

Truman Capote

# Forum Auctions

CELEBRATING OUR 5TH ANNIVERSARY  
2016  
2021

To dear David  
from [unclear]

William Goldring

Carson

To Tennessee  
with my best wishes

Yukio Mishima  
10 Nov. 1

三山由紀夫

à Boris Kochno  
trouvé ici, mon cher Boris  
see mon affectueux  
**MIRACLE DE LA ROSE**  
notre terre comme par  
Faut pas!

To Nathaniel  
who does not  
go out to  
ad is in

# HOWL

AND OTHER POEMS

BY ALLEN GINSBERG

SIGNED AND INSCRIBED:  
A GENTLEMAN'S LIBRARY OF MODERN LITERATURE

Wednesday 7th July 2021

Allen Ginsberg  
for Janet & Charles Richards  
THE POCKET POETS SERIES : Number Four

pearl

Roy de Maistre  
Gabriel Wain

Dec 1947

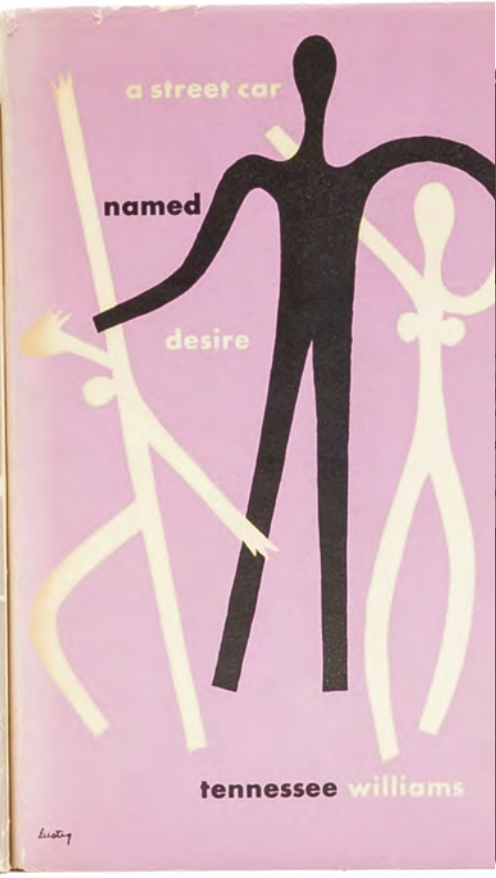
To T. E. Shaw

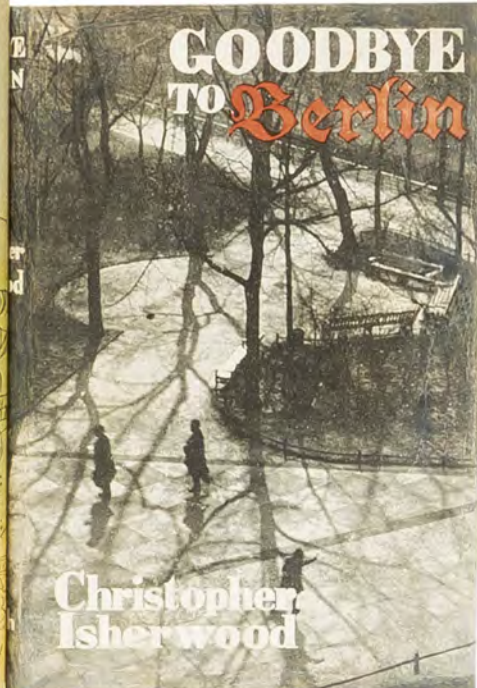
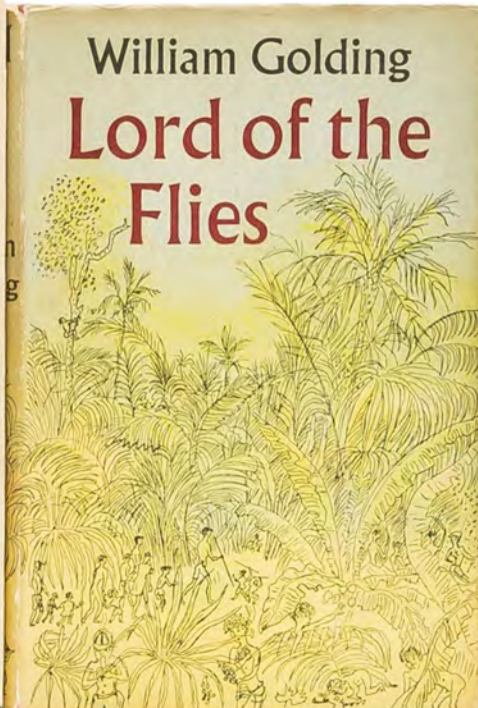
from H.M. Tomlinson

THE  
*Autobiography*  
OF  
ALICE B. TOKLAS



A Harper Novel of Suspense **THIS SWEET SICKNESS**  
Patricia Highsmith

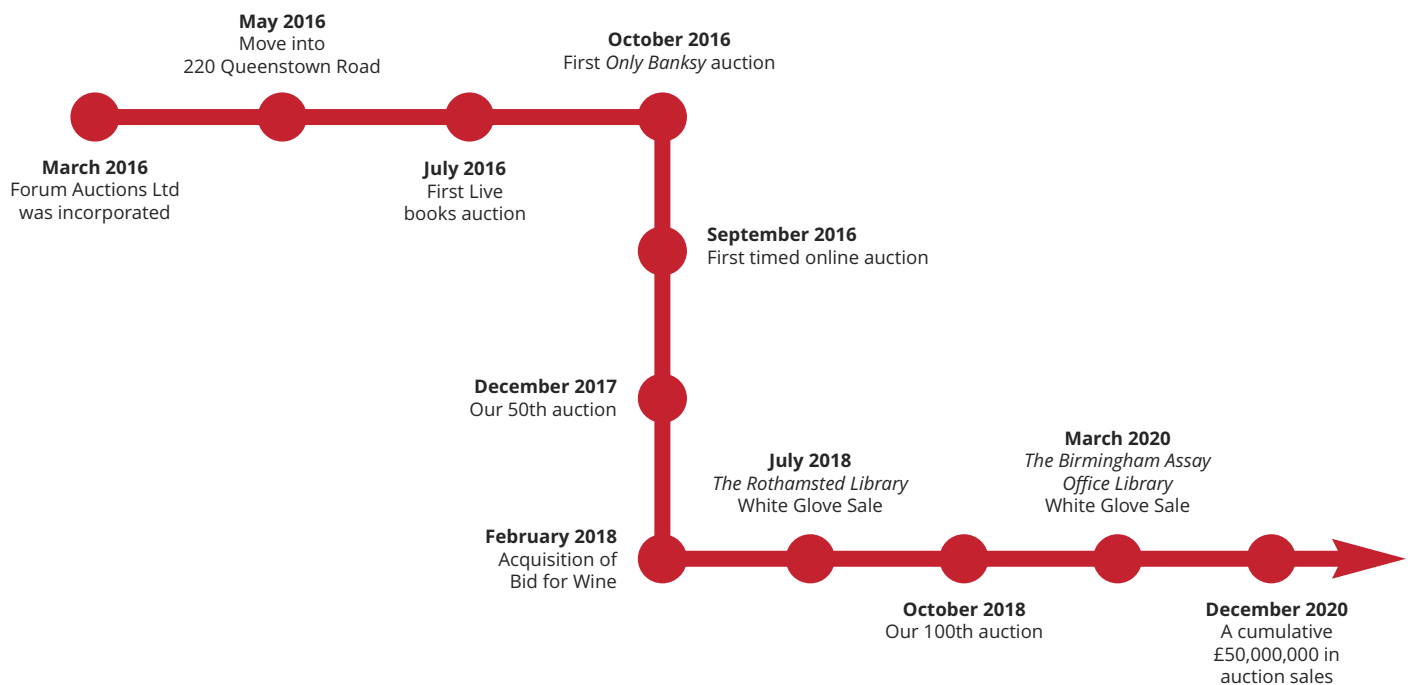




## To Our Valued Customers

It is with great pride that I write on behalf of our board to reflect on how quickly the past 5 years have passed. Our longstanding clients will recall Forum Auctions was established in Spring 2016 and that we hosted our first auction at The Westbury Hotel over 2 days in July 2016. Although I was not able to take up my position until summer 2016, my staff recall with fondness the early weeks working from our CEO's kitchen in Clapham! The intervening years have been punctuated with memorable milestones, none of which could have been made possible without the loyalty of our customers and unfailing commitment of Forum's team of specialists and 'behind the scenes' business managers and support staff. Thank you all.

As we approach our 250th auction and 50,000th sold lot it is interesting to look back at some significant high spots over these past 5 exciting years.



The last 12 months have undoubtedly been the most challenging period in so many of our lives as we reflect on the losses and pain suffered by the global community; indeed it remains the case that the tragedy of COVID continues to blight so many regions of the world. However, and in the spirit of optimism, I look forward to the months ahead with a growing confidence that we in the UK appear to be emerging from the worst.

During the course of this summer we have a number of signature auctions scheduled including interesting single-owner collections and our customary roster of both important live sales and near weekly timed auctions. Over the next 6 months we have also commissioned a comprehensive update to our website as well as an upgrade of our live bidding software. I dare say there are many amongst you who will not hold back in offering your feedback, comfortable in the knowledge that constructive criticism has always been received by me as a valuable commodity.

As ever I would be delighted to discuss strategies for any collections or items you may be considering selling. In the meantime I wish you all good health and happy browsing of this and our forthcoming catalogues.



Rupert Powell  
Deputy Chairman

AUCTION NO. 75

## SIGNED AND INSCRIBED: A GENTLEMAN'S LIBRARY OF MODERN LITERATURE

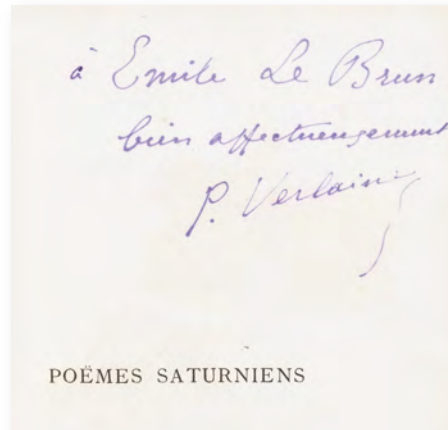
Wednesday 7th July 2021, 11am and 2pm

220 Queenstown Road, London SW8 4LP

**Viewing by appointment via [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)**

### SPECIALISTS

Rupert Powell, International  
Head of Books and Works on Paper  
Dido Arthur, Book Specialist  
Justin Phillips, Book Specialist  
Max Hasler, Book Specialist  
Simon Luterbacher, Consultant  
Richard Carroll,  
16th-19th Century Works on Paper Specialist  
Rhiannon Spence, Book Cataloguer  
Hester Malin, Junior Book Cataloguer  
Cosima Benson-Colpi, Junior Book Cataloguer



### BUYER'S PREMIUM (plus VAT)

25% of hammer price up to and including £300,000  
20% of hammer price from £300,001 to £3,000,000  
12.5% of hammer price in excess of £3,000,000

### BIDDING AND INFORMATION

+44 (0) 20 7871 2640  
[info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)  
[www.forumauctions.co.uk](http://www.forumauctions.co.uk)

### BidFORUM LIVE ONLINE BIDDING

All of our auctions have free live  
online bidding via:  
[forumauctions.co.uk](http://forumauctions.co.uk)

Catalogue price: £15 (£17 including postage)

### Collection Arrangements by appointment only

Paid for items will be available to collect from Auctions' premises at 220 Queenstown Road, London SW8 4LP **STRICTLY BY PRIOR APPOINTMENT. Collection appointments can be made with [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk).** Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. For items that cannot be collected or shipped owing to the present Coronavirus movement restrictions we offer free storage until government lockdown restrictions are eased. We respectfully ask all buyers to settle invoices promptly.

## GENERAL INFORMATION FOR BUYERS AT AUCTION

- 1. Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at [www.forumauctions.co.uk](http://www.forumauctions.co.uk). Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
- 2. Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
- 3. Estimates.** Estimates are intended to indicate the hammer price that a particular lot may achieve. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
- 4. Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £300,000 of the hammer price, reducing to 24% of the hammer price from £300,001 to £5,000,000 and then 15% of the hammer price in excess of £5,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will be subject to VAT (currently at 20%) on the hammer price in addition to buyer's premium (and other applicable charges) which may be reclaimed as input VAT or in the event of export outside the EU.
- 5. Items with zero rated VAT.** Please note that no VAT is added to the buyers' premium on certain zero rated goods, such as qualifying books.
- 6. Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clauses 5 and 8 of our Terms of Sale.**
- 7. Export of goods.** If you intend to export goods you must find out in advance if
  - a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
  - b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
- 8. Bidding.** Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us. **IN REGISTERING TO BID YOU AGREE TO BE BOUND BY OUR TERMS OF SALE REGARDLESS OF YOUR METHOD OF BIDDING AND IN PLACING A BID YOU ARE MAKING AN IRREVOCABLE AND ENFORCEABLE COMMITMENT TO PURCHASE THE LOT.**
- 9. Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the reserve and other competing bids on the lot. Please note that we accept commission bids at standard bidding increments and reserve the right to reduce an off-increment bid down to the next lowest bidding increment or otherwise at our sole discretion.
- 10. Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
- 11. Methods of Payment.** We accept payments only in the currency in which the invoice is issued and payment is due within 3 working days of the auction. We process card payments securely over our website and accept all major debit and credit cards issued by a UK or EU bank free of charge from personally issued cards only. If paying with a corporate card, or from outside the EU, an additional 3% charge will be levied on the invoice total. We also accept bank transfers, cash payments up to an equivalent of €10,000, and cheques issued by a UK bank. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference:

Our bank details for electronic transfers are:  
HSBC, 16 King St, London WC2E 8JF  
Account Name: Forum Auctions Limited  
Account Number: 12213079  
Sort Code: 40-04-09  
IBAN: GB44HBUK40040912213079  
BIC: HBUKGB4106D
- 12. Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due as set out in Clause 8 of our Terms of Sale.
- 13. Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
- 14. Symbols within the catalogue**
  - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
  - b. **IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
  - c. **VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
- 15. Shipping.** We can assist with the packing and shipping of your purchases by arrangement with our shipping department. Please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk) for a list of shippers we regularly use together with indicative pricing for packing and shipping.

The smokeless perfumed torch,  
admiration without envy,  
of  
Aleister Crowley  
for  
The Author of "The City of Canals" has transformed  
this Loan copy.  
into a  
modest presentation.

An Ixvii O in 3° 59.

MORNING SESSION:  
Commencing 11am

JEAN COCTEAU

MORCEAUX CHOISIS

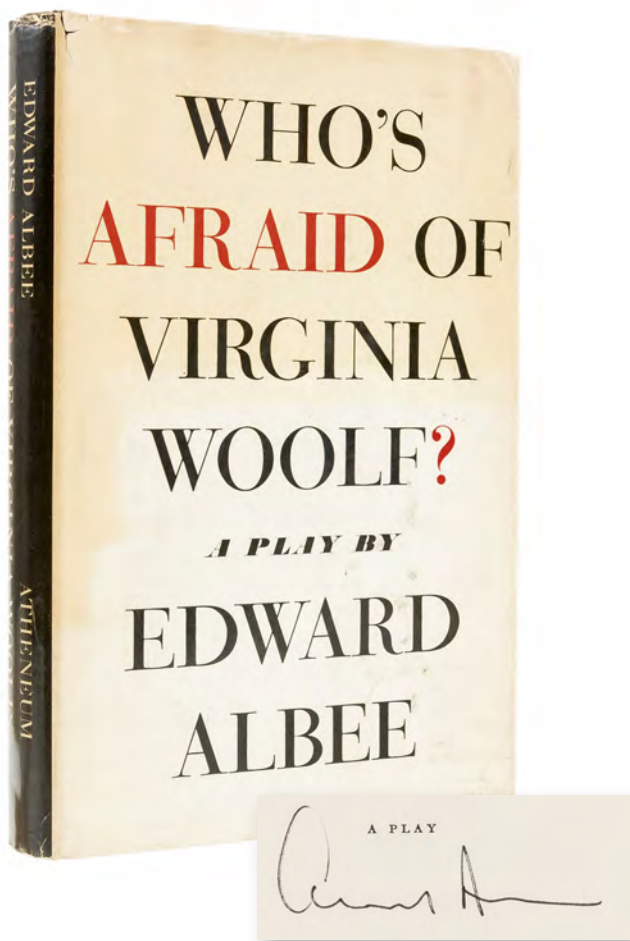
POÈMES



*nrf*

Librairie Gallimard





**1**  
**Albee (Edward)** WHO'S AFRAID OF VIRGINIA WOOLF?, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, original cloth, light bumping to spine ends and corners, dust-jacket, very light fading to spine, toning and surface soiling to panels, spine ends and corners a little creased and chipped, light rubbing to extremities, 8vo, New York, Atheneum, 1962.

✧ Edward Albee's landmark play and his most famous, adapted for the celebrated film starring Richard Burton and Elizabeth Taylor in 1966.

