathan Bate)

The publication date was 26 February 1968, this copy being an advance copy, inscribed by Hughes nearly a month before publication.





69. "The Great Glass Lift Was A Thousand Feet Up And Cruising Nicely"

Archive Of Original Artwork For Charlie And The Great Glass Elevator

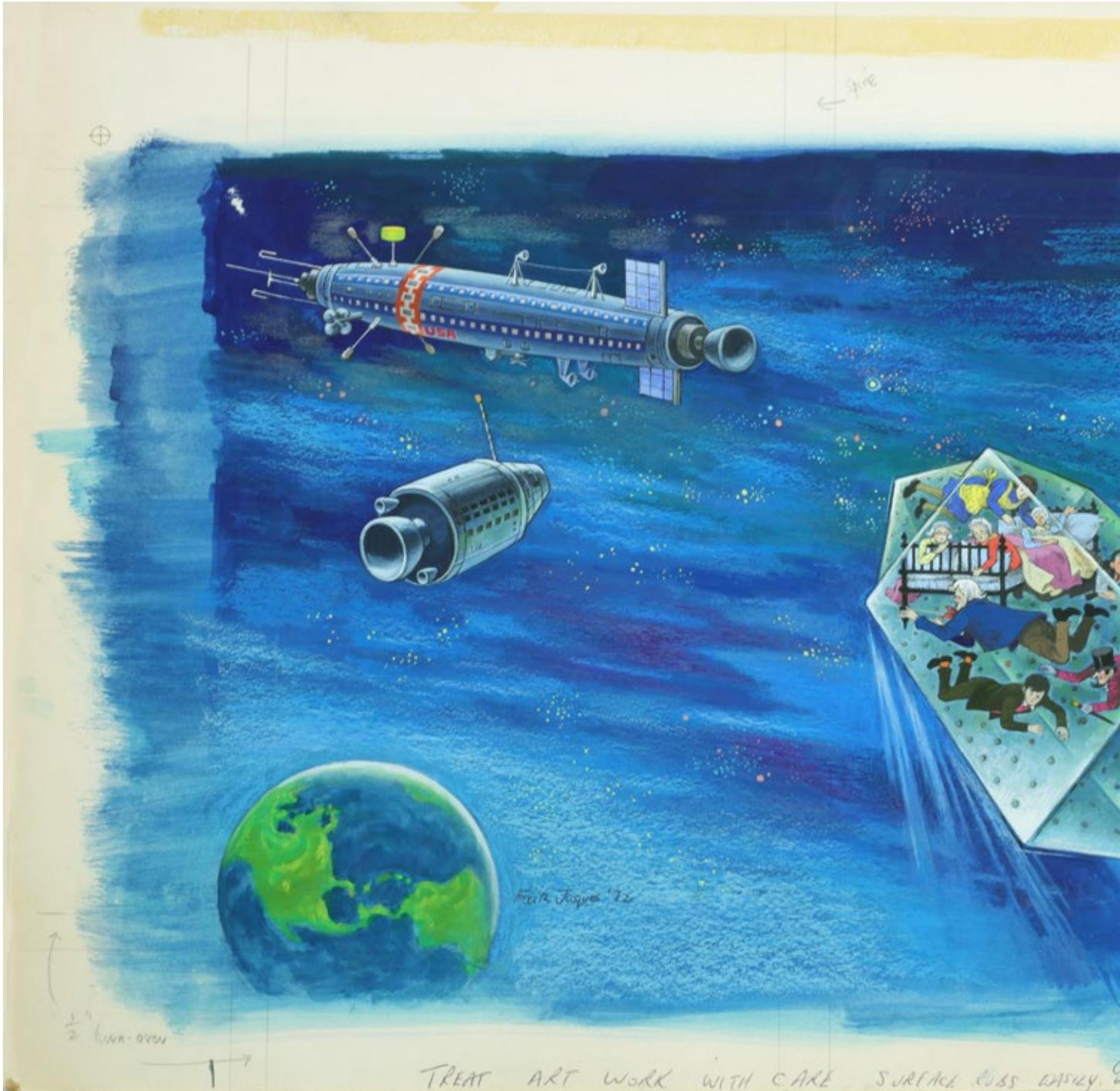
JACQUES, Faith; DAHL, Roald

Allen & Unwin, 1972-3. The complete archive of the original artwork by Faith Jacques used to illustrate the first UK edition of Roald Dahl's *Charlie And The Great Glass Elevator*.

