

Fine Books & Manuscripts

ECRASEZ L'INFAME !

Correspondance de Voltaire.

Avia Pieridum peragro loca, nullius ante
Trita solo ; juvat integros accedere fonteis ;
Atque haurire : juratque novos decerpere flores.

* * * * *

Unde prius nulli velarint tempora musæ:
Primum quod magnis doceo de rebus ; et artis
Religionum animos nodis exsolvere pergo.

Lucret. lib. iv.

Δος με ζωῆ, καὶ κοσμον κινήσω.

Archimedes.

CATALOGUE 87

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Front cover: Epigraphs from Percy Shelley's *Queen Mab* (1813) *item 5*.

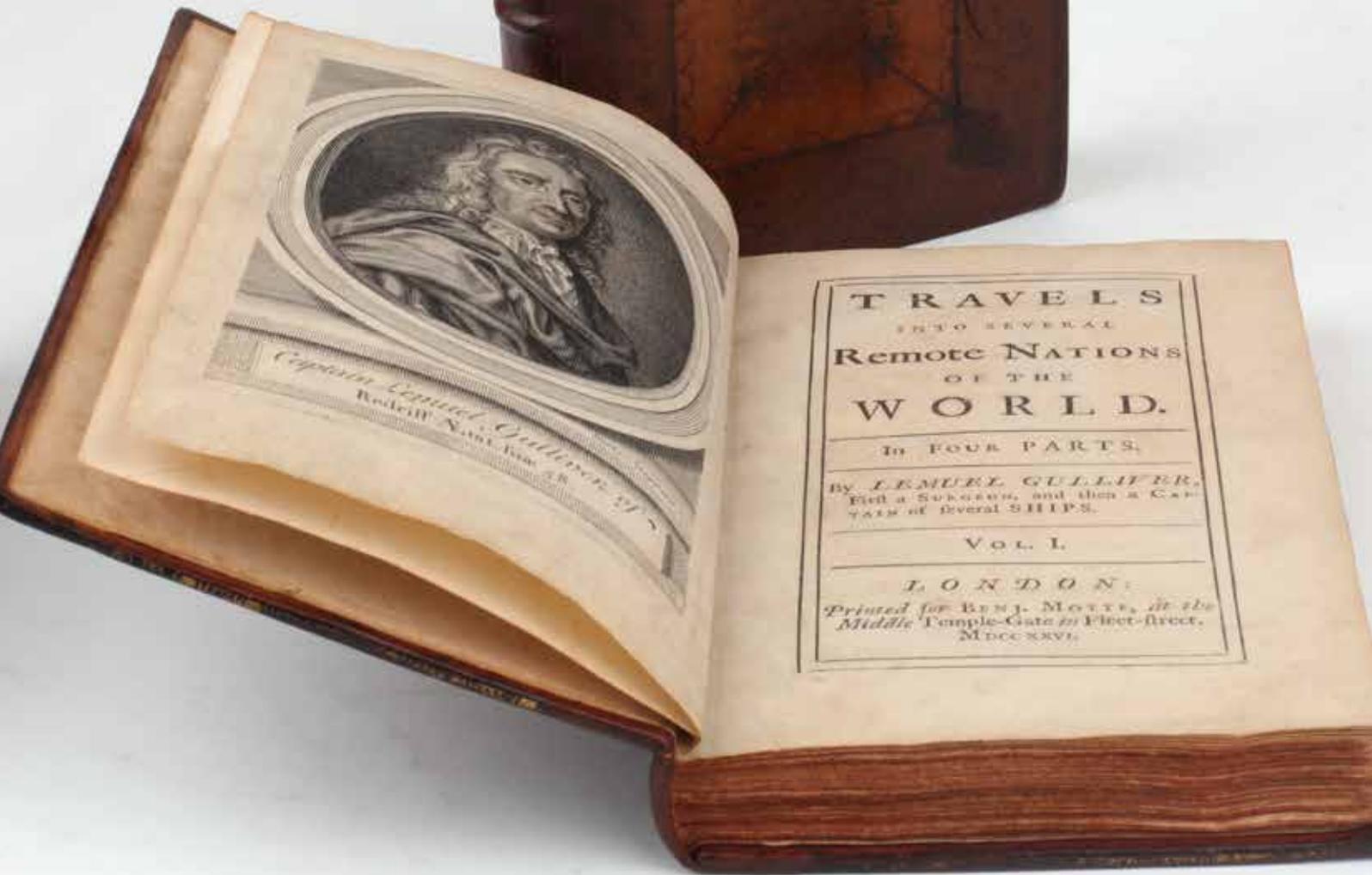
Rear endpaper: Plate from Westall's *Picturesque Tour Of The River Thames* (1828) *item 7*.

CATALOGUE 87

*Fine Books
& Manuscripts*

JONKERS
RARE BOOKS

MMXXII



THE BERLAND COPY

1.

*Travels Into Several Remote Nations Of The World**In Four Parts. By Lemuel Gulliver, First Surgeon and then a Captain of Several Ships.*

[SWIFT, Jonathan] GULLIVER, Lemuel

Benj. Motte, 1726. First edition, first printing (i.e. Teerink A). Frontispiece portrait of Gulliver in the very rare first state, with the inscription beneath the portrait rather than around it. Original trade binding of panelled calf, morocco title labels to spines lettered and numbered in gilt, edges speckled red. Engraved frontispiece, four maps, two plans and head and tail pieces. A very good set with neat repairs to the spine ends of each volume and upper corners of vol I. Paper repair to the front endpaper and gutter of frontispiece vol I, occasional light spotting to the text but generally a fresh well margined copy. Housed in a scarlet full morocco box with chemise. [41784] £135,000

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

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

Copies with the first state portrait have always been rare: anecdotally, about one in every 25 first printings in commerce. Indeed, only ten such copies have been sold at auction in the last 100 years. Equally sought are copies in contemporary bindings, so the combination here makes for a most desirable copy of this important work.

Teerink 290; PMM 185

PROVENANCE: John Fleming (bookseller) sold in 1973 to; Abel Berland (noted book collector, bookplate to front pastedown) sold at his sale in 2001; Private collection.



THE
BHĀGVĀT-GĒTĀ,
OR
DIALOGUES
OF
KRĒĒSHNĀ AND ĀRĴŪŌN;
IN EIGHTEEN LECTURES.

N O T E S.

TRANSLATED FROM THE ORIGINAL, IN THE SĀNSKRĪT, OR ANCIENT
LANGUAGE OF THE BRĀHMĀNS,

BY
CHARLES WILKINS,

SENIOR MERCHANT IN THE SERVICE OF THE HONOURABLE THE EAST INDIA
COMPANY, OF THEIR BENGAL ESTABLISHMENT.

LONDON:
PRINTED FOR C. HOULSE,
OPPOSITE CATHARINE-STREET, IN THE STRAND.
MDCCCLXXXV.

THE FIRST EDITION OF THE BHAGAVAD GĪTĀ

2.

The Bhagvat-Geeta

Or Dialogues Of Kreeshma And Arjoon; In Eighteen Lectures; With Notes. Translated From The Original, In The Sanskreet, Or Ancient Language Of The Brahmans.

WILKINS, Charles; HASTINGS, Warren

Printed For C. Nourse, 1785. First edition. 4to (317 x 235mm). Bound in very fine contemporary tree calf, gilt border to covers, seven gilt compartments to spine, six enclosing a gilt flower, and one with the red morocco title label. All edges yellow. An exceptionally well-preserved copy. Very slight signs of wear to the spine ends and corners, with a little rubbing to the base of the spine. Upper joint strengthened. Internally clean and very fresh. [41023] £12,500

The first edition of the *Bhagavad Gītā*, the most revered text in Hinduism, with a fine association and provenance. This English translation is the editio princeps of the *Gītā*, preceding any printed edition in an Indic language by some twenty years.

Its translator Charles Wilkins was a pioneering Sanskrit scholar, entering the service of the East India Company as a writer in 1770. In his service he proved adept in the vernacular Hindu and Bengali languages, as well as in Persian. By 1783, Wilkins's work for the East India Company was interfering with his study of Sanskrit, and even took a toll on his health. This led to an intervention by the Governor-General of Bengal, Warren Hastings, who would become his supporter.

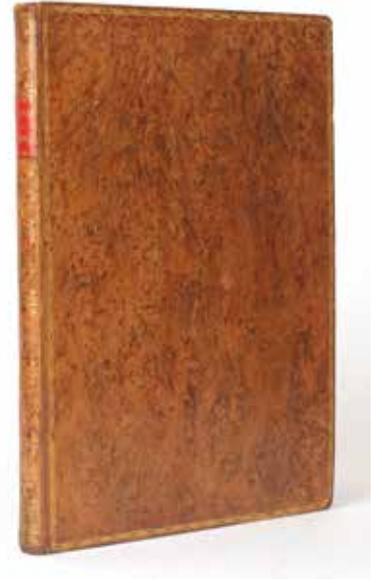
In Hastings, Wilkins had found a generous and enthusiastic patron. It was arranged that Wilkins could move to Benares, freed from administrative duties, to focus on translating the portion of the *Mahabharata* known as the *Bhagavad Gītā* from Sanskrit into English. In this he was aided closely by the Brahmin pundit Kasinatha Bhattacharya.

Wilkins presented his translation to Warren Hastings in October 1784, who immediately wrote to his wife "My friend Wilkins has lately made a Present of a most wonderful work of Antiquity, and I am going to present it to the Public." By December, he had written to Nathaniel Smith, the Director of the East India Company, to seek the Company's patronage in publishing the translation. Were it not for Hastings's insistence, this translation may never have been printed.

Its publication in London in 1785 was the foundational event in the history of Sanskrit studies in the West. It was the first work translated directly from Sanskrit into English, and was carried out by the first Englishman to master the classical Indian language. It also marked the first appearance in the Western world of the most sacred text in Hinduism, and within a few years Wilkins's translation had been rendered into Russian, French and German. Moreover, its publication led to "a series of important translations of ancient Indic works that would make an enormous impact on European letters, inspiring a veritable 'Oriental renaissance'" (Richard H. Davis).

This copy is notable both for its fine condition and provenance. The original owner of this copy, William Markham (1760-1815), served as Warren Hastings's Private Secretary in Bengal from 1777-81, becoming Resident at Benares until his return to England in 1783. Though still a teenager when he entered Hastings's service, Markham was a loyal and effective secretary. The aid and testimony he provided to and on behalf of Hastings at his later impeachment has been considered instrumental to his acquittal, and following the trial Hastings wrote to Markham to express his warmest gratitude for his service.

PROVENANCE: William Markham (1760-1815, as Private Secretary to Warren Hastings) with his Becca Lodge bookplate to the front pastedown; thence by descent.





A RARE COLLECTION OF ARABIAN POETRY, BEAUTIFULLY PRESERVED

4.

Specimens Of Arabian Poetry

From The Earliest Time To The Extinction Of The Khaliphah, With Some Account Of The Authors.

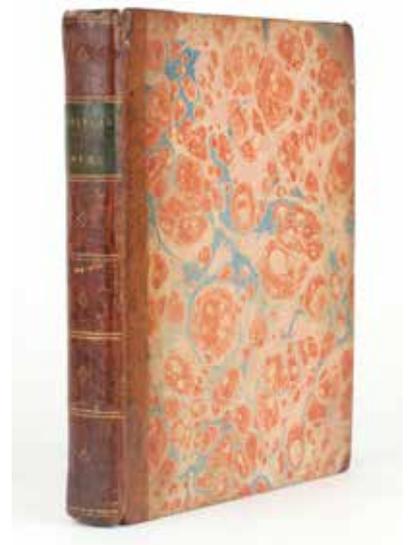
CARLYLE, J. D.

Printed by John Burges, Printer To The University, 1796. First edition, second issue (as usual), with the cancel title page. 4to in halves (232 x 185mm). Bound in contemporary half calf over marbled paper-covered boards. All edges speckled blue. Printed on thick paper in Arabic and Roman type, ornamental tailpieces throughout, one sheet of musical notation, errata leaf bound to rear. A fine copy, beautifully well-preserved in a contemporary binding, free from repair or restoration. Some very light wear to the joints, but internally remarkable clean and crisp. [41020] £1,250

Perhaps Carlyle's most significant contribution to Orientalist scholarship, this work prints sixty poems by Arab poets, often from MSS, before providing the English translation and biographies of the authors. Commenting on the translations, Stanley Lane-Poole wrote that their "certain elegance of diction is more striking than the fidelity to the spirit and colour of the originals".

ESTC records just three copies issued with the 1795 title page, the vast majority being issued with the cancel title page dated 1796. All fifteen examples recorded at auction in the last century bore the 1796 title page. A second edition, entirely reset, was issued by Cadell and Davies in 1810.

PROVENANCE: William Markham (1760-1815) with his bookplate to the front pastedown. Markham served as Private Secretary to Warren Hastings during his Governorship of Bengal, and was later instrumental in Hastings's acquittal following an eight year impeachment trial.



QUEEN MAB:

PHILOSOPHICAL POEM:

WITH NOTES.

BY

PERCY BYSSHE SHELLEY.

ECRASEZ L'INFAME!
Correspondance de Voltaire.

*Acta Prohibita peragere licet, nullius ante
Tribu sibi; juraque integris accedens fontibus;
Atque haurire & juratque moros decerpere flores.*

*Unde prius nulli voluerat tempora musae,
Primum quod magnis docere de rebus; et acerbis
Religionum animos nodis exolvere pergo.*
Lucret. lib. iv.

Dei no est, vel uterque siveo.
Archimedes.

LONDON:

PRINTED BY P. B. SHELLEY,

21, Chapel Street, Grosvenor Square.

1813.

UNMUTILATED IN ORIGINAL BOARDS - THE ROSENBACH-BERLAND COPY

5.

*Queen Mab**A Philosophical Poem: With Notes*

SHELLEY, Percy Bysshe

Printed by P.B. Shelley, 1813. First edition, in the 'unmutilated' state, with the title, dedication, and final leaf intact. Publisher's original drab paper covered boards. A near fine copy, with the joints cracked but holding and wear to the spine, but an extraordinarily well preserved copy. Internally perfect. [41783] £60,000

An exceptional copy of Shelley's key radical text of the early nineteenth century, described in DNB as a "freethinking and socialistic gospel... couched in a rhetoric so exalted as to pass easily for poetry" (DNB).

Shelley arranged for a mere 250 copies to be printed for private distribution. Given the contents, Shelley's printer, Thomas Hookham, refused to put his name to the work, so it is Shelley's name and address which are listed on the title page. In order to avoid the possibility of prosecution, Shelley 'mutilated' copies as he distributed them by removing the title page and final leaf bearing his name. Furthermore, as his marriage to Harriet Shelley broke down after his elopement with Mary Godwin in 1814, he took to removing the dedication leaf to his wife.

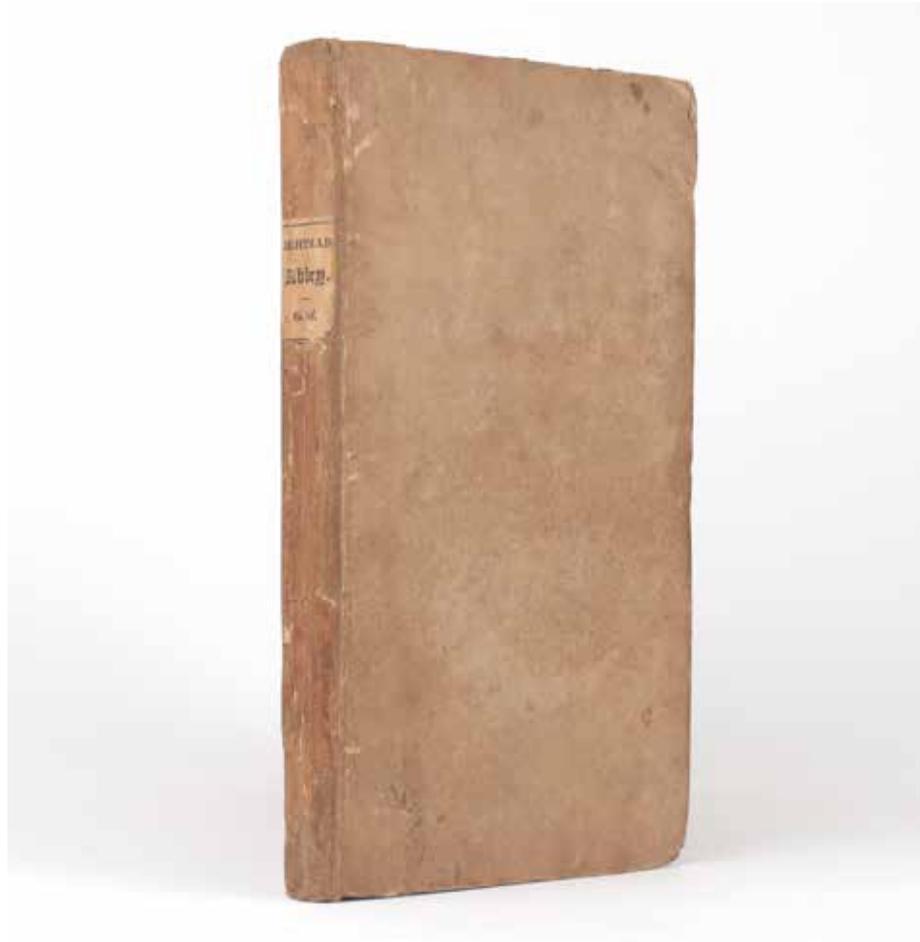
Copies which have survived unmutilated offer one of the most inflammatory title pages of the era. Knowing few would see it, Shelley felt able to give vent to his revolutionary fervour. It carries a quote in Latin from Lucretius, and Archimedes' aphorism in Greek "Only give me a place on which to stand, and I shall move the whole world." Bolder still is the statement from Correspondance de Voltaire, "Ecrasez l'Infame!", a phrase which had been adopted by the Illuminati as their motto to refer specifically to Christ. As Harriet Shelley wrote to a friend about *Queen Mab*, "Do you [know] any one that would wish for so dangerous a gift?"

This unmutilated state has long been highly sought by collectors and considered much more valuable than mutilated copies. Further, whilst unmutilated copies are rare, copies in boards are even more so and the combination of the two is almost unknown: we can discover only one other such copy offered for sale at auction since 1902.

Ashley V, p.57; Granniss, *Grolier Shelley* 15; Hayward 225; Tinker 1886; Wise Shelley, pp.39-40.

PROVENANCE: A.S.W. Rosenbach (Noted bookseller and collector, pencil note declaring it to be from his personal collection); Louis H. Silver (morocco bookplate, purchased by John F. Fleming at the sale of Newberry Library duplicates from the Silver accession, Sotheby's, London, 9 November 1965, lot 301) – Abel E. Berland (Christie's, New York, 8 October 2001, lot 105).





IN ORIGINAL BOARDS

6.

Nightmare Abbey

[PEACOCK, Thomas Love]

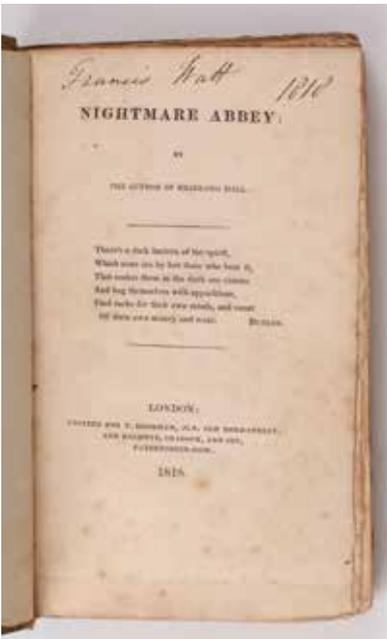
T. Hookham, Jun. & Baldwin Cradock and Joy, 1818. First edition. Original publisher's drab grey boards with title label to the spine. Page edges uncut. A very good copy, rebaked but retaining most of the original spine and the original title label. Some pencil marks to the rear boards and a little general surface wear to the edges and corners, front hinge cracked but holding. In all a well preserved copy of a book seldom encountered in boards. Housed in a chemise and quarter morocco slipcase. [41539]

£4,500

The author's most famous work, a pastiche of the Gothic novel published in the same year as Jane Austen's similarly titled Gothic burlesque. It is also a play on romantic literary society with characters drawn to resemble Byron, Coleridge, Shelley and others.

Rare in boards. Other than this copy, which was offered in the Hersholt sale in 1954, there have only been three other copies at auction in the last 100 years, in 1952, 1945 (Hogan copy) and 1936.

PROVENANCE: Francis Watt (Name and year of publication to front pastedown and title); Jean Hersholt (bookplate to inside of chemise, sold at his sale in 1954).





ONE OF THE GREAT WORKS ON THE THAMES

7.

Picturesque Tour Of The River Thames

Illustrated by Twenty-four Coloured Views, A Map, and Vignettes, from Original Drawings Taken on the Spot.

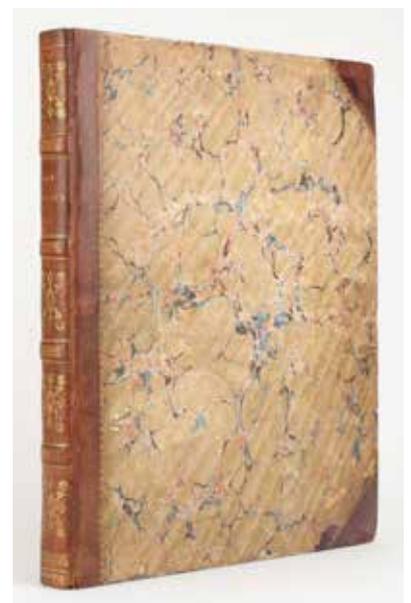
WESTALL, William; OWEN, Samuel

Ackermann, 1828. First edition. Royal 4to (280 x 338mm). Contemporary half calf over marbled boards, gilt titles and ornament to compartments on spine. All edges marbled and marbled endpapers. Twenty-four aquatint plates, two aquatint vignettes and a fold out engraved map of the Thames after Westall and Owen. A very good copy indeed, well margined in an unrepaired binding with a little wear to the spine ends and corners and splits to the joints at the base of the spine. Internally very fresh with vibrant plates protected from offsetting by tissue guards. [41828] £6,000

"The tradition of picture-books on the Thames was started by Samuel Ireland with his *Picturesque Views on the River Thames* published in 1791-2, but Boydell was quick to compete in 1793 with his own two-volume *History of the Thames*. Both of these, like the present volume, were illustrated with aquatints and between them they established a canon of most-favoured views from the source to the sea." - Bernard Adams (London Illustrated 1604-1851).

Adams also notes that, "The colouring is less subdued than Boydell's, and there are more un-aquatinted spaces where the interpretation has been left to the colour-washing artist. This gives the plates a greater resemblance to spontaneous water-colour drawings but leads inevitably to a greater disparity between individual copies."

It is in this respect that this copy particularly stands out, having an exceptionally good set of aquatints, which are both precise and vibrant. Although the Twickenham plate lacks the ink blotches thought to be present in the earliest state, the plates appear to be early impressions on Whatman paper watermarked 1826 or 1827.





J. M. W. Turner
Esq.
St. Martin's Lane
London

SKETCHES
BY
BOZ.
LONDON
RICHARD CLAY & CO. LTD.
BUNGAY, SUFFOLK
1907

SKETCHES
BY
BOZ.
LONDON
RICHARD CLAY & CO. LTD.
BUNGAY, SUFFOLK
1907

SKETCHES
BY
BOZ.
LONDON
RICHARD CLAY & CO. LTD.
BUNGAY, SUFFOLK
1907

DICKENS'S FIRST WORK IN ORIGINAL CLOTH

8.

*Sketches By "Boz," [First And Second Series]**Illustrative of Every-day Life and Every-day People.*

[DICKENS, Charles]

John Macrone, 1836, 1837. First editions. Three volumes. The first series in original dark green cloth with gilt titles on the spine, with variant orange coated endpapers; the second series in peach coloured cloth lettered in gilt to the spine and yellow coated endpapers. The second series in Sadleir's earlier state, with no list of plates after the contents, the frontispiece bound in the text and 'Vol III' still present on each of the plates. Twenty-six steel engraved plates by George Cruikshank (sixteen in the first series and ten in the second). A fine set, the cloth notably bright and crisp. A small closed tear to the head of the spine of the Second Series and a trace of wear to the corners, but entirely without repair or meaningful deficiency, which is most unusual for this book. Internally exceptionally clean and fresh, with just some offsetting to the coated endpapers of the First Series and a little looseness between the initial sections, but all hinges perfect. All housed in an elaborate full morocco box with drop-down side and mechanical catch. An exceptional set, seldom seen in such uniformly excellent condition.

[40860]

£19,500

Dickens's career as a writer of fiction began in 1833 when, as a political journalist, he wrote a series of 'sketches' or observations on society, under the pen name of Boz, to be published in 'The Monthly Magazine'. In 1835, acquaintance and young publisher John Macrone approached Dickens with the idea of publishing his stories in book form, offering £100 for the copyright. As Dickens's income at the time was £382 a year, this was a princely sum, and he approached the project with some enthusiasm, rewriting a number of the previously published stories and adding some new ones, notably 'A Visit to Newgate' and 'The Black Veil'. A further feather in the caps of both author and publisher was securing the services of the much better known George Cruikshank to illustrate the book, which instigated a relationship that was to be mutually fruitful throughout much of Dickens's and Cruikshank's careers.

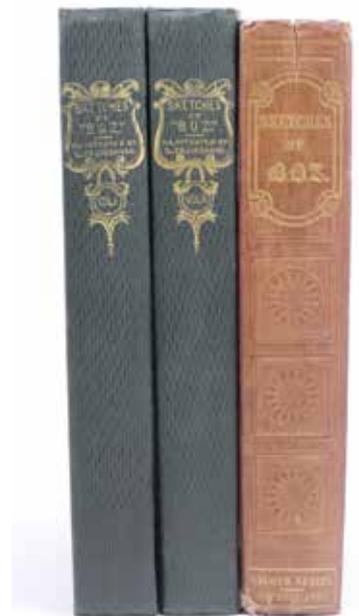
Sketches by Boz was published in 1836 to glowing reviews, helped in no small way by Dickens's own literary and journalistic contacts, and sold smartly, so that a second edition was published within the year, followed by a third in the following year. The book was the catalyst to Dickens's meteoric rise to literary fame that would in due course lead to him being regarded as the foremost writer of the Victorian age.

It is likely that *Sketches* was originally conceived as a three volume work, but that Dickens wanted to include more material than would comfortably fit into a uniform third volume, so it was decided to issue two volumes followed by a separate 'second series' some ten months later.

Exact publication numbers are unknown, but Macrone was a small establishment, so it is unlikely that each edition consisted of more than a couple of thousand copies. Sadleir ranked them first and second in his list of comparative scarcities for Dickens in original cloth and nice copies are now very infrequently encountered.

Smith 1&2; Sadleir 699

PROVENANCE: J. Steele (Noted Dickensian, whose collection seems notable for the exceptional condition of copies in original cloth. Bookplate to each volume and box).





9.

Oliver Twist

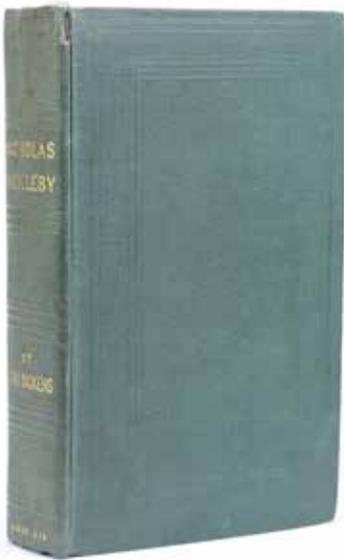
DICKENS, Charles

Bradbury & Evans, 1846. First one volume edition. Original blue-grey cloth with blind ornamental border to the covers and gilt wreath vignette to the upper cover. Twenty-four steel engravings by George Cruikshank. A fine copy, bright and crisp with barely a hair out of place. Internally clean with just slight browning to the edges of some of the plates. An exceptional copy. Housed in quarter morocco, clamshell case.

[40857]

£5,000

Dickens's second novel, originally published in three volumes in 1838. Such was its popularity that Dickens was persuaded by his new publishers to revise the work and have it issued in a single volume with new illustrations. Uncommon in cloth, particularly so well preserved.



10.