£300 - 400

**2**  
**Albee (Edward)** THE AMERICAN DREAM, small patch of wear to foot of upper cover, light fading to covers, jacket with some chipping to head and foot, patch of abrasion to lower cover, [1961]; The Ballad of the Sad Café, ink ownership inscription, jacket price-clipped with light sunning to spine, light marking to lower panel, 1963; Tiny Alice, light fading to head and foot, jacket spine a little sunned, 1965; Malcolm, signed review slip loosely inserted, 1966; A Delicate Balance, PRESENTATION INSCRIPTION TO PAUL BARTEL, jacket with chipping to spine ends and corners, 1966; Everything in the Garden, SIGNED BY BEATRICE STRAIGHT beneath her name in the cast list, 1968; Box and Quotations from Chairman Mao Tse-Tung, 1969; All Over, jacket with short closed tear to head of upper panel, 1971; Seascape, 1975; Counting the Ways and Listening, PRESENTATION INSCRIPTION TO PAUL BARTEL, publisher's review slip loosely inserted, 1977; The Lady from Dubuque, PRESENTATION INSCRIPTION TO PAUL BARTEL, 1980, FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, dust-jackets, some with rubbing or creasing to tips of spine and corners, but excellent or near-fine generally, New York and Boston; and 5 others by Albee, also signed, 8vo (16)

✧ A SUPERB GROUP OF WORKS BY THE TONY AND PULITZER PRIZE-WINNING PLAYWRIGHT.

Paul Bartel (1938-2000) actor, writer and director.

£600 - 800

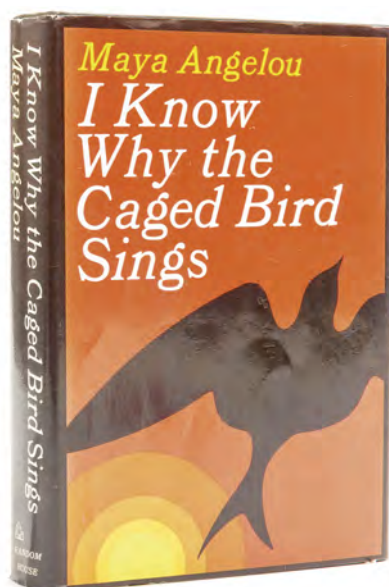


**3**  
**Allende (Isabel)** THE HOUSE OF THE SPIRITS, SIGNED BY THE AUTHOR *on title*, 1985; Of Love and Shadows, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ROLAND COMSTOCK, 1987, FIRST AMERICAN EDITIONS, original cloth, dust-jackets, some light creasing to head and foot, near-fine otherwise, New York, Alfred A. Knopf, and the first English edition of the first, also signed, 8vo (3)

£150 - 200



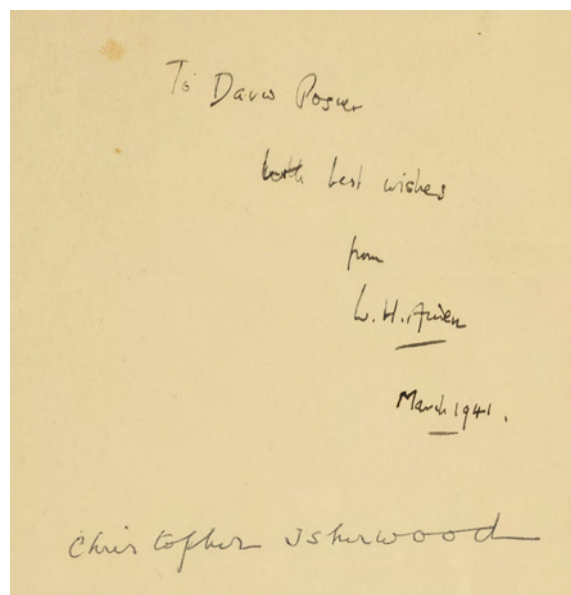
2



**4**  
**Angelou (Maya)** I KNOW WHY THE CAGED BIRD SINGS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *on front free endpaper*, small ownership inscription above, very light tea stain to endpaper, original black cloth, lightly marked, top edge stained red, dust-jacket, flap with light creases though overall in excellent condition, New York, Randomhouse, 1969.

✧ First issue of Angelou's first autobiographical work, documenting her childhood and early experiences of racism and misogyny. This issue with number line 9 to 2 beneath "first printing", dust-jacket priced \$5.95 and with 2/70 on rear flap.

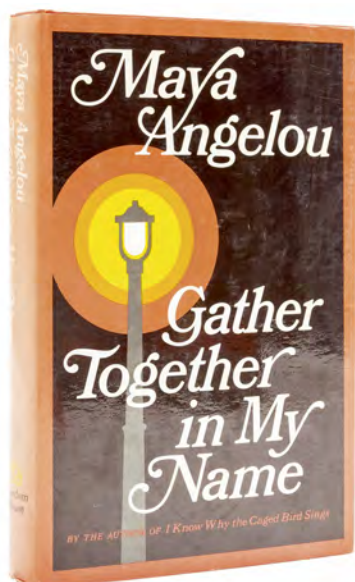
£400 - 600



**6**  
**Auden (W.H.) and Christopher Isherwood.** THE DOG BENEATH THE SKIN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM AUDEN TO DAVID POSNER AND ADDITIONALLY SIGNED BY ISHERWOOD *on endpaper*, original cloth, fading to tips of spine, dust-jacket, spine browned, spine ends and corners chipped with loss to some lettering at head of spine, surface soiling, creasing to head, [Westby and Brown p.25], 8vo, Faber & Faber, 1935.

✧ Rare signed by both authors. David Posner (1921-85) American poet.

£300 - 400



**5**  
**Angelou (Maya)** GATHER TOGETHER IN MY NAME, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *on front free endpaper*, original red cloth, dust-jacket, spine lightly faded, still overall a near-fine example, New York, Random House, 1974.

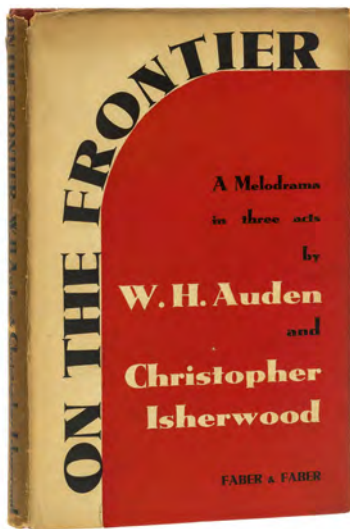
✧ The second in Angelou's 7-book memoir series, following immediately on from the events in *I Know Why the Caged Bird Sings*. Written three years after *Caged Bird*, the book depicts a single mother's descent down the social ladder into poverty and crime and touches on similar themes of poverty, racial abuse, family and identity.

£200 - 300



**7**  
**Auden (W.H.) and Louis MacNeice.** LETTERS FROM ICELAND, FIRST EDITION, SIGNED BY AUDEN *on front free endpaper*, plates and illustrations, folding map, some light spotting, Group Theatre flier loosely inserted, original cloth, light discolouration to spine and covers, dust-jacket, light browning to spine and panels, spine ends and corners chipped, creasing to head and foot, 8vo, Faber & Faber, 1937.

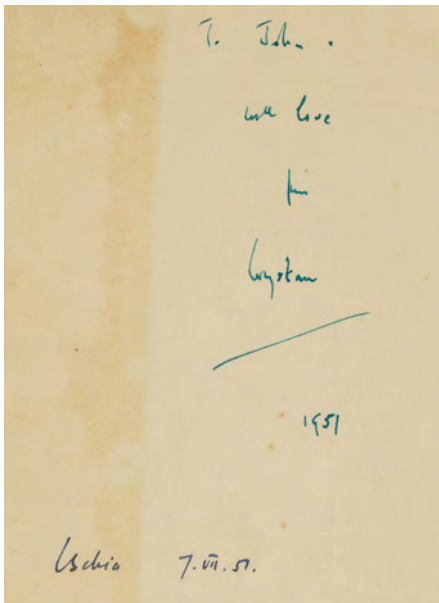
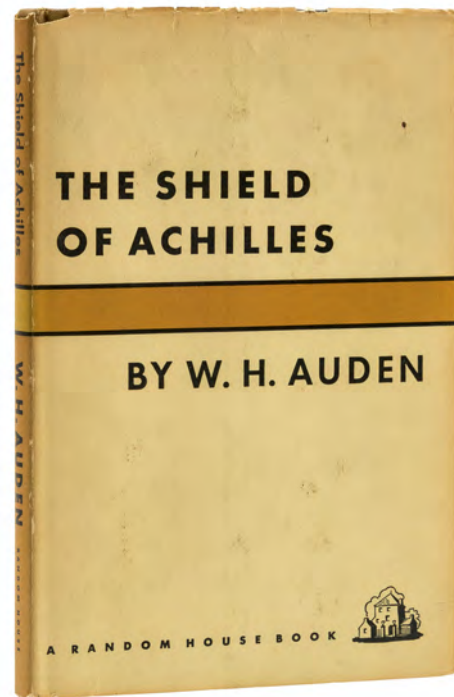
£150 - 200



8

**Auden (W.H.) and Christopher Isherwood.** ON THE FRONTIER, FIRST EDITION, SIGNED BY W. H. AUDEN *on front free endpaper, original cloth, dust-jacket, spine browned, spine ends and corners chipped touching lettering at head of spine, [Westby and Brown p.26]* 8vo, Faber & Faber, 1938.

£150 - 200



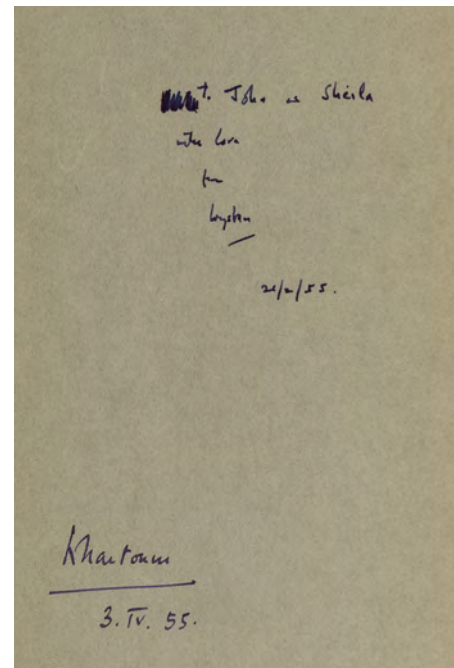
9

**Auden (W.H.)** NONES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS BROTHER JOHN TO ENDPAPER IN GREEN INK, GREEN INK CORRECTIONS TO 3PP., *ink inscription "Ischia 7.vii.51" to foot of endpaper, light browning to endpapers, original cloth-backed boards, light browning to covers, dust-jacket, spine browned, spine ends and corners chipped with loss affecting imprint at foot of spine, toning to panels, some creasing to head and foot, rubbing to extremities, 8vo, New York, Random House, 1951.*

✧ AN EXCELLENT FAMILIAL ASSOCIATION COPY OF THIS COLLECTION, including one of Auden's most esteemed poems, his *In Praise of Limestone*. WORKS INSCRIBED BY AUDEN TO FAMILY MEMBERS ARE RARE, WE CAN TRACE NO OTHER EXAMPLES AT AUCTION.

Dr. John Bicknell Auden (1903-91) was a noted geologist and explorer. His mapping of the Himalayas inspired Auden's *Ascent of F6* (which was dedicated to him). Though often separated the two brothers remained close and maintained an extensive correspondence. See also next 2 lots.

£800 - 1,200



10

**Auden (W.H.)** THE SHIELD OF ACHILLES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS BROTHER AND SISTER-IN-LAW "TO JOHN AND SHEILA WITH LOVE FROM WYSTAN. 21/2/55." *to endpaper, INK CORRECTIONS IN THE AUTHOR'S HAND TO 6 PAGES, ink inscription "Khartoum 3.IV.55" to foot of endpaper, original cloth-backed boards, very light fading to covers, dust-jacket, spine browned, spine ends and corners chipped, some chipping and fraying to head, very short closed tear to foot of upper panel, 8vo, New York, Random House, 1955.*

✧ A WONDERFUL ASSOCIATION COPY ONE OF AUDEN'S MOST CELEBRATED COLLECTIONS. The corrections here are significant and include the rewriting of an entire line on p.83. For John Auden, see also previous and next lots.

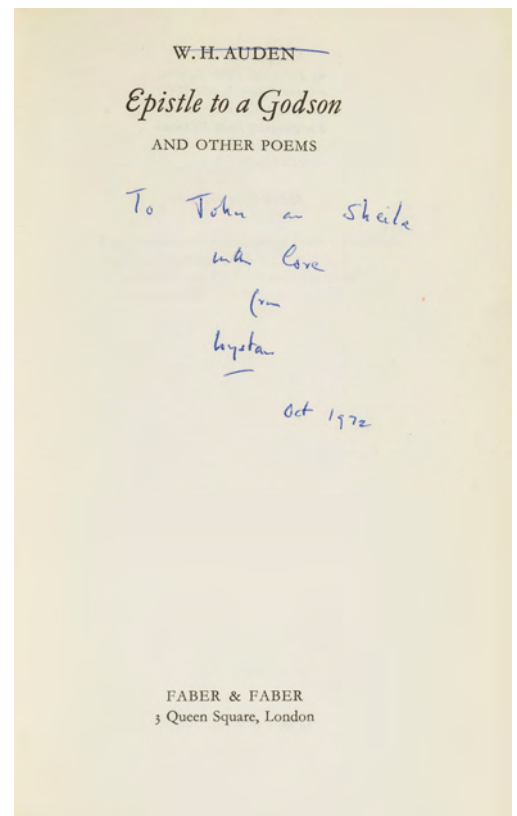
£1,000 - 1,500

11

**Auden (W.H.)** EPISTLE TO A GODSON, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS BROTHER AND SISTER-IN-LAW DATED OCT. 1972 *on title, original cloth back boards, dust-jacket, light browning to spine, small chip to head of upper joint, near-fine otherwise, 8vo, Faber & Faber, 1972.*

✳️ AUDEN'S FINAL COMPLETE COLLECTION, PUBLISHED A YEAR BEFORE HIS DEATH. PRESENTATION COPIES ARE SCARCE, PARTICULARLY ONE OF SUCH PERSONAL SIGNIFICANCE. For John Auden see also two previous lots.

£600 - 800

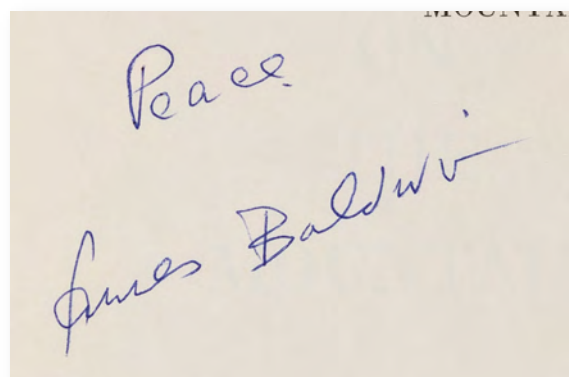
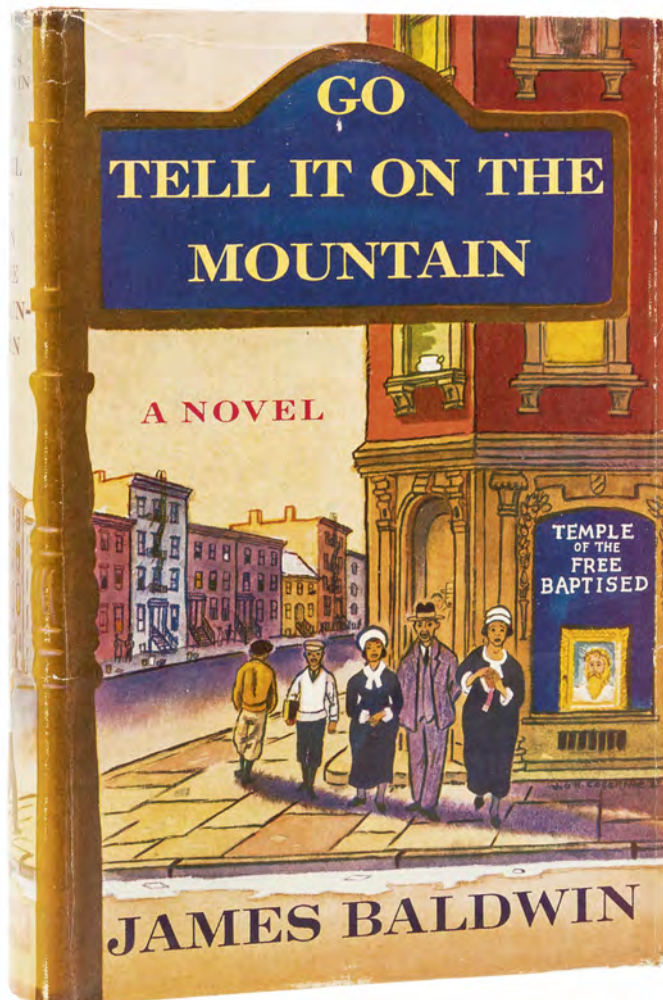


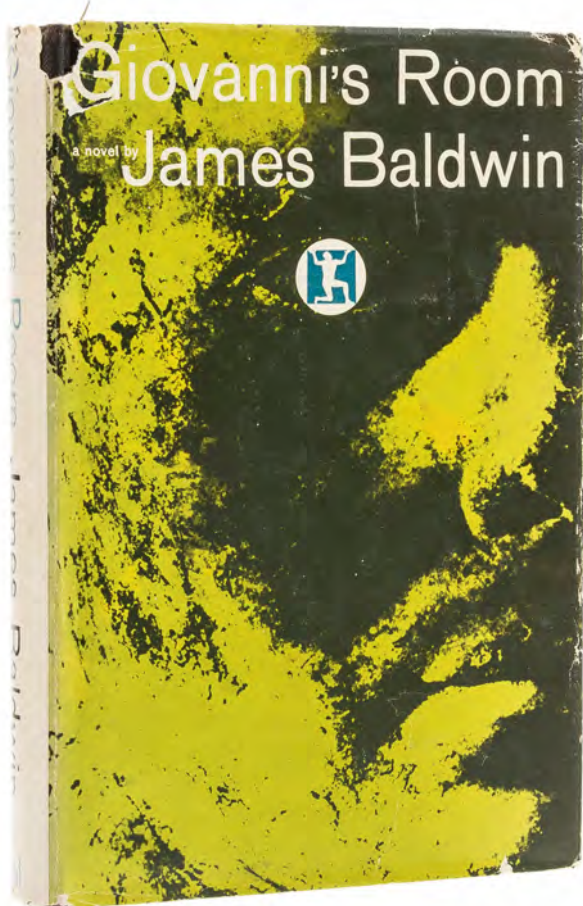
12

**Baldwin (James)** GO TELL IT ON THE MOUNTAIN, FIRST EDITION, SIGNED BY THE AUTHOR "PEACE. JAMES BALDWIN" *on half-title, light toning to endpapers, original cloth, some faint marking to covers, dust-jacket designed by John O'Hara, light sunning to spine, light creasing to head and foot, light foxing and chip to foot of lower flap, 2 small chips to lower fore-edge, light rubbing to extremities, but a very good, bright example overall, 8vo, New York, Alfred A. Knopf, 1953.*

✳️ BALDWIN'S FIRST NOVEL, ONE OF THE BEST ENGLISH-LANGUAGE NOVELS OF THE 20TH CENTURY, RARE SIGNED.

