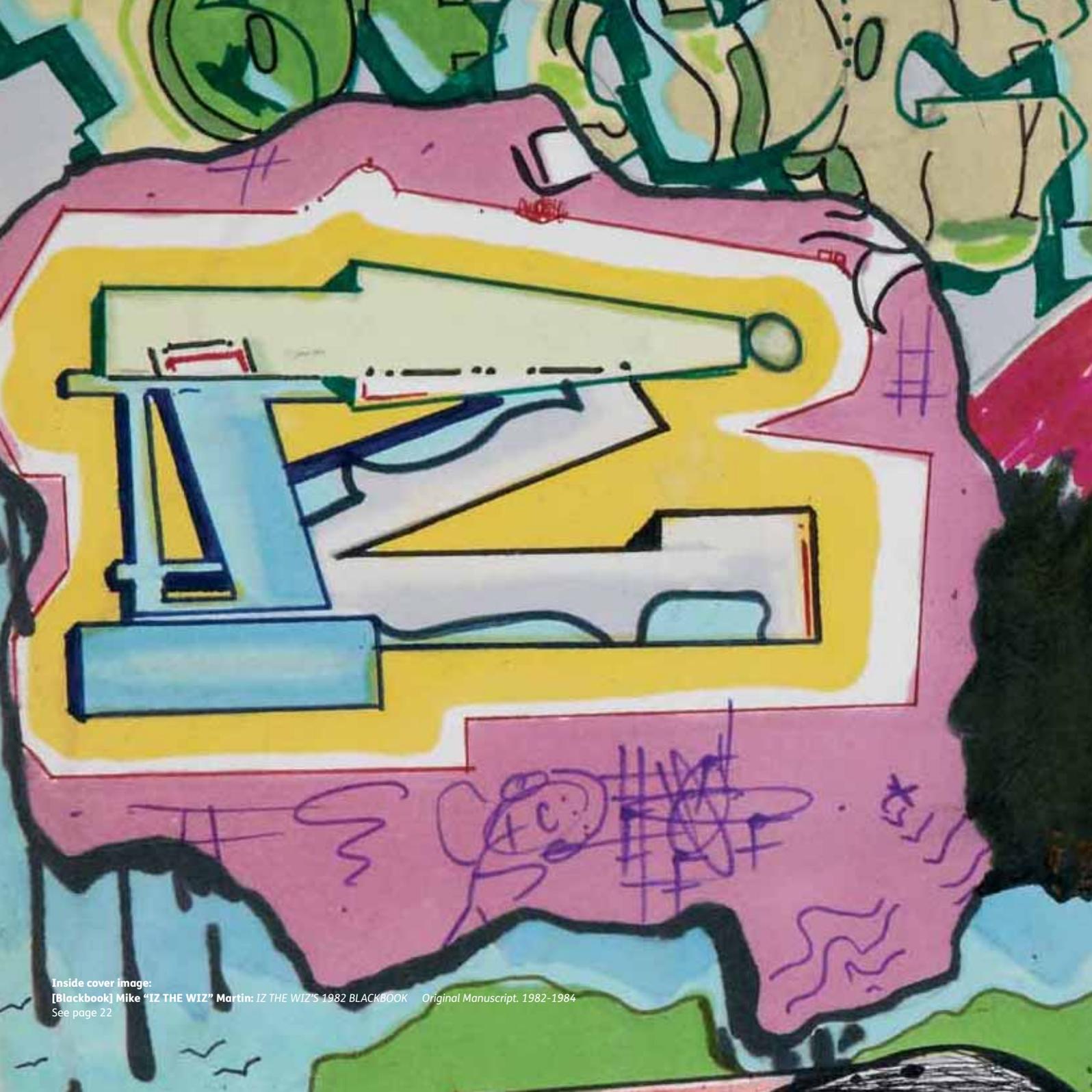




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CATALOGUE FIVE



Inside cover image:
[Blackbook] Mike "IZ THE WIZ" Martin: *IZ THE WIZ'S* 1982 BLACKBOOK Original Manuscript. 1982-1984
See page 22

DURING 2012 WE WILL BE EXHIBITING AT THE FOLLOWING BOOK FAIRS:

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Concourse Exhibition Center, San Francisco, California

California International Antiquarian Bookfair

10 – 12 February 2012

Pasadena Convention Center, California

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FEATURING ITEMS FROM...

P7 JILL BENNETT
ILLUSTRATING ROALD DAHL

P20 LIN “QUIK” FELTON

P22 MIKE “IZ THE WIZ” MARTIN

P30 CHARLES DARWIN

P36 IAN FLEMING

P37 KINGSLEY AMIS

P52 VLADIMIR NABOKOV

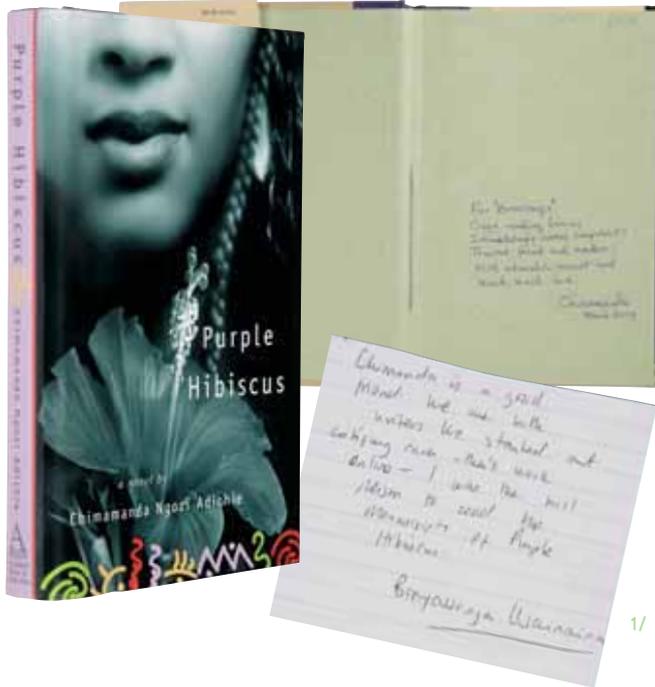
P54 BEATRIX POTTER

P58 ANNA SEWELL

P60 ROBERT LOUIS STEVENSON

P64 ALBERT UDERZO
ILLUSTRATING RENÉ GOSCINNY

P68 EVELYN WAUGH



- 1/ **Adichie, Chimamanda Ngozi:** *PURPLE HIBISCUS*
New York: Algonquin Books of Chapel Hill. 2003

First edition, first printing. INSCRIBED PRESENTATION COPY. Original beige and purple boards, in dustwrapper. A VERY GOOD or better copy, a little bumped to the spine tips, otherwise FINE. Complete with the lightly rubbed and nicked dustwrapper, not price-clipped. An excellent association copy.

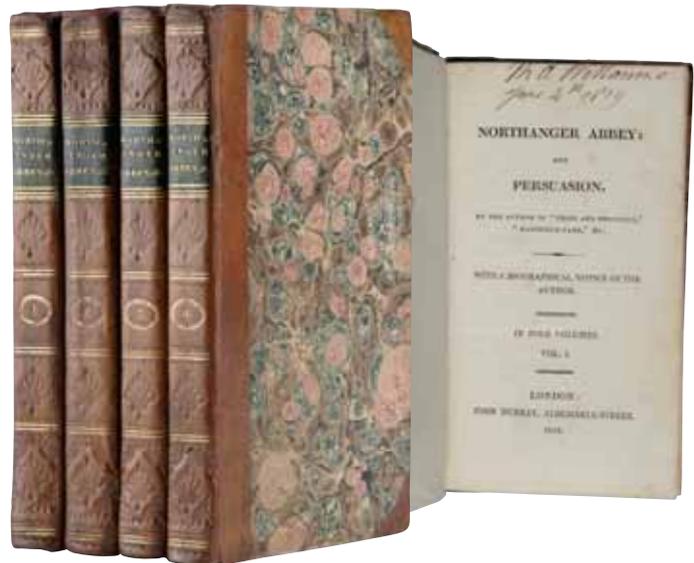
£350

Signed by the author in purple ink to the title page. Further inscribed on the front free endpaper to fellow novelist and Caine prizewinner Binyavanga Wainaina "For "Binacangia" Crazy rambling Genius; Intimidatingly sincere compatriot; Trusted friend and reader; With admiration, respect and much, much love Chimamande". Laid in is an autograph note from Binyavanga Wainaina "Chimanda is a good friend, we are both writers. We started out critiquing each other's work online - I was the first person to read the manuscript of Purple Hibiscus. Binyavanga Wainaina".

- 2/ **Austen, Jane:** *NORTHANGER ABBEY and PERSUASION* By the Author of "Pride and Prejudice," "Mansfield Park," &c. With a biographical notice of the author. London: John Murray. 1818

First edition. Four volumes. Contemporary half calf, flat spines decorated in blind between twin gilt rules, green morocco labels, marbled sides and edges. Half-title present to volume one, other half-titles discarded by the binder. Ownership inscriptions of M. A. Williams dated 4 June 1819 at head of three titles. Some unobtrusive repair to joints, light offsetting as often. An excellent set.

£8,750



2/

- 3/ **Awdry, Christopher (Reverend W. Awdry) Illustrated by Clive Spong:** *THOMAS AND THE GREAT RAILWAY SHOW*
London: William Heinemann. 1991

First edition, first printing. SIGNED BY THE AUTHOR. Original pictorial boards, no dustwrapper as issued. Signed by both Christopher Awdry and his father Rev. W. Awdry in ink on the title page. With a further presentation inscription on the reverse of the front free endpaper from The Fat Controller himself. A NEAR FINE copy with light rubbing to the extremities. This is the 35th Thomas The Tank engine book, in which Thomas is given permission to visit the York Railway Museum. Scarce. **£125**

- 4/ **Bailey, H. C.:** *THE VERON MYSTERY*
London: Victor Gollancz. 1939

First edition, first printing. Original black cloth with orange titles to the spine, in dustwrapper. A VERY GOOD clean and bright copy, with some spotting to the prelims in the VERY GOOD lightly rubbed and nicked dustwrapper. **£350**

Hubin.

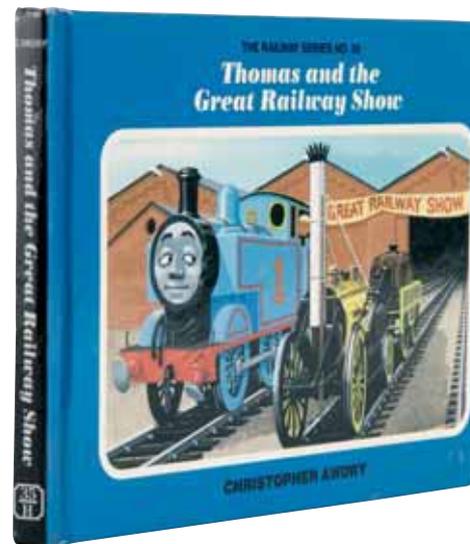
- 5/ **Barker, Cicely Mary:** *FLOWER FAIRIES OF THE SUMMER*
London: Blackie and Son. *Tiny Tots Series*. [1925]

First edition. Original paper-covered boards in pictorial dustwrapper. A VERY GOOD or better copy, the binding clean, bright and tight with only light bumping to the extremities. The contents are entirely complete, without inscriptions or stamps but with light spotting to the margins. Complete with the VERY GOOD original rubbed and nicked pictorial dustwrapper which has a couple of short closed tears to the top edge. An attractive copy, entirely without repair or restoration. **£150**

Scarce in first edition.

- 6/ **Barnes, Julian:** *THE SENSE OF AN ENDING*
London: Jonathan Cape. 2011

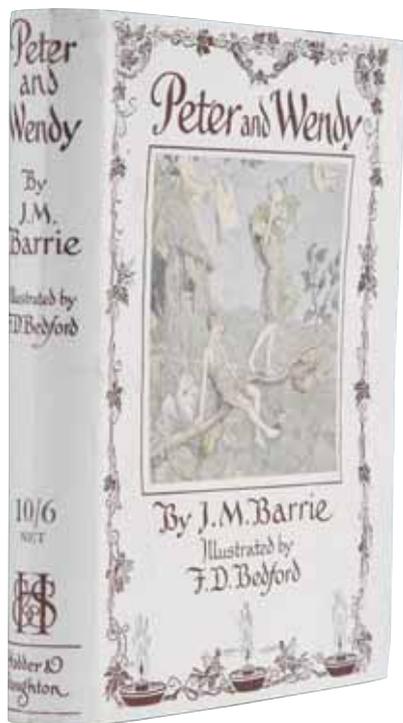
First edition, first printing. SIGNED BY THE AUTHOR. An as new VERY FINE unread copy, signed in black ink on the title page, in FINE dustwrapper. Not price-clipped. **£80**



3/



5/



“ALL CHILDREN, EXCEPT ONE, GROW UP.”

7/ **Barrie, J. M. (Illustrated by F. D. Bedford): PETER AND WENDY**
 London: Hodder and Stoughton. [1921]

First edition thus. Undated. Original green cloth with gilt titles and illustration to the front and spine. A superb NEAR FINE copy, the boards and gilt very clean and bright. The contents are entirely complete with the tipped in tissue guarded colour frontispiece published here for the first time and 12 further black and white illustrations, as called for. Previous owner's gift inscription dated 1921 to the blank front free endpaper. Complete with the NEAR FINE pictorial dustwrapper that is beautifully clean and bright with only a horizontal crease (where presumably it was folded and stored away) to mention. A fabulous example, exceedingly scarce in dustwrapper.

£1,200

As far as we can make out this was a special gift edition of Peter and Wendy issued for the first time with a colour frontispiece, in a pictorial dustwrapper and a publisher's card box (not seen).

7/

8/ **Behan, Brendan: CHRISTMAS EVE IN THE GRAVEYARD** A Short Story by Mick The Miller. Original Corrected Typescript. c.1952

Eight pages, foolscap on rectos only. In VERY GOOD condition with punch holes to the edge, old rust marks from staples now removed and some spotting. With a number of ink corrections and authorial emendations.

£2,500

An entertaining slice of Dublin life, consisting mainly of dialogue in a pub between a Dublin woman whose husband had just died of tuberculosis, and a group of her friends, including Denis the bookie and Teresa (of Avila). Given by the author to the artist Tom Nisbet RHA in 1952, presumably on completion of his portrait of Behan, in which Behan sits, pint in hand, with this typescript in front of him. The story was published for the first time in 1997 when it was included in The Dubbalin Man (published by A. & A. Farmer).



8/

DANNY THE CHAMPION OF THE WORLD



THE ILLUSTRATOR'S ARCHIVE

9/ **Bennett, Jill illustrating Roald Dahl: DANNY THE CHAMPION OF THE WORLD** *Original Manuscript. 1975*

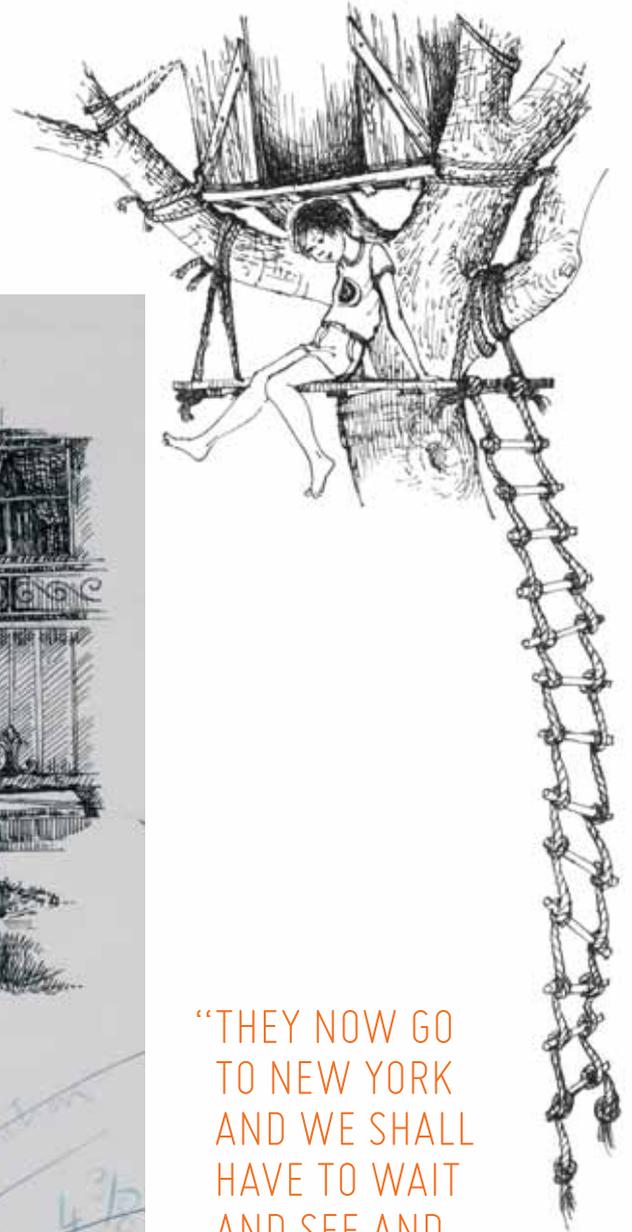
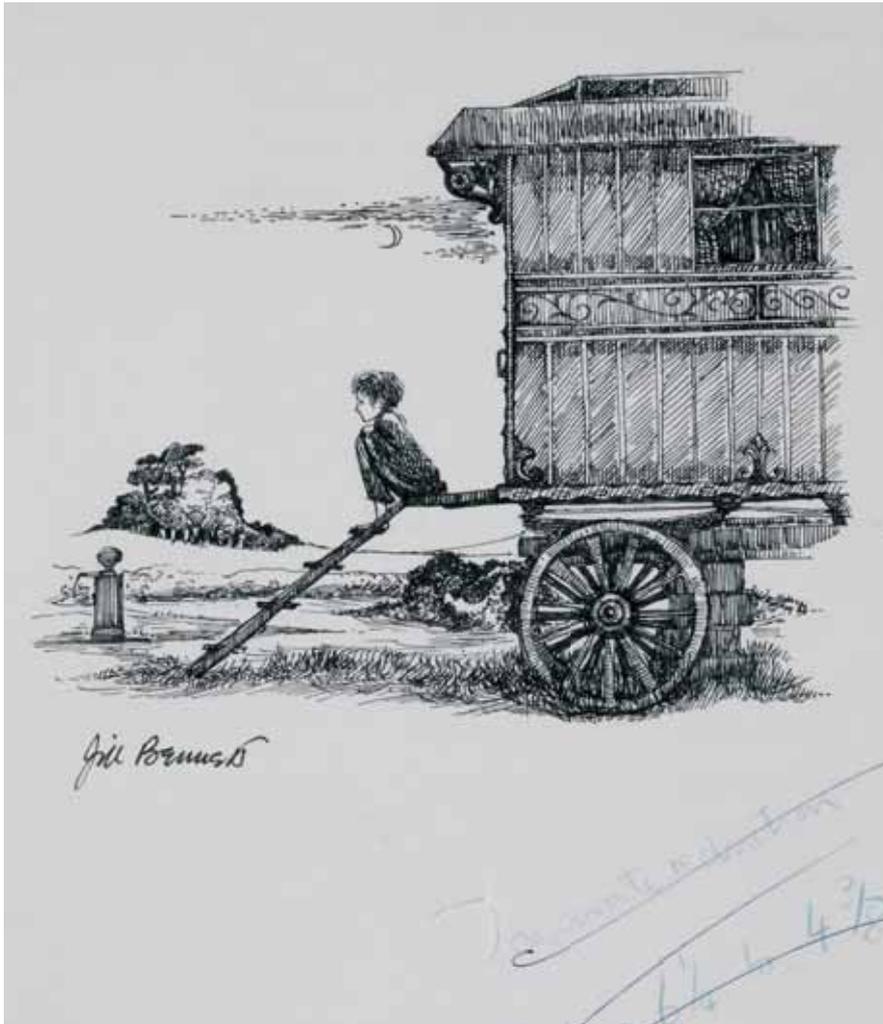
The complete archive of illustrations for the first edition of Roald Dahl's *Danny The Champion of The World*. Including correspondence between the author, artist and the publishers Jonathan Cape, Alfred A. Knopf and Penguin Books. Beginning with the three fine pencil character studies Jill sent to Dahl for his approval, who forwarded them to his publisher in order to gain the commission.

The full colour dustjacket artwork, the original photograph (believed to be Roald Dahl as a baby!) used at the head of chapter one, the "Sparky" lettering used at the conclusion of the last page and 71 original pen and ink drawings used throughout the story. The letters comprise: two autograph letters from Roald Dahl to Jill Bennett, the first dated 1/2/75 confirming receipt of the trial drawings and advising "They now go to New York and we shall have to wait and see and hope." The other, "Dear Jill, it's all yours now... the notes in the margin are Bob Gottlieb's, The Knopf whizz-kid editor and President." Two typed letters from Alfred Knopf publishers to Roald Dahl (one with Dahl's autograph note to the top corner "Jill, all for you, Roald") returning Jill Bennett's illustrations and giving layout measurements and deadlines for the jacket illustration. Three from Kaye Webb at Penguin to the artist, the first sending the manuscript of "Roald's new book", the second asking for an alternative illustration to the photograph due to concerns about the quality of reproduction and the last enclosing two copies of Danny "in its Puffin coat"; 3 letters from Robert (Bob) Gottlieb at Alfred Knopf to Jill confirming receipt of the jacket artwork "which has been hailed a triumph", another enthusing about the Danny pictures and advising that "our half of your payment was sent out to you some days ago. And I have written strongly to Tom Maschler, urging him to pay his share at once." Two from Tom Maschler at Jonathan Cape to Jill, the first enclosing a cheque in payment and thanking her for her work: "I am delighted with the result and I hope the great British reading public will be equally delighted!", the other forwarding a couple of copies of the Cape first edition and apologising for the delay in doing so.

There is also a standard letter from Random House enclosing reviews of the book and an autograph copy in Jill's hand of a letter from Bob Gottlieb to Roald Dahl approving the trial drawings and setting out the deadlines, illustration requirements and fee amount.

£85,000





“THEY NOW GO
TO NEW YORK
AND WE SHALL
HAVE TO WAIT
AND SEE AND
HOPE.”



ALFRED A. KNOTT *per* *30* *20*
 20 East 10th St., N. Y. 10022

January 21, 1952

Mr. Alfred Knott,
 20 East 10th Street,
 New York City, N. Y.

Dear Alfred:

It's interesting that the 1951 Knott's strategy for selling shoes
 and a certain 1952 model featured with certain illustrations
 for the January 20, 1952 issue.

In order to represent all the illustrations used in the period
 1952 and used to date in all my Knott's shoes.

Springfield Daily
 Oct. 28, 1951

JONATHAN CASE LIMITED
 THIRTY NEWBURY SQUARE
 LONDON W. 1

May 28, 1951

Dear Sirs:

I am writing to you regarding the 1951 Knott's shoes and the 1952 Knott's shoes. I am writing to you regarding the 1951 Knott's shoes and the 1952 Knott's shoes. I am writing to you regarding the 1951 Knott's shoes and the 1952 Knott's shoes.

The Knott's

Penguin Books Ltd

Dear Sirs:

I am writing to you regarding the 1951 Knott's shoes and the 1952 Knott's shoes. I am writing to you regarding the 1951 Knott's shoes and the 1952 Knott's shoes.

Tipsey Hand of Mission
BUCKS

Dear Bill

It's all yours now.
 I don't think you saw the
 last page you - a little epilogue.
 The sales in the region on
 Red Gillies. The Knott's shoes and
 Knott's and I remember the saying - it
 said in one of the first "STORIES" was
 done by the Knott's. So don't you think.
 Thanks you for being back
 by Knott



“DEAR JILL, IT’S ALL YOURS NOW... THE NOTES IN THE MARGIN ARE BOB GOTTLIEB’S, THE KNOPF WHIZZ-KID EDITOR AND PRESIDENT.”

