

# FIRSTS 2026



# **FIRSTS 2026**

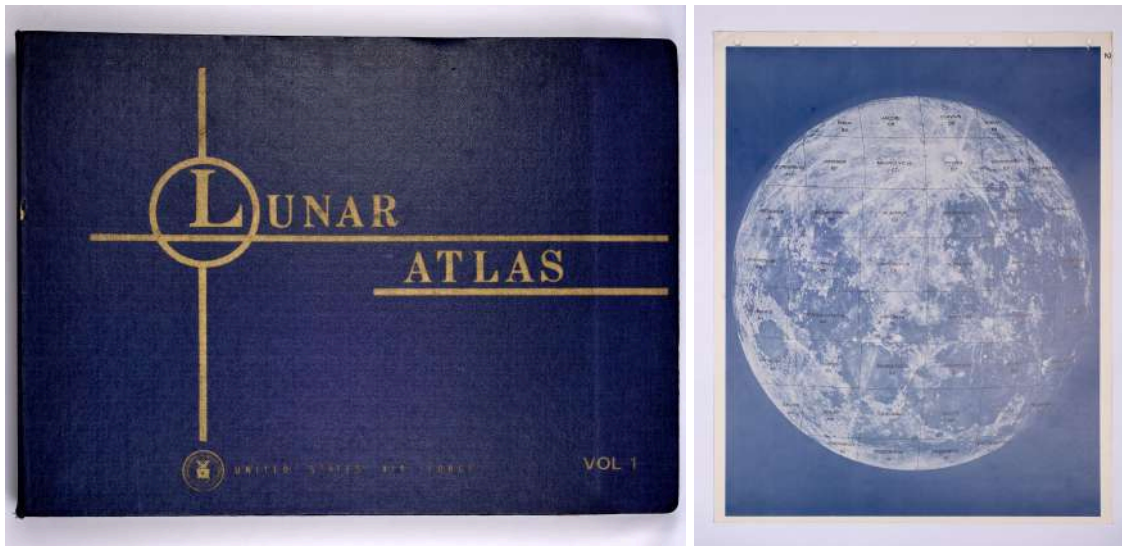
Welcome to Fold the Corner's Spring catalogue, launched in conjunction with Firsts, London's Rare Book Fair.

The theme for this, the biggest and arguably most important fair in the British calendar, is **Revolution**. To celebrate, this collection leans towards the political, the philosophical, and the revolutionary. Important figures feature from all across the globe, from Cuba to France to the USA and everything in between. Alongside a rare lunar atlas representing some of the last photographs of the moon taken from the earth's surface (item 1), modern first editions such as item 10, (an inscribed copy of Fleming's 'For your Eyes Only') and classics of children's literature (item 9, a true first edition of 'The Gruffalo'), you will find an original manuscript note from Rousseau (item 21), Anthony Kenny's own annotated copies of Wittgenstein's most important Philosophical works (item 29), and an early discussion of extra-terrestrial life (item 14). Other works showcase authors who were 'revolutionary' in their own fields, such as Sowerby's English botany, with over 2500 individual handcoloured plates, the most comprehensive compendium of British flora to be published in its day (item 23), an extremely limited facsimile of the Kelmscott Chaucer (item 4), widely considered to be one of the most beautiful books ever printed, here one of the rare lettered copies of which only 10 exist, and a carved wooden mulberry box, purportedly made from the wood of a tree William Shakespeare planted with his own hands (item 22).

Running at the Saatchi gallery from the 14th-17th May, you will find these wonderful items with me and a series of helpers at Stand H67. For tickets, more information concerning the fair, or any enquiries regarding the items in this collection, please contact me using the email address [books@foldthecornerbooks.co.uk](mailto:books@foldthecornerbooks.co.uk), or the company phone number 07304 295723.

*Rebekah*

## THE LAST LUNAR ATLAS TO USE PHOTOGRAPHS TAKEN SOLELY FROM THE EARTH'S SURFACE



### 1. ASTRONOMY

#### Photographic Lunar Atlas

*Missouri: Aeronautical Chart and Information Center, Air Photographic and Charting Service (MATS), United States Air Force, February 1960*

**£2250**

Elephant folio (64.5 x 47 x 7.5cm); original ring binder comprised of navy blue pebbled boards, typographically lettered in gilt to upper cover with the United States Air Force emblem and 'Vol 1' to the lower right hand corner; containing printed title page showing a blue printed image of the moon, followed by 10 pages of black and white printed introductory text, and 11 quite frankly beautiful plates showing the entire surface of the moon, printed in black and grey, and including the various named zones and numbered impact craters; a further 218 pages of plates follow with a series of dividers (Section A 24 plates; Section B 31; Section C 44; Section D 28; Section E 32; Section F 24; Section S 35), some pages containing multiple images, with black and white photographs showing close ups of the lunar surface; each with printed numbering and reference marks to the upper edge; including named and known craters at the time such as Pythagoras, Reiner and Kepler; first and last page reinforced to verso with cloth tape, likely as issued to support the text block; one small scuff to spine; some nicking around a few punched holes, the first few pages with a couple of tears to the same; the odd black scuff mark to verso; the plates otherwise excellent and clean; some light spotting and dustiness to the guttering along the edge; a little offsetting of the metal rings onto the boards; the rings themselves slightly skewed due to the weight of the

publication, and now not completely meeting in the middle, perhaps to be expected.

**True first edition of an extremely limited run published in this large-scale format for authorized government use only.** This copy contains the manuscript provenance note 'This Lunar Atlas was presented to my father - Wing Commander W. A. Harrison - by his colleagues. Whilst working at The Pentagon - from 1959 to 1962'. The publication was based on materials collected and prepared under the direction of Dr G. P. Kuiper at the Yerkes Observatory, University of Chicago, under contract AF 19(604)-3873 with the Geophysics Research Directorate, AF Cambridge Research Center, Air Research and Development Command. A 'Civil Edition' was later offered for sale to the public by the University of Chicago Press.

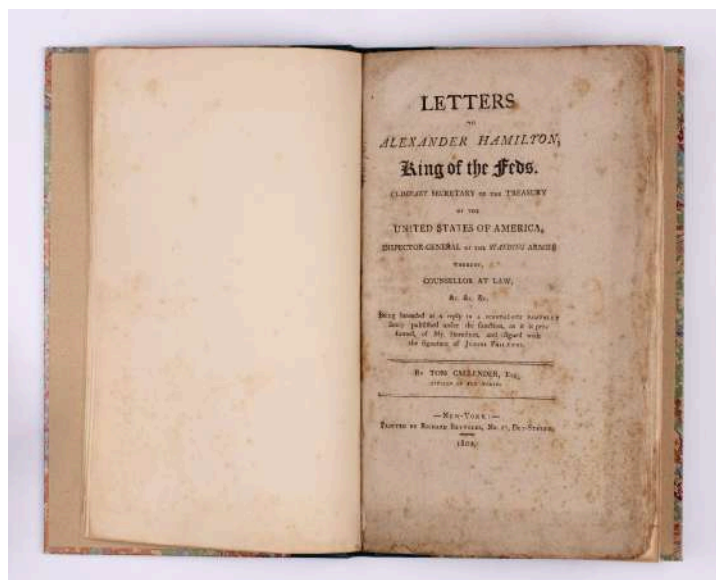
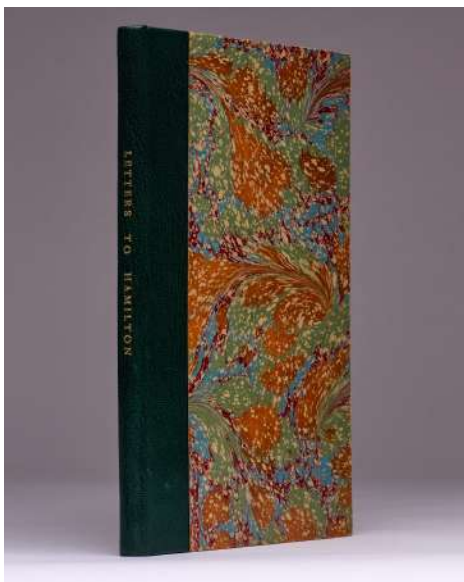
Gerard Peter Kuiper (1905-1973) was a Dutch astronomer who is known today as 'the father of modern planetary science'. Born with extremely keen eyesight, he was able, from a young age, to see many 7.5 magnitude stars with the naked eye - almost four times fainter than those which could be observed with normal eyesight. After receiving his PhD from Leiden University he travelled to California, where he worked at numerous observatories and eventually became a professor at the University of Chicago, where he was at one point the doctoral advisor to Carl Sagan. In 1958, two years before this publication was released, he worked together with Sagan on the classified military Project A119, a secret Air Force plan to detonate a nuclear warhead on the moon. He was also responsible for numerous discoveries including the finding of Carbon Dioxide in the atmosphere of Mars. Later into the 1960s, he helped identify a series of landing sites on the Moon for the Apollo program.

Plans for this atlas were initiated in 1957, when over 1200 prints of the lunar surface were selected by Kuiper while at the Yerkes Observatory in a contribution to the national space effort of the US Government. The intention was to provide the most complete and best available photographic coverage of the moon to date, with contributors from the US and France. The introductory sections provide a history of the lunar atlas project, as well as information on lunar motions, orbits, physical surface characteristics including mountain ranges and valleys, and numerous other charts and tables. Intended as working copies, this edition notes that "caution should be used in handling of individual Atlas pages since they tear rather easily. The paper, of low tensile strength, was selected...primarily because it permits pencil retouching of photographs when used at the telescope". This copy, however, has fared better than most, and only contains a couple of short tears to the first few pages.

With the Artemis II mission having just returned to earth at the time of writing, renewed interest in the history of lunar exploration is prevalent, and these photographs represent a rare opportunity to own a significant item within this tradition. Undoubtedly influential in the development of the first crewed moon landing, **these photographs together are therefore some of the last to be taken of the moon from the earth's surface alone.**

**Extremely rare in this format.**

**\*Please note that this is a large and heavy publication, and as such additional shipping costs will be required\***



## 2. CALLENDER, Tom

**Letters to Alexander Hamilton, King of the Feds. Ci-Devant Secretary of the Treasury of the United States of America, Inspector-General of the Standing Armies Thereof, Counsellor at Law. &c. &c. &c. Being Intended as a Reply to a Scandalous Pamphlet Lately Published under the Sanction, as It Is Presumed, of Mr. Hamilton, and Signed with the Signature of Junius Philaenus.**

**New York: Printed by Richard Reynolds, 1802**

**£1250**

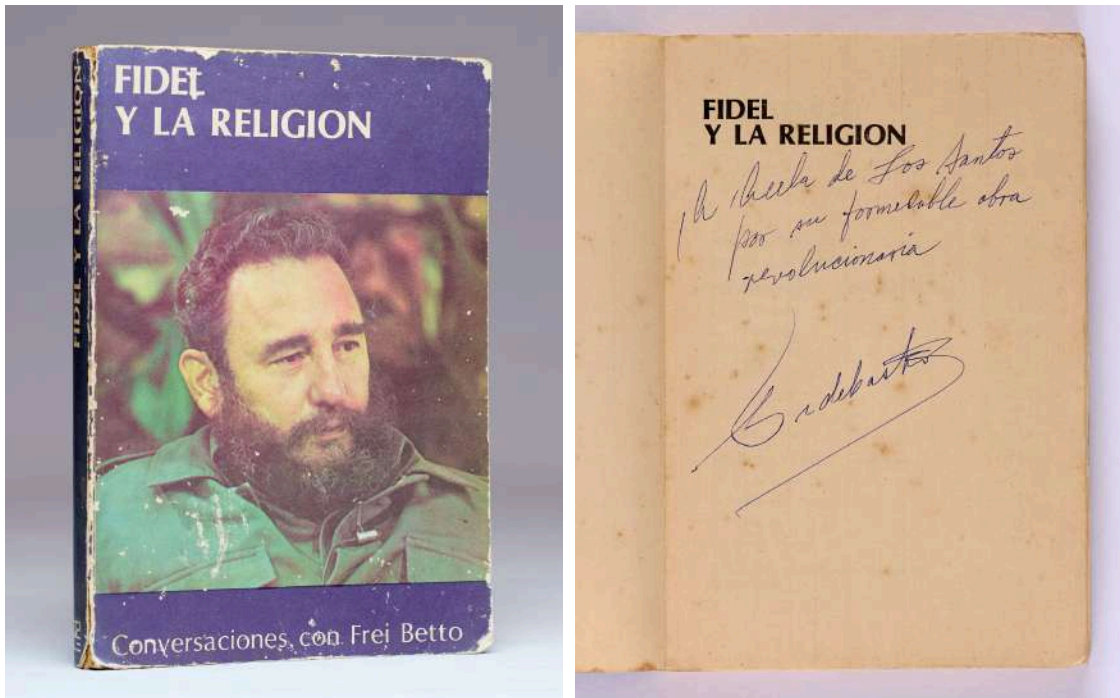
Tall 8vo., prettily rebound in quarter green morocco over marbled boards; spine lettered directly in gilt; pp. [iii], 4-64, the pamphlet itself bound between 10 blank leaves and brown endpapers; outer edges of pamphlet untrimmed; the binding

essentially fine; the pamphlet spotted; the last few pages stained to the gutter at head, with a couple of pencil notes to the first and last page; very good.

**First edition.**

A rambling attack on both Alexander Hamilton and John Adams, accusing the former of corruption and hypocrisy and the latter as having no right to promote Hamilton as Major General of the United States Army. "I shall never allow any man in my presence to say that you are dishonest", Callender writes, "but surely you have exposed yourself, as being the monument that enclosed a living spirit of destruction to the wealth and prosperity of all America". "I am obliged to view you in the light of a very desperate and dangerous enemy to society", he continues.

James Thomson Callender (1758 - 1803) was a Scottish pamphleteer and journalist who began his career with a series of satirical pamphlets criticising the writer Samuel Johnson. In 1792 he published a highly controversial critique of war, imperialism, and corruption in Britain, and subsequently fled to the United States to avoid prosecution. Arriving in Philadelphia, he became a radical Republican journalist and began to attack the Federalist position. Soon, his writings on George Washington, John Adams, and Alexander Hamilton began to gain both fame and notoriety. In 1797, it was he who exposed Hamilton's affair with Maria Reynolds, as well as his alleged financial corruption. Later, Hamilton published *The Reynolds Pamphlet*, in which he confessed to the adultery. Though printed 'by Tom Callender, Esq., Citizen of the World', some scholars have claimed that the attribution here is a pseudonym, as the real Tom Callender had by 1802 joined with the federalists.



### 3. CASTRO, Fidel; Frei BETTO

**Fidel y la Religión. Conversaciones con Frei Betto**

**Havana: Oficina de Publicaciones del Consejo de Estado, 1985**

**£2000**

8vo., paperback; card wraps with a photograph of Castro to the upper cover; pp. [viii], 9-379, [v]; a good to very good copy, covers rubbed with colour lost in places and some scratch marks causing abrasion to the upper cover; spine a little rolled and beginning to come away at spine, with 4cm split to foot, but holding; some light spots and water marks to the outer edge of text block; first few pages slightly out of line with the rest of the text block; even toning throughout; previous owner's inscription to the title page referring to the P.C.C. (Partido Comunista de Cuba/the Communist Party of Cuba); a scarce survival.

Paperback edition of a fascinating discussion between the Cuban revolutionary and Dominican friar Frei Betto on issues of religion. This copy **inscribed by Fidel Castro** "A Asela de los Santos / por su formidable obra revolucionaria" and signed beneath. The text is provided in the original Spanish.

Asela de los Santos Tamayo was born in Santiago de Cuba and studied at the University of Oriente. It was while she was a student that she became politically active, and took a stance against the U.S. aligned Fulgencio Batista dictatorship. In

1953, following the attack on the Moncada Barracks, she joined the Cuban Revolutionary Army and four years later, alongside fellow revolutionaries Celia Sánchez and Vilma Espín, she transported fighters to join Fidel Castro in the Sierra Maestra mountain range. After the victory of the Cuban Revolution, she became the Director of Education for the Cuban Revolutionary Armed Forces, and in 1965 she helped to found the Communist Party of Cuba, serving for three terms between 1975 and 1991. She was also appointed by Fidel's brother Raúl to serve as deputy minister (and later Minister) of Education, and during this time she played a key role in the literacy programme which aimed to improve Cuban teaching methods. In 1960 she was one of the founding members of the Federation of Cuban Women who, shortly before the Bay of Pigs invasion, helped to mobilise women against counter-revolution. After Fidel Castro's death in 1960, Raúl Castro appointed her as the Honorary Chair for the Study of the Thought and Work of Fidel Castro, which aimed to promote the legacy of the former Cuban leader. It is perhaps unsurprising, therefore, that the inscription should highlight her 'formidable revolutionary work'. Frei Betto was born in 1944, and became a student activist at the age of just 13. In 1964, and as a journalism student, he was imprisoned under the military dictatorship, and the following year entered the Dominican Order. As a journalist, he participated in the resistance to the Brazilian military regime and was arrested again in 1969, this time serving four years in prison. During the 1980s, Betto visited Havana and frequently visited Castro, during which time they discussed a number of subjects, but predominantly Christianity, a subject which is said to have greatly improved relations between Castro's government and the Cuban Catholic Church. Castro was fervent in his criticism of education within religious schools, and the conversations frequently refer to his support of Liberation Theology, subjects which proved rather controversial at the time. Written at the height of Castro's political strength, this book also sheds light on his Catholic upbringing, the assassination attempts on his life, and his views on fellow revolutionary Che Guevara.

**A fascinating association copy, demonstrating the relationship between Fidel Castro and one of the earliest supporters of the revolutionary movement.**

## ONE OF JUST 10 LETTERED COPIES



**4. CHAUCER, Geoffrey**  
**The Works of Geoffrey Chaucer**  
**London: The Folio Society, 2002**  
**£2000 SOLD**

Elephant Folio (30 x 42.5 x 8cm approx.); bound by Smith Settle at Otley, Yorkshire, in full Nigerian goatskin, elaborately decorated in full gilt to upper board and spine, with a design redrawn by David Eccles from a copy of the Kelmscott Chaucer which was bound by T. J. Cobden-Sanderson at the Doves Bindery in 1900; this copy containing all [ix], 2-552, [ii] original pages, with text printed in two columns along with the 87 wood-engraved illustrations by Edward Burne-Jones, and the 18 frames, 14 borders, and 26 decorative words designed by William Morris; here printed in black with running titles to outer margins in red; on Oxenford twin-wire laid paper, specially made at the James Cropper Mill at Burneside in Cumbria and supplied by John Purcell paper, with handmade laid endpapers provided from the Fabriano Mill in Italy; blue ribbon marker (a little frayed at end); otherwise a fine copy, contained in the original custom-made clamshell case, with the accompanying essay by William S. Peterson in the pocket to the front.