£2,000 - 3,000





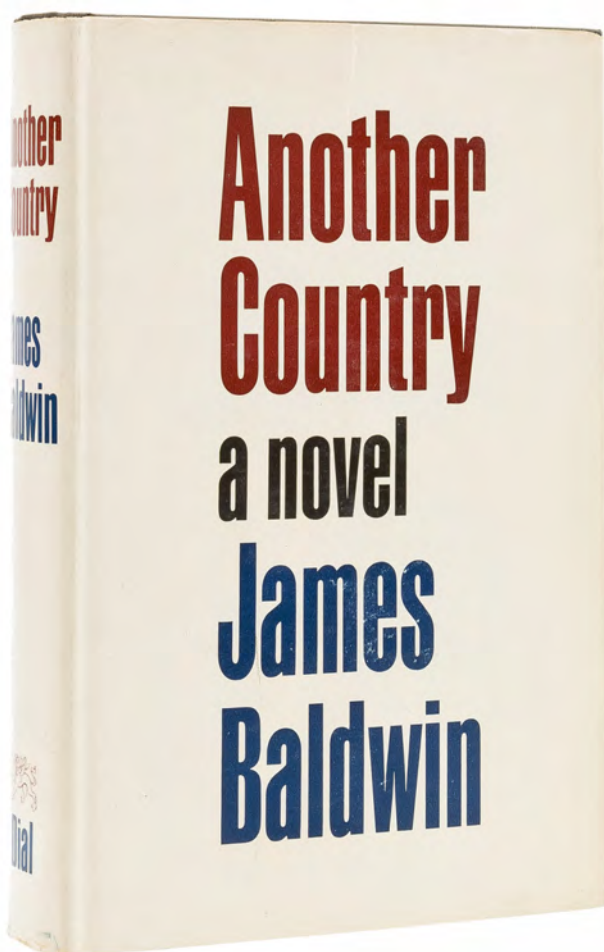
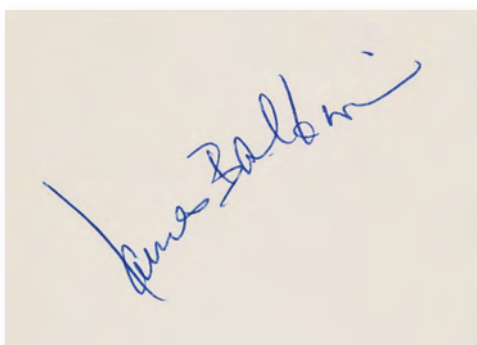
13

**Baldwin (James)** GIOVANNI'S ROOM, FIRST EDITION, EDITORIAL FILE COPY with ink stamp to endpaper, SIGNED BY THE AUTHOR on dedication p., original cloth-backed boards, light bumping and fading to spine, ends, dust-jacket, spine slightly browned, spine ends and corners a little chipped, chip to head of upper panel, a few very short tears and light creasing to head and foot, light surface soiling to lower panel, light rubbing to extremities, New York, Dial Press, 1956; and an unsigned first English edition of the same, 8vo (2)

✳️ BALDWIN'S SECOND NOVEL, A CORNERSTONE OF 20TH CENTURY GAY FICTION, RARE SIGNED.

The publisher of Baldwin's first novel, Knopf, refused to publish his second, saying that they did so as a favour to him as the homosexual themes would alienate him from his readership among African Americans.

£1,500 - 2,000

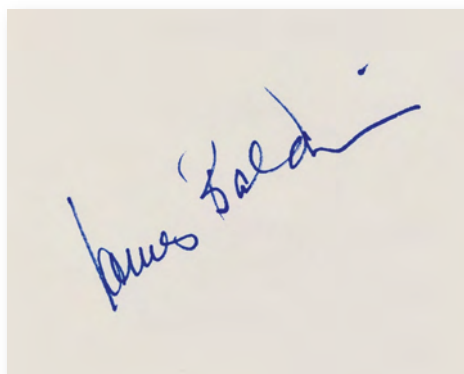


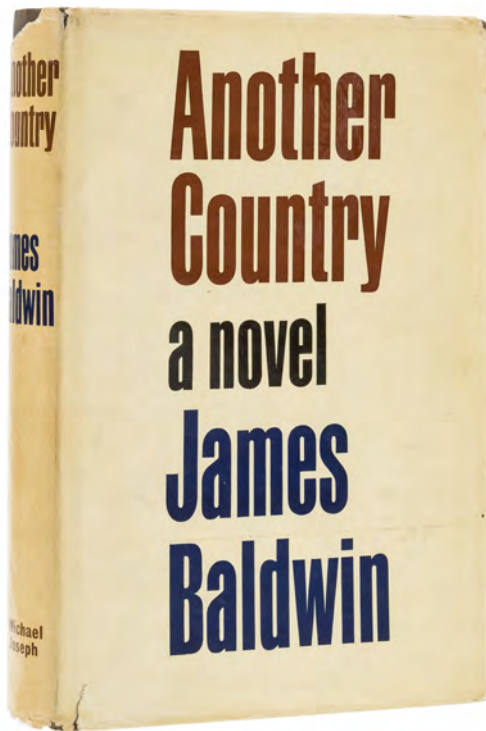
14

**Baldwin (James)** ANOTHER COUNTRY, FIRST EDITION, SIGNED BY THE AUTHOR on dedication p., original cloth, light bumping to spine ends, dust-jacket, very light toning, short closed tear to head of upper panel, light rubbing or creasing to head and foot, a sharp and excellent example, 8vo, New York, Dial Press, 1962.

✳️ Baldwin's third novel and his most popular, it was predictably greeted with a storm of controversy on release and banned in New Orleans and Australia on grounds of obscenity. Rare signed.

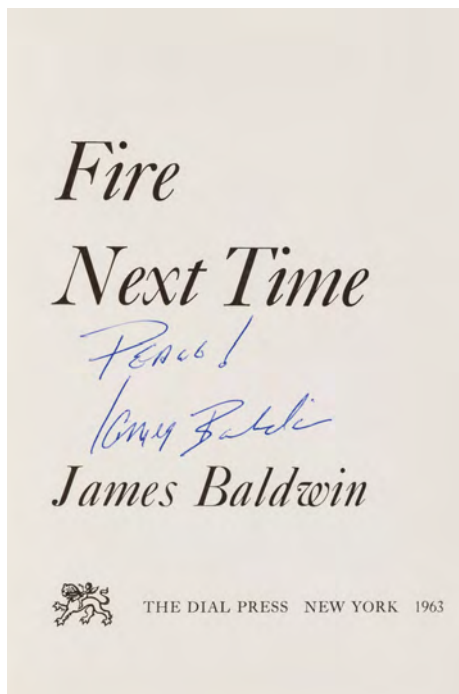
£2,000 - 3,000





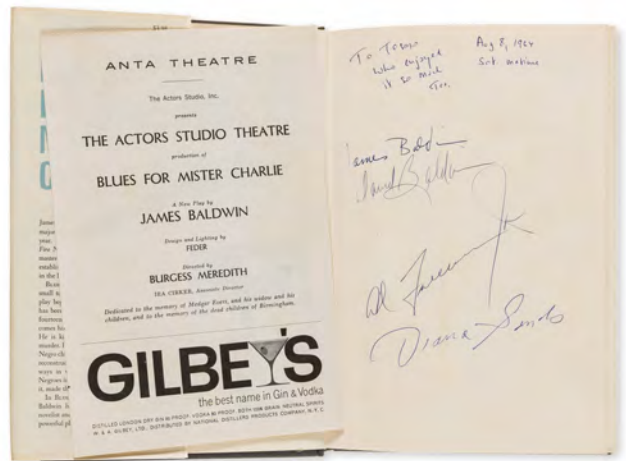
**15**  
**Baldwin (James)** ANOTHER COUNTRY, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ALL THE BEST TO YOU AND YOURS" to endpaper, ink ownership inscription to endpaper dated 1963, original boards, spine ends and corners a little bumped, dust-jacket, spine a little browned, spine ends and corners chipped, light rubbing and creasing, 8vo, Michael Joseph, 1963.

£200 - 300



**16**  
**Baldwin (James)** THE FIRE NEXT TIME, FIRST EDITION, SIGNED BY THE AUTHOR "PEACE! JAMES BALDWIN" on title, light browning to endpapers, original cloth, light spotting, spine ends and corners a little chipped, light creasing to head and foot, rubbing to extremities, 8vo, New York, Dial Press, 1963.

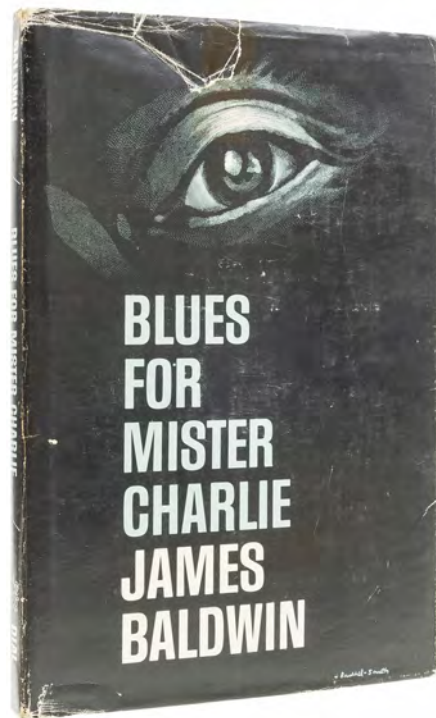
£400 - 600



**17**  
**Baldwin (James)** BLUES FOR MISTER CHARLIE. A PLAY, FIRST EDITION, SIGNED BY THE AUTHOR AND 3 MEMBERS OF THE ORIGINAL CAST on endpaper, light foxing to endpapers, ink gift inscription "Aug 8, 1964 Sat. Matinee" to endpaper, programme of first theatrical production loosely inserted, original cloth, some light fading, dust-jacket, spine ends and corners a little chipped, some creasing to head and foot, rubbing, 8vo, New York, Dial Press, 1964.

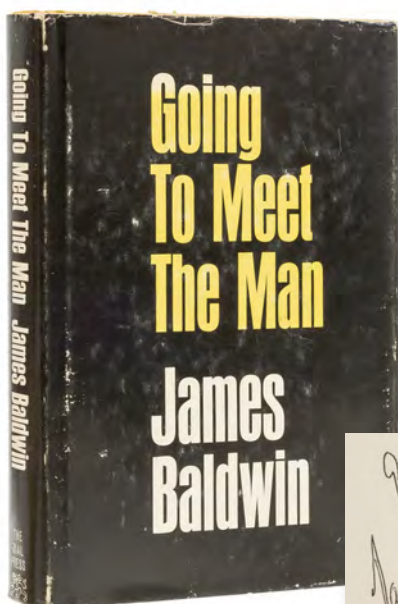
✱ Baldwin's second play, performed by the Actor's Studio company in their first full year of productions. The cast signatures of those of David Baldwin, Al Freeman Jr. and Diane Sands.

£400 - 600



**18**  
**Baldwin (James)** BLUES FOR MISTER CHARLIE. A PLAY, FIRST EDITION, SIGNED BY THE AUTHOR on endpaper, original cloth, dust-jacket, spine ends and corners a little chipped, closed tears with creasing to head of panels, neat tape repair to verso, extremities rubbed, 8vo, New York, Dial Press, 1964.

£300 - 400



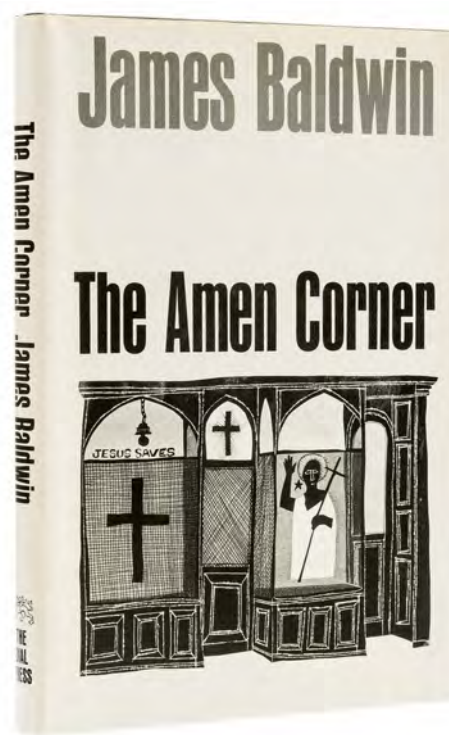
God bless,  
James Baldwin

19

**Baldwin (James)** GOING TO MEET THE MAN, FIRST EDITION, SIGNED BY THE AUTHOR "GOD BLESS, JAMES BALDWIN" on endpaper, original cloth-backed boards, light rubbing to head and foot, dust-jacket, sunning to spine, light creasing to head and foot, rubbing to extremities, 8vo, New York, Dial Press, 1965.

✧ Baldwin's only short story collection, rare signed.

£300 - 400



21

**Baldwin (James)** THE AMEN CORNER. A PLAY, FIRST EDITION, SIGNED BY THE AUTHOR on half-title, original cloth, dust-jacket, light creased to head and foot, else fine, 8vo, New York, Dial Press, 1968.

£200 - 300

for  
David Leeming  
and  
David Baldwin  
and  
Engin Cezzar

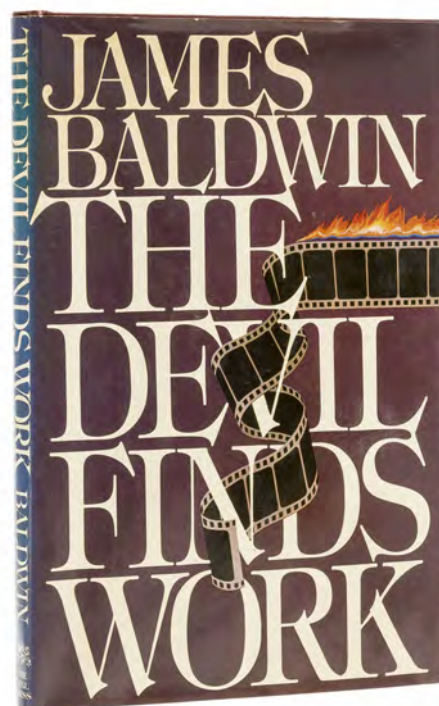
for Leonard Lyons:  
with much affection, and  
respect.  
Jim Baldwin

20

**Baldwin (James)** TELL ME HOW LONG THE TRAIN'S BEEN GONE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR LEONARD LYONS WITH MUCH AFFECTION AND RESPECT" to dedication p., original cloth, dust-jacket, light browning to spine and upper panel, light rubbing and minor creasing to head and foot, some chipping to head of rear flap but an excellent example overall, New York, Dial Press, 1968; and an unsigned copy of the same, 8vo (2)

✧ Leonard Lyons (1906-76), American newspaper columnist. His column, Lyon's Den, was published six days a week and covered theatre, movies, politics and art.

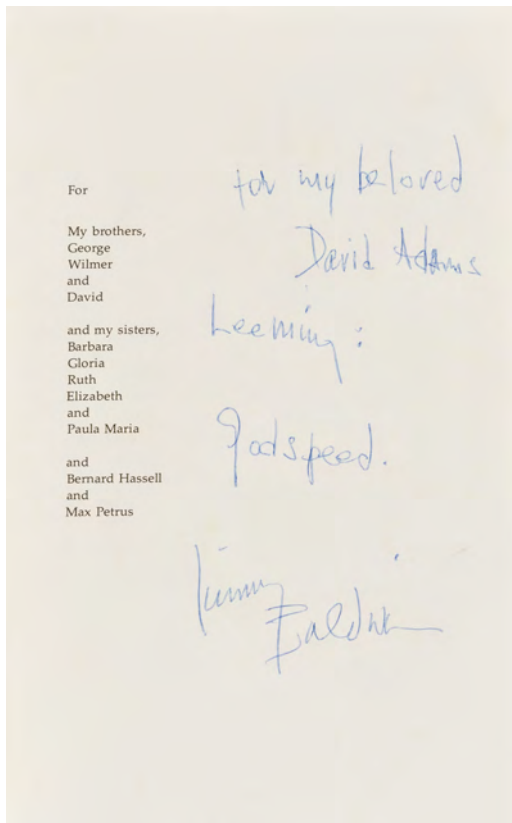
£400 - 600



22

**Baldwin (James)** THE DEVIL FINDS WORK, FIRST EDITION, SIGNED BY THE AUTHOR "PEACE. JAMES BALDWIN" on dedication p., original boards, spine slightly bumped at head, dust-jacket, light sunning to spine, slight toning, front flap a little creased, otherwise near-fine overall, 8vo, New York, Dial Press, 1976.