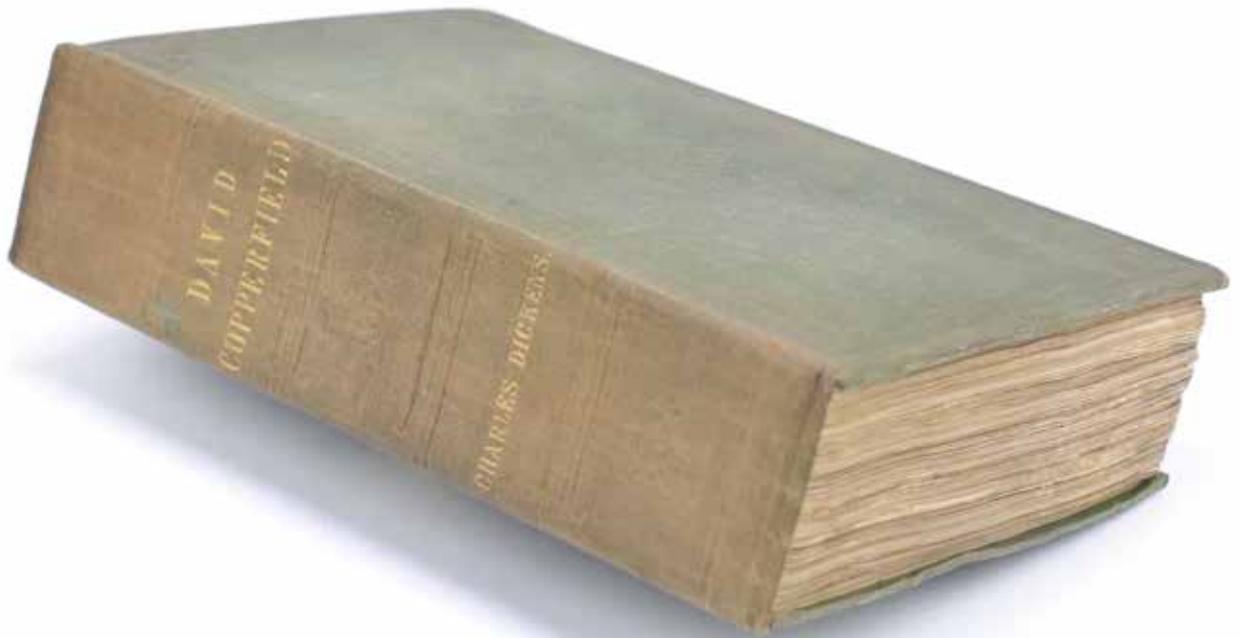
The Life And Adventures Of Nicholas Nickleby

DICKENS, Charles

Chapman & Hall, 1839. First edition. Publisher's primary binding of dark green fine diaper cloth, with plain ruled borders in blind to covers and titles in gilt on the spine. Bound from the parts with plain uncoated endpapers. Plates in the earliest state with imprints at the base of the frontispiece and first four plates. Contemporary inscription and later bookplate to front pastedown. Steel engraved frontispiece of Dickens after D. Maclise, and 39 steel engraved plates by Phiz. A very good copy indeed, small split to the joint. A crisp copy with minimal wear, frontispiece foxed, but generally clean with a little browning to the occasional plate. An excellent copy. [40856]

£7,500

The author's third novel. Seldom encountered in good original cloth.



11.

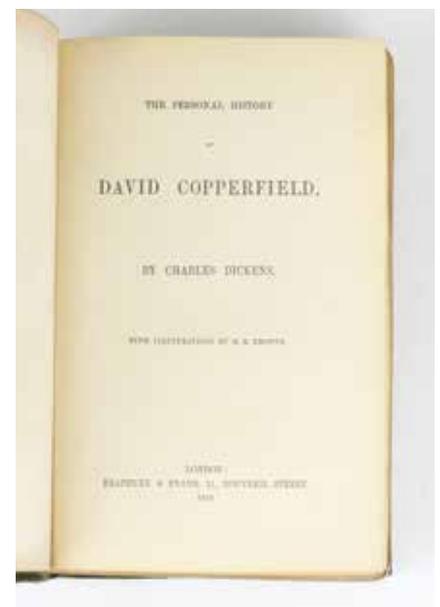
The Personal History Of David Copperfield

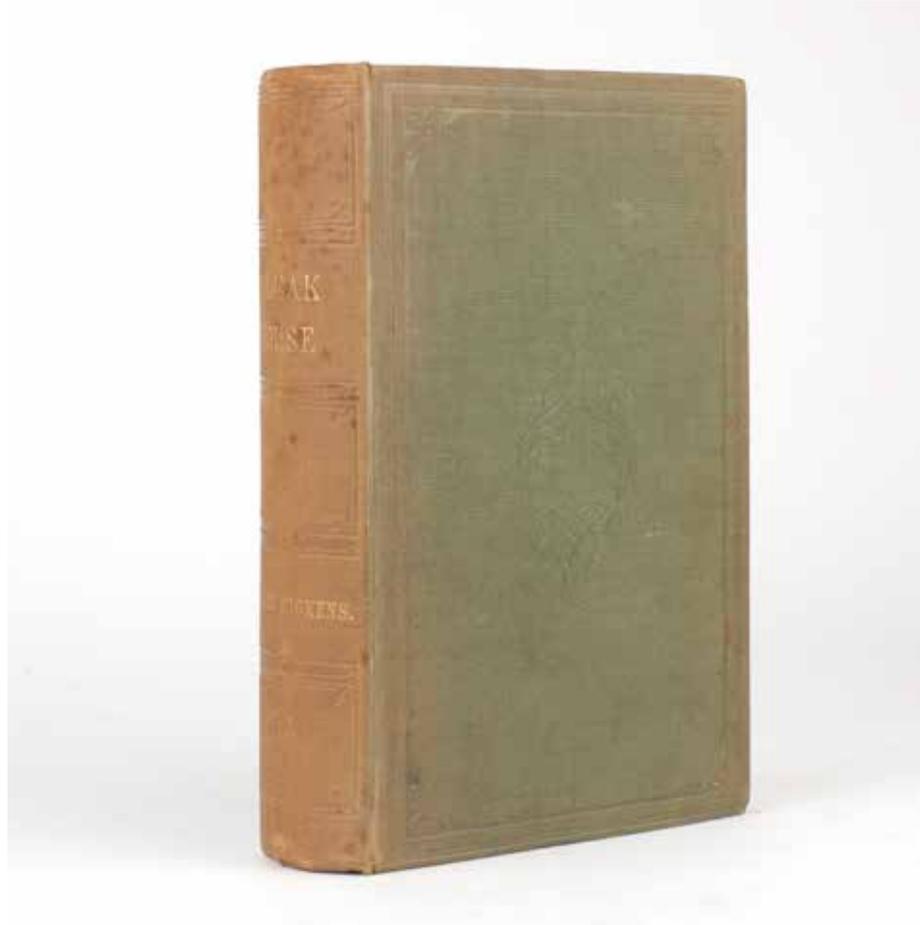
DICKENS, Charles

Bradbury & Evans, 1850. First edition. First state of vignette title page (dated). Publisher's primary binding of sage green cloth stamped in blind with ruled border and central arabesque to covers and lettered in gilt on the spine. Thirty nine full page steel engravings by H. K. Browne. A very good copy indeed with the spine slightly faded and dusty and a few trivial marks, but the cloth entirely without repair. Internally, generally very fresh with minor, superficial repair to the hinges, pronounced foxing to the frontispiece and engraved title, but the remainder of the plates, for the most part, notably clean. An exceptionally well preserved copy. [40855] £22,500

David Copperfield, described by Dickens as "my favourite child", marks a step change in the author's career, a transition from composer of popular, picaresque, comedies to great novelist. It now ranks as one of the great novels of the nineteenth century.

Sadleir listed it at the top of his list of comparative scarcities for Dickens in fine condition and we have found it consistently the most difficult of Dickens's major works to find in good un-repaired cloth. This is due in part to its shape and size. Like all of Dickens's octavo novels, the contents were simply too bulky for the flimsy binding. With *Copperfield* this issue was probably exacerbated by its popularity: the serialisation was an instant hit with the public and so when the completed novel was available it was read heavily or rebound for posterity.





12.

Bleak House

DICKENS, Charles

Bradbury & Evans, 1853. First edition. Original publisher's primary binding of olive green fine diaper cloth blocked in blind with border and central arabesque to covers and titles blocked in gilt to the spine. Engraved title and 39 full page steel engraved plates by H.K. Browne. A near fine copy, with almost inevitable toning to the spine but otherwise very bright and crisp and free from any repair. Internally, unusually clean, with no mentionable foxing only the most minor browning to the edges of the plates. Hinges tight, but starting. An exceptionally well preserved copy. [41758] £12,500

Critically regarded as one of Dickens's most accomplished novels, *Bleak House* is notable for its complex plot structure and for the large and the diverse range of characters it introduces. It also contains elements of crime fiction and is the first significant novel in which a detective plays an important role. Its satire of the Chancery court system remains one of the greatest passages on the English legal system in literary history.

"*Bleak House* is not certainly Dickens's best book; but perhaps it is his best novel!" - G.K. Chesterton

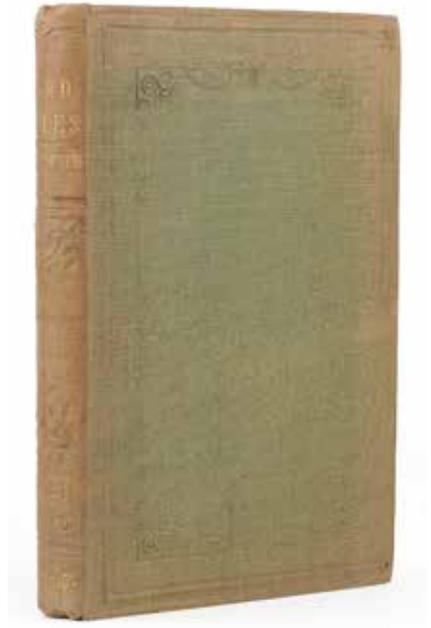
Dickens's octavo novels have rarely survived in good unprepared cloth, however, possibly as a consequence of its immediate popularity, copies of *Bleak House* seem particularly uncommon.

13.

*Hard Times**For These Times*

DICKENS, Charles

Bradbury & Evans, 1854. First edition. Original olive green cloth. First issue with horizontally ribbed cloth with the price 5/- in gilt at the base of the spine. A fine copy, with a little fading to the spine and edges as usual, but a very bright and clean copy. Internally fresh with perfect hinges and a little foxing to the preliminary leaves. An exceptional copy. [41972] £3,500



A SIGNED RELIC OF DICKENS'S AMATEUR DRAMATICS

14.

A Playbill And Signed Ticket For A "Strictly Private" Amateur Performance

DICKENS, Charles

Bradbury and Evans, September 20, 1845. The original playbill, and a ticket signed by Dickens, for the amateur performance of Ben Jonson's *Every Man In His Humour* in which Dickens starred. The playbill (250 x 200mm) attractively printed in green, red and gold. The ticket (95 x 130mm), titled "Strictly Private" and inscribed in Dickens's hand for "Miss M. Holskamp", and offering her seat no. "40" in "Boxes. Second Circle". The ticket is also signed by Dickens to verso. In excellent condition, the playbill once lightly folded. Now both items mounted, framed and glazed, with a window mount to verso showing Dickens's signature. [40892] £9,500

An excellent relic of a extravagant evening of amateur dramatics, both organised by and starring Charles Dickens.

Dickens had warmed to the idea of himself as a performer after giving a small reading of *The Chimes* in 1844. By the following September he had organised and cast the evening's entertainment remembered here, the highlight of which was Dickens's own performance as Jonson's Captain Bobadil. Jonson's play was both preceded and followed by the performance of Rossini overtures, with the evening concluded by Catherine Gore's one act farce *A Good Night's Rest*.

Attendance at the private performance at Miss Kelly's Theatre was by invitation only, with both the playbill and ticket titled "strictly private". The "Miss M. Holskamp" of Dickens's inscription is Margaret Holskamp (1827-1908), a correspondent of Dickens's favourite child Kate.

PROVENANCE: Miss Margaret Holskamp, the "Miss M. Holskamp" of Dickens's inscription. .



GREAT EXPECTATIONS

BY
CHARLES DICKENS.

IN THREE VOLUMES.
VOL. I.

LONDON:
CHAPMAN AND HALL, 91, PICCADILLY.
1851.

Printed by W. Clowes and Sons, Stamford Street, London.



DICKENS'S GOTHIC MASTERPIECE

15.

Great Expectations

DICKENS, Charles

Chapman & Hall, 1861. First edition, first impression. Three volumes, bound in contemporary polished calf with flat spines ruled in gilt and morocco title and volume labels. Bound without terminal adverts to vol. III, though Smith states that not all copies were issued with adverts. Edges speckled. A fine copy with trivial wear to the corners and spine ends. Endpapers and prelims foxed, but text block bright. An exceptionally well preserved set, seldom encountered in a contemporary binding. [40861] £45,000

The first printing of Dickens' Gothic masterpiece, now considered his best constructed and most popular novel and one of the great works of nineteenth century literature.

"*Great Expectations...* is altogether something different. It did not come from research or the theatre but out of a deep place in Dickens's imagination which he never chose to explain... It is set, like so many of his books, in the period of his own childhood and youth... *Great Expectations* is not a realistic account of how the world was but a visionary novel, close to ballad or folk tale..."

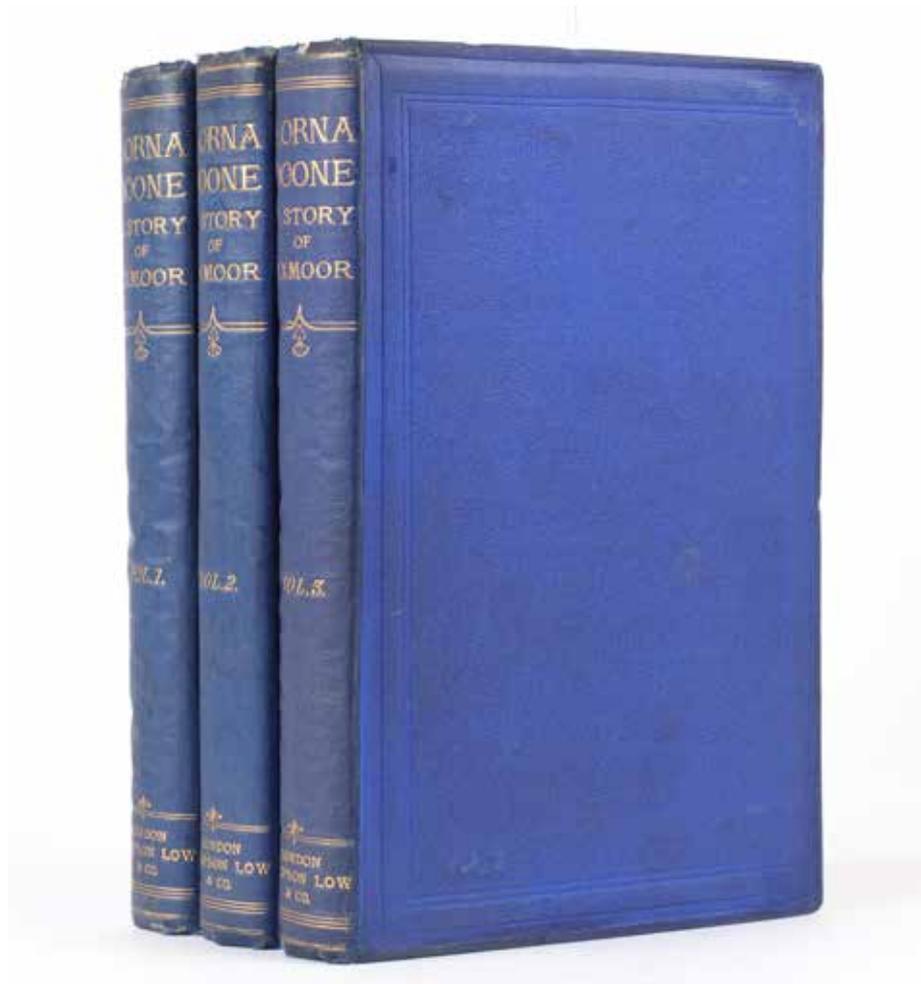
- Claire Tomalin (*Charles Dickens A Life*)

Only 1,000 copies of *Great Expectations* were bound for the first impression on 6 July 1861. Four further so called editions (in reality impressions or issues), were bound up and issued up to 30 October 1861, carrying edition statements to the title pages to "imply and encourage a rapid sale" (Smith). It is likely, however, that some later issues were supplied with unaltered title pages, either by the publisher or by Victorian book collectors. Research for appendix D of the 1993 Clarendon edition established 124 textual points distinguishing the five issues, enabling modern collectors to distinguish true first printings from later ones with first edition title pages. This copy collates to all points required for the first issue.

The scarcity of this work is further exacerbated by the fact that the majority of the first printing were sold to libraries so whilst copies do survive in the original cloth, they are usually well used and with the stamps and stickers commensurate with library circulation, or have been rebound in modern bindings. Copies in good order in contemporary bindings are rare.

Smith I: 14; *Great Expectations* (Clarendon Press, 1993) Appendix D.

PROVENANCE: John Gordon of Aikenhead (1815-1897; Scottish landowner, bookplates to front pastedowns). Bookseller/binder's label to pastedown of vol I of John Smith & Sons, 70 St Vincent Street, Glasgow. The firm was at this address between 1835 and 1874.



A RARITY IN FINE ORIGINAL CLOTH

16.

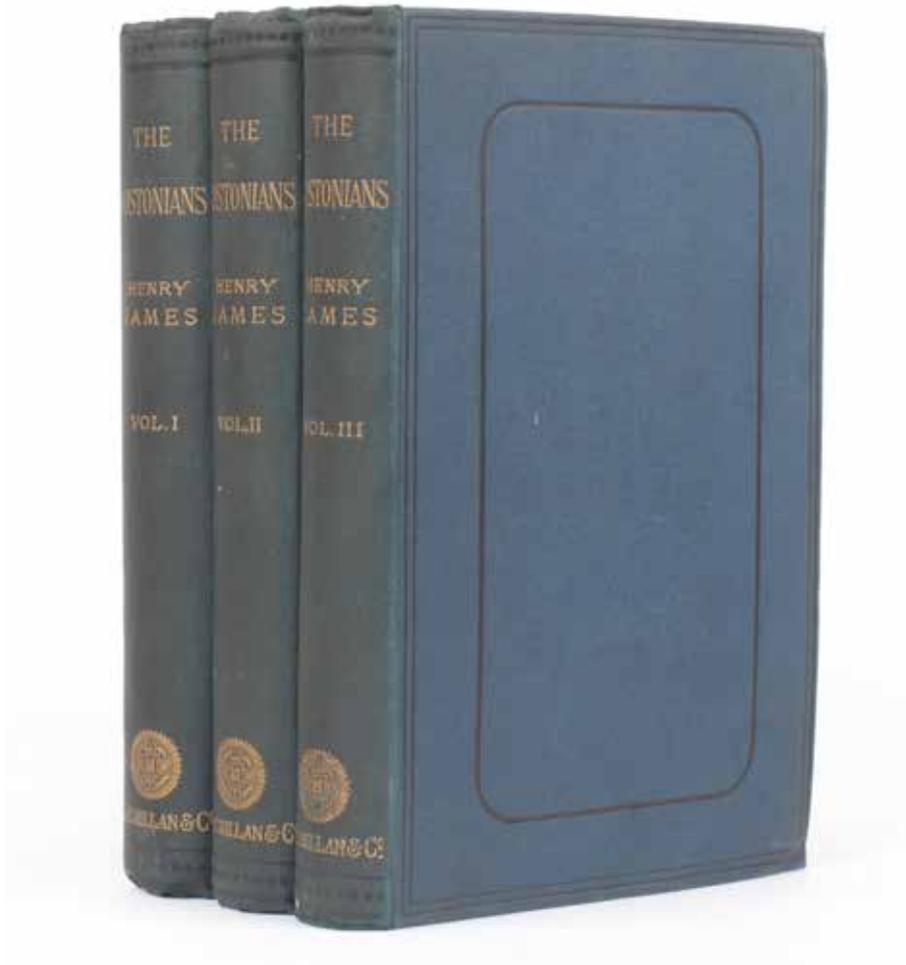
Lorna Doone

BLACKMORE, R.D.

Sampson Low, 1869. First edition. Three volumes. Publisher's original blue cloth, vols I and II in finely ribbed cloth, vol III in sand grained cloth (no priority). Blind ruled borders to covers, gilt titles to spine. A near fine set, with just trivial wear to the head of the spine but no repairs to the cloth. Contemporary gift inscription to title and blank of vol I partially washed, otherwise internally clean with the hinges of each volume unobtrusively strengthened. An exceptional copy. [41760] £18,750

Lorna Doone, the work on which Blackmore's popularity and significant literary standing in the latter half of the nineteenth century entirely rests, had a somewhat inauspicious start. Having struggled to find a publisher. It was eventually issued in an edition of 500 copies of which, in spite of good reviews, only some 300 were sold. A year later, a one volume cheap edition was published, which was a great success, and the work has scarcely been out of print since.

It has long since been regarded as one of the rarest of the major nineteenth century novels in original cloth, especially so in such exemplary condition.



ONE OF ONLY 500 COPIES

17.

The Bostonians

JAMES, Henry

Macmillan, 1886. First edition. Three volumes. Publisher's original dark blue cloth lettered in gilt to the spine with black ruled borders to the upper cover. Terminal adverts to vols II and III. A near fine set with hinges in volume I and the front hinge of vol II showing superficial splits. Slight toning to the spine, internally fresh. An exceptionally well preserved set. [41786] £17,500

One of only 500 copies of the first edition of one of James's best known novels and the author's own favourite. F. R. Leavis claimed the book was "one of the two most brilliant novels in the language," the other being James's *The Portrait of a Lady*.

Edel & Lawrence A28a.

Provenance: Wittersham House (bookplate to each pastedown), probably therefore the copy belonging to Hon. Alfred Lyttleton (1857-1913, cricketer and politician), who moved to the house in 1907 and knew James in the 1880s.



BEATRIX POTTER'S FIRST BOOK

18.

A Happy Pair

Verses by F. E. Weatherley

[POTTER, Beatrix] H.B.P

Hildesheimer & Faulkner, [1890]. First edition. Original folded card covers illustrated in colour by Potter, enclosing seven card leaves tied at the spine with the original silk tasselled tie. All edges gilt. Illustrated internally with six exquisite chromolithographs by Potter, one of which is duplicated on the upper cover. A near fine copy with light wear to the spine fold, though much less than usual, and a faint crease to the upper corner. An exceptionally bright and crisp copy and very rare indeed in such a state. [40948] £30,000

The first work to contain illustrations by Beatrix Potter, preceding *The Tale of Peter Rabbit* by some eleven years, and of legendary scarcity.

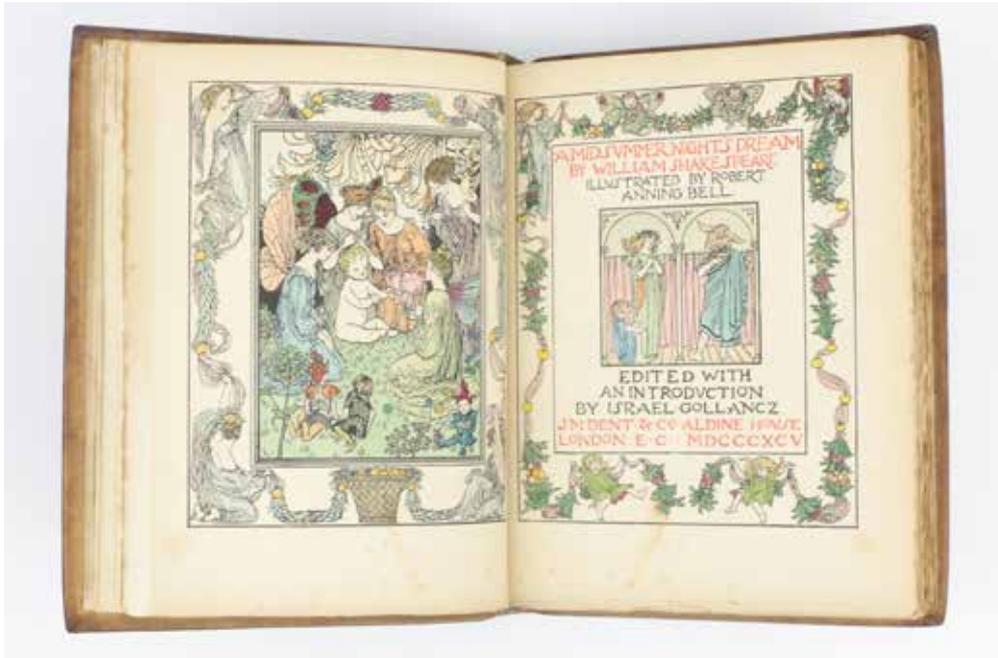
In the summer of 1889 the twenty four year old Beatrix Potter had bought herself a pet rabbit.

"I brought him home from a London bird shop in a paper bag. His existence was not observed by the nursery authorities for a week." She christened him Benjamin Bouncer, and he was to be the model to satisfy her voracious appetite for drawing.

"One of the greatest admirers of her work was her uncle, and when he heard that she had set her heart on buying a printing press but had not enough money for it, he suggested she might try to earn some by selling her drawings... With this encouragement, Beatrix set about preparing six designs, using Benjamin Bouncer as her model... and when they were disappointedly rejected by the first firm on the list by return of post, Walter [her brother] took the drawings by hand to the next firm, Hildesheimer & Faulkner, on his way through London. Mr. Faulkner bought them on the spot for £6 and then asked to see more of the artist's work." (Judy Taylor)

The drawings were used for Christmas cards but also collected into this ephemeral little booklet to accompany a set of verses by Frederic Weatherley, thus launching Potter's career as an author-illustrator.





HAND-COLOURED BY GLORIA CARDEW

19.

A Midsummer Night's Dream

CARDEW, Gloria; [GUILD OF WOMEN BOOKBINDERS]

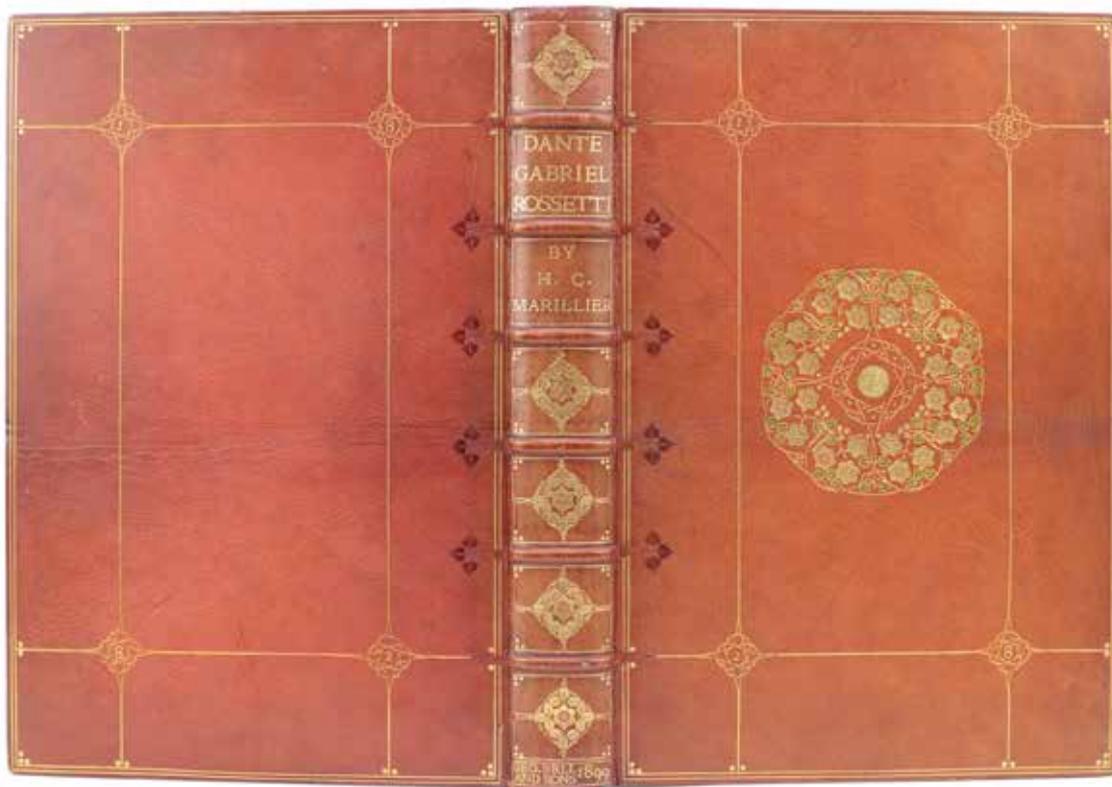
Dent, 1895. First edition illustrated by Anning Bell. One of a very small number of copies hand coloured by Gloria Cardew with her label to an initial blank. Bound for the Guild of Women Bookbinders, probably by Annie S. Macdonald, though not signed, in characteristic moulded goatskin, depicting "Puck Fleeing from the Dawn", after a painting of the same name by Scottish artist David Scott. Fifteen full page illustrations and a further 53 illustrations in the text by Robert Anning Bell, all exquisitely hand coloured by Gloria Cardew. A very good copy indeed, spotting to the page edges, a couple of worm holes at the base of the spine. Overall a well preserved example. [40725] £7,500

An effective combination of Arts & Crafts binding and fine hand colouring with one of Shakespeare's most enduring works.