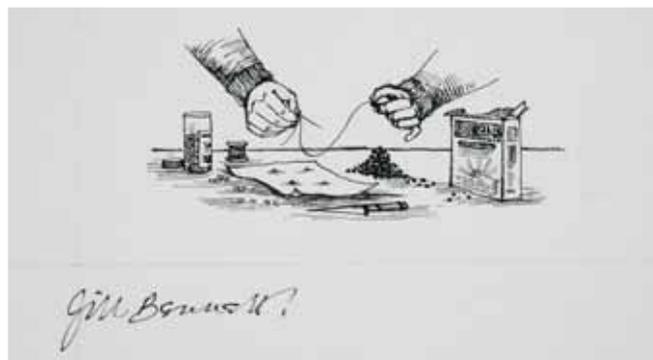
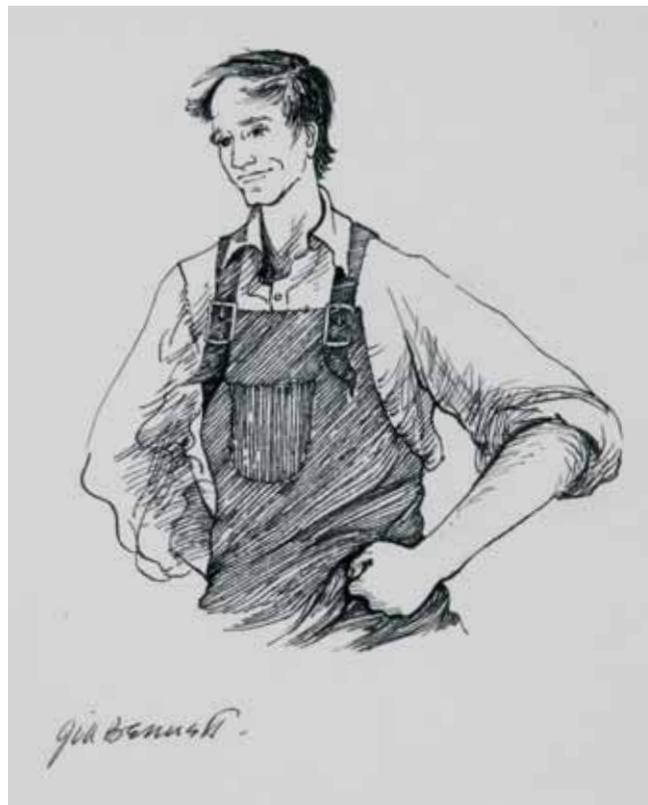


The publication of *Danny The Champion of the World* marked a notable turning point for Roald Dahl and his books. Having been published in the UK by George Allen and Unwin, a muddle occurred over the contract for *Danny*, provoking Dahl to investigate alternative publishers, and, impressed by Tom Maschler's energy, he transferred to Jonathan Cape.

For the first time all three US, UK and paperback editions were to have the same illustrations. Jill Bennett had just completed the illustrations for the first paperback edition of *Fantastic Mr. Fox* for Puffin Books, and, delighted with the result, Kaye Webb at Puffin sent her the manuscript for Roald Dahl's new book, *Danny The Champion of The World*. The correspondence retained in the archive clearly shows that all three publishing houses worked together in order to bring the book to print and even though the Puffin edition would be the last to publish, it was Kaye Webb who, with the obvious approval of Roald Dahl, was instrumental in bringing Jill Bennett to the project.

In chapter two of *Danny* we meet for the first time a character who would become one of Dahl's most famous and best loved creations: *The BFG*. Jill's illustration of the Big Friendly Giant who, "three times as tall as an ordinary man," with "hands as big as wheelbarrows," appears on page 20 of the Jonathan Cape first edition.

Dahl's own manuscripts, notebooks and correspondence, including those for *Danny*, are held at the Roald Dahl Museum in Great Missenden, Buckinghamshire. Manuscript material pertaining to any of his major books is exceedingly rare. To have such a complete archive documenting the illustration process from the initial sight of the manuscript, retaining the three trial sketches, through to the execution and completion of the project, we believe is unique.

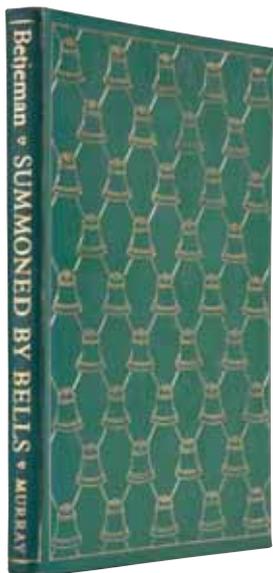




10/ Betjeman, John: SUMMONED BY BELLS*London: John Murray. 1960*

First edition, first printing. Special issue, limited to 125 copies. SIGNED BY THE AUTHOR. Publisher's gilt stamped green calf binding. Top edge gilt. With an etching by Michael Tree, gravure illustrations from the author's collection and a photograph by Mark Kauffman. An excellent NEAR FINE copy with only light rubbing to the spine extremities. The contents clean and bright. Scarce. **£440**

The publisher Jock Murray, writing to Edmund Penning-Rowsell, notes, "John's limited edition has been oversubscribed over four times... In any case, the tea trolley at the printer's works in Beccles crashed over the whole edition and has ruined them all. I hope to retrieve a few tannic copies which will doubtless be of high bibliographical value in a few years' time" (Hillier, iii. 101) Peterson A29b.



10/

11/ Betjeman, John (contributions by Dannie Abse, Kingsley Amis, Patricia Beer, Leonard Clark, Charles Causley, Ted Hughes, Philip Larkin, Alan Ross, Stephen Spender, R. S. Thomas and others): A GARLAND FOR THE LAUREATE*Poems presented to Sir John Betjeman on his seventy-fifth birthday. Stratford Upon Avon: The Celandine Press. 1981*

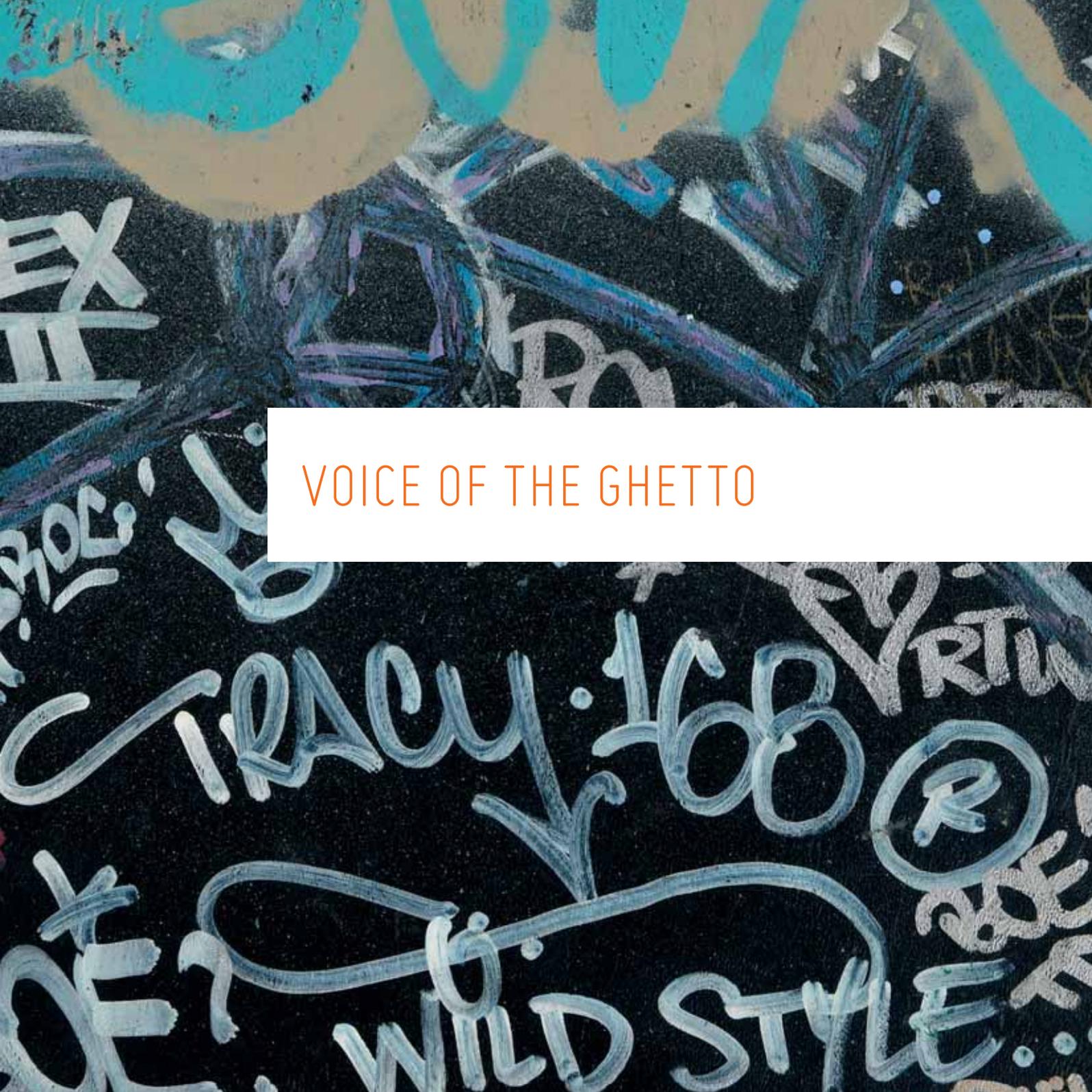
First edition. One of 75 copies (of a total edition of 350) signed by Dannie Abse, Alan Brownjohn, Patric Dickinson, Elizabeth Jennings, Norman Nicholson, Sacheverell Sitwell, Anthony Thwaite, Kingsley Amis, Leonard Clark, Roy Fuller, Philip Larkin, Alan Ross, Stephen Spender, Ted Walker, Laurence Whistler, Patricia Beer, Charles Causley, Ted Hughes, Edward Lowbury, A.L. Rowse, R.S. Thomas and John Wain. Publisher's original quarter cloth over marbled paper covered boards, in the original slipcase. A FINE copy. **£1,250**

350 copies printed. 200 were softcover; 150 were hardcover of which the first 75 were signed by all of the contributors.



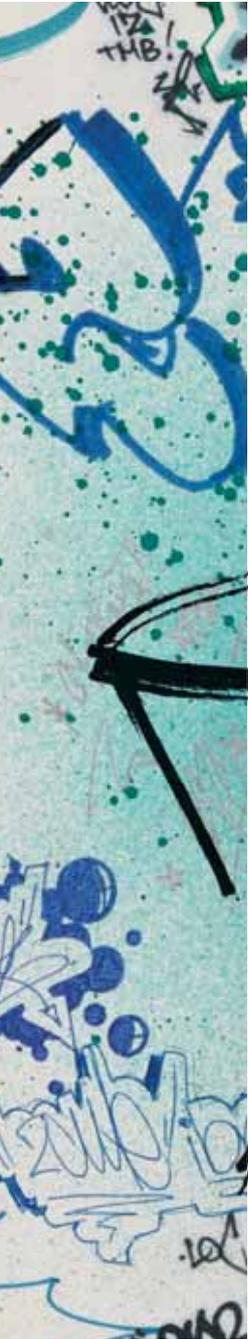
11/

11/



VOICE OF THE GHETTO

TRACY 168
WILD STYLE
RTIN
R
W



AT A TIME WHEN THE CITY WAS ON THE VERGE OF BANKRUPTCY, CRIME RATES SOARING AND POVERTY WITHIN SOCIAL HOUSING PROJECTS AT ITS MOST CRITICAL, NEW YORK CITY GAVE BIRTH TO THE MOVEMENT KNOWN AS HIP-HOP.

On the streets of Washington Heights, Brooklyn and the Bronx, young people sought the recognition and respect of their peers through art, dance and music, using them as a means of escape from their derelict surroundings and often violent lives within and alongside the prolific street gangs.

The music was the cut-up breaks from soul and disco tunes added to edgy drum beats, fused by chopping between two turntables. The dance was a high energy and unique form called breaking, with the discipline and technical difficulty of

gymnastics but practised on the street corners and neighbourhood handball courts. The art was centred around lettering, more often than not a pseudonym or street name, and the objective was to leave your name where everyone could see it.

What started with simple tags developed into bubble letters in colour and then on to highly stylized interlocking letters embellished with cartoon characters and detailed backgrounds. Some writers strove to create the most, others concentrated on the biggest and best; style and quantity was the objective, the medium was spray paint and the canvas the steel exterior of an MTA subway car.

The writers used the subway system as a moving art gallery, the most celebrated preferring the 5 and 2 lines where over a four hour period their painting could start on the elevated tracks of the Bronx, move down through the subways of Manhattan and terminate in Brooklyn, seen en route by tens of thousands of people.

Most pieces were created in the early hours of the morning in one of New York's many train yards, lay-ups and tunnels. Taking anything from an hour for a basic panel piece to eight hours and more than twenty cans of paint for a





top-to-bottom whole car, the paintings were often executed in dark, cramped conditions, and involved straddling the narrow rows of parked trains to reach. The dangers were plenty: not only did a writer run the risk of electrocution or being run over but also violence and robbery from the street gangs and rival writers who hung about the yards. There was also the constant threat of raids by police and the vandal squad, who sometimes lay in wait to catch them red-handed.

By day, writers sketched in black books, developing their style and designing new pieces, or chased trains trying to get photographs of their finished work. A favourite hangout in the early 80s was 149th Street Station Grand Concourse in the Bronx, where several different train lines meet, providing a constant succession of new pieces to critique.

For some, painting trains was a weekend hobby, for others it was a passion, a lifestyle consumed with creating the best work and seeing it running on as many different trains and lines as possible. The latter became local legends, so-called 'kings', their names known and respected throughout New York.

Outside of hip-hop, resident musicians, artists and the media soon realised they were witnessing a new movement. New Wave and punk bands felt a particular affinity with its energy, and with the help of fixers such as Fab Five Freddie, were early in seeking out the writers, djs and breakers to collaborate with. Blondie, with

"Rapture", is credited with releasing the first rap record to top the charts, the video featuring subway writers Lee [Quinones] and Futura 2000 (who stepped in when Basquiat failed to show). In 1981 Futura joined The Clash on their European tour, painting live on stage as well as rapping vocals on "Overpowered By The Funk". Mick Jones later provided the music on Futura's own release, the classic "Escapades of Futura 2000".

The sculptor and photographer Henry Chalfant began photographing the painted subway cars in the mid 1970s and in the process came to the attention of the writers. Chalfant's archive of photographs provided the writers with access to images of pieces long since cleaned and they in return let him know where and when new pieces were made so he could photograph them.

Along with the director Tony Silver, Henry Chalfant produced the documentary *STYLE WARS*. The 69 minute film was edited from over 30 hours of footage shot throughout 1981 and 1982, interviewing writers and breakers, members of the public, MTA employees and the graffiti-hating "liberal with sanity" Mayor Ed Koch. Released in 1983 and originally aired on PBS television, the film was shown to much acclaim at film festivals across the world (winning Grand Prize for Documentaries at the 1983 Sundance Film Festival).

A photojournalist called Martha Cooper had at the same time been photographing the painted trains from a different

perspective, visualising them as part of the urban environment, often shooting on elevated lines against a background of the dereliction and decay of the South Bronx. Introduced by writers, the two photographers joined forces and together created a picture of graffiti works as an art form and as part of the life of New York City. In 1984 this collaboration would lead to the publication of what would become the Graffiti writer's bible, *SUBWAY ART*.

The release of *Style Wars* and *Subway Art* brought hip-hop culture to a wider audience. The images captured the imagination not only of the youth the world over but established art galleries and museums. This was particularly evident in Europe, where New York writers were treated as bona fide artists and were invited to exhibit. In turn many European writers, inspired by what they had seen and read, made the pilgrimage to New York to experience for themselves the thundering canvas of the MTA subway trains.

In New York the last painted subway car was taken out of commission in 1989, thanks to increased funding, better security and a zero tolerance approach to graffiti. Any car found with graffiti on it was immediately taken out of service, even if it meant causing disruption and delay to commuters. There was no longer any incentive to spend hours creating a piece if it was to be cleaned before anyone set eyes on it.



BY DAY, WRITERS SKETCHED IN BLACK BOOKS, DEVELOPING THEIR STYLE AND DESIGNING NEW PIECES, OR CHASED TRAINS TRYING TO GET PHOTOGRAPHS OF THEIR FINISHED WORK

For many New Yorkers the era of painted trains is a reminder of times they would rather forget, of a subway system as a crime-ridden, dirty and ugly example of a near bankrupt, out of control city. The romantic notion of creeping out in the dead of night to create something beautiful under harsh and cramped conditions for no obvious profit other than the respect of your peers is one of a victimless crime. The reality is that many writers lost their lives or were seriously injured in the process of painting the subway. At the time they had no idea how far graffiti would reach, or that they would become known and revered throughout the world. Once the trains were clean, many fell back into the trap of drugs and gang related crime; others suffered health complications from years of using toxic paint in confined conditions. Some, however, have gone on to successful careers in music, art and media and continue to use their skills to create and inspire.

The 2009 exhibition “Born in the Streets” at Fondation Cartier Pour l’Art Contemporain in Paris brought together for the first time rare exhibits (drawings, photographs and ephemera) from the birth of hip-hop culture through to the graffiti-inspired modern work of international contemporary artists. When it closed, its run having been extended by four months to cope with demand, more than 150,000 visitors had been through the doors, a record for any exhibition held at Fondation Cartier.

The ephemeral nature of graffiti and a lack of awareness of its significance at the time mean that little in the way of original material and documentation survives; thus the following items represent rare and hugely significant documents of an era.





QUIK'S 1984 BLACKBOOK

12/ [Blackbook] Lin "QUIK" Felton: QUIK'S 1984 BLACKBOOK
Original Manuscript. 1984-1985

Black bound sketchbook. 14 × 11 inches. c.157 pages. An outstanding 1980s blackbook once owned by graffiti legend Linwood "QUIK" Felton. The covers and all pages signed, inscribed, drawn on, defaced and vandalised by some of the leading 1970s and 80s New York subway artists right at the point they were making the crossover into the New York and European gallery scene. Subway artists represented here include BLADE, TRACY 168, DONDI, FUTURA 2000, DAZE, CRASH, SEEN, IZ THE WIZ, SHY 147, RAMMELLZEE, HAZE, MIN, ZEPHYR, REVOLT, TRIKE, BOE, KID 56, LA 2, SACH, RICH, CHI 163, AERON, DURO and of course QUIK. There are also three full page drawings by Milan Kunc and a full page inscription by the Sex Pistols' John [Rotten] Lydon.

Exhibited: Fondation Cartier Pour l'Art Contemporain, Paris 2009 - Born in the Streets Graffiti.

£10,000

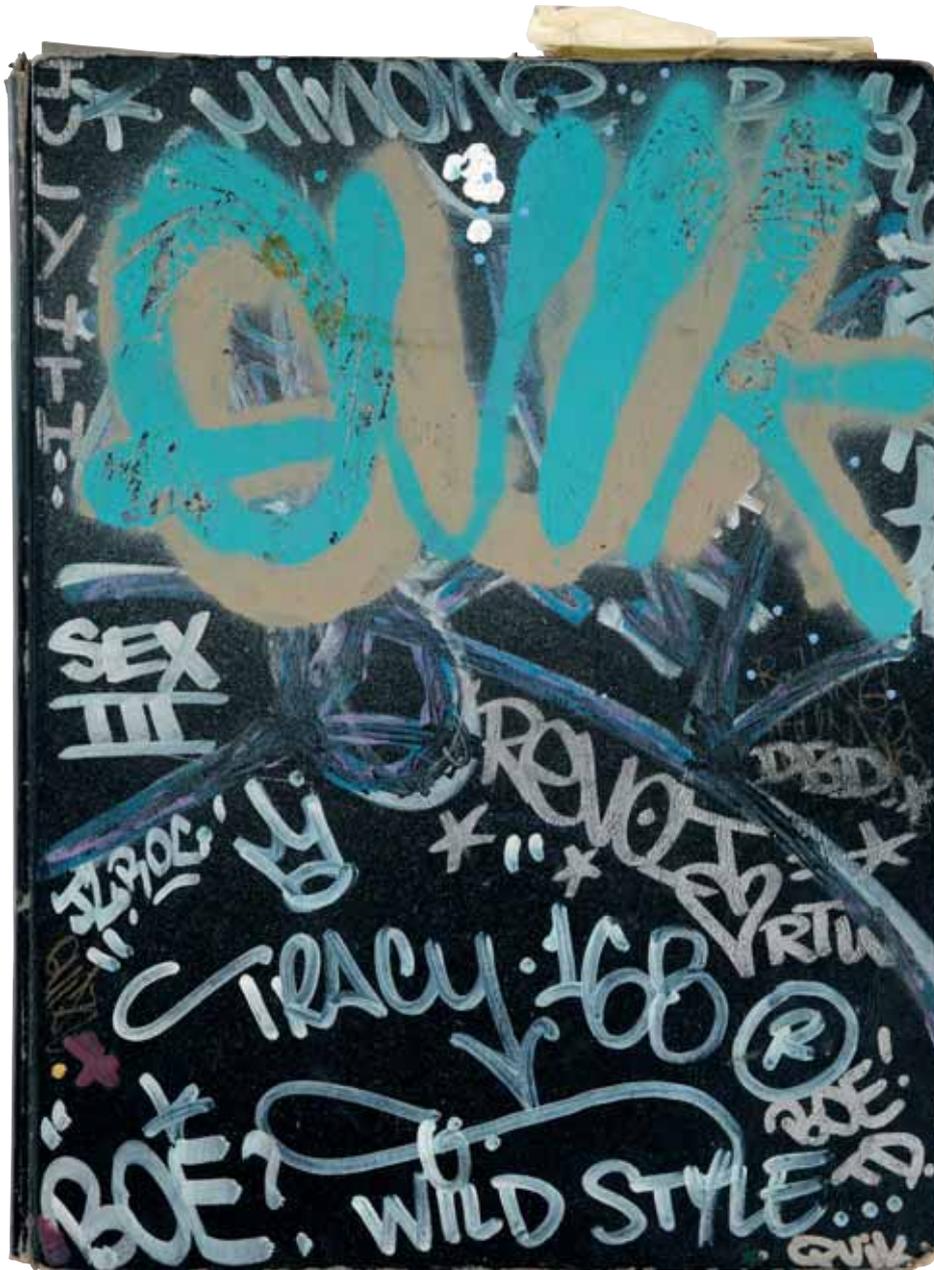
The gathering of artists here is a who's who of the New York Subway Graffiti scene at its peak. Many featured in the award-winning Tony Silver documentary Style Wars and have gone on to successful art and design careers. Sadly SHY147, DONDI, RAMMELLZEE and IZ THE WIZ have since died.

QUIK was a member of the Rolling Thunder Writers (RTW) crew along with BIL ROCK, VANDAL, NE aka MIN, RASTA, SE 3 aka HAZE, CRUNCH, REVOLT, STRIKE, ZEPHYR and MACKIE. They were prolific on the 1 and 3 subway lines, insides and out, from the mid 1970s and all-city throughout the 1980s.

Since the end of the train era QUIK has mainly lived and exhibited in Europe. His work is held in museums and major private collections throughout the world.

Provenance: Linwood QUIK Felton.







IZ THE WIZ'S 1982 BLACKBOOK

13/ **[Blackbook] Mike "IZ THE WIZ" Martin:** *IZ THE WIZ'S 1982 BLACKBOOK* Original Manuscript. 1982-1984

Cloth bound sketchbook with faded painting and transfers to boards. c. 80 pages of which 25 are full page artworks. Artists include early pioneers such as WASP 1, BILLY 167, DYNAMITE 149, CLYDE, IZ THE WIZ, ZEPHYR (GOLD) and the new wave artists DOC, MIDGE, 2CUTE and ABI. The tag pages also include CRASH, DAZE, LADY PINK and CAVSTER.

Exhibited: Fondation Cartier Pour l'Art Contemporain, Paris 2009 - Born in the Streets Graffiti.

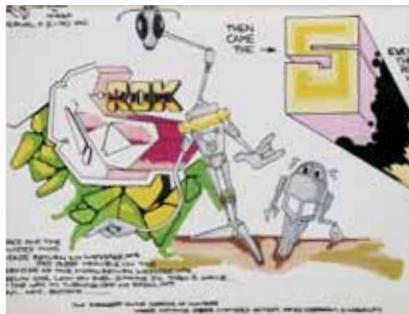
£7,500

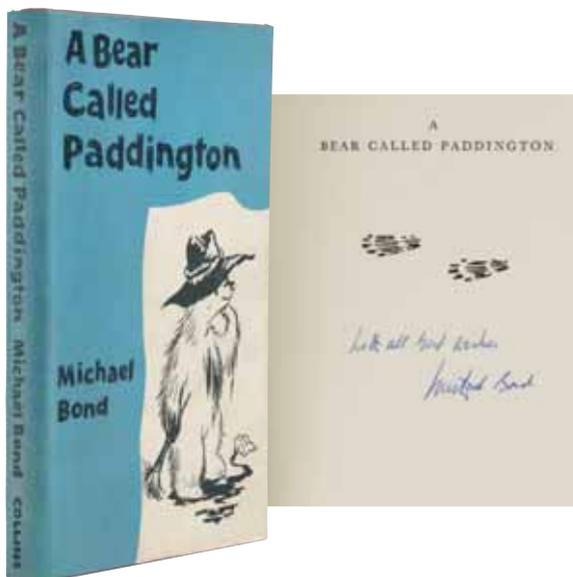
IZ THE WIZ was president of the TMB (The Master Blasters) crew and was without doubt the longest reigning All City King of the New York subway system. IZ was well known for his throw-ups in the mid 1970s on the IND and BMT subway divisions. In the late 1970s he was producing top-to-bottoms, burners and whole cars on every line including the prestigious 2 and 5 lines of the IRT subway division. IZ achieved worldwide fame when he was featured in the documentary film *Style Wars* and portrayed a transit police detective in the film *Wild Style*. Several of his pieces appear in Henry Chalfant's book *Subway Art* and his work has been displayed in museums and galleries throughout the world. If you watch any film, documentary or news reel featuring a subway car shot in New York during the mid 70s through to the 1980s the chances are there will be an IZ rolling by somewhere.