£300 - 400



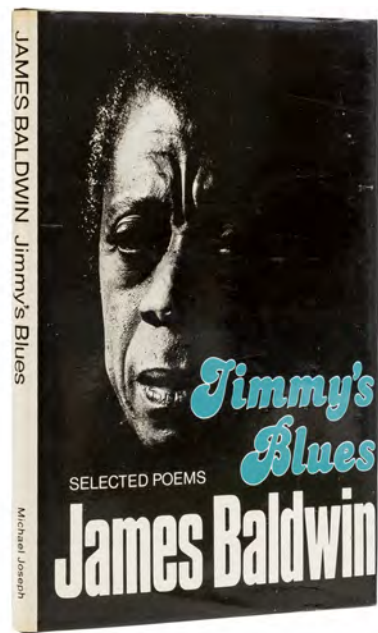
23

**Baldwin (James)** JUST ABOVE MY HEAD, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR MY BELOVED DAVID ADAMS LEEMING: GODSPEED. JIMMY BALDWIN" TO DEDICATION P., note of provenance in Leeming's hand loosely inserted, original cloth, spine ends and corners a little bumped, dust-jacket, light creasing to spine ends and corners, else fine, 8vo, New York, Dial Press, [1979].

✿ AN EXCELLENT ASSOCIATION COPY OF BALDWIN'S FINAL NOVEL INSCRIBED TO DAVID LEEMING, HIS FRIEND, BIOGRAPHER AND DEDICATEE OF TELL ME HOW LONG THE TRAIN'S BEEN GONE.

David Adams Leeming (b.1937), author and philologist. From 1964-67 he worked as secretary-assistant to James Baldwin. He published the authoritative biography of Baldwin in 1994.

£400 - 600



24

**Baldwin (James)** JIMMY'S BLUES. SELECTED POEMS, FIRST EDITION, SIGNED BY THE AUTHOR "THANK YOU JIM BALDWIN" ON TITLE, ORIGINAL BOARDS, DUST-JACKET, PRICE-CLIPPED, LIGHT RUBBING TO TIPS OF SPINE AND CORNERS, ELSE FINE, 8VO, MICHAEL JOSEPH, 1983.

£200 - 300

25

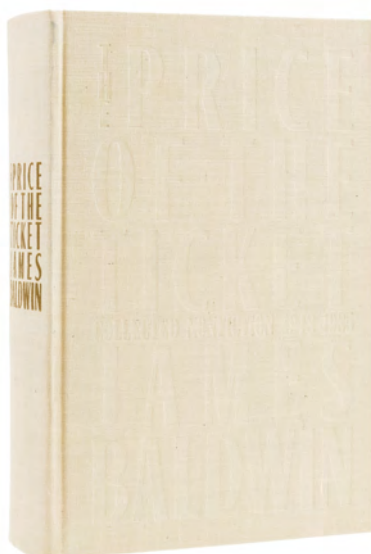
**Baldwin (James)** THE PRICE OF THE TICKET. COLLECTED NON-FICTION 1948-1985, NUMBER 71 OF 150 COPIES SIGNED BY THE AUTHOR, ORIGINAL BLIND-STAMPED CLOTH, LIGHT MARK TO HEAD OF UPPER JOINT, ELSE FINE, SLIP-CASE (EXTREMITIES RUBBED), 8VO, NEW YORK, ST. MARTIN'S/ MAREK, 1985.

£300 - 400

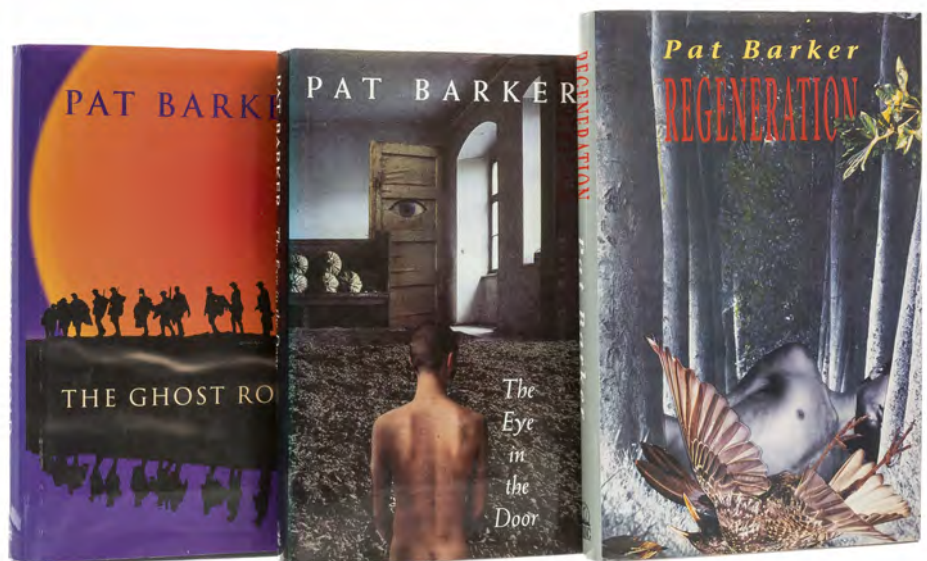
26

**Barker (Pat)** [THE REGENERATION TRILOGY], comprising Regeneration, 1991; The Eye in the Door, 1993; The Ghost Road, 1995, FIRST EDITIONS, SIGNED BY THE AUTHOR ON TITLES, ORIGINAL BOARDS, DUST-JACKETS, SOME LIGHT RUBBING TO TIPS OF SPINES AND CORNERS, A NEAR-FINE SET OVERALL, 8VO (3)

£300 - 400

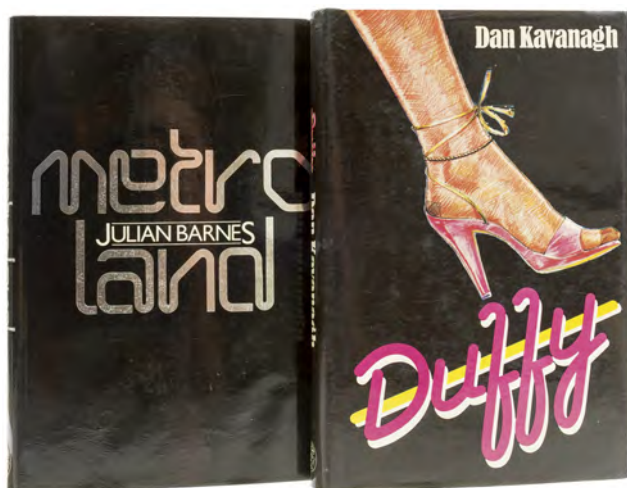


25



26

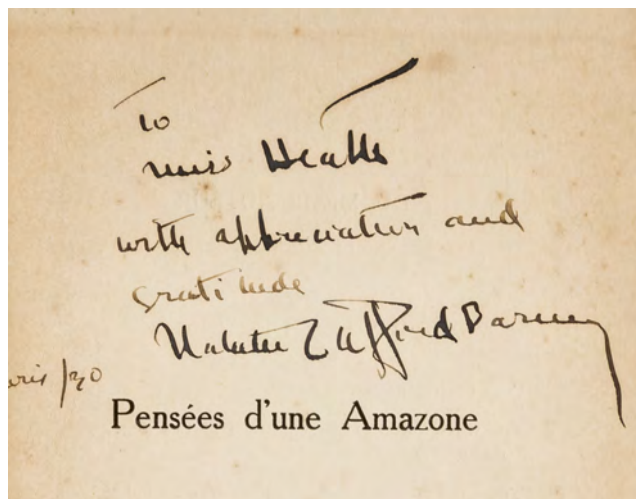




**27**  
**Barnes (Julian)** Metroland, 1980 § [Barnes (Julian)], "Dan Kavanagh". Duffy, jacket with very light fading to spine, 1980, first edition, both signed by the author on title, original boards, dust-jackets, near-fine, Jonathan Cape, 8vo (2)

✧ Barnes' first book published under his name together with the first published under his pseudonym. Both signed, the second pseudonymously.

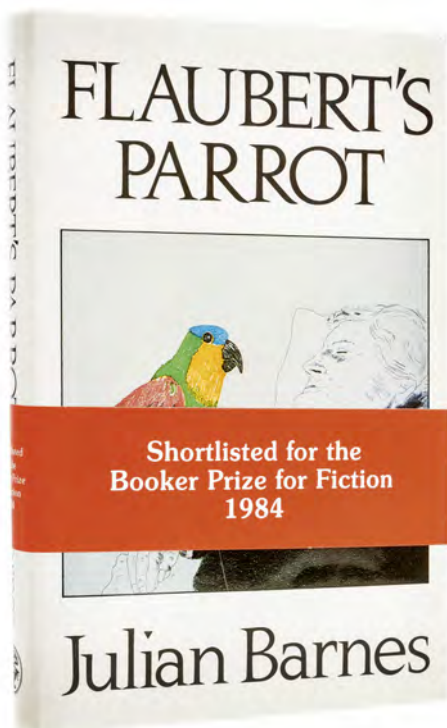
£150 - 200



**29**  
**Barney (Natalie Clifford)** PENSÉES D'UNE AMAZONE, first edition, signed presentation inscription from the author "TO MISS HEATH WITH APPRECIATION AND GRATITUDE NATALIE CLIFFORD BARNEY PARIS 30." to half-title, some scattered spotting, light marginal toning, additional pamphlet inserted in pocket at read, later pink vellum-backed boards, original wrappers bound in, 8vo, Paris, Emile-Paul Frères, 1920.

✧ For Natalie Clifford Barney, see also lots 79 and 426.

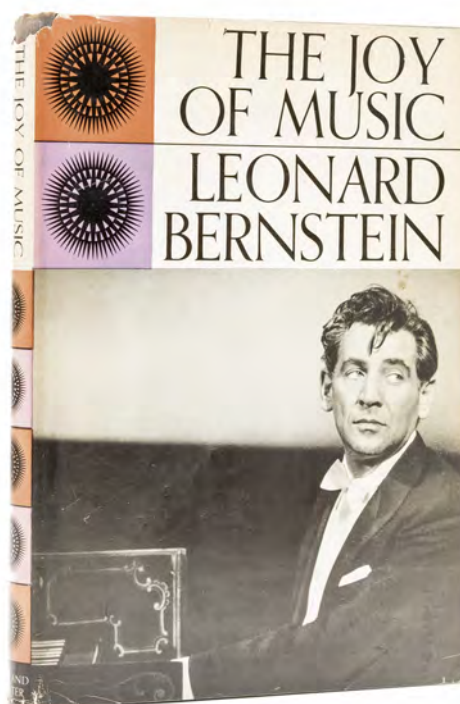
£150 - 200



**28**  
**Barnes (Julian)** FLAUBERT'S PARROT, first edition, signed presentation inscription from the author "TO ROLLAND COMSTOCK FROM JULIAN BARNES (BUT WHICH DUSTWRAPPER DOES HE HAVE- THE EXTREMELY RARE FIRST STATE ONE OR THE NORMAL SECOND STATE?)" to title with a strike through the printed name, original boards, dust-jacket, light crease to upper panel else fine, with original publisher's wraparound band, 8vo Jonathan Cape, 1984.

✧ A superb copy of Barnes' best-regarded title, unusual with a lengthy, charming inscription as here. We can trace no issue point surrounding the jacket and it seems likely Barnes is engaging in some gentle ribbing.

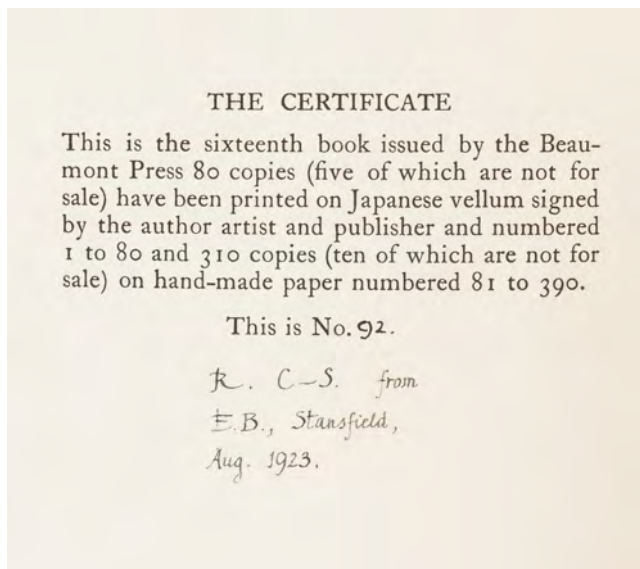
£200 - 300



**30**  
**Bernstein (Leonard)** THE JOY OF MUSIC, first edition, signed presentation inscription from the author to endpaper, photographic illustrations, original cloth, light fading to spine, dust-jacket, price-clipped, light toning, spine ends and corners chipped affecting title at head, 8vo, New York, Simon and Schuster, 1959.

✧ Bernstein's first and most famous book, rare signed or inscribed.

£300 - 400

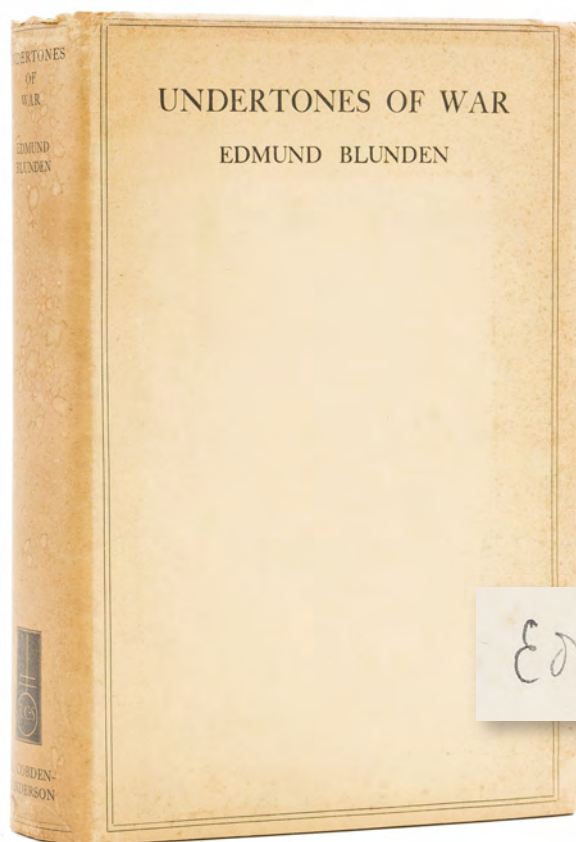


31

**Blunden (Edmund)** TO NATURE. NEW POEMS, NUMBER 92 OF 310 COPIES *from an edition limited to 390*, THIS COPY WITH PRESENTATION INSCRIPTION "R[ICHARD] C[OBDEN] S[ANDERSON] FROM E. B., STANSFIELD, AUG. 1923" *to limitation p., wood-engraved decorative initials by Randolph Schwabe, light spotting to endpapers, original buckram-backed boards, spine browned, corners a little bumped, uncut, 8vo, Cyril William Beaumont, 1923.*

✱ A good association, inscribed to Blunden's friend and publisher of several of his work, Richard Cobden-Sanderson.

£150 - 200



32

32

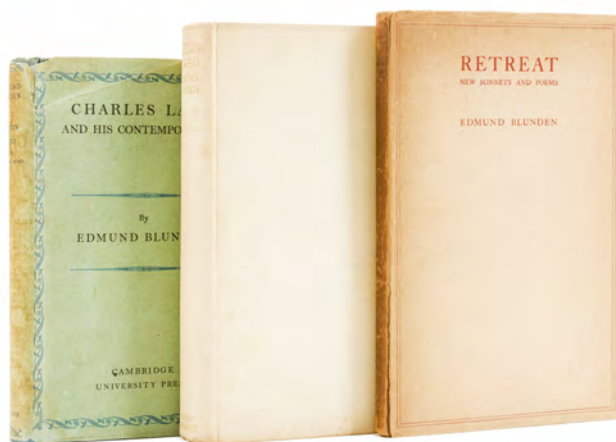
**Blunden (Edmund)** UNDERTONES OF WAR, FIRST EDITION, SIGNED BY THE AUTHOR *on title and dated June 19, 1929*, AUTOGRAPH LETTER SIGNED BY THE AUTHOR *loosely inserted with autograph envelope, some light foxing, light browning to endpapers, original cloth, light bumping to spine ends and corners, dust-jacket, browning to spine and panel margins, spine a little chipped and creased at head, 8vo, Richard Cobden-Sanderson, 1928.*

✱ BLUNDEN'S MEMOIR OF THE FIRST WORLD WAR, A KEY PROSE WORK RESULTING FROM THE WAR.

The letter, dated 17th October 1956, is addressed to Joseph Cohen, and concerns Blunden's biography of Wilfred Owen, especially regarding Owen's spiritualism as well as decrying the tragedy of his death ("ALAS, THAT EVIL MOMENT OF 4 NOV. 1918").

Joseph Cohen (1926-2014) academic and book dealer. Wrote a biography of Isaac Rosenberg as well as a pamphlet on Wilfred Owen, *Owen Agonistes*. See also lot 281.