The principle of Cardew's hand colouring as a means of adding value was introduced by the enterprising bookseller, Frank Karlake. Having established The Hampstead Bindery and later The Guild of Women Bookbinders to enhance the books he was offering, Karlake employed Cardew's services to add colour to woodcut illustrations. The process was painstaking and doubtless time consuming but the effect could be spectacular. The labour intensive nature of these productions mean the numbers produced must have been very small and they are now seldom offered in commerce.

The binding, though not signed, shows many of the stylistic hallmarks of Annie S. Macdonald, whose work inspired Karlake to form The Guild of Women Bookbinders. Indeed, in his *Catalogue Of An Exhibition Of Bookbindings By The Guild Of Women Binders...* (December 1898), the Anning Bell *A Midsummer Night's Dream* with Cardew's hand-colouring appears as number 206.





IN THE FINE SUBSCRIBER'S BINDING BY COCKERELL

20.

Dante Gabriel Rossetti

MARILLIER, H.C.

George Bell & Sons, 1899. First edition, special subscriber's issue finely bound by Douglas Cockerell in full brown morocco in the Arts and Crafts style. 4to (340 x 225mm). Gilt rules to covers, with the corners of the central panel showing Rossetti's palindromic date of birth and death. Delicately decorated central wreath in gilt with green calf onlays. Six raised bands to the spine, decorated in blind, with gilt compartments and titles. The binding stamped with Cockerell's cipher and dated 1899 to rear turn-in. All edges gilt. Photogravure frontispiece portrait of Rossetti after Frederick Hollyer, and 99 further plates, one being double-page, and chiefly reproductions of Rossetti's work. Thirty of these are photogravures on Japon. Laurence Housman's designs for the cover and spine of the trade edition are bound in. A fine copy, the binding notably free from wear and the toning to the spine is minor. Internally crisp, clean and fresh, with some very light foxing affecting gatherings DD-EE only. [40898] £6,500

An exceptional copy of Marillier's monumental work on Dante Gabriel Rossetti, one of a very small number of copies specially bound by Douglas Cockerell in this fine Arts & Crafts binding. A contemporary advertisement issued by Bell noted that "a few copies will also be issued for subscribers, bound in African leather by Douglas Cockerell." These subscribers' copies were sold for £10 10s, while the trade edition was available for £5 5s.





RUDYARD KIPLING AND THE BOER WAR

21.

Three Autograph Letters to Edmund Garrett

KIPLING, Rudyard

i. "Oct. 19. 1899". An excellent, unpublished letter from Rudyard Kipling to Edmund Garrett. Three handwritten sides of letter paper (single sheet, folded twice, approximately 480 words), signed "Rudyard Kipling". [41808] £2,750

An exceptional and unpublished autograph letter, written at the outbreak of the Second Boer War to the influential journalist and up-and-coming politician in South Africa, Edmund Garrett.

Garrett was a journalist and politician, editor of the influential Cape Times and a member of the Parliament of The Cape Of Good Hope. Around the time of this letter, however, he contracted tuberculosis and was forced to return to Britain.

Garrett had been a rising star in South African public life in the late 1890s, and in him Kipling saw an heroic man of action that he could idolise in the same mould as Cecil Rhodes and Joseph Chamberlain.

The timing of this letter is significant, being written just a week after the outbreak of the Second Boer War. Both Kipling and Garrett shared a view of the most favourable outcome of the war, that of "Federated States of South Africa" within the British Empire, but with its own independence.

Kipling played an active literary role in the Boer War, writing poems and stories on the situation, with more success in the poetic form than prose, particularly in 'Bridge-Guard in the Karroo' and 'The Old Issue'. The fundraising "music-hall song" he refers to here was 'The Absent-Minded Beggar', which was set to music by Edward Sullivan, and raised over £250,000 for soldiers's families.

His chief concern here, however, is that Garrett can rest and sufficiently recover so that he can play a leading role in the reconstruction of South Africa, and "the making of a new nation" after the war.

ii. "Oct. 16. 1900". An excellent, unpublished letter from Kipling to Edmund Garrett. Five handwritten sides of letter paper (two sheets, folded twice, approximately 920 words), signed "Rudyard Kipling" with a ten line postscript. At the head of the first page, Kipling has written "I apologise for this vile writing. It's stylographic - not Aramaic." [41809] £4,750

An exceptional, detailed and long letter from Kipling to Edmund Garrett on the state of South Africa and the ongoing Boer War. The letter dates from a pivotal time in the conflict, just before the annexation of Transvaal and the capture of Pretoria.

By this time, Garrett had been back in Britain recovering from tuberculosis for over a year, while Kipling was now in the habit of making annual winter trips to South Africa. It is Kipling, therefore, who is sharing the news from there with Garrett, rather than receiving it from him.

Kipling's mention of army reform here is particularly significant. After seeing much of the Boer War and the losses the British incurred with his own eyes, Kipling became very critical of military leadership and wrote privately and publicly of the need to reform in the light of an inevitable future conflict with Germany. At one point in this letter his rage at army officers renders him speechless, and the failure of the British Army to reform was immortalised in his later poem 'Epitaphs Of The War': "If any question why we died, Tell them, because our fathers lied."

The architect Herbert Baker had lived with Garrett in Muizenberg, and it was here on an earlier visit that Kipling and Garrett first met. The Honoured Dead Memorial at Kimberley had been commissioned by Cecil Rhodes after that city had been besieged by forces from the Boer republics. Baker's design was based on the Nereid Monument - being a Doric temple set on a high base - and Rhodes commissioned Kipling to provide an inscription for it, which was to be carved in large Roman capitals.

The second half of the letter, concerned entirely with the major figures of the war and South African politics gives a sense of Kipling's nuanced positioning. Though he is not jingoistically wed to the British, "Now I do not think highly of British Statesmen", he shares high praise for Alfred Milner. Equally, while he pours scorn on John X. Merriman, he closes the letter with the suggestion that a Boer military governor be given control of Griqualand West. Kipling also, prophetically, sees that an end to the first phase of the war is close at hand, where he says "both sides are utterly talked out. They are dead sick and weary of the war-exhausted volcanoes."

iii. "Aug. 10. 04". An excellent, unpublished letter from Kipling to Edmund Garrett. Two handwritten sides of letter paper (single sheet, folded twice, approximately 272 words), signed "Rudyard Kipling", with a three line postscript signed "RK".

[41810] £1,500

A terrific letter from Kipling to Edmund Garrett, prompted by the Garrett's parody of him in the Spectator.

Garrett's parody in the Spectator was a poem titled 'Facts And The Boss' (August 6 1904), which was a reply to Kipling's 'Things And The Man', dedicated to Joseph Chamberlain (who played a central role in the Second Boer War) and first published in The Times just days earlier (August 1 1904).

Later writing of the parody, and Kipling's response to it, Garrett said "That small jape of mine brought a shower of letters from old friends and acquaintances, but Kipling's own magnanimous and jolly enjoyment of it was the best".

Garrett, like Chamberlain was a man of action admired by Kipling. Indeed, such was Kipling's admiration for Garrett that he seems in this letter not at all to mind being parodied in this way, and is more interested in the publication as evidence of Garrett's return to health than any kind of personal, political or literary slight.



“AMONG THE FINEST BOOK ILLUSTRATIONS EVER PRODUCED”

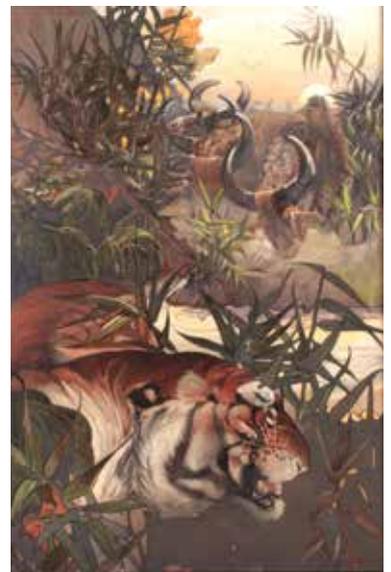
22.

Illustrations To Rudyard Kipling's Jungle Book

DETMOLD, Maurice & Edward

Macmillan, 1903. Sixteen very large mounted colour plates depicting scenes from Kipling's story (each image is 300mm by 250mm). Housed in publisher's green linen portfolio with gilt embossed decoration depicting a winged beast to the upper cover. The sixteen colour illustrations are mounted and protected by both captioned tissue guards and (loose) uncaptioned tissue guards. An uncommonly fine, complete set. The linen slipcase is notably bright and fresh, albeit with some slight splits to joints. Occasional light spotting to captioned tissue guards, and some browning to the secondary tissue guards, but the plates are bright and clear. [40833] £10,000

Maurice and Edward Detmold were twins born in London, who studied animal life in the Zoological Gardens. Much of the work the brothers did was with animal images, paying great attention to detail and producing images which are very true to life. This series of illustrations is undoubtedly their most celebrated achievement. Keith Nicholson wrote "The watercolours themselves must be among the finest book illustrations ever produced". The paintings were praised for their attention to detail, their realistic images and their great depth. The portfolio was produced in a small limitation and sold for 5 guineas a set.





ILLUSTRATED MANUSCRIPT TRAVEL JOURNAL

23.

Original Manuscript & Water-Colour Travel Journal

Over the Hog's Back - West, Being Wayside Sketches during a short Driving Tour

MITCHELL, Henry Alexander

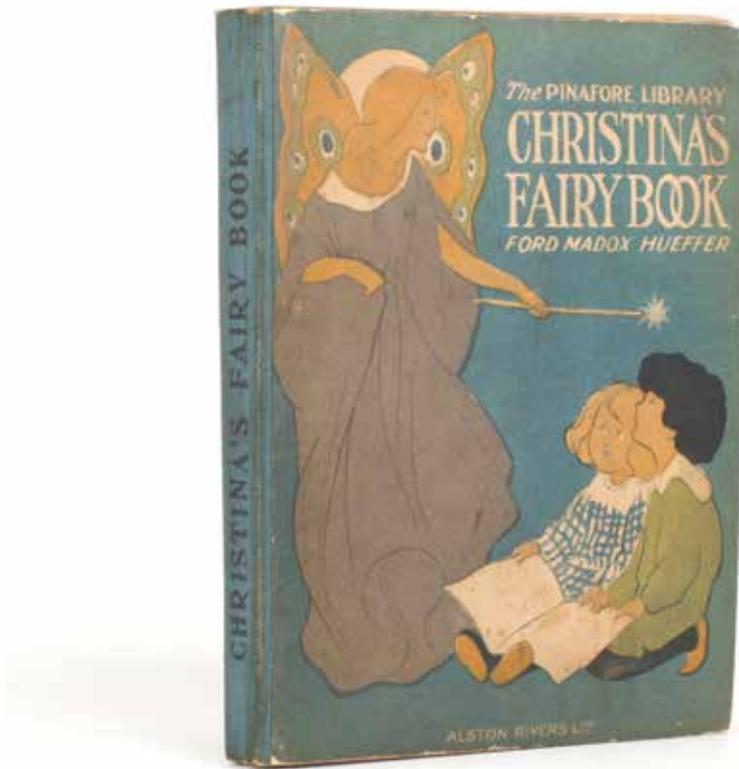
[1905]. Original manuscript comprising 96 captioned watercolours on art paper and the following prelims: title page, dedication, log of the journey and a 'toast', all composed on rectos only. Bound in two volumes in full burgundy straight grained morocco, with the initials I.O.M. and the volume number to each upper cover. Housed in a matching custom made box, with a hinged lid and fold down side held with a catch, in full burgundy morocco, with gilt titles to the spine and lined in blue velvet. A fine set, with some internal reinforcement to the leaves, but the bindings untouched. Minor wear to the corners of the box. A beautifully presented work. [41829] £3,750

An exceptionally accomplished illustrated account of a 'motor' tour by Henry Mitchell, his wife and sister. The journey was undertaken by horse drawn carriage with coachman ("chattering 'Arry"). The log shows they set out from the Ladies Club on Curzon Street on 24 August 1905 and made their way south west into Surrey, through Richmond and Guildford, across the Hog's Back ridge and into Hampshire, past Alton to Winchester.

On the way back they travelled up to Newbury and then tacked their way back along the Thames valley, stopping in Whitchurch, Goring and Streatley, Rotherfield Peppard, Henley, Hurley, Maidenhead, Bray and Windsor before returning to London along the line of the Thames.

In total the tour took eight days and covered 176 miles. At each stage the author has stopped to record monuments and landscapes with a series of stylish and charming watercolours.





FORD MADOX FORD'S RAREST BOOK

24.

Christina's Fairy Book

[FORD, Ford Madox] HUEFFER, Ford Madox

Alston Rivers Ltd., [1906]. First edition. 16mo. Original publisher's pictorial paper covered boards over a cloth spine lettered in dark blue. Pictorial endpapers by Dion Clayton Calthorp. A very good copy indeed, clean and bright with only the slightest wear to the edges of the boards. An exceptionally well preserved example of a very rare book.

[42213]

£9,500

Ford Madox Ford's rarest book. No copies have been recorded at auction and we are aware of only one other copy being offered for sale in living memory.

In a piece accompanying the 1981 Princeton exhibition of Edward Naumburg's monumental collection of Conrad and Ford, Richard Ludwig comments,

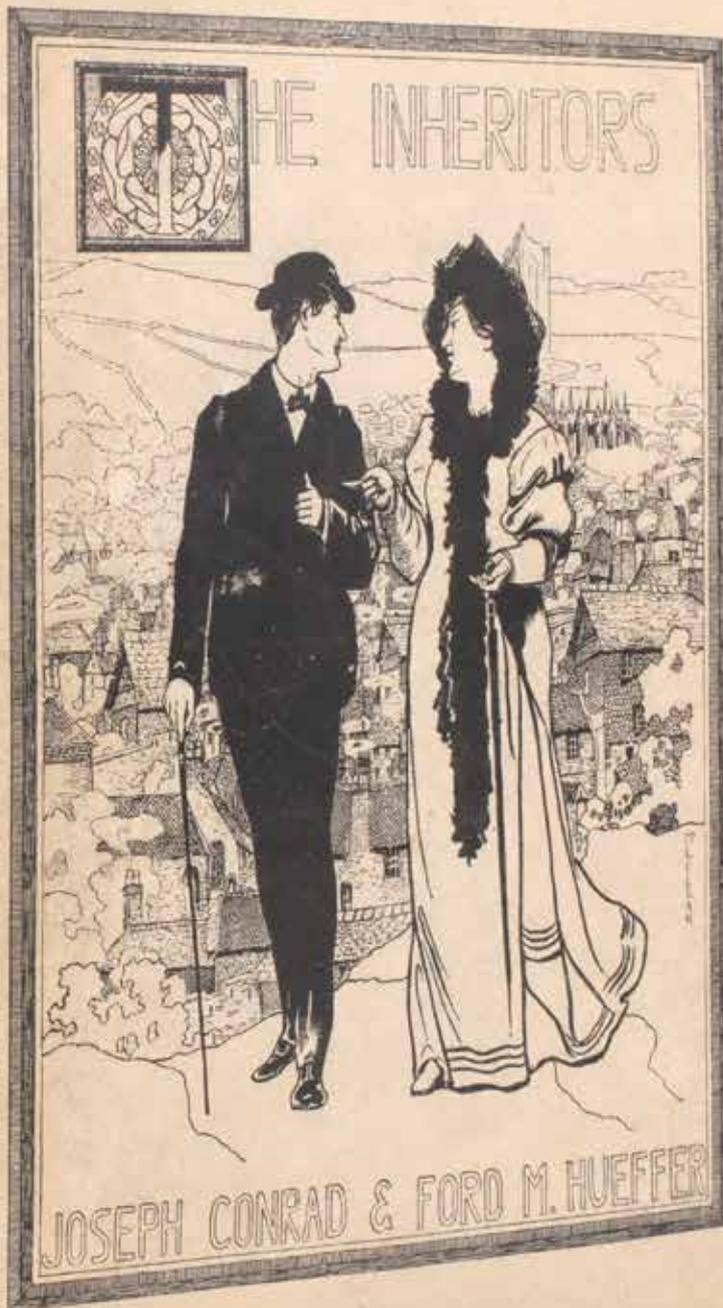
"The rarest book in the whole collection is, in fact, *Christina's Fairy Book* (1906), written for his first child and published in decorated boards. Mr. Naumburg recalls it took him 15 years to find a copy and, so far as he knows, the only other copy is in the British Library in London."

In fact, Naumburg understates its rarity. He began collecting in the late 1920s and published a checklist of Ford in the *Princeton Library Chronicle* in 1948, based on his near comprehensive collection. His entry for *Christina's Fairy Book* there is based on the British Library copy as Naumburg had not then seen a copy in more that twenty years of searching.

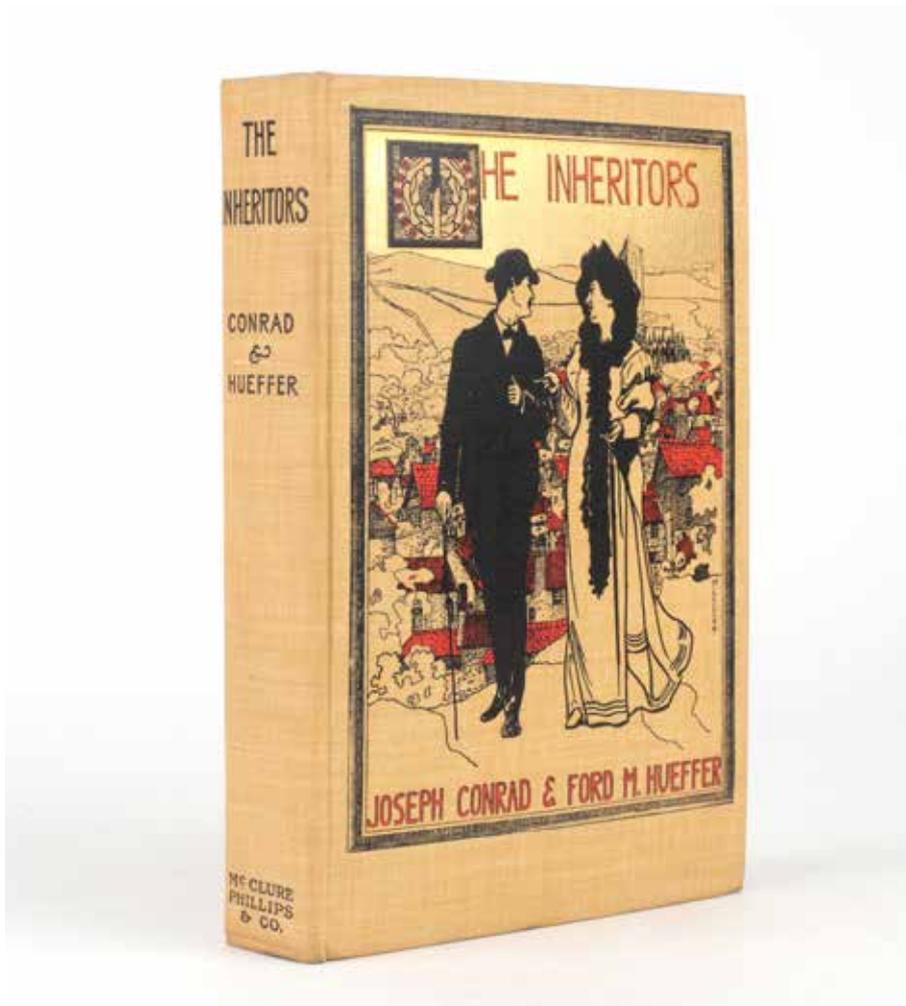
Harvey A18

THE
INHERITORS

CONRAD
and
HUEFFER



McCLURE,
PHILLIPS
& CO.



THE EARLIEST KNOWN CONRAD IN DUSTWRAPPER

25.

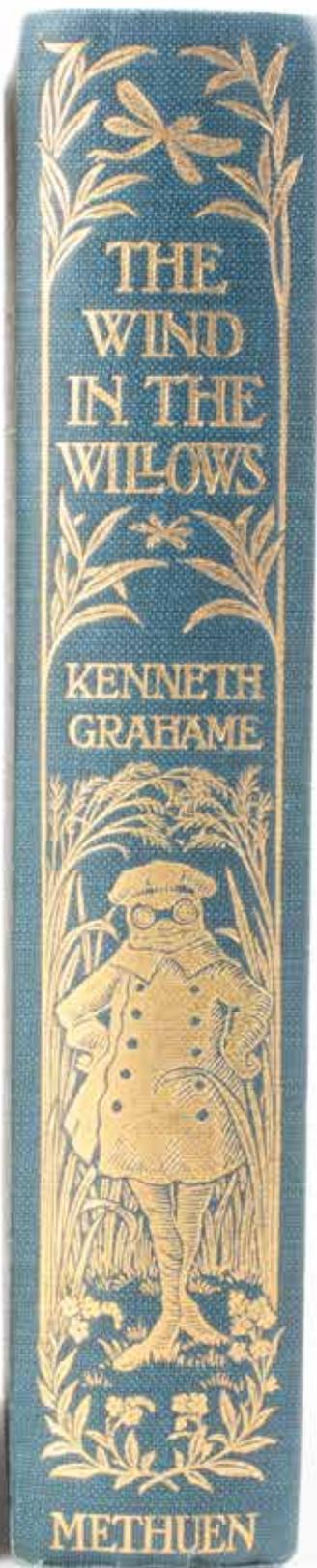
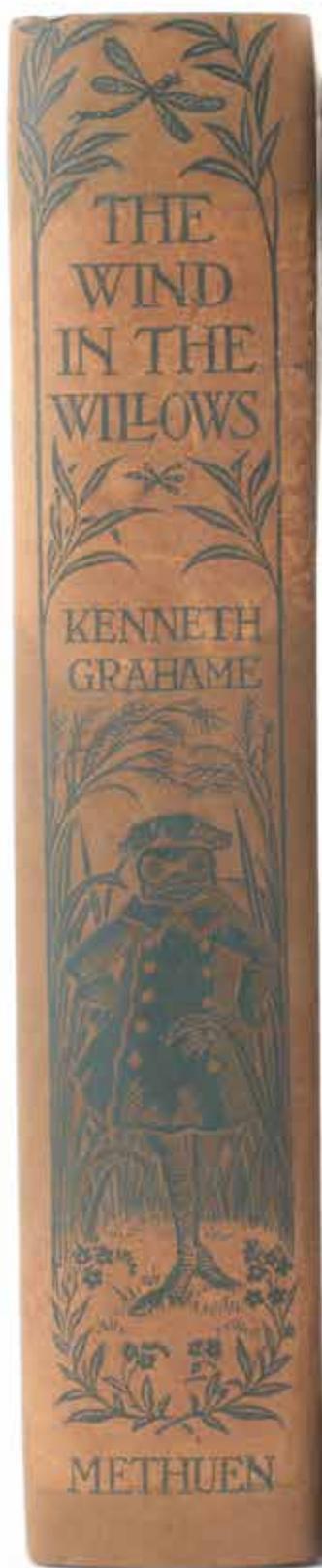
The Inheritors

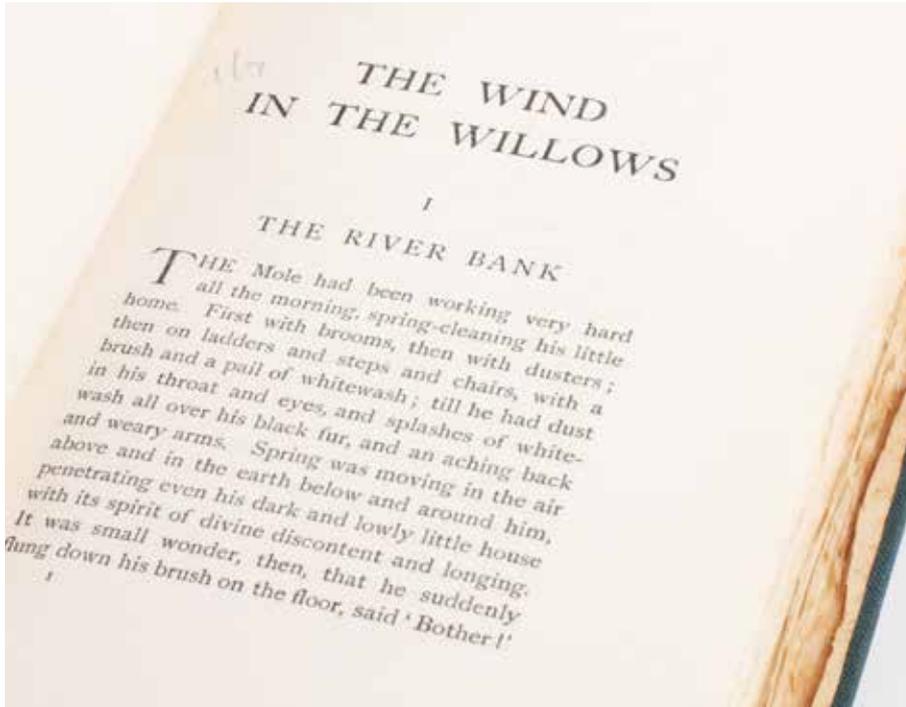
CONRAD, Joseph with HUEFFER, Ford M.

McClure, Philips & Co. 1901. First edition. The dedication leaf in the usual second state, as a cancel with the correct spelling of Borys. Original buff cloth lettered in black to the spine with an elaborate pictorial design to the upper cover in black, red and gilt, in rare publisher's light brown dustwrapper blocked in black to match the cover design. A fine copy, exceptionally so, in a very good dustwrapper which shows a little wear to the corners and a section excised from the base of the rear flap. [41757] £30,000

Conrad's first collaboration with Ford Maddox Ford and his first foray into the world of quasi science fiction. At the same time its themes are drawn from the same pool as *The Heart of Darkness* (published the following year, although around the same time as *The Inheritors*) in its satire of King Leopold's scheming in the Congo and the colonial exploitation of Greenland labourers.

This is the only copy we have encountered in a dustwrapper and is, so far as we have been able to ascertain, the earliest known example of a Conrad first edition to retain its jacket.





IN ORIGINAL DUSTWRAPPER

26.

The Wind In The Willows

GRAHAME, Kenneth

Methuen, 1908. First edition. Original blue-green cloth with gilt vignettes and titles to the spine and upper cover, in original brown dustwrapper printed in blue. Top edge gilt. Publisher's advertisement leaf loosely inserted. Striking black and white frontispiece by Graham Robertson. A superb near fine copy, crisp and bright with just trivial wear and some internal foxing and browning in a dustwrapper with meaningful professional restoration to spine and minor reinforcement to edges and joints. [41790]

£60,000

The Wind in the Willows began life as a series of bedtime stories told to his son Alastair. Upon retiring from his position as secretary of the Bank of England, Grahame returned to Cookham where he had grown up and set about composing the stories into a full length novel. The book was rejected by several publishers, in one case with the memorable response, "An irresponsible holiday story that will never sell."

On publication the book was well received without being a runaway success, but demand was sufficient to spawn a series of editions illustrated by different artists. It is now one of the most affectionately and highly regarded children's books of all time.

It is original dustwrapper (distinguishable from later printings which show 7/6 on the front panel), this ranks as one of the great rarities of 20th-century literature and a keystone book in any collection of children's literature.

Osborne p. 349; Grolier Children's 61

PROVENANCE: I.D. Margary (bookplate to front pastedown).



...of the case which
 ...of Dreams, pouring
 ... When you get to the land
 ... shake some sleep and dust
 ... other flowers will come creeping
 ... you will laugh and the fair
 ... you will all fly off
 ... the thoughtful Grief of England



COMPREHENSIVE ARCHIVE OF A GOLDEN AGE ILLUSTRATOR

27.

The Archive of Horace J. Knowles

KNOWLES, Horace J.

[1909-1954].

The surviving archive of golden age illustrator Horace J. Knowles. Comprising over 1,200 original illustrations for his published work, preparatory drawings, and sketchbooks, as well as his own copies of his illustrated books.

Price for the archive: £135,000

The completeness of the archive, featuring original illustrations from practically all of Knowles's known published work, and its remaining in the artist's family since his death, explains the near total absence of original artwork by Knowles in modern commerce.

There is a corollary absence of his work held in public institutions and libraries, with the gift of two small drawings he made to Poplar Central Library in April 1951 being the only recorded examples.

There are a number of complete original manuscripts for his fully-illustrated books, including magnum opus *Peeps Into Fairyland*, as well as *The Legend Of Glastonbury*, *Countryside Treasures*, and *My First Book Of Prayers*. Here, the entire aesthetic design for each page is meticulously laid out on thick, large sheets with the impeccable detail of its finished form.

The archive also reflects how Knowles worked industriously through to the end of his life. His work on the *Bible* was comprehensive, with four sketchbooks filled with illustrations, plans, and assiduously checked off lists of the major events that deserved pictorial representation. Equally, the drawings he produced for the *Tip-Top Annual*, *The Kiddies Magazine* and other similar children's annuals number into the hundreds and all date from the final decade of his life.