After struggling with kidney failure for many years, Mike died in June 2009 aged 50.

Provenance: Michael "IZ THE WIZ" Martin; to CLYDE; then the personal collection of Richard "SEEN" Miranda.







16/

- 16/ **Bond, Michael:** *A BEAR CALLED PADDINGTON*
London: Collins. 1958

First edition, first printing. SIGNED BY THE AUTHOR. Original pink cloth with silver titles to the spine in dustwrapper. A lovely FINE copy, the cloth boards very clean and entirely unfaded. Without inscriptions or stamps. Complete with the original pictorial dustwrapper which appears in NEAR FINE condition due to light professional restoration at the spine tips. The rear panel a little dusty and spotted. Not price-clipped. **£1,750**

Inscribed by the author on the half title "With best wishes Michael Bond".

- 17/ **Borowski, Tadeuz, Janusz Nel Siedlecki and Krystyn Olszewski:** *BYLISMY W OSWIECIMIU [We Were In Auschwitz]*
Munich: Anatol Girs / Oficyna Warszawska na Obczyznie. 1946

First edition. Publisher's paper-covered boards reproducing the prison stripes of the concentration camp uniform. A NEAR FINE copy, the board corners a little bumped, otherwise FINE. The contents complete and without inscriptions or stamps. An exceptional example of a notoriously fragile book. Scarce.

£300

Believed to be the first book ever written about the horrors of the Nazi concentration camp.

- 14/ **Blyton, Enid:** *THE CARAVAN FAMILY*
London: The Lutterworth Press. 1945

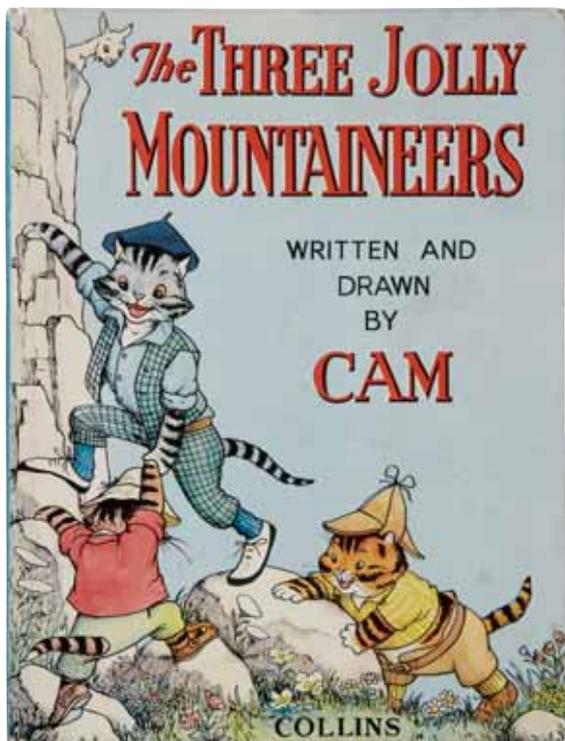
First edition, first printing. Original cloth in dustwrapper. A VERY GOOD or better copy, the cloth clean and bright and the contents without inscriptions or stamps. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper with a tiny chip to the bottom left corner of the front panel. Not price-clipped. Scarce. **£125**

- 15/ **Bolan, Marc (pseudonym of Mark Feld):** *THE WARLOCK OF LOVE*
Great Britain: Lupus Music. 1969

First edition. Original pictorial boards in dustwrapper. A FINE copy without inscriptions or stamps in the very NEAR FINE lightly rubbed dustwrapper. Difficult to find in acceptable condition. **£170**



17/



18/

18/ **Cam (Barbara Mary Campbell): THE THREE JOLLY MOUNTAINEERS** London: Collins. [1954]

First edition. Original pictorial boards, no dustwrapper. An excellent VERY GOOD or better copy, the boards clean and the illustrations very bright. The contents are in FINE condition and without inscriptions or stamps. **£300**

19/ **Carle, Eric: THE VERY HUNGRY CATERPILLAR** London: Hamish Hamilton. 1970

First UK edition, first printing. Original laminated pictorial boards, in dustwrapper. A superb NEAR FINE copy with a tiny bump to the top right corner of upper board. The contents complete, clean and without inscriptions or stamps. In the NEAR FINE lightly rubbed and dusty dustwrapper. Not price-clipped. Very scarce. **£650**

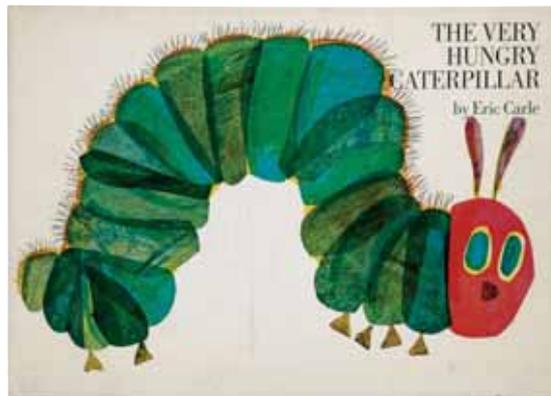
20/ **Carroll, Lewis (pseudonym of Charles Lutwidge Dodgson): SYMBOLIC LOGIC** London: Macmillan and Co. 1896

First edition, first issue. Publisher's brown cloth boards with black titles to upper panel. A better than VERY GOOD clean and tight copy showing minor rubbing to the extremities. The contents are entirely complete with a small ink signature to the top right corner of the half title and mild browning to the text block edges. An excellent example of the correct first issue. **£550**

21/ **Causley, Charles (edited by Harry Chambers): CAUSLEY AT 70** In honour of Charles Causley's 70th Birthday. Cornwall: Peterloo Poets. 1987

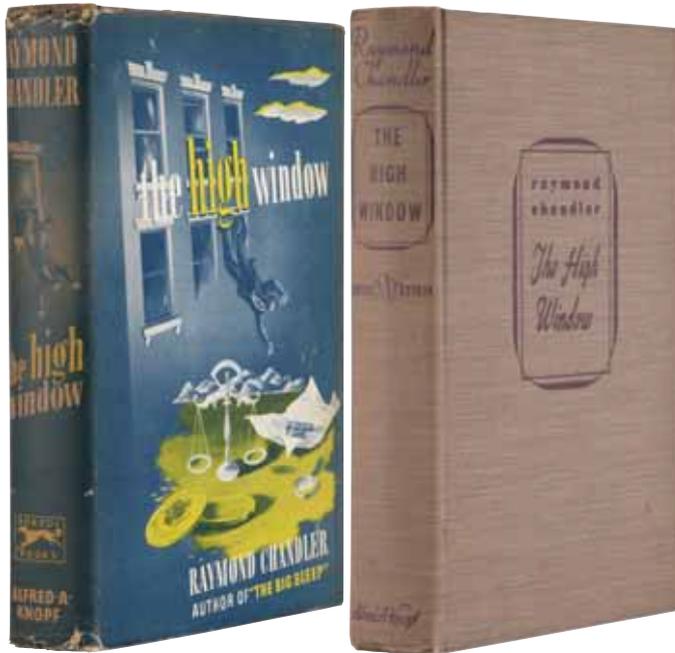
First UK edition. Paperback original (not issued in hardcover). INSCRIBED PRESENTATION COPY from Charles Causley to his publisher. With Poems by Ian Brownjohn, Seamus Heaney, John Heath-Stubbs, Ted Hughes, Elizabeth Jennings, Philip Larkin, Peter Levi, Bill Manhire, Roger McGough, Roger Pringle, Lawrence Sail, Anthony Thwaite, Chris Wallace-Crabbe, David Wright and Fay Zwicky. Prose Tributes by Stanley Cook, Dana Gioia, Norman Levine, Edward Levy, Colin McInnes, Barry Newport, Ronald Tamplin, D. M. Thomas and J. C. Trewin. A FINE copy. **£75**

Inscribed in blue ink on the title page "For Lynn and Harry [Chambers] always with good wishes and thanks for all encouragements Love Charles Causley at Mrs Hannam's Eating House Dec. 1987".



19/

THE BRASHER DOUBLOON



22/ **Chandler, Raymond:** *THE HIGH WINDOW*
New York: Alfred A. Knopf. 1942

First edition, first printing. INSCRIBED BY THE AUTHOR. Original cloth in dustwrapper. A NEAR FINE bright copy, the brown cloth clean and showing only minor rubbing to the extremities. Light browning to the endpapers and text block edge. The binding remains square and tight. Complete with the original VERY GOOD dustwrapper which is a little chipped and darkened to the spine and fold corners. Not price-clipped (\$2.00 to upper corner of the front flap).

£19,500

Inscribed by the author in blue ink on the front free endpaper, "Joe Messick from Raymond Chandler / La Jolla / Oct 3rd, 1950". Scarce thus. 'Joe Messick was the husband of Juanita Messick, Chandler's favourite and longest-serving secretary, who worked for him for about four years starting in 1950. Her presence was a stabilizing influence and she was considered one of the family. Screenplays and letters Chandler was willing to dictate, but his own fiction was different. When at last he had a book [after his typed drafts] he thought he could stand by, he would give his stack of yellow half-pages to Mrs Messick to be retyped on full sheets. After the morning's work, Chandler and Mrs. Messick would join [his wife] Cissy for lunch. The conversation was usually about books, of which the house was full. In the afternoons Mrs Messick would continue typing or filing. Under his direction, she prepared an elaborate file of all his works and kept reports of royalty statements and subsidiary earnings, including translations. At the end of the day, toward five o'clock, the secretary would join Chandler and Cissy for tea.' (Frank MacShane: The Life of Raymond Chandler, 1978, pp. 188-191).

Joe Messick
from Raymond Chandler
La Jolla, Oct 3, 1950

23/



23/ **Chandler, Raymond:** *THE LONG GOOD-BYE* London: Hamish Hamilton. 1953

First edition, first printing. Original cloth in dustwrapper. A lovely NEAR FINE copy with bright and clean burgundy cloth boards with silver titles to the spine. The contents are entirely complete with no loose or torn pages and no inscriptions or stamps. There is light spotting to the top edge of text block when closed and the binding remains square and tight. Complete with the superb NEAR FINE price-clipped dustwrapper which is without chips or tears and with only light rubbing and creasing to the extremities. Completely unfaded to the spine; scarce thus.

£750

The true first edition of the sixth Philip Marlowe novel, preceding the US edition, which wasn't published until March 1954. One of the author's most famous books and considered by many to be his finest. The basis of the 1973 film, directed by Robert Altman, starring Elliott Gould and Sterling Hayden.

24/ **Chandler, Raymond:** *PLAYBACK* London: Hamish Hamilton. 1958

First edition, first printing. Original cloth in dustwrapper. A lovely FINE clean and bright copy without inscriptions or stamps. Complete with the very lightly rubbed and spine-faded dustwrapper. Not price-clipped.

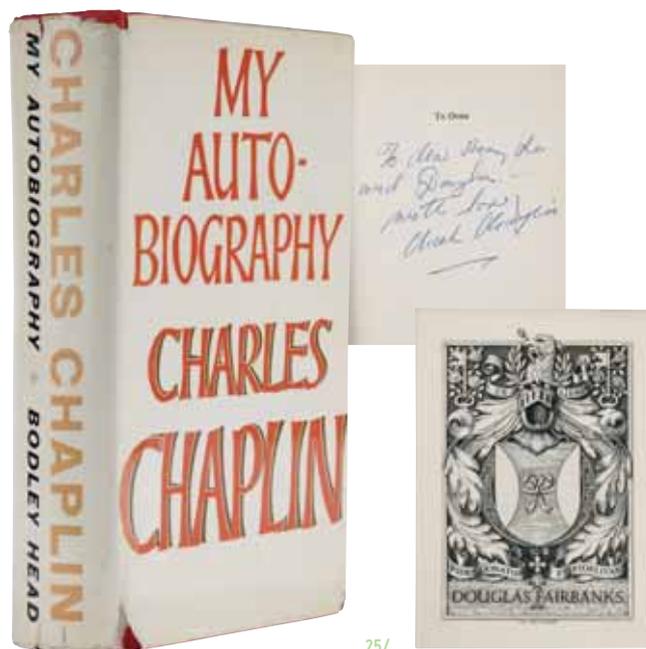
£125

25/ **Chaplin, Charles:** *MY AUTOBIOGRAPHY*
London: The Bodley Head. 1964

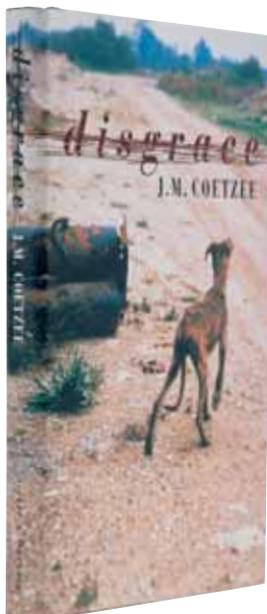
A superb association and AUTHOR'S PRESENTATION COPY. Original cloth in dustwrapper. An excellent NEAR FINE clean and tight copy, the red cloth unfaded and the gilt titles bright. Small bump to the bottom right corner of upper board. Complete with the VERY GOOD rubbed and nicked dustwrapper with a couple of short closed tears and small chips to the extremities.

£1,950

Inscribed by the author on the dedication page "To dear Mary Lee and Douglas [Fairbanks] - With love Charlie Chaplin". With the bookplate of Douglas Fairbanks Jnr to the front free endpaper. A fabulous association copy.



25/



27/

- 28/ **Corbett, Jim:** *JUNGLE LORE*
London: Oxford University Press. 1953

First edition, first printing. Original cloth in dustwrapper. An excellent NEAR FINE clean, bright and tight copy, without inscriptions or stamps. In the VERY GOOD lightly rubbed and nicked dustwrapper with tiny chips to the spine tips. Not price-clipped. **£60**

- 29/ **Cox, Anthony Berkeley (also writes as Francis Iles):** *THE PROFESSOR ON PAWS* *The Story of a Wonderful Experiment.*
London: W. Collins Sons and Co. Ltd. 1926

First edition. Original [second issue] red cloth with black titles to the front and spine. A VERY GOOD or better copy, the cloth clean and unfaded, the contents without inscriptions or stamps. Complete with the rare original pictorial dustwrapper which is a little nicked and rubbed to the extremities. With the correct first issue price of 7/6 to the spine. **£1,500**

A rare science fiction / fantasy novel.

- 26/ **Chatwin, Bruce:** *IN PATAGONIA*
London: Jonathan Cape. 1977

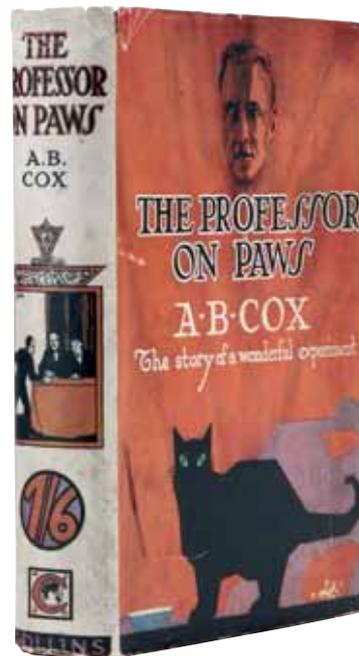
First edition, first printing. Original cloth in dustwrapper. An excellent FINE copy with clean and square blue cloth boards. The contents are entirely complete, with the first issue map endpapers and without inscriptions or stamps. Complete with the FINE original spine-faded dustwrapper. Not price-clipped. **£350**

The author's first book, and one of the great twentieth century travel books.

- 27/ **Coetzee, J. M.:** *DISGRACE* London: Secker & Warburg. 1999

First edition, first printing, first state (Biddles). SIGNED BY THE AUTHOR. A lovely FINE copy in FINE first state dustwrapper. Not price-clipped. **£300**

Signed in blue ink to the title page. Winner of the 1999 Booker Prize.



29/

DARWIN, IN HIS HAND

30/

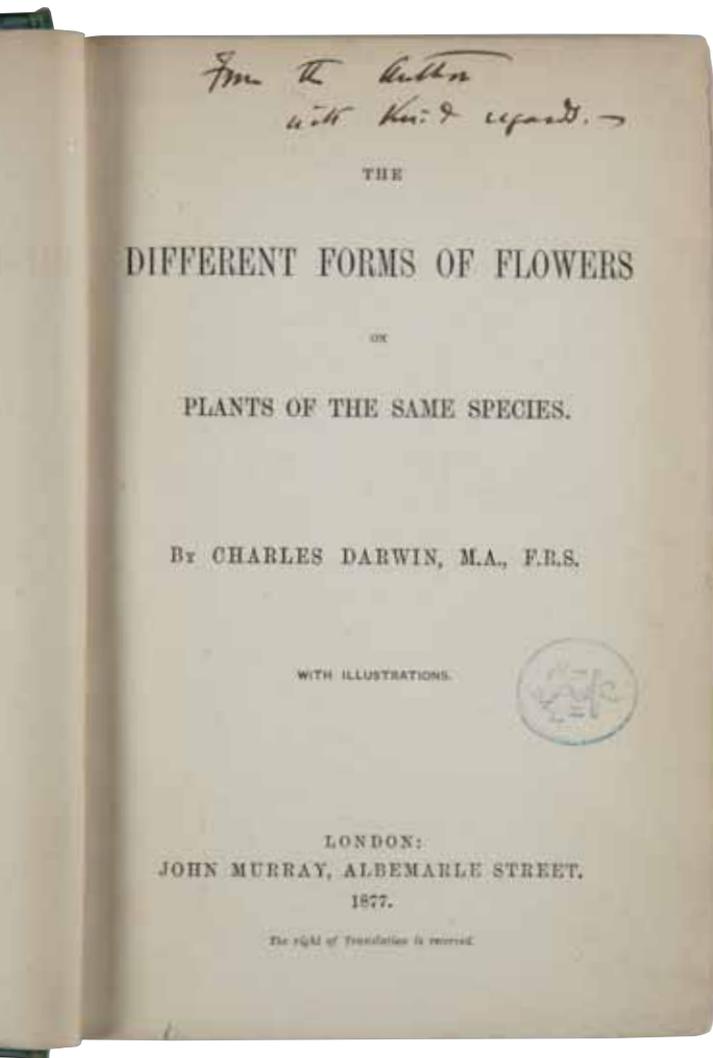
Darwin, Charles: *THE DIFFERENT FORMS OF FLOWERS ON PLANTS OF THE SAME SPECIES* London: John Murray. 1877

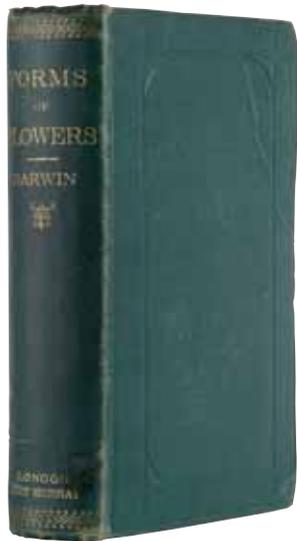
First edition, first printing. INSCRIBED PRESENTATION COPY with three ALS from the author to his French translator, Edouard Marie Heckel. Original green cloth with gilt titles to the spine. Publisher's 32 page catalogue dated March 1877 to the rear. A GOOD copy, the binding worn and bumped to the extremities and with a small stain to the bottom of the spine. Skillfully re-cased, the endpapers are a little chipped to the top edge and with a couple of short closed tears. Inscribed in black ink at the head of the title page by Charles Darwin, "From the author with kind regards". With Heckel's ink inscription on a blank preliminary page concerning the start and finish dates of translation and noting the publication date of the French edition, and with his monogrammed anchor stamp on title page. Further notes in Heckel's hand throughout the text in response to Darwin's advice. The three autograph letters cover the period November 20th 1877 to August 13th 1878. In the first over one page, Darwin offers praise and appreciation of Heckel's previous translation adding "It would please me much to see a translation by you of "The Different Forms of Flowers" but M. Reinwald informed me some little time since, that in the present political state of France he was afraid to bring out a translation. If you could get a publisher, especially M. Reinwald I shall be delighted".

In the second letter dated Jan. 1st 1878 and over three pages, Darwin advises his pleasure in learning that Heckel is translating the book, agrees "cowslip" and "oxlip" ought to be translated by their scientific names, and makes him aware of "two bad errata" which had been published in the English edition. Heckel has noted them in the margin of each offending page of his copy.

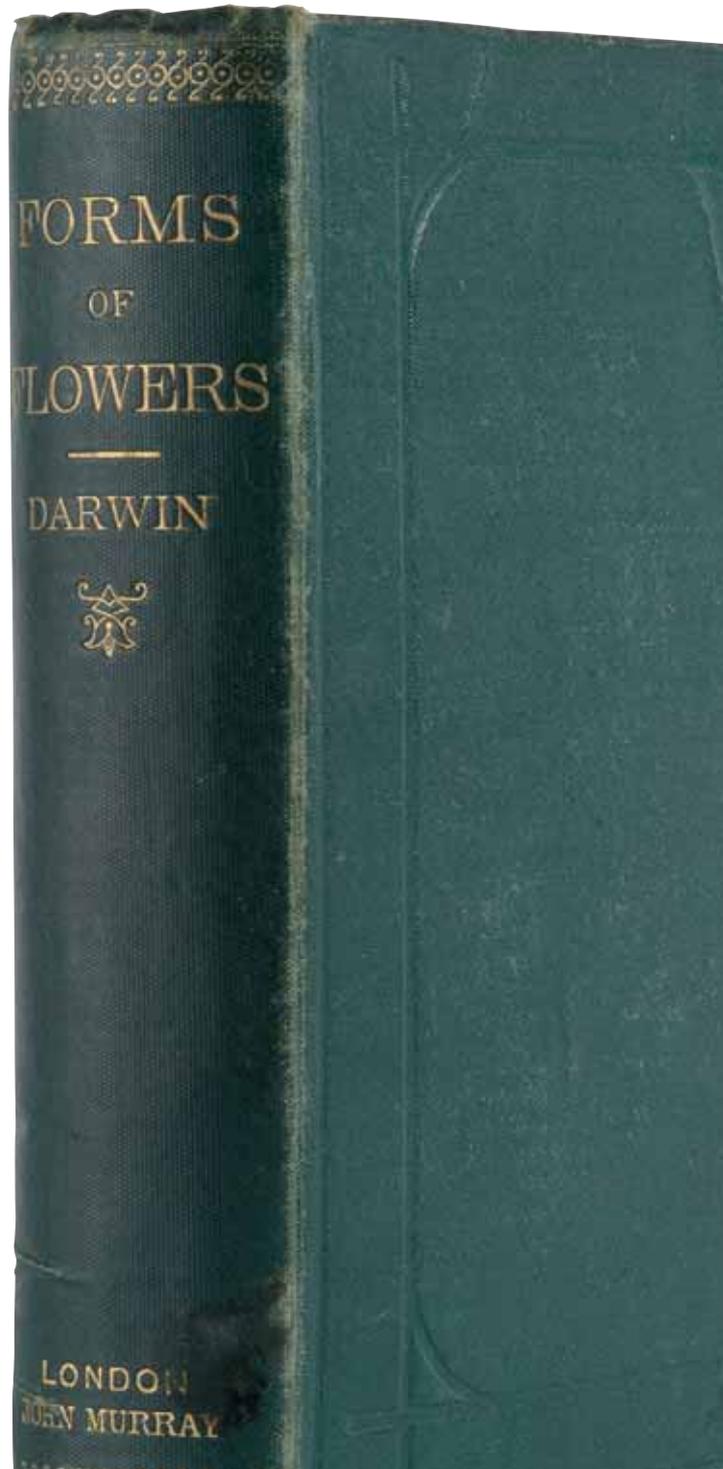
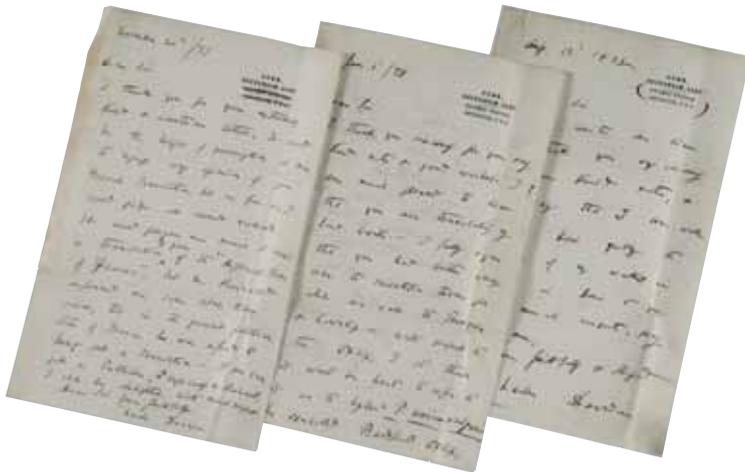
In the third single page letter Darwin writes in appreciation and acknowledges that it is largely due to Heckel's translations that his work is known in France. *Des Différentes Formes de Fleurs Dans Les Plantes de la Même Espèce* was published in Paris by Reinwald in July, 1878. **£75,000**

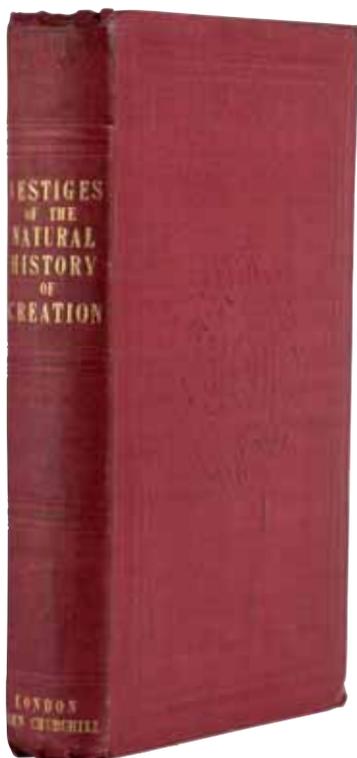
A highly important association copy. Any of Darwin's books bearing an authorial presentation inscription are rare; this copy, rich with supporting documentation, especially so.