£400 - 600

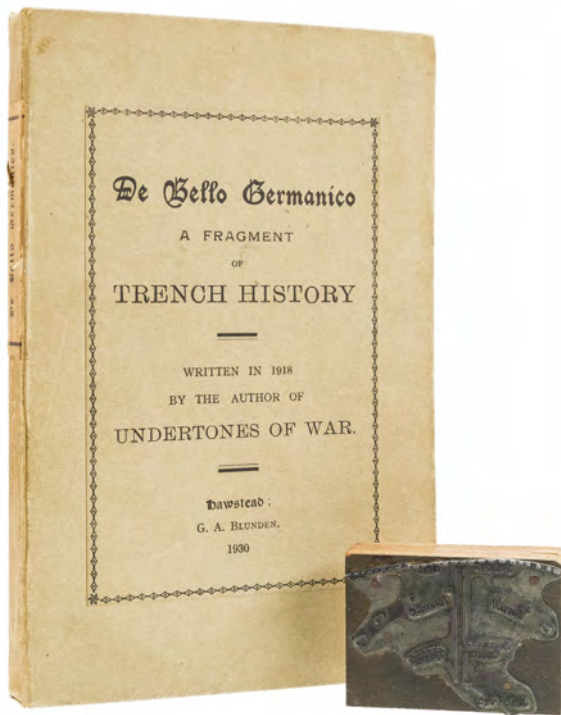


33

**Blunden (Edmund)** RETREAT, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH TWO-LINE QUOTATION *dated 12 Feb. 1935 to endpaper, ink ownership inscription of John Redwood Anderson, some scattered spotting, light fading to spine, jacket browned with spine ends and corners a little chipped, 1928*; The Poems, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO DOROTHY GOLDBERG WITH TWO-LINE QUOTATION FROM GULLIVER'S TRAVELS *dated August 1931 to endpaper, pencil ownership inscription of Goldberg to pastedown, light foxing to covers, jacket rather worn and broken, 1930*, FIRST EDITIONS, *original cloth, dust-jackets, Cobden-Sanderson*; and an inscribed copy of Charles Lamb and his Contemporaries, 8vo (3)

✱ John Redwood Anderson (1883-1964) First World War poet.

£150 - 200



Martin Booth  
 a reward for diligence  
 and insight in his explorings  
 of such old affairs as were  
 sketched in this book  
 from  
 Edmund Blunden.  
 Long Melford, 7 March  
 1965

**34**  
**Blunden (Edmund)** DE BELLO GERMANICO, A FRAGMENT OF TRENCH HISTORY, FIRST EDITION, ONE OF 275 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "Martin Booth a reward for diligence and insight in his explorings of such old affairs as were sketched in this book" to endpaper, with 2 ink notes to margins in the author's hand, WITH ORIGINAL WOODBLOCK USED TO PRINT THE DIAGRAM ON P.12, foxing to endpapers, original boards, paper labels to spine and upper cover, spine label browned and a little chipped, spine a little darkened, light bumping to spine ends and rubbing to extremities but an excellent example overall, Hawstead, G. A. Blunden, 1930.

✿ AN INTERESTING ASSOCIATION. On pp. 7 and 20 Blunden has supplied the full names of the people identified only by initials in the book. On p. 12 Booth has written next to the diagram in pencil "I have the printing block for this..."

Martin Booth (1944-2004), poet and novelist, was brought up in Hong Kong and met Blunden there when the poet was teaching at the University of Hong Kong. Blunden was a formative influence on Booth and introduced him to Siegfried Sassoon.

£300 - 400



**35**  
**Brittain (Harry E.)** TO VERDUN FROM THE SOMME, John Lane, 1917 § Nichols (Robert) Aurelia, AUTOGRAPH POEM BY THE AUTHOR to endpaper, Chatto & Windus, 1920 § Carstairs (Carroll) A Generation Missing, Heinemann, 1930 § Williams (Alfred) War Songs & Sonnets, Erskine MacDonald, 1916, FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, some rubbing to extremities; and 6 others, First World War, 8vo (10)

✿ An excellent group of mostly inscribed works, some rare, relating to the First World War.

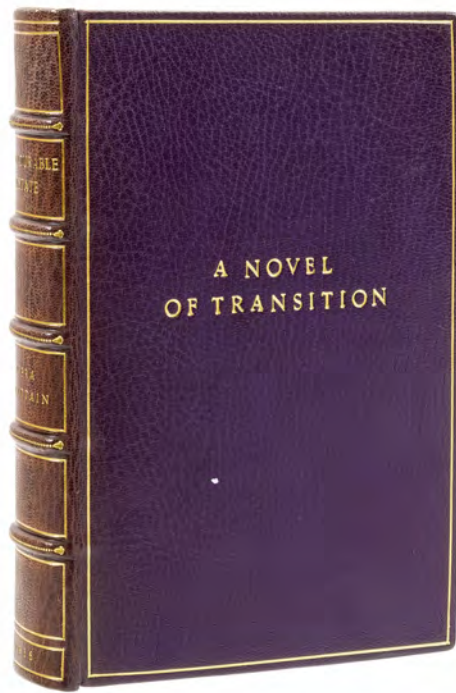
£300 - 400

TESTAMENT OF YOUTH  
 Inscribed for  
 Robert Kollar  
 by  
 Vera Brittain.

**36**  
**Brittain (Vera)** TESTAMENT OF YOUTH, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to half-title, pp.653 - 656 with marginal chipping or tearing caused by rough opening, original cloth, spine a little darkened, light splash marking to upper cover, spine ends a little bumped and frayed, 8vo, New York, Macmillan, 1933.

✿ Brittain's celebrated First World War memoir, rare signed.

£300 - 400



37

**Brittain (Vera) HONOURABLE ESTATE.** A NOVEL OF TRANSITION, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO MR. G. T. BAGGULEY WITH BEST WISHES AND THANKS FROM VERA BRITTAİN. NOVEMBER 2ND, 1936" to endpaper, publisher's compliments slip giving same publication date as inscription laid onto front free endpaper, bookplate of J. Hodges to pastedown, purple crushed morocco, gilt, by Hatchards, lettered in gilt on spine and upper cover, spine faded, g.e., 8vo, Gollancz, 1936.

✧ A GOOD ASSOCIATION, INSCRIBED ON THE DAY OF PUBLICATION. G. T. Bagguley, a printer and bookbinder, is the first name mentioned in the acknowledgments. This appears to be one of a small number of copies specially-bound for presentation.

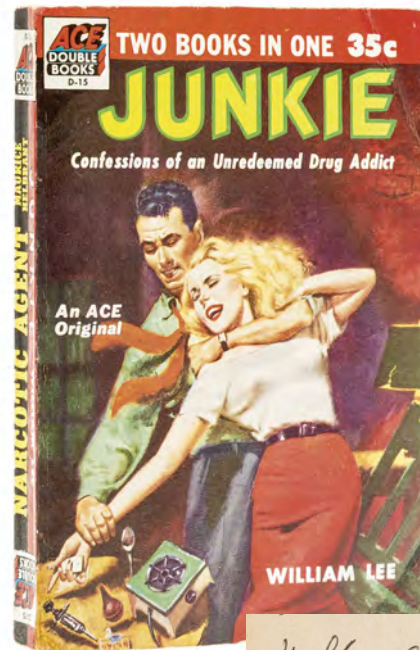
£150 - 200



38

**Britten (Benjamin) Bertolt Brecht and Sidney Nolan.** THE CHILDREN'S CRUSADE, ONE OF 300 COPIES SIGNED BY THE COMPOSER AND ARTIST, colour-printed illustrations, facsimile music score manuscript ff., original morocco-backed boards, gilt, a fine example, slip-case, (a little spotted, splitting to head), 8vo, Faber & Faber, 1973.

£200 - 300



*William S. Burroughs*

39

**[Burroughs (William S.), "William Lee".** JUNKIE, FIRST EDITION, SIGNED BY THE AUTHOR on title, some splitting to upper hinge but holding firm, original pictorial wrappers, light creasing to spine and corners, light rubbing to extremities, an excellent example, 8vo, New York, Ace Books, [1953].

✧ Burroughs' first book, his notorious semi-autobiographical novel of heroin addiction and dealing, bound dos-a-dos with Maurice Helbrandt's *Narcotic Agent*.

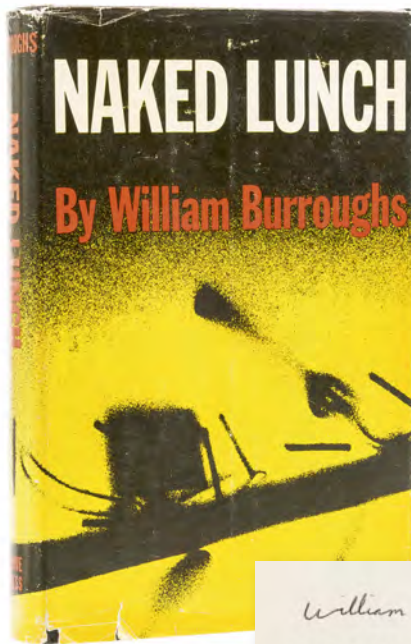
£600 - 800



40

**Burroughs (William S.) and Brion Gysin.** THE EXTERMINATOR, newspaper article about Gysin loosely inserted, original wrappers, light toning, [San Francisco], Auerhahn Press, 1960; The Third Mind, original boards, dust-jacket, New York, Viking Press, [1978], FIRST EDITIONS, SIGNED BY BURROUGHS on title, light toning to covers, excellent or near-fine otherwise, 8vo (2)

£200 - 300



William S. Burroughs  
NAKED LUNCH

41

**Burroughs (William S.)** NAKED LUNCH, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR *on half-title, Savile Book Shop, Washington D.C. sticker to rear pastedown, original cloth-backed boards, spine ends and corners a little bumped, first issue dust-jacket with no zip code on lower panel and no roman numerals towards foot of spine, spine ends and corners a little chipped, crease to spine with small splits to head and foot, a few very short closed tears with some creasing to head and foot, a very good example overall, 8vo, New York, Grove Press, [1962].*

✿ Burroughs second published and most celebrated novel, first published in France in 1959 after falling fowl of US obscenity laws.

£600 - 800

42

**Burroughs (William S.)** THE SOFT MACHINE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO NELSON LYON *to title, original second issue wrappers with NF18 ink stamp to lower cover, some light rubbing else fine, original first issue dust-jacket priced at NF15, very light browning to spine, minor chipping to spine ends and corners, light rubbing to extremities, 8vo, Paris, Olympia Press, 1961.*

✿ A good association. Nelson Lyon (1939-2012), writer, director and photographer, was friends with a number of counter-culture figures including Burroughs and is now best remembered for his participation in the three-day binge that killed the actor John Belushi. See also lot 45, 50 and 53.

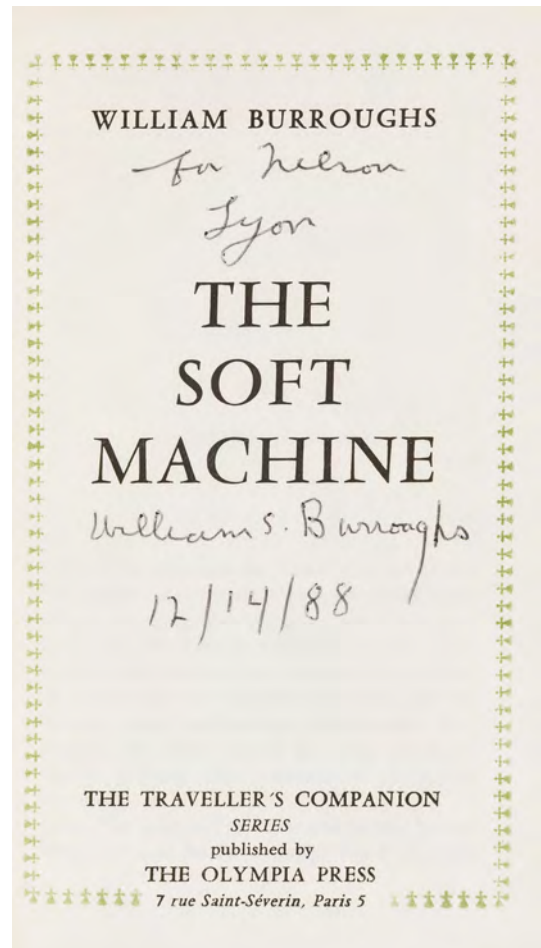
£400 - 600

43

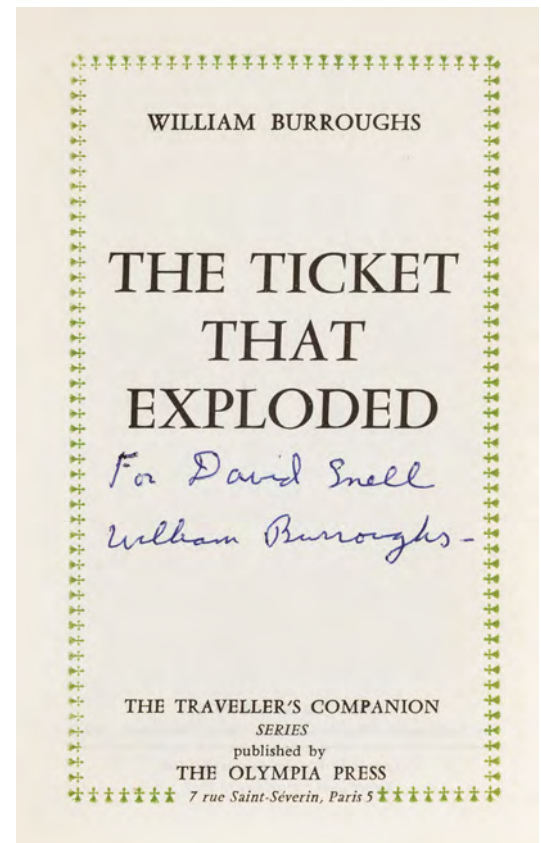
**Burroughs (William S.)** THE TICKET THAT EXPLODED, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO DAVID SNELL *on title, original first issue printed wrappers with NF18 price, light creasing to spine, dust-jacket, very light fading to spine, short closed tear with creasing to head of upper panel, light rubbing to extremities, 8vo, Paris, Olympia Press, 1962.*

✿ An interesting association, David Snell (1921-87), reporter for Life Magazine, visited Burroughs in Paris in 1959 for an interview and was present when Brion Gysin first introduced Burroughs to the cut-up technique (the practice of cutting out sentences from manuscripts for them to be rearranged to create a new text). The ensuing article caused a sensation, with Burroughs essentially outed as a heroin user (including to his shocked mother).

£300 - 400



42



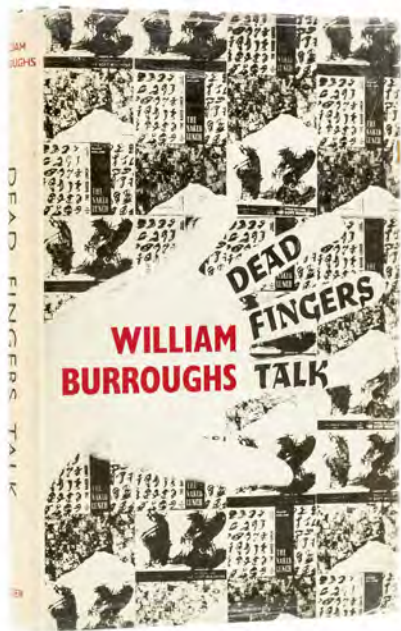
43



**44**  
**Burroughs (William S.)** NOVA EXPRESS, jacket a little rubbed, Grove Press, [1964]; The Ticket that Exploded, light browning to endpapers, Grove Press, [1967]; The Wild Boys, "all the best from the wild boys", jacket price-clipped, closed tear to head of lower panel, Grove Press, [1971]; Queer, "For Rudy di Prima with all the best wishes for a meaningful future, William S. Burroughs July 14, 1987 (French Independence Day 'L'heure de gloire est arrivé)", frontispiece, ink ownership inscription "Rudi" to pastedown, light fading to upper and lower edge, jacket with light toning, 1985, FIRST EDITION OR FIRST AMERICAN EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, dust-jackets, some light creasing to head and foot, but generally excellent, New York, 8vo (4)

✱ Rudy di Prima was the son of the beat poet Diane di Prima (1934-2020).

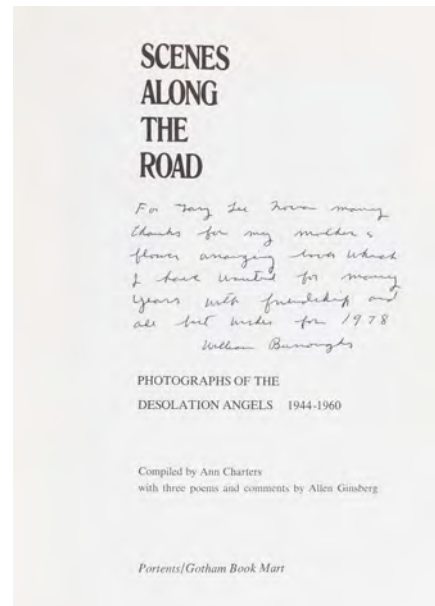
£400 - 600



**45**  
**Burroughs (William S.)** DEAD FINGERS TALK, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO NELSON LYON on title, original boards, spine ends and corners a little bumped, dust-jacket, light browning to spine, spine ends and corners a little creased and chipped, 2 chips to upper fore-edge, light rubbing to extremities, 8vo, John Calder in association with Olympia Press, 1963.

✱ A good association copy, inscribed to Burroughs' friend, the writer Nelson Lyon (see also lots 42, 50 and 53).