The archive comprises two large ink and watercolour paintings, one used for the wraparound cover design (310 x 500mm) and the other alternative design (330 x 450mm) used subsequently as the cover for the first paperback edition (published 1975). In addition, sixty-two pen and ink drawings (varying in size from 115x145mm to 190x445mm) on fifty sheets comprising all the illustrations used in the book. On the back of three of these sheets are drawings ultimately not used in the book.

The heavily annotated envelope used by Jacques to send the pen and ink drawings to Gallimard for the preparation of the French edition in 1979 is also present.

Each drawing is signed and titled by Faith Jacques, and all but one sheet has the origi-



nal tissue guard attached by Jacques. The tissue guards and the backs of the sheets are extensively and attentively annotated by the artist, noting sizes for reductions but also making comments addressed to the publishers on the illustrations and in one instance addressing a long note to "Mr Dahl" on the back of illustration number 8. Both watercolours and drawings remain in fine condition, exceptionally well-preserved. Collectively housed in a large custom made portfolio. [39643] £95,000



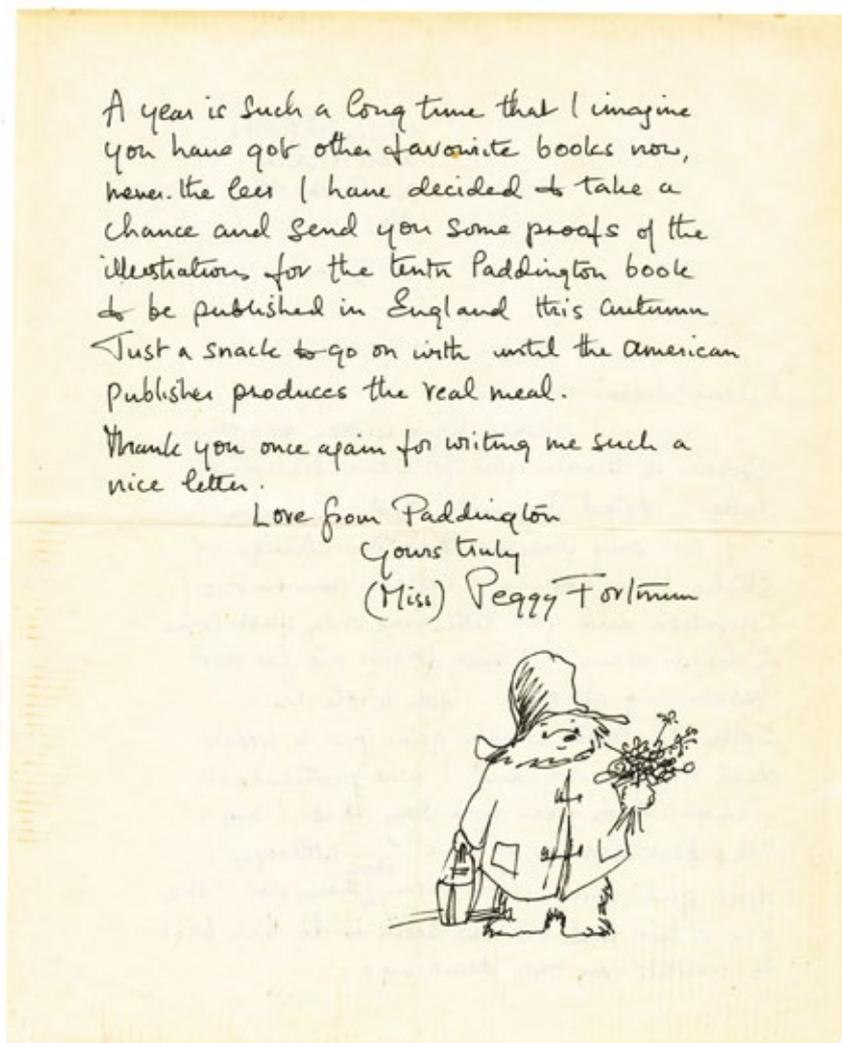
Faith Jacques, described as “one of the outstanding illustrators responsible for the renaissance of British picture books during the last three decades” (Obituary in *The Independent*, 1997), was the first illustrator of Roald Dahl’s children’s books in Britain, introducing Willy Wonka and Charlie to a generation of children. Dahl had up to this point been illustrated by a number of different artists in America and found the process of finding an artist whose vision fitted with his own a frustrating process. Jacques was by no means guaranteed to illustrate the sequel to one of the best-loved stories in children’s literature.