As you explore the archive and the Knowles canon, it becomes clear that he forged a path distinct from that of his more commercially successful peers, not merely furnishing much-reprinted stories with a dozen or so colour plates, but instead seeking to create whole books in a single aesthetic harmony. Those who commissioned and saw his work agreed, and his advocates ranged from Joseph Malaby Dent to Enid Blyton. His working relationship with the latter spanned nearly two decades, and their correspondence reveals how much Blyton clamoured to find more work for him.

While the original illustrations of his contemporaries, such as Arthur Rackham and Edmund Dulac, were sold off and split up during their own lifetimes, Knowles kept almost the entirety of his published work. The survival and preservation of such a complete archive is, we believe, unique among fellow illustrators of the Golden Age.

A complete, illustrated catalogue of the archive is available, contact us for details

WITH EXTENSIVE ANNOTATIONS BY A NOTED SCHOLAR

28.

Sun Tzū And The Art Of War

SUN TZŪ; GILES, Lionel

Luzac & Co., 1910. First edition. Large 8vo (250 x 165mm). Bound in contemporary cloth, with the original yellow paper wrappers pasted to the covers. Ownership inscriptions of Dr Neville Whymant to upper cover and title page "A. Neville J. Whymant, Lecturer in Chinese & Japanese, School of Oriental Studies, Univ. Lond. 1920".

This copy is extensively annotated by Whymant in English, Chinese and Japanese. Furthermore, it is interleaved with the entirety of A. L. Sadler's 1944 translation of Sun Tzu (pp. 7-24, extracted from *Three Military Classics Of China*, Sydney, 1944). Whymant has also included to the endpapers and rear blanks relevant annotated newspaper clippings. A very good copy, uncut and untrimmed. Some looseness between gatherings, repaired in places where cracking. [42251] £4,500

The first full translation of Sun Tzū from the original Chinese, with an excellent provenance and extensive annotations.

Despite the development of the study of Chinese literature in the nineteenth century, there had not been a competent translation of Sun Tzū into a major European language until this edition appeared in 1910.

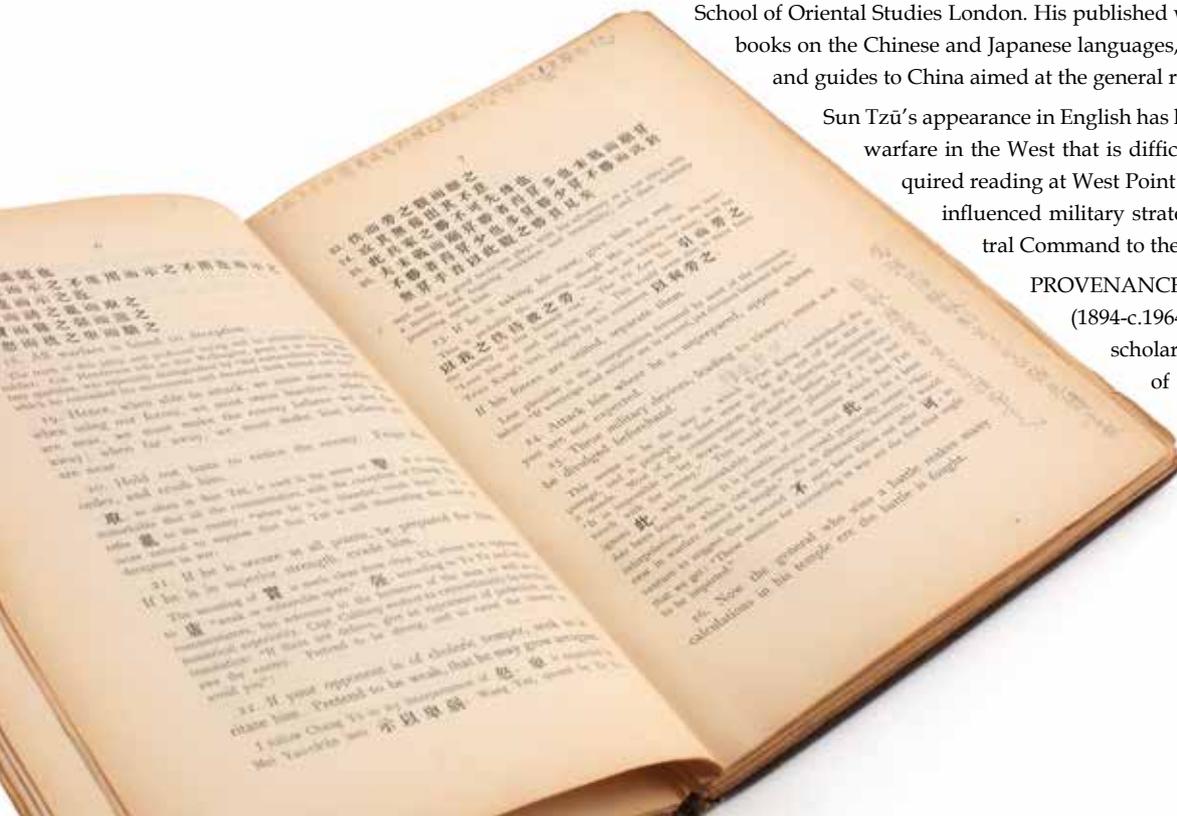
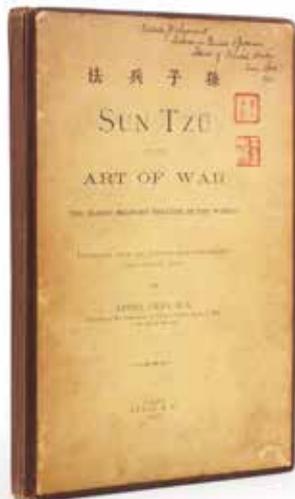
A French Jesuit, Joseph Amiot, published a "so-called translation" in the eighteenth century, ranked by Giles as "an imposture", and in 1905 the British army officer E. V. Calthrop published an equally inadequate edition in English, "...omissions were frequent; hard passages were wilfully distorted or slurred over" (Giles).

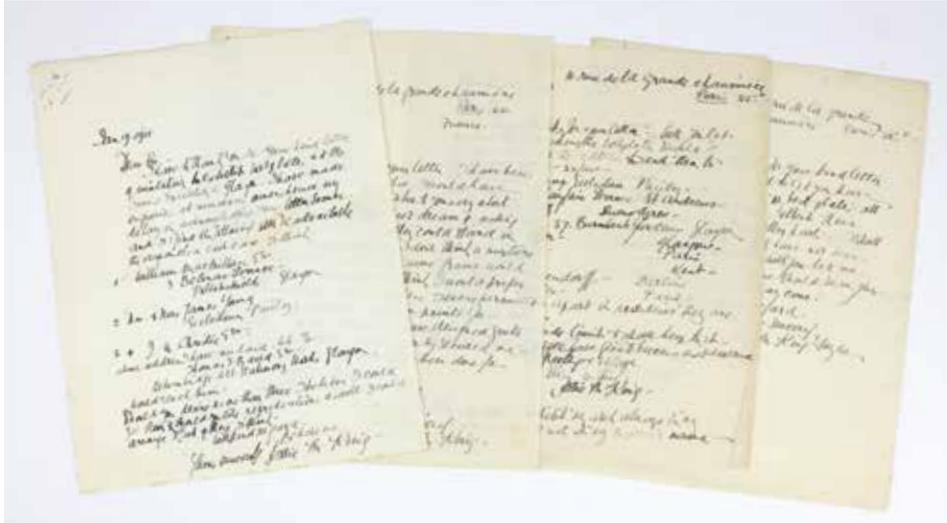
Giles's work is notable for providing the original Chinese alongside his accomplished English translation, and copious additional critical notes and commentary.

The owner of this copy, Dr Neville Whymant, was a scholar of note in the fields of Chinese and Japanese literature and language. At the time of acquiring this book he was a lecturer at the School of Oriental Studies London. His published work included scholarly books on the Chinese and Japanese languages, a Mongolian grammar, and guides to China aimed at the general reader.

Sun Tzū's appearance in English has had an impact on modern warfare in the West that is difficult to overstate. It is required reading at West Point and Sandhurst, and has influenced military strategists from the US Central Command to the Vietcong.

PROVENANCE: Dr Neville Whymant (1894-c.1964), noted Orientalist scholar, lecturer at the School of Oriental Studies London, and later a Professor of Literature at the Universities of Peking and Tokyo.





JESSIE M. KING AT THE SCOTTISH NATIONAL EXHIBITION

29.

*Collection Of Autograph Letters Relating To The
Scottish National Exhibition Of 1911*

KING, Jessie M.

16 Rue De La Grande Chaumière 1911. Four autograph letters signed by Jessie M. King, written to a Mr Murray, regarding the loan of her work for the Scottish National Exhibition of 1911. Each a single side of letter paper, one embossed with her Paris address, the others with the address in holograph, signed "Jessie M. King" or "Jessie M. King Taylor".

In the first letter, of January 1911, King thanks Mr Murray for the invitation to exhibit her bookplate designs in Glasgow, noting that at least three would be available for the exhibition, and that if more are required, she could supply a full set of reproductions.

The second letter is notable as she is precise about how they ought to be displayed: "I note what you say about bookplates & of course would not dream of asking the loan of originals unless they could stand in their own frames... I think I would prefer not to exhibit any prints unless I were permitted to arrange and frame my own prints for exhibition."

In the third letter King and Murray appear to have reached agreement, "I shall be very pleased to let you have a frame with prints of my best plates," and then offers to hand illuminate those plates that are not in colour.

In the final letter King supplies the list of nine lenders she has, including her husband E. A. Taylor. She sends her wishes that the exhibition has "great success as it deserves", and adds the postscript, "Kindly note that I exhibit my work always in my own maiden name & not in my married name". Each folded for sending. [40804]

£2,250

The Scottish Exhibition of National History, Art and Industry of 1911, held in Kelvingrove Park, was a major event, attracting over nine million visitors. There had been two previous grand exhibitions in Glasgow in 1881 and 1901, but this was the first to have an explicit focus on Scottish history, with profits from the fair used to endow a chair of Scottish History & Literature at Glasgow.





ADELIE PENGUINS ON THE SUMMER ICE

30.

Summertime, The Opening-Up Of The Ice

PONTING, Herbert George

Fine Art Society, [taken 7th January 1911, issued 1913]. Original blue-tinted carbon print. 580 x 740mm. Ponting's blindstamp signature to lower right corner, with the original Fine Art Society label to rear. In the original oak frame with gilt border. A remarkably clear and crisp, near fine example. One slight strip of toning to the image, but otherwise of great clarity and sharpness. [42184] £25,000

A classic image showing one of Ponting's great photographic subjects, Adelie penguins on the Summer ice, in the most desirable format.

Ponting's animal studies "necessitated weeks of patient watching for opportunities. Many days were spent, in temperatures well below zero, camping out on the ice, and hours of waiting, almost motionless, beside the camera, to secure records of curious habits, never before illustrated" (FAS exhibition catalogue).

The Fine Art Society Exhibition in 1913 sold carbon prints of 145 of Ponting's choicest photographs. Examples such as this - the largest sized prints available in their original frames - are uncommon

PROVENANCE: The Fine Art Society, 1913, No. 87.





CAPTAIN SCOTT'S SOUTHERN PARTY

31.

The Southern Party, 1911

PONTING, Herbert George

Fine Art Society, [taken January 1911, issued 1913]. Original silver bromide print. 405 x 595mm. Ponting's blindstamp signature to lower right corner, with the original Fine Art Society label to rear. Handsome wooden mount, titled in white ink (superimposed opposite for illustrative purposes only), and in a fine contemporary oak frame. A very well-preserved example. Some toning and oxidisation to margins, chiefly concealed by mount, two hairline cracks to lower edge. [42185] £25,000

A beautifully presented example of an important image, here in the most desirable format.

This image was taken in January 1911, before the party pictured left for the Great Ice Barrier to lay depots of provisions for the Polar Party the following year.

It features seven of the initial Polar party who set off for the South Pole the following year, and four of the five men that constituted the final, fatal, party that made it to the South Pole in 1913 but never returned.

This photograph, like the others sold by the Fine Art Society, was available in two sizes, both the smaller 320 x 435mm and this larger size. It is most uncommon in the largest format. Indeed, of the six copies we can trace sold this century, this is the only example in the larger size.

PROVENANCE: The Fine Art Society, 1913, No. 101.

CLARENCE THE BOY SCOUT SAVES ENGLAND

32.

The Swoop!

WODEHOUSE, P.G.

Alston Rivers Ltd., 1909. First edition. Original pictorial wrappers printed in orange and black. Illustrated with cartoon style drawings by C. Harrison. A very good copy indeed with a short split to the joint at the base of the spine neatly repaired and minor wear to the spine ends. Internally exceptionally clean. An unusually fresh copy.

[40258]

£5,750

A short comic novel, issued only in paper wrappers, to be sold as cheap fiction at train stations and news stands. Due to its construction very few copies have survived in anything like acceptable condition. "*The Swoop* and *The Globe by the Way Book* are among the rarest Wodehousiana" - Eileen McIlvaine (*P.G.Wodehouse A Comprehensive Bibliography*)

THE FIRST APPEARANCE OF JEEVES AND WOOSTER

33.

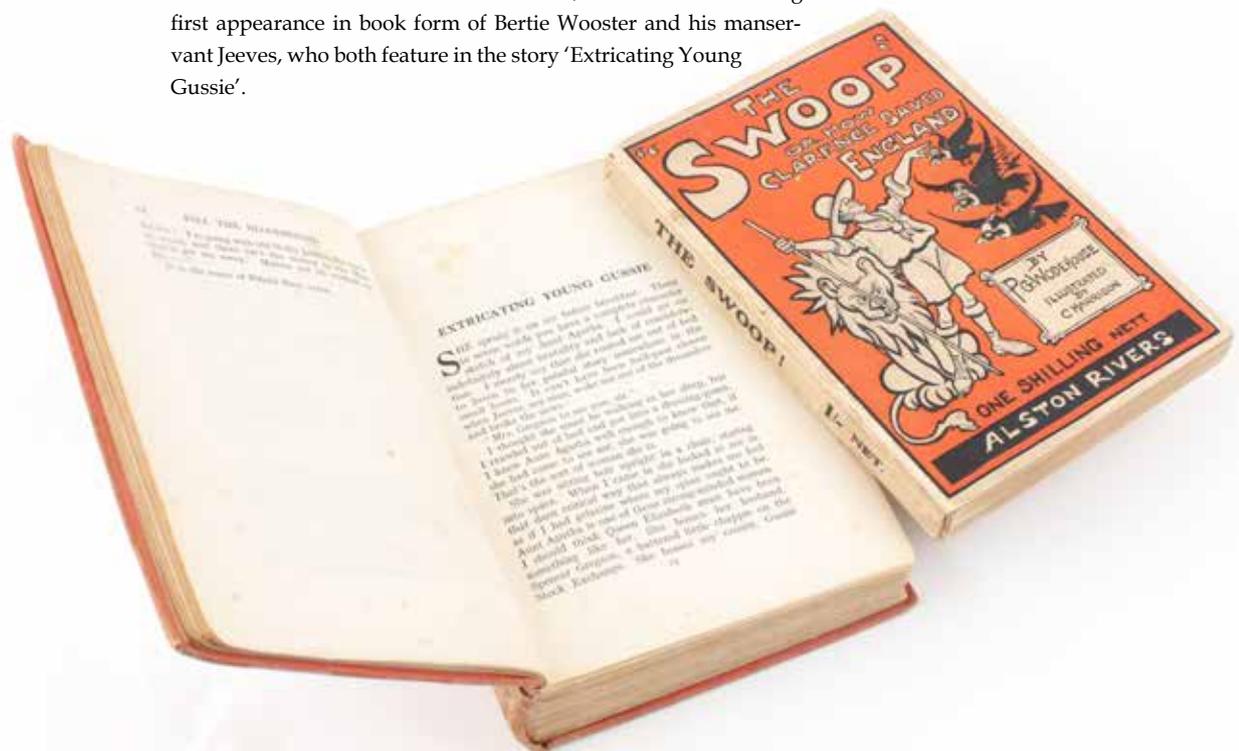
The Man With Two Left Feet

WODEHOUSE, P.G.

Methuen & Co. Ltd., 1917. First edition. Original salmon cloth titled in black to the upper cover and spine. A near very good copy with the spine faded and somewhat frayed, particularly at the base of the rear joint. Internally sound with scattered foxing throughout. By no means an unacceptable copy of a book which is seldom offered for sale and invariably in poor condition. [42118]

£6,000

One of the rarest of all Wodehouse titles, notable for containing the first appearance in book form of Bertie Wooster and his manservant Jeeves, who both feature in the story 'Extricating Young Gussie'.



INSCRIBED PRESENTATION FROM RUPERT BROOKE

34.

Deirdre Of The Sorrows

[BROOKE, Rupert]; SYNGE, John M.

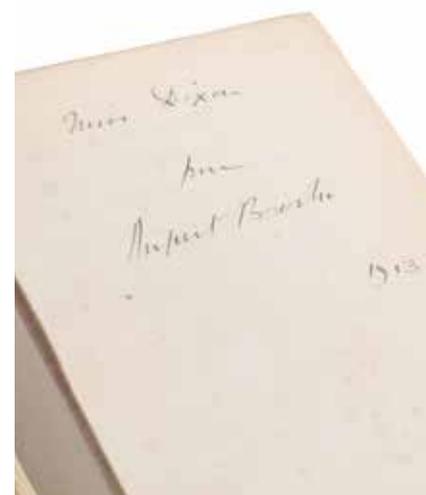
Maunsel and Company, 1910. First trade edition. Original quarter vellum over brown boards lettered in gilt to the spine and upper cover. Inscribed by Brooke as a gift, "Miss Dixon from Rupert Brooke 1913" A very good copy. [41062] £4,500

A parting gift sent to the daughter of James Dixon, a Fijian civil servant with whom Brooke stayed in Souva, Fiji, on his tour of the South Seas in 1913 and 1914. Brooke bought the book in New Zealand, the next stop on his tour after leaving Fiji. In a letter to Dixon, Brooke says, "I wandered into a shop & found a few passable and possible books. A memory of your isolation in Fiji woke in me, - so I'm sending something to alleviate the heat of the summer with."

In the same letter Brooke reveals that "to prevent quarrelling" he had sent one book each to Dixon, his wife, and daughter but that "as an anti-Feminist I believe in the family unit, so each is meant for all". In addition to this edition of Synge's *Deirdre Of The Sorrows*, the letter reveals one of the other books was a "beastly" edition of John Masefield's *Nan*. Nevertheless, Brooke added "as a Don and a Lecturer on Literature, I can recommend them."

Of the three books Brooke sent, this is the only one that survives.

The Dixons showed Brooke great hospitality during the Souva portion of his South Seas tour, and he remained in touch with James Dixon. A measure of the regard he held for the family is gleaned from a 1914 letter he wrote, in which he recalled, "Finding you and your household in Fiji was the thing experience I treasure most and look back to with most delight in all my wanderings."



"IF I SHOULD DIE, THINK ONLY THIS OF ME"

35.

1914 And Other Poems

BROOKE, Rupert

Sidgwick & Jackson, 1915. First edition. Original blue cloth, printed paper labels to head of spine, spare title label tipped-in at rear, in the original dustwrapper. Photogravure frontispiece after a portrait by Sherril Schell. A fine copy in a fine dustwrapper, bright and crisp with a little tanning to the spine and the most trivial wear to the corners.

[41419]

£5,000

Brooke's famously posthumous second collection of poems containing his much quoted, 'The Soldier'.

The first edition of 1000 copies sold out prior to publication.





TWO PRIVATELY PRINTED SASSOONS, FROM THE LIBRARY OF DENNIS SILK

36.

Melodies

[SASSOON, Siegfried]

[Privately printed for the author at the] Chiswick Press, 1912. First edition. Original publisher's blue wrappers bound with string, lettered in black. Title printed in red and black, woodcut printer's device on colophon. A very good copy indeed. [41804] £2,500

One of Sassoon's rarest works limited to only 35 copies. Introduced by a mutual friend, the writer Edmund Blunden, Dennis and Sassoon became and stayed fast friends, united by a love of literature and a mutual devotion to cricket.

PROVENANCE: Dennis Silk (1931-2019), one of Sassoon's closest friends in later life, his bookplate to front pastedown.

37.

Discoveries

SASSOON, Siegfried

Privately Published by the Author, 1915. First edition. A single sewn quire of eight leaves. One of fifty copies, printed on VanGelder Zonen, privately published by the author. Original green paper wrappers, printed in black. A very good copy, lightly foxed and creased to the edges of the wrappers and a neat internal repair to the spine. [41811] £2,000

Written and published whilst on leave, having broken his arm on service with the Sussex Yeomanry, it contains some of best regarded of Sassoon's 'paradise' poetry, and sees the first appearance of several of the works chosen for his first commercially issued collection of poems, *The Old Huntsman & Other Poems*, published in 1917.

PROVENANCE: Dennis Silk (1931-2019, bookplate to inside cover).



INSCRIBED BY ROBERT GRAVES

38.

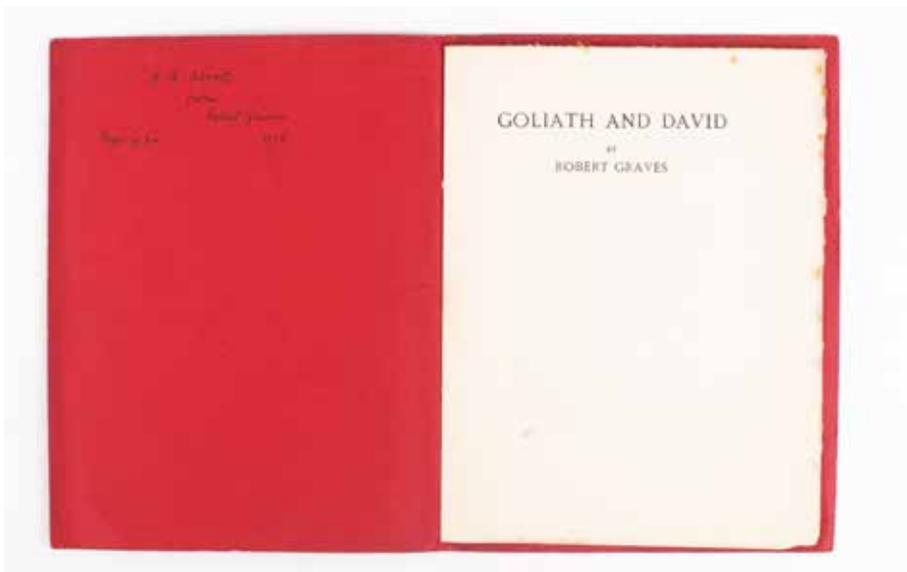
Goliath And David

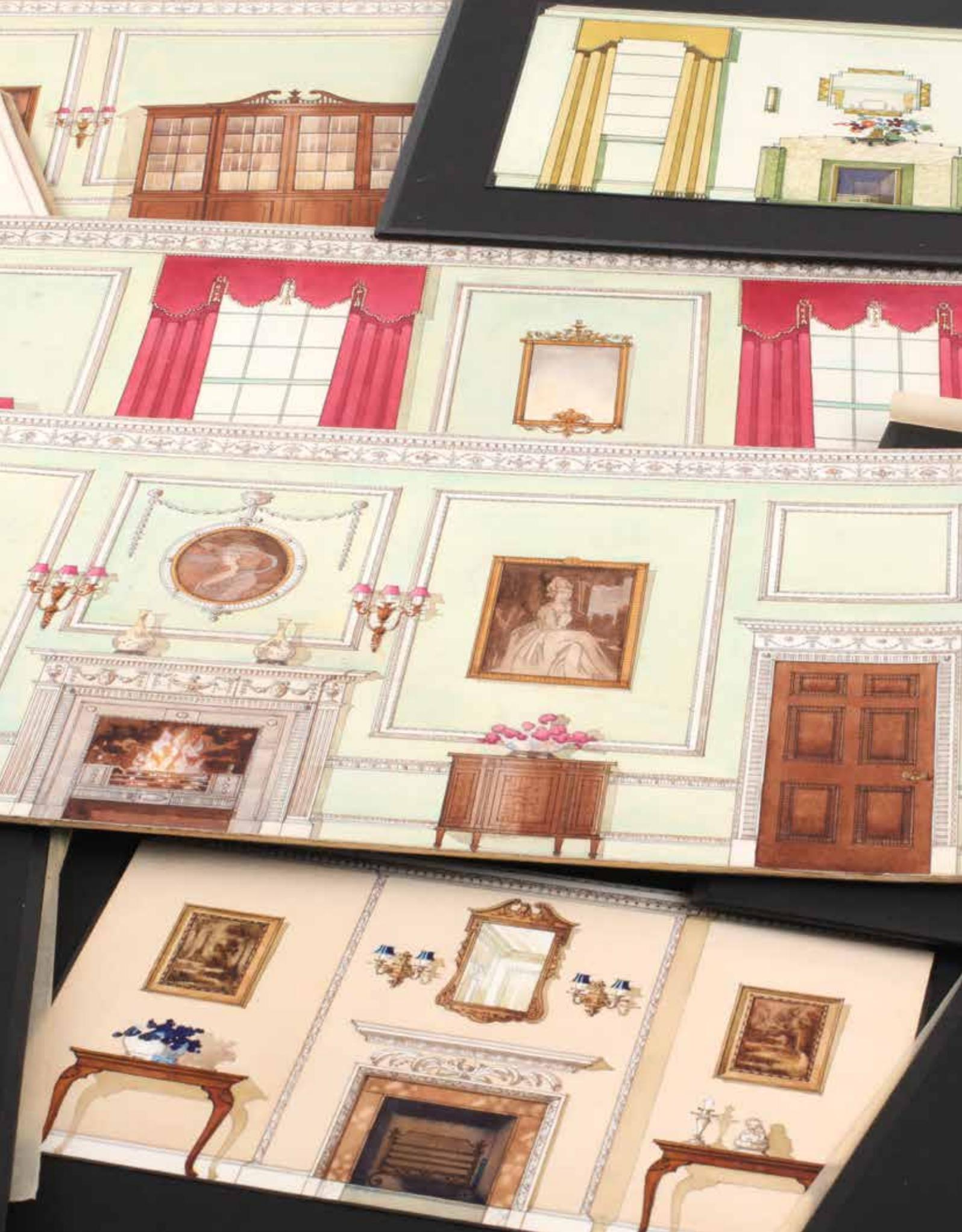
GRAVES, Robert

[Privately printed for the author at the] Chiswick Press, [1916]. First edition. Original plain oversized red paper wrappers. Author's presentation copy, inscribed to fellow poet Harold Abbott on the inside front cover "H.H. Abbott, from Robert Graves, Bryn-y-pin, 1918" A very good copy indeed, toned to the spine but bright and crisp. [41554]

£4,500

One of only 200 copies of Graves's second book of verse, written whilst Graves was recovering from wounds received during the Battle of the Somme and published in December 1916; 118 copies were distributed by his friend Siegfried Sassoon by February 1917 with the remainder being held by the publisher for later use.





ARCHIVE FROM A FINE FURNITURE MAKER

39.

*Extensive Archive Of Original Watercolours,
Designs, Plans, Catalogues*

MARSH, JONES AND CRIBB

Marsh, Jones and Cribb; James Chappell & Son, c. 1920-1940. A remarkably extensive archive of original watercolours, designs, plans, catalogues, blueprints and contracts from the renowned firm of Arts & Crafts furniture designers Marsh, Jones and Cribb, who later merged with James Chappell & Son.

The material here relates to domestic furniture design and commissions:

- Eight printed catalogues issued by the firm and their suppliers, with one photograph of its staff loosely laid in.
- An extensive range of finished chimney piece designs in watercolour in a variety of styles, but chiefly Art Deco. Eight on paper, 23 mounted onto board and under tissue guards (sizes ranging from 11 x 7.5cm to 21 x 30cm, but the vast majority c. 16 x 21cm).
- One complete design in watercolour for furnishing a drawing room, on four mounted cards, one for each wall (two 19.5 x 28.5cm, and two 19.5 x 42cm).
- Various pencil sketches for furniture and decorative designs, chiefly chimney pieces and curtains, comprising 71 sketches on 28 sheets.
- One original sketch plan by Marsh Jones And Cribb for a remodelling in Leeds, approved by Town and Country Planning in 1938.
- Two large architect's blueprints for domestic projects by Trollope & Sons of London.
- Two bedroom designs in ink and watercolour, each c. 25 x 37cm.