£300 - 400

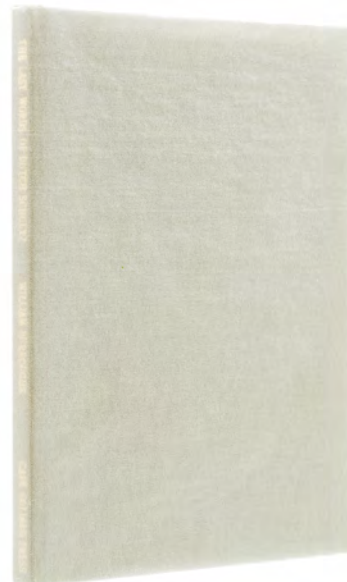


**46**  
**Burroughs (William S.)- Ginsberg (Allen) and Ann Charters.** SCENES ALONG THE ROAD, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM WILLIAM BURROUGHS "FOR GARY LEE NOVA MANY THANKS FOR MY MOTHER'S FLOWER ARRANGING BOOK WHICH I HAVE WANTED FOR MANY YEARS WITH FRIENDSHIP AND ALL BEST WISHES FOR 1978" to title, photographic illustrations, original cloth, dust-jacket, light toning to spine, spine ends and corners a little chipped, light creasing to head and foot, 4to, New York, Portents/ Gotham Book Mart, [1970].

✱ A GOOD ASSOCIATION, INSCRIBED TO THE ARTIST AND SOMETIME COLLABORATOR GARY LEE-NOVA.

Gary Lee-Nova (b.1943), artist, as a young man would cite Burroughs as a major influence and hero-figure, his art is sometimes described as including Burroughsian techniques.

£150 - 200



**47**  
**Burroughs (William S.)** THE LAST WORDS OF DUTCH SCHULTZ, FIRST EDITION, NUMBER 88 OF 100 COPIES SIGNED BY THE AUTHOR WITH ADDITIONAL INK INSCRIPTION "FOR THE DUTCHMAN" below, illustrations by R.B. Kitaj, original green buckram, minor rubbing and fraying to tips of spine and corners, else fine, glacine dust-jacket, small chip to head of spine, else fine, 8vo, Cape Goliard Press, 1970.

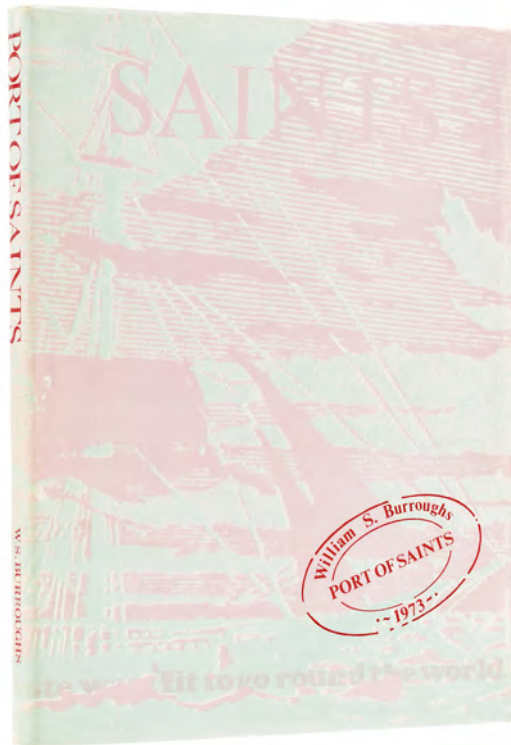
£150 - 200



**48**  
**Burroughs (William S.)** EXTERMINATOR!, "FOR MARY ROBBINS", Richard Seaver, 1973; The Adding Machine. Selected Essays, Seaver Books, [1986]; Interzone, Viking, 1989, FIRST OR FIRST AMERICAN EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTION FROM BURROUGHS on title, New York, 8vo (3)

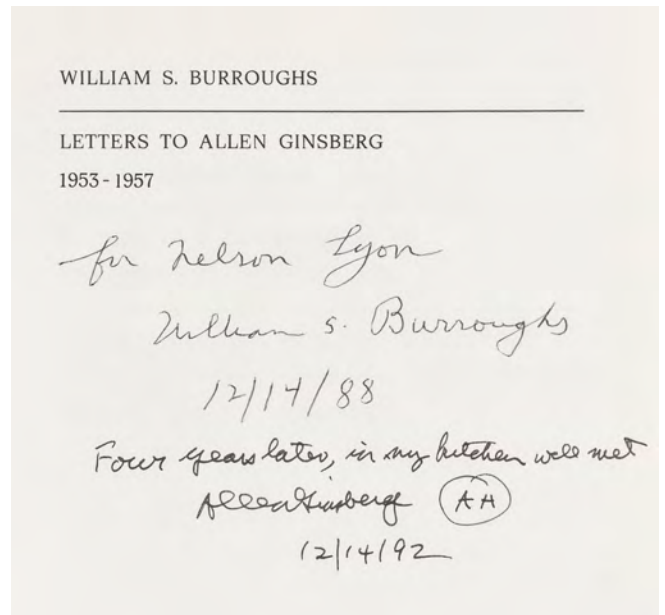
✧ Mary Robbins, aunt of Paul Bowles, see lot 52.

£300 - 400



**49**  
**Burroughs (William S.)** PORT OF SAINTS, NUMBER 79 OF 100 COPIES SIGNED BY THE AUTHOR, original boards, dust-jacket, some light creasing to head else fine, original slip-case (small split to head, some rubbing to extremities), 4to, London/ Ollon Covent Garden Press/ Am Here Books, 1973.

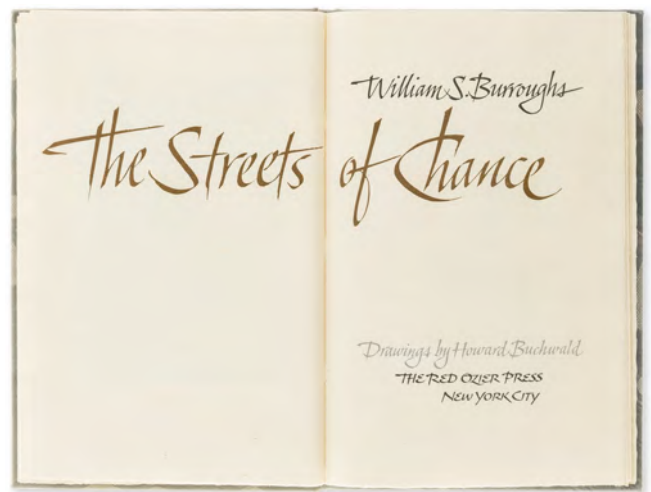
£150 - 200



**50**  
**Burroughs (William S.)** LETTERS TO ALLEN GINSBERG 1953-1957, FIRST EDITION, NUMBER 7 OF 100 COPIES SIGNED BY THE AUTHOR, ADDITIONAL SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR AND GINSBERG TO NELSON LYON on title, photographic portrait, original boards, light toning to spine, light rubbing to extremities, 8vo, [Geneva], Editions Calude Givaudan, [1978].

✧ Nelson Lyon, writer, friend of Burroughs and Ginsberg (see lots 42, 45 and 53).

£200 - 300



**51**  
**Burroughs (William S.)** THE STREETS OF CHANCE, NUMBER 94 OF 160 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, illustrations by Howard Buchwald, prospectus loosely inserted, New York, Red Ozier Press, 1981; Tornado Alley, SIGNED BY THE AUTHOR on title, illustrations by S. Clay Wilson, n.p., Cherry Valley Editions, 1989, FIRST EDITIONS, original cloth, fine copies, 8vo (2)

£200 - 300



**52 Burroughs (William S.)** [THE RED NIGHT TRILOGY], 3 vol., comprising Cities of the Red Night, "For Pat Elliott... Planting Day, Lawrence, Kansas" jacket with short closed tear to head of upper panel, Holt, Rinehart and Winston, 1981; The Place of Dead Roads, "For Rudi di Prima all the best roads", Holt, Rinehart and Winston, 1984; The Western Lands, "For Mary Robbins", Viking, 1987, FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, dust-jackets, some light creasing to head and foot, but otherwise near-fine generally, 8vo.

✧ Burroughs' final trilogy of novels with interesting association inscriptions. Rudy di Prima was the son of the beat poet Diane di Prima (1934-2020). Mary Robbins was an aunt of Paul Bowles who lived in Tangier. Bowles would stay with her before moving there himself. He would be visited by a number of prominent Beat figures including Burroughs, Kerouac and Ginsburg. See also lot 48.

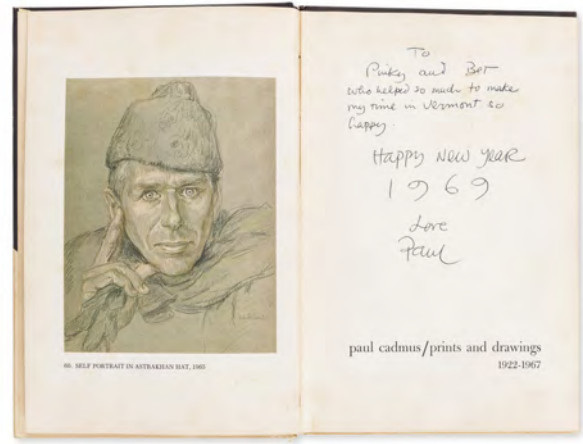
£200 - 300



**53 Burroughs (William S.)- Sobieszek (Robert A.)** PORTS OF ENTRY: WILLIAM S. BURROUGHS AND THE ARTS, "FOR NELSON [LYON], ALL THE BEST WITH MEMORIES OF ?SWORDCANE. WILLIAM S. BURROUGHS JULY 16, 1996", original wrappers, light creasing to corners, New York, Thames and Hudson, 1996; Paper Cloud. Thick Pages, original cloth-backed boards, Kyoto, Kyoto Shoin, 1992; The Seven Deadly Sins, original cloth with felt onlay, New York, Lococo Mulder, 1991, FIRST EDITIONS, SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, numerous illustrations, 4to (3)

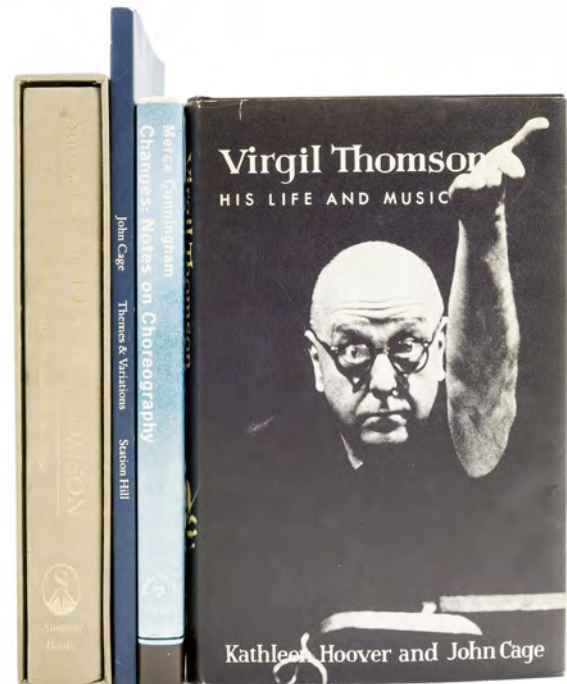
✧ The first of these an excellent association. Nelson Lyon (see lot 42, 45 and 50), writer, friend and sometime collaborator with Burroughs, loaned several of his photographs of Burroughs to the exhibition and is credited in the back of catalogue.

£300 - 400



**54 Cadmus (Paul)** PRINTS AND DRAWINGS 1922-1967, SIGNED PRESENTATION INSCRIPTION FROM THE ARTIST, light foxing, light bumping and wear to extremities, New York, John B. Watkins, [1968] § Kirstein (Lincoln) Paul Cadmus, SIGNED BY THE AUTHOR AND ARTIST ON TITLE, dust-jacket, New York, Imago, [1984], FIRST EDITIONS, original boards, 8vo & 4to (2)

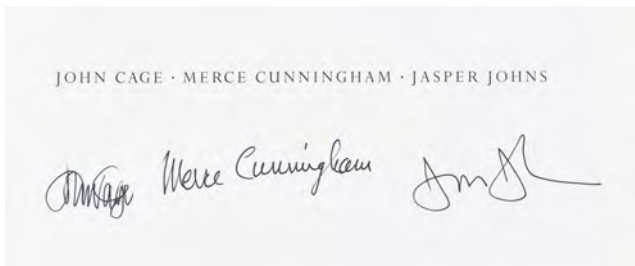
£150 - 200



**55 Cage (John)** THEMES & VARIATIONS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to inside upper cover, original wrappers, light rubbing to extremities, else fine, New York, Station Hill Press, [1982] § Cunningham (Merce) Changes: Notes on Choreography, edited by Frances Starr, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR AND JOHN CAGE TO THE COMPOSER LOU HARRISON, original boards, dust-jacket, light rubbing to tips of spine and corners, else fine, New York, Something Else Press, 1968, FIRST EDITIONS; and 2 others, a copy of Cage's book on Virgil Thomson signed by Thomson and the signed limited edition of Thomson's letters, 4to & 8vo (4)

£300 - 400

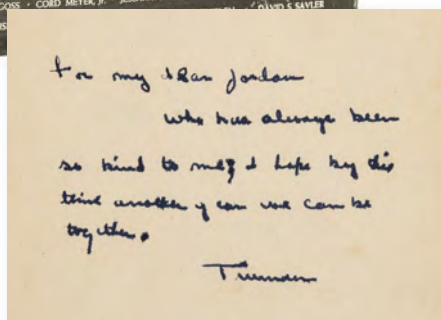
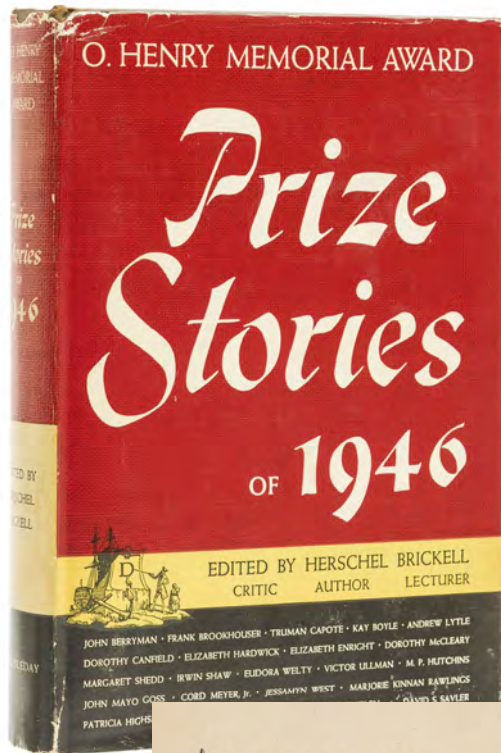




**56**  
**Cage (John) Merce Cunningham and Jasper Johns.** DANCERS ON A PLANE, NUMBER 37 OF 200 COPIES SIGNED BY ALL THREE ARTISTS *on half-title, text by Susan Sontag, Richard Francis, David Sylvester, David Vaughan, Anne Seymour, and Mark Rosenthal, illustrations throughout, original cloth, a fine copy, original slip-case, 4to, Anthony d'Offay Gallery, 1989.*

✧ Created to accompany an exhibition of the work of the three artists who were all close friends.

£400 - 600



57

**57**  
**Capote (Truman).- Brickell (Herschel, editor)** PRIZE STORIES OF 1946, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM TRUMAN CAPOTE "FOR MY DEAR JORDAN [MASSEE], WHO HAS ALWAYS BEEN SO KIND TO ME. I HOPE BY THIS TIME ANOTHER YEAR WE CAN BE TOGETHER, TRUMAN" *to endpaper, ADDITIONALLY SIGNED BY CAPOTE at the head of his story 'Miriam' on p. 103, original cloth, light fading to spine and covers, rubbing to spine ends and corners, dust-jacket, price-clipped, light fading to spine, spine ends and corners chipped short tear to head of lower joint, light rubbing to extremities, faint marking to lower panel, but very good overall, 8vo, Garden City, NY, Doubleday & Company, 1946.*

✧ CAPOTE'S FIRST BOOK APPEARANCE INSCRIBED TO HIS FRIEND JORDAN MASSEE.

Capote had written short stories since he was aged 8 and in 1946 saw his first story published. 'Miriam' was published in *Mademoiselle* magazine and would go on to win the Best First-Published Story, as well as selection for the present collection. The success of 'Miriam' was an important moment in Capote's career, contributing to his acceptance at the famed Yaddo retreat in 1946 and to Random House offering him a contract to write his first novel. For Jordan Massee see lot 320 also lots 59 and 478.