**Limited edition, one of one thousand and ten copies which were printed by the Folio Society, with this copy 'J' from the ten handlettered copies which were not intended for sale.**

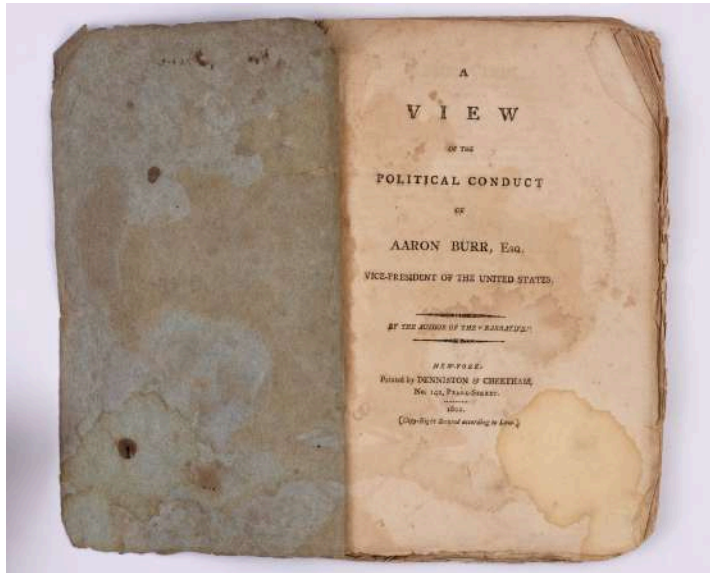
One of the 'crowning jewels' of Morris's Kelmscott Press, the Kelmscott Chaucer was borne out of a love of both medievalism and design which originated with both Morris and Burne-Jones whilst they were still students (the pair had originally met

while undergraduates at Oxford in the 1850s). In fact, Morris referred to Chaucer as 'my master', and Burne-Jones had later even remarked to his wife that "Chaucer is very much the same sort of person as Morris ... the value of their work comes from the extreme simplicity and beautiful directness of their natures." The pair would often read Chaucer's works in their rooms at Oxford, take long and leisurely trips to the Bodleian library, where they would study medieval manuscripts - a love of both books, design, and literature which would eventually culminate in the present publication.

Four years in the making, the first page of the Kelmscott Chaucer was printed on the 8th August 1894, and on the 2nd June 1896 the first two complete copies were finally delivered from the binders. In all, only 425 copies were originally produced, alongside 13 printed on vellum and another 48 bound in pig's skin. The book sits alongside Shakespeare Folios and Gutenberg bibles as being one of the few works for which a census is needed, (i.e. in order to determine who on earth owns a copy).

This Folio Society facsimile came into being after Mr Bernard Roberts, proprietor of the John Roberts press at the time, loaned his own example to be disbound and photographed. The quite frankly stunning binding here displays an intricate and elaborate design incorporating intertwining leaves with the famous opening lines to the General Prologue of The Canterbury Tales serving as borders: "Whan that Aprille with his shoures soote / The droghte of March hath perced to the roote / And bathed every veyne in swich licour / Of which vertu engendred is the flour".

**Widely regarded as the finest modern facsimile edition of the Kelmscott Chaucer, and the nearest obtainable editions of one of the most beautiful books ever printed.**



5. [CHEETHAM, James]

**A View of the Political Conduct of Aaron Burr, Esq. Vice President of the United States**

**New York: Denniston & Cheetham, 1802**

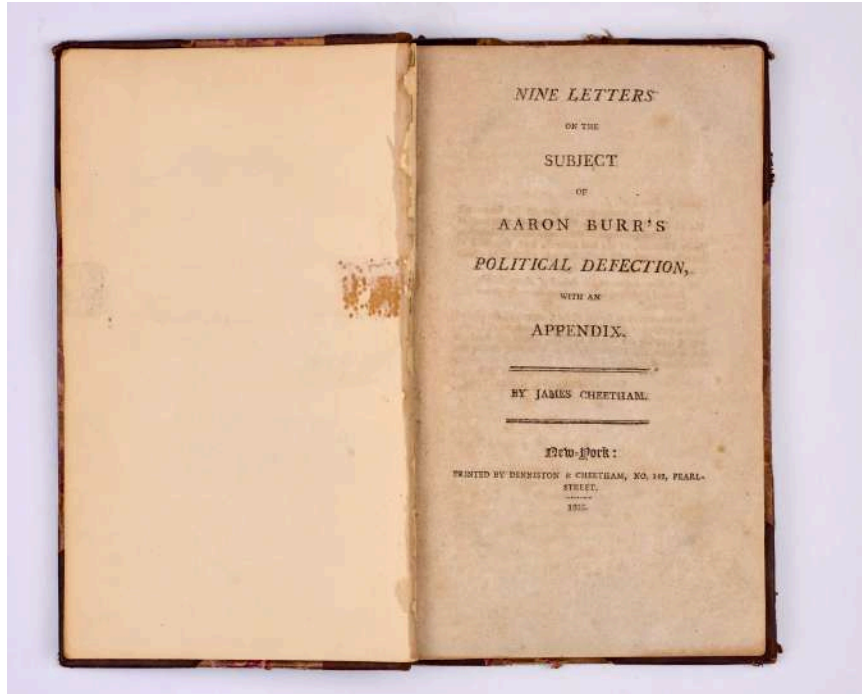
**£400**

8vo., original paper wraps, tied with binding string; all edges untrimmed; pp. [iii], 4-120; covers rather heavily creased, torn and water stained; lacking most of the spine; with 'Aaron Burr' written in ink an early hand to the upper cover; and with some numbering (accounts?) doodled to the rear cover; pages spotted and offset internally, with some water staining to the title page, still perfectly legible; a rare example of this work seldom found unbound and in the original wraps.

A scathing pamphlet which attacks Aaron Burr's political and moral character, written by Cheetham, a British hatmaker who had moved to New York in 1794 after being acquitted of charges for conspiring against the British government. Cheetham had assumed editorship of the *American Citizen and General Advertiser* in 1801, and used the newspaper to attack both the Federalist Party and Aaron Burr. His accusations led to several libel suits, which is perhaps unsurprisingly given the vehemence of his tone. "He has been ascending the ladder of fame and power by means on which no honest man can" Cheetham writes, going on to call him 'dangerous', 'unfit' and 'corrupt'. "I have warned the people of an evil of great magnitude", he concludes, "it is for them to apply a remedy".

An important tract in the 'pamphlet war'. Burr was reportedly so concerned about his reputation following this publication, that he attempted to have all (estimated 1250) copies suppressed.

**“FULL OF MALIGNITY AND ABUSE OF BURR”**



**6. CHEETHAM, James**

**Nine Letters on the Subject of Aaron Burr's Political Defection.**

**New York: Denniston & Cheetham, 1803**

**£500**

8vo., half calf over marbled paper boards; contrasting leather label lettered in gilt to spine; pp. [iii], 4-139, [i]; a good, sound copy, the leather rubbed, scratched and peeling in places with a little loss to the upper layer; spine scuffed; the endpapers with some peeling, 20th century pencil annotations and a couple of small tape marks; the text block toned in accordance with age, with a couple of spots and corner creases; lightly cracked at title page with some webbing showing through; and one paper repair to upper right hand corner of p. [iii]-4, with a little loss of text.

An uncommon pamphlet by the New York journalist James Cheetham, who here attacks the then Vice President for abandoning Republican principles in favour of radical Federalist policies and pursuing his own interests instead of that of his

supposed party. The book begins with a fervent letter from Burr in which he writes that the claims being made against him as “FALSE and GROUNDLESS” and continues with a series of responses by Cheetham, rebutting and rebuking him at every turn with reference to his “depth of wickedness” and “unheard of treachery”. “We have accused you of offences, which ought, if you are guilty of them, to banish you forever from the affections of all parties”, Cheetham writes.

Such treatises were of course common at the time, and intended to ruin Burr’s political reputation. Published the year before the famous duel which killed his opponent Alexander Hamilton, it serves as a poignant reminder of the tension in America during a period of great upheaval. Burr’s subsequent downfall, often referred to as the ‘Burr Conspiracy’ was viewed by many Federalists at the time as a treasonous act against the U.S. government.



## 7. CHRISTIE, Agatha.

**The Labours of Hercules [in] The Strand Magazine, November 1939 - September 1940.**

**London: The Strand Magazine, 1939-1940**

**£1750**

8vos., 11 vols; original magazine wraps printed in full colour with advertisements to lower ('How does she keep so Slim and Healthy? - Bile Beans', etc.); each Christie entry illustrated by Ernest Ratcliff in both black and white and full colour, with text and images generally printed in two colours only; spines a little rubbed and split, in places staples rusted and some loss to spine ends; covers lightly rubbed and creased, light internal toning; issue 590 and 593 with a little heavier foxing to covers; corners of issue 593 chipped; some light stains to covers of 594; occasional pen and pencil markings to covers; the Christmas issue perhaps the most worn but for the most part very clean, square copies, remarkable survivals all, housed in three custom-made cardboard boxes, the contents written in pencil to the upper right hand corner of lid.

**A complete collection of Christie's 'The Labours of Hercules'**, which first appeared in print here between November 1939 and September 1940. Christie's eleven-part work was based on the trials of the Greek hero, with her infamous protagonist Hercule Poirot featuring in each of the episodes. The first edition in book form did not appear until 1947, when the twelfth and final trial, 'The Capture of Cerberus' was added to complete the set, having previously been rejected by *The Strand* for unknown reasons.

In order of appearance, the stories are:

1. The Nemean Lion. Vol. XCVIII, No. 587, November 1939, p. 3-14.
2. The Lernean Hydra. Vol. XCVIII, No. 588, December 1939, p. 165-176.
3. The Arcadian Deer. Vol XCVIII, No. 589, January 1940, p. 248-257.
4. The Erymanthian Boar. Vol XCVIII, No. 590, February 1940, p. 326-337.
5. The Augean Stables. Vol XCVIII, No. 591, March 1940, p. 459-467.
6. Birds of Ill Omen. Vol XCVIII, No. 592, April 1940, p. 574-583.
7. The Cretan Bull. Vol XCIX, No. 593, May 1940, p.67-76.
8. The Horses of Diomedes. Vol XCIX, No. 594, June 1940, p.140-149.
9. The Girdle of Hippolyte. Vol XCIX, No. 595, July 1940, p. 245-252.
10. The Flock of Geryon. Vol XCIX, No. 596, August 1940, p. 308-315. and
11. The Apples of Hesperides. Vol XCIX, No. 597, September 1940, p. 374-380.

As well as Christie's contributions, numerous other authors feature in print, including P. G. Wodehouse (contributing 'Sonny Boy' to issue 588, 'Dudley is Back to Normal' to issue 595, and 'Tee for Two' to issue 597), as well as Heath Robinson (contributing a drawing to issue 588) and Graham Greene (contributing 'The News in English' to issue 594). A rather humorous 'Cartoon by Camera' in issue 591 shows the Greek marble 'Laocoon' superimposed with the face of Hitler, Goering, and von Ribbentrop.

**Scarce.** As wartime publications, and as ephemeral items, these are very unusual examples of these detective stories, seldom found in commerce as a complete set.

## CASTRO'S ARRIVAL IN HAVANA AND THE EARLY DAYS OF THE REVOLUTION



### 8. [CUBA, MEXICO AND MIAMI]

**A collection of newspapers spanning the years 1959-1960**

**Mexico City/Miami Beach: El Mundo, Prensa Libre, Ultimas Noticias  
Excelsior, 1950-60**

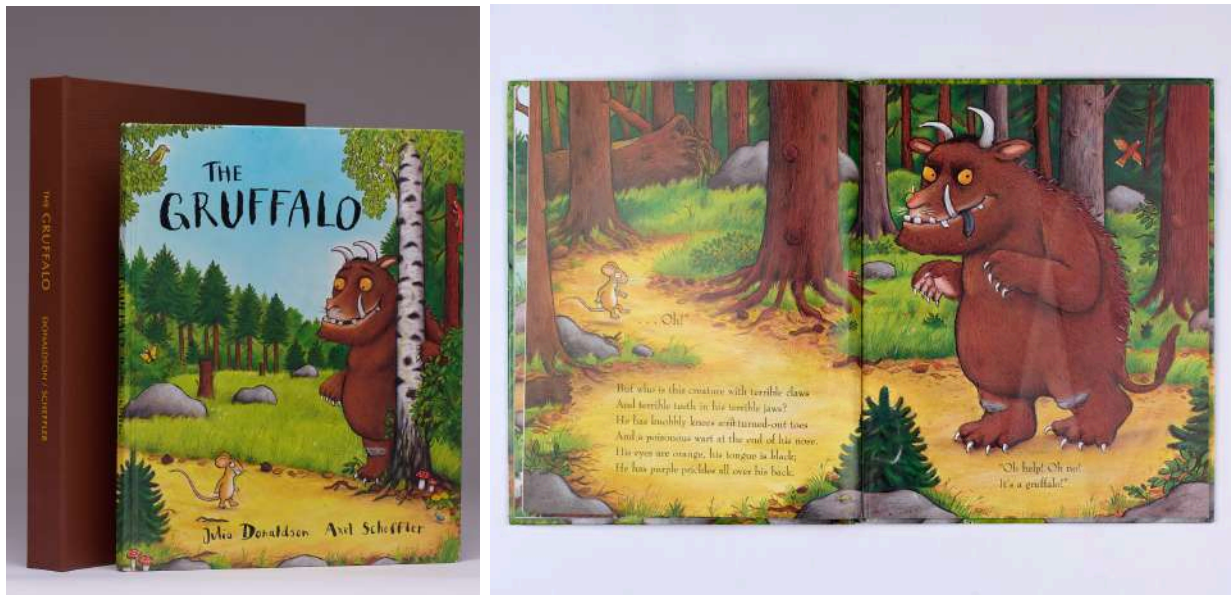
**£250**

A collection of five newspapers, each measuring up to 62 x 40cm when fully unfolded; between 8 and 26 pages in length, including 'El Mundo', 'Prensa Libre' and 'Ultimas Noticias Excelsior', printed mostly in black but with occasional titles in blue; containing numerous black and white photographs of Fidel and Ramon Castro, Che Guevara, Celia Sanchez, Adolfo Lopez Mateos, and other members of the Revolution, including the execution of Garcia Olayón, as well as Richard Nixon, J. F. K, and other political figures; all newspapers fragile, and toned in accordance with age, with some splits and chips along folds, some loss of text in places; chips to edges and occasional brown spots; one small annotation in blue ink of 'Imogen Browning, National Coffee Shop' in Miami; remarkable survivals nonetheless, and very good overall.

**A scarce collection of newspapers which together portray a vivid picture of the turbulent political and social scene towards the end of the 1950s.** Articles include

'The Destruction of Santa Clara', and 'With the Rebel Leaders in the Villages', with copious photographs, and there are numerous celebratory passages welcoming in Fidel Castro, the 'Supreme Leader' and 'Los Gloriosos Héroes de la Revolución'. There is also a map of the invasion of Cuba, and advertisements for children's toys which include automatic pistols, army trucks and plastic rockets. All text in Spanish.

**\*Please note that these items contain some graphic images\***



**9. DONALDSON, Julia.**

**The Gruffalo.**

**London: Macmillan Children's Books, 1999**

**£10,000**

Large 8vo., publisher's pictorial laminate boards, featuring a wraparound image of the Gruffalo and mouse in the forest by Axel Scheffler; lettered in black to boards and spine; with barcode, ISBN, and price to lower (£8.99); decorative forest endpapers with woodpeckers, butterflies and mushrooms; unpaginated [pp. xxii]; copiously illustrated throughout in full colour, with full and in-text illustrations, as well as a double page centrefold ("Oh help! Oh no! It's a gruffalo!"); a very good plus copy, overall; some light scratching to the laminate observable only when held to the light; slightly scuffed to spine ends and corners, and with a tear along the laminate to lower board/along spine; internally clean with a couple of very minimal finger marks, and some light creasing to the gutters; two diagonal creases across pages, including to the Gruffalo at p. [xv] and another across the rear endpaper;

housed in a brown custom-made clamshell case, handmade by the Wyvern Bindery, lettered in yellow to spine; with two dark green protective velvet inlays.

**First edition, with full number line 1-9.**

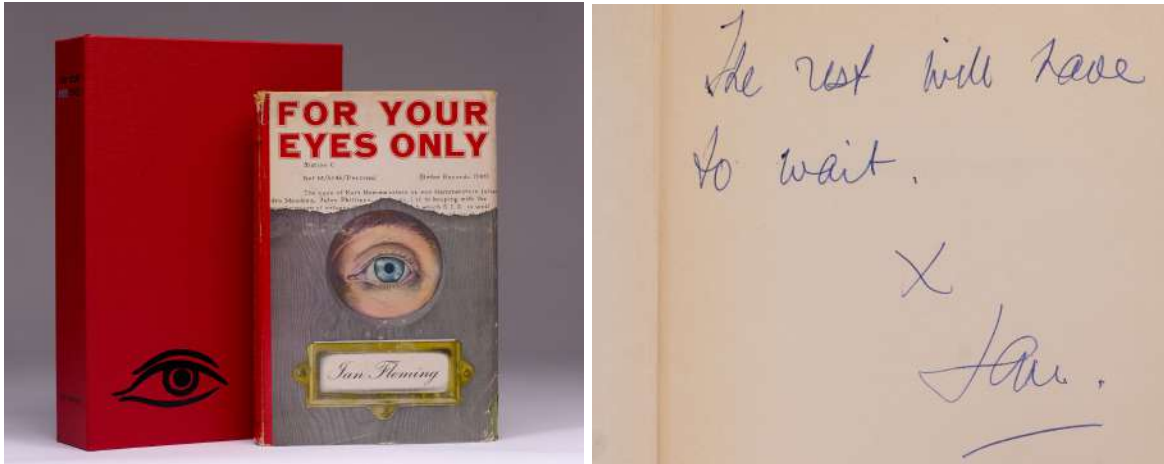
Julia Donaldson's 'The Gruffalo' in many ways requires no introduction. Donaldson was born and raised in Hampstead, and spent much of her early career as a playwright and songwriter in amateur theatre groups, radio, and for BBC Children's Television. She was 43 years old when she was approached by Methuen publishers, who asked whether they might be able to adapt her play 'A Squash and a Squeeze' (first aired on the BBC in 1975) into a children's picture book. Published two years later, it launched her career in children's books, and was her first collaboration with the German artist Axel Scheffler.