Nevertheless, she was chosen and the annotations and correspondence on the pictures suggest a generous, open and collaborative working relationship between the author and the illustrator. A note by Jacques under her depiction of the chocolate room reads “Sorry I’ve had to cross the gutter. I tried to avoid it in first version of this but it doesn’t do, it divides too much for the meaning. I know we’ll lose a bit in the middle but I think it’s a case where we’ll have to let the chips fall where they may...”. Elsewhere she addresses a long note to “Mr Dahl” on the technical aspects of her depiction of the space hotel that concludes “I know it’s fantasy but all the same I do like to have a bit of factual basis - and thousands of little boys know so much these days!”.

The illustrations were also used in the Puffin Books paperback edition of 1975, with Jacques providing new cover artwork which is also included here. She then sent the pen and ink illustrations to Gallimard for their use in the French edition of the book, published in 1978.

It is rare for even single pieces of original artwork illustrating Dahl’s books to appear in commerce, and for the complete archive of illustrations for a single book to be available is particularly unusual.





70. "Love from Paddington"

Original Paddington Drawing And Autograph Letter

FORTNUM, Peggy [BOND, Michael]

1974. A charming double sided autograph letter from Peggy Fortnum, illustrator of the Paddington Bear books. Incorporated into the letter is a delightful original ink drawing of Paddington, approx. 9cm x 8cm. He holds his bulging briefcase in one paw and a bunch of flowers in the other. Folded centrally for posting, the letter is in excellent condition. [39898] £4,500

The original artwork of Peggy Fortnum, the original illustrator of the Paddington Bear books is very rarely encountered.

The letter to a young American fan comes as Fortnum completed the drawings for the 10th Paddington book.



71. One Of Twelve Copies

Two Stories

With Five Woodcuts and Three Linocuts by Bhuphen Khakhar.

RUSHDIE, Salman

Privately printed by Sebastian Carter, 1989. First edition. Number VII of twelve copies (from an entire edition of just seventy two), with an extra suite of signed prints by Bhuphen Khakhar and bound in full morocco by Romilly Saumarez Smith, with a block of 9 square grey-silver morocco onlays each decorated with a gilt oval to the upper cover, and a single like square onlay to the lower cover. Large quarto. Signed by Rushdie on the limitation page and additionally inscribed by him to Olwyn Hughes on the half-title, "To Olwyn, Best wishes & well met after many years - Salman Rushdie, 18 Dec. 1990". Housed in the original cloth clamshell box, lettered in gilt to a morocco label on the spine. Five woodcuts and three linocuts by Khakhar illustrate the stories and additionally are included as a suite of separate prints on Arches Velin, housed in a custom chemise. A fine copy. [37913]

£7,500

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

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









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