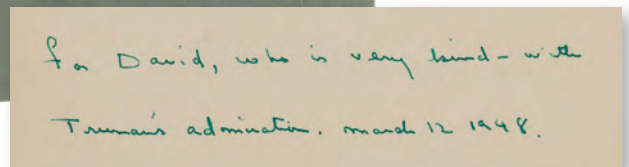
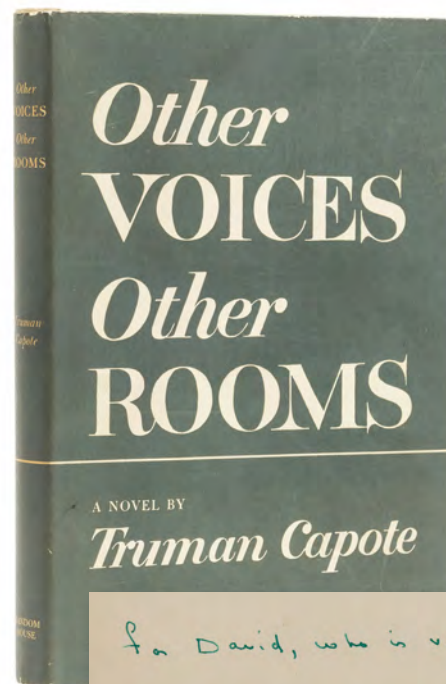
£800 - 1,200

**58**  
**Capote (Truman)** OTHER VOICES, OTHER ROOMS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR DAVID [DIAMOND], WHO IS VERY KIND - WITH TRUMAN'S ADMIRATION. MARCH 12 1948" *to endpaper, blind-stamp to David Diamond to head of title, dust-jacket, light browning to spine and lower panel, very minor chipping to spine ends, light rubbing to head and foot, but a near-fine example overall, 8vo, New York, Random House, [1948].*

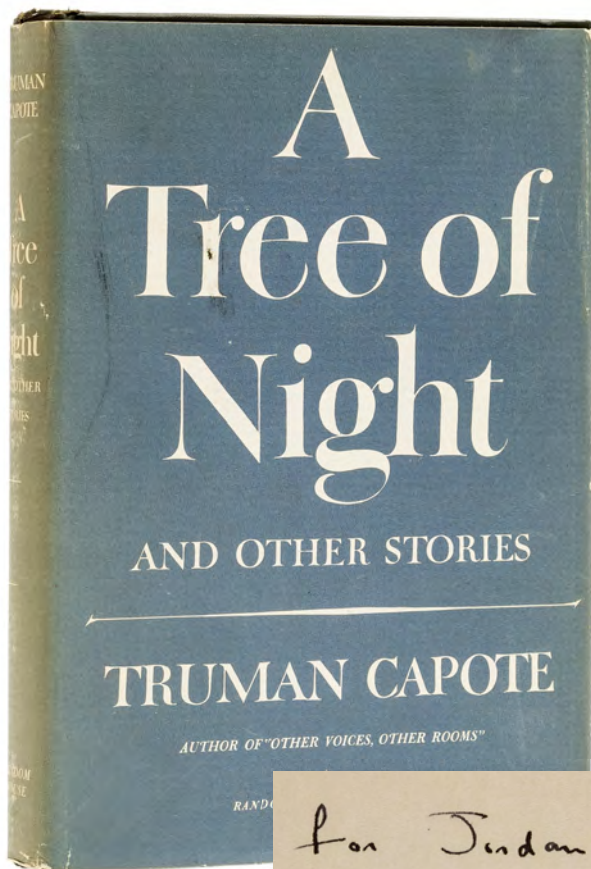
✧ THE AUTHOR'S FIRST NOVEL, A SOUTHERN GOTHIC BILDUNGSROMAN, INSCRIBED IN THE YEAR OF PUBLICATION TO THE COMPOSER DAVID DIAMOND.

David Diamond (1915-2005), composer, active in artistic and literary circles, part of a complex love triangle with Carson and Reeve McCullers. For more on Diamond see lot 315 also lots 165, 312 and 316.

£800 - 1,200



58



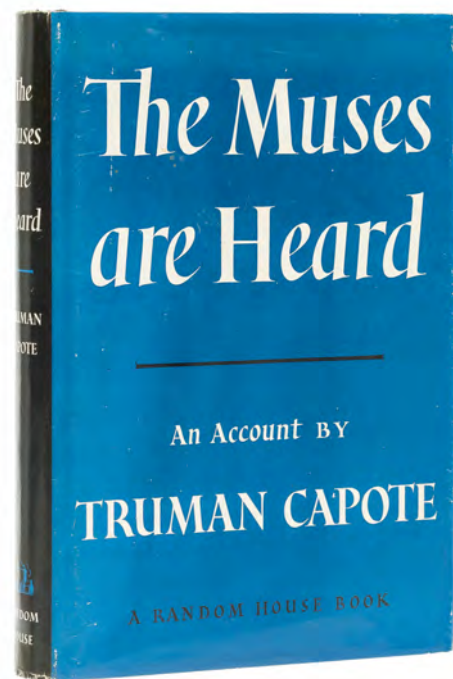
for Jordan  
with love  
Truman

59

**Capote (Truman)** A TREE OF NIGHT AND OTHER STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR JORDAN [MASSEE] WITH LOVE TRUMAN" to endpaper, some very light marginal browning, original cloth, spine ends a little frayed, dust-jacket, light rubbing and toning to spine, rubbing and minor chipping to spine ends and corners, lower panel with short tear to head and neat tape repair to verso, light rubbing to fore-edge, but an excellent example overall, 8vo, New York, Random House, [1949].

✧ An excellent copy inscribed to Capote's friend (and cousin of Carson McCullers) Jordan Massee. For Jordan Massee see lot 320 also lots 57 and 478.

£600 - 800

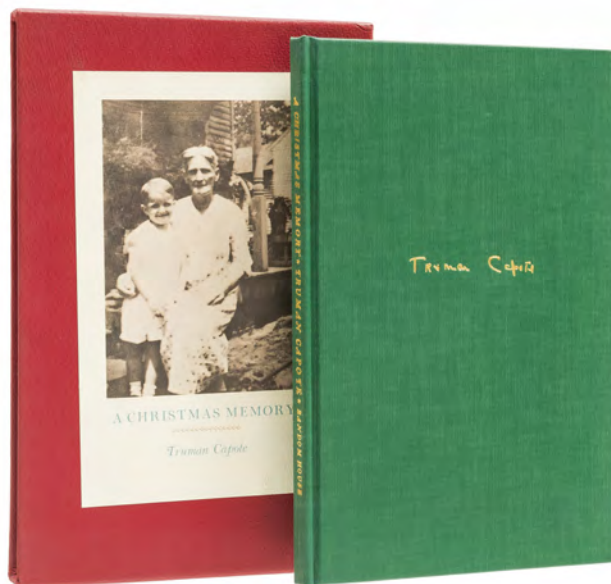


60

**Capote (Truman)** THE MUSES ARE HEARD, FIRST EDITION, SIGNED BY THE AUTHOR on title, small patch of damp-staining to upper corner of first few pages, original cloth, dust-jacket, light rubbing and creasing to tips of spine and corners, light soiling to lower panel, light rubbing, an excellent example, 8vo, New York, Random House, [1956].

✧ Capote's first non-fiction book, his reportage of the cultural mission by The Everyman's Opera to the U.S.S.R.

£150 - 200



61

**Capote (Truman)** A CHRISTMAS MEMORY, NUMBER 138 OF 600 COPIES SIGNED BY THE AUTHOR, original cloth, fine, original numbered slip-case with photographic onlay, light bumping to spine ends, else fine, 8vo, New York, Random House, 1956.

✧ Capote's semi-autobiographical story based on his childhood friendship with his elderly cousin, now a seasonal classic.

£300 - 400

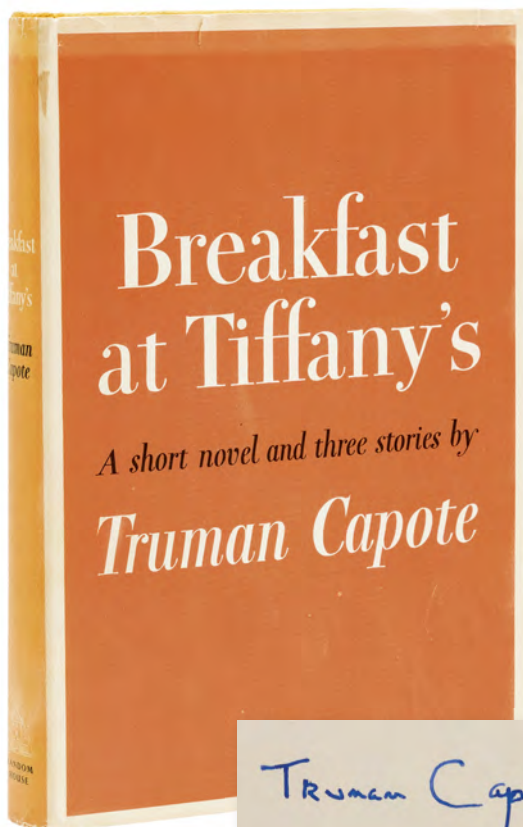
for Bob Kriendler  
with all good wishes  
Truman Capote

62

**Capote (Truman)** A CHRISTMAS MEMORY, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO BOB KRIENDLER *on endpaper, original cloth-backed boards, fine, original slip-case with pictorial onlay, some light rubbing and discolouration to sides, else fine, 8vo, New York, Random House, 1956.*

✿ An interesting association, Bob Kriendler owned and ran the famous 21 Club which was frequented by Capote and chosen by him as one of the first locations at which the narrator sights Holly Golightly in *Breakfast at Tiffany's*.

£300 - 400



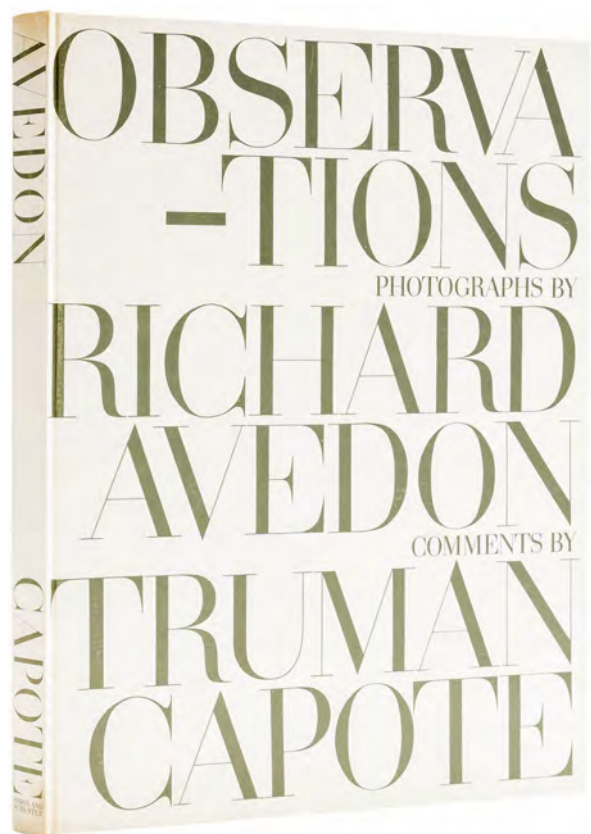
Truman Capote

63

**Capote (Truman)** BREAKFAST AT TIFFANY'S. A SHORT NOVEL AND THREE STORIES, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper, original cloth, some light rubbing to spine, first issue dust-jacket with 10/58 code to upper flap, light sunning to spine, light rubbing to tips of spine and corners, a few very short closed tears to head and foot, small light mark to upper joint, but a sharp and excellent example overall, 8vo, New York, Random House, [1958].*

✿ Capote's most famous work. The central character Holly Golightly, and particularly her portrayal by Audrey Hepburn, has become an American cultural icon.

£1,500 - 2,000



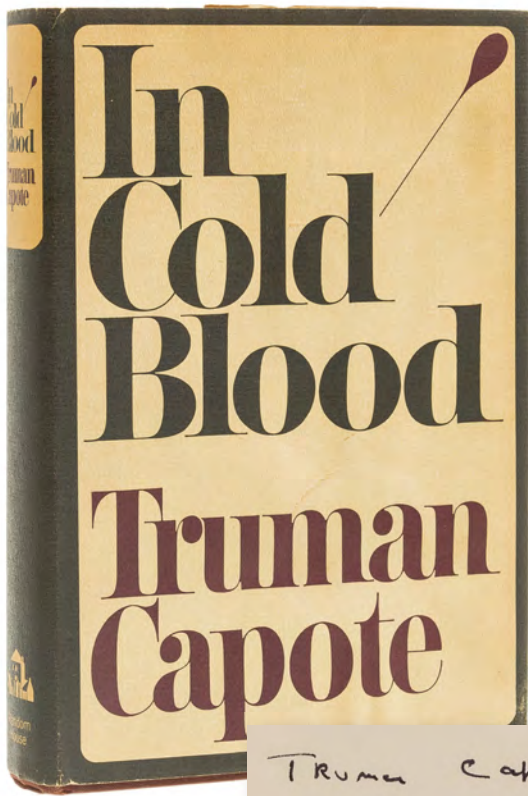
for Robt. Wilson  
Truman Capote

64

**Capote (Truman) and Richard Avedon.** OBSERVATIONS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM CAPOTE *to Robert Wilson on endpaper, photographic illustrations by Avedon, original boards, some light toning to spine ends and corners, glacine dust-jacket, light browning to spine, chipping to head and foot, original printed slip-case, light browning, light wear to extremities, 4to, New York, Simon and Schuster, 1959.*

✿ Rare signed by Capote. Robert A. Wilson (1922-2007) owned and ran the Phoenix Bookshop in Greenwich Village, which became an important literary hangout for the city.

£600 - 800



Truman Capote

**65**  
**Capote (Truman)** *IN COLD BLOOD*, FIRST EDITION, SIGNED BY THE AUTHOR *on title and tipped in endpaper, original cloth, dust-jacket, light browning, slightly heavier to spine, light rubbing to tips of spine and corners, faint mark to upper panel, still excellent overall, 8vo, New York, Random House, [1965].*

✧ Capote's superb and controversial account of a robbery-murder in Kansas, arguably the first true-crime novel. This copy one of those signed by Capote on a tipped in leaf for a member of the First Edition Circle at Chicago's Kroch & Brentano's book shop although this copy unusual for being additionally signed by Capote directly on the title page.

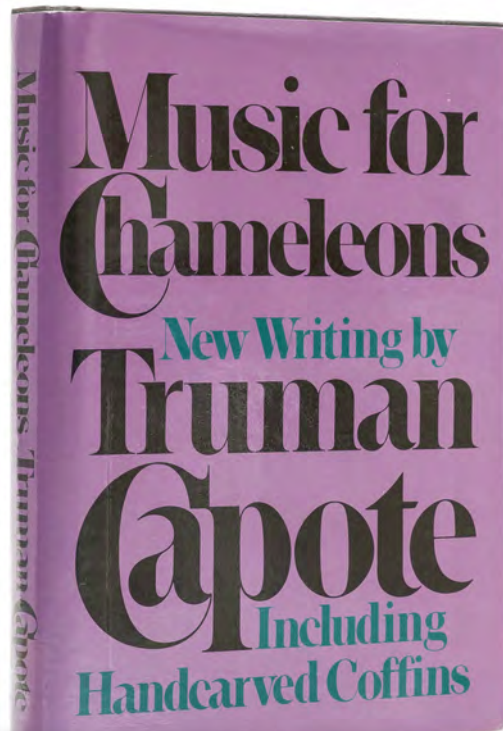
£750 - 1,000



**66**  
**Capote (Truman)** *THE THANKSGIVING VISITOR*, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, original cloth-backed boards, fine, original slip-case with pictorial onlay, some light rubbing and discolouration to edges, else fine, 8vo, New York, Random House, [1967].*

✧ Capote's sequel to *A Christmas Memory*.

£150 - 200

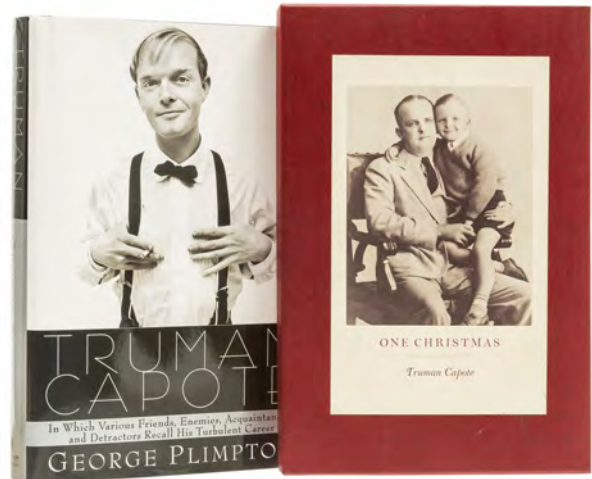


Tennessee Williams Truman Capote

**67**  
**Capote (Truman)** *MUSIC FOR CHAMELEONS*, FIRST EDITION, SIGNED BY THE AUTHOR *on title* AND BY THE DEDICATEE TENNESSEE WILLIAMS *on the dedication p., promotional photographic portrait of the author loosely inserted, original cloth, dust-jacket, slight splitting to lower fore-edge, light rubbing to head and foot, else fine, 8vo, New York, Random House, [1980].*

✧ Capote's last complete significant work, based in part on a series of columns written for Warhol's *Interview* magazine. Rare signed by both the author and dedicatee.