By 1995, Donaldson had first conceived of the idea of 'The Gruffalo'. She had come across an old Chinese story in which a young girl convinces a tiger not to eat her by proclaiming herself to be the queen of the forest. Persuading the beast to walk behind her, the tiger, observing the fear in the eyes of the animals they meet and believing it to be for the girl, flees. The 'Gruffalo' was a name created by combining a 'grr' sound crossed with a buffalo. Four years later (and after many amendments suggested by the author's son) the work was finally finished, and was published to immediate success. It won a swathe of awards and has since become one of the most popular children's stories of all time. In 2025, Donaldson surpassed even the famous J. K. Rowling in terms of popularity, becoming the bestselling children's author in the UK. It has been reported that over thirteen million copies of the book have been sold worldwide, and it has been translated into over 50 languages. The publication also cemented Donaldson's professional relationship with Scheffler, and they have since collaborated on a further 31 titles, including *Room on the Broom* (2002); *The Snail and the Whale* (2003) and *Stick Man* (2008). In 2003, *The Gruffalo's Child* was released. A direct sequel, it tells the story of the Gruffalo's daughter, who sets out into the forest to find the 'big bad mouse' that her father is so afraid of.

In 2009, the book was adapted into an award-winning film featuring Robbie Coltrane as the Gruffalo, James Corden as the mouse, Helena Bonham Carter as the mother squirrel, John Hurt as the Owl, and Rob Brydon as the Snake. The adaptation was nominated for a BAFTA in 2010 and an Academy Award in 2011.

Copies of *The Gruffalo* are incredibly sought after, in any condition, but particularly so clean, bright, and unmarked.

## WARMLY INSCRIBED BY FLEMING “THE REST WILL HAVE TO WAIT”



### 10. FLEMING, Ian

**For Your Eyes Only. Five Secret Exploits of James Bond.**

**New York: The Viking Press, 1960**

**£12,000**

Large 8vo., two-tone green and yellow coloured cloth, with publisher's Viking Longboat device printed in red to upper board; lettered in red to backstrip; contained in the original unclipped printed dustwrapper (\$3.50 to front flap) designed by Richard Chopping; pp. [viii], 3-218; a near-fine copy, with boards a touch faded in places and some pushing to spine tips; a couple of small bumps to corners and one to upper edge of rear board, affecting a couple of the last few pages; otherwise a very clean example; the dustwrapper very good with some shelf wear, rubbing and darkening to folds; some nicks, chips and short closed tears to edges; the longest tear running 4cm along the rear flap fold; the largest chips to head and foot of spine, not affecting lettering; completely unrestored. The book now housed in a custom-made bright red clamshell case by Wyvern Bindery, with eye device to the upper cover in black, and lined in dove-grey suede.

**First U.S. edition, first printing. This copy warmly inscribed by the author to the front free endpaper to an unknown recipient: “The rest will have to wait” x Ian.** Similar inscriptions have been noted in other copies. For this title, Fleming had recently moved from his previous U.S. publisher, Macmillan, to Viking after recommendations from his friends Graham Greene and Peter Quennell. The American edition was produced in a larger format to the U.K., and thus utilised slightly amended artwork for the wrapper. It was published just a few months after its counterpart in England.

A lovely example of the first U.S. edition of Fleming's short story collection, which was his eighth to feature James Bond. The stories in order are:

*From a View to a Kill* (where Bond investigates the murder of a motorcycle dispatch rider and the theft of his top secret documents). Fleming sets the majority of the work in Paris, and mentions a series of cafes and restaurants with which he was intimately familiar in real life, along with the character of Mary Ann Russell, based on his former girlfriend Maud Russell.

*For Your Eyes Only* (where Bond is sent on a voluntary assignment to track down and kill the assassin of two of M's friends). Fleming took the title for this story from the stamp which used to adorn secret papers in the early days of the war, thus leaning on his Naval Intelligence experience.

*Quantum of Solace* (where Bond is told the story of his dinner companions and their failed relationship). A homage to his friend Somerset Maugham, it is the most personal of the stories, taking influence from his own marriage, which was at the time going through a particularly turbulent period. The title takes its name from the degree of comfort needed in a relationship for love to remain; when it reaches zero, love will fail.

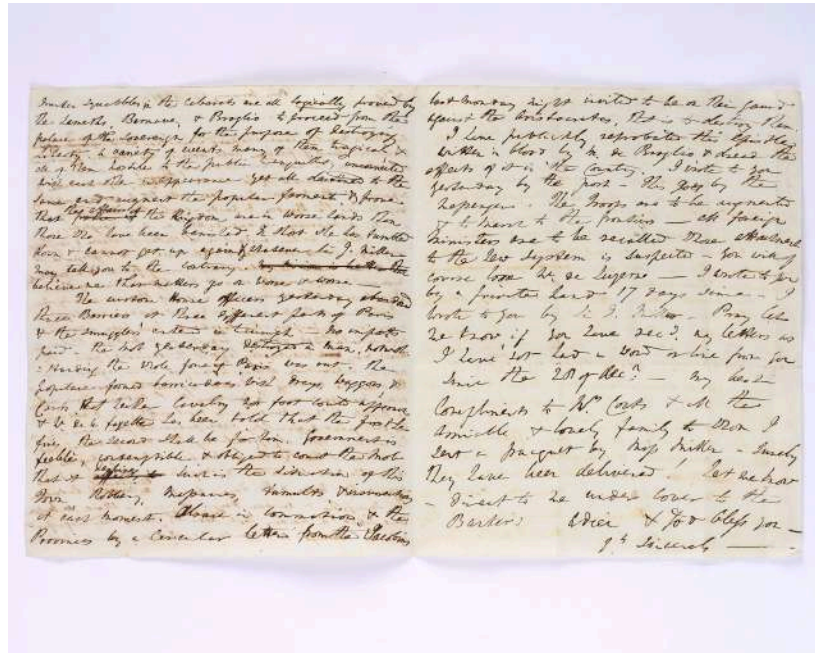
*Risico* (where Bond travels to Italy in order to investigate the smuggling of narcotics to England). The Lido chase scene is a nod to one of Fleming's heroes Thomas Mann, who used the same stretch of beach in Italy in his novella *Death in Venice*.

and

*The Hildebrand Rarity* (set in the Seychelles, where Bond aids a millionaire in his search for a rare fish, the latter who is subsequently murdered). Fleming was a keen diver and bird watcher, and had initially travelled to the location in order to conduct a treasure hunt, searching for the hoard of French pirate Olivier Levasseur.

In 1954, following the success of the American television adaptation of *Casino Royale*, Fleming was approached by CBS, who suggested that he write a series of 32 episodes for them. Due to air over a two year period, Fleming initially agreed to thirteen episodes based on seven new stories, plus recycled ideas from his already published novels. The proposed shows never made it into production and instead were adapted into this series of five short stories, Fleming's first foray into the genre using the character of Bond.

**A wonderful copy with a personal inscription. Scarce** with these attributes.



**11. [FRENCH REVOLUTION]; [William Augustus MILES?]**  
**Letter written by a British spy during the French Revolution**  
**Paris: 1791**  
**£750**

A three-sided manuscript letter (18.5 x 23cm approx folded, 37.5 x 23cm unfolded), written in ink by an unknown hand and dated January 27th 1791 to the upper edge of the first page; folded multiple times, likely for ease of transportation or to mask its discovery to England; the writing, which begins in a neat, sloping hand, becomes more erratic as time goes on, doubling in size before the final line and signed simply 'Yours sincerely', with no name given; some words or sentences crossed out with corrections, occasionally, given above; aside from the creasing fine; a remarkable survival.

An autograph letter seemingly from a British agent, who provides a detailed eyewitness account of the tumultuous events unfolding in revolutionary Paris on the 27th January 1791.

**“Eighteen months have elapsed since the wild and licentious spirit of freedom broke loose in this country and produced a revolution”,** the letter begins, **“The most extraordinary of any recorded in the annals of mankind”.** It goes on to describe the metropolis which is **“in a state of anarchy as lamentable as it is dangerous... Paris is at this instant in a state of alarm and perplexity”** and the mob,

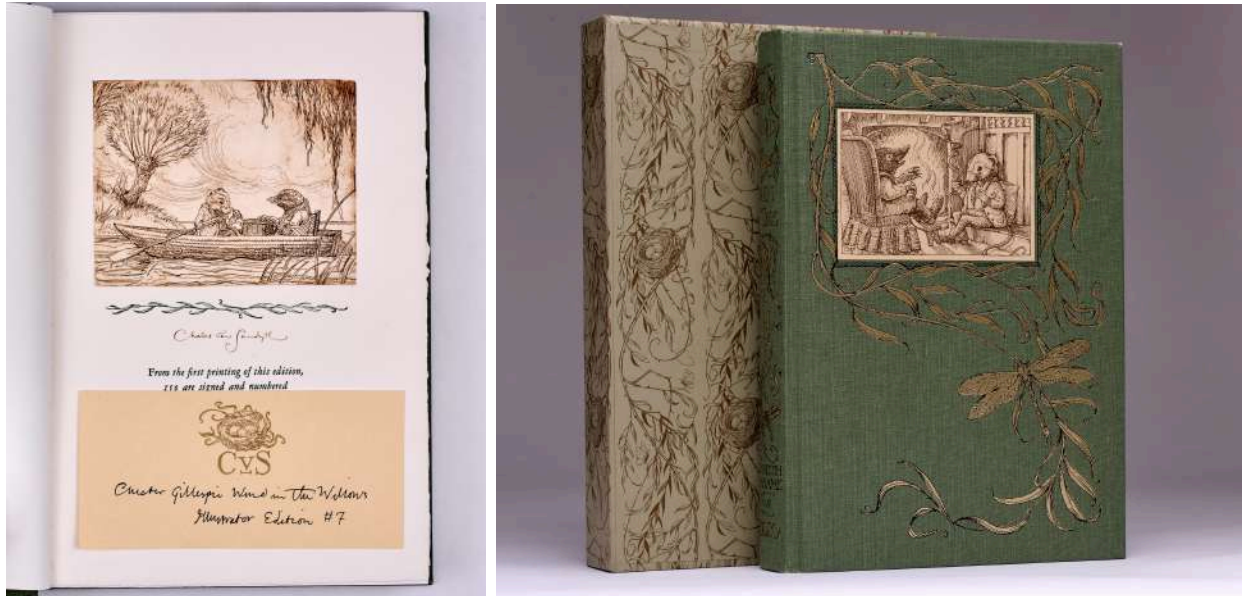
who “formed barricades with drays, waggons and carts”. Of particular note are the references to *La Constitution Monarchique* (which was eventually accepted by King Louis XVI in September of that year), the counter-revolutionary breakouts, the epistle ‘written in blood’ of Broglie and his attempts to ‘destroy liberty’ and Lafayette (who was at the time attempting to maintain order within the country). Two references are made to a ‘G. Millar’, who seems to be an acquaintance of the letter writer and to have played a part in getting the letters out of the country - though unsuccessfully, as “I have not had a word or line...since 20 of Dec”. This is perhaps unsurprising for a series of letters apparently sent in secret to London during a time of such great upheaval.

While events in Paris during 1790 and 1791 were relatively calm in relation to the years surrounding them, the city was nonetheless increasingly divided, partly due to the actions Jacobin club (mentioned here by way of a “circular letter from the Jacobians last Monday...invites to be on their guard against the aristocrats”) By June disorder had escalated further, leading King Louis XVI on his famous Flight to Varennes, in which he and his family unsuccessfully attempted to leave Paris for Montmédy.

Research suggests that the writer may be William Augustus Miles (1753-1817) a political writer and British agent who served in the West Indies during the American Revolutionary War, and was later a prisoner of war in St. Lucia. From 1784, he became a secret agent to the Prime Minister William Pitt, who first sent him to Paris in July 1790. There, he made a series of important connections within the French government, and even became a member of the Jacobin club. He left Paris in April 1791.

**A remarkable piece of historical first-hand evidence recounting some of the early years of the Revolution as they happened in front of the writer’s very eyes.**

## ONE OF JUST 150 COPIES RESERVED FOR THE ILLUSTRATOR



**12. GRAHAME, Kenneth; Charles VAN SANDWYK, [Illus.]**  
**The Wind in the Willows**  
**London: The Folio Society, 2005**  
**£2950**

8vo., dark green cloth boards, prettily and elaborately blocked in gilt to upper board and spine with reeds and dragonflies; onlaid engraved paper label of Ratty and Mole by an open fire (entitled 'Fireside Chat'), printed in brown on cream paper; decorative brown endpapers showing the countryside and Badger reclining next to a 'Pan Island' marker; pp. [x], 3-251, [v]; with title printed in green and black; copiously proliferated throughout with full-page colour frontis showing Ratty with a picnic basket; 22 full-page illustrations, 11 inset, and numerous other uncoloured head and tail pieces; a fine copy in the original publisher's slipcase, as issued, decorated in brown with reeds, butterflies and birds nests.

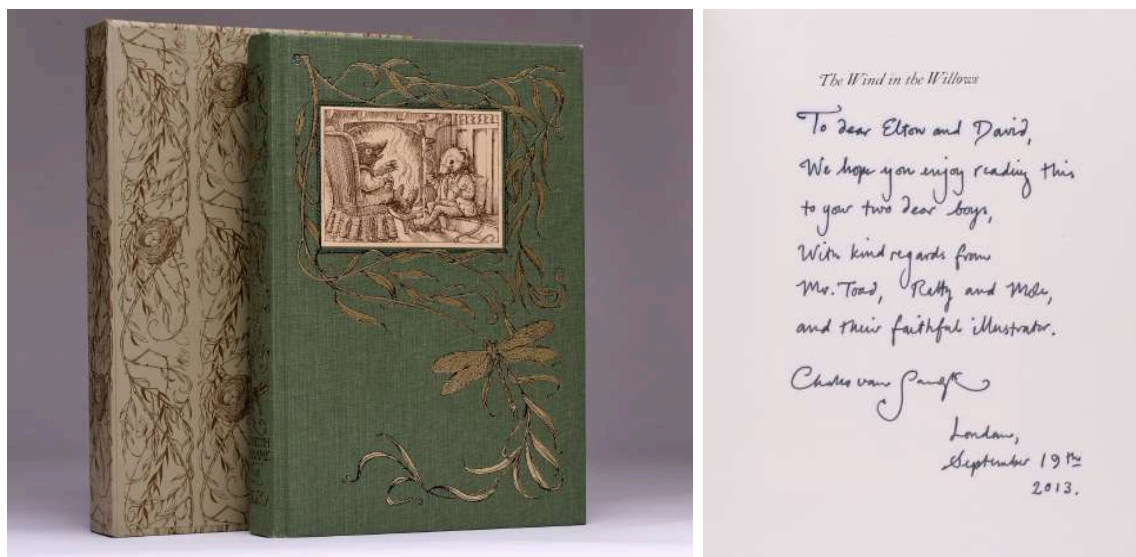
**First edition, first printing. This copy one of just 150 reserved for the illustrator, hand signed and numbered, with an additional tipped-in etching of Ratty and Mole rowing, this copy no. 7 with publisher's original '#7' slip, and the illustrator's notecard addressed to the original recipient in van Sandwyk's hand loosely inserted. The text follows the original 1908 first edition of Grahame's classic children's book. Typeset in Founders Caslon and printed on Modigliani Paper in Italy.**

The story of *The Wind in the Willows* was first told in parts by Grahame to his son Alistair (nicknamed 'Mouse' by his parents). Often plagued with health problems, Grahame would make up bedtime stories for the boy, revolving around the character of a toad, and when Grahame traveled on solo boating holidays abroad, he would write them down, and post them back to his family at home. Although the completed work was rejected by several publishers and eventually appeared to negative reviews, the tale of Mole, Ratty, Badger and the troublesome Toad was immediately loved by the public, and is still one of the most popular children's works today, frequently told to a new generation of children who can delight in their riverbank antics.

This particular edition is all the more elevated with the pairing of Charles van Sandwyk's evocative and charming illustrations, which show the characters, among other exploits, swimming ('Please refrain from tickling the ducks'); picnicking; motor racing; and walking arm-in-arm down snowy streets. It was much praised, upon initial release in 2005, by the author Michael Morpurgo who wrote that: "In almost 100 years since its first publication, I doubt there has been a finer edition." The book also won the Grand Prix Award at the Printing World Awards.

**Scarce.**

### **INSCRIBED TO ELTON JOHN AND HIS HUSBAND DAVID FURNISH**



### **13. GRAHAME, Kenneth; Charles VAN SANDWYK, [Illus.]**

**The Wind in the Willows**

**London: The Folio Society, 2010**

**£900**

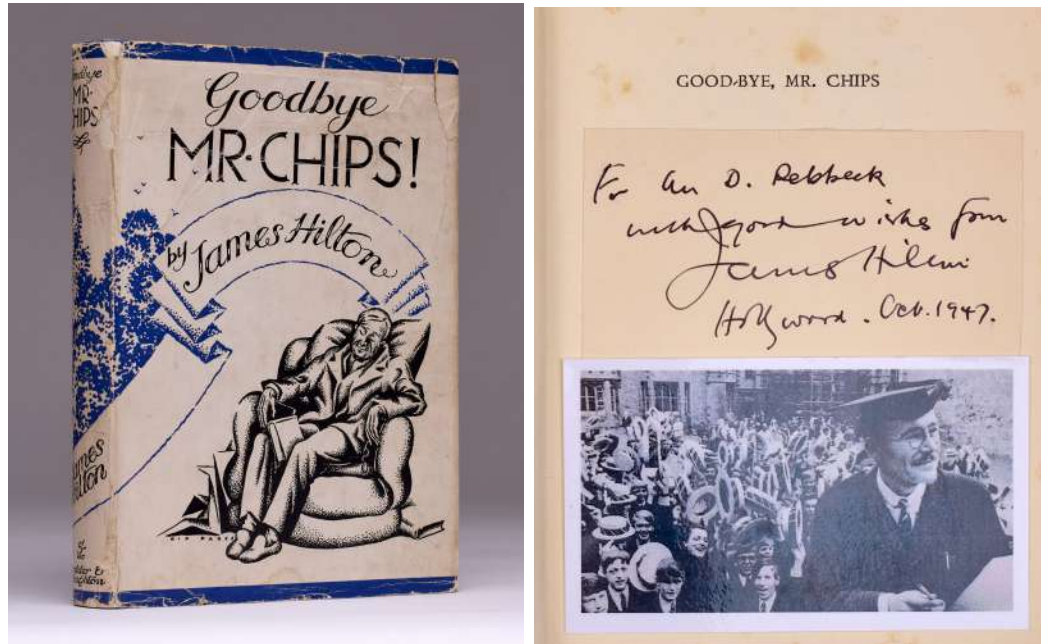
8vo., dark green cloth boards, prettily and elaborately blocked in gilt to upper board and spine with reeds and dragonflies; onlaid engraved paper label of Ratty and Mole by an open fire (entitled 'Fireside Chat'), printed in brown on cream paper; decorative brown endpapers showing the countryside and Badger reclining next to a 'Pan Island' marker; pp. [x], 3-251, [v]; with title printed in green and black; copiously proliferated throughout with full-page colour frontis showing Ratty with a picnic basket; 22 full-page illustrations, 11 inset, and numerous other uncoloured head and tail pieces; aside from one small water mark to the lower board a fine copy in the original publisher's slipcase, decorated in brown with reeds, butterflies and birds nests.