[42188]

£3,500

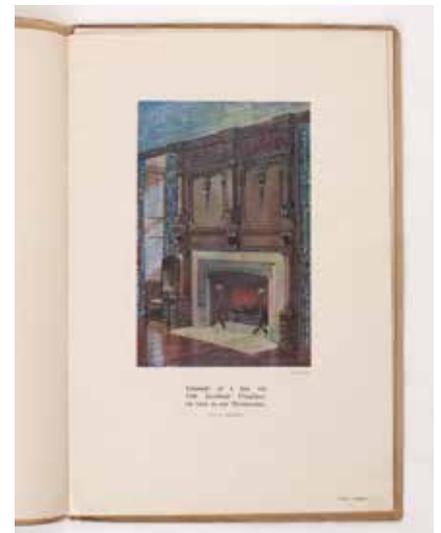
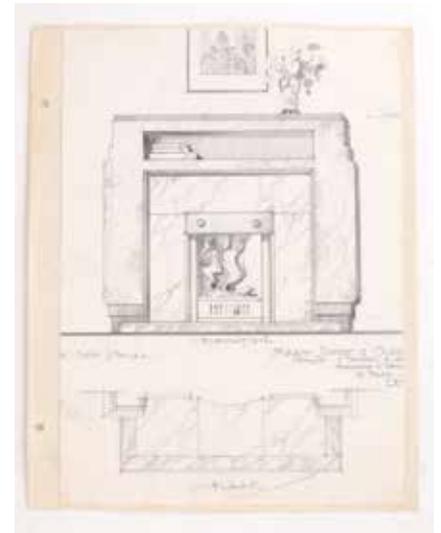
The firm was established in Leeds in 1791, and throughout the Victorian period became renowned as makers of fine furniture. The material collected in this archive dates from the early twentieth century, when they supplied both furniture and wider interior design services, chiefly in an Art Deco style. In 1930 Marsh, Jones and Cribb merged with fellow Leeds firm James Chappell & Son, and some of the material here has markings that represent this change.

The majority of finished designs present here relate to the design of chimney pieces and the rooms they inhabit. Of the thirty-one finished watercolour designs, all but one place the chimney piece in the wider context of the room around it, showing decorative schemes indicative of a bespoke design process. The printed catalogues for chimney pieces present also reinforce this, with separate consideration given to the chimney piece, grate, surround and hearth. The decorative schemes are varied, including more traditional oak panelled rooms, neo-classical living spaces, and bright, angular Art Deco designs.

The catalogues date from the 1920s and 1930s, so cover the period immediately before and after the merger with James Chappell & Son. This is evident in overprinted manufacturers' names to a couple of title pages and covers, as well as the removal of the Marsh, Jones, and Cribb branding from a Chimney Pieces catalogue. In addition to the six catalogues issued by the firm, there are two issued by one of their suppliers, Lee Fabrics of Birkenhead.

The complete design for the four walls of a drawing room in watercolour, shows the breadth of decorative services offered by the firm. The features illustrated include fine oak furniture, a chimney piece, decorative plasterwork, lighting and upholstery.

PROVENANCE: J. D. Spencer (1912-1985), later employed at the Ministry Of Works.

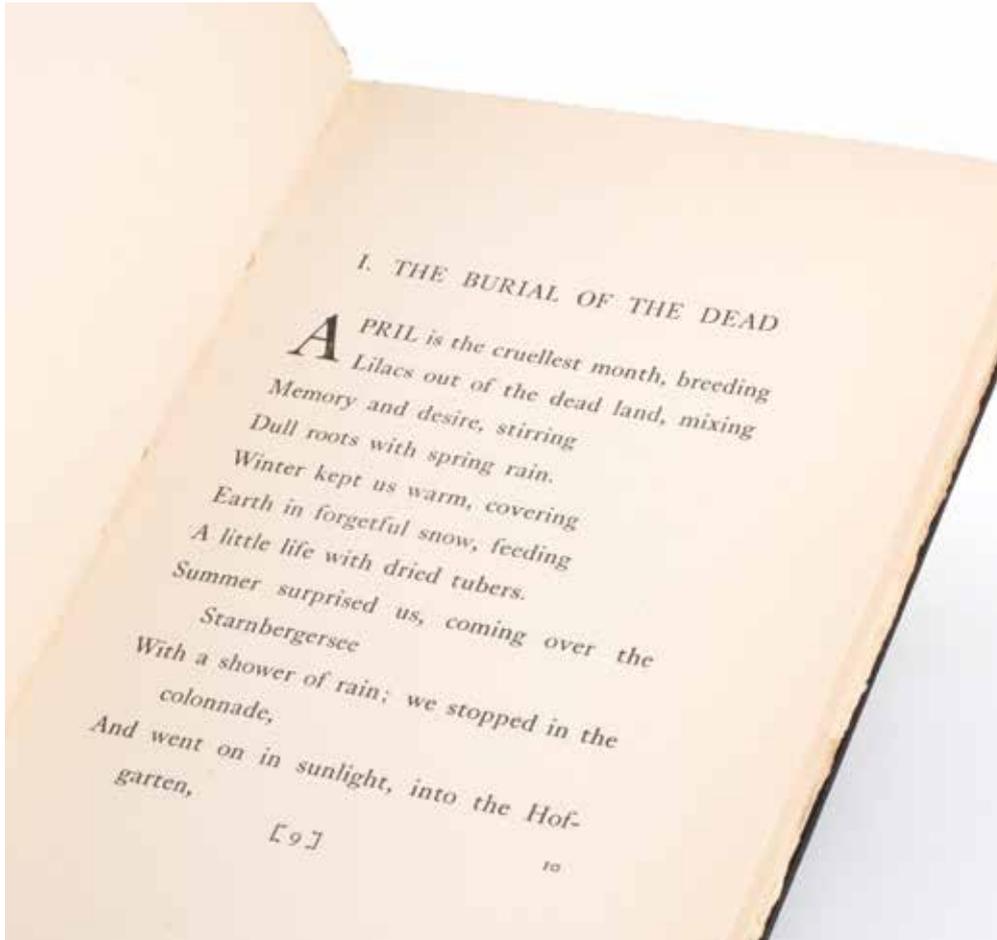


THE
WASTE LAND

By
T. S. ELIOT

Winner of The Dial's 1922
Award.

This prize of two thousand
dollars is given annually to
a young American writer in
recognition of his service
to letters.



A FINE COPY OF THE POEM OF THE CENTURY

40.

The Waste Land

ELIOT, T.S.

Boni & Liveright, 1922. First edition, first issue bound in flexible boards with the "a" in "mountain" on page 41 and with the number on the colophon measuring 5mm tall. Number 83 of 1000 copies of the whole edition, though only about 500 are in the first issue. Original Rexene over card boards lettered in gilt in plain glassine jacket and pink paper jacket printed in black. A fine copy in fine dustwrapper and glassine, virtually as new. Largely unopened. A magnificent copy. [41789] £125,000

Eliot's masterpiece and now widely recognised as the cornerstone of modernist poetry, of which Cyril Connolly comments, "Of *The Waste Land* I will say nothing but that we should read it every April. It is the breviary of post-war disillusion."

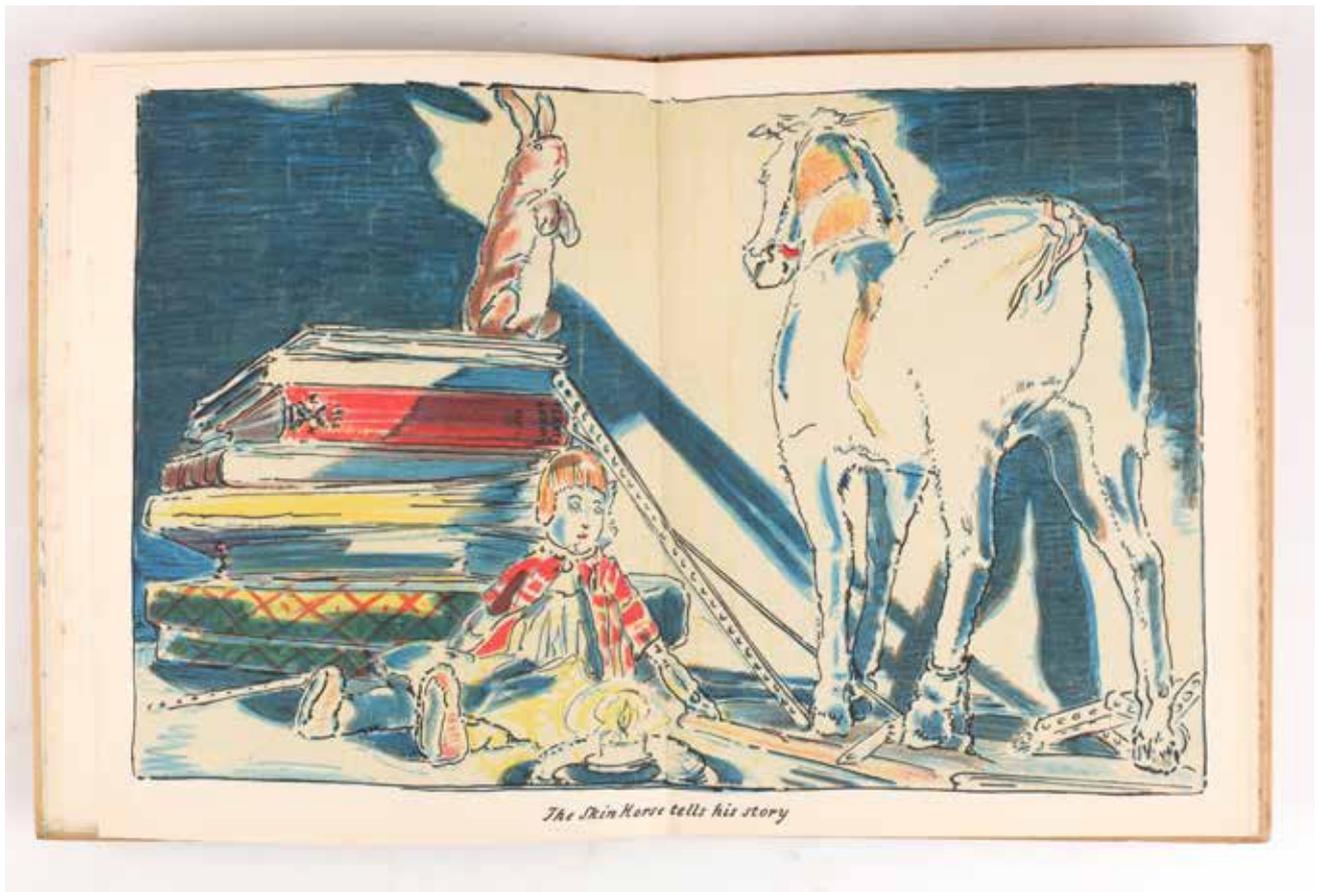
The survival of the glassine and jacket in such sparkling condition is rare. It is believed that Schofield Thayer (1889-1982), a schoolfriend of Eliot who as editor of 'The Dial' magazine had printed *The Waste Land* in November 1922, acquired a small number of copies of the first issue on publication which remained untouched and unopened until his death. This is likely one of those copies.

Gallup A6b

The
VELVETEEN RABBIT



By
Margery Williams
with illustrations by
William Nicholson



THE ELUSIVE VELVETEEN RABBIT

41.

*The Velveteen Rabbit**Or How Toys Became Real*

WILLIAMS, Margery; NICHOLSON, William

Heinemann, 1922. First edition. Paper covered boards with Nicholson's illustrations to the covers, in the original publisher's pictorial dustwrapper with same design as the covers. Endpapers illustrated in colour with lots of drawings of little rabbits. Seven wonderful colour illustrations, some double page, all in lovely bold colours and each with a caption printed at the bottom. A near fine copy, with a short split to foot of the upper joint, light spotting to early pages, in a very good dustwrapper with a small chip to foot of spine, a little fraying to the head and a couple of short closed tears to edges. Overall, a very well preserved example of a rare and fragile book. [42187] £22,500

This book is a classic children's tale and one which has been loved by generations of children. The book tells of the Velveteen Rabbit's longing to become "real". His friend the skin horse tells him he can only achieve this once a child loves him. The lovely story is accompanied by illustrations which are completely in harmony with the text.

This is a delicate book which is now highly sought after, very elusive, and difficult to find in such nice condition as this.

C. S. LEWIS'S RARE SECOND BOOK

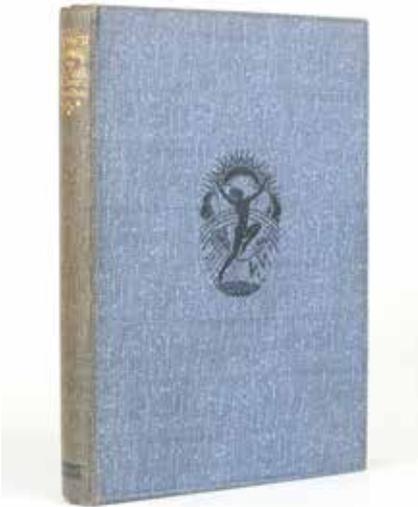
42.

Dymer

[LEWIS, C.S.] Clive Hamilton

Dent, 1926. First edition. Original blue cloth with mock-snakeskin design with titles in gilt to the spine and black vignette to the upper cover. Publisher's adverts dated Autumn 1926 to rear. A near fine copy, light toning to spine, some spotting to preliminaries. Contemporary gift inscription to front endpaper, bookplate to front pastedown. [41797] £2,250

C.S.Lewis's second book was published, like his first, under the pseudonym comprising his Christian name and his mother's maiden name.



ONE OF 100 COPIES SIGNED BY POUND

43.

Selected Poems

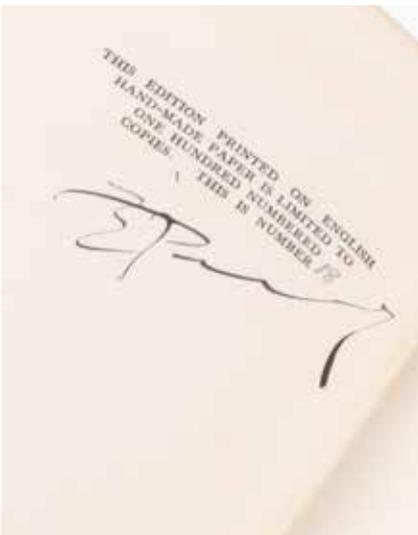
Edited by T.S. Eliot

POUND, Ezra

Butler & Tanner Ltd for Faber & Gwyer Ltd, 1928. First edition, limited issue, number 18 of 100 copies, printed on hand made paper and signed by Pound. Original quarter vellum over grey paper covered boards, spine lettered in gilt, top edge gilt, others uncut. A very good copy with some dustiness to the spine and a little wear to the corners. [40850] £4,000

A pioneering edition of Pound's work, edited by T.S. Eliot and aimed at introducing the poet to the general reader. In his introduction, Eliot expounds upon the originality of Pound's work, his development as a poet, his influences and influence, and how he has been read and misread by his contemporaries.

PROVENANCE: Basil Burton (1906-1970, actor and acquaintance of T.S.Eliot).



"A PEAK IN ENGLISH POETRY"

44.

The Tower

YEATS, W.B.

Macmillan, 1928. First edition. Original green cloth, with a design by Thomas Sturge Moore, in the original pictorial dustwrapper. A fine copy in a near fine dustwrapper with a little tanning to the spine and a touch of wear to the spine ends. A lovely copy. [41507] £4,500

An unusually nice copy of a work that contains "the greatest poetry of Yeats in his difficult later manner... [It] constitutes a peak in English poetry" (Connolly, *100 Key Books Of The Modern Movement*).



EARLY SAYERS IN RARE DUSTWRAPPERS

45.

The Unpleasantness At The Bellona Club

SAYERS, Dorothy L.

Benn, 1928. First edition. Original black boards with lettering and design in orange, in rare buff dustwrapper printed in black. A fine copy with a contemporary ownership name to the front pastedown in a very good dustwrapper, which has closed tears to the front joint and fold and a little wear to the corners. [40903] £9,500

The fourth Lord Peter Wimsey novel and the second to be published by the relatively small imprint of Ernest Benn, in an edition of only 1000 copies. Very rare in a dustwrapper.

46.

Five Red Herrings

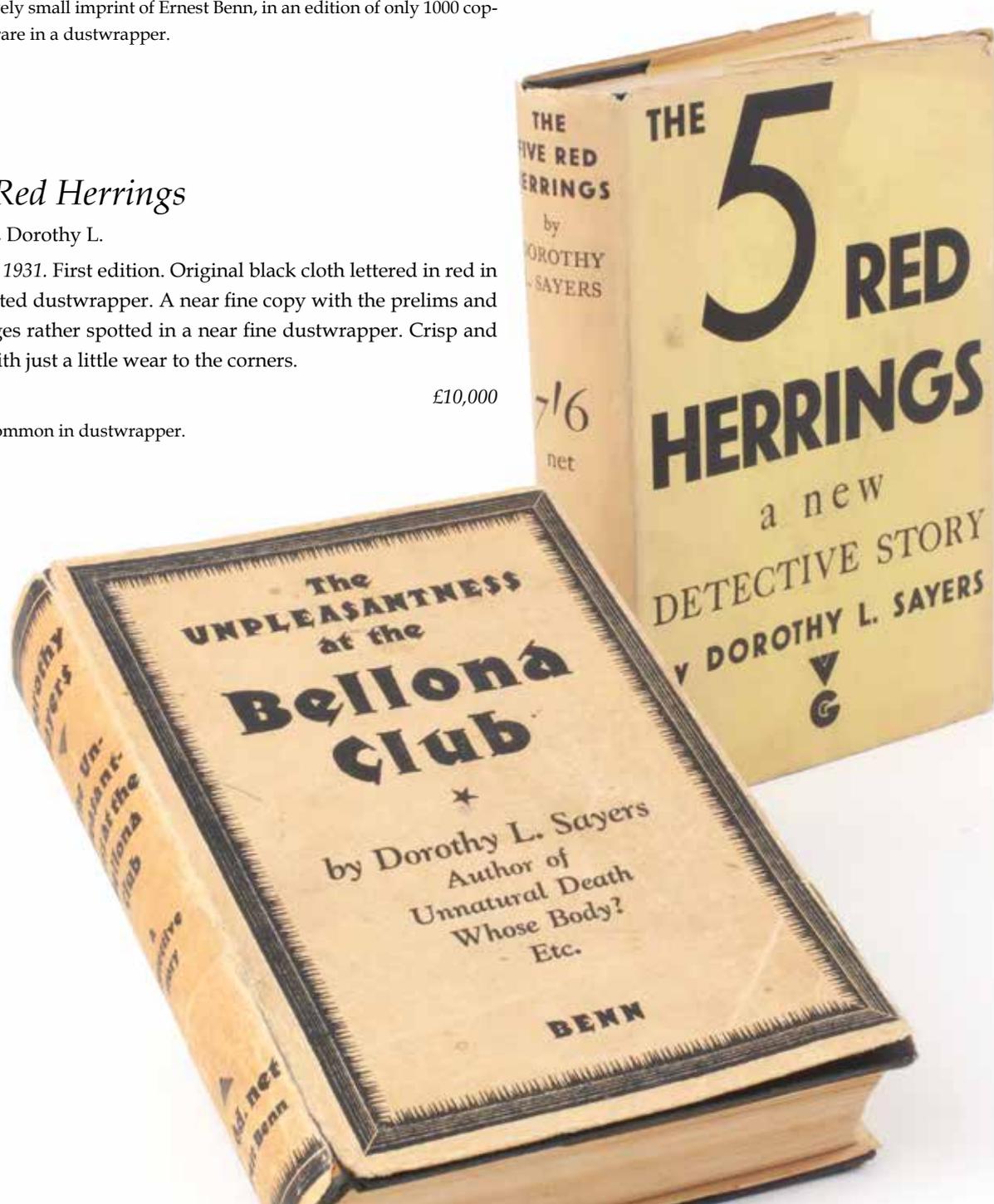
SAYERS, Dorothy L.

Gollancz, 1931. First edition. Original black cloth lettered in red in rare printed dustwrapper. A near fine copy with the prelims and page edges rather spotted in a near fine dustwrapper. Crisp and bright with just a little wear to the corners.

[40902]

£10,000

Very uncommon in dustwrapper.



This edition is limited
to One Thousand copies.

N^o 19

signed D. H. Lawrence

LADY CHAT

D.



A FINE COPY IN PLAIN DUSTWRAPPER

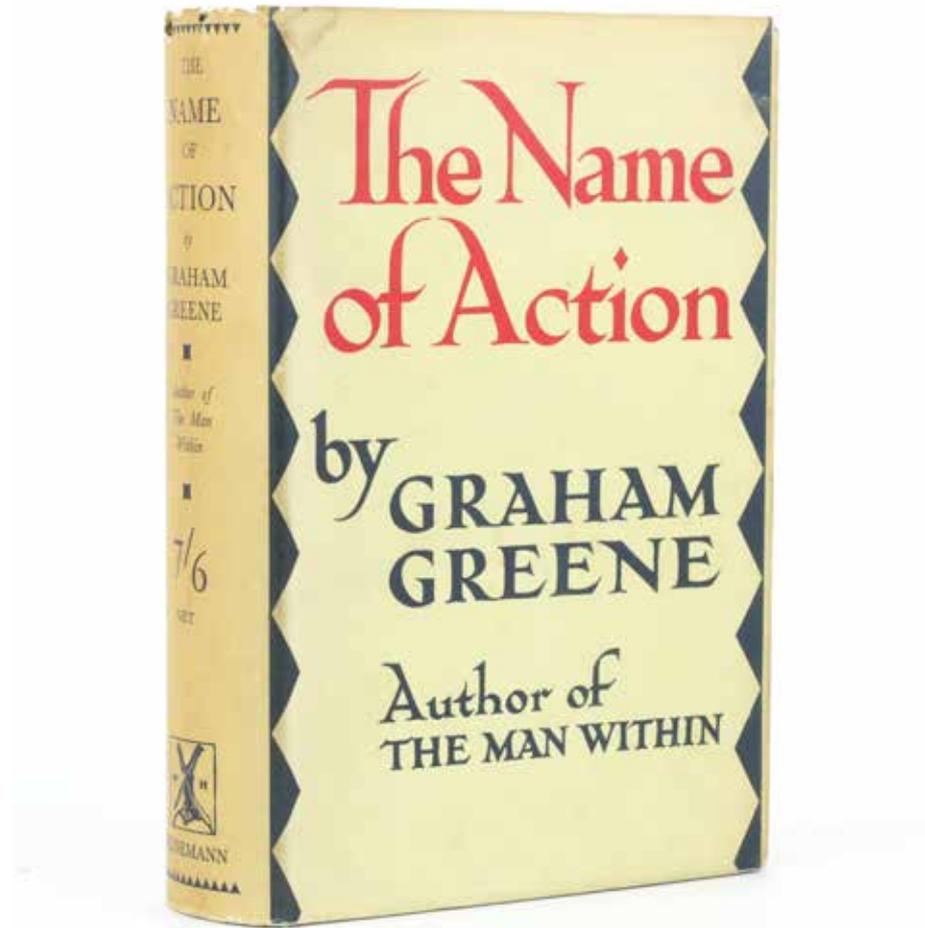
47.

Lady Chatterley's Lover

LAWRENCE, D.H.

Penguin, 1928. First edition. Number 19 in a limited edition of 1000 copies privately printed for the author in Florence. Signed by the author on the limitation page. Original mulberry card backed boards with the Lawrencian phoenix in black on the upper cover and title label on the spine, in scarce publisher's unprinted yellow dustwrapper. A fine copy, crisp and clean with just a little foxing to the title label in a fine dustwrapper with a trace of wear to the spine ends and a tiny puncture to the rear panel. Internally uncut and unopened. An exceptional copy. [41759] £22,500

Lawrence's most famous work and one of the most controversial books of the twentieth century. It was rejected by both British and American publishers on the grounds of obscenity, forcing Lawrence to seek the help of Florentine bookseller Giuseppe Orioli, who arranged for the book to be set by hand by Italian printers and issued by subscription in an edition of 1,000 copies. Despite being banned in Britain and America, with several illicit consignments seized in police raids, the edition sold out within six months. It was subsequently pirated and translated, expurgated and bowdlerised, condemned and confiscated until Penguin's unexpurgated publication and subsequent acquittal for obscenity in 1960 marked a significant advance for the freedom of the written word.



GREENE'S SECOND NOVEL

48.

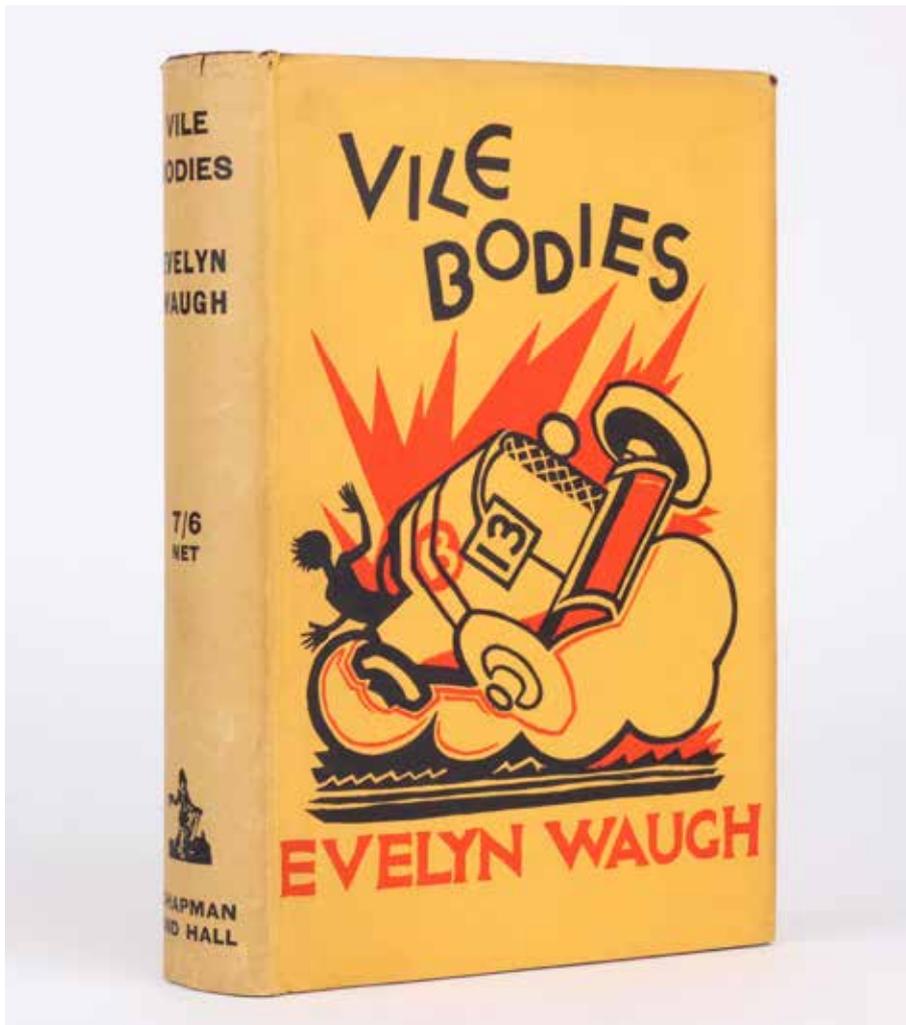
The Name Of Action

GREENE, Graham

Heinemann, 1930. First edition. Original dark blue cloth lettered in gilt in yellow dust-wrapper printed in black and red. A fine copy in a near fine dustwrapper, which just has a shallow chip at the head of the spine and trivial wear to the corners, but is otherwise unusually bright and crisp. [40157] £6,750

The author's second novel, which derives its title from a snatch of Hamlet's famous soliloquy, "With this regard their currents turn awry / And lose the name of action." It was a critical flop, which rather depressed Greene, who would later refer to it in exaggeratedly demeaning terms, "of a badness beyond the power of criticism properly to evoke—the prose flat and stilted" and he repudiated both it and his following novel, *Rumour at Nightfall*.

The first issue (with the original 7/6 price) is now uncommon, without being unobtainably rare, however the dustwrapper's light colouring and thin stock mean it is very seldom encountered in bright and undamaged condition.



A SUPERB COPY OF WAUGH'S FIRST GREAT SUCCESS

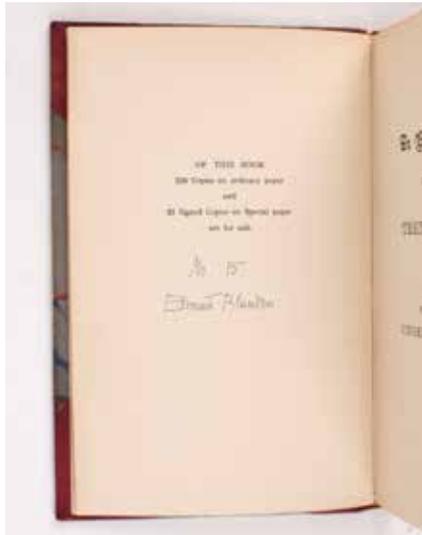
49.

Vile Bodies

WAUGH, Evelyn

Chapman & Hall, 1930. First edition. Original marbled cloth in pictorial dustwrapper designed by the author. A fine copy in a fine dustwrapper with the slightest trace of wear to the head of the spine but exceptionally bright and crisp. [40644] £37,500

The author's successful second novel, charting the rise of the 'Bright Young Things'. It is also one of the author's scarcest books, particularly in such a well preserved dustwrapper.



ONE OF 25 COPIES SIGNED BY BLUNDEN

50.