“IT WOULD PLEASE ME MUCH TO SEE A TRANSLATION BY YOU OF ‘THE DIFFERENT FORMS OF FLOWERS’.”





31/

31/ **[Darwin, Charles] Robert Chambers:** *VESTIGES OF THE NATURAL HISTORY OF CREATION* London: John Churchill. 1844

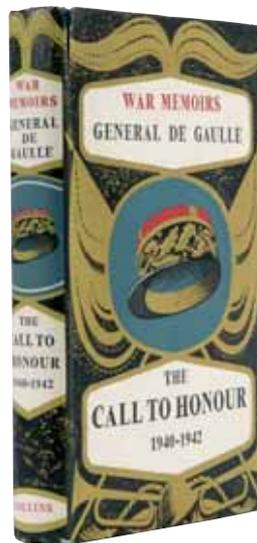
First edition. Original red cloth with gilt titles to the spine. A superb NEAR FINE copy, the cloth clean with only light wear and bumping to the extremities. The contents complete, with a neat contemporary ownership name to the top edge of the title page with a very neat full page inscription in the same hand to the rear endpaper. “An extract from Mr. Darwin’s Zoonomia published in 1794”. **£3,250**

Published anonymously, and amid much controversy, Vestiges was the first attempt to connect the natural sciences to a history of creation. The book sold well and was widely read by the social and intellectual elite, sparking debate which Charles Darwin would later acknowledge had prepared many people to accept his own theory of evolution. The October 1844 first edition consisted of 750 copies with a second edition of 1000 copies quickly following in December. The book was constantly revised, the author refining arguments, addressing criticism and reacting to new scientific publications. The 11th edition of 1860 included a three page discussion of Darwin’s recently published Origin, a book which, according to historian James A. Secord, Vestiges outsold up until the early 20th century. It was not until the 12th edition of 1884, in the preface written by his friend Alexander Ireland, that Robert Chambers was revealed to have written Vestiges. (Chambers, Robert: Vestiges of the Natural History of Creation and other Evolutionary Writings, edited with a new Introduction by James A. Secord (1994); Secord, James: Victorian Sensation, The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation (2001); NCBEL (3rd ed. 2000) volume 4.)

32/ **de Gaulle, Charles:** *WAR MEMOIRS: The Call To Honour 1940-1942* London: Collins. 1955

First UK edition, first printing. INSCRIBED PRESENTATION COPY. An excellent NEAR FINE clean and tight copy, lightly spotted to the text block edge. Complete with the VERY GOOD or better pictorial dustwrapper which has a closed tear to the top right of spine fold. Not price-clipped. **£1,250**

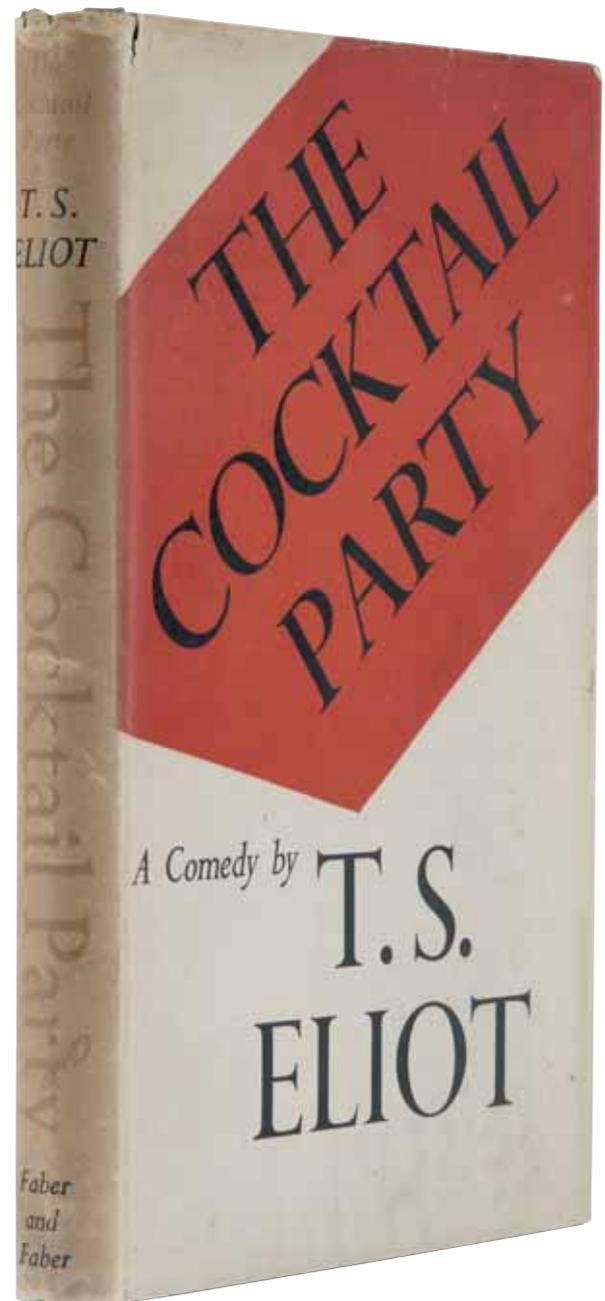
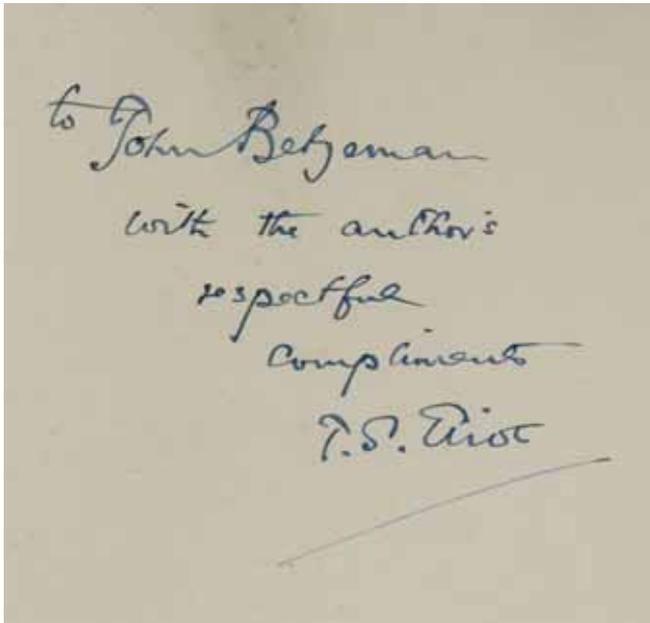
Inscribed in blue ink on the front free endpaper, “à M. Reginald A. Last, ce témoignage pour l’histoire, bien cordialement! C. De Gaulle 23 Nov. 1955”. The recipient Reginald [Reggie] Last held one of the most powerful positions in the British book trade as head book buyer for W. H. Smith.



32/



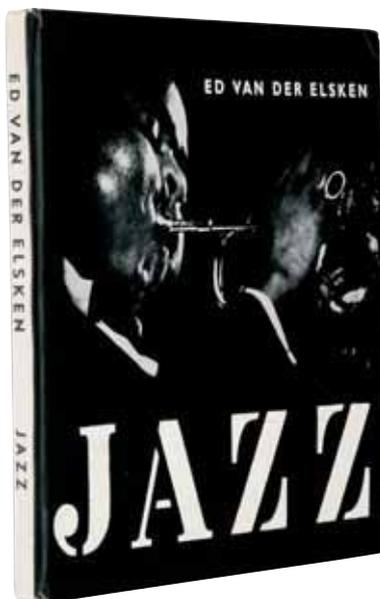
OLD POSSUM TO SIR JOHN



33/ **Eliot, T. S.:** *THE COCKTAIL PARTY* London: Faber and Faber. 1950

First edition, first issue. INSCRIBED PRESENTATION COPY. Original cloth in dustwrapper. A VERY GOOD copy with light rubbing to the cloth extremities. Complete with the VERY GOOD rubbed, nicked and spine faded dustwrapper. Not price-clipped. **£6,500**

An outstanding association copy, inscribed in blue ink on the front free endpaper, "To John Betjeman with the author's respectful compliments T. S. Eliot".



- 34/ **Elsken, Ed van der (met Teksten van Jan Vrijman, Hugo Claus, S. Carmiggelt, Friso Endt en Michiel de Ruyter): JAZZ** Netherlands, Amsterdam: De Bezige Bij. [1959]

First edition, first printing. Original laminated pictorial boards. Square 8vo. A NEAR FINE copy with the lightest of rubbing to the extremities and a small bump to the top right corner of upper board. The contents are complete and without inscriptions or stamps. The fragile spine remains complete. An excellent example. **£500**

A superb collection of photographs shot at concerts in Amsterdam and the Hague. Images include Count Basie, Lionel Hampton, Dizzy Gillespie, Horace Silver, Sonny Rollins Trio, Ella Fitzgerald, Duke Ellington, Chet Baker and Louis Armstrong. (Roth p.156; Hasselblad p.184,185; Parr p. 246.)

- 35/ **Fanthorpe, U. A.: COLLECTED POEMS 1978-2003** Cornwall: Peterloo Poets. 2005

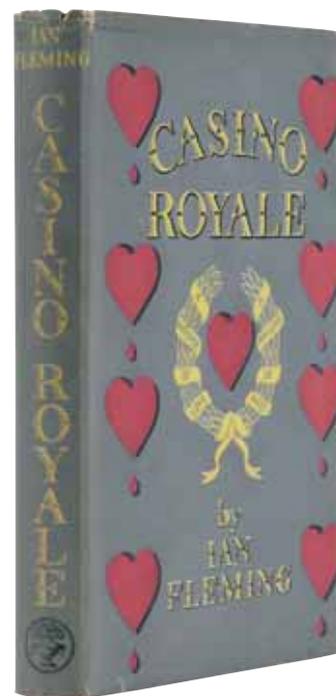
First edition, first printing. Hardcover issue. Original cloth in dustwrapper. A FINE clean and tight copy in the FINE original dustwrapper with Van Gogh illustration to upper panel. **£75**

“JUST A MOMENT. THREE MEASURES OF GORDON’S,
ONE OF VODKA, HALF A MEASURE OF KINA LILLET.
SHAKE IT VERY WELL UNTIL IT’S ICE-COLD, THEN
ADD A LARGE THIN SLICE OF LEMON PEEL. GOT IT?”

- 36/ **Fleming, Ian: CASINO ROYALE** London: Jonathan Cape. 1953

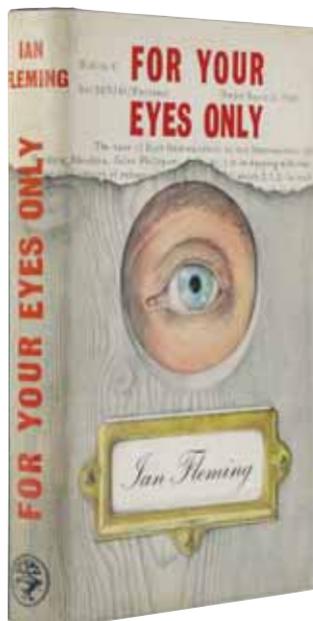
First edition, first printing. Original cloth in dustwrapper. A better than VERY GOOD copy, the cloth clean and bright with a small bump to the top of the spine. The contents are clean and without inscriptions or stamps. Complete with the VERY GOOD original first issue dustwrapper which is rubbed and nicked to the extremities and has some darkening of the rear panel. Not price-clipped (the original publisher’s price of 10s 6d net to both the front and rear flap, as called for). Housed in purpose made quarter black morocco solander box. **£20,000**

The author’s first book, introducing James Bond, 007.



36/

37/



- 37/ **Fleming, Ian:** *FOR YOUR EYES ONLY* London: Jonathan Cape. 1960

First edition, first printing. Original cloth in dustwrapper. A lovely FINE copy without inscriptions or stamps. Complete with the very NEAR FINE original dustwrapper which is lightly rubbed to the folds, entirely without loss and un-faded to the red lettering on the spine. The front flap has not been price-clipped (15s net., as called for). An excellent example. **£1,800**

Comprising From a View to a Kill, For Your Eyes Only, Quantum of Solace, Risico and The Hildebrand Rarity.

- 38/ **Fleming, Ian:** *THUNDERBALL* London: Jonathan Cape. 1961

First edition, first printing. Original cloth in dustwrapper. SIGNED by bond girls Luciana Paluzzi (Fiona Volpe) and Martine Beswick (Paula Caplan) in black ink on the front free endpaper. A lovely FINE copy, the pages white, clean and tight and without inscriptions or stamps. Complete with the original ever so lightly rubbed dustwrapper. Not price-clipped (15s. net to the front flap corner). **£850**

38/

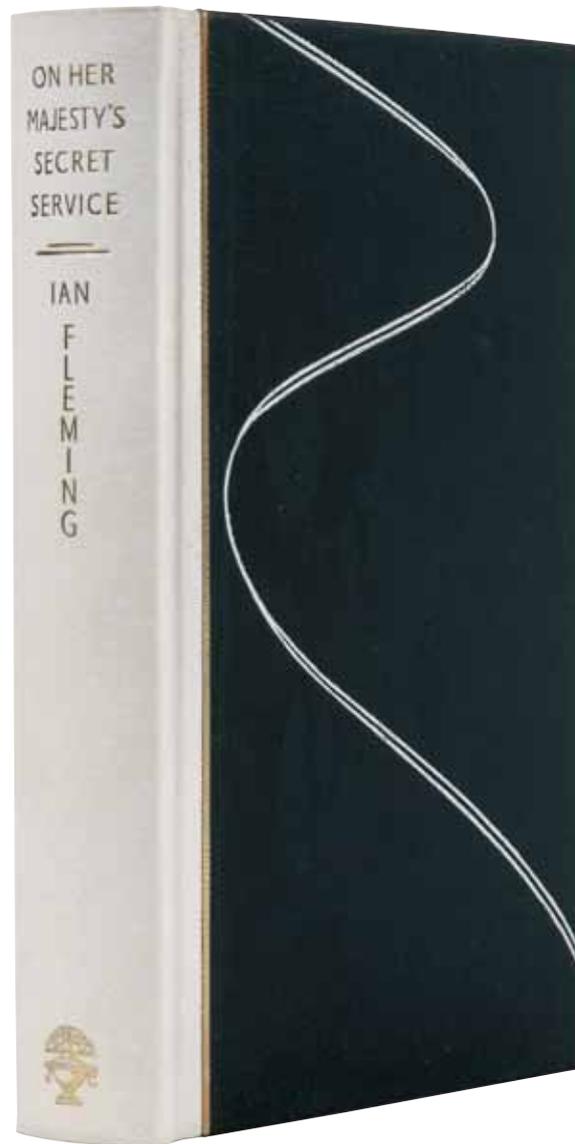


38/

GILT-EDGED BOND

39/ **Fleming, Ian:** *ON HER MAJESTY'S SECRET SERVICE*
London: Jonathan Cape. 1963

First edition, first printing. SIGNED LIMITED EDITION. Original black cloth with vellum spine, in original glassine dustwrapper. A lovely FINE copy with clean and bright cloth boards, the vellum spine without tears or creasing. The gilt titles remain bright and sharp. This copy numbered 143 and signed by the author in blue ballpoint pen to the limitation page. Complete with the FINE original glassine dustwrapper. Also present is the exceptionally rare gilt-edged printed invitation to the book launch of *On Her Majesty's Secret Service* and the first day of shooting of *From Russia With Love*. The invitation is jointly from the directors of Jonathan Cape and the directors of Eon Productions, the party being held at Pinewood Studios on the 1st April 1963. **£12,500**

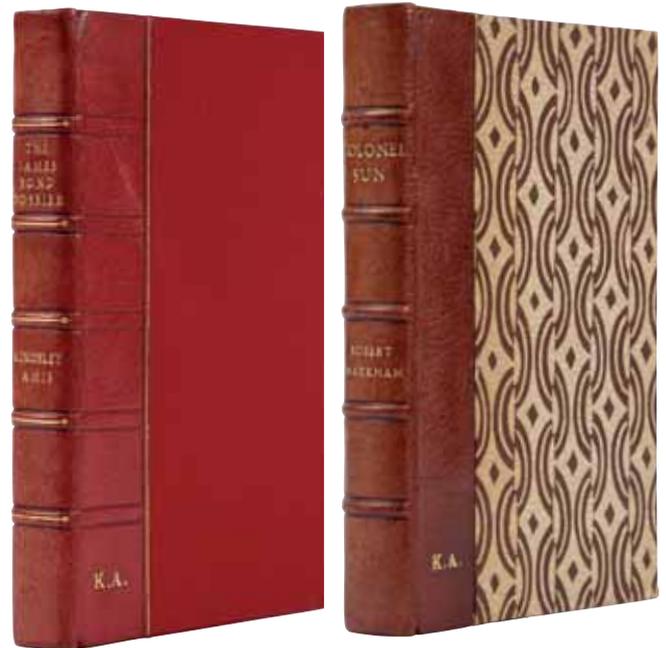


AN INDIVIDUAL PRODUCTION

40/ **[Fleming, Ian] Kingsley Amis: THE JAMES BOND DOSSIER**
London: Jonathan Cape. 1965

First edition, first printing. THE AUTHOR'S COPY. Publisher's unique presentation binding of quarter red morocco over red cloth boards. Gilt titles and raised bands to the spine, and with the author's gilt stamped initials to the bottom left corner of upper cover. Top edge gilt. A VERY GOOD or better copy with only light rubbing to the extremities. **£3,750**

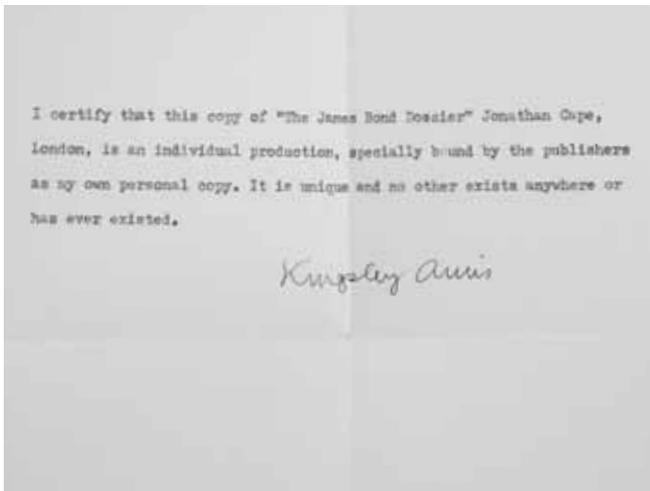
Loosely inserted is a typed letter signed in black ink by the author reading "I certify that this copy of "The James Bond Dossier", Jonathan Cape, London, is an individual production, specially bound by the publishers as my own personal copy. It is unique and no other exists anywhere or has ever existed. Kingsley Amis".



41/ **[Fleming, Ian] Kingsley Amis writing as Robert Markham: COLONEL SUN**
London: Jonathan Cape. 1968

First edition, first printing. THE AUTHOR'S COPY. Publisher's unique presentation binding of quarter brown morocco over decorated boards. Gilt titles and raised bands to the spine, and with the author's gilt stamped initials to the bottom left corner of upper cover. Top edge gilt. A VERY GOOD or better copy with only light rubbing to the extremities. **£3,750**

Loosely inserted is a typed letter signed in black ink by the author reading "I certify that this copy of "Colonel Sun" by Robert Markham, Jonathan Cape, London, is an individual production, specially bound by the publishers as my own personal copy. It is unique and no other exists anywhere or has ever existed. Kingsley Amis".



- 42/ **Freeman, R. Austin:** *THE SURPRISING ADVENTURES OF MR. SHUTTLEBURY COBB* London: Hodder and Stoughton. [1927]

First edition, first printing. Original brown cloth in dustwrapper. A VERY GOOD copy, the boards clean and showing minor rubbing and bumping to the extremities. The contents are free from inscriptions or stamps but there is some spotting to the text block edges. Complete with the original rubbed and nicked pictorial dustwrapper which has a small chip to upper edge of the front panel and two closed tears.

£650

Very scarce in dustwrapper. The only other copy we have seen was at Sotheby's Bond Street in 2000 (in a frayed and repaired dustwrapper, it made £700 plus buyer's premium).

- 43/ **Fulton, Hamish (Ben Tufnell and Andrew Wilson with contributions by Bill McKibben and Doug Scott):** *WALKING JOURNEY* London: Tate Publishing. 1996

First edition. SIGNED BY THE ARTIST. Original pictorial card covers. A FINE copy. Signed by the artist Hamish Fulton in red ink on the title page. Illustrated throughout.

£80

- 44/ **Gilbert, Michael:** *FEAR TO TREAD* London: Hodder and Stoughton. 1955

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A lovely NEAR FINE copy, without inscriptions or stamps, just lightly bumped to the spine tips and corners. Complete with the NEAR FINE original pictorial dustwrapper. Not price-clipped.

£125

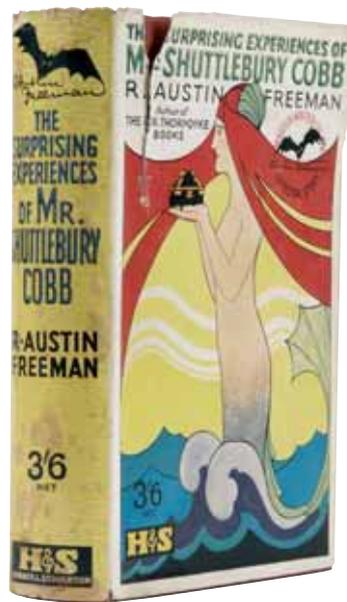
Signed in blue ink on the title page.

- 45/ **Gioia, Dana:** *THE GODS OF WINTER* Cornwall: Peterloo Poets. 1991

First UK edition. Paperback original (not issued in hardcover). INSCRIBED PRESENTATION COPY from the author to his publisher. A FINE copy.

£65

Inscribed in blue ink on the front free endpaper "For Lynn and Harry [Chambers] - who unleashed me on the unsuspecting British public. Thanks! - Dana / London June 8 1991".



42/

- 46/ **Golding, William:** *CLOSE QUARTERS* London: Faber and Faber. 1987

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A NEAR FINE square and tight copy with light spotting to the top edge of text block. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper. Not price-clipped.

£175

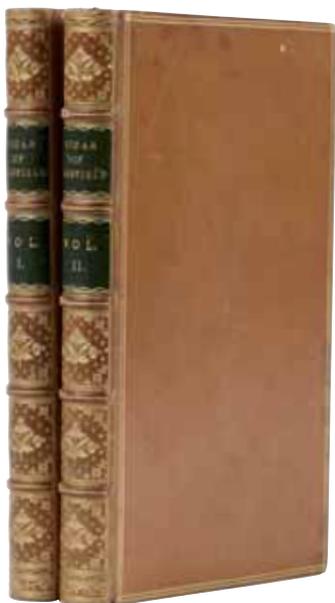
Signed by the author in black ink on the half title.