Seventh printing, five years after the first, with the text following the original 1908 first edition of Grahame's classic children's book. Typeset in Founders Caslon and printed on Modigliani Paper in Italy. This copy **inscribed by Charles van Sandwyk to the singer, songwriter and pianist Elton John and his husband David:** "To Dear Elton and David, / We hope you enjoy reading this / to your two dear boys, / With kind regards from / Mr. Toad, Ratty and Mole, / and their faithful illustrator / Charles van Sandwyk / London, / September 19th / 2013."

The story of *The Wind in the Willows* was first told in parts by Grahame to his son Alistair (nicknamed 'Mouse' by his parents). Often plagued with health problems, Grahame would make up bedtime stories for the boy, revolving around the character of a toad, and when Grahame traveled on solo boating holidays abroad, he would write them down, and post them back to his family at home. Although the completed work was rejected by several publishers and eventually appeared to negative reviews, the tale of Mole, Ratty, Badger and the troublesome Toad was immediately loved by the public, and is still one of the most popular children's works today, frequently told to a new generation of children who can delight in their riverbank antics.

This particular edition is all the more elevated with the pairing of Charles van Sandwyk's evocative and charming illustrations, which show the characters, among other exploits, swimming ('Please refrain from tickling the ducks'); picnicking; motor racing; and walking arm-in-arm down snowy streets. It was much praised, upon initial release in 2005, by the author Michael Morpurgo who wrote that: "In almost 100 years since its first publication, I doubt there has been a finer edition." The book also won the Grand Prix Award at the Printing World Awards.

**A fascinating association copy.**



#### 14. HILTON, James

##### **Goodbye, Mr Chips**

**London: Hodder & Stoughton, 1934**

**£600**

Crown 8vo., original bright blue publisher's boards, lettered typographically in gilt to upper cover and backstrip with publisher's name and device to foot; decorative endpapers with banners featuring Latin phrases from the Aeneid ("O Mihi Praeteritos Referat si Jupiter Annos" and "Haec Olim Meminisse Juvabit"); together in the original publisher's blue and black printed dustwrapper, priced 5/- net to spine; pp. [vi], 7-127, [i]; featuring four full-page captioned illustrations as well as two vignettes in black and white; the boards clean and bright with a little pushing to spine tips; internal text block with some scattered foxing throughout, but mostly affecting the prelims and the outer edges of the text block; previous owner's name in blue biro to fep; the wrapper good, though darkened to the panels and folds; 'S.S' written in blue ink to front flap, and perhaps most significantly wear, tearing and chips to outer edges and along spine; reinforced internally with tape and stickers.

**First UK edition**, preceded by the U.S. edition the previous year which was unillustrated. This copy containing the clipped inscription to the half title: "For Mr[?] D. Rebbeck with good wishes from James Hilton Hollywood October 1947." Hilton had moved to California in 1938, at which point his work became more connected with the Hollywood film industry. A laminated photograph from the 1969 film is also loosely laid in.

Born in Lancashire in 1900, James Hilton completed his secondary school years at the Leys School in Cambridge, a private boarding and day school which later formed the basis for *Goodbye Mr. Chips!*. Together with his father (who was a headmaster at a Chapel End School in Walthamstow), the inspiration for the titular character came in the form of William Henry Balgarnie, under whom Hilton studied between the years of 1915-1918. Balgarnie was formative for the young writer, and was responsible for publishing Hilton's first stories in the *Leys Fortnightly*. A rather strict disciplinarian, Balgarnie nonetheless was fond of his wards, and frequently invited them for tea and biscuits. "When I read so many other stories about public school life, I am struck by the fact that I suffered no such purgatory as their authors apparently did", Hilton wrote upon Balgarnie's death in 1951. "Much of this miracle was due to Balgarnie."

The book was subsequently adapted twice for film, the first in 1939 and the second in 1969, when it was transformed into a musical starring Peter O'Toole and Petula Clark, with an underscore by John Williams.

Relatively **scarce signed**.



**15. HOCKNEY, David**  
**Little Boogie**  
**1993**  
**£1995**

Original offset lithograph on wove paper, the full sheet printed to the edges measuring 42 x 28cm; now mounted, framed and glazed behind art glass (ever-so-slightly cropping the foot), now measuring 48.5 x 34cm approx; fine.

A charming image featuring Hockney's beloved miniature dachshund Boodge who, along with his brother Stanley, were constant companions of the artist during the 1990s.

### **UNRECORDED EARLY POEMS BY A LATER BOOKER PRIZE WINNER**



#### **16. HOLLINGHURST, Alan**

##### **Imprint Poems One**

[Dorset: 1971-2]

**£500 SOLD**

A collection of 13 typed sheets (20 x 25cm), loose and unbound, printed on rectos only; featuring the contents and a further 12 poems; all contained within the original paper envelope with 'Imprint Poems One / Alan Hollinghurst' printed to the upper cover, and his signature in blue ink to the lower corner; the rear of envelope with the printed notes 'This is the first of a series of selections from individual poets, designed to supplement the IMPRINT collections. / Imprint Poet Two / Rich Morris / Price / 5p'; the envelope a little toned and spotted with a couple of creases and short tears; one or two very light spots to the versos of last two poems; otherwise fine.

**A very early collection of poems, written by this Booker Prize-winning author Alan Hollinghurst, during the 1970s while he was studying at Canford School, Dorset.**

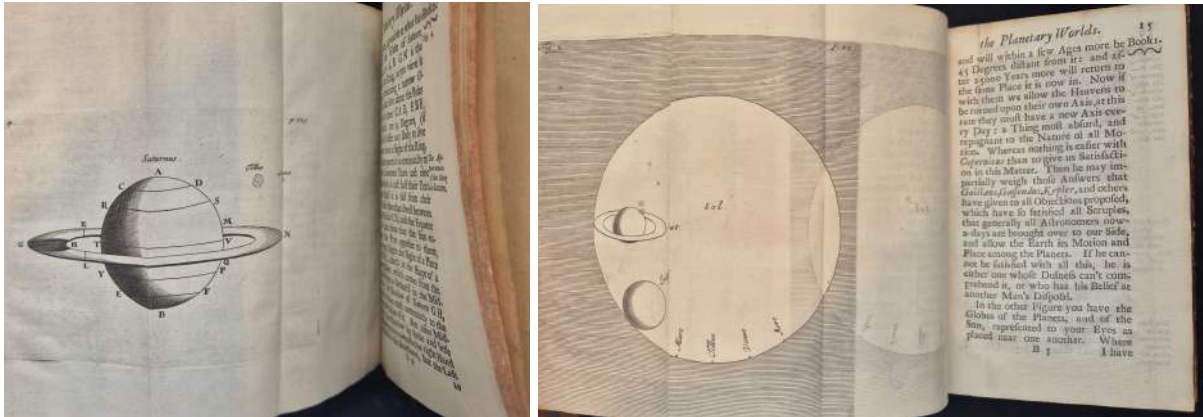
Hollinghurst was a prolific reader of poetry, and his first forays into writing focused almost exclusively on this medium. Joining Canford School in 1967, he was already an enthusiastic reader and writer of poems, and later went on to study English at Magdalen College, Oxford, where he at one point shared a house with the future Poet Laureate Andrew Motion. In 1974 Hollinghurst won the Newdigate Prize one year before Motion.

IMPRINT was a student-run publication, printed on a Roneo Machine in a very limited run purported to be under 30 copies. Hollinghurst contributes a series of poems, the first title simply bearing the date (14.xi.70), followed by a collection of verses based on star signs - Cancer, Virgo, Sagittarius - On an Arrowhead in North Wales, Capricorn, and Aires, grouped together under the collective title 'Janus and Back Again'. This is followed by 'The White Pagoda of Pai - T'A-ssu at Ch'ing - Chou. Jehol', 'Poem from Phlebas', 'Salome', and the last three from 'Twelve Sacred Acts', based on the seasons: here we have June, July and August.

Varied and seemingly drawing on his own personal experiences, this collection represents **a rare insight into the mind of the seventeen-year-old Hollinghurst**; his travels to North Wales ("We are in the bones of the valley; / I talk to my father here / in the grey pool below Minas Ednyffed..."); inspiration from China ("Here in the hills a thousand miles from any / town or village / this guard-tower howls mutely, / wears out slabs of history / in a rain-washed land"); and his literary influences, notably T. S. Eliot and his character Phlebas the Phoenician (first appearing in 'The Waste Land') as well as biblical history, one poem taking its title name from the daughter of Herod Antipas, who demanded and received the head of John the Baptist.

**Seemingly unrecorded. I can trace no published copies of these poems in any collections, nor in OCLC.**

## ONE OF THE EARLIEST DISCUSSIONS CONCERNING ALIEN LIFE



### 17. HUYGENS, Christianus

**The Celestial Worlds Discover'd: or, Conjectures Concerning the Inhabitants, Plants and Productions of the Worlds in the Planets.**

**London: Printed for James Knapton, at the Crown in St. Paul's Church-yard, 1722**

**£2500**

Small 8vo., contemporary blindstamped calf, lined and decorated with borders and cornerpieces in blind to both boards, rebacked, with five raised bands to spine and contrasting red morocco letterpiece to second compartment (with a portion of the original label loosely laid in); red speckled edges; pp. [iv], iii-vi, 162 (full collation A-K8, L4), containing all five folding engraved plates as called for; the original binding marked and rubbed; some worming to the lower board; early ownership inscription in ink to the ffep, as well as a lengthy gift inscription from David A. Keys to Miss Isabel K. Williamson in ink to ffep, and Keys' bookplate affixed to the front paste-down; corner tape repair to the verso of ffep; as well as the rear endpaper and board; prelims a touch browned and spotted; but internally a very fresh and clean example of a scarce work; a few very small spots to the plates, and occasionally annotated throughout in neat pencil, but otherwise seldom found in this condition; the author's name now incorrectly spelt 'Hutgens' to the spine.

**Second edition in English**, corrected and enlarged. The first had appeared in Latin in 1698, with the first English in the same year. This, the second, followed nearly 25 years later. The present example includes the gift inscription of David A. Keys to the front free endpaper: "From David A. Keys, Sept. 1/32/ Cambridge. to Miss Isabel K. Williamson in appreciation of her 23 years as editor of "Skyward", the monthly Newsletter of the Montreal centre of the Royal Astronomical Society of Canada. May 30th 1971."

A fascinating work postulating the existence of extra-terrestrial life on other planets, taking as its basis the Copernican theory of the universe. Christiaan Huygens (1629 - 1695) was a Dutch mathematician, physicist and astronomer who was responsible for discovering (and determining the nature of) the rings of Saturn. In his role as an engineer and inventor, he furthermore created the first pendulum clock in 1657, which allowed for more accurate equations of time, thereby influencing planetary theory .

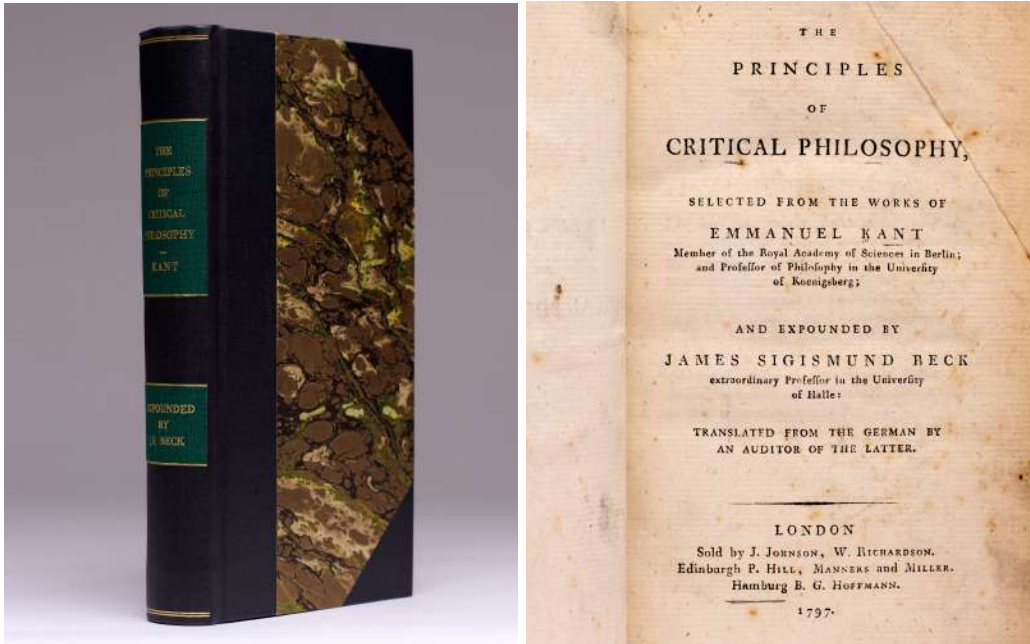
It was shortly before his death in 1695 that Huygens compiled this speculative work entitled *Cosmotheoros*, which was later published posthumously by his brother. Treatises such as these had been published before, but because of his scientific background, Huygens could expound his theories in greater detail. These revolve around the need for (and evidence of) water on other planets, with the dark and light spots on Mars and Jupiter suggesting evidence of water and ice. He goes on to discuss the nature of other beings - what they may look like, and whether those beings may be similarly rational. The included plates show the Copernican system of the universe (with his heliocentric model placing the sun at the centre), pleasing diagrams showing the rings of Saturn and the trajectories of various orbits; as well as the various moons surrounding the planets. Huygens also goes on to suggest the approximate size of the solar system, as well as his methods for calculating stellar differences. Though based on scientific theory, the work was still likely regarded at the time as a Utopian fiction in a similar vein to other writers of the day including Cyrano de Bergerac, although it undoubtedly inspired a shift in attitude towards the possibility of life on planets other than our own.

Isabel Williamson was director of observations of the Royal Astronomical Society at the Montreal Centre from 1942 to 1971, and has been credited as being the driving force behind the observing programs at the centre during the 1940s to 60s. She was a frequent observer of auroras and meteors, and built her own 15 cm reflector in 1947. From 1948 to 1971, she was the first Editor of the Centre's newsletter, *Skyward*, which was published alongside 'The Asteroid Club' for junior members. In 1948 she received the Chant Medal and in 1981 she was given the Service Award, making her the only person to be doubly honoured in this way. In 1987, the centre named an observatory in her honour.

"The Earth holds no privileged position among the other planets", Huygens writes, "It would therefore be unreasonable to suppose that life should be restricted to the Earth alone".

**Scarce in this edition**, and with the text block so clean.

## THE SECOND WORK OF KANTIAN PHILOSOPHY TO BE TRANSLATED INTO ENGLISH



### 18. KANT, Emmanuel; James Sigismund BECK

#### **The Principles of Critical Philosophy**

**London: Sold by J. Johnson, W. Richardson; Edinburgh: P. Hill, Manners and Miller; Hamburg: B. G. Hoffman, 1797**

**£3000**

8vo., recently rebound in half black cloth over marbled paper-covered boards; two contrasting green cloth labels lettered and lined in gilt to spine; new textured endpapers; lower edges untrimmed; pp. [vii], viii-lxxx, [iii], 4-454, [ii]; with a few small diagrams printed in text; the binding fine; internal pages lightly and evenly browned, some creases to pages and occasional small dampstains to edges; text a little rubbed in places, with occasional spots and some early manuscript corrections throughout, in an unknown hand; library stamp of the Public Library of Cincinnati to verso of title (sold with their knowledge, and with confirmation from the library that this title is no longer listed in the Cincinnati & Hamilton County Public Library catalogue), along with some pencil shelving notes; repeated to page XXI and 454; else a very good example of a very rare work.

**First English edition** of a work which had previously appeared in German the previous year.

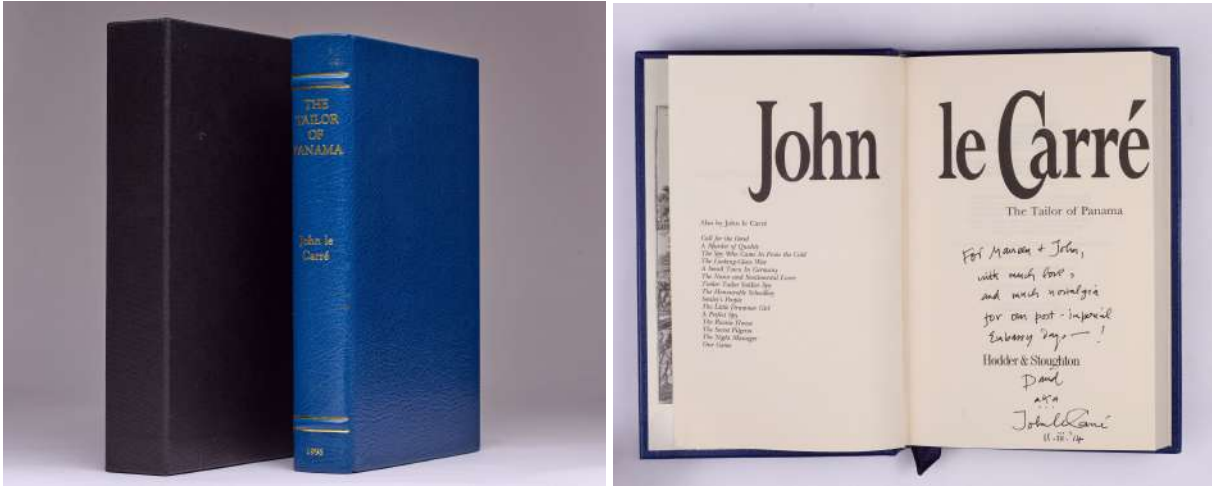
James [Jakob] Sigismund Beck (1761–1840) was born in Poland, and was the son of a priest who practiced in their home village of Liessau. It was when he enrolled at the University of Königsberg that he first became a student of Immanuel Kant and later devoted his academic career to studying his teacher's writings. He became professor at the University of Halle, and at Kant's insistence, he began to publish what would later become a three-volume set of 'Explanatory Abstracts' of Kant's major writings. *Erläuternder Auszug aus den kritischen Schriften des Herrn Prof. Kant, auf Anrathen desselben* appeared between 1793 and 1796, and is still used today as a compendium of Kantian doctrine.