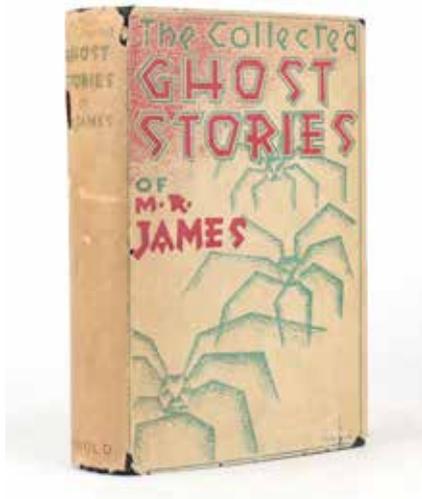
De Bello Germanico

A Fragment Of Trench History Written In 1918 By The Author Of Undertones Of War

[BLUNDEN, Edmund]

G. A. Blunden, 1930. First edition. Number 15 of 25 copies printed on special paper and signed by Blunden. 8vo. Contemporary half calf over marbled paper covered boards. A very good copy indeed, light wear to binding, some browning to endpapers. Upper hinge starting. A couple of pencil annotations to the text questioning Blunden's use of French. [41803] £3,000

PROVENANCE: Hector Buck (his ownership inscription, "A. H. Buck 1930" to front endpaper), Blunden's fag at Christ's Hospital; Dennis Silk (1931-2019), given to him by a mutual friend, his bookplate to front pastedown.



IN RARE DUSTWRAPPER

51.

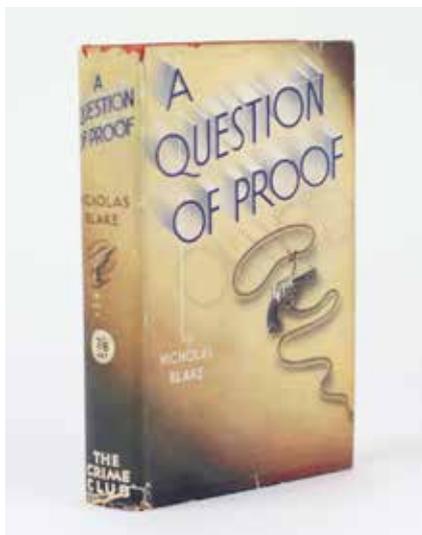
The Collected Ghost Stories of M.R. James

JAMES, M.R.

Arnold, 1931. First edition. Original black cloth lettered in gilt, in the rare pictorial dustwrapper by John Case. An exceptionally fine copy in a very good example of the rare dustwrapper. A little wear to the edges, with occasional loss, and a small chip to the spine, shaving the "M" of the author's initials. Bookplate to front pastedown. [41118]

£1,500

Most uncommon in a dustwrapper.



DAY-LEWIS'S FIRST 'NICHOLAS BLAKE-NIGEL STRANGEWAYS' NOVEL

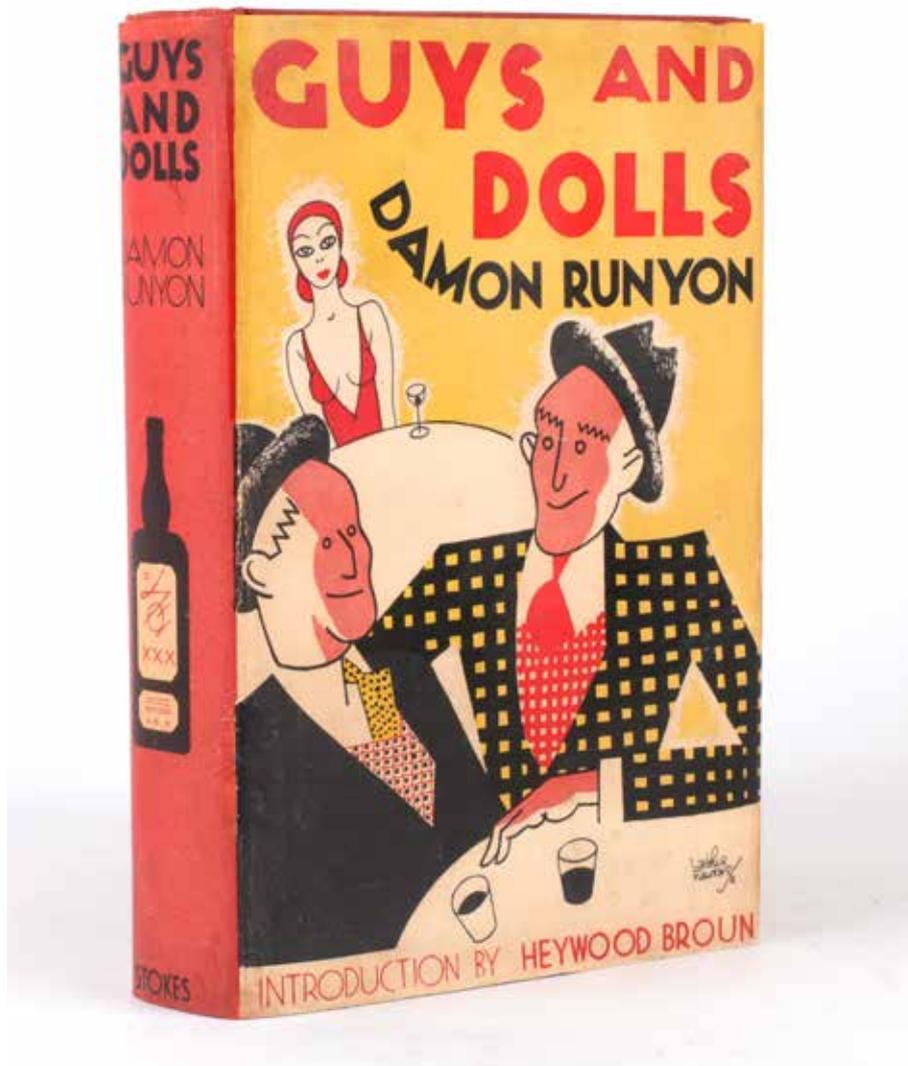
52.

A Question Of Proof

BLAKE, Nicholas; [DAY-LEWIS, Cecil]

Collins, 1935. First edition. Original orange cloth lettered in black in pictorial dustwrapper. A fine copy with the faint remains of a mark at the base of the cover in a near fine dustwrapper which shows a little wear to the spine ends and a short closed tear to the upper cover, but is notably bright and crisp. [40698] £3,950

The author's first work as Nicholas Blake (the pseudonym Cecil Day-Lewis used for writing crime fiction) and the first appearance of Nigel Strangeways, the author's series character. Seldom encountered in such a well preserved dustwrapper.



THE BASIS FOR A CLASSIC OF BROADWAY

53.

Guys And Dolls

RUNYON, Damon

Stokes, 1931. First edition. Original red cloth lettered in black in scarce pictorial dust-wrapper, after a design by Arthur Hawkins. A fine copy in a very good dustwrapper, which has some archival mending to tears to the folds and a small amount of neat restoration to the spine ends, though the amount of new material is minimal. [41754]

£17,500

Runyon's first book of short stories was the basis for the acclaimed Broadway musical written by Jo Swerling and Abe Burrows, and also for the 1955 film, starring Marlon Brando and Frank Sinatra.

A Haycraft-Queen Cornerstone; Queen's Quorum 84.

LOUIS BRADY,
LOUISIANA,
THE NEW ORLEANS

My dear Carter Broun

Many thanks for your letter.
I think you have done
splendidly. This view
is shaved
by others
(as you see)
Coloured.



Yours very sincerely
Ernest H. Shepard

Feb 29th / 32

WINNIE THE POOH AND PIGLET IN COLOUR

54.

*Original Drawing Of Winnie The Pooh And Piglet**In an autograph letter from Shepard to his literary agent.*

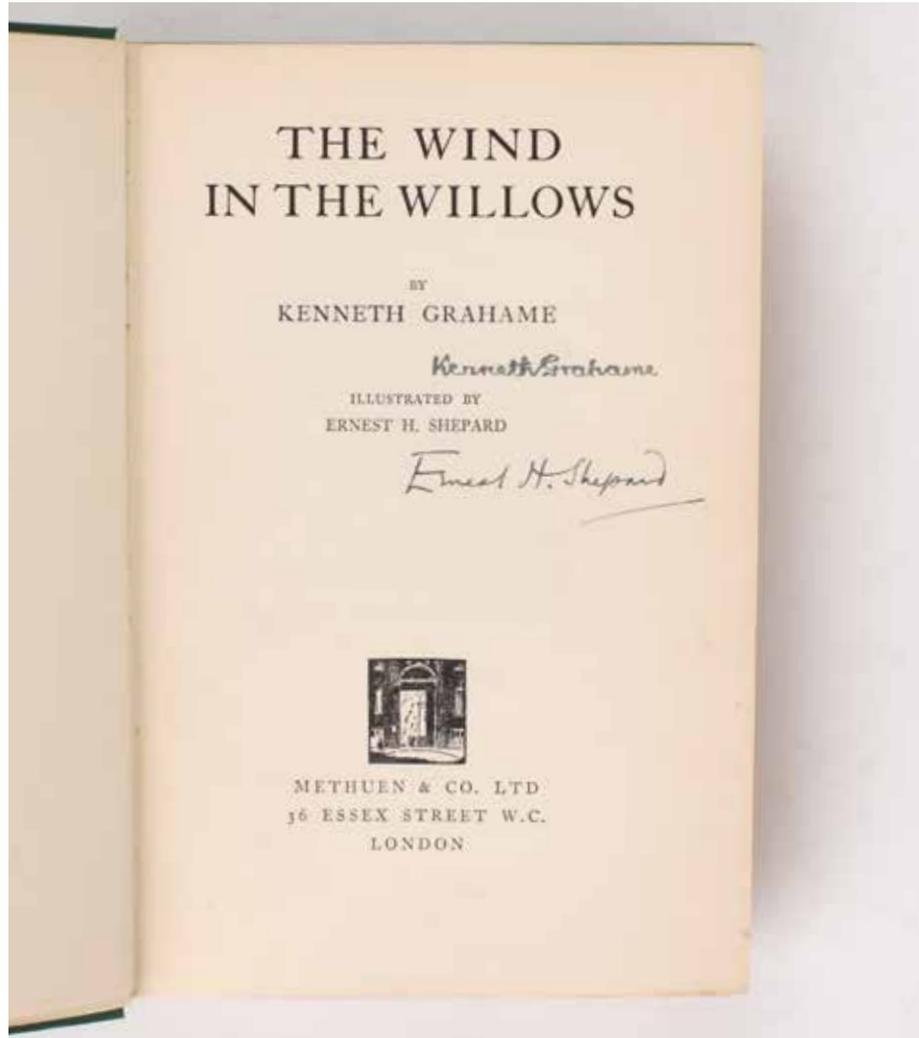
SHEPARD, Ernest Howard

29 Feb [19]32. Letter paper, embossed with Shepard's Long Meadow address, backed onto card, 161 x 124mm. The main body of the card shows a drawing in ink and wash of Winnie the Pooh and Piglet cheering, surrounded by the text of the letter, addressed to Shepard's literary agent, Curtis Brown, "Many thanks for your letter. I think you have done splendidly. This view is shared by others (as you can see) coloured." Very good condition, a faint smudge to the drawing (likely by the artist). [41536] £50,000

An exceptional, very early colour drawing of Winnie the Pooh.

Pooh had remained resolutely monochrome since appearing before his adoring public in 1926. Despite a fleeting glimpse in colour on the jacket of *The Christopher Robin Story Book* and some promotional material for the magazine *Home Chat* in 1928, the first published illustrations of Winnie the Pooh in colour were not scheduled until September 1932 and the publication of *The Christopher Robin Verses*, which included twelve new colour plates.

It seems likely that Shepard's letter is to thank his agent for successfully negotiating his fee to produce these colour illustrations, appropriately celebrated by Pooh and Piglet in colour.



SIGNED BY GRAHAME AND SHEPARD

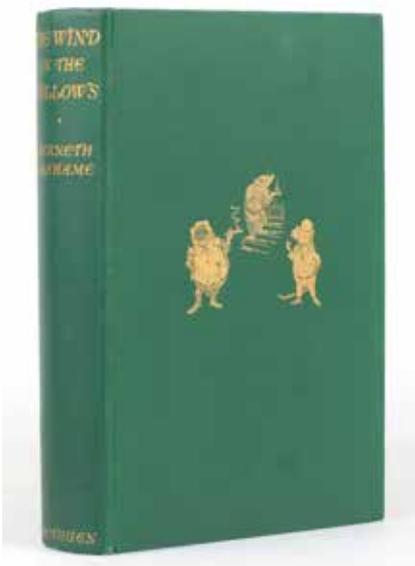
55.

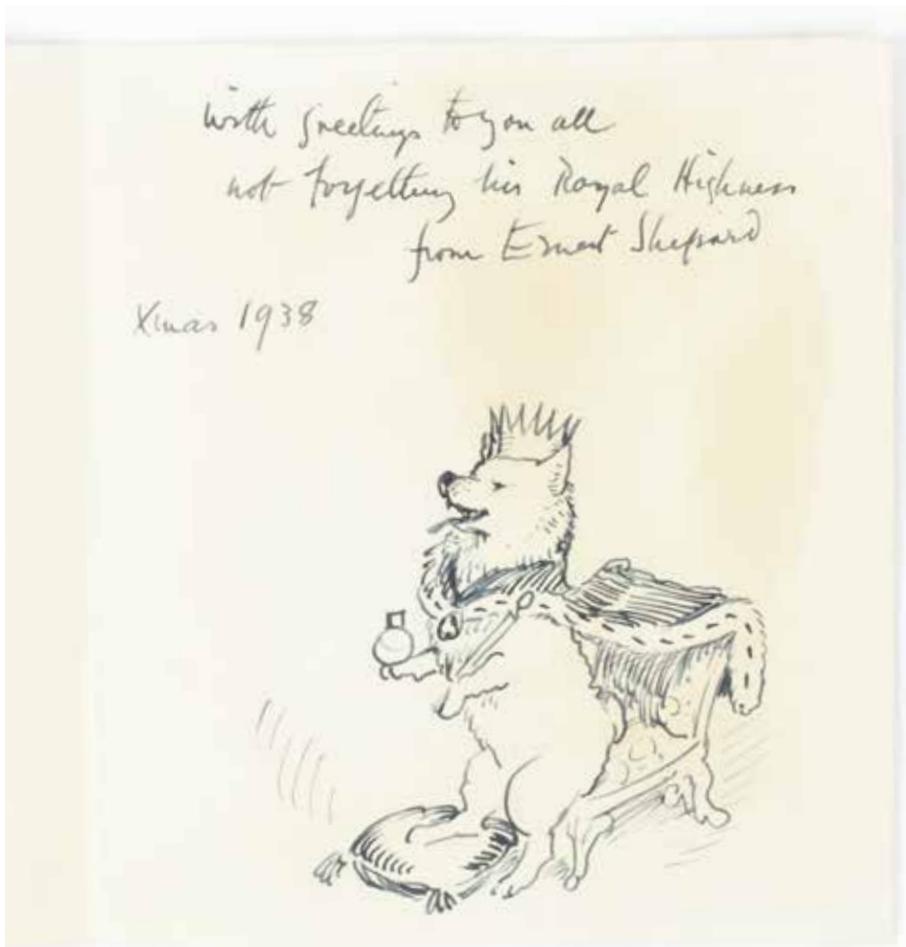
The Wind In The Willows

GRAHAME, Kenneth; SHEPARD, E.H.

Methuen, 1931. First edition with illustrations by E.H. Shepard. 8vo. Signed by both Grahame and Shepard to the title page. Original dark green cloth with gilt vignettes on upper cover and titles on the spine. Pictorial endpapers by Shepard. Illustrated throughout in line. A fine copy, small bump to head of the spine. A couple of very light spots to front endpapers and first blank, otherwise clean internally. [42201] £9,500
Uncommon signed by both author and illustrator.

Grahame's children's classic was originally published in 1908 with no illustrations in the text. Although the work was subsequently illustrated by several artists, none matched the success of the text until, E.H.Shepard, fresh from his successful collaboration on A.A. Milne's *Winnie the Pooh* books, brought the narrative to life with his evocative line drawings in 1931. His illustrations have been barely out of print since and have become inexorably linked to the book.





FOR MARIE STOPES AND WITH AN ORIGINAL DRAWING

56.

Artist's Personal Christmas Card

Good Wishes For Christmas

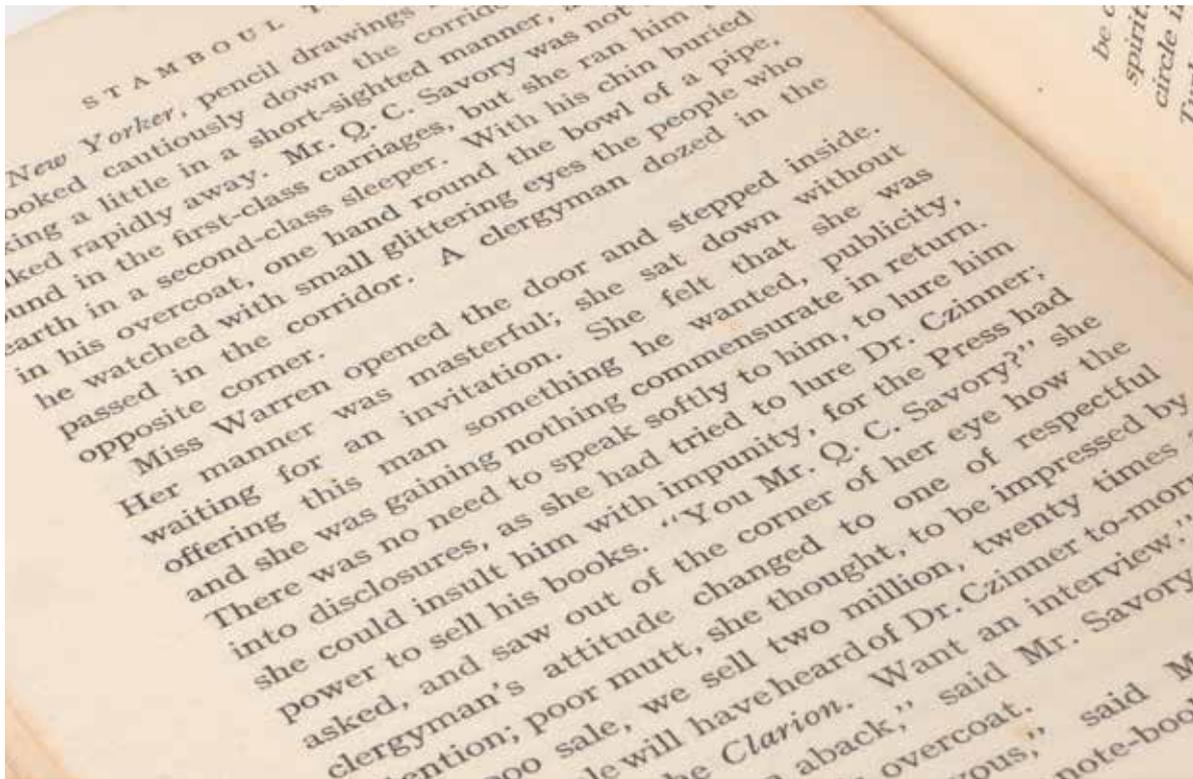
SHEPARD, E.H.

[1938]. A Christmas greetings card designed by E.H. Shepard for his personal use. Folded cream card printed with a printed line drawing bearing the legend "Good Wishes for Christmas from Ernest H. Shepard." Size c.15 x 15 cm. Inside the card the artist has written, "With greetings to you all not forgetting his Royal Highness, from Ernest Shepard, Xmas 1938." Beneath the inscription is a pen and ink drawing of a puppy, wearing a crown and seated upon a throne. In very good condition, images clean and fresh. At sometime the card has been stuck into an album and has some residue to the rear. [40930]

£2,500

PROVENANCE: From the estate of Marie Stopes (1880-1958), pioneer of birth control and friend of Shepard.





RARE SUPPRESSED FIRST ISSUE

58.

Stamboul Train

GREENE, Graham

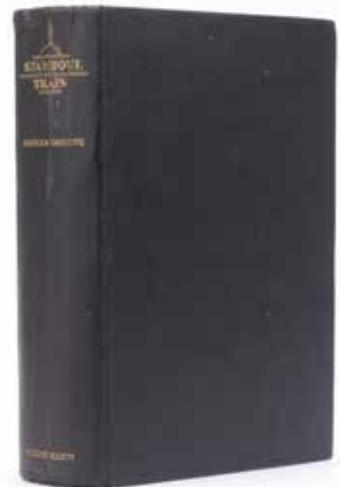
Heinemann, 1932. First edition, first issue. Original black cloth lettered in gilt to the spine. Endpapers on thicker stock, possibly supplied later. A very good copy, slightly cocked with a little wear to the corners and spine. Light scattered foxing to early pages. [40941] £4,500

The minor character of Q.C. Savory, an ever-so-slightly ridiculous Cockney novelist, had been created by Greene as a rather cruel parody of J.B. Priestley. Priestley (also a Heinemann author) having received an advance copy to review for the *Evening Standard* had taken exception to this lampooning and threatened legal action, causing the publishers to recall all advance copies and make changes to the text to appease Priestley.

"My suggestion that we should fight the libel action was brushed aside. Evans made it clear to me that if Heinemann were going to lose an author, they would much prefer to lose me. Thirteen thousand copies of the book had already been printed and bound. Pages would have to be substituted, and I must share the cost. Alterations had to be made at once, on the spot, without reflection." - Graham Greene (*A Sort of Life*).

The various changes included Q.C. Savory to Quin Savory. Savory's references to Dickens were changed to Chaucer or Shakespeare and his penchant for the pipe (for which Priestley was famous) was changed to cigars.

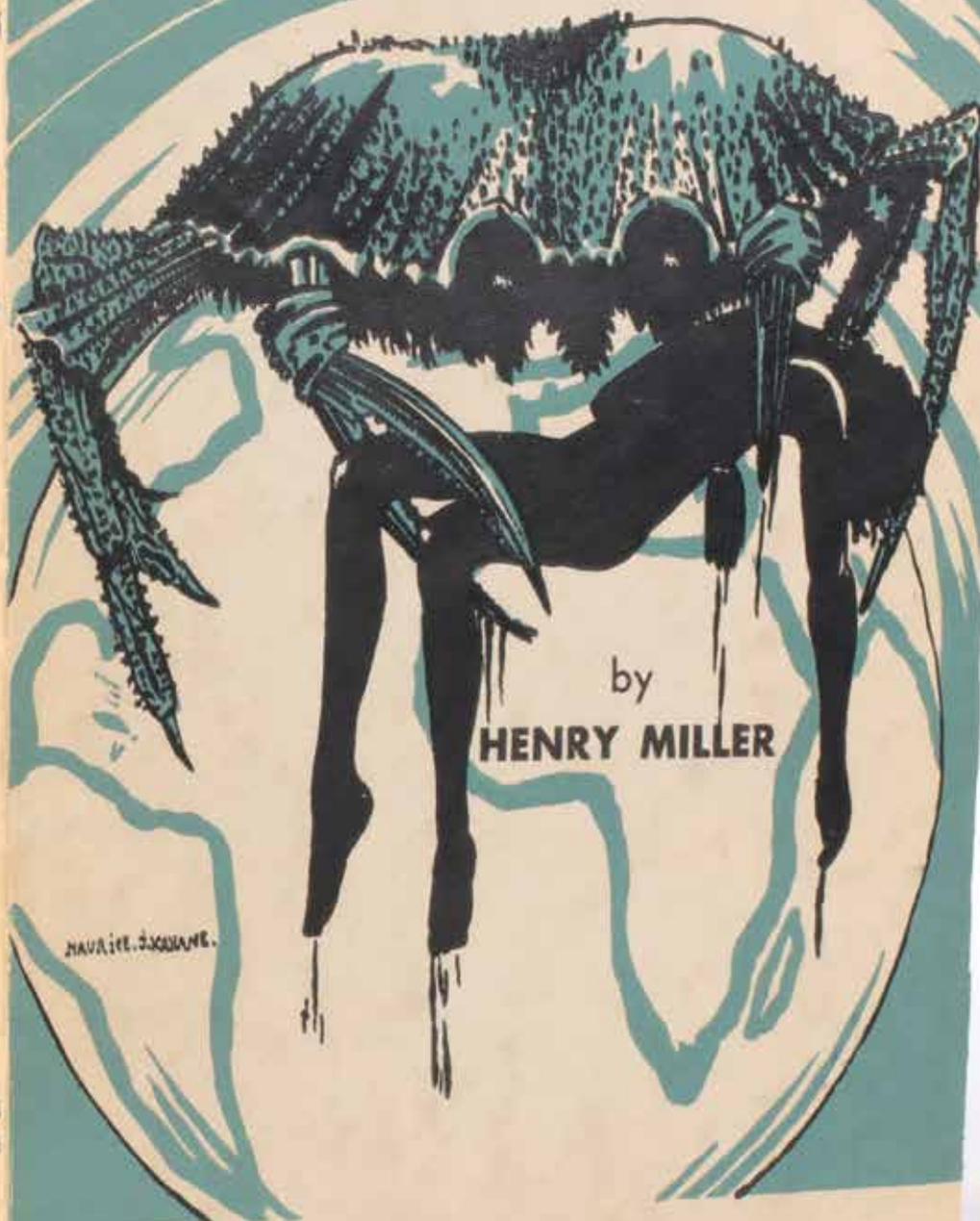
Only a handful of copies with the original text survived the cull and it is now very rarely seen in commerce.



TROPIC
OF
CANCER

TROPIC OF CANCER

HENRY
MILLER

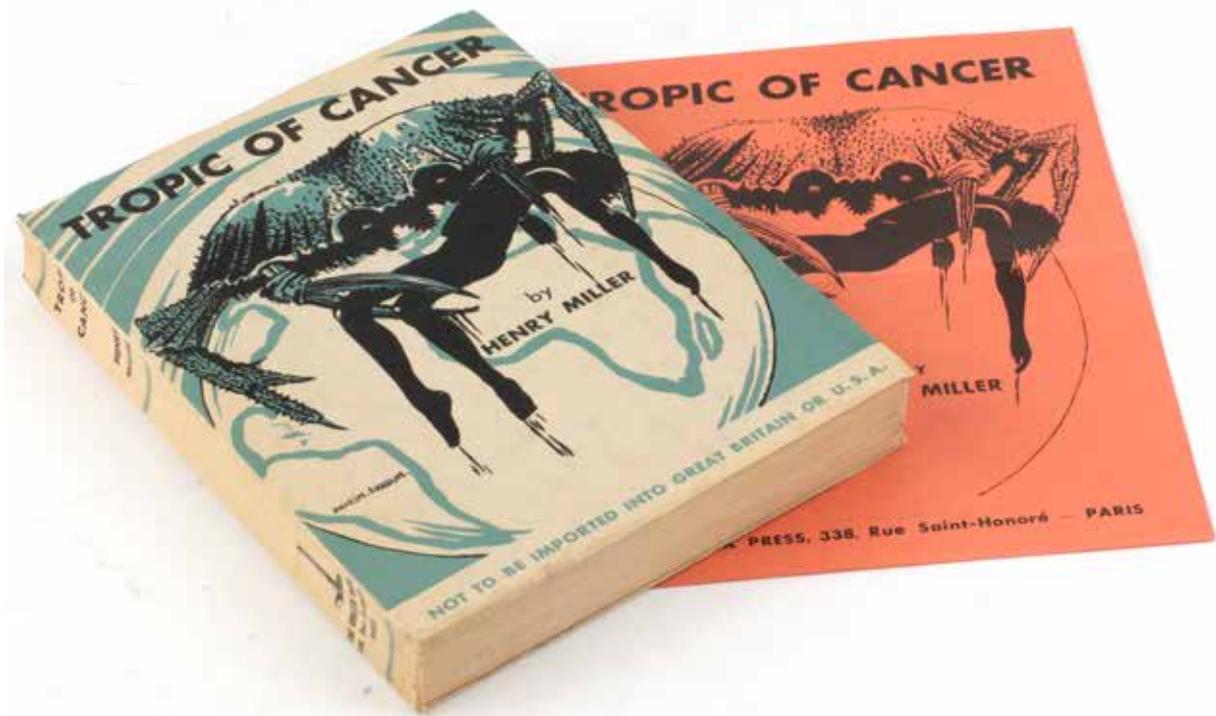


by
HENRY MILLER

MAURICE JACQUANE.

THE OBELISK PRESS
108, Rue St-Denis
PARIS

NOT TO BE IMPORTED INTO GREAT BRITAIN OR U. S. A.



“A MOMENTOUS EVENT IN THE HISTORY OF MODERN WRITING”

59.