- 47/ **Golding, William:** *FIRE DOWN BELOW* London: Faber and Faber. 1989

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A NEAR FINE square and tight copy, a little tanned to the edge of text block. Complete with the NEAR FINE lightly rubbed and creased dustwrapper. Not price-clipped.

£60

Signed by the author in black ink on the half title.



- 48/ **Goldsmith, Oliver:** *THE VICAR OF WAKEFIELD* A Tale. Supposed to be written by Himself. Salisbury: Printed by B. Collins, for F. Newbery. 1766

First edition. Two volumes. Small 8vo. Bound in 19th century full tan calf with gilt ruled lines and decorated spines. The titles stamped in gilt on green labels. Marbled endpapers with inner gilt dentelles. Minor rubbing and scuffing to the binding extremities. The contents clean and bright and without tears or repairs. Advertisement present to volume one as called for and with the misprint “Waekfield” to the running title header in volume two, page 95. A FINE copy.

£2,850

48/

- 49/ **Goodis, David:** *RETREAT FROM OBLIVION*
New York: E. P. Dutton and Company. 1939

First edition, first printing. Original cloth in dustwrapper. An excellent NEAR FINE clean and bright copy, without inscriptions or stamps in the NEAR FINE lightly spine-faded dustwrapper with light restoration to the extremities. Not price-clipped.

£1,500

The author's first book.

- 50/ **Goodis, David:** *NIGHTFALL* New York: Julian Messner Inc. 1947

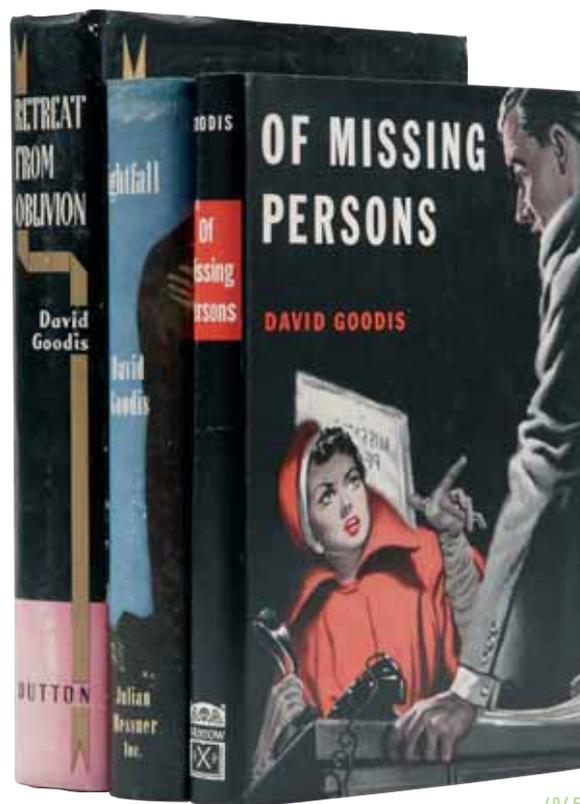
First edition, first printing. Original cloth in dustwrapper. A VERY GOOD or better copy, without inscriptions or stamps but with a little bumping to the spine tips. Complete with the NEAR FINE lightly restored pictorial dustwrapper. Not price-clipped.

£600

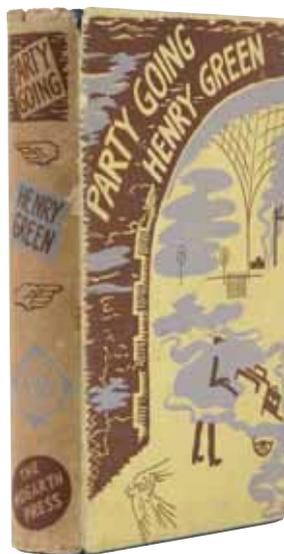
- 51/ **Goodis, David:** *OF MISSING PERSONS* New York: William Morrow and Co. 1950

First edition, first printing. Original cloth in dustwrapper. A superb FINE copy without inscriptions or stamps in the FINE pictorial dustwrapper. Not price-clipped.

£750



49/ 50/ 51/



53/

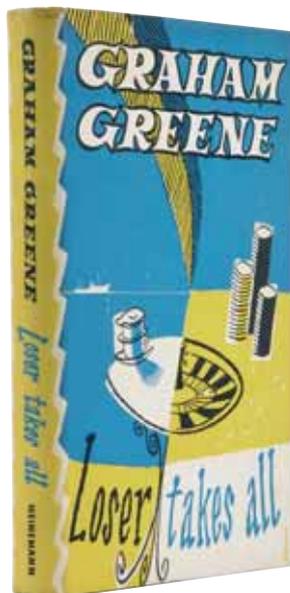
52/ **Gorbachev, Mikhail S.:** *MEMOIRS* New York: Doubleday. 1996

First edition, first printing. INSCRIBED BY THE AUTHOR. Original cloth in dustwrapper. A NEAR FINE copy in NEAR FINE lightly creased dustwrapper. Not price-clipped. Inscribed by Mikhail Gorbachev in black ink to the title page. **£300**

53/ **Green, Henry:** *PARTY GOING* London: The Hogarth Press. 1939

First edition, first printing. Original blue cloth in dustwrapper. A VERY GOOD copy, the cloth clean, the contents without inscriptions or stamps but with some spotting to the endpapers. Complete with the original rubbed and nicked dustwrapper correctly price 7/6 net to the spine. **£550**

“MR. Q. C. SAVORY WAS NOT TO BE FOUND IN THE FIRST-CLASS CARRIAGES, BUT SHE RAN HIM TO EARTH IN A SECOND-CLASS SLEEPER.”



55/

54/ **Greene, Graham:** *STAMBOUL TRAIN* London: William Heinemann. 1932

First edition, first printing, first issue. Original black cloth with gilt titles to the spine; no dustwrapper. A near VERY GOOD copy, the binding showing a little rubbing and minor fraying to the spine tips and some light marking to boards. The binding remains tight. The contents are entirely complete and without inscriptions or stamps. There is a previous owner's bookplate to the front free endpaper and a tiny nick (production fault) to the edge of two pages. Clean and bright throughout, without the foxing so often seen with this title. Rare. **£2,750**

The suppressed first issue with the character Q. C. Savory (later changed to Quin Savory after J. B. Priestley's threat of a libel suit) and Dickens (later changed to Chaucer).

55/ **Greene, Graham:** *LOSER TAKES ALL* London: William Heinemann. 1955

First edition, first printing. A NEAR FINE copy without inscriptions or stamps. Complete with the original NEAR FINE lightly rubbed dustwrapper. Not price-clipped. **£225**

76

STAMBOUL TRAIN

in the *New Yorker*, pencil drawings in the *Mercury*. She looked cautiously down the corridor, her eyes blinking a little in a short-sighted manner, and then walked rapidly away. Mr. Q. C. Savory was not to be found in the first-class carriages, but she ran him to earth in a second-class sleeper. With his chin buried in his overcoat, one hand round the bowl of a pipe, he watched with small glittering eyes the people who passed in the corridor. A clergyman dozed in the opposite corner.

Miss Warren opened the door and stepped inside. Her manner was masterful; she sat down without waiting for an invitation. She felt that she was offering this man something he wanted, publicity, and she was gaining nothing commensurate in return. There was no need to speak softly to him, to lure him into disclosures, as she had tried to lure Dr. Czinner; she could insult him with impunity, for the Press had power to sell his books. "You Mr. Q. C. Savory?" she asked, and saw out of the corner of her eye how the clergyman's attitude changed to one of respectful

54/

- 56/ **Greene, Graham:** *TRAVELS WITH MY AUNT*
London: The Bodley Head. 1969

First edition, first printing. Original cloth in dustwrapper. A lovely FINE copy without inscriptions or stamps in the original NEAR FINE very lightly rubbed and price-clipped dustwrapper.

£50

- 57/ **Gunn, Victor (also writes as Berkeley Gray):** *IRONSIDES' LONE HAND* London: Collins. 1941

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE copy without inscriptions or stamps. Complete with the VERY GOOD rubbed and spine-darkened dustwrapper. Not price-clipped, with 7s 6d net to the front flap. Scarce.

£325

- 58/ **Gunn, Victor (also writes as Berkeley Gray):** *MADHATTER'S ROCK* London: Collins. 1942

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE copy without inscriptions or stamps, the board corners very slightly bumped. Complete with the VERY GOOD rubbed and spine-darkened dustwrapper. Not price-clipped; 7s 6d net to the front flap. Scarce.

£195

- 59/ **Hadley Chase, James writing as Ambrose Grant:** *MORE DEADLY THAN THE MALE* London: Eyre and Spottiswoode. 1946

First edition, first printing. Original cloth in dustwrapper. A lovely FINE clean and bright copy without inscriptions or stamps. Complete with the very lightly rubbed Dorothy Craigie dustwrapper. Not price-clipped (9s net to the front flap). Rare.

£475

- 60/ **Hamilton, Patrick:** *THE WEST PIER* London: Constable. 1951

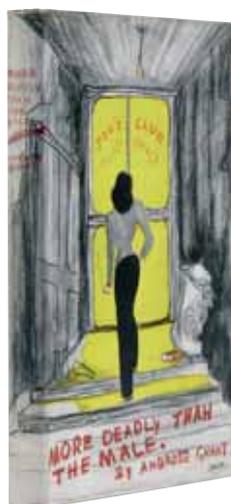
First edition, first printing. Original cloth in dustwrapper. A VERY GOOD or better copy, the dark blue cloth clean with tiny areas of fading to the spine tips and small bumps to the corners. The contents square and tight and without inscriptions or stamps but with light offsetting and spotting to the endpapers. Complete with the original pictorial dustwrapper which is a little rubbed and nicked to the extremities with small chips at the spine tips. Not price-clipped.

£225

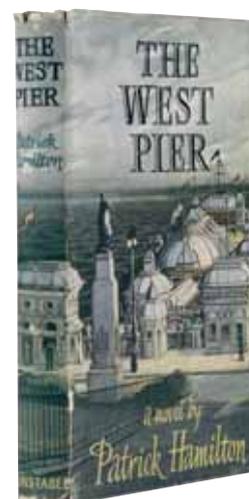
The first of three "Gorse" novels and rated by Graham Greene as "the best book written about Brighton".



57/



59/



60/



62/

- 61/ **Hammett, Dashiell (edited and introduced by Lillian Hellman):** *THE BIG KNOCKOVER: Selected Stories and Short Novels* New York: Random House. 1966

First edition thus. Original cloth in dustwrapper. A lovely FINE copy without inscriptions or stamps in the FINE unfaded dustwrapper. Not price-clipped. **£175**

- 62/ **Harrison, Tony:** *NEWCASTLE IS PERU* Newcastle: Eagle Press. 1969

First edition, first printing. Original printed paper wrappers. One of only 26 copies, numbered and SIGNED BY THE AUTHOR (of a total edition of 200). A VERY GOOD copy, the covers a little faded and creased to the extremities. Spotting to the edge of title page, otherwise clean and bright throughout. Woodcut illustrations. **£275**

Rare.

- 63/ **Heaney, Seamus:** *WINTERING OUT* London: Faber and Faber. 1972

First edition, first printing. Original card covers in paper dustwrapper. A VERY GOOD or better copy showing light rubbing and darkening to the extremities. Binding square and tight. The contents are clean and without inscriptions or stamps. **£260**

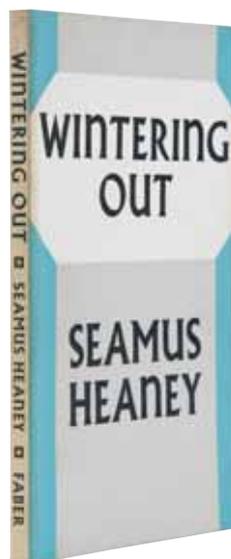


- 64/ **Heaney, Seamus:** *FIELD WORK* London: Faber and Faber. 1979

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE copy, clean, bright and tight and without inscriptions or stamps. Slightly dusty to the top edge of the text block. Complete with the original dustwrapper which is only lightly faded to the spine. Not price-clipped. Loosely laid in is the Poetry Book Society Bulletin, Field Work being the Poetry Book Society choice for Autumn 1979. **£75**

- 65/ **Heaney, Seamus:** *STATION ISLAND* London: Faber and Faber. 1984

First edition, first printing. Hardcover. Original cloth in dustwrapper. A FINE copy, clean, bright and tight and without inscriptions or stamps. Complete with the FINE original dustwrapper. Not price-clipped. **£60**



63/



66/

- 66/ **Hemingway, Ernest:** *ACROSS THE RIVER AND INTO THE TREES*
London: Jonathan Cape. 1950

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE clean and bright copy without inscriptions or stamps in the NEAR FINE lightly rubbed and creased dustwrapper. Not price-clipped. With the publisher's "New Travellers' Library" booklet laid in. **£200**

The true first edition, preceding the US edition.

- 67/ **Heron, Patrick:** *BIG PAINTINGS 1994 Exhibition Brochure*
London: Camden Arts Centre / Arnolfini. 1994

First edition. SIGNED BY THE ARTIST. Original blue stapled card covers. A FINE copy. Signed by Patrick Heron in blue ink on the title page.

This booklet was produced to accompany the 1994 exhibition BIG PAINTINGS at Camden Arts Centre in London and Arnolfini in Bristol (1995). Large fold-out colour plate to the rear. **£100**

- 68/ **Horovitz, Michael (David Hockney, Peter Blake, Richard Hamilton, Adrian Henri et al):** *THE WOLVERHAMPTON WANDERER: An Epic of Britannia In Twelve Books With a Resurrection and a Life* London: Latimer. 1971

First edition, first printing. SIGNED LIMITED EDITION. Original yellow cloth in dustwrapper. A FINE clean and bright copy without previous owner's inscriptions or stamps, in the lightly rubbed and darkened dustwrapper. SIGNED on the limitation page by all 31 contributors: Michael Horovitz, David Hockney, Peter Blake, Richard Hamilton, Colin Self, Michael Foreman, Michael Tyzack, Felix Topolski, Ron Sandford, Nick Roberts, Michael Bloom, Marigold Hodgkinson, Pete Hoida, Mike Francis, Jeff Goldner, Patrick Hughes, Bob Godfrey, Adam Ritchie, David Oxtoby, Pete Morgan, Adrian Henri, Mike McInnerney, John Furnival, Gabi Nasemann, Paul Kaplan, Jeff Cloves. Stephen Morris, Tom Phillips, Mal Dean, Shepard Sherbell and Jeff Nuttall. **£675**

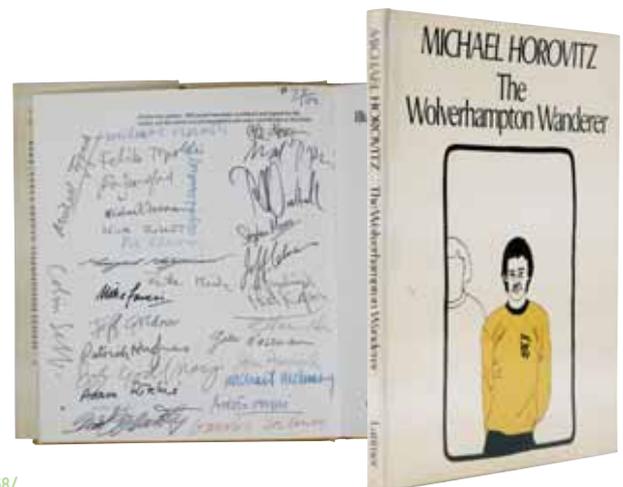
This copy numbered 75 (of only 100 copies).

- 69/ **Howes, Edith (illustrated by Florence Mary Anderson):** *THE CRADLE SHIP* London: Cassell and Company. [1916]

First edition. Original blue / green embossed cloth with gilt titles to the spine and oval pictorial onlay to upper board, in dustwrapper. A VERY GOOD or better copy, the cloth clean and the gilt bright with only light rubbing to the extremities. The contents are entirely complete with all four full page colour plates and tissue guard to frontispiece present and in FINE condition. Small neat ink inscription dated March 1917 to the endpaper. Light spotting to the prelims and text block edges. The scarce original dustwrapper is nicked to the spine tips with a chip to the bottom taking most of the publisher's name. The publisher's price has been punched out of the spine, otherwise bright and attractive. **£95**

- 70/ **Hughes, Glyn:** *LOVE ON THE MOOR Poems 1965-68*
Manchester: Phoenix Pamphlet Poems Press. 1968

First edition, first printing. Hardcover issue. One of only 50 copies, bound in hard covers and SIGNED BY THE AUTHOR. Original blue cloth in white printed dustwrapper. A FINE copy in FINE dustwrapper. Signed in blue ink on the half title. **£60**
Scarce.



68/

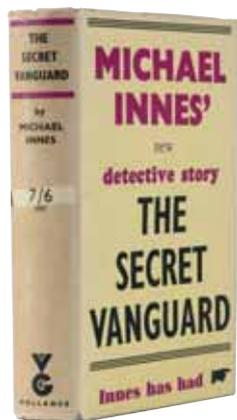
71/ **Hutchison, Graham Seton (inscribed to Edmund Blunden):** *FOOTSLOGGER, An Autobiography* London: Hutchinson. 1931

First edition, limited to 100 copies, this number six. INSCRIBED PRESENTATION COPY. Publisher's original suede backed cloth boards with printed paper label to the spine. A VERY GOOD copy showing light wear to the extremities. Illustrated with a portrait frontispiece and 23 full page plates throughout the text. **£450**

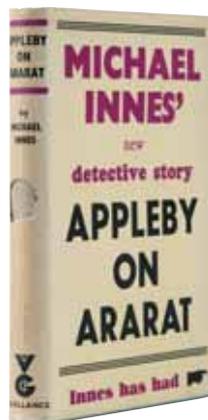
An outstanding presentation copy, inscribed on the limitation page "Edmund Blunden, A small tribute of my admiration of his genius. Graham Seton Hutchison, Hillingdon, Aug. 1931".

72/ **Huxley, Aldous:** *TWO OR THREE GRACES and Other Stories* London: Chatto and Windus. 1926

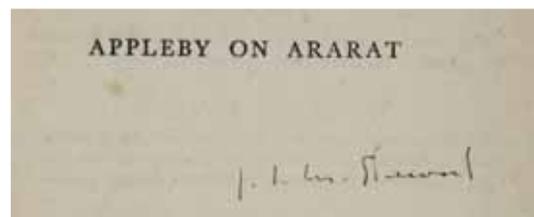
First edition. Original cloth in dustwrapper. A lovely FINE copy without inscriptions or stamps. Complete with the very NEAR FINE lightly rubbed original dustwrapper. Not price-clipped. **£95**



73/



74/



74/



71/



73/ **Innes, Michael (pseudonym of J. I. M. Stewart):** *THE SECRET VANGUARD* London: Victor Gollancz. 1940

First edition, first printing. SIGNED BY THE AUTHOR. Original blue cloth with dark blue titles to the spine, in dustwrapper. A VERY GOOD clean and bright copy, with a few light marks to the front endpaper complete with the VERY GOOD lightly rubbed and nicked dustwrapper. A light area to the spine where a bookseller's label was one placed over the publisher's 7/6 price. Signed by the author in blue ink on the half title. **£500**

Hubin.

74/ **Innes, Michael (pseudonym of J. I. M. Stewart):** *APPLEBY ON ARARAT* London: Victor Gollancz. 1941

First edition, first printing. SIGNED BY THE AUTHOR. Original blue cloth with navy blue titles to the spine. A VERY GOOD or better clean and bright copy without inscriptions or stamps but with a small circular faded patch to the spine. Complete with the scarce original dustwrapper that would be VERY GOOD but for the price having been removed from the spine (this copy was originally purchased new in Australia where this was unfortunately common practice). Signed by the author in blue ink on the half title whilst he was Jury Professor of English Literature at the University of Adelaide, in South Australia. **£450**

In our experience the author's scarcest book to find in dustwrapper. (Hubin. Cooper and Pike.)

- 75/ **James, Henry:** *TALES OF THREE CITIES* London: Macmillan and Co. 1884

First UK edition. Publisher's original green cloth with gilt titles to the spine. A lovely NEAR FINE copy, the cloth clean and bright, the contents without inscriptions or stamps. Endpapers spotted otherwise spotless throughout. **£180**

1500 copies printed.

- 76/ **James, P. D.:** *THE BLACK TOWER* London: Faber and Faber. 1975

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD or better copy, without inscriptions or stamps but with light spotting of the endpapers. Complete with the VERY GOOD rubbed and nicked original dustwrapper. Not price-clipped. **£65**

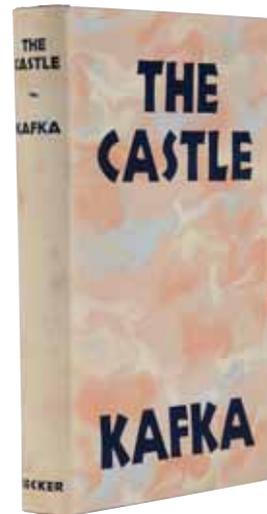
- 77/ **Jardine, Robert:** *DELAYED AND COMPLICATED LABOUR* London: Henry Kimpton. 1911

First edition. INSCRIBED BY THE AUTHOR. Original green cloth boards with gilt titles to the spine. A VERY GOOD copy, the cloth a little rubbed to the extremities. The contents, including one hundred and seven illustrations, are complete as called for. Light spotting to the prelims. Scarce. **£225**

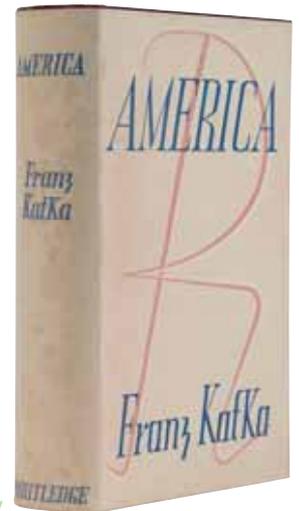
Inscribed in black ink to the half title, "In memory of my first forceps case R. J."

In memory of
my first-forceps
Case.
— R.J.

77/



78/



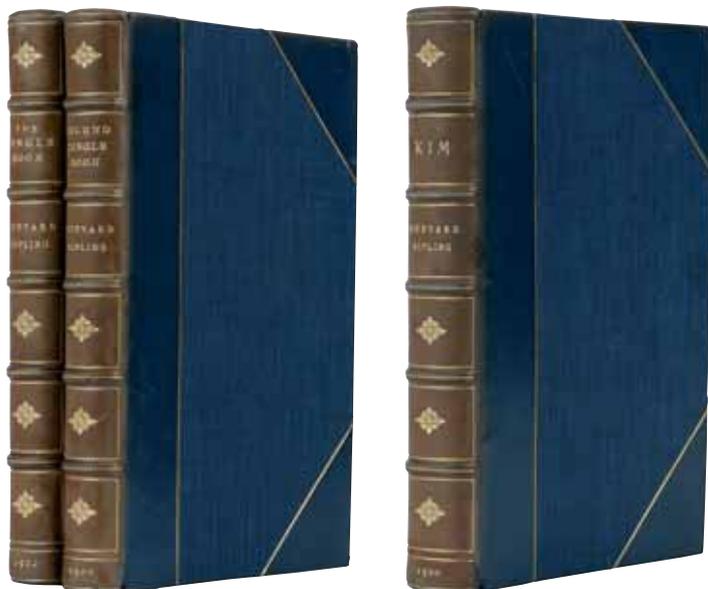
79/

- 78/ **Kafka, Franz:** *THE CASTLE* London: Martin Secker. 1930

First edition. Original blue cloth with gilt titles to the upper board and spine. A lovely very NEAR FINE copy with clean, square and clean cloth boards, the contents without inscriptions or stamps and with slight spotting to the text block edges. Publisher's card loosely laid in. Complete with the very NEAR FINE original dustwrapper which is entirely without tears or loss and with only the lightest of rubbing and fading to the spine. Not price-clipped (7s. 6d. net to the front flap as called for). A superb example. **£5,750**

- 79/ **Kafka, Franz:** *AMERICA* London: George Routledge. 1938

First edition. Original burgundy cloth with gilt titles to the spine. A lovely very NEAR FINE copy with clean, square and unfaded cloth boards, the contents without inscriptions or stamps and with slight spotting to the text block edges. Publisher's card loosely laid in. Complete with the NEAR FINE original dustwrapper which is entirely without tears or loss but with faint spotting to the spine. Not price-clipped (8s. 6d. net to the front flap as called for and with the publisher's overseas edition ink stamp above the price). An excellent example. **£750**



80/ **Keynes, John Maynard:** *A REVISION OF THE TREATY*
London: Macmillan and Co. 1922

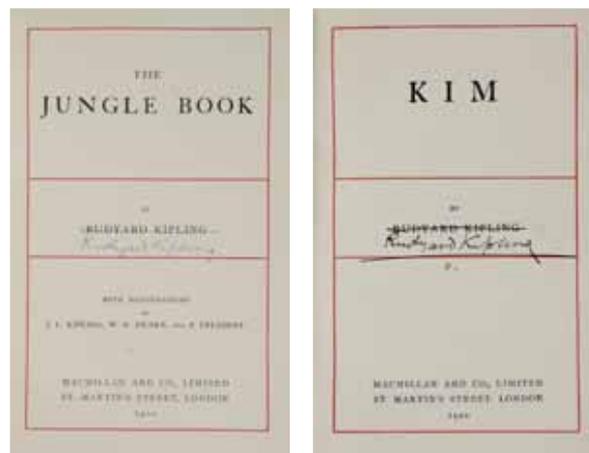
First edition, first printing. Original blue cloth with gilt titles to the spine, in dustwrapper. A superb NEAR FINE copy with a little darkening to the top edge of text block and offsetting to the endpapers. Without inscriptions or stamps. Complete with the FINE original dustwrapper.