The present volume therefore represents the first English edition of Beck's insightful criticism, and as such is a very early translation of Kant's philosophy into the English language. Kant's three famous 'critiques'; *Critique of Pure Reason* (1781), the *Critique of Practical Reason* (1788), and the *Critique of the Power of Judgment* (1790) are each based around the central concept of human autonomy, in which "human reason gives itself the moral law, which is our basis for belief in God, freedom, and immortality" (Stanford Encyclopedia of Philosophy). In Beck's exposition, he argues that Kant's philosophy is primarily geared towards idealism - that knowledge of objects cannot exist outside the realm of human consciousness, and that the idea of God is a symbolic representation of the voice of conscience guiding from within. Beck's seminal contribution is his 'Doctrine of Standpoint' which advocates for "a 'reversal' of the method of the *Critique of Pure Reason* and the elimination of the 'thing-in-itself' from Kant's theoretical philosophy" (Forster). In fact, it was the work of Beck, along with his contemporaries such as Karl Leonhard Reinhold and Johann Gottlieb Fichte, which later led to the emergence of German Idealism.

**An important early introduction to Kantian thought.**

ESTC T123243.

INSCRIBED BY LE CARRÉ TO DIPLOMATIC FRIENDS SIR JOHN GRAHAM  
AND HIS WIFE MAUREEN



**19. LE CARRÉ, John**

**The Tailor of Panama**

**London: Hodder and Stoughton Ltd., 1996**

**£800**

8vo., bound in full blue morocco with two raised bands, lettered and ruled direct in gilt to spine with date to foot; decorative endpapers of a 17th century engraving showing the sacking of Panama; blue ribbon marker; pp. [viii], 9-410, [vi]; a fine, and apparently unread copy in the black slipcase (one small bump to foot).

First edition, with full number line 1-10. This copy warmly **inscribed by John Le Carré to the title page**: “For Maureen + John, with much love, and much nostalgia for our post-imperial Embassy Days - ! David a.k.a. John le Carré 11.iii.14”. David Cornwell (John le Carré) served in the British Foreign Service during the 1960s, and was stationed at the British Embassy in Bonn, and later in Hamburg, Germany. It is likely during this post that he became acquainted with the Grahams. Sir John Graham was head of Chancery in Amman and held various high-level positions in the Foreign and Commonwealth Office.

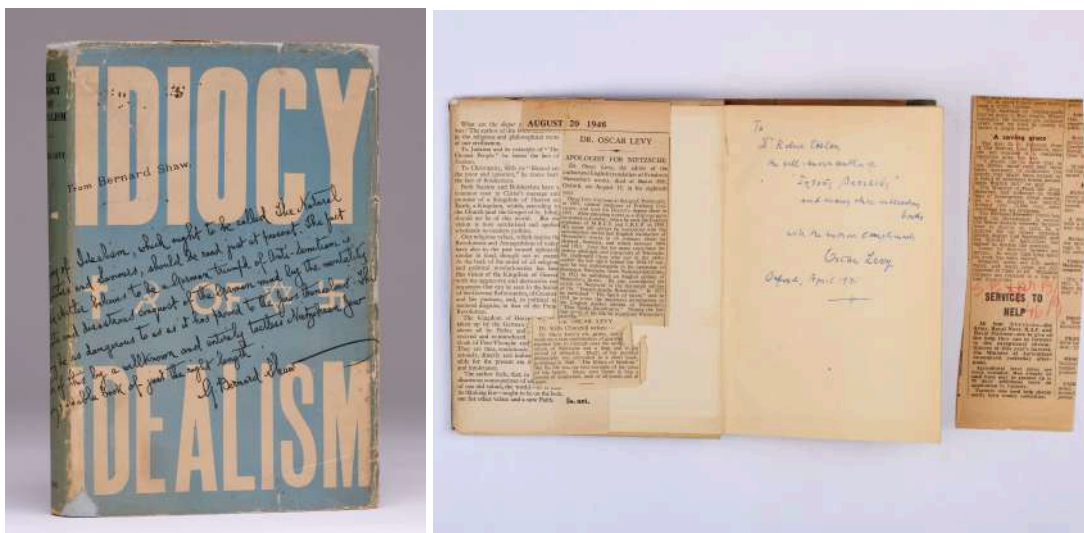
The inscription is particularly fitting when considering the context of the novel itself. *The Tailor of Panama* was Le Carré's sixteenth novel, and was surprisingly different from many of the author's other works, sometimes criticised as being a satirical, lighthearted novel which pokes fun at British diplomacy and the nature of intelligence-gathering in a 'post-imperial' environment with which he was intimately familiar. Cornwell travelled to Panama on five separate occasions in

order to carry out research for the work, which follows Harry Pendel, a British expatriate and secret ex-convict who is recruited by M16 to both gather information regarding the American handover of the Panama Canal and embezzle money from the British Government. In many ways, the plot bears a strong resemblance to Graham Greene's *Our Man in Havana* for its depiction of intelligence agents living undercover in Central America and the Caribbean.

In 2001, the book was adapted into film starring Pierce Brosnan and Geoffrey Rush in the lead roles. Jamie Lee Curtis, Brendan Gleeson, and Harold Pinter also co-star, along with Daniel Radcliffe in his film debut.

**A fine copy with a wonderful association between several figures in a close-knit circle of friends working in the intelligence and diplomatic services during the 1960s.**

**WARMLY INSCRIBED BY THE AUTHOR TO JEWISH SCHOLAR DR ROBERT EISLER**



**20. LEVY, Oscar**  
**The Idiocy of Idealism**  
**London: William Hodge and Company, Ltd., 1940**  
**£2000**

8vo., pale yellow cloth, lettered in red to spine; upper edge stained red; housed in the original blue, white and black printed dustwrapper (unclipped, 5s. net to front flap) featuring a wraparound quote from Bernard Shaw; pp. [viii], 9-152; a very good to near-fine copy, with slight shelf lean and one small black smudge to the edge of

upper board; a couple of splash marks to the upper edge of the text block; mild pushing to spine tips with a couple of tiny spots to the prelims; otherwise very clean internally; the good dustwrapper with some rubbing and darkening along folds and spine; heavier chipping and a few holes sometime restored, with two near-contemporary newspaper articles pasted to the front flap; another, loosely laid in, includes a statement, circled in red pencil, in which an English Reverend writes that the ensuing rain may act as an antidote to the poisonous bombs poured upon British soil.

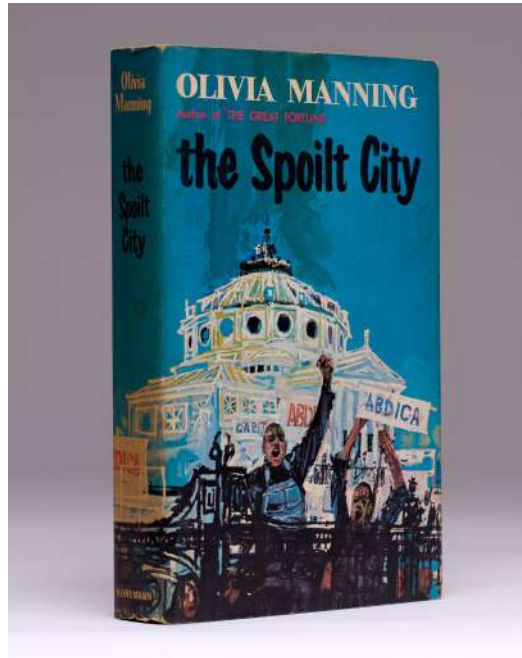
First UK edition, this copy **warmly inscribed by Levy to the front free endpaper: "To Robert Eisler, the well-known author of *ΙΗΣΟΥΣ ΒΑΣΙΛΕΥΣ*" and many other interesting books, with the author's compliments, Oscar Levy, Oxford, April 1941**".

Oscar Levy (1867-1946) was a German Jewish Philosopher who studied medicine at Freiburg University and later settled in London, his magnum opus being a monumental authorised English translation of the works of Nietzsche, which appeared in 18 volumes between 1909 and 1913. As a scholar of Nietzsche, he devoted much of his time to distancing the philosopher from National Socialism. The present work argues that it is religious values which have spawned conflicts for generations, culminating of course in the Second World War, which was at the time raging across Europe, and which he refers to as the "present era of fanaticism and intolerance". He therefore offers a series of cautionary thoughts which take as their subjects a series of idealists throughout the generations, as well as commenting on ideologies and ideologists which have led to revolutions, upheavals, and ultimately wars, including Oliver Cromwell, Jean Jacques Rousseau, and Maximilien Robespierre. George Bernard Shaw, who had previously argued against Idealism as a dangerous illusion and hindrance to human progress, fervently endorsed Levy's claims, hailing the book as "critique of Dictators and Saviours".

This copy is particularly notable for including an inscription by Levy to the Austrian Jewish polymath Robert Eisler (1882 - 1949). Eisler studied Economics and Art History at the University of Vienna, and served in WWI as an officer in the 59th Erzherzog Rainer Infantry Regiment. In 1929, after studying the Slavonic Josephus manuscript, he published *ΙΗΣΟΥΣ ΒΑΣΙΛΕΥΣ* (*Jesus, the King Who Did Not Reign*), referenced here by Levy, which argued for a new narrative of Jesus's ministry and death and depicted him as a revolutionary rising up against the Roman government. In 1938 Eisler was due to take up a post at the University of Oxford, but was subsequently arrested and sent to Dachau concentration camp. He was later transferred to Buchenwald, where he suffered solitary confinement and developed heart disease. Upon his release he travelled to the UK, and it is during this time that the present book would have been gifted. 1941 would have been a difficult time for the two scholars, both in the later years of their life and Eisler suffering from illness

and injury sustained during his time in the camps, but the familiarity in the inscription highlights the deep respect and the mutual interest which would have existed between these two intellectuals at the time of publication.

**A fascinating association copy between two German/Austrian Jewish émigré scholars, both living in England during the years of the Second World War.**



**21. MANNING, Olivia**  
**The Spoilt City**  
**London: Heinemann, 1962**  
**£500**

8vo., bright blue publisher's boards, lettered in gilt to spine; together in the unclipped pictorial dustwrapper (18s net to front flap) featuring a vibrant design by John Raynes; pp. [xi], 4-319, [i]; the book very good, some splaying to the boards and sunning to backstrip with tips of spine a little darkened and pushed; sporadic spotting to the outer edges of the text block; occasionally encroaching onto prelims; the wrapper similarly very good, with upper panel almost entirely unfaded; a little darkened along folds, spine and edges with some marking to the lower panel and spotting mostly affecting the verso; some nicks and rubbing to spine ends.

**First edition.** The second title in Olivia Manning's 'Balkan trilogy', a series of works based upon her experiences during the Second World War. Manning married Reggie Smith in 1939, and her life was subsequently characterised by her travels in Europe and the Middle East. She journeyed between Bucharest,

Romania, Greece, Egypt, and British Mandatory Palestine during the middle of the 20th century, as the Nazis overran Eastern Europe. The present work follows the 1960 publication of 'The Great Fortune', and picks up the thread in Romania, where protagonists Guy and Harriet Pringle (based on Manning and her husband) are surrounded by a host of characters including professors and princes, and the seriousness of war is juxtaposed with humour: "Bucharest is a capital of rumours, betrayals, arrests, a stage on which every human absurdity is magnified by the deadly seriousness of its context", the dustwrapper states.

Together with *The Levant Trilogy*, *The Balkan Trilogy* became known as 'The Fortunes of War', and was praised by Anthony Burgess as "the finest fictional record of the war produced by a British writer". Manning did achieve some success during her lifetime, however her greatest fame was perhaps posthumous, when in 1987 her books were adapted for television starring Kenneth Branagh as Guy Pringle and Emma Thompson as Harriet.

A lovely copy.



**22. [MISS OLIVE READER]; THE WOMEN'S LAND ARMY**  
**A Small Archive of Material**  
**1938-59**  
**£395**

A small archive of material relating to the life and work of women in the Women's Land Army during the Second World War, comprising:

- 23 x black and white photographs, 12 measuring 8.5 x 6cm, one measuring 13.5 x 8cm. The images show a series of predominantly unidentified women (and the occasional man) engaged in many aspects of farm work; the largest showing a woman riding a horse with the penned name 'Pam Salter' and the date (1943) in blue ink to the lower right hand corner. Others show women haymaking, harvesting vegetables, attending to goats or otherwise sitting atop cliffs or around camp fires.
- An original WLA armband in green and red felt.
- A letter of recommendation for Miss Olive Reader, dated January 6th 1938, recommending her for the position of Junior Assistant and Willesden Public Library.
- A notification of training for Miss Reader, in the matter of poultry handling, on Ministry of Agriculture and Fisheries Women's Land Army headed paper, with the lower portion of the form now contemporaneously excised.
- A poster for Y.W.C.A. Services Hostel & Club (for women in the H.M. Forces), Liverpool.
- Two photo negatives in stamped addressed envelope for Mrs. A. Hughes.
- A letter signed from Cicely S Wyeth, dated 5th March 1943 on Women's Land Army headed notepaper, recommending Miss Reader for a vacancy as part of the WLA at Horton Estate Farm, Epsom.
- A foot and mouth disease movement licence, completed in pencil for the movement of 8 cattle dated 20/7/45
- A leaflet entitled 'How Boys May Become Farmers in New South Wales, the Mother State of Australia' (front cover now detached); with the pen note 'this describes the farms' and a letter from a Harold to 'mother'. Written from a training farm in Mulgrave, New South Wales, Harold writes that he enjoys his life on the farm very much, but that "I miss my home comforts & you". The booklet is also annotated throughout with his notes showing bush work, ploughs, and the locations of the dormitories, dining house, offices etc.

- A collection of 17 letters in stamped addressed envelopes. 6 of these are addressed to O. Reader during her time at the Barracks in Ashted, Surrey and date mainly from the year 1942. These are penned from her actively-serving brother Dennis, beginning in Kintyre, Scotland, moving to Chelsea, London, and latterly written from H. M. S. Vernon. Written on Liverpool Officer's Club and Royal Naval Barracks, Portsmouth headed notepaper, they include endearing comments to his 'Sweetest No 1 Sister' and 'Bright Green Light in my Darkness' referring to her isolation amongst 3000 tomatoes ("O Queen of all the Tomatoes") and other such farm-related subjects. He reminisces about their earlier years and states that 'it certainly looks as if things can never be quite the same again'. There is also a tongue-in-cheek pencil sketch of a figure sitting in a trench with shells flying overhead and the inscription "Touchy-aren't they?"

The remaining eleven letters date to after the war during the 1950s, when Olive had married and become Mrs Olive Hughes, and appear to be from friends made in the Land Army, with one having moved to Ontario, Canada, and another to Australia.

General wear and tear, mostly affecting the envelopes and the leaflet, with some creases, browning and spotting in accordance with age, but generally all in excellent condition.

**A charming collection of material belonging to a Land Girl during the Second World War.**



### **23. [NASA TECHNICAL TRANSLATION]**

**A Series of Russian publications on Extraterrestrial Life, Medicine, Space, Spacecraft and the Planets.**

**Washington D. C.: National Aeronautics and Space Administration, 1972-3**

**£500**

Large 8vos., 13 vols; orange stapled/glued card wraps lettered to both covers with NASA's logo to the upper covers; many of the publications containing tables, charts, diagrams, illustrations, and black and white photographs (some folding); the occasional scuff or spot, but otherwise excellent, near-fine examples all.

The NASA Technical Translations (NASA TT) were a series of foreign-language documents which related to the study of aerospace, space science, and aeronautics. Beginning in 1959, the year after NASA was founded, the publications ran until 1988, with the aim of disseminating scientific and technical knowledge in line with the National Aeronautics and Space Act. Subjects ranged from Cybernetics to Space Mechanics and Rocket Technology, as well as the study of Radiation, Cosmic Rays, Geo and Plasma physics and Extraterrestrial Life. Representing the efforts of those who were set on expanding global research - especially Soviet - these 13 volumes range from May 1970, less than a year after the moon landings, to June 1973.