Tropic Of Cancer

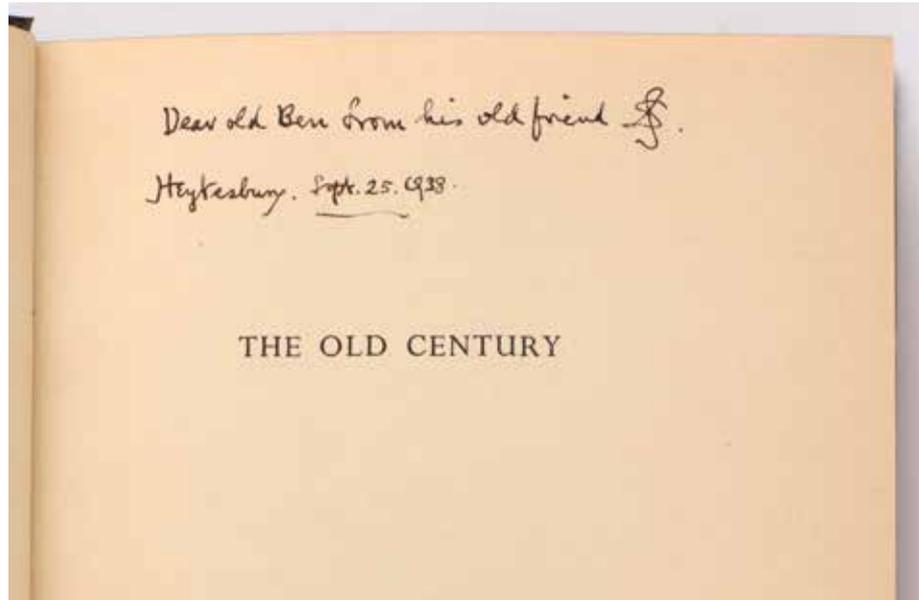
Preface by Anais Nin

MILLER, Henry

The Obelisk Press, 1934. First edition. Original publisher's wrappers with design by Maurice Kahane. A near fine copy, clean and crisp with minor and discrete repairs to the spine ends. A very well preserved copy of a book seldom seen in nice condition. Printer's prospectus laid in. All housed in a chemise and slipcase. [41793] £25,000

One of 1000 copies of the first edition of Miller's masterpiece, published by the Obelisk Press in Paris and banned in America due to its perceived obscenity. The literary reception was less censorious. Samuel Beckett hailed it as "a momentous event in the history of modern writing", and Orwell, reviewing it in *New English Weekly*, described it as "a remarkable book" recommended to "anyone who can get hold of a copy".

The book's fragile construction and tumultuous early history mean that few copies survive in their original wrappers and those that do are usually damaged or rebound. Copies as well preserved as this are very rare indeed.



INSCRIBED FOR WALTER DE LA MARE

60.

The Old Century

And Seven More Years

SASSOON, Siegfried

Faber and Faber, 1938. First edition. Publisher's black cloth, lettered gilt, in the original dustwrapper. Inscribed by Sassoon for Walter De La Mare, "Dear Old Ben from his old friend S.S. Heytesbury. Sept. 25, 1938" A fine copy in a near fine dustwrapper, light toning to spine. [41574] £2,250

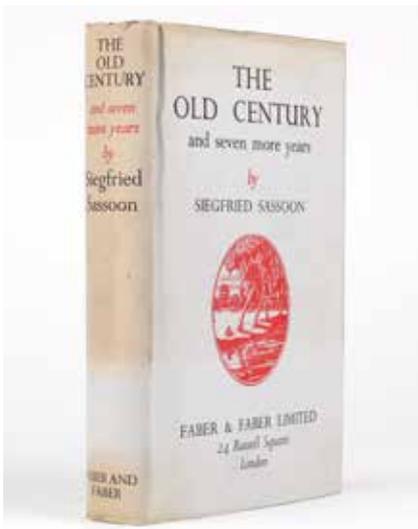
An exceptional presentation copy from Sassoon to his close collaborator and fellow Georgian poet Walter De La Mare.

De La Mare was an important early influence on Sassoon's poetry, and Sassoon found his work a great comfort during the war. Indeed, on June 3rd 1918, after reading some of De La Mare's poems while sitting by some French graves, he wrote in his notebook the short poem 'On reading de la Mare's poems after the day's work' which opened:

"When the hard day is done, I read your book,
Deep in the haunted forest, where the brook
Sings, betwixt day's last dream and dawn's first spear
You hushed me with your dreams and peace draws near."

Their work appeared alongside each other's in the 1916-17, and 1918-19 volumes of Eddie Marsh's *Georgian Poetry*, and Sassoon's first visit to De La Mare in Hertfordshire shortly followed the publication of the 1919 volume. Their friendship grew in the post-war years, and in his 1924 poem *Cary Castle*, inspired by a visit with De La Mare, he imagined them as "two poets at the edge of time".

PROVENANCE: Walter De La Mare (1873-1956).





A BRIGHT FANTASY SCENE

61.

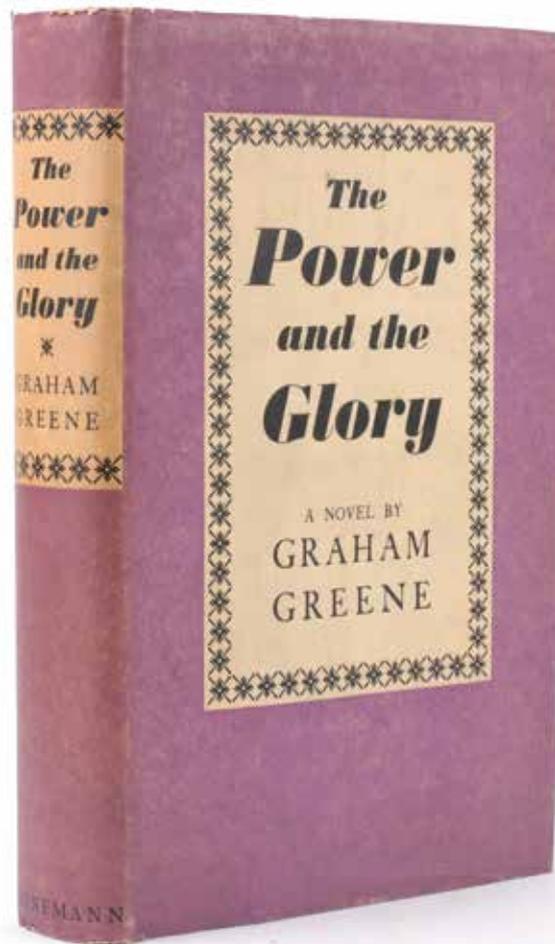
Youthe

KING, Jessie Marion [1875- 1949, Scottish]

1940. A large original watercolour on japon. 330mm x 410mm. Signed to the lower right hand corner, with the legend "Youthe" in Jessie's distinctive lettering. A vibrant fantasy scene, where children dance with sprites accompanied by dryads playing lyres. A woodland setting with an abundance of flowers, rabbits and birds. In the distance stand the hills of Arran. In very good condition indeed. [41006] £25,000

In 1941 Jessie M King wrote to the MacTaggart Lindsay's to invite them to a show of her work. "I have given your name and address for an invitation for Friday's water-colour show at the Club and hope I may greet you there." Keen collectors of Jessie's work, the two families became close friends and regular correspondents.

PROVENANCE: The MacTaggart Lindsay family, exhibited at the Scottish Arts Council Exhibition, 1971 (item 80).



AN EXCEPTIONAL COPY

62.

The Power And The Glory

GREENE, Graham

Heinemann, 1940. First edition. Original yellow cloth with red lettering in scarce purple dustwrapper. A fine copy in a fine dustwrapper, which shows very slight tanning to the white title panel on the spine, but is exceptionally bright and crisp. [41761]

£30,000

Critically considered Greene's greatest novel and one of the highlights of twentieth century literature, which showcases Greene's technique of painting intricate moral landscapes where corrupt characters might still be capable of goodness and virtuous ones indulge their virtues murderously.

It is supposed that most of the stocks of the first edition of this book were destroyed when Heinemann's publishing house was bombed during the war. Consequently the book is scarce and, due to the cheap wartime paper, is rarely found in acceptable condition.

UNCOMMON IN THE DUSTWRAPPER

63.

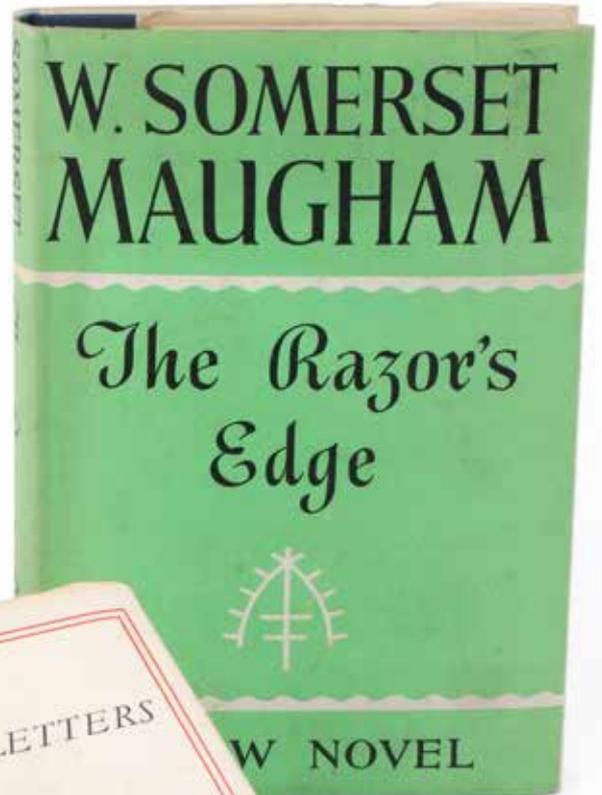
The Screwtape Letters

LEWIS, C.S.

Bles, 1942. First edition. Original black cloth with white title label in scarce dustwrapper printed in red and black. A fine copy, with a contemporary name to the front pastedown beneath the flap of the dustwrapper, in a very good dustwrapper indeed, with a tanned spine showing just a little wear to its head and faint spotting to the front panel. An abnormally fresh example of a fragile production. [40883] £4,000

One of the author's most acclaimed books, encompassing Lewis's consummate abilities as both a storyteller and a theologian. The book takes the form of 31 letters from Screwtape, an urbane elder statesman of the underworld to his nephew, a novice devil, on how to procure the soul of a young Christian. The effect is both fiction and instruction, comic and deadly serious, and a genuinely original work.

The first edition, produced to wartime paper standards is uncommon, particularly with such a well preserved dustwrapper.



A BRIGHT EXAMPLE

64.

The Razor's Edge

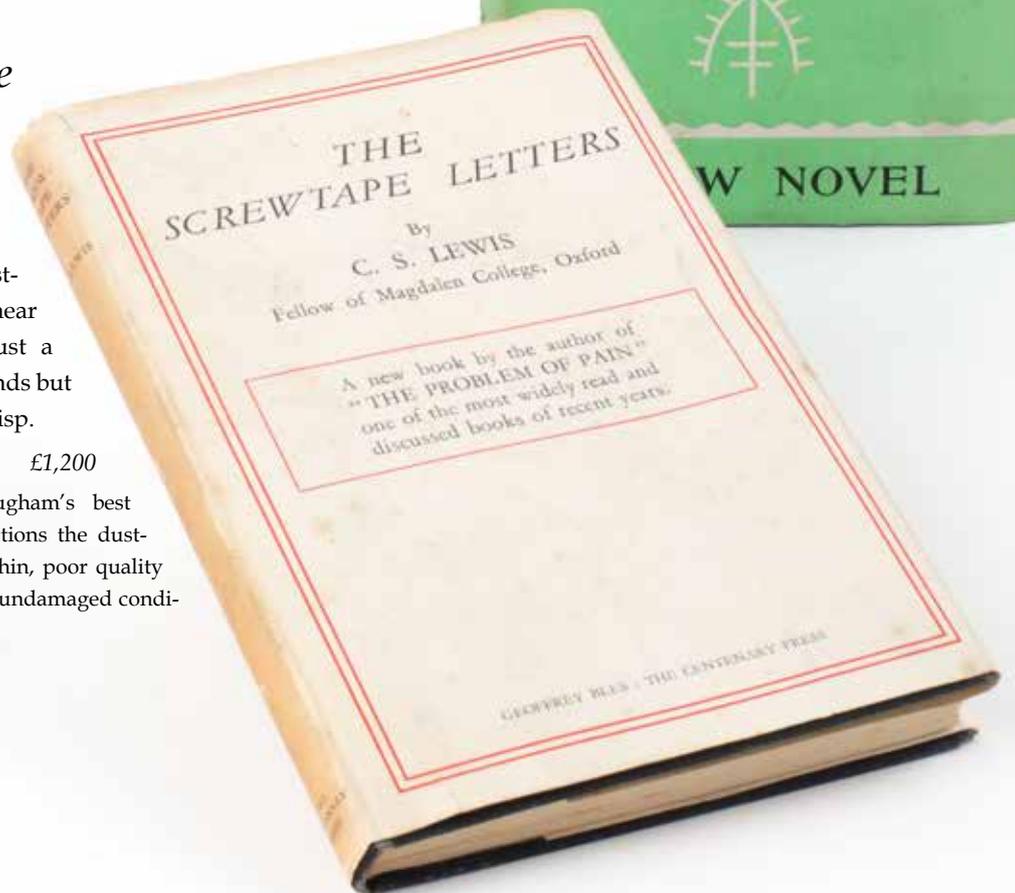
MAUGHAM, William Somerset

Heinemann, 1944. First UK edition. Blue boards with gilt lettering in a green dustwrapper. A fine copy in a near fine dustwrapper, with just a trace of wear to the spine ends but exceptionally bright and crisp.

[42127]

£1,200

Generally regarded as Maugham's best book. Due to wartime restrictions the dustwrapper is made from very thin, poor quality paper, so it rarely survives in undamaged condition.



ASK MAMMA

OR
THE RICHEST COMMONER
IN ENGLAND



To the Hon. the Secy. of the Admiralty
at the Admiralty, Whitehall
London
Feb. 1849

GEORGE ORWELL'S WEDDING PRESENT

65.

Ask Mamma; Plain Or Ringlets

[ORWELL, George]; SURTEES, R. S.

Bradbury, Agnew, and Co., [1892]. Two volumes, both subscribers' editions. Original publisher's cloth, decorated in black and gilt. Inscribed by Malcolm Muggeridge on the front free endpaper of each volume, "To George & Sonia, on the occasion of their wedding, with love, Malcolm Muggeridge, Oct. 1949." Both volumes in near fine condition, with a little light wear. [41525] £9,500

Malcolm Muggeridge's wedding present to Orwell upon his marriage to Sonia Brownell.

Orwell married Sonia Brownell by special license in Room 65, University College Hospital on October 13th 1949. Despite Muggeridge's prediction that "it will probably be a rather macabre wedding", Anthony Powell reported that "marriage immensely cheered him... in some respects he was in better form than I had ever known" (*Infants Of The Spring*).

All who saw him around this period noticed profound change in Orwell, whose health had been deteriorating rapidly through the late summer and autumn. Muggeridge thought him "remarkably cheerful" and Powell was able to observe elements of "the old Wodehousian side". Robert Kee remembered Orwell "in bed, but wholly participating and showing real attachment to Sonia".

However, "the improvement was short-lived. By mid-November he had relapsed, 'desperately ill' Janetta Kee recalled, propped up against the pillow with Sonia by his side" (D. J. Taylor *Orwell, The Life*). By Christmas Orwell had become weaker still, and after various palliative schemes had been exhausted, he died on January 21st 1950.

Muggeridge was probably Orwell's closest friend in the final years of his life. Whilst they had known one another in the thirties, their friendship seems to have begun in earnest immediately after the War and developed apace from then. He was, outside of family, Orwell's most frequent visitor in the last period of his life.

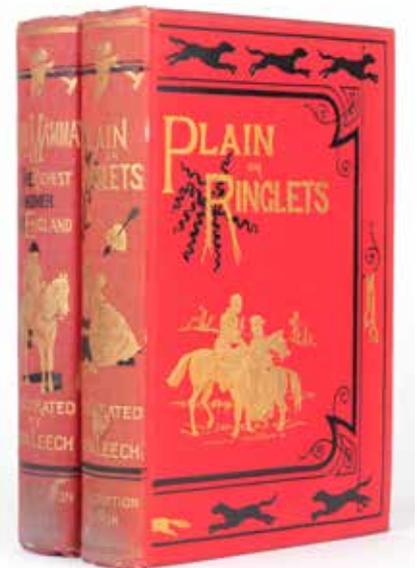
Muggeridge's wedding present is the only one recorded in the accounts of the deathbed marriage. He recorded the purchase in his diary: "Bought two volumes of Surtees at Hatchards as a wedding present for George. Very pleasant books with coloured prints, which I would like to have kept for myself." Orwell thanks him in a letter of October 1949:

"I am so sorry not to have written several days ago to thank you for your beautiful present, but you know how it is when one is in bed. I was really charmed to get these very rare books with their lovely illustrations."

Orwell had a love of the countryside and in an essay published in *Inside The Whale*, he refers to admiring "the boxing, racing, cock-fighting, badger-digging, poaching, rat-catching side of life, so wonderfully embalmed in Leech's illustrations to Surtees". One can imagine Orwell, while he still had the strength to handle books, enjoying the two volumes of Surtees, and the hand-coloured John Leech illustrations while sitting in his bed.

Any books owned by George Orwell are rare in commerce, and none hitherto offered have possessed such matchless poignancy. Orwell's will allowed Sonia six months to choose which books she would like, after which his executor, Richard Rees, was to be the beneficiary. The majority of the books in Orwell's possession at the time of his death, some 350 volumes, were sold by Rees to UCL. Peter Davison's work suggests that Orwell owned some 389 at the time of his death, meaning that only the forty most meaningful books were retained by Sonia Orwell.

PROVENANCE: George Orwell (1903-1950), presentation inscription from Muggeridge; Sonia Orwell (1918-1980).



To Paul

from

Balzache

1953.

INSCRIBED BY FLEMING FOR PAUL GALLICO

66.

Casino Royale

FLEMING, Ian

Cape, 1953. First edition. Original black cloth with red heart vignette on upper cover and titles on the spine, in gun metal grey dustwrapper designed by the author. Author's presentation copy inscribed on publication to friend and fellow writer, Paul Gallico, "To Paul from Balzache / 1953." A near fine copy with a heavily foxed top edge and foxing to the preliminary leaves in a very good dustwrapper indeed, which is crisp and bright with just a trace of wear to the spine ends and a little dustiness to the rear panel. [42199] £125,000

A superb association copy of Fleming's first novel and the first appearance of James Bond. Gallico, already well established as a novelist and story writer, and Fleming met in the late 1940s when Fleming needed someone to write some articles on America in his capacity as foreign manager of Kemsley's Newspapers and the pair immediately formed a close friendship.

"Gallico was the sort of writer Fleming could get on with - genial, amused and ready to enter at once into that 'joking relationship' which Fleming liked to maintain with his close friends" - John Pearson (*The Life of Ian Fleming*)

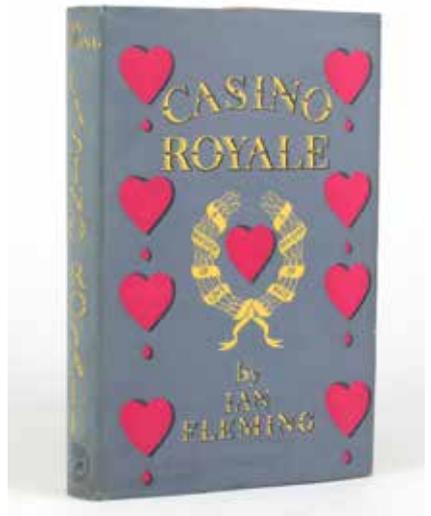
Shortly before acceptance by Jonathan Cape, Fleming sent the typescript of *Casino Royale* to Gallico for comment. Gallico wrote back full of encouragement,

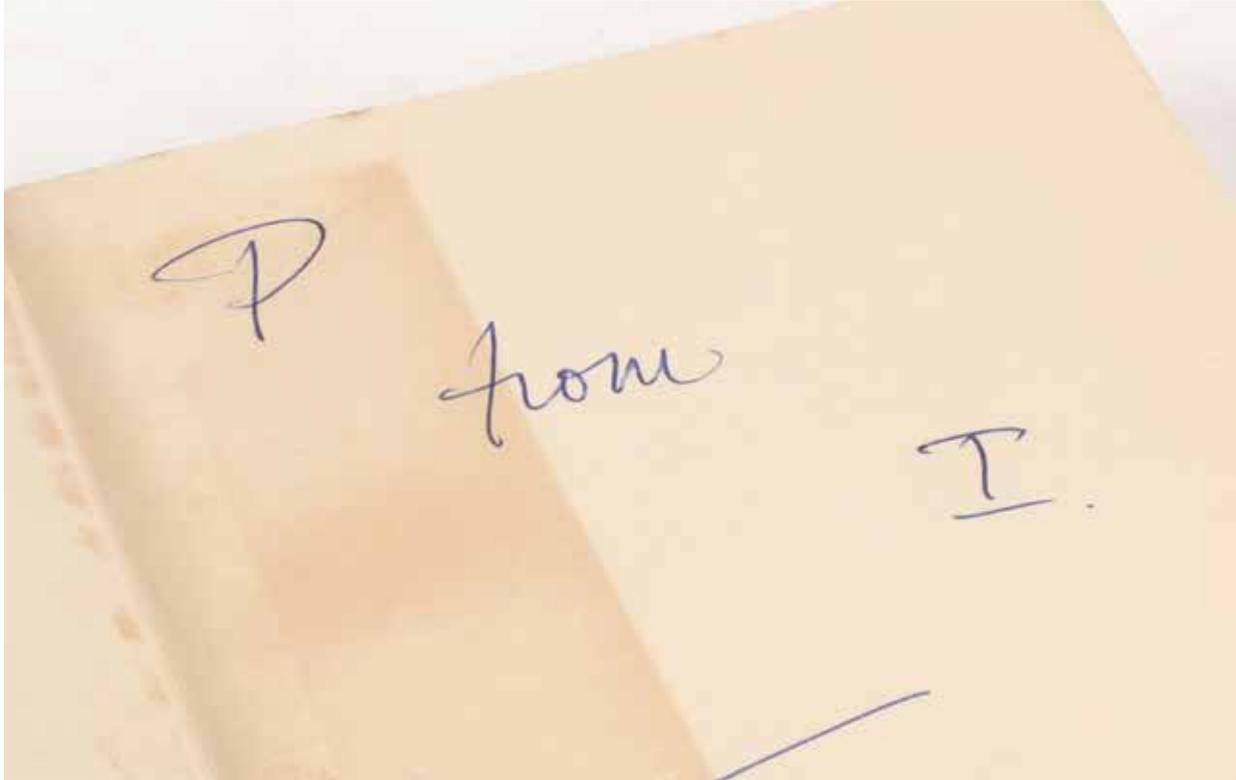
"The book is a knock-out. I thought I had written a couple of pretty fair torture scenes in my day, but yours beats everything I have ever read. Wow! It goes in for frankness and details far beyond any American-type thriller and could have a big sale... Get out of the office kid and write, because you can."

Gallico also wrote a helpful blurb for the flap of the first American edition and contributed a long introduction to the Gilt Edged Bonds, the first James Bond omnibus published in 1961.

The soubriquet "Balzache" appears to be an in-joke Fleming shared with his closest friends. It has been suggested that it may be a literary play on the term "balls-ache", in reference to the torture scene which made such an impression on Gallico. Presentation copies of *Casino Royale* given to John Hayward and Robert Harling were also inscribed from "Balzache".

Gilbert A1a(1.1)





INSCRIBED BY FLEMING FOR PAUL GALLICO

67.

Moonraker

FLEMING, Ian

Cape, 1955. First edition. Original black cloth with silver embossed titles, in striking 'flames' dustwrapper. Author's presentation copy, inscribed to the front endpaper to friend and fellow novelist, Paul Gallico, "P from I." A fine copy in a very good dustwrapper indeed, toned to the spine as usual, with a little wear to the spine ends. [42200] £45,000

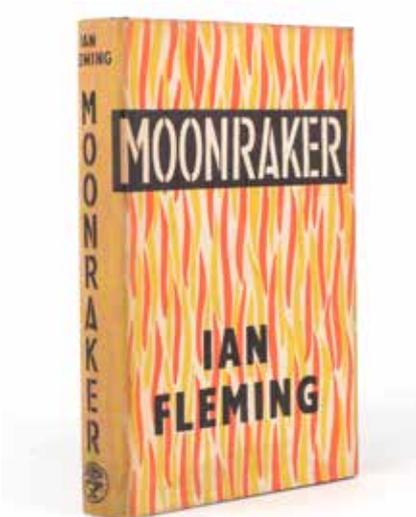
A superb association copy of the third James Bond novel. Gallico, already well established as a novelist and story writer, and Fleming met in the late 1940s when Fleming was seeking someone to write some articles on America in his capacity as foreign manager of Kemsley's Newspapers and the pair immediately formed a close friendship.

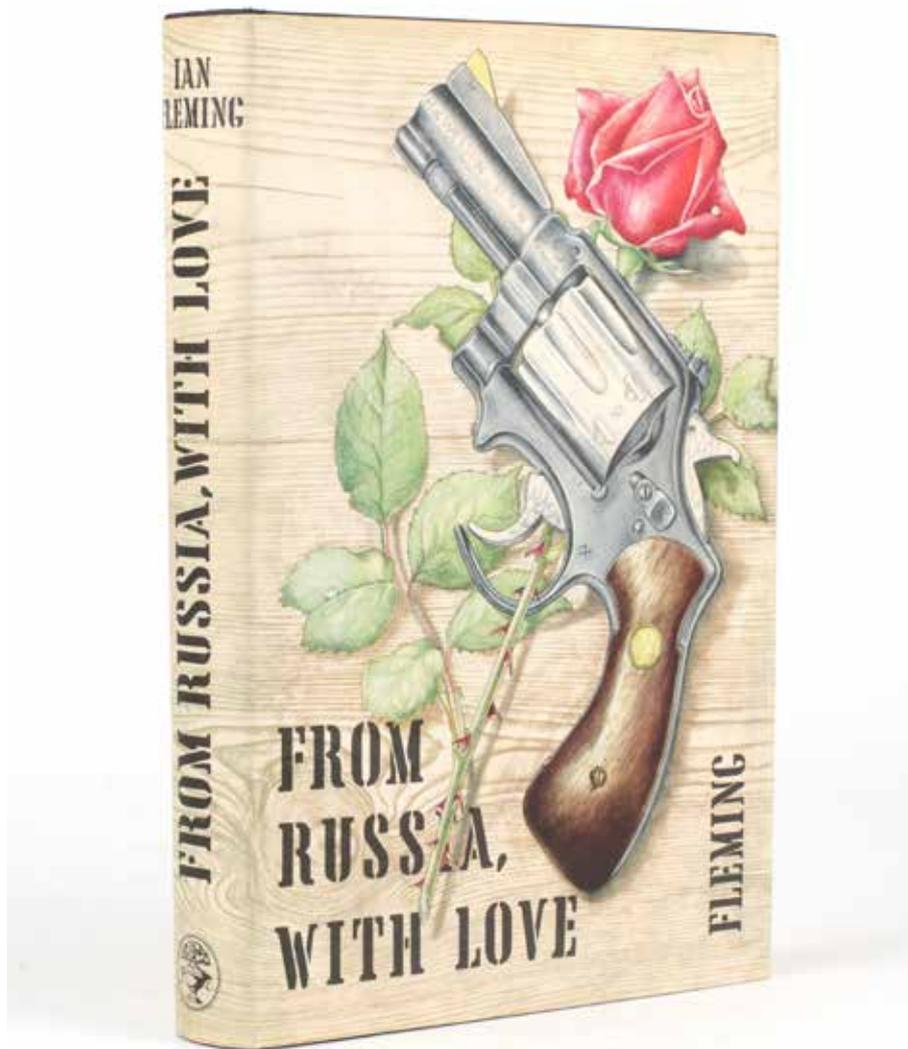
"Gallico was the sort of writer Fleming could get on with - genial, amused and ready to enter at once into that 'joking relationship' which Fleming liked to maintain with his close friends" - John Pearson (*The Life of Ian Fleming*)

Gallico encouraged Fleming into writing, having read the typescript of *Casino Royale*, replying "The book is a knock-out... Get out of the office kid and write, because you can."

Gallico also wrote a helpful blurb for the flap of the first American edition and contributed a long introduction to the *Gilt Edged Bonds*, the first James Bond omnibus published in 1961.

The succinct inscription is unusual and may be a reference to the use of initials as code-names, such as M and Q-branch, which Fleming used in his depiction of the secret service.