£400 - 600



**68**  
**Capote (Truman)** *ONE CHRISTMAS*, NUMBER 409 OF 500 COPIES SIGNED BY THE AUTHOR, *numbered slip loosely inserted, original cloth, light rubbing to spine, else fine, original slip-case with pictorial onlay, fine, New York, Random House, [1983];* and George Plimpton's *Truman Capote*, signed by Plimpton, 8vo (2)

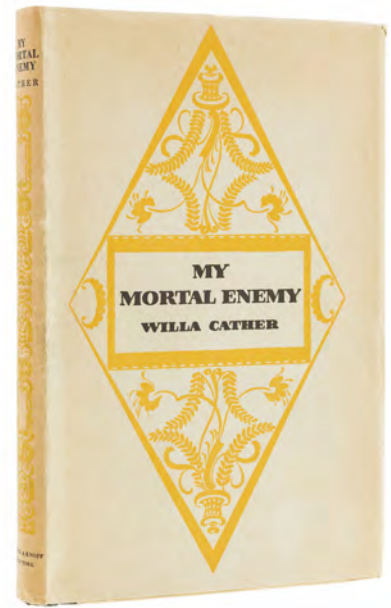
£150 - 200



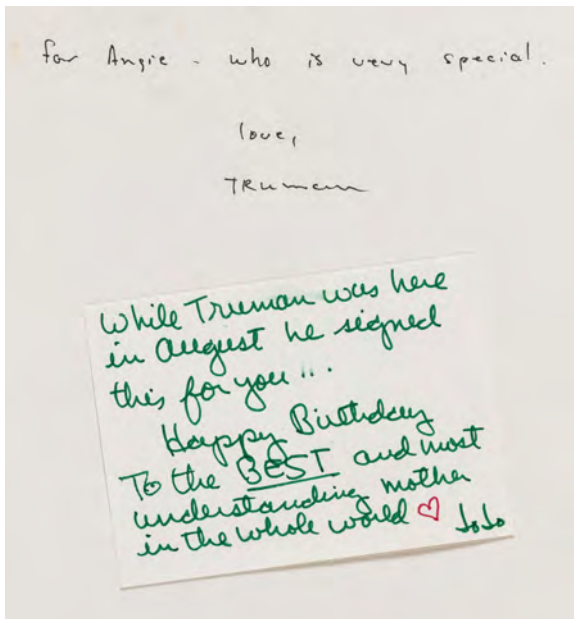
70



71



72



69

**Capote (Truman)** ONE CHRISTMAS, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JOHNNY CARSON'S MOTHER-IN-LAW "FOR ANGIE - WHO IS VERY SPECIAL. LOVE, TRUMAN" to *endpaper*, with *autograph card* from Joanne Carson "While Truman was here in August he signed this for you!! Happy Birthday To the BEST and most understanding mother in the world. Jojo" in envelope with inscription "Mommie Dec. 1984" tipped onto front pastedown, original cloth very light rubbing and fading to spine, near-fine, in original slip-case with pictorial onlay, light fading, otherwise fine, 8vo, New York, Random House, [1983].

✧ A TOUCHING ASSOCIATION, INSCRIBED BY CAPOTE IN THE MONTH OF HIS DEATH TO THE MOTHER OF ONE OF THE CLOSEST FRIENDS OF HIS LATER YEARS.

Capote and Joanne Carson first met in 1966 when Capote was at the height of his fame, making regular appearances on the Johnny Carson show. Following her divorce from Johnny, Joanne moved to California and eventually set aside two rooms of her house for Capote who would stay there for a few months each year. He died at Joanne Carson's in August 1984.

£200 - 300

70

**Cather (Willa)** APRIL TWILIGHTS AND OTHER POEMS, NUMBER 46 OF 450 COPIES SIGNED BY THE AUTHOR, *spot to fore-edge*, original boards, very light toning to spine, *glacine dust-jacket*, spine browned, central chip to spine, some chipping to head and foot, original slip-case (some light wear to extremities), 8vo, New York, Alfred A. Knopf, 1923.

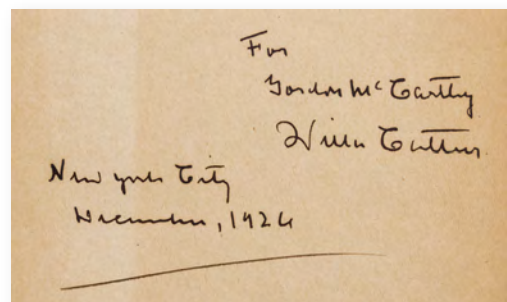
✧ The author's first book, first published in 1903.

£150 - 200

71

**Cather (Willa)** THE PROFESSOR'S HOUSE, FIRST EDITION, NUMBER 137 OF 225 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *spare spine label to rear pastedown*, bookplate of Hiram S. Gans to front pastedown, original cloth-backed boards with paper label to spine, uncut and unopened, light fading to spine, light toning to head of cover, but an unusually bright and crisp example, original slip-case (splitting to joints, browning, some wear to extremities), 8vo, New York, Alfred A. Knopf, 1925.

£300 - 400



72

**Cather (Willa)** MY MORTAL ENEMY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED NOVEMBER 1926 to *endpaper*, light browning to *endpaper*, newspaper clipping loosely inserted, original cloth-backed boards, spine ends and corners a little bumped with light wear to corners, dust-jacket, light browning to spine and panel margins, corners a little chipped, original slip-case (light fading to spine, rubbing and light wear to extremities), 8vo, New York, Alfred A. Knopf, 1926.

✧ Rare inscribed, we can trace no other copy at auction or online.

£400 - 600



**73**  
**Cather (Willa)** DEATH COMES FOR THE ARCHBISHOP, FIRST EDITION, NUMBER 35 OF 175 LARGE PAPER COPIES ON BORZOI ALL RAG PAPER SIGNED BY THE AUTHOR, short closed tear to half-title, 2 spots to endpapers, original cloth-backed marbled boards, uncut and unopened, rubbing to head and foot, otherwise excellent, original slip-case (rubbing and toning to extremities), 8vo, New York, Alfred A. Knopf, 1927.

£400 - 600



**74**  
**Cather (Willa)** Lucy Gayheart, endpapers a little foxed, light sunning to spine, heavier to foot, dust-jacket, browned, chipping to head and foot, 1935; Sapphira and the Slave Girl, light sunning to spine, a little rubbed at head, 1940, FIRST EDITIONS, LIMITED EDITIONS SIGNED BY THE AUTHOR, original cloth or boards, original slip-cases (some rubbing and toning to extremities), New York, Alfred A. Knopf, 8vo (2)

£200 - 300

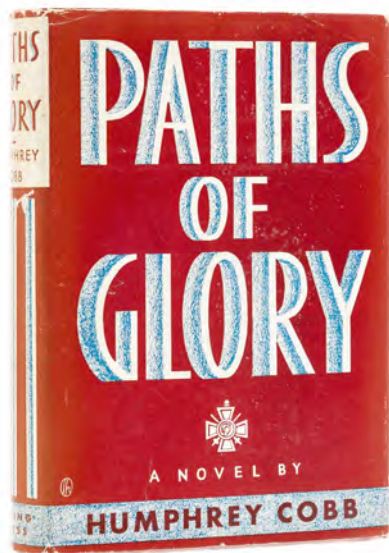


**75**  
**Chapman (Guy)** A PASSIONATE PRODIGALITY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "THE 13TH STARTED + ENDED WITH GRINDLEY GUY CHAPMAN 28.11.33" TO ENDPAPER, WITH 26 ADDITIONAL SIGNATURES across 4pp., pencil correction to p.71, ink ownership inscription with address of A. J. Grindley to foot of endpaper, original cloth, shelf-lean, crease to spine, extremities rubbed, Ivor Nicholson & Watson, 1933; and an archive of material relating to Chapman, comprising his army book with records of service, his commission, a letter from the War Office and numerous photograph of Chapman from the period of the war and earlier, v.s. (sm.qty)

✪ A REMARKABLE COPY OF THIS RARE MEMOIR, INSCRIBED BY THE AUTHOR AND SIGNED BY 26 MEN WHO PRESUMABLY ALSO SERVED IN THE ROYAL FUSILIERS ALONG WITH AN INTERESTING ARCHIVE INCLUDING CHAPMAN'S RECORD OF SERVICE WITH RIBBONS AND NOTES ON DATES OF MAJOR BATTLES.

Guy Chapman (1889-1972) trained as a lawyer but enlisted with the Royal Fusilier at the outbreak of the First World War. He was badly injured in a mustard gas attack in 1917 but returned to the front until the Armistice in 1918. His memoir is often esteemed as one of the most insightful to come from the war and we are unable to trace other examples of the first edition, let alone one with such excellent inscriptions.

£600 - 800



**76**  
**Cobb (Humphrey)** PATHS OF GLORY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JAMES F. JEFFERY *to endpaper, original cloth some faint rubbing to extremities else fine, with both first and second issue dust-jackets (the latter with reviews to verso), first issue jacket with small gouge to spine, both with minor chipping and creasing to spine ends and corners, both bright and excellent generally, 8vo, New York, Viking Press, 1935.*

✱ An interesting association copy of this First World War novel, later adapted for Stanley Kubrick's classic film of the same name. James F. Jeffrey is quoted among positive reviews on the second issue jacket, it seems likely that either he purchased the later issue jacket or that these copies were sent by way of thanks to the reviewers quoted.

£300 - 400

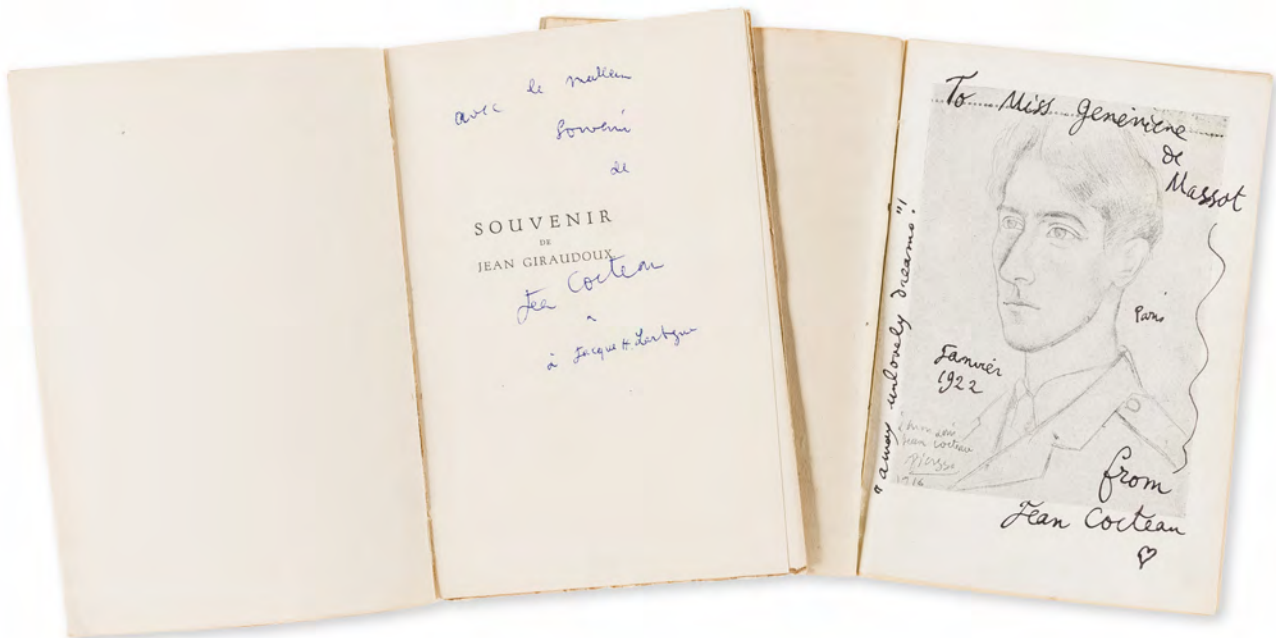


**77**  
**Cocteau (Jean)** LA DANSE DE SOPHOCLE. POÈMES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A GRÉCO-ROMAINE, AVEC MON ADMIRATIVE RECONNAISSANCE, JEAN COCTEAU. AVRIL 1913" *vertically across title, original printed wrappers, loss to head of spine, cover extremities chipped, some light marking and soiling, upper joint cracked, 8vo, Paris, Mercure de France, 1912.*

✱ AN EXCELLENT ASSOCIATION, LIKELY INSCRIBED TO FRIEND AND FELLOW-ARTIST ROUMAINE BROOKS WITH A PLAYFUL PUN ON HER SURNAME.

Roumaine Brooks (1874-1970) American painter, spent much of her time in Paris and Capri. She painted a celebrated portrait of Cocteau in 1912 with the Eiffel Tower in the background. At the time Somerset Maugham allegedly stated that Cocteau would likely only be remembered as the subject of this painting.

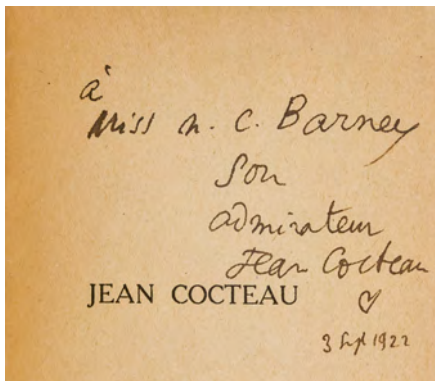
£400 - 600



**78**  
**Cocteau (Jean)** COCK AND HARLEQUIN, FIRST ENGLISH EDITION, *frontispiece portrait by Picasso, some spotting, Egoist Press, 1921*; **Souvenir de Jean Giraudoux**, FIRST EDITION, INSCRIBED TO JACQUES HENRI LARTIGUE, *some spotting to covers, Paris, Jacques Haumont, 1946*, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, *original wrappers, some light toning and creasing, 8vo (2)*

✱ Jacques Henri Lartigue (1894-1986), photographer, was friends with Cocteau, Picasso and many other artists, writers and filmmakers in Paris during this period.

£200 - 300

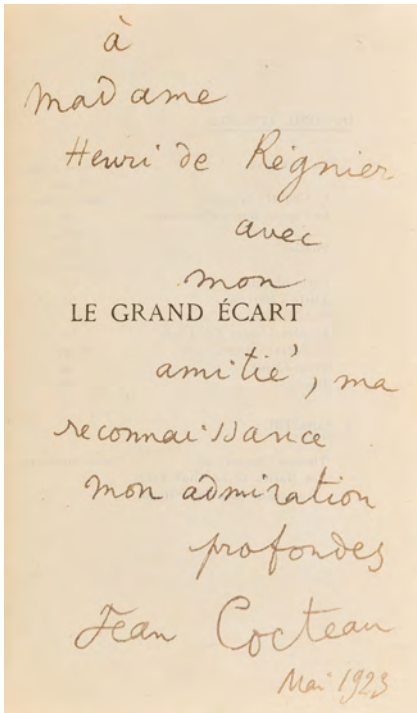


79

**Cocteau (Jean)** LE SECRET PROFESSIONNEL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO NATALIE CLIFFORD BARNEY DATED 3 SEPT. 1922 to half-title, frontispiece portrait of the author by Picasso, light browning to text margins, original printed wrappers, light toning to cover, creasing to upper joint, 12mo, Paris, Librairie Stock, 1922.

✿ A VERY GOOD ASSOCIATION COPY, INSCRIBED TO THE EXPATRIATE AUTHOR BARNEY. Natalie Clifford Barney (1876-1972) American playwright, poet and novelist who spent much of her life in Paris. She held a series of celebrated salons at her Paris home that became an important feature of Parisian cultural life and made Barney a central figure among the Paris Left Bank writers and artists. See also lots 29 and 426.

£150 - 200



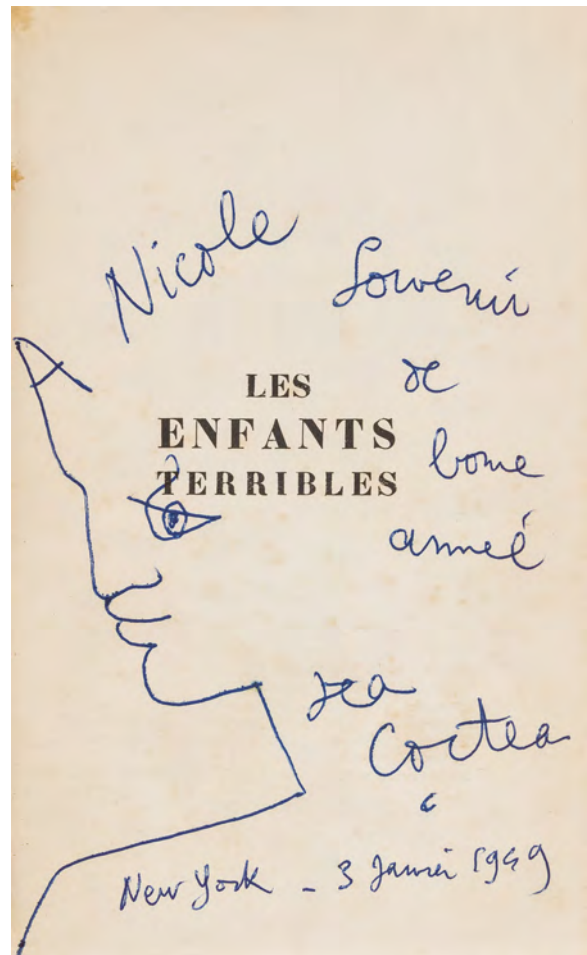
80

**Cocteau (Jean)** LE GRAND ÉCART. ROMAN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARIE DE RÉGNIER DATED MAI 1923 to half-title, bookplate of René Vandevoir to pastedown, attractive crushed red half morocco by Devauchelle, t.e.g., original wrappers bound in, 8vo, Paris, Librairie Stock, 1923.

✿ A GOOD ASSOCIATION COPY OF COCTEAU'S FIRST NOVEL, INSCRIBED TO A FELLOW NOVELIST AND POET.

Marie de Régnier (1875-1963) poet and novelist. Wife of Henri de Régnier and lover of Pierre Louÿs and Edmond Jaloux amongst others, she was a significant figure in the artistic circles of Paris.

£200 - 300



81

**Cocteau (Jean)** LES ENFANTS TERRIBLES. ROMAN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A Nicole, Souvenir de bonne année. Jean Cocteau. New York 3 Janvier 1949" WITH CHARACTERISTIC ORIGINAL PEN DRAWING OF A FACE IN PROFILE to half-title, some light foxing or browning, card brochure for the 1948 New York Cocteau exhibition "Drawings on the Theme of the Unicorn" loosely inserted along with three copies of prints, modern calf-backed boards, original upper wrapper (a little chipped) bound in, 8vo, Paris, Bernard Grasset, [1929].

✿ An inscribed copy of Cocteau's most famous novel with a drawing. Apparently inscribed at the exhibition