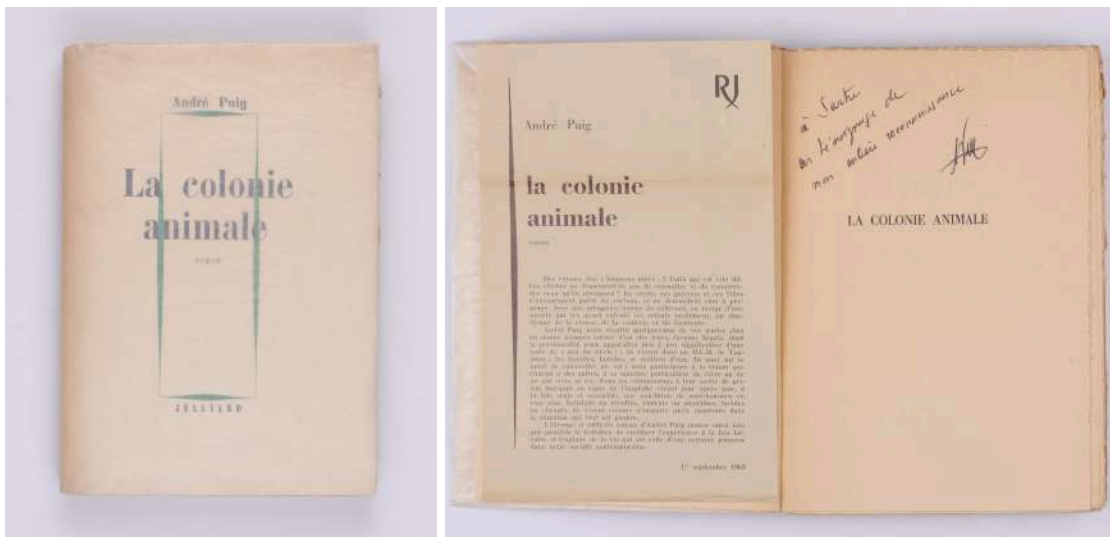
The publications comprise:

- R. G. Perel'man : Goals and Means in the Conquest of Space (May 1970)

- Yu. I. Yefremov : The First Panoramic Views of the Lunar Surface. Volume 2 (February 1971)
- N. S. Boganik : Toward and Understanding of the Laws Governing the Development of the Earth's Crust and the Geothermal Fields of the Lithosphere (February 1972)
- U. I. Moisyayenko, L. S. Sokolova, and V. Ye. Istomin : Electric and Thermal Properties of Rocks (February 1972)
- V. P. Dadykin : Growing Plants in Space (April 1972)
- A. A. Imshenetskiy : Extraterrestrial Life and its Detection Methods (May 1972)
- M. S. Bobrov : The Rings of Saturn (June 1972)
- G. A. Skuridin : Space Physics and Spacecraft (June 1972)
- A. A. Lavnikov : Fundamentals of Aviation Medicine (July 1972)
- N. A. Agadzhanyan : Medicine and Space (February 1973)
- Yu. K. Khodarev et al. [Ed.] : Mathematical Methods of Modeling in Space Research (February 1973)
- G. A. Skuridin : Study of the Moon and Planets by Spacecraft (April 1973)
- A. I. Men'shov : Space Ergonomics (June 1973)

**A series of fascinating scientific Russian documents, published in America, representing scientific and astronomical research during the Cold War.** Some of the volumes appear to be **unrecorded** in NASA's archive, others are completely unrepresented institutionally.

**FROM SARTRE'S PERSONAL LIBRARY, INSCRIBED TO HIM FROM THE AUTHOR, HIS SECRETARY**



## 24. PUIG, André

**La colonie animale**

**Paris: René Julliard, 1963**

**£800**

8vo., original cream card wraps, lettered and decorated in green and black to upper cover and spine; together in the original publisher's glassine wrapper; outer edges untrimmed; pp. [xi], 12-346, [ii]; an excellent, near-fine example, many of the pages entirely unopened, occasional light creases to the text block, but otherwise clean and bright with a couple of tiny nicks to the edges of covers and just beginning to pull at internal gutters.

**Service de Presse copy**, with 'S.P' printed in black to the lower cover. This a **presentation copy from the author, inscribed and signed** to the half title: "à Sartre en témoignage de mon entière reconnaissance - André Puig". Together with the publisher's original advertisement slip, dated 1st September 1963, also loosely laid in.

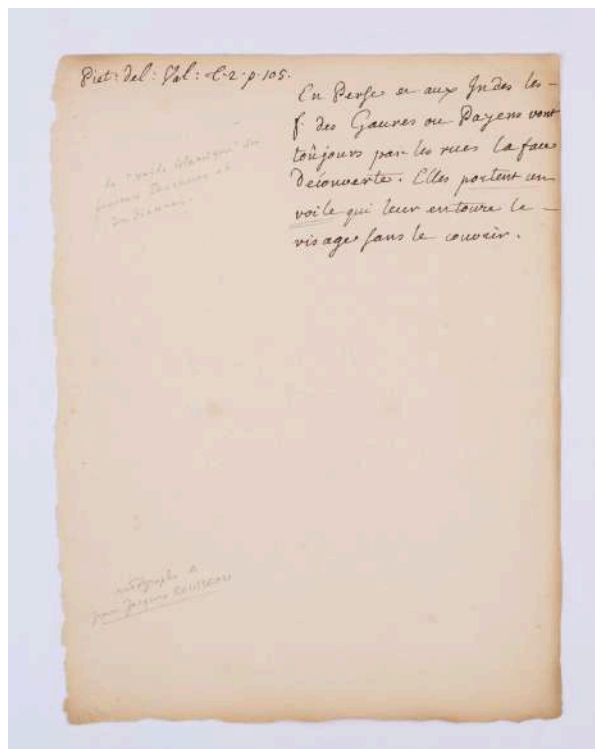
Born in 1939, Puig was perhaps destined to become something of a rebel. His father, latterly a postman, had in his younger years helped Spanish Republican refugees cross the border and escape from French camps, and from a young age Puig showed a resistance to authority. He was expelled from school for insubordination and poor work, and even spent a short time in prison. Called up for military service in Algeria, it was while he was still in the army that he sent a manuscript to Sartre who, after reading it, suggested that the young Puig come and see him when he was discharged.

Puig arrived in Paris in 1962, and became friends with Arlette Elkaïm, Sartre's close confidant and sometime lover. "We saw a frail young man arrive, wearing an old black imitation leather jacket, with slightly hunched shoulders", Elkaïm later recalled. "He had read 'Situations I', the first volume of Sartre's literary criticism, and had been curious enough to read the novels Sartre had discussed. He had been captivated by those of Faulkner and Dos Passos..." Elkaïm and Puig both published works in *Les Temps modernes*, the journal which had been founded by Sartre together with Simone de Beauvoir and Maurice Merleau-Ponty in 1945. The following year this, Puig's first novel, was published with Sartre's influence and guidance. The book tells a fictionalised account of the author's early life and association with other 'leather-jacketed youths', rejected by the society which birthed them, and about to commit a robbery. Immediately after reading it, Sartre gave the work its present title, '*The Animal Colony*', inspired by the sense of animalistic belonging of a group of dispirited youths disillusioned with the world

around them. Sartre then offered Puig the position of his personal secretary, a role which Puig held until Sartre passed away in 1980. He also wrote the introduction to Puig's second, and perhaps best-known novel, *L'Inachevé* (The Unfinished), which was published by Gallimard in 1970.

**A fabulous association copy, in which Puig writes of his “complete gratitude” to the man who helped to launch his career.** In fact, when Sartre died, Puig refused to publish another work under any other imprint, effectively ending his literary occupation.

Genuinely **rare** thus.



## 25. ROUSSEAU, Jean Jacques

**Autograph manuscript note on the subject of women's head-dress in Persia and the Indies**

**[c. 1745]**

**£1500**

Single 4to sheet (19 x 25cm); handmade paper with two edges untrimmed; with six lines of notes in black ink written in Rousseau's hand to the right hand margin, as was his custom; later notes added in pencil in a different hand; a couple of pale brown spots and light toning to edges, otherwise fine; the verso remains blank. *Provenance:* Formerly sold by Maggs Bros., who had obtained a quantity of

Rousseau's manuscript notes and letters in the latter part of the 20th century. Associated paperwork establishes attribution and context.

**An original autograph manuscript note by the Swiss-born philosopher Jean Jacques Rousseau (1712-1778)**, written in French, on the subject of veils worn by Eastern women. The left hand margin is deliberately left blank for possible notes. The note reads "*En Perse et aux Indes les f[emmes] des Gaures ou Payens vont toûjours par rues la face découverte. Elles portent un voile qui leur entoure le visage sans le couvrir.*" Trans: "In Persia and the Indies, the women of the Gaures [non-Moslems] and Pagans always go in the streets with their faces uncovered. They wear a veil which surrounds the face without covering it".

Jean Jacques Rousseau is best known today for his political and social philosophy, as well as his *Confessions*, sometimes considered to be the first full-length autobiography and only published posthumously in 1782. The present note, dating from around 1745, was written by Rousseau while he was employed by the highly influential Madame Louise Marie Dupin, an intelligent, wealthy and beautiful woman who had engaged Rousseau in preliminary research for her upcoming book on the merits of women.

Sometimes referred to as Dupin's 'scribe', 'friend', and 'secretary', Rousseau had, upon meeting his benefactor, immediately fallen in love, but his earnestness was received with frostiness. Instead Dupin, who was a champion of gender equality and who had condemned marriage as a 'masterpiece of injustice', engaged the young Rousseau as her research assistant, allowing him to live and work in her household between the years of 1743 and 1749, during which time he made copious notes on the subject of women. The present example seems to bear great similarities with Pietro della Valle's *Relation des Voyages en Perse*, which had originally been published in Rome in 1650. An Italian traveller, Valle had travelled extensively throughout the middle east, and had lived in Persia for six years. The French translation of this work, appearing in French in 1745, is known to have been studied closely by Rousseau during this period. Despite the 1000 pages of excerpts which resulted from Dupin's research (mostly in Rousseau's hand with his benefactor's corrections) her magnum opus was in fact never published, remaining unfinished upon her death in 1799.

A fascinating note on the origins of the veil, which demonstrates Rousseau's work as a researcher working on commission: extracting ethnographic and social detail from historical travel literature for use by his employer on the subject of women, custom, and society.

Informal autograph notes by Rousseau are now **scarce in commerce**, particularly on interesting subjects.

### “SHAKESPEAR’S WOOD”



#### 26.[SHAKESPEARE, William]; Thomas SHARP

**An ornately carved mulberry relic box, purportedly from the wood of Shakespeare’s Tree**

**[Thomas Sharp, 1769]**

**£7500**

An ornately carved wooden mulberry box (18 x 10.5 x 5cm approx), with hinged lid featuring the embossed likeness of the bard together with mulberry vines, leaves, and a crest featuring a spear to the upper lid in relief; metal catch and two hinges; four internal compartments, likely once used as a writing box which would have contained inkwells; carved on five sides, the bottom of the box sometime lined in felt (now with a few small portions which have been excised); containing a number of pasted newspaper clippings (one loose); the written date (1769) on one small scrap; and an oval portrait of Shakespeare (now a little rubbed and faded); the box itself a little dust soiled internally with the odd dent and mark but otherwise in excellent condition; bearing the internal stamp of ‘Shakespears Wood / Sharp’ to the central internal compartment.

**A wonderfully intricate 18th century writing box with association to both Shakespeare and David Garrick.** A manuscript note, now pasted to boarding, is also included, as is a commemorative coin from 1769, celebrating the first Shakespeare Jubilee festival which was held in Stratford-upon-Avon and organised by Garrick. The enclosed note reads: *“This box, made of the mulberry tree planted by William Shakespeare, belonged to David Garrick the actor and was presented to him with the*

*freedom of the city of Lichfield. Those who take an interest in Shakespearian relics may consider the death of Mr. Thomas Gibbs of Stratford-upon-Avon worth a passing notice. He was the last surviving assistant of Thomas Sharp of mulberry-tree notoriety; a person who was suspected, but on insufficient evidence, of having sold a large number of supposititious relics as genuine portions of the tree. Sharp died in October 1799, and made a solemn declaration on his death bed to the effect that all the mulberry tree relics sold by him were genuine. The original of this affidavit was carefully treasured by old Gibbs, and in compliance with his wish, it is now deposited in the local museum ~ This box bears the stamp ~ of Shakespear's wood. ~ Sharp ~".*  
This note is copied from one of the newspaper clippings pasted to the lid.

In 1756 the town of Stratford-upon-Avon was awash with tourists flocking to the birthplace of the famous playwright. Having purchased the house in 1753, and incensed by the constant stream of faces peering into his windows, the Reverend Francis Gastrell decided enough was enough. First, he took an axe to the famous mulberry tree, planted (according to legend), by Shakespeare's own hands in 1609, and which was at the time merrily growing in his garden. When this did nothing to stem the flow of visitors, he demolished the house, New Place, in the dead of night in 1759. The wood from the tree was subsequently purchased by three main purchasers: William Hurdis Harborne; William Hunt, Mr. Pierce and Thomas Sharp. Immediately, they set about turning the wood into souvenirs including snuff boxes, caskets and goblets, among other objects.

Gaskell was forced to leave Stratford-upon-Avon amidst the "rage and curses of the inhabitants" in 1759, and a by-law was even passed preventing anyone of the same name from living in Stratford ever again. Ten years later, the Jubilee festival was held in the town, arranged by Garrick, by then a hugely popular English actor and manager of the Theatre Royal in Drury Lane. Garrick presented a statue of Shakespeare to be displayed in the recently-completed town hall, and in gratitude the freedom of Borough was conferred on him, along with a Shakespearean relic box gifted to him in thanks and gratitude.

Of course, given the growing popularity of such relics, many forgeries began to emerge. "In his play *The Jubilee*", Robert Bleasdale writes in 'Shakespeare's Mulberry Tree' (Antique Collecting, 2012), "Garrick presents a tinker selling 'Toothpick cases, needle cases, punch ladles, tobacco stoppers, inkstands, nutmeg graters and all sorts of boxes made out of the famous Mulberry Tree', who is challenged by a second trader with the accusation that 'His goods are made of old chairs and stools and coloured to cheat gentlefolks with' ...Nonetheless, Garrick possessed various pieces manufactured from the wood (and even purchased blocks of timber for himself), thus helping to give these artefacts a genuine and lasting association with the revival of national interest in Shakespeare."

Relics such as these are impossible to truly authenticate as genuine articles made from the wood of Shakespeare's tree. However, this box remains a highly decorative, historically resonant and important early example of a Shakespearian relic, which is in and of itself **rarely found on the international market.**

*"And from his touchwood trunk the mulb'ry tree  
Supplied such relics as devotion holds  
Still sacred, and preserves with pious care."*

- William Cowper, 'The Task', 1785

## THE MOST COMPREHENSIVE ILLUSTRATED FLORA OF GREAT BRITAIN



### 27. SMITH, Sir James Edward; James SOWERBY [Illus.]

**English Botany: or, coloured Figures of British Plants, with the essential characters, synonyms, and places of growth.**

**London: Printed by Richard Taylor for the Proprietor, C. E. Sowerby, [1832]-1846**

**£3000**

8vos., 12 volumes; rebound by S. Clutton in February 1935 (with her name in black ink to the ffeps) in half black morocco over marbled paper-covered boards [rebacked, and with new endpapers/paste downs], single ruled in gilt along edges

and spine, the latter additionally titled in second compartment and with volume number to fourth; fully collated, each volume with title page, text and index followed by a grand total of a whopping **2744 individually hand coloured copper-plate engravings** of British flowers, ferns, fruit trees, grasses, mosses, orchids, and a multitude of all other British plants, printed both horizontally and vertically, several folding; some plates showing cross sections of stem and/or floral parts, as well as berries and fruiting bodies (full collation and condition report available upon request); a little scattered foxing throughout, occasionally affecting plates, mostly confined to the earlier volumes, which become increasingly cleaner as the set progresses; some minor marking and scratches, printed on different paper stocks, affecting quality of print and colouring, occasional short closed or finger tears, not affecting images, and occasional offsetting from plates; some of the hand colouring to Vol XII a little crude, but very good to near-fine copies all, contained in four matching slipcases comprised of three volumes per slipcase. *Provenance: directly from the Clutton family.*

**Second edition**, 'arranged according to the Linnaean method, with the descriptions shortened, and occasional remarks added'. The second edition became known as the 'small edition', and here contains all of the additional supplementary plates as called for, as well as one or two duplicates. A previous owner has taken the liberty of adding notes on the work of the colourist, and there are also a number of contemporary handwritten notes of Latin names now bound in, as well as several pressed samples (see full collation).

A stunning compendium of British plants, which range from the humblest grass to the majestic orchid, each treated with delicacy, intricacy and care. All of the familiar daffodils, snowdrops, poppies, and other hedgerow flowers are of course included, as well as the more obscure flora which cover the UK, and several volumes are devoted to the study of the differing mosses, lichens and algae, together with details of the fruiting and seeding bodies and root systems, which are cross-sectioned in many of the plates in minute detail. Vol VII contains a comprehensive guide to British Orchids.

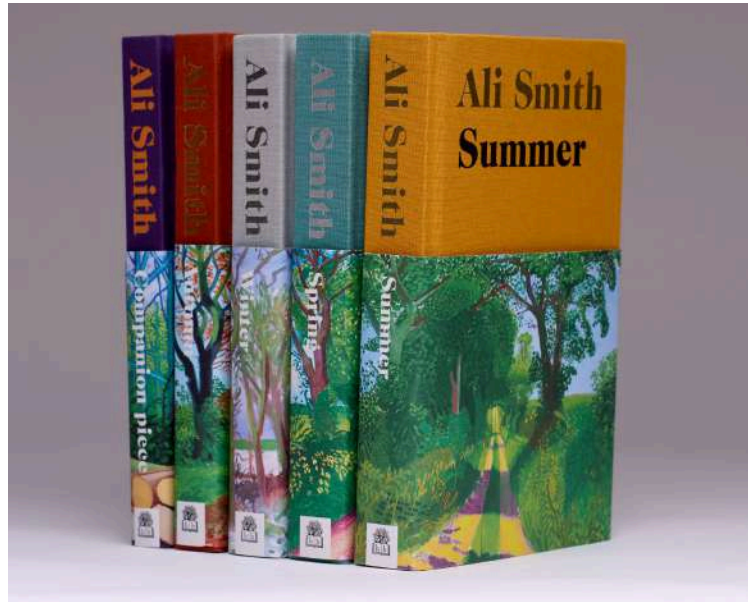
The idea to publish an extensive guide to British plants was first formulated by James Sowerby in 1790. Sowerby (1757–1822) studied at the Royal Academy and decided to specialise in botanical paintings relatively early, his first major commission being as a contributor to William Curtis' *Flora Londinensis*, which took as its subject the plants found in the vicinity of London during the 18th century. Expanding outwards, Sowerby began in earnest, and paired with the English botanist James Edward Smith, who had just two years prior founded the Linnean society. Sowerby illustrated, edited, and published the work, while Smith was responsible for the equally important task of providing the technical descriptions.

Although initially reluctant to associate his name with the work due to Sowerby's 'low social status', Smith later insisted on being credited as the author, and indeed his name appears here ahead of Sowerby's, and in larger letters.

'English Botany' proved an overwhelming success, and became famous as the most comprehensive illustrated flora of Great Britain. Many of the included plants received their debut in print, including a number of mosses and lichens, described and illustrated here for the very first time.

Given the fact that this publication was issued in 267 monthly parts between 1790 and 1814, first edition sets are a genuine rarity, with only four known to exist in private collections. This, the second edition, contains a further 168 additional plates, and was published on higher-quality paper stock, as well as with improved print quality due to the use of acid-free inks. The second edition was further arranged by the botanist Charles Johnson (1791-1880), lecturer on Botany at Guy's Hospital, whose name first appears on the title page of volume eight. Second editions are not hen's teeth, but are still **rare complete** in commerce, with the exact print run unknown.