£625



80/

“RECOMMENDATIONS
FOR THE REVISION
OF THE TREATY OF
VERSAILLES.”



81/ 82/

81/ **Kipling, Rudyard:** *THE JUNGLE BOOK with THE SECOND JUNGLE BOOK* London: Macmillan and Co. 1920 & 1922

Early editions. Two volumes. SIGNED BY THE AUTHOR. Illustrations in black and white by J. Lockwood Kipling, W.H. Drake and P. Frenzeny. Early to mid 20th century half morocco binding with raised bands and gilt titles to the spine. Top edge gilt. A VERY GOOD attractive set with a little rubbing to the extremities and some fading of the spine. SIGNED by Kipling in blue ink underneath his printed name on the title page of Jungle Book. Rare thus.

£2,250

Bound by J & E Bumpus of Oxford.

82/ **Kipling, Rudyard:** *KIM* London: Macmillan and Co. 1920

Early edition. SIGNED BY THE AUTHOR. Early to mid 20th century half morocco binding with raised bands and gilt titles to the spine. Top edge gilt. A VERY GOOD attractive copy with a little rubbing to the extremities and some fading of the spine. SIGNED by Kipling in black ink underneath his printed name on the title page. Scarce thus.

£500

Bound by J & E Bumpus of Oxford.



83/

- 83/ **Kipling, Rudyard:** *CITIES AND THRONES AND POWERS*
From *Puck of Pook's Hill*. Original Manuscript: Raymond
Fieldhouse. 1933

Unique edition. SIGNED BY RUDYARD KIPLING. 8pp. small 4vo. Hand printed stiff paper covers with the text and illustrations in manuscript throughout. A beautifully produced handmade book with Kipling's poem from *Puck of Pook's Hill* in black calligraphic hand illustrated on every page in pen and watercolour. Signed by Rudyard Kipling on page 6. **£375**

The book and manuscript all the work of Raymond Fieldhouse, a minor local history author and enthusiastic correspondent with many authors of his time. This is one of several handmade books he produced as gifts to those authors he held in high regard and met with various degrees of gratitude. John Buchan on receipt of his and in a letter dated December 1934 writes "I found your beautiful little book on my return to Elsfield, and am deeply in your debt for the gift. Tell me please, is it printing or pen work? in any case it is a very fine piece of work". Kipling, evidently less enamoured by the gift or simply misunderstanding it as such signed his name at the conclusion of the poem and sent it back!

- 84/ **Kitchin, C. H. B.:** *STREAMERS WAVING* London: The Hogarth Press. 1925

First edition, first printing. Original orange cloth with gilt titles to the spine, in dustwrapper. An excellent NEAR FINE bright, clean and tight copy without inscriptions but with a small square previous owner's stamp to the front free endpaper. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper which has a couple of short closed tears to the extremities. Priced at 6s. net to the spine, as called for. Scarce in dustwrapper. **£225**

1000 copies printed. (Woolmer 68.)

- 85/ **Larkin, Philip:** *JILL: A Novel* London: The Fortune Press. 1946

First edition, first printing. Hardcover. Original black cloth with gilt titles to the spine. A VERY GOOD copy, the cloth clean and the binding tight. Gilt titles a little dulled but entirely legible. The contents are complete and without inscriptions or stamps. There is evidence of bookplates having been removed from the front free endpaper and pastedown and some spotting to the text block edges. **£500**



84/



85/



86/

- Larkin, Philip (edited by George Hartley):** PHILIP LARKIN reads and comments on *THE WHITSUN WEDDINGS* Hessele: The Marvell Press / Listen Records, The Poets Voice Series. 1965

First edition. Long playing 33 1/3 r.p.m. vinyl recording. Cover photograph by George Hartley. A VERY GOOD copy, the sleeve a little rubbed and scuffed but complete and without tears. The record with a couple of light scratches not affecting the recording. Scarce. **£220**

Provenance: From the personal collection of Harry Chambers (Peterloo Poets founder).

- Lejeune, Anthony:** *MR DIABOLO* London: Macdonald. 1960

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE copy that would be fine but for a small handwritten ink number to the top right corner of the front free endpaper. Complete with the NEAR FINE very lightly rubbed and nicked pictorial dustwrapper. Not price-clipped. **£75**

- Lewis, C. S. (Illustrated by Pauline Baynes):** *THE MAGICIAN'S NEPHEW* London: The Bodley Head. 1955

First edition, first printing. Original green cloth with silver titles to the spine, in dustwrapper. A VERY GOOD copy, with a little rubbing and bumping to the board extremities. The contents complete and with a neat ink inscription to the front free endpaper. Complete with the VERY GOOD rubbed and nicked price-clipped dustwrapper which has a little darkening to the extremities. **£625**

- Little, Conyth:** *THE BLACK PAW* London: Collins, The Crime Club. 1941

First edition. Original orange cloth with black titles to the spine, in dustwrapper. A VERY GOOD copy, the cloth clean with a little fading to the extremities, the contents without inscriptions or stamps. Complete with the scarce rubbed and nicked dustwrapper which has small chips, with loss to the spine tips and some erosion to the folds. Not price-clipped (7s 6d net to the front flap). Very scarce. **£525**

- Little, Conyth:** *BLACK EXPRESS* London: Collins, The Crime Club. 1945

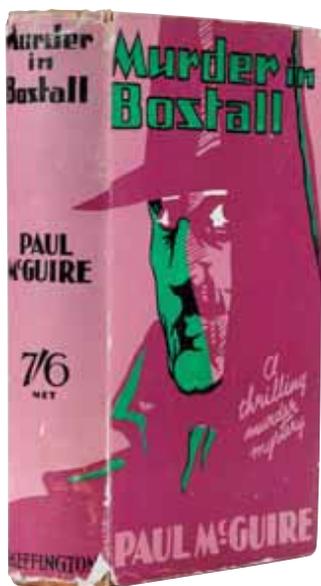
First edition. Original orange cloth with black titles to the spine, in dustwrapper. A NEAR FINE copy, the cloth clean, the contents without inscriptions or stamps and the binding square and tight. Complete with the VERY GOOD or better price-clipped dustwrapper which is a little rubbed to the edges and with small nicks to the fold corners. **£75**



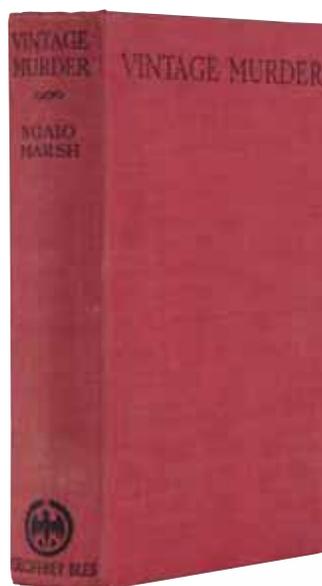
88/



89/



94/



95/

*With all good wishes
from
Ngaio Marsh
September 1938*

- 91/ **MacDonald, Philip:** *THE LIST OF ADRIAN MESSENGER*
London: Herbert Jenkins. 1960

First UK edition. Original orange cloth with black titles to the spine, in dustwrapper. A VERY GOOD or better copy, the cloth clean and the contents without inscriptions or stamps. Complete with the nicked, creased and rubbed original dustwrapper which has small chips to the extremities. Not price-clipped (13/6 net to the front flap). **£150**

- 92/ **McEwan, Ian:** *IN BETWEEN THE SHEETS*
London: Jonathan Cape. 1978

First edition, first printing. A FINE copy with previous owner's name to the front free endpaper in FINE spine-faded dustwrapper. Not price-clipped. **£170**

- 93/ **McEwan, Ian:** *THE CHILD IN TIME*
London: Jonathan Cape. 1987

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A FINE copy in FINE unfaded dustwrapper. Not price-clipped. **£165**

Signed in black ink on the title page.

- 94/ **McGuire, Paul:** *MURDER IN BOSTALL*
London: Skeffington. [1931]

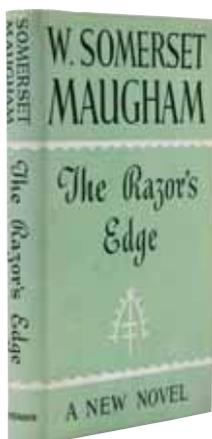
First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy, the orange cloth clean and bright, a little bumped to the corners. The contents without inscriptions or stamps, with some spotting to the prelims. Publisher's catalogue to the rear dated Spring 1931. Lacking the blank endpaper to the rear. Complete with the scarce original rubbed and nicked first issue dustwrapper which has small tape remnants to the flaps. Not price-clipped (7/6 net to the spine). **£300**

The author's first book. Hubin.

- 95/ **Marsh, Ngaio:** *VINTAGE MURDER*
London: Michael Joseph. 1937

First edition. INSCRIBED BY THE AUTHOR. Original first issue binding of red cloth with black titles. A VERY GOOD copy, the cloth clean. The contents entirely complete without previous owner's inscriptions but with some light spotting to the prelims. **£425**

Inscribed by the author in black ink on the title page "With all good wishes from Ngaio Marsh / September 1938".



96/

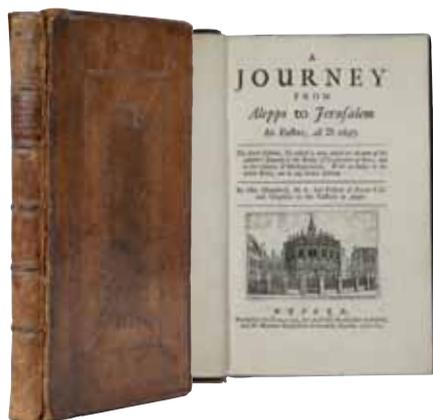


97/

- 96/ **Maugham, William Somerset:** *THE RAZOR'S EDGE*
London: William Heinemann. 1944

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE copy with minor rubbing and bumping to the board edges, the contents clean and without inscriptions or stamps. Complete with the better than VERY GOOD lightly rubbed dustwrapper which is completely unfaded, without loss and with only a couple of trivial marks to the rear panel. Not price-clipped. An excellent copy. **£275**

Filmed in 1946 starring Tyrone Power, Gene Tierney, John Payne, Anne Baxter (who won a Best Supporting Actress Oscar) and Clifton Webb and remade in 1984 starring Bill Murray and Teresa Russell.



98/

- 97/ **Maugham, William Somerset (illustrated by Graham Sutherland):** *CAKES AND ALE or, The Skeleton in the Cupboard*
London: William Heinemann. [1953]

First edition thus. Limited edition. Lithograph frontispiece portrait and decorations by Graham Sutherland. SIGNED BY THE AUTHOR AND THE ARTIST. Publisher's original navy blue morocco boards with cream spine with gilt stamped title label. Top edge gilt. An excellent NEAR FINE clean and bright copy with only light rubbing to the spine tips. Complete with the original glassine dustwrapper but without slipcase. **£240**



98/

- 98/ **Maudrell, Henry:** *A JOURNEY FROM ALEPPO TO JERUSALEM AT EASTER, A. D. 1697* The sixth edition, to which is now added an account of the author's journey to the banks of Euphrates at Beer, and to the country of Mesopotamia. With an index to the whole work, not in any former edition. Oxford and London: Printed at the Theatre, for A. Peisley, and W. Meadows. 1740

Sixth Edition. 171pp. Contemporary panelled calf. Gilt stamped label to the spine. Binding rubbed at joints. Internally FINE, very clean with a contemporary ink initials to reverse of the title page and neat annotation to one text page. The engraved title vignette, 15 engraved plates (9 folding and 6 full page) and 4 small illustrations within the text are present as called for. An excellent copy. **£600**



101/

99/ **Mitchell, David:** *GHOSTWRITTEN* London: Sceptre. 1999

First edition, first printing. SIGNED BY THE AUTHOR. Paperback original. A VERY GOOD copy with a little wear to the extremities of covers. The contents in FINE condition. The author's first book. **£125**

Signed by the author in black ink on the title page.

100/ **Montgomery, Field-Marshal (Montgomery of Alamein):** *THE PATH TO LEADERSHIP* London: Collins. 1961

First UK edition, first printing. SIGNED BY THE AUTHOR. An excellent NEAR FINE clean and tight copy, lightly spotted to the text block edge. Complete with the NEAR FINE very lightly rubbed dustwrapper. Not price-clipped. **£170**

Signed in blue ink on the front free endpaper "Montgomery of Alamein F. M."

101/ **Moore, Brian:** *JUDITH HEARNE* London: André Deutsch. 1955

First edition, first printing. Original cloth in dustwrapper. An excellent NEAR FINE clean, square and tight copy with previous owner's surname in ink to the front free endpaper. Complete with the VERY GOOD pictorial dustwrapper which is lightly chipped to the top of the faded spine. Not price-clipped. **£350**



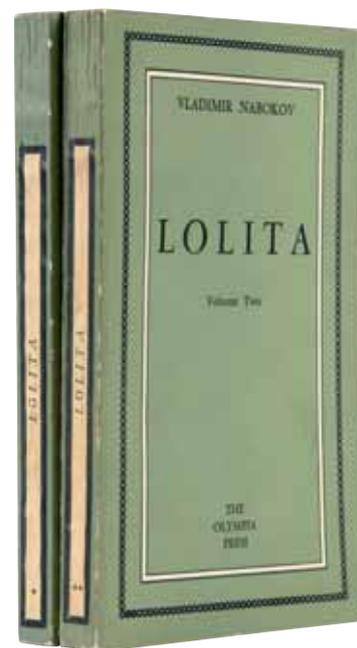
102/

102/ **Murdoch, Iris:** *THE FLIGHT FROM THE ENCHANTER* London: Chatto & Windus. 1956

First edition, first printing. Original cloth in dustwrapper. A NEAR FINE clean and tight copy without inscriptions or stamps. Complete with the exceptionally bright Edward Bawden designed price-clipped dustwrapper which is ever so slightly rubbed to the extremities. A superb copy. **£550**

103/ **Nabokov, Vladimir:** *LOLITA* Paris: The Olympia Press 1955

First edition, first issue. Two volumes. Original green card covers. A lovely NEAR FINE copy with only light rubbing to the extremities and faint ink word to top corner of the rear wrapper. With the first issue printed price of Francs: 900 to the bottom corner of rear wrappers, the spines a little darkened. The contents in FINE condition and without inscriptions or stamps. Both volumes entirely without repair or restoration. **£3,500**



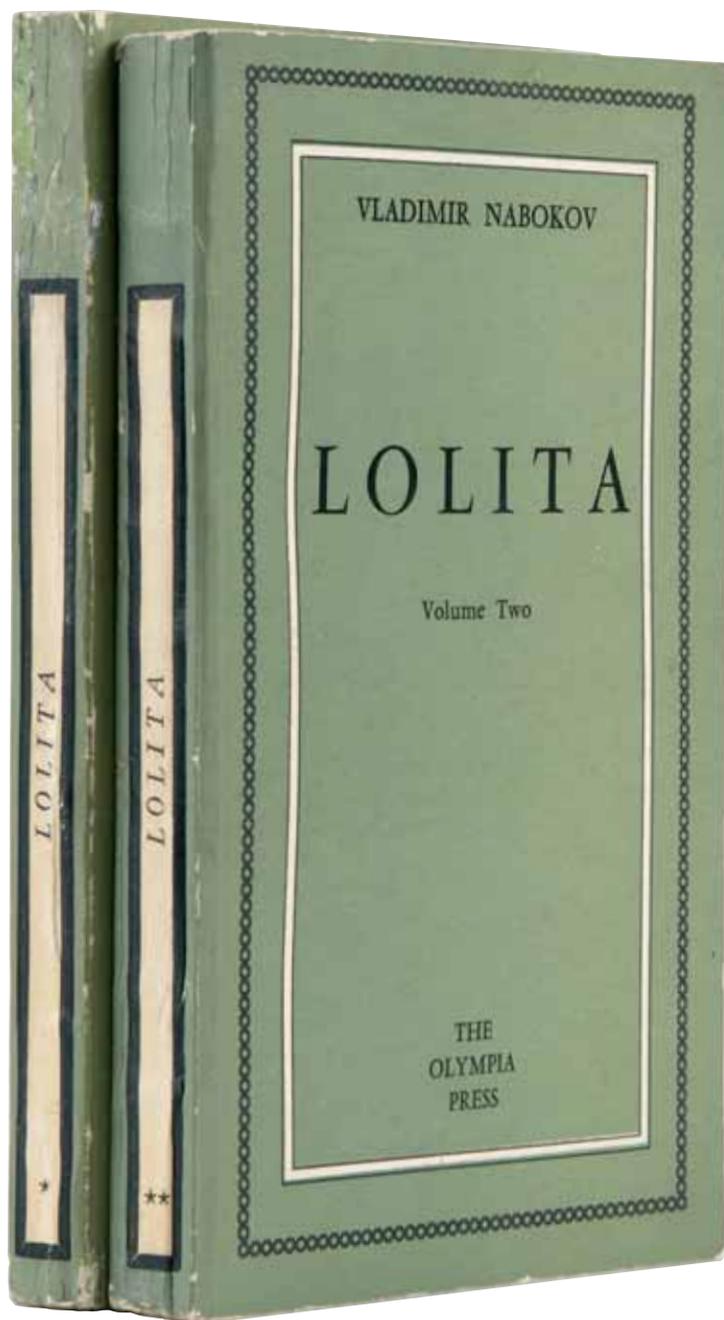
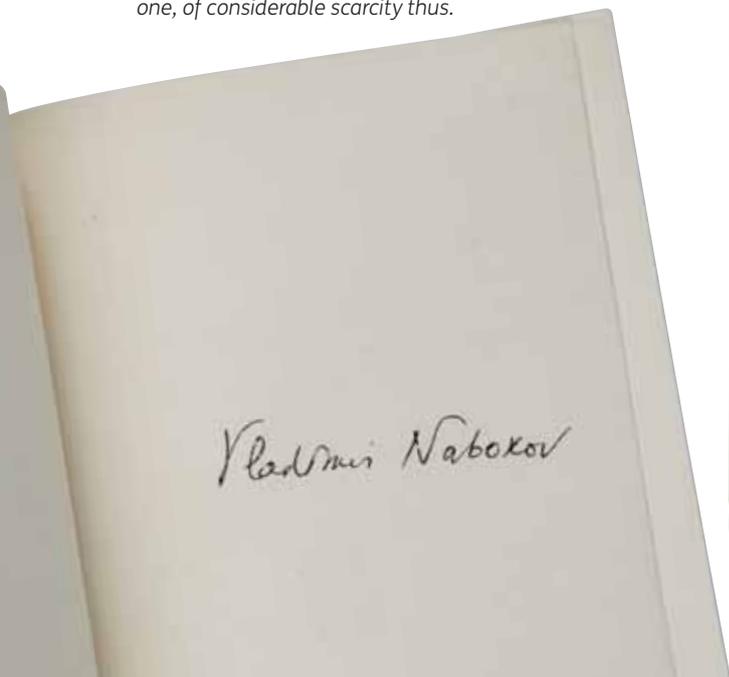
103/

LO-LI-TA

104/ **Nabokov, Vladimir:** *LOLITA*
Paris: The Olympia Press 1955

First edition, first issue, this Paris edition preceding all other printings. Two volumes. SIGNED BY THE AUTHOR. Original green card covers with the first issue printed price of Francs: 900. A VERY GOOD set, small repairs to the spine extremities, and inner hinge of volume one. The contents in clean and bright condition and, other than the owner's signature, without inscriptions or stamps. **£12,500**

Signed by the author in black ink to the front free endpaper of volume one, of considerable scarcity thus.



- 105/ **Neudecker, Mariele with an introduction by Katherine Wood and further contributions by Maite Lores, Francis McKee and Eszter Bararczy:** *MARIELE NEUDECKER The Magic Mountain; Testing The Mind's Eye; Monuments to the Souvenir.* Colchester: Firstsite 1999

First edition. INSCRIBED BY THE ARTIST. Original pictorial card covers. A FINE copy. Illustrated throughout. Inscribed by the artist Mariele Neudecker in black ink on the title page "Dear ... Thank you for coming to York. Mariele". **£80**

- 106/ **Newby, Eric:** *A TRAVELLER'S WIFE* London: Collins. 1982

First edition. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A NEAR FINE clean and tight copy in the original lightly rubbed and creased dustwrapper. Not price-clipped. **£55**

Inscribed in black ink on the title page, "with best wishes from Eric Newby".

- 107/ **Orwell, George:** *ENGLAND YOUR ENGLAND and Other Essays* London: Secker and Warburg. 1953

First edition. Original green cloth in dustwrapper. A NEAR FINE clean and bright copy, without inscriptions or stamps but with a previous owner's bookplate to the front pastedown. Complete with the bright and attractive VERY GOOD dustwrapper which is lightly rubbed and nicked to the spine tips and fold corners. Not price-clipped. **£110**

- 108/ **Orwell, George (illustrated by Quentin Blake):** *ANIMAL FARM* London: The Folio Society. 1984

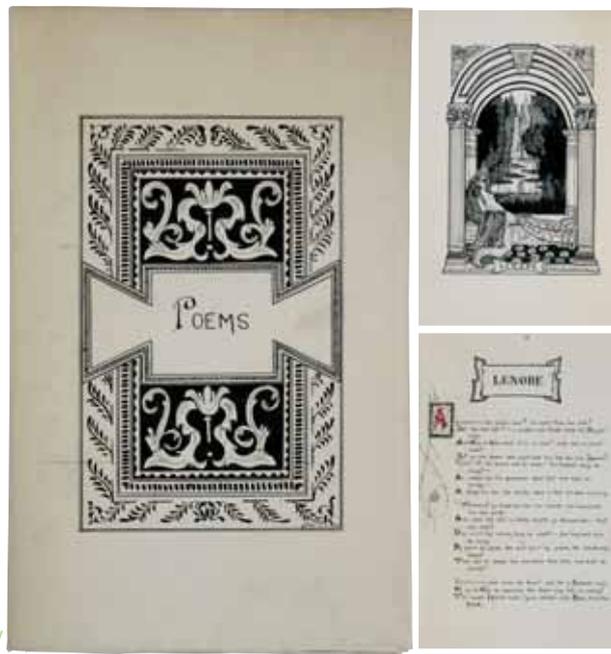
First edition with Quentin Blake illustrations, first printing. Original pictorial cloth boards with Blake illustration to the front, spine and rear. In slipcase, as issued. A FINE copy with no inscriptions or stamps in lightly rubbed slipcase. **£45**

- 109/ **Pears, Iain:** *THE BERNINI TRUST* London: Victor Gollancz. 1992

First edition, first printing. Original cloth, in dustwrapper. A FINE copy without inscriptions or stamps in the FINE original dustwrapper. Not price-clipped. **£50**

- 110/ **Poe, Edgar Allen (original manuscript by L. M. Lines):** *POEMS BY EDGAR ALLEN POE Illustrations After Heath Robinson. Original Manuscript Book.* Original Manuscript: England. c.1915

Pen and ink on handmade deckle-edged paper. Thick card covers with elaborate pen and ink design on the upper cover, five full page pen and ink illustrations, plain tissue guards, title page and 18 pages in a beautiful calligraphic hand. Illustrated chapter headings, head and tail pieces throughout. The pen and ink illustrations are of a very high quality and in the style of William Heath Robinson. Laid in is a letter dated September 1915 to a Dr. Worthington from J. F. Lines thanking him for his skill and kindness in treating his daughter during her illness. The illustrations are signed L.M.L. The condition is excellent with only light dustiness to the cover edges, the contents in FINE condition. **£600**



110/

“SHE BOUGHT A LOAF OF BREAD AND FIVE CURRANT BUNS...”