A REMARKABLY FINE COPY

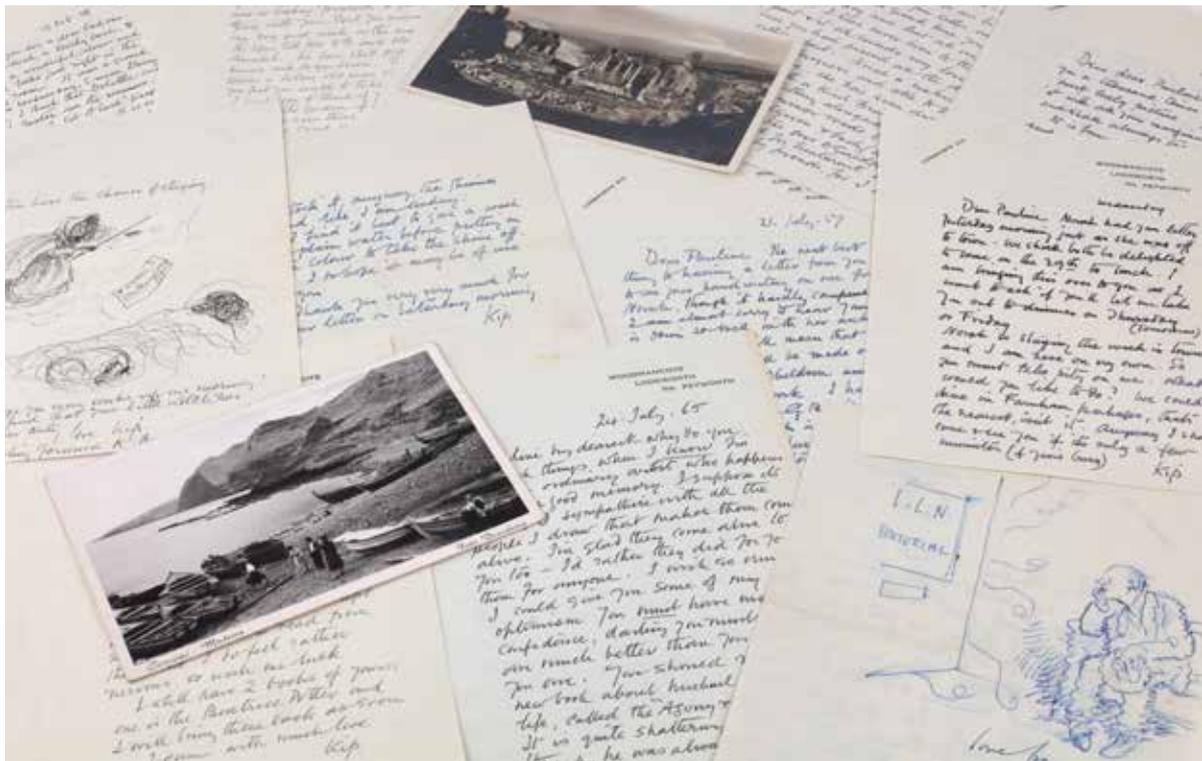
68.

From Russia, With Love

FLEMING, Ian

Cape, 1957. First edition. Original black cloth with rose and gun vignette on upper cover in Chopping dustwrapper. A fine copy with just a couple of tiny spots to the page edges, in a superb, fine dustwrapper, perfectly clean and crisp. A virtually flawless copy. [41007] £17,500

Due to its colouring and paper stock, near perfect copies of this dustwrapper are extremely rare.



“LOVE FROM KIP”

69.

Archive Of Letters To Pauline Baynes

SHEPARD, E.H.; BAYNES, Pauline

1956-69. An exceptional archive of correspondence, revealing the dear friendship between two of the twentieth century’s most-loved illustrators.

Comprising; forty-two autograph letters and two autograph postcards from E. H. Shepard to Pauline Baynes; one facsimile of a letter; one photograph of Shepard by Gwen Morgan, captioned by Baynes to verso; numerous press cuttings and obituaries relating to Shepard.

Two of the letters contain original drawings by Shepard, one a self portrait (11 x 11cm), the other of a witch delivering Baynes a cheque for £1,000 (9.5 x 11cm). In one case, only 2pp of a longer letter remains.

In all, 113 pages of autograph correspondence from Shepard to Baynes, signed “Kip”.

The correspondence opens with a letter from 29th March 1956, and finds Shepard struggling to work, “I do hope your drawings are going better than mine - I think a thing looks right when I knock off in the evening + then, the next morning, it looks horrific and I want to begin all over again.”

A thread running through the first dozen or so letters is the preparation for the publication of Shepard’s memoirs *Drawn From Memory* which appeared in September 1957. His first mention of it comes in August 1956, “I can’t tell you how grateful I am for

your words of cheer + encouragement, it has put new life into a chap. I have now started on the drawings for my book and find that easier than writing." Baynes clearly provided important feedback to Shepard about both the text and the drawings, "You were right about my book - you said it should be in the first person and so it is, now" (17th December 1956).

The most moving element of the letters is that they are a record of a tender and loving friendship. Later in the letter quoted above, Shepard writes "I wish so much I could give you some of my optimism. You must have more confidence, darling you must - you are much better than you think you are." This kindness, friendship and mentorship is in evidence from the very first letter, where Shepard is recommending some representation that might help with "getting back your originals" (29th March 1956). He is concerned about the same issue the following year when he writes "if only you could sell some of your originals and not let the wretched publishers take it all" (August 19th 1957). Later, in 1958, Shepard writes to say that Collins have told him about a new book by Margery Sharp about mice (published as *The Rescuers* in 1959), and asks "would you like me to write and suggest you should illustrate it... Collins do not pay a lot, but you would escape your agent's fees and get back your originals (by being firm)" (6th September 1958).

But the relationship goes deeper than just one of mentorship. When Baynes was experiencing personal troubles in 1958, Shepard wrote, "I can't help worrying about your troubles and wondering if the thing has already descended on you, or is about to descend. You said you would let us know if the worst happened and I am quite prepared to come to your aid at any time of the day or night. A telephone call or a telegram will rouse this household to instant action" (14th April 1958). Later that year, he tries to invite her up to London to cheer her up, "I can't bear to think of you crying alone in the garden, if only I could have been there then you could have cried on my shoulder. My dear I know its been a very sad time for you and I'd do anything to help cheer you up" (23rd October 1958). [41482] £9,500

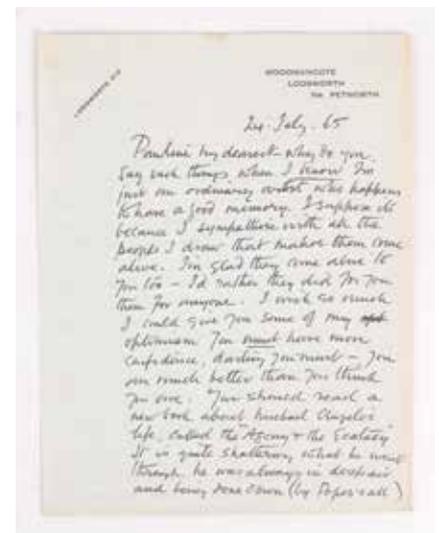
An engaging, illuminating and highly personal correspondence, revealing the close relationship between two of the foremost illustrators of the last century, E. H. Shepard and Pauline Baynes. It links two illustrators that provided unsurpassed drawings for their major commissions, be it *Winnie The Pooh* and *The Wind In The Willows* for Shepard, or the *Chronicles Of Narnia* for Baynes.

All of the letters, signed "Kip", Shepard's nickname from art school days, attest to the closeness of their friendship. They met in the 1950s, and Baynes became close friends with both Shepard and his wife Norah, aided by the fact that they only lived 15 miles apart.

While their friendship, and Shepard's mentorship of Baynes, has been acknowledged in writing about both illustrators, hitherto it hasn't received more than a passing mention. These letters reveal a much deeper relationship than previously thought, and they provide great detail on its development through the 1950s and '60s.

The letters remain unpublished and unconsulted by scholars. The only mention of them in print that can be traced is in Elaine Moss's 1978 profile 'Pauline Baynes: Mistress Of The Margin' in which she recalls pulling the letter from July 1965 from Baynes's copy of *Brock And Ben*, but quotes only one sentence from the letter.

PROVENANCE: Pauline Baynes (1922-2008), sold at Bloomsbury Auctions, August 2008; Pat McNally (1953-) noted collector of *Winnie The Pooh* material.



"IT IS SIMPLY A SIN NOT TO LIVE WITH YOU"

70.

Autograph Letter Signed, To Ted Hughes

PLATH, Sylvia

[21 October 1956]. An exceptionally emotionally charged letter from Sylvia Plath to Ted Hughes, on being unable to live without him and begging a return to living together. Six sides of blue letter paper (three sheets, folded horizontally, approximately 950 words) signed "love and more love - sylvia" and later, "your own sylvia".

Plath writes to Ted in a state of despair at being apart from him "in spite of all my spasmodic calm & resolve I feel horrid & very black & wicked. it is simply a sin not to live with you. I could cry." The first part of the letter is an exposition of her loneliness and inability to work, "The constant, deep - (so deep it is forming into vivid terrible nightmares) sense of terror, lack, superstition (symbolised by that traumatic last meeting in London which almost drove me wild)".

Ted's permanent presence in Cambridge would be her solution, "I can probe & root most deeply & well when planted every minute in the rich, almost unconscious feeling of your presence... I could then combine love & writing & study much better then splitting them this abnormal way - wasting time when away from you in wishing you were here & wasting time with you by cursing the swiftness of that time & dreading fresh separation".

All of this, she says in her final plea, "pales before the fact that I am rightfully sylvia hughes & I feel sad, sick & disinherited. my first purpose is not just a wedding - it is you; I am married to you & would work & write best in living with you. I waste so much strength in simply fighting my tears for you - please understand about this & help me work it out".

She signs, "love & more love - sylvia", before adding a two page postscript. Here Plath turns to the practical side of the move, "...the one difficult act would be telling newnham (there are married students here, though few; & dr. Krook, I'm sure, would back me up) & the fulbright (they also have many married students, though mostly male) & getting a place to live & moving me". But she is convinced that all would be worth it, "all is as nothing without you, without constantly expressing my love for you".

She signs, for the second time, "I love you so - your own Sylvia". Smudges to the ink in a number of places, likely teardrops. [41600] £60,000

This extraordinary letter marks the end of Plath's third week back in Cambridge, and the culmination of unbearable separation, growing bouts of depression and a crisis of identity. Being apart from Ted had been affecting her work, creative and academic, as well as her mental state, which is characterised here as a "constant, deep sense of terror".

The secondary effect of being apart from Ted is on Plath's identity. Living alone in Cambridge she was unable to admit her marriage, for fear that her college might expel her and her scholarship might be cancelled. The result of this was that she was forced to live a lie, "I am rightfully sylvia hughes & I feel sad, sick & disinherited."

PROVENANCE: Ted Hughes (1930 - 1998); Frieda Hughes (Hughes and Plath's daughter).

Wednesday morning

Dear Ted's mother + dad!
Isn't he wonderful! You know,
the telegram came Saturday,
exactly a year after our first
meeting at the St. Botolph's party
celebrating Ted's poems + I knew
then - having read his poems even
before I met him - in a kind of
intuitive vision I saw he could be
a great poet - like Yeats, or Dylan
Thomas - probably better. On
our wedding day, last June, Ted's
first poem was accepted by Poetry -
and now, hundreds of typed pages
later, his first book! I knew it
would come - but hardly dared
hope for it so soon.
We await the award letter,
with its details (we still don't
know when the book will be
published). The contest was pu-
blished in all England + America
Harper's publishing company -
enormous push company with
offices in New York + London

of teddy + hope some
both of us can give up teaching
writing & devote all our time to
you a few
over. Easter probably - give our love
it, vic + Hilda (Thank Hilda for her
letter - well write soon) + lots of love to you
both - SYLVIA

"I SAW THAT HE COULD BE A GREAT POET"

71.

Autograph Letter Signed, To Edith And William Hughes

PLATH, Sylvia

"Wednesday morning" [27 February 1957]. An exceptional letter from Sylvia Plath to Ted's parents following his winning of the Harper's poetry prize. Four sides of blue letter paper (two sheets, folded, approximately 700 words) signed "SYLVIA".

Plath opens breathlessly, "Isn't he wonderful! You know, the telegram came Saturday, exactly a year after our first meeting at the St Botolph's party celebrating Ted's poems & I knew then - having read his poems even before I met him - in a kind of intuitive vision I saw he could be a great poet - like Yeats, or Dylan Thomas & probably better."

Plath describes the standing of the judging panel, "the judges were not mealy-mouthed little poets (who I honestly believe are scared to publish Ted's work for fear his brilliance will eclipse their own piddling poems) - nor un-poet editors - but the 3 greatest living poets today!" The judges were W. H. Auden, Marianne Moore and Stephen Spender, "all brilliant people, big enough to recognize genius when they see it - & the genius is Ted!".

She describes how they received the news, "the meaning of the news sank in & we began to jump up & down, roaring & skipping like Donkey in Ted's animal fables" both oblivious to "the little telegraph boy stood on the doorstep gaping at us-goggle-eyed". "The prestige and reputation of this" Plath explains "makes up for the fact that poetry books don't generally earn money. But of course, under the auspices of these grand judges, it may turn into a best seller".

She shares the title of the book, taken from that of the opening poem, and describes with pride that "I typed it all up on special paper in November & it is over 50 pages long - very fine - most first poetry books are about only 30 pages." She shares her hope to get many of the poems published in magazines in advance of the book's publication, as well as their shared hope that "both of us can give up teaching & studying & devote all our time to writing." She signs, "lots of love to you both - SYLVIA". [41602]

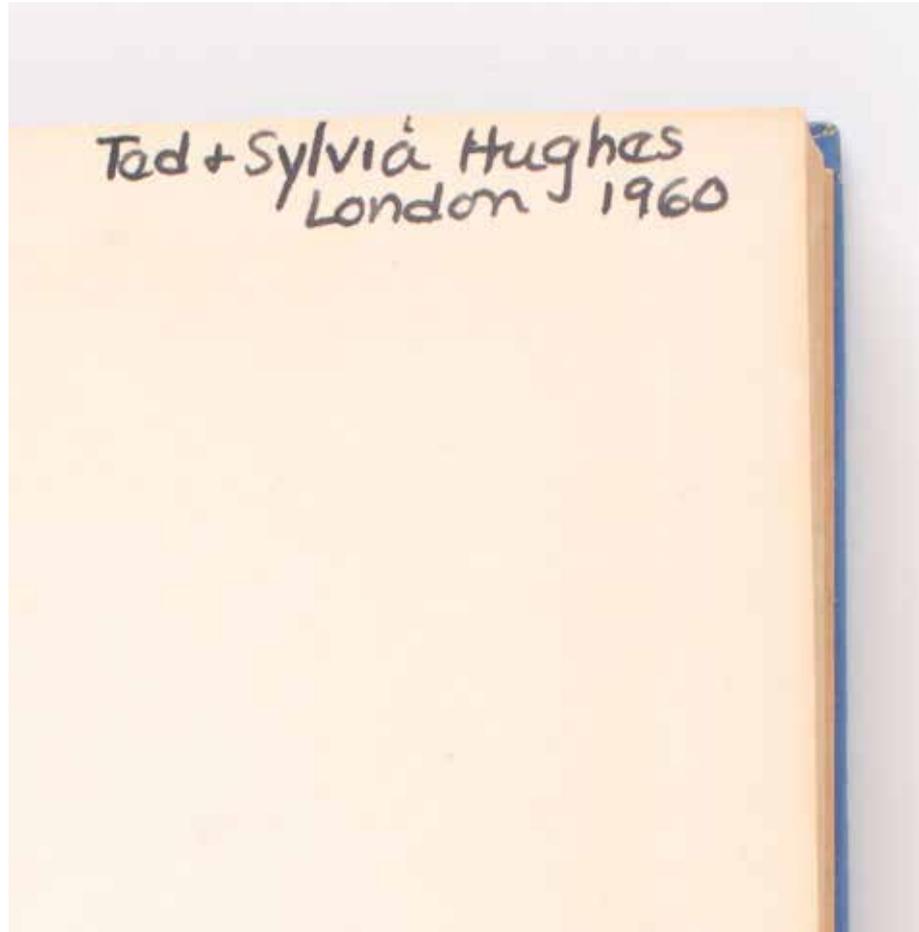
£22,500

A vivid record of the turning point in both Plath and Hughes's poetic careers, Ted's victory in the Harper's poetry contest and subsequent publication of *The Hawk In The Rain*.

The award was as much a testament to Sylvia's enterprise and creativity as Ted's - she discovered news of the competition, criticised drafts of the poems, did all of Ted's typing, and submitted his entry to the competition. It is no overstatement to remark that, without Plath's endeavour, *The Hawk In The Rain* may have never been published.

Her rightful part-ownership of the award, and her joy for Ted is also captured in a letter she sent her mother a few days before, "I am more happy than if it was my book published! I have worked so closely on these poems of Ted's and typed them so many countless times through revision after revision that I feel ecstatic about it all..." (24 February 1957).

PROVENANCE: William (1894-1981) and Edith Hughes (1898-1969); Ted Hughes (1930 - 1998); Frieda Hughes (Hughes and Plath's daughter).



SYLVIA PLATH'S OWN COPY

72.

Light Blue, Dark Blue

An Anthology of Recent Writing from Oxford and Cambridge Universities

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

Macdonald, 1960. First edition. Original blue cloth in printed dustwrapper. Sylvia Plath's own copy with her ownership inscription, "Ted+Sylvia Hughes / London 1960". A near fine copy with a touch of wear to the corners and a little foxing to the preliminary leaves in a near fine dustwrapper. [41519] £12,500

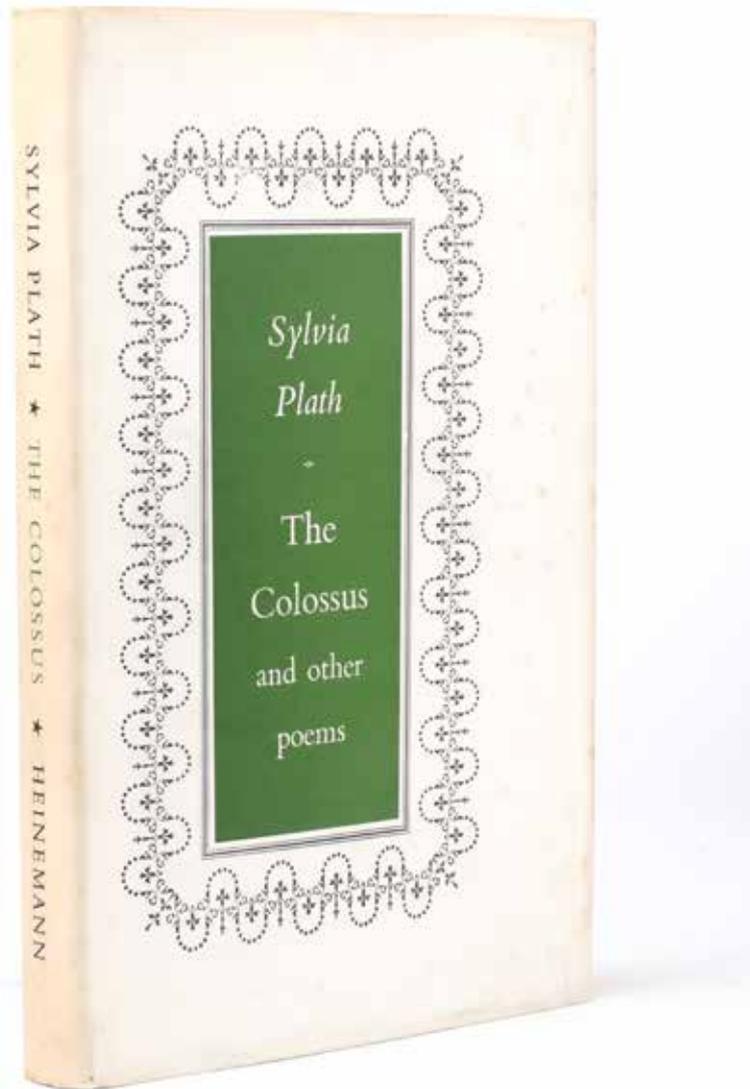
Sylvia Plath's own copy of an early anthology containing two poems from her and one from Ted Hughes. Although by no means Plath's first appearance in print, her contribution represents an early appearance in book form, predating her first individual collection, *The Colossus*, by a year.

At the time of publication Sylvia had been married to Ted for some three and a half years and was expecting their first child. She was in the habit of marking their books using her married name.

Inscribed copies of Plath's work are of the utmost rarity in commerce.

PROVENANCE: Sylvia Plath (1932-1963), ownership inscription; Ted Hughes (1930-1988); Olwyn Hughes (1928-2016).





PLATH'S DEBUT COLLECTION

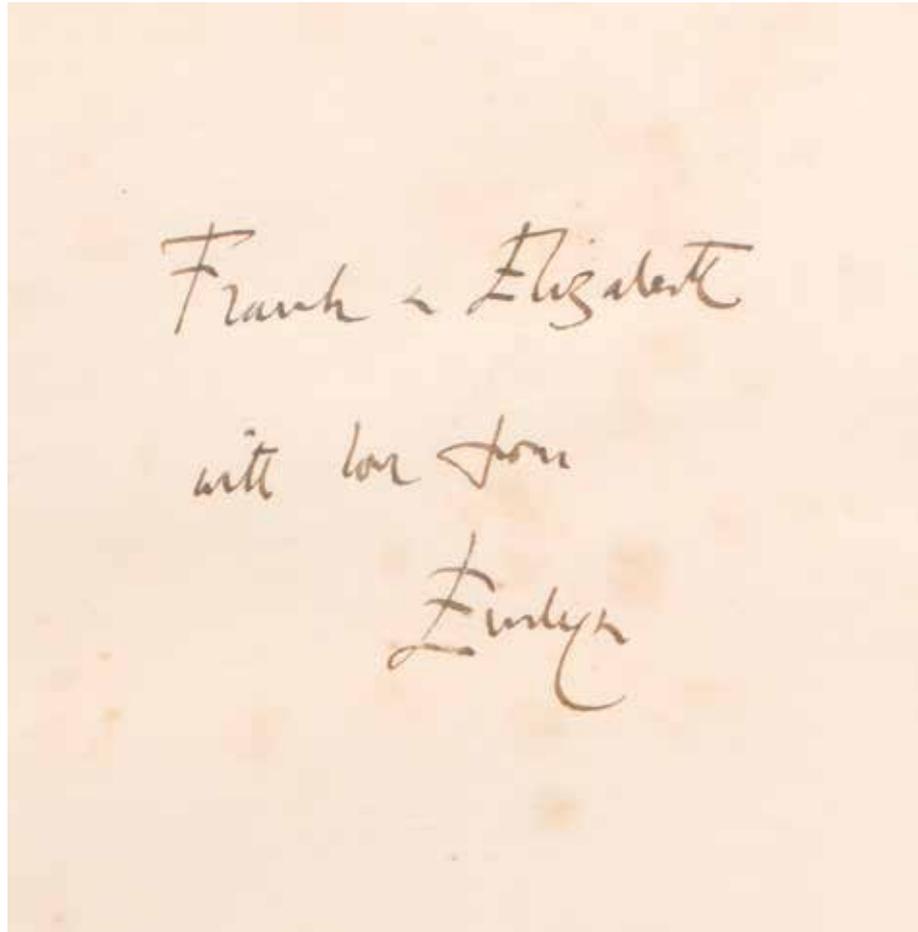
73.

The Colossus And Other Poems

PLATH, Sylvia

Heinemann, 1961. First edition. Original green cloth in white printed dustwrapper. A fine copy in a near fine price-clipped dustwrapper, largely bright and clean with a couple of spots and only a hint of the usual toning to the spine. [40800] £5,750

Plath's first collection of poetry, the only one published in her lifetime.



INSCRIBED TO FRANK AND ELIZABETH PAKENHAM

74.

The Ordeal Of Gilbert Pinfold

A Conversation Piece

WAUGH, Evelyn

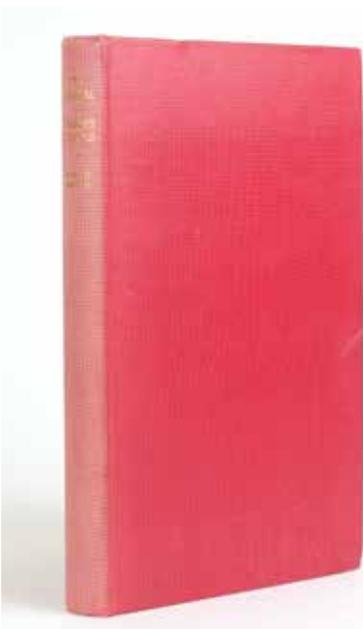
Chapman & Hall, 1957. First edition, one of about fifty large paper copies printed on hand made paper, for private circulation. Original red cloth titled in gilt to the spine. Edges uncut. Author's presentation copy, inscribed on the front end paper, "Frank + Elizabeth with love from Evelyn" A near fine copy, with the spine a little faded as usual, but a crisp bright copy. Internally fresh with just a little foxing to the endpapers.

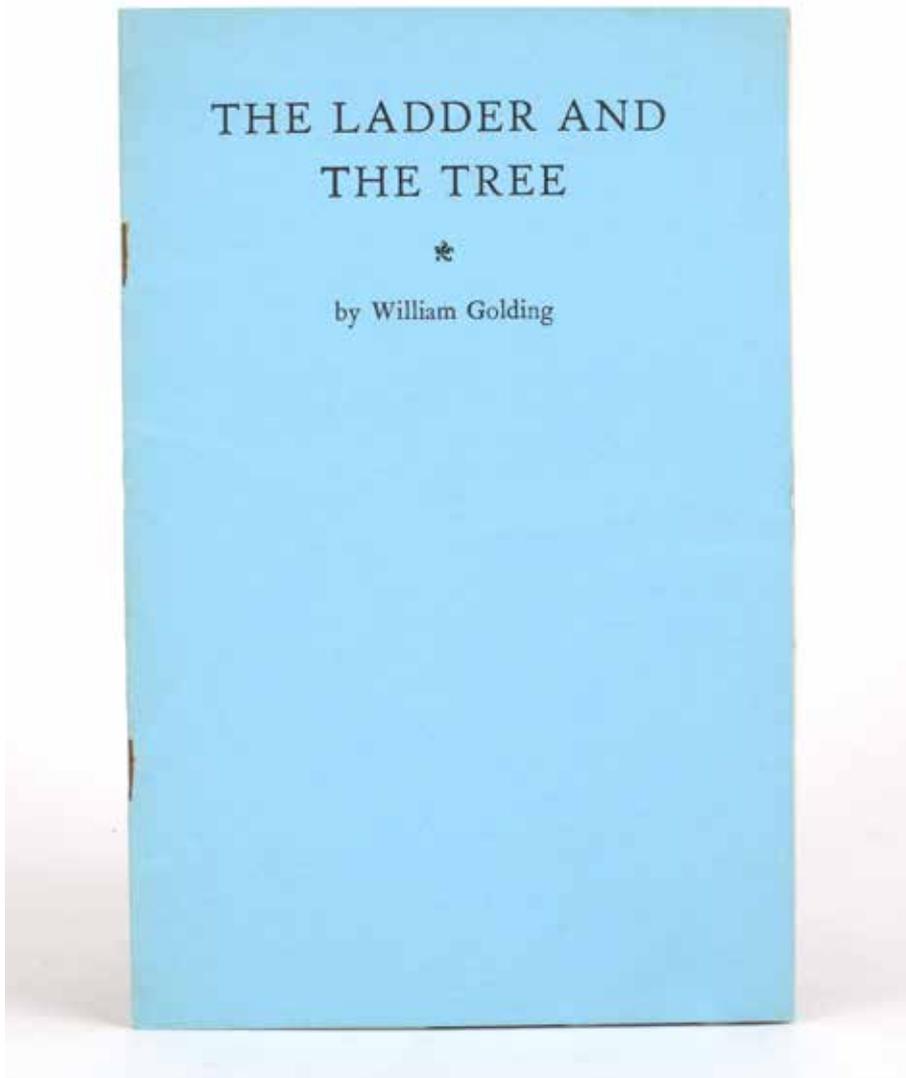
[41838]

£5,750

Waugh knew Frank Pakenham and Elizabeth Harman at Oxford. He also met Pakenham's sister, Pansy who introduced him to her best friend, Evelyn Gardner, to whom Waugh became engaged and briefly and disastrously married. Pakenham's family had many associations among the literary bright young things: his other sister Violet was to marry Anthony Powell.

Waugh valued Pakenham's social and political connections, and chose him as godfather to his eldest son Auberon. He was also a model for the character of Erridge, the eccentric socialist peer, in Anthony Powell's *Dance to the Music of Time*.





GOLDING'S SCARCEST WORK

75.

The Ladder And The Tree

GOLDING, William

Privately Printed; Marlborough College Press, 1961. First and sole edition. Single quire. Original Cambridge blue stapled wrappers with black lettering. Woodblock frontispiece by J. Pritchard. Staples slightly rusty, otherwise a fine copy. [41913] £2,250
By a long way Golding's scarcest work.

"First printed in 'The Listener', this pamphlet was commissioned by E. G. H. Kempson, and executed by L. J. Randle (now printer at the Whittington Press - this being his first piece of printing). Mrs Kempson recalls that only 20 or 30 copies were printed, though John Randle suggests that the figure may have been closer to 100." - Gekoski & Grogan.