***\*Please note that this is an extremely large and heavy publication, and as such additional shipping costs will be required\****



## 28. SMITH, Ali

**The Seasons: [Autumn; Winter; Spring; Summer] and Companion Piece**  
**London: Hamish Hamilton, 2016-2022**

**£500**

8vos., 5 vols; teal, ochre, rust, grey and bright purple cloth, respectively; lettered in silver, gilt and orange to spines and upper boards; coloured endpapers; with wraparound wrapper bands illustrated by David Hockney; essentially fine copies all.

**First editions, first printings**, complete with the wraparounds. **All five volumes signed by the author** in a variety of different coloured inks beneath her name to titles. A series of newspaper clippings have also been loosely inserted, including reviews of *Summer* in the Sunday Times, *Autumn* in the Sunday Times and Daily Telegraph, and *Winter* in the Daily Telegraph.

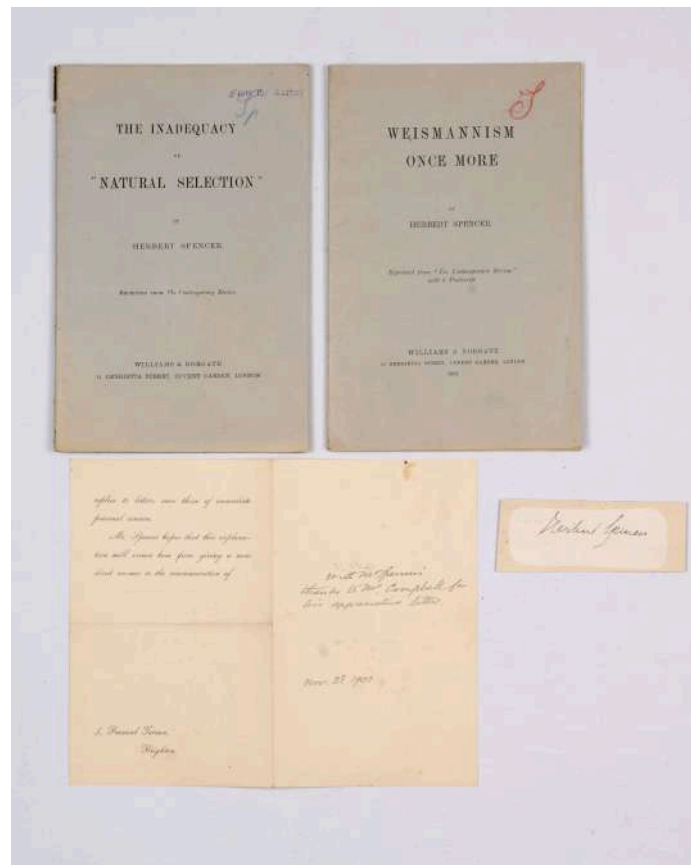
Ali Smith was born in Inverness, Scotland in 1962. Completing an English Literature and Language degree at the University of Aberdeen, she went on to study American and Irish modernism at Newnham College, Cambridge, but instead began to write plays and as such did not complete the course. Several of her plays were staged at the Edinburgh Fringe Festival, and she then began to write short stories, with *Free Love and other Stories* released in 1995. Veering into journalism, she subsequently contributed articles for *The Guardian*, *The Scotsman*, *New Statesman* and *The Times Literary Supplement*.

Smith began her collection of seasonal novels in 2016 with *Autumn*, a work which concentrated on the 'state of the nation' rapidly following the referendum. Widely regarded at the time as the first work to deal predominantly with the subject of Brexit, it was shortlisted for the Booker Prize in 2017. It was quickly followed by *Winter* the following year, which focuses on a family reunion at Christmas; *Spring* in 2019, which concentrates on themes of immigration and human nature; and *Summer* in 2020, which was strongly influenced by the pandemic.

“She plays with folklore, fairytale, Shakespearean doublings and slippages and intricate, interdependent fables that ultimately, like the parts of a lock mechanism, click and open” one reviewer writes, “Smith’s mind is a brilliant conundrum: wildly curious but focused, eclectic and academic.”

**The novels which arguably best depicted the tumultuous years of Brexit and Covid combined, appearing here together signed.**

**A COLLECTION OF MATERIAL ON EVOLUTIONARY BIOLOGY, FROM THE MAN WHO COINED THE TERM “SURVIVAL OF THE FITTEST”**



**29.SPENCER, Herbert**

**The Inadequacy of “Natural Selection”, reprinted from *The Contemporary Review* [with] *Weismannism Once More* reprinted from *The Contemporary Review* with a Postscript [and] A Secretarial Note to Mr Campbell dated 1907 [and] author’s clipped signature**

**London: Williams & Norgate, 1893-4**

**£850**

The Inadequacy of “Natural Selection”:

8vo., original grey paper wraps, printed in black to both covers with ‘From the Author’ stamped in purple to the upper cover and the initials ‘SP’ further added in blue pencil (possibly by the author); pp. [i], 2-69, [iii]; a little torn at head and foot of spine, with quires showing through beneath; lightly spotted to the outer edges, with one or two spots extending to the prelims, otherwise a very good to near fine example.

Weismannism Once More:

8vo., original grey paper wraps, printed in black to both covers with ‘S’ added to the upper cover in red pencil (possibly by the author); pp. [i], 2-24; a couple of small spots to the edges otherwise fine.

Printed secretarial note:

Single sheet (11 x 18cm folded, 22.5 x 18cm unfolded), printed to two sides with the secretary’s manuscript note to the front: “With Mr Spencer’s thanks to Mr. Campbell for his appreciative letter” dated Nov 23. 1907; folded once vertically; a couple of small stains to the upper portion.

Clipped manuscript signature of Herbert Spencer:

On card measuring 10 x 4cm.

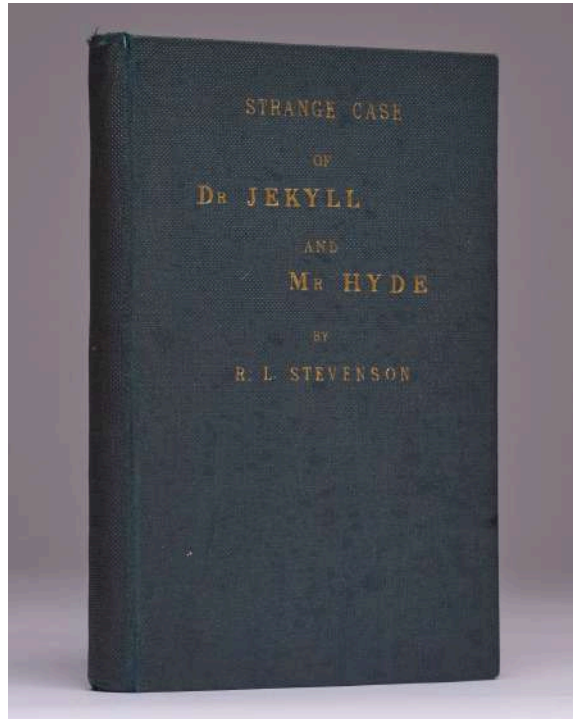
A fascinating collection of items relating to the English philosopher, biologist, sociologist and prominent classical liberal political theorist Herbert Spencer. As a polymath, Spencer contributed to many subjects, though he is perhaps best known today for his all-embracing concept of evolution, in which he expounded upon the progressive development of the physical world, biological organisms, the human mind, and human culture. Influenced from a young age by pre-Darwinian concepts of biological evolution, Spencer became acquainted with such figures as John Stuart

Mill, Mary Ann Evans (George Eliot), and Thomas Henry Huxley, the latter with whom he would become a lifelong friend.

Spencer first began writing about Evolutionary Biology in the 1850s, shortly before the publication of Darwin's *Origin*. This in itself was not unusual, as the discussion concerning Evolution was certainly rife at the time. Spencer's initial theory, however, was radically different to Darwin's, expanding outward into the universe and postulating firstly that all structures in existence developed from a simple, undifferentiated homogeneity to a complex, differentiated heterogeneity, and secondly that this law could be applied to the stars and galaxies as much as biological organisms. After reading Darwin's interpretation (which appeared two years later), Spencer coined the term 'survival of the fittest' to describe the Darwinian concept, though he only begrudgingly accepted Darwin's theories. He remained convinced that evolution had an 'end point' and later attempted to apply this theory to sociology.

The enclosed two offprints represent two lines of Spencer's thought; namely a discussion of the ideas of August Weismann and his 'germ plasm' theory, as well as a thicker pamphlet on the subject of Natural Selection, in which he maintains that Darwin's theories alone are not sufficient to explain complex evolutionary adaptations. The enclosed note, sent to Mr Campbell, includes the printed apology that "Mr Herbert Spencer's state of health is such that he is able to do an extremely small amount of work. The task of bringing up to date such of his books as most need revision will probably never be achieved...". Spencer suffered from poor health for most of the latter part of his life, and passed away just a fortnight after this letter was sent. It is possible that the recipient was the rhetorician George Campbell, with whom Spencer is known to have corresponded.

An interesting collection of items.



**30. STEVENSON, R.[obert] L.[oius]**  
**Strange Case of Dr Jekyll and Mr Hyde**  
**London: Longmans, Green, and Co., 1886**  
**£1500**

Small 8vo., rebound in period dark green cloth, lettered in gilt with title and author to upper cover; pp. [ix], 2-141, [i], ii, ads]; with publisher's device to title; a very nice copy, binding slightly scuffed at the backstrip and the first couple of pages a little loose, but holding; previous ownership name written in a flourishing hand to the front paste-down; end papers lightly offset; damp stain to corner of [i]-16, not affecting text; a little corner chipping to the same quire; embossed 'W. H. Smith' stamp to the last few pages; generally a clean and bright copy.

**First UK edition** of this well-known horror novella, complete with the one page of advertisements at rear as issued.

Stevenson was still a teenager when he became obsessed with the concept of multiple personalities. His first foray into this genre was a play based on the character of William Brodie, a Scottish cabinet maker and councillor who maintained a secret life as a burglar in order to fund his gambling addiction and to support his mistress. Further inspiration likely came from Stevenson's friend Eugène Chantrelle, a seemingly respectable French teacher who murdered his wife

and former pupil in 1878. The eventual plot came to him in the form of a nightmare, which his wife later recalled thus: "I was awakened by cries of horror from Louis. Thinking he had a nightmare, I awakened him. He said angrily: "Why did you wake me? I was dreaming a fine bogey tale." That 'bogey tale' later became Jekyll and Hyde.

Now an enduring classic of gothic fiction, Stevenson's story follows the life of the mild-mannered Dr Jekyll who, under the influence of a powerful drug, gradually loses his grip on his psyche with the appearance of Hyde, a twisted, malignant persona who eventually consumes his very being. Part fantasy, part psychological horror, it was initially released to great sensation, and remains today one of the most popular works of late Victorian literature, which suggests to the reader the poignant question: to what extent are we as human beings capable of true atrocity? Perhaps the answer was best manifested just a few years later, when in 1888 Jack the Ripper wreaked havoc across London. Along with Stoker's 'Dracula', Stevenson undoubtedly influenced a new wave of horror writing, with Wilde's 'Dorian Gray' appearing just two years later, and James' 'Turn of the Screw' in 1898.

*"All human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil"*

## ALLEGATIONS OF BIOLOGICAL WARFARE IN THE KOREAN WAR



31. [THE CHINESE PEOPLE'S COMMITTEE FOR WORLD PEACE]  
**Exhibition on Bacteriological War Crimes Committed by the Government of the United States of America**  
**Peking: The Chinese People's Committee for World Peace, 1952**  
**£650**

Folio booklet (26 x 37cm approx); original stapled paper wraps with printed title in black to upper cover and publication details in black to lower; pp. 2-51, printed in black and white throughout with captioned photographs and articles in English; covers a little creased and stained, with rubbing along spine and some nicks/short closed tears to edges; some tearing around the staples; aside from mild overall toning and a couple of finger tears, internally clean; a previous owner has highlighted in blue pencil the phrase 'Tsingtao district' in blue pencil several times.

**First edition of this extremely scarce large-format pamphlet**, which was produced in conjunction with an exhibition held by the Peking Palace Museum in September 1952.

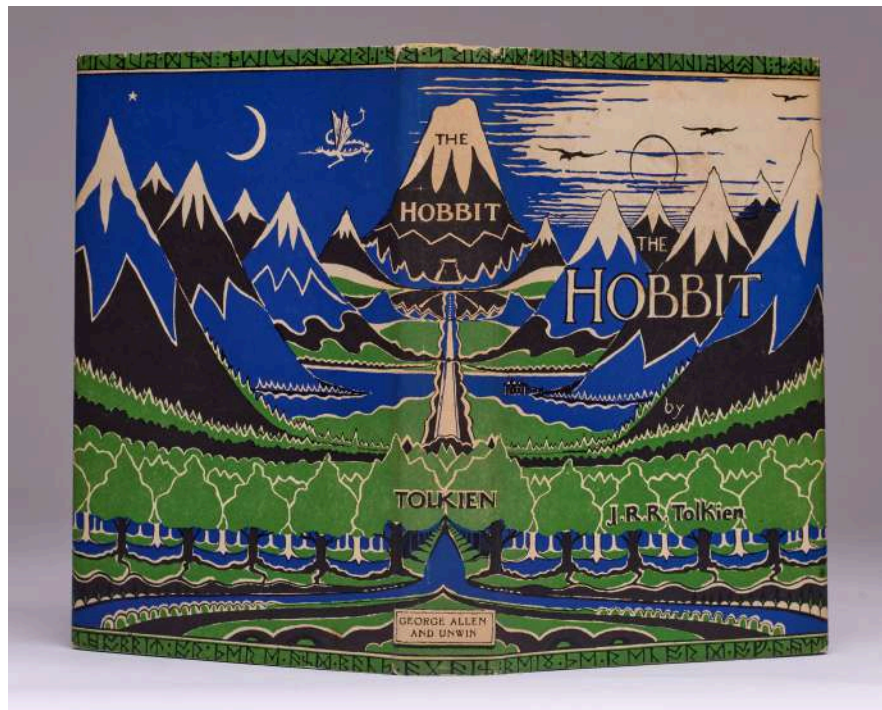
The early 1950s represented a tumultuous time for the People's Republic of China who were at the time fighting against America in the Korean War. In 1951, claims that the U.S.A were utilising biological weapons began to spread, with *People's Daily*, the official newspaper for PRC, claiming that the Americans had consciously air-dropped "poisonous insects that spread germs" near the China-Korean border. This pamphlet provides evidence for these claims, with the exhibition showing specimen shells and bacteria bombs as well as sound recordings and detailed, lengthy facsimile pages showing the confessions by prisoners of war including John Quinn, Kenneth L. Enoch, Marvin L. Brown and F.B. O'Neal, and with sketched diagrams of the shells and planes from which they were dropped. There are also numerous photographs of insects and spiders found in Northeast China and Korea alongside claims of the various pathogens found on these insects including anthrax, plague and typhoid, with corresponding photographic illustrations of microscope slides; and other document reports showing "the heinous crimes committed by the U.S. Government".

By 1952, the story had been picked up by the mainstream global media, and an in-depth investigation was launched. While Secretary of State Dean Acheson and government officials denounced the allegations as a hoax, it is undoubtedly true that the United States biological weapons program had been running since 1943, and in fact only ceased when President Nixon ended all offensive aspects of the program in 1969. The U.S. military had also conducted a cover-up of the Japanese biological warfare program following the surrender of Japan in 1945. Claims that areas had been infected with smallpox just days after liberation from American occupation began to spread, and by the time of this particular publication there had been further outbreaks of cholera and meningitis. Suspicion fell on the Americans, and in February Pak Hon-yong, the Foreign Minister of the Democratic People's Republic of Korea, made the formal allegation that American planes had been dropping infected insects onto North Korea. These claims were immediately denied.

On the 15th September 1952, a lengthy report by the Soviet-affiliated World Peace Council stated that the US was indeed experimenting with biological weapons in Korea. The U.S. and its allies once again described the allegations as a hoax. Further 'evidence' was provided by several captured American pilots in 1953 who, under torture, claimed that they had been instructed to fly in biological warfare missions to Korea. China decided to take action, implementing a series of measures including vaccines, gas masks and the Patriotic Health and Epidemic Prevention Campaign (which directed every citizen to kill flies, mosquitoes and fleas), and ultimately the number of cases began to decline.

Scholars to this day argue that the full truth has not been fully disclosed, with some historians citing the years of warfare and a breakdown in the health service as being the cause of the epidemics, and others claiming that the scale needed to mount a campaign to fake evidence, lie, and invent medical fraud by scores of Chinese doctors and senior officials would have been impossible for the time.

**A genuinely rare pamphlet on the subject of germ warfare.**



**32. TOLKIEN, J. R. R.**

**The Hobbit, or There and Back Again**

**London: George Allen & Unwin Ltd., 1955**

**£2250**

8vo., original dark green cloth, elaborately blocked and lettered in black to both covers and spine; with decorative map endpapers printed in black and red; and a colourful frontispiece on gloss paper showing Hobbiton; enclosed in the original unclipped pictorial dustwrapper (9s. 6d. net to front flap); with the iconic wraparound image printed in black, blue and green showing woodland, mountains, and flying dragons; all by the author; pp. [xi], 12-315, [i]; a wonderful, bright copy internally, one tiny nick to the front endpaper; one small scratch to the outer edge of the text block, and a couple of faint creases to pages, else near-fine; the boards with a hint of pushing to spine tips and touched by sun to the upper edge; text block at head a little dusty; the wrapper similarly excellent and near-fine, with some ever-so-slight darkening and a couple of tiny nicks/rubbing to ends of folds; a couple of spots/patches of browning to the upper panel, mostly though only evident to the verso.

Second edition, seventh impression, **in the uncommonly bright dustwrapper.**

Together with *The Lord of the Rings*, *The Hobbit* is Tolkien's best-known work, and has been elevated to cult status since its initial publication in 1937. The opening lines 'In a hole in the ground there lived a Hobbit' have become synonymous with a whole generation of fantasy and adventure-seeking readers, and the exploits of characters such as Gandalf, Bilbo, Smaug the dragon and the dwarves have been enmeshed into popular culture. The plot follows the group as they travel to the lonely mountain in order to reclaim the dwarves' ancient home, encountering trolls, goblins, elves and giant spiders along the way, as well as Gollum and the infamous ring, which allows Bilbo to escape and rejoin his company. The book culminates in the dramatic battle of the five armies between the wargs, goblins, dwarves, men and elves, with Bilbo returning home a wealthy man.