111/ **Potter, Beatrix:** MRS RABBIT WITH BASKET AND UMBRELLA IN THE FOREST Original Artwork. 1927

Watercolour, pen and ink on paper. Measuring 3.25 × 2.5 inches (83 × 63mm). A redrawing of the illustration after the original published in *The Tale of Peter Rabbit*, London, 1902. Signed in full and dated “Aug 1927” beneath the image. A beautifully bright drawing, the paper margins toned and with some small, light foxing spots.

£20,000

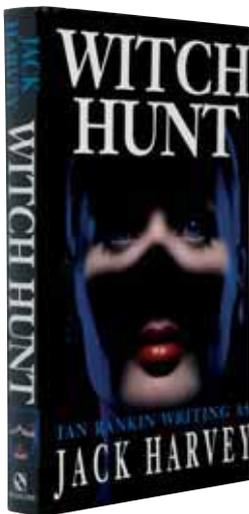
This drawing, dated Aug. 1927, was one of fifty images Beatrix Potter created to raise money for the National Trust after their appeal for money to purchase a strip of Lake Windermere’s shore, Cockshott Point. The drawings were sold in America at Bertha Mahony’s Boys & Girls Bookshop in Boston. “She sent fifty signed copies of drawings of Peter Rabbit to the Editor of Horn Book Magazine, Miss Bertha Mahony. Miss Mahony sold the drawings on behalf of the National Trust at a guinea each, there were requests for more and the final sum raised was £104, a substantial donation to the appeal” (Taylor, Whalley, Hobbs, and Battick, *Beatrix Potter 1866-1943*, p.193-194).



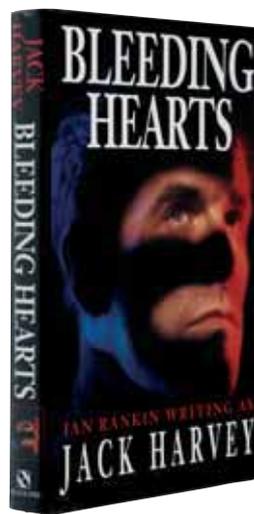
- 112/ **Raedecker, Michael:** *EXTRACT* Eindhoven: Stedelijk Van Abbemuseum. 2000
- First edition. SIGNED BY THE ARTIST. Original pictorial card covers. A FINE copy. Signed by the artist Michael Raedecker in blue ink on the title page. Illustrated throughout. **£100**

- 113/ **Rankin, Ian writing as Jack Harvey:** *WITCH HUNT* London: Headline Book Publishing. 1993
- First edition, first printing. Original cloth in dustwrapper. A NEAR FINE clean and tight copy, the page edges a little tanned as always. Complete with the original lightly creased dustwrapper with a single nick to the rear fold corner. Not price-clipped. With the publisher's original press release / review slip loosely laid in. **£850**

- 114/ **Rankin, Ian writing as Jack Harvey:** *BLEEDING HEARTS* London: Headline Book Publishing. 1994
- First edition, first printing. Original cloth in dustwrapper. A FINE clean and tight copy, the page edges a little tanned as always. Complete with the FINE original dustwrapper. Not price-clipped. With the publisher's original press release / review slip loosely laid in. **£600**



113/



114/

- 115/ **Ransome, Arthur:** *MISSEE LEE* London: Jonathan Cape. 1947
- First edition, seventh impression. SIGNED BY THE AUTHOR. Original green cloth boards with gilt titles to the spine, in dustwrapper. A VERY GOOD copy, a little bumped to the board edges and corners. The contents clean and complete with a previous owner's bookplate to the front free endpaper. Complete with the VERY GOOD original rubbed, nicked and spine faded, price-clipped dustwrapper. **£200**
- Signed by the author in blue ink on the title page. Scarce thus.*

- 116/ **Ransome, Arthur:** *WE DIDN'T MEAN TO GO TO SEA* London: Jonathan Cape. 1947
- First edition, sixteenth impression. SIGNED BY THE AUTHOR. Original green cloth boards with gilt titles to the spine, in dustwrapper. A VERY GOOD copy, a little bumped to the board edges and corners. The contents clean and complete and without previous owner's inscriptions or stamps. Complete with the NEAR FINE, clean and bright original dustwrapper. Not price-clipped. **£200**
- Signed by the author in blue ink on the title page. Scarce thus.*

- 117/ **Ransome, Arthur:** *SWALLOWDALE* London: Jonathan Cape. 1947
- First edition, twentieth impression. SIGNED BY THE AUTHOR. Original green cloth boards with gilt titles to the spine, in dustwrapper. A VERY GOOD copy, a little bumped to the board edges and corners. The contents clean and complete and without previous owner's inscriptions or stamps. Complete with the VERY GOOD rubbed and nicked original dustwrapper. Not price-clipped. **£200**
- Signed by the author in blue ink on the title page. Scarce thus.*

“‘BLEEDING HEARTS,’ HE SAID,
‘ARE FOR THE OPERATING TABLE,
NOT FOR BUSINESS.’”

- 118/ **Ransome, Arthur:** *THE PICTS AND THE MARTYRS or Not Welcome At All* London: Jonathan Cape. 1948

First edition, sixth impression. SIGNED BY THE AUTHOR. Original green cloth boards with gilt titles to the spine, in dustwrapper. A VERY GOOD copy, a little bumped to the board edges and corners with some tanning of the spine. The contents clean and complete with a previous owner's bookplate to the front free endpaper. Complete with the VERY GOOD original lightly rubbed and nicked dustwrapper which is darkened to the spine. Not price-clipped. **£200**

Signed by the author in blue ink on the title page. Scarce thus.

- 119/ **Rendell, Ruth:** *VANITY DIES HARD* London: John Long. 1966

First edition, first printing. SIGNED BY THE AUTHOR. Original black cloth with yellow and blue titles to spine, in dustwrapper. A lovely FINE copy in the NEAR FINE lightly rubbed dustwrapper, entirely without fading to the spine and not price-clipped. **£750**

Signed in black ink to the title page.

- 120/ **Rendell, Ruth:** *A NEW LEASE OF DEATH* London: John Long. 1967

First edition, first printing. SIGNED BY THE AUTHOR. Original black cloth with gilt titles to spine, in dustwrapper. A lovely FINE copy in the NEAR FINE lightly rubbed dustwrapper, entirely without fading to the spine and not price-clipped. **£500**

Signed in black ink to the title page.

- 121/ **Riley, Bridget:** *RECENT PAINTINGS AND GOUACHES* London: Waddington Galleries / Karsten Schubert. 1996

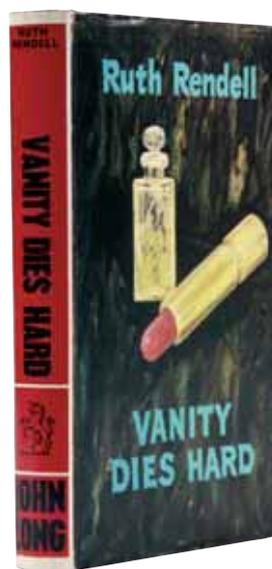
First edition, Limited to 2000 copies. This copy SIGNED BY THE ARTIST. Original pictorial card covers. A NEAR FINE copy, corners a little curled otherwise FINE, clean and bright. Signed by the artist Bridget Riley in black ink on the title page. Illustrated in colour throughout. **£100**

- 122/ **Rohmer, Sax:** *THE SLAVES OF SUMURU* London: Herbert Jenkins. 1952

First UK edition, first printing. Original cloth in dustwrapper. A FINE clean and tight copy, without inscriptions or stamps in the FINE pictorial price-clipped dustwrapper. A lovely copy. **£120**

- 123/ **Rohmer, Sax:** *EMPEROR FU MANCHU* London: Herbert Jenkins. 1959

First UK edition, first printing. Original cloth in dustwrapper. A FINE clean and tight copy, without inscriptions or stamps in the VERY GOOD pictorial dustwrapper which is a little rubbed and has a couple of closed tears to the bottom edge of upper panel. Clipped and re-priced by the publisher. **£80**



119/



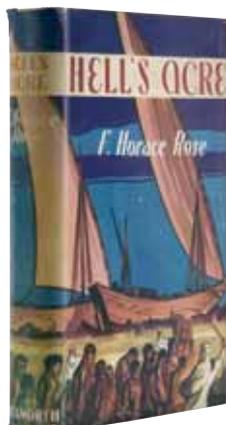
120/



124/

- 124/ **Rose, F. Horace:** *BRIDE OF KALAHARI* London: Duckworth. 1940

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy without inscriptions or stamps but with a bookplate partially removed from the front pastedown. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper which is a little faded and chipped to the spine. Not price-clipped (7/6 net to the front flap). Scarce. **£250**



125/

- 125/ **Rose, F. Horace:** *HELL'S ACRE* London: Duckworth. 1941

First edition, first printing. Original cloth in dustwrapper. A lovely NEAR FINE clean and tight copy without inscriptions or stamps. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper which is a little faded to the spine. Not price-clipped (7/6 net to the front flap). **£125**

- 126/ **Sabatini, Rafael:** *TURBULENT TALES* London: Hutchinson. [1946]

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy without inscriptions or stamps but with spotting to the endpapers. Complete with the VERY GOOD lightly rubbed and nicked dustwrapper which has a lightly faded spine. Not price-clipped. **£60**

Queens Quorum 101.

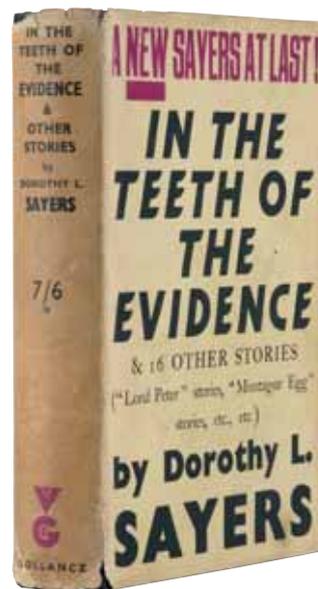
- 127/ **Sadleir, Michael:** *EXCURSIONS IN VICTORIAN BIBLIOGRAPHY* London: Chaundy and Cox. 1922

First edition. Publisher's original black cloth boards with gilt titles to the spine, in dustwrapper. A NEAR FINE copy, the cloth clean, the contents without inscriptions or stamps but with light spotting to the prelims. Complete with the lightly rubbed and nicked original dustwrapper. **£95**

- 128/ **Sayers, Dorothy L.:** *IN THE TEETH OF EVIDENCE and 16 Other Stories* London: Victor Gollancz. 1939

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy, the black cloth very lightly rubbed, the orange titles clear and bright. Without inscriptions or stamps. Complete with the original FIRST ISSUE rubbed and nicked dustwrapper with small chips to the darkened spine and fold corners. Not price-clipped (7/6 net to the spine, as called for). **£700**

This collection includes two Lord Peter Wimsey and five Montague Egg stories.



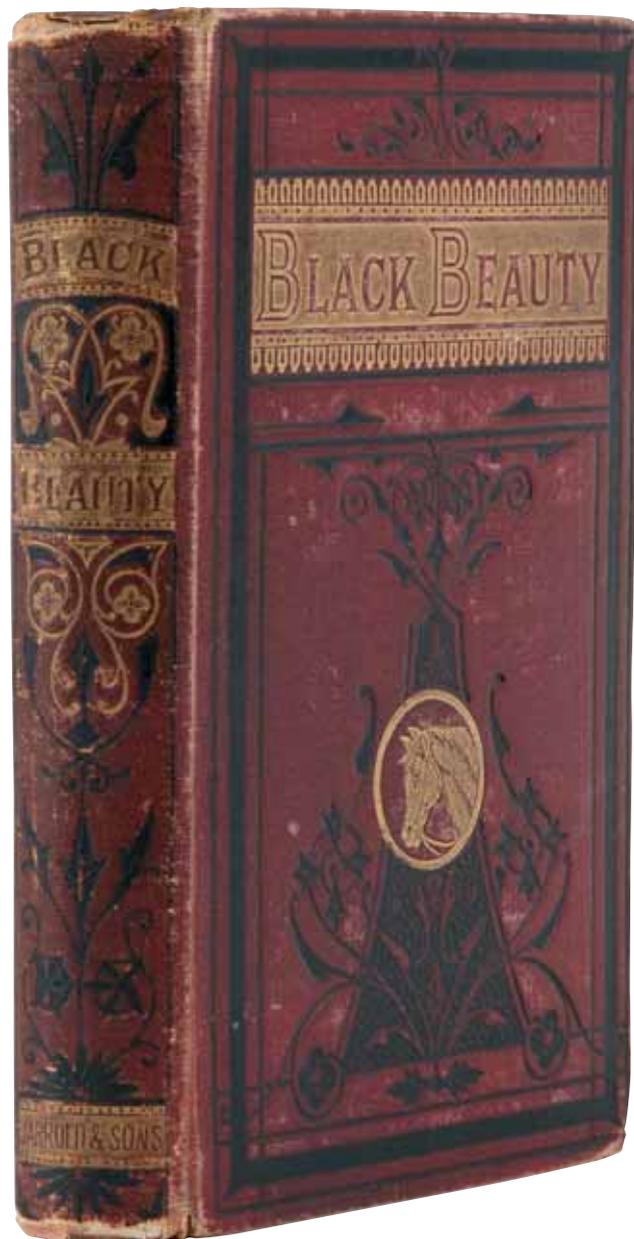
128/

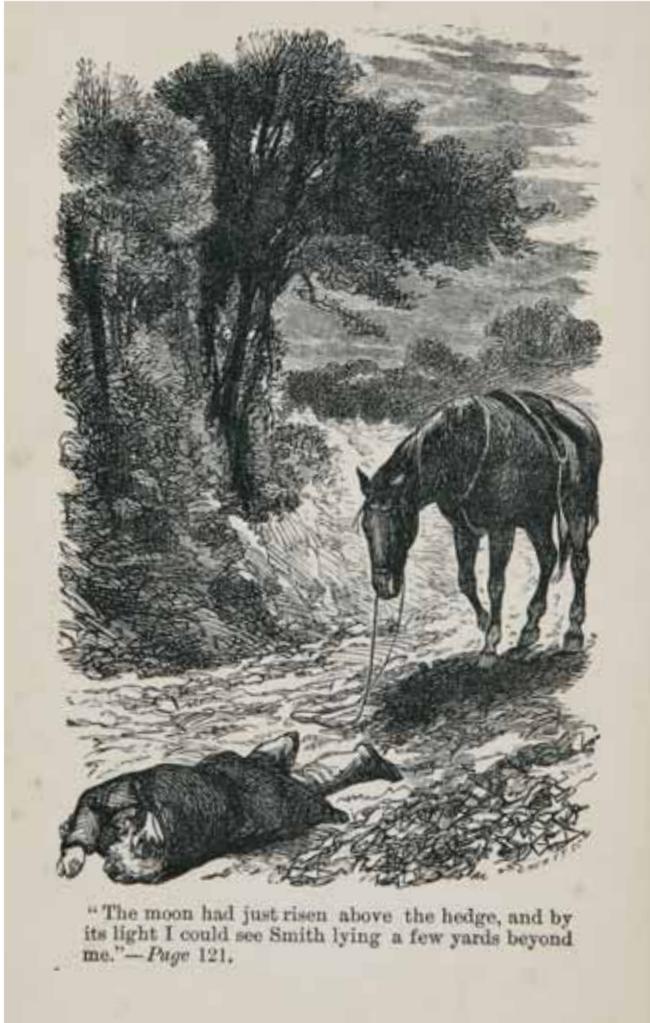
“I AM WRITING THE LIFE OF A HORSE...”

129/ **Sewell, Anna:** *BLACK BEAUTY* London: Jarrold and Sons.
[1877]

First edition. INSCRIBED PRESENTATION COPY. Original brown cloth, decorated in black and gilt. (Carter's C binding). Undated eight page publisher's catalogue to the rear. A near VERY GOOD copy, the binding a little worn to the extremities, inner hinges with unobtrusive repairs and traces from an old newspaper clipping removed from the front free endpaper. The contents are clean and bright throughout. Rarely found in FINE condition, this copy presents very well indeed. **£6,000**

Inscribed presentation copy from the author's mother, the front free endpaper inscribed "Mary Sewell, to her good friend Mr. Bull / In Memory of the Author". The author died only five months after publication, her mother having taken dictation and transcribed the novel when Anna herself was too weak to write. As a result a high proportion of presentation copies were in the hand of her mother.





BLACK BEAUTY:

HIS GROOMS AND COMPANIONS.

THE AUTOBIOGRAPHY OF A HORSE.

Translated from the Original Equine,

BY

ANNA SEWELL.

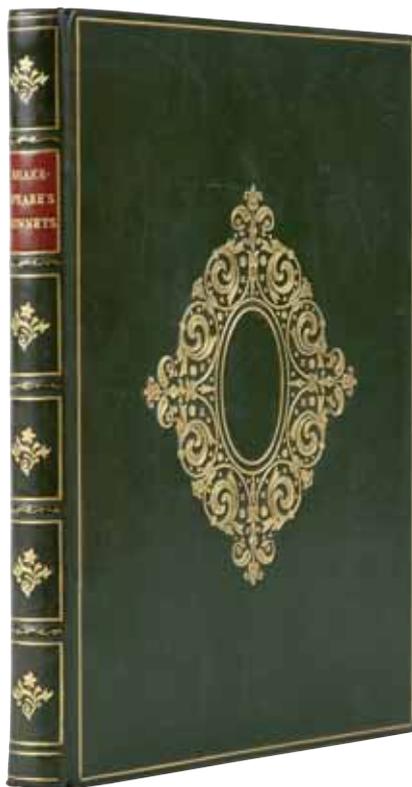
LONDON: JARROLD AND SONS,

3, PATERNOSTER BUILDINGS.

ROBERT LOUIS STEVENSON

130/ **Shakespeare, William:** *THE SONNETS OF WILLIAM SHAKESPEARE* London: Robert Rivière and Son Ltd. Printed on hand-made paper by F. J. Head & Co., by Charles Whittingham and Griggs (printers), Ltd at the Chiswick Press. 1928

Beautifully bound by Bayntun Rivière in full green morocco, with five raised bands and red title label to the spine. Titles and decoration in gilt to the spine and upper board. Marbled endpapers with inner gilt dentelles. Top edge gilt. A lovely NEAR FINE clean and bright copy, lightly rubbed to the binding extremities. The contents are in FINE condition and are without inscriptions or stamps. **£450**



130/

luciusbooks.com

131/ **Stevenson, Robert Louis:** *AUTOGRAPH WORKING MANUSCRIPT*. [1892]

Single leaf, folio (319 × 200 mm), 16 lines written on one side and four on the verso, with some deletions. Browning and a little chipping at edges, still in GOOD condition. **£6,500**

A working manuscript, beginning with a dialogue sketch from Catriona, the 1893 sequel to Kidnapped (1886). What follows are about 16 lines of unpublished poetry, in part: "I am come from a land of heath and driving rain / A rusty scornful land, and the folk therein / Brown and sharp in the face; and the wind forever blowing / Ancient stories of red venatius days." The lines bear similarities to Song 43 from Stevenson's posthumously published Songs of Travel.

Provenance: Robert Louis Stevenson, auction of his library, Anderson Auction Company, 1914; purchased by Howard Goodhart, collector of incunabula; sent by him to Samuel M. Brickner, author of a poetic eulogy to Stevenson published in the New York Times in 1915.

“I AM COME FROM A LAND OF
HEATH AND DRIVING RAIN /
A RUSTY SCORNFUL LAND, AND
THE FOLK THEREIN / BROWN
AND SHARP IN THE FACE; AND
THE WIND FOREVER BLOWING /
ANCIENT STORIES OF RED
VENATIUS DAYS.”

"I don't think I have a piece of news to give you, if you had the
 time to listen to it. The French soldiers who kept the post house, it appears, you are
 here, since they are back in France with questions of our allegiance, and
 thought they were nothing but the hostiles.

I should fight in the spirit of a man, being a man
 though the most successful kind of war and war.
 My own kind of war, the peace and love.
 I am now for a kind of battle and being
 to my own kind of war, and the first time.
 I am now for a kind of battle and being
 to my own kind of war, and the first time.
 I am now for a kind of battle and being
 to my own kind of war, and the first time.

Second.
 I fight the most only.

Third.
 I fight the most only.

I am now for a kind of battle and being
 to my own kind of war, and the first time.

The time is still in the distant edge.
 The time is still in the distant edge.
 The time is still in the distant edge.
 The time is still in the distant edge.

“FICTION IS TO GROWN MEN WHAT PLAY IS TO THE CHILD”

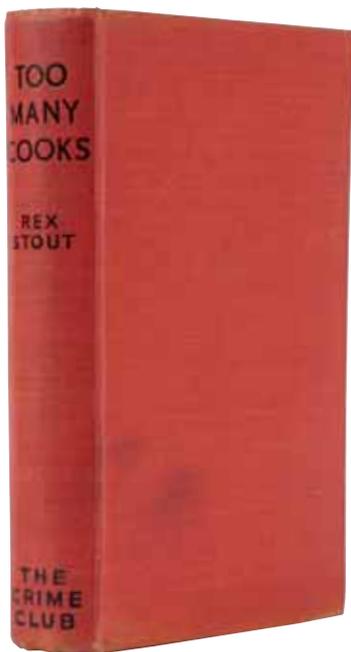
- 132/ **Stone, Zachary (pseudonym of Ken Follet): PAPER MONEY** London: Collins, *The Crime Club*. 1977

First edition, first printing. Original cloth in dustwrapper. A very NEAR FINE copy that would be FINE but for the lightest of spotting to the text block edge. The contents square, tight and without inscriptions or stamps. Complete with the FINE original dustwrapper. Not price-clipped. **£90**

- 133/ **Stout, Rex: TOO MANY COOKS** London: Collins, *The Crime Club*. 1938

First UK edition, first printing. Publisher's original red cloth with black titles to the spine, without dustwrapper. A lovely NEAR FINE copy, the cloth clean and unfaded and the lettering sharp. The contents are without inscriptions or stamps but with light spotting to the prelims and text block edge. Crime Club postcard loosely laid in. **£225**

The author's first book for The Crime Club.



133/

- 134/ **Swift, Graham: THE SWEET SHOP OWNER** London: Allen Lane. 1980

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A lovely FINE copy without previous owner's inscriptions or stamps in the original spine-faded dustwrapper. Not price-clipped. **£200**

Signed in black ink on the title page. The author's first book.

- 135/ **Swift, Graham: WATERLAND** London: William Heinemann. 1983

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A better than VERY GOOD copy without previous owner's inscriptions or stamps in the original lightly rubbed dustwrapper. Not price-clipped. **£150**

Signed in black ink on the title page.

- 136/ **Swift, Graham: LAST ORDERS** London: Picador. 1996

First edition, first printing. SIGNED BY THE AUTHOR. Original cloth in dustwrapper. A FINE copy without previous owner's inscriptions or stamps in the FINE original dustwrapper. Not price-clipped. **£60**

Signed on the title page. Winner of the 1996 Booker Prize.

- 137/ **Tanner, Lt-Col. William ('Bill'), [Kingsley Amis]: THE BOOK OF BOND or Every Man His Own 007 With Reversible Bookjacket For Work In The Field.** London: Jonathan Cape. 1965

First edition. Original cloth in dustwrapper. A lovely FINE copy without inscriptions or stamps in the FINE original (price-clipped) dustwrapper. **£110**

- 138/ **Thomas, R. George edits: EDWARD THOMAS: Selected Letters Great Britain: Oxford University Press.** 1995

First edition. Original cloth in dustwrapper. A FINE copy without inscriptions or stamps in NEAR FINE lightly rubbed dustwrapper. Not price-clipped. **£35**

- 139/ **Tolkien, J. R. R. (Illustrated by Pauline Baynes):** *THE ADVENTURES OF TOM BOMBADIL* London: George Allen and Unwin. 1962

First edition, first printing. Original illustrated paper-covered boards in dustwrapper. An excellent NEAR FINE copy with only light rubbing to the extremities. The contents are in FINE condition and without inscriptions or stamps. Complete with the VERY GOOD or better rubbed and very slightly nicked dustwrapper. Not price-clipped. **£175**

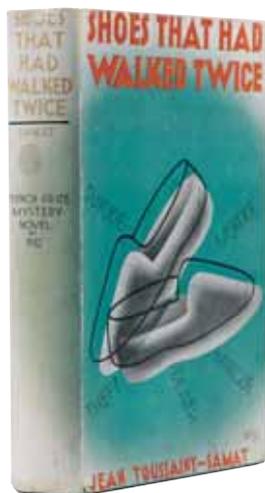
- 140/ **Toussaint-Samat, Jean (translated by Elizabeth Abbott):** *SHOES THAT HAD WALKED TWICE* Philadelphia & London: J. B. Lippincott Company. 1932

First English edition, first printing. Original cloth in dustwrapper. A lovely NEAR FINE copy without inscriptions or stamps in the NEAR FINE lightly rubbed and nicked dustwrapper. Not price-clipped. **£125**

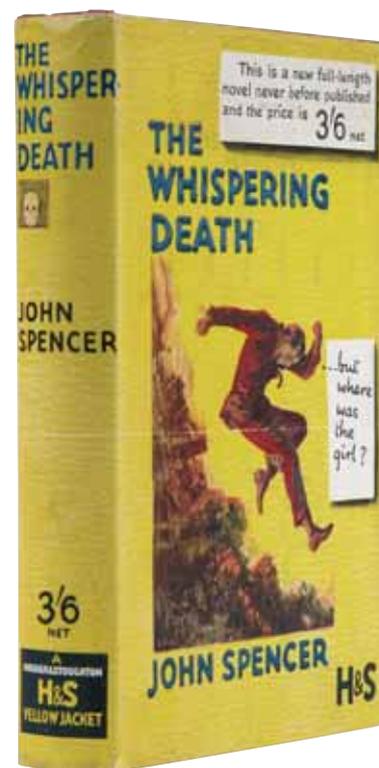
Winner of the French "Prix du Roman d'Adventures" of 1932.