Tolkien was working at the University of Oxford, and had already experimented with characters such as goblins and gnomes when he conceived of the idea for the *Hobbit*. In a later letter to W. H. Auden, Tolkien claimed that he was in the middle of marking a series of school certificate papers when he happened across a blank page and, inspired, immediately wrote down the opening lines. Two years later the book was finished, and Tolkien sent early copies to his friends, including C. S. Lewis. It was published in 1937 to great critical acclaim.

*The Hobbit* is one of the best-selling books of all time, with over 100 million copies reportedly sold. It is increasingly hard to find early editions with the wrapper in such bright condition.

## FROM VAN SANDWYK'S PERSONAL COLLECTION



### 33. CARROLL, Lewis; Charles VAN SANDWYK [Illus.]

**Alice's Adventures in Wonderland**

**London: The Folio Society, 2016**

**£5950**

Folio, quarter vellum over red paper-covered boards with vellum tips, spine lettered typographically in gilt, upper board with the iconic image of the white rabbit and his pocket watch surrounded by a highly decorative border showing roses, crowns, hedgehogs, spider webs 'who are you?' and more, printed in black, white gold and metallic red; highly decorative endpapers showing vignettes from the book; pp. [vi], 5-160, [viii]; with decorative frontis showing a portrait of Alice as well as an additional 10 tipped-in plates in full colour, nine onlaid colour illustrations, and numerous others in black and white throughout, including full and double page, as well as decorative initials and borders in gold; a fine, unread copy, until recently kept unopened, contained in the original glassine wrapper, the custom-made red cloth slipcase with paper label to spine, the publisher's brown paper wrapping and in the original publisher's cardboard box, with printed label to one edge.

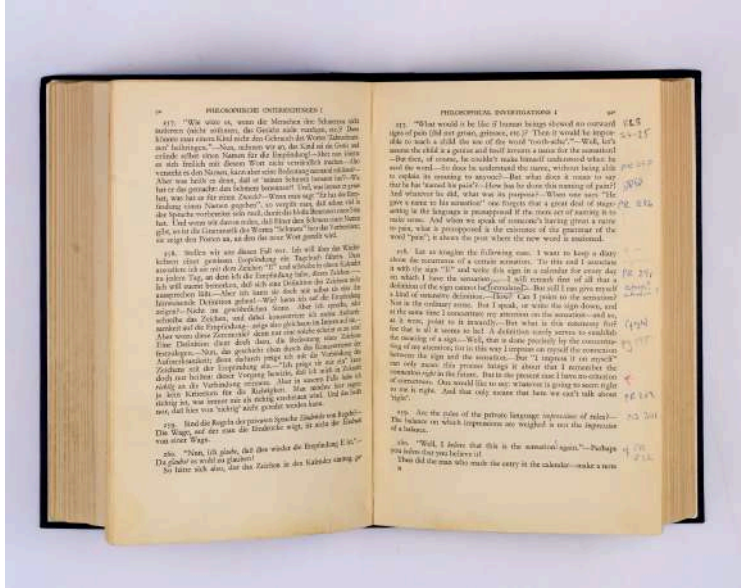
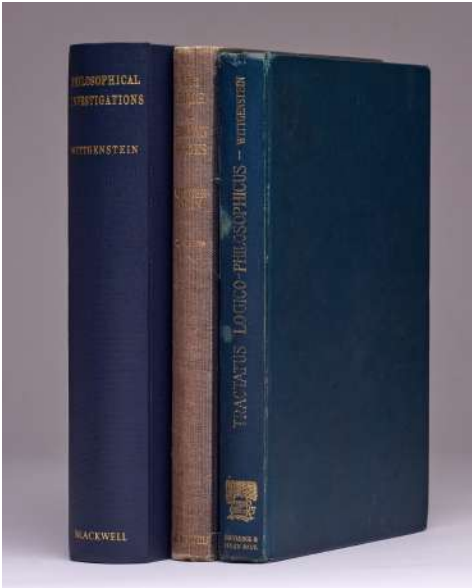
**Special, limited sesquicentenary edition, limited to one thousand copies** each containing an **original copperplate engraving signed and numbered by the artist** in December 2015. This copy numbered 'XI/XXX', **the artist's own personal copy**, with an additional manuscript note from van Sandwyk ascertaining the fact loosely tipped-in.

A beautifully-produced edition of Carroll's children's classic, one of the best-known stories of the Victorian period. Inspired by a 'golden afternoon' boating on the river in Oxfordshire, in which Carroll passed the time telling stories to the daughters of his friend Henry Liddell (Alice, Lorina and Edith), the tale follows the titular character as she travels down a rabbit hole to a dream-like world, where she meets a hookah-smoking caterpillar, a grinning cheshire cat, a mad hatter and many other characters which have now been embedded in the consciousness of popular culture. The book has never been out of print, and has been translated into 174 languages worldwide.

With the original first edition of 1865 featuring wood engravings by John Tenniel, this edition was published to celebrate 150 years since the original publication. Here, Van Sandwyk has taken great pains to preserve the integrity of the original Alice, whilst adding his own interpretations. Illustrations include the caterpillar puffing on a shisha pipe; frog footmen in curly judges wigs delivering letters from a royal mail parcel (hanging from a snail); a gryphon dozing under a tree with a book entitled 'Croquet: The Queen's Rules' and a plate of Battenberg by his side, and of course the classic scenes of the Mad Hatter's tea party, playing cards painting the roses red, and others. "This is Wonderland as it was meant to be seen", the publishers write, "with eccentric charm and dreamlike detail".

**A sumptuous publication**, possibly the most beautiful edition of this work ever to be printed.

**WITTGENSTEIN'S THREE MAJOR WORKS, FROM THE WORKING LIBRARY OF THE PHILOSOPHER ANTHONY KENNY, WITH COPIOUS MANUSCRIPT ANNOTATIONS**



**34. WITTGENSTEIN, Ludwig; Bertrand RUSSELL [Intro.]; G. E. M. Anscombe [Trans.]**  
**Tractatus Logico-Philosophicus; Philosophical Investigations; The Blue and Brown Books**  
**London: Routledge & Kegan Paul Ltd., 1955, 1953 & 1958**  
**£5500**

8vos., 3 vols; navy blue cloth, each volume lettered in gilt to spine with publisher's name to foot and publisher's device to foot of the *Tractatus*; pp. [vi], 7-207, [ii], 2-7, [i] (ads); [vi], v-x<sup>e</sup>, [i], 1-232<sup>e</sup>, [iii]; [iv], v-xiv, [iii], 2-185, [iii]; the *Tractatus* and the *Philosophical Investigations* containing parallel text in English and German; the *Investigations* with the errata slip as called for; very good copies all; the *Tractatus* with some scuffing, nicking, and splitting to the cloth at spine, along with some discolouration; a little bumped at corners, with 'Parkers of Oxford' bookseller sticker to front paste-down; mild offsetting to the endpapers; *Philosophical Investigations* with very minor bump to corner of upper board; a couple of tiny spots and ever-so-slight even toning throughout; *The Blue and Brown Books* evenly sunned to spine and lightly rubbed at tips and corners; similar mild even toning to the text block in accordance with age and paper stock. Provenance: With decorative bookplate 'From the Personal Library of Anthony Kenny' affixed to the front paste-down of volumes I and III, and with his ownership name and date (A. Kenny, Rome 1955/Oxford 1958) written in ink to the front endpapers of Vols I and II.

A collection of the three major works in Wittgenstein's canon of philosophical writings, the *Tractatus* being a **first edition**, sixth impression, the *Philosophical Investigations* being a **first edition, first impression**, *The Blue and Brown Books* being a **first edition, first impression**. **All three copies are taken directly from the working library of the philosopher Sir Anthony Kenny, with his numerous and extensive annotations throughout all three volumes** in both pencil and ink.

Ludwig Wittgenstein (1889–1951) is best known today for his work on the philosophy of language, logic, mathematics and mind. Born in Vienna into a rich Austrian family, he initially studied engineering and aeronautics, and it was during this time that he began to develop an interest in mathematics, specifically the work of Bertrand Russell and Gottlob Frege, the latter who suggested that he attend Cambridge to study under Russell's tutelage. Arriving at Trinity College unannounced, Russell later recalled: "an unknown German appeared, speaking very little English but refusing to speak German. He turned out to be a man who had learned engineering at Charlottenburg, but during this course had acquired, by himself, a passion for the philosophy of mathematics & has now come to Cambridge on purpose to hear me." Russell first found Wittgenstein an annoyance, but in time considered him somewhat of a genius, and the pair became firm friends, Wittgenstein later writing that Russell had saved his life and given him a purpose in the pursuit of philosophy.

After serving in the Austro-Hungarian army during the First World War, Wittgenstein spent some time at his family's summer home in Vienna where, making use of numerous notebooks containing philosophical jottings which had accumulated during active service, he completed the *Tractatus*. This work was to be the only one published in his lifetime, and contained an introduction by Russell, who noted that it would have been unlikely to have been accepted otherwise. Wittgenstein did not return to Cambridge until 1929, when he took up a fellowship and lectureship at Trinity, a post he held until 1947. After his death in 1951, two of his executors, his student Elizabeth Anscombe and the philosopher Rush Rhees, published his *Blue and Brown Books*, a series of informal notes made for his lectures from 1933 to 1935. Later, these came together in a more defined form for the *Philosophical Investigations*.

Anthony Kenny (1931–present) trained as a Roman Catholic priest, and was ordained in 1955, but was later excommunicated upon his marriage in 1965. Between 1963–4, he became a lecturer and fellow at a series of Oxford colleges, and in 1989, following the death and stepping back of the original members, he was appointed Wittgenstein's literary executor, responsible for overseeing the unpublished writings and editorial legacy. In the 2000s, Kenny published his *New History of*

*Western Philosophy*, a comprehensive and important work which is still used by philosophy students today.

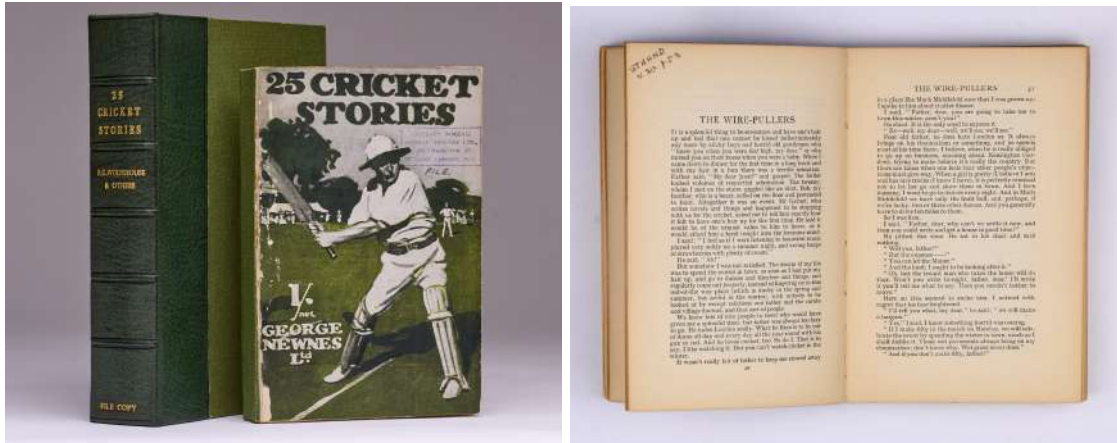
Kenny's annotations are extensive, and make reference to Wittgenstein's 'two phases' of philosophical writing, with copious marginal notes and annotations in his hand evidently attempting to compare, contrast, and ultimately establish continuity between the differing stages of Wittgenstein's thought. In doing so, he attempts to draw parallels between the early, middle and late periods. The *Investigations*, for example, appears to be his main resource. Here, there are hundreds of notes, some engaging directly with the text, others making corrections to the translation, and cross-references to other works including almost all of Wittgenstein's other published titles as well as to Descartes, Berkeley, Russell and Plato. These notes seemingly begin in 1955, two years after the book's publication and the same year Kenny was ordained in Rome. In the *Tractatus*, acquired by Kenny in 1958, the final endpaper contains his own jottings on the philosophy of language, as well as a note correcting Wittgenstein's quoting of Frege ('\*\*Frege never thought this', Kenny writes).

Together, Kenny's annotations become a unique 'skeleton key' between the three texts. Many scholars have remarked on the great differences between Wittgenstein's *Tractatus* and the later published *Investigations*, with the first aiming for a perfect logical structure of language and the latter rejecting this assertion. However, Kenny's notes help to show the connection and influence between both, offering unique and valuable academic insight into Wittgenstein's development of thought. Kenny's corrections of the German further provide an understanding of his own process of translating Wittgenstein's *Philosophical Grammar* into English, the first edition of which was published by Blackwell in 1974.

**A unique association copy, and an extraordinary act of scholarship between Wittgenstein and his literary executor.**

"Whereof one cannot speak, thereof one must be silent"

## THE PUBLISHER'S ORIGINAL FILE COPY



**35. WODEHOUSE, P. G. et. al.**  
**25 Cricket Stories**  
**London: George Newnes Limited, [1909]**  
**£2500**

8vo., original publisher's card wraps featuring an image in white and green of a cricketer swinging a bat; 'Fry's Cocoa' advertisement to lower; sometime sympathetically rebacked in dark green cloth; pp. [v], 6-208, with additional advertisements to inside covers and p. [i-ii]; **the publisher's original file copy, stamped 'Literary Bureau, George Newnes Ltd., Southampton St., Strand, London, W. C.'** in purple to the front cover, with 'file' written underneath in black ink; a little rubbed and scuffed along spine with slight loss to the card at hinges; glue and tape repair evident to the gutters of the first two pages; otherwise a lovely example, the text block a little toned, as is common, with publisher's marginal annotations in the same hand throughout, perhaps containing references to where they might be later published. Now housed in a custom-made and felt-lined clamshell case, quarter green morocco over green cloth boards; spine with five raised bands and lettered direct in gilt.

A lovely collection of humorous cricketing tales, of which **P. G. Wodehouse contributes four stories, three appearing here for the very first time in book form:** 'Tom, Dick and Harry' (p. 7); 'The Wire-Pullers' (p. 40), 'The Lost Bowlers' (p.78); and 'How Pillingshot Scored' (p.118). The tales represent relatively early works in the Wodehouse canon, written in the same year as 'Mike' (A & C Black). Further contributors include the rather wonderfully named W. M. Elkington, Mottram Gilbert, G. G. Farquhar, Astion Belvangan, H. St John Seamer, W. Frank Bartlett, A. W. Pendyn, Arthur D. Wood, S. B. Reid, Harold Scholfield, H. Harvey, Eden Wharton,

Oliver Strange, Alfred B. Cooper, H. Hervey, Sybil Read, Sam Berry, Onslow Deane, Harold Macfarlane and D. L. A. Jephson.

Each of the four stories are typically Wodehouse-ian. 'Tom, Dick and Harry' follows two boys as they argue over who will win the affections of Dolly Burn - and vow to settle the matter with a good old-fashioned game of English cricket. 'The Wire-Pullers' is written from the perspective of a seventeen year-old girl who, coming of age, attempts to persuade her father to spend the winter with her in London - to which he readily agrees (as long as he makes fifty in the upcoming cricket match). 'The Lost Bowlers' discusses a rather competitive match between the Weary Willies and Marvis Bay; and 'How Pillingshot Scored' covers the titular character's attempts at getting out of a last-minute midterm exam - by participating in an essential cricket match.

**A scarce work indeed for collectors of P. G. Wodehouse or cricketing-related fiction more generally.**

*"It is the boast of the Weary Willies that against Marvis Bay they never fail to get their own back"*



**36.[WOMEN'S SUFFRAGE]; T. E. REED [Illus.]**

**A complete set of Panko Suffragists & Anti-Suffragists playing cards,  
complete with original case and rule sheet**

**London: Peter Gurney Ltd., [c.1909]**

**£1250**

A complete set of 48 Panko, or 'Votes for Women' playing cards, each measuring 8 x 5cm; chromolithographically printed on one side in a traditional playing card design with decorative pattern in purple; and to the reverse in black, red, purple and green, signed with the printed monogram 'ETR'; divided into eight suits, four representing the Suffragists ('Votes for Women'; 'Pank! Pank! Pank!'; 'Toot! Toot! Toot! and 'Law! Law! Law') and four the Anti-Suffragists ('Goal! Goal! Goal!'; 'Help! Help! Help!'; 'Fourteen Days' and Turn 'em Out!'; **contained, importantly, in the original box, and together with the original rule sheet**; the box with one of the cards duplicated and affixed to the lower cover; the cards with a little toning to edges, the odd finger mark and tiny brown spot; otherwise excellent, with no tears or noticeable creasing; the rule sheet folded twice as issued, creased and split to one fold, with some tiny nicks and a couple of brown spots to verso; the box, as is common, split rubbed and chipped, with some blue ink stains to the upper cover.

**A complete set of the most popular suffragette game of its time.** Named after the leader of the British suffrage movement, Emmeline Pankhurst, the premise is similar to Rummy, where teams of between 4 and 8 are divided into two, one representing the Suffragists, and the other the Anti-Suffragists. Each team must then try and collect complete sets of their suit in order to win the game. Another variant issue has been noted, with black numbers to the versos and a blue instead of purple design, though with no priority established.

The illustrator Edward Tennyson Reed was a cartoonist who began working for Punch magazine in 1889, remaining a regular contributor up until his death in 1933. In 1893 he became their official political caricaturist, and this style is evident in the present cards, which show suffragists dressed in purple and green challenging lines of policemen with umbrellas, giving speeches, and carrying bagpipes, contrasted with the anti-suffragists, who each appear with exaggerated features including court room scenes and in various forms of battle dress. In one, a policeman arrests an elegantly-dressed woman shouting for help; another shows a woman on hunger strike beneath a sign which reads 'Holloway Restaurant' (perhaps Wallace Dunlop, jailed for printing an extract from the Bill of Rights in the House of Commons, who was the first to implement the hunger strike as a highly successful tactic for the suffragettes); a third shows a member of parliament walking with an anthropomorphosed version of the budget papers; while the last shows the tariff reform depicted as a lamb.

At the time widely marketed and distributed by the WSPU, games such as these proved highly successful in introducing the suffragette cause into domestic settings where other forms of more aggressive propaganda would not have been tolerated.

As ephemeral items, sets are now relatively **scarce in commerce, particularly complete and with both the box and rule sheet.**