- 141/ **Uderzo, Albert illustrates René Goscinny:** *ASTERIX CHEZ LES BRETONS* Paris: Dargaud. 1966

See Page 64



140/

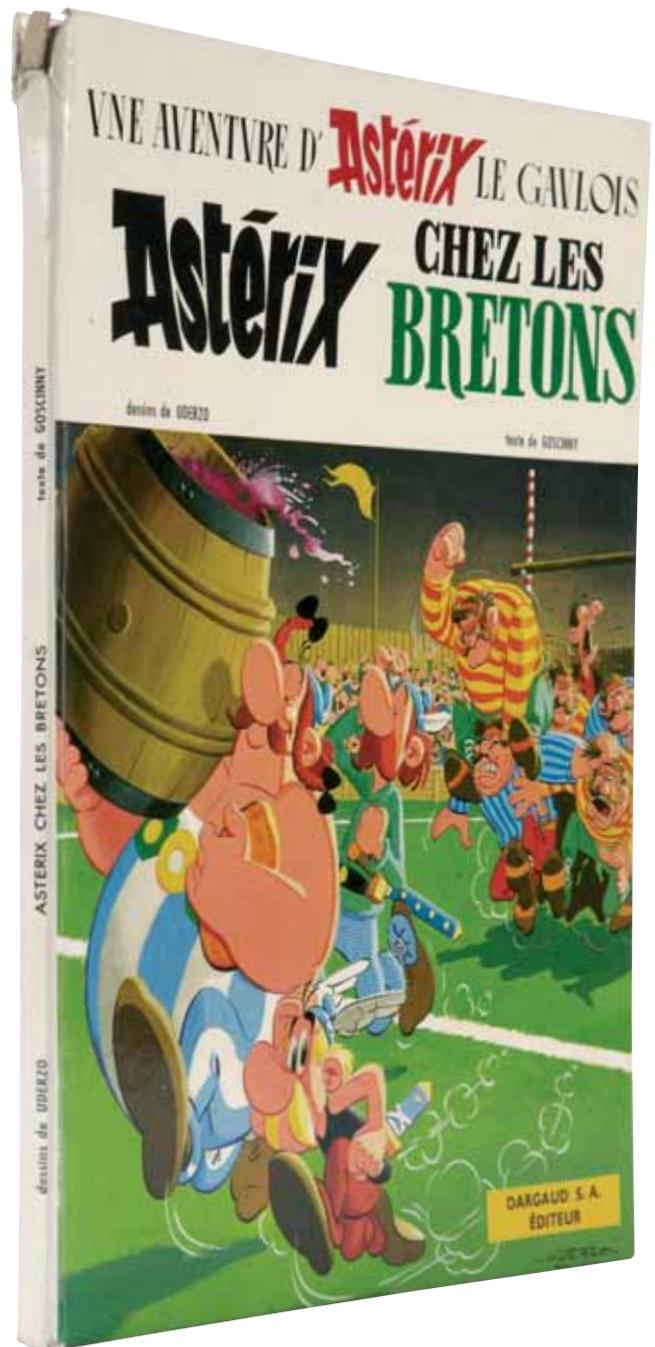
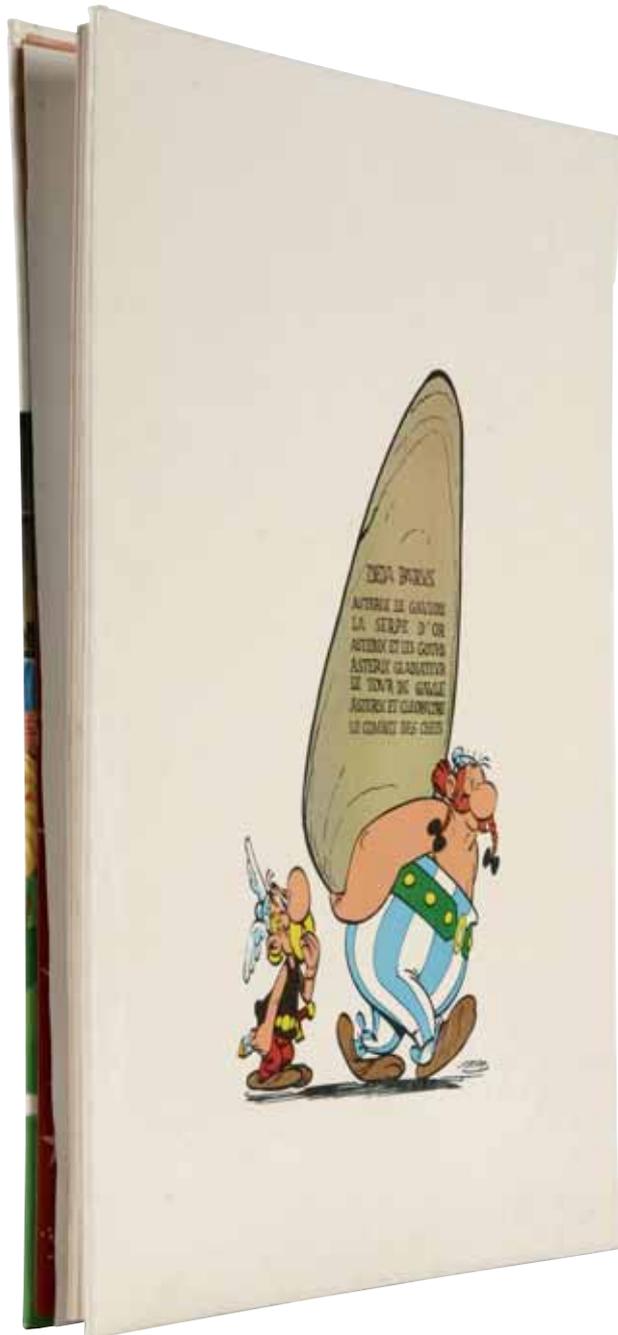


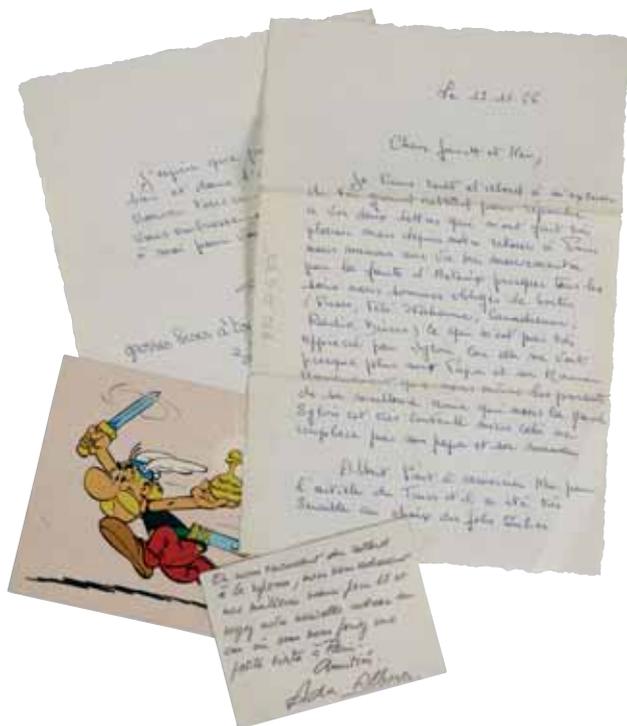
142/

- 142/ **Vickers, Roy writing as John Spencer (also writes as David Durham and Sefton Kyle):** *THE WHISPERING DEATH* London: Hodder and Stoughton. [1932]

First edition, first printing. Original cloth in dustwrapper. A lovely NEAR FINE clean, bright and tight copy, without inscriptions or stamps. Text block edges lightly spotted. Complete with the original lightly rubbed and nicked pictorial dustwrapper which has a couple of short closed tears to the extremities. Not price-clipped (correctly priced at 3/6net). Very scarce. **£500**

The first of two novels by Vickers written under the John Spencer pseudonym.

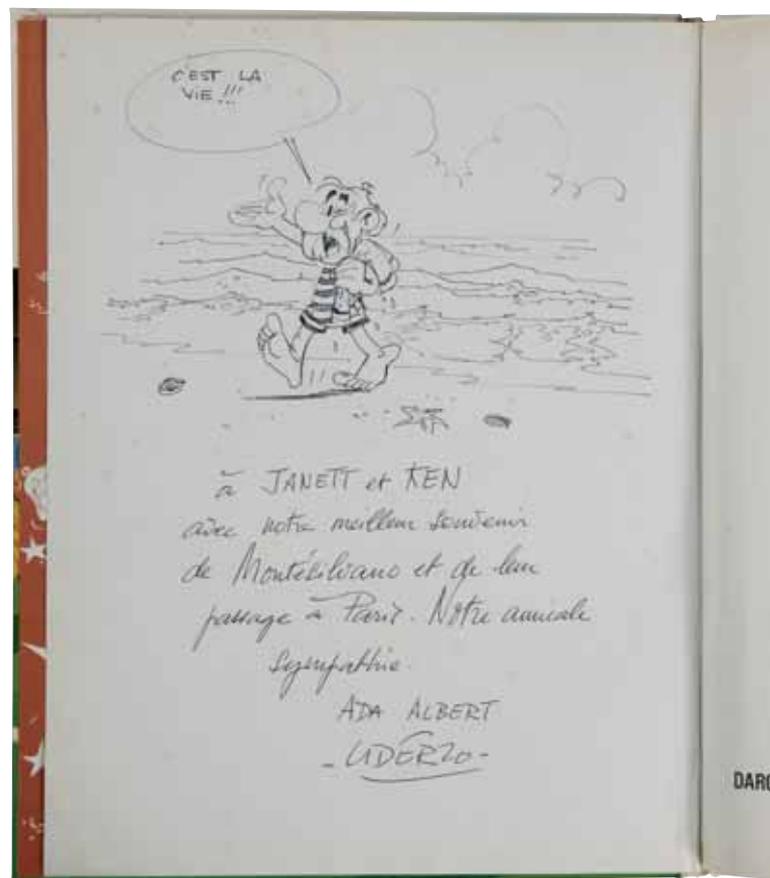


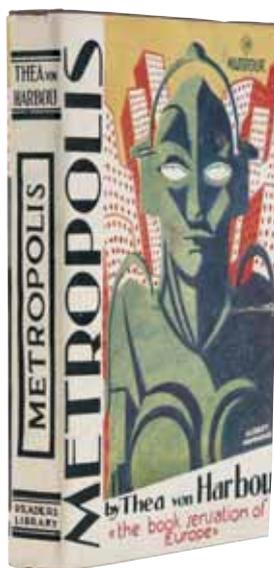


“BY TOUTATIS! THESE BRITONS ARE CRAZY!”

141/ **Uderzo, Albert illustrates René Goscinny: ASTERIX CHEZ LES BRETONS** Paris: Dargaud. 1966

First edition in book form. INSCRIBED PRESENTATION COPY WITH AN ORIGINAL DRAWING. Publisher's glazed pictorial boards. A GOOD only copy with a chip to the top of the spine with loss. Boards a little bowed and some wrinkling to the rear pastedown. On the reverse of the front free endpaper is a wonderful original drawing of Asterix with a presentation inscription from the artist Albert Uderzo underneath. Loosely laid in is Mr and Mrs Uderzo's address card with Albert's autograph inscription to the reverse, an Asterix postcard inscribed by Albert, signed also by his wife Ada and daughter Sylvie and a four page letter dated November 1966 from Ada to the recipients of the drawing (also signed by Sylvie). The drawing is in excellent condition with a couple of foxing spots to the page edge. Rare in this form. **£2,500**



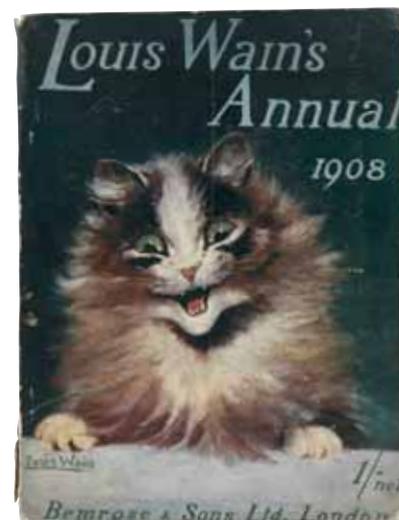


143/

143/ **von Harbou, Thea:** METROPOLIS London: Readers Library Publishing Company. [1927]

First edition, first printing [first state]. Publisher's original burgundy boards with gilt titles and borders, in dustwrapper. An excellent NEAR FINE clean and tight copy, the binding square and tight, the front free endpaper with a previous owner's inscription dated 1927. Complete with the original Aubrey Hammond pictorial dustwrapper which is exceptionally clean and bright with a couple of tiny nicks to the spine tips and a scrape to the front panel resulting in a small hole at the fold edge. Laid in is an original four page UK folded brochure for the Fritz Lang film which is creased where it has been folded by the previous owner in order to fit into the book. Rare. **£1,850**

The first issue, without mention of Metropolis in the title listings on page 7 of the book, or to the rear flap of the dustwrapper.



144/

144/ **Wain, Louis:** LOUIS WAIN'S ANNUAL FOR 1908 London: Bemrose and Sons Ltd. 1907

First edition. Original pictorial card covers. A near VERY GOOD copy, the cover and spine with light chipping. The contents are entirely complete with all eight colour plates (four of which are mounted on card, as issued) present and in FINE condition. Further illustrations, both full page and within the text, throughout. An excellent clean copy, very uncommon in original condition. **£275**

145/ **Waterhouse, Keith:** BILLY LIAR London: Michael Joseph. 1959

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD or better copy, the cloth clean and the binding square and tight. Light spotting to the text block edges when closed and with a small ink signature to the front free endpaper. Complete with the VERY GOOD original rubbed and lightly nicked dustwrapper which is ever so slightly faded to the spine. Not price-clipped. **£145**



146/

- 146/ **Watkins-Pitchford, Denys (B.B.):** *THE LITTLE GREY MEN: ORIGINAL ILLUSTRATION* Baldmoney & Sneezewort land on the shingle: the fish are rising and the larder must be filled. Later published in by London: Eyre and Spottiswoode. 1942

Original scraperboard illustration. Measuring approximately 9 × 6 inches. Signed bottom left corner. In FINE condition. Mounted, framed and glazed. This illustration appears on page 23 of the 1942 first edition of *The Little Grey Men*.

£1,950

- 147/ **Watson, Colin:** *COFFIN SCARCELY USED* London: Eyre and Spottiswoode. 1958

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy, the blue cloth clean with light bumping to the extremities. The contents are clean and bright throughout with a small handwritten number to the front free endpaper. Complete with the VERY GOOD rubbed and lightly nicked dustwrapper. Great period artwork by J. Faczynski. Not price-clipped.

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The author's first book.

- 148/ **Watson, Colin:** *HOPJOY WAS HERE* London: Eyre and Spottiswoode. 1962

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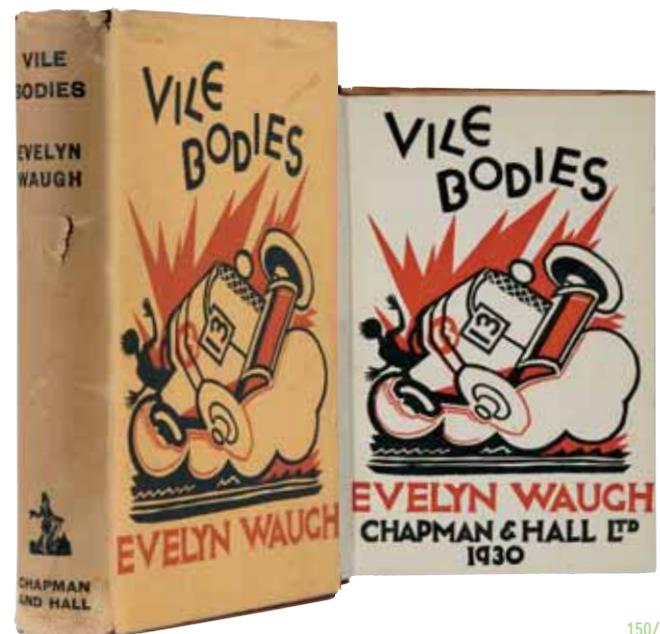
- 149/ **Waugh, Evelyn:** *DECLINE AND FALL* an Illustrated Novelette London: Chapman and Hall. 1928

See page 68

- 150/ **Waugh, Evelyn:** *VILE BODIES* London: Chapman and Hall. 1930

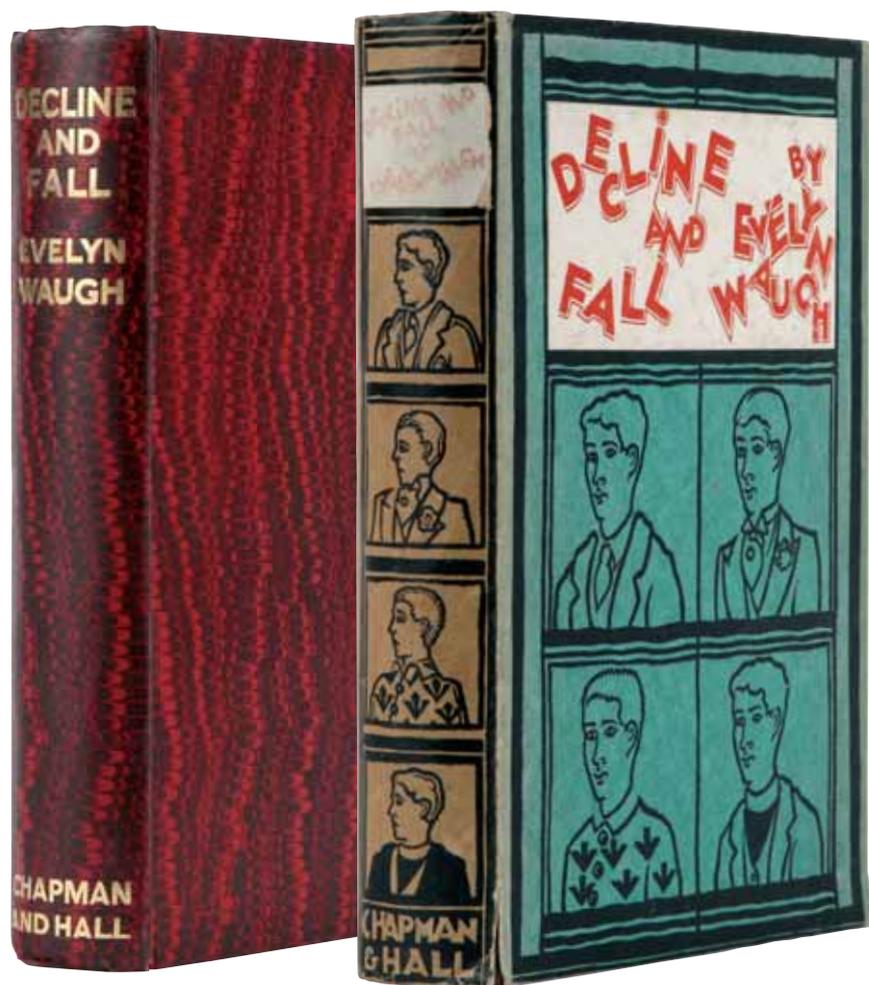
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150/

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149/ **Waugh, Evelyn:** *DECLINE AND FALL*
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 London: Chapman and Hall. 1928

First edition, first printing [first issue].
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 snakeskin patterned cloth and gilt
 titles beautifully clean and fresh.
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 edges. Complete with the better
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 faded to the spine and has a single
 short closed tear. An excellent
 example of the author's first novel,
 entirely without repair or restoration.

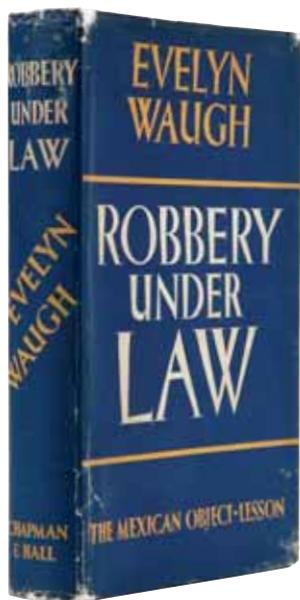
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*With the correct first issue points to
 pages 168 and 169.*

DECLINE AND
FALL
BY
EVELYN WAUGH

DECLINE AND
FALL
BY
EVELYN
WAUGH





151/

151/ **Waugh, Evelyn:** *ROBBERY UNDER LAW: The Mexican Object-Lesson.* London: Chapman and Hall. 1939

First edition, first printing. Original cloth in dustwrapper. A VERY GOOD copy indeed, the blue cloth clean and the gilt titles bright. Light rubbing to the extremities. The contents are without inscriptions or stamps but do have light spotting to the endpapers and text block edge. Complete with the correct first issue dustwrapper which is a little rubbed and chipped to the extremities and has several short closed tears repaired to the verso. Not price-clipped, with the publisher's price 10/6 net to the front flap, as called for. Scarce. **£1,250**

152/ **Waugh, Evelyn:** *OFFICERS AND GENTLEMEN*
London: Chapman and Hall. 1955

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153/ **Webster, F[rederick] A[nnesley] M[ichael]:** *THE BLACK SHADOW* London: Nisbet & Co., Ltd. 1922

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The author's first mystery novel. Hubin.

154/ **Williamson, Henry:** *TARKA THE OTTER*
London: G. P. Putnam's Sons. 1927

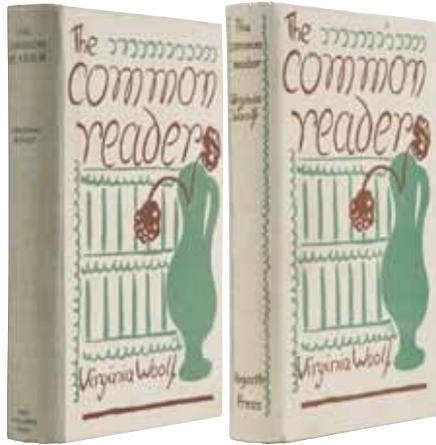
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153/



154/



159/



160/



- 155/ **Williamson, Henry:** *THE FLAX OF DREAM: a Novel in Four Books. The Beautiful Years, Dandelion Days, The Dream of Fair Women and The Pathway.* London: Faber and Faber. 1936

First edition thus. Original blue cloth in dustwrapper. A VERY GOOD or slightly better copy, the cloth boards clean and the contents complete. A neat previous owner's gift inscription to the reverse of the front free endpaper and a signature to the rear pastedown. Endpapers with spotting to the edges and the text block a little dusty. Complete with the NEAR FINE clean and bright dustwrapper which is lightly rubbed and nicked to the extremities. Not price-clipped. **£90**

- 156/ **Wodehouse, P. G.:** *COMPANY FOR HENRY* London: Herbert Jenkins. 1967

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- 157/ **Wodehouse, P. G.:** *PEARLS, GIRLS AND MONTY BODKIN* London: Barrie and Jenkins. 1972

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- 158/ **Wodehouse, P. G.:** *BACHELORS ANONYMOUS* London: Barrie and Jenkins. 1973

First edition. Original cloth in dustwrapper. A FINE copy without inscriptions or stamps. Complete with ever so lightly rubbed original dustwrapper. Not price-clipped. **£45**

- 159/ **Woolf, Virginia:** *THE COMMON READER First Series and Second Series.* London: The Hogarth Press. 1925 & 1932

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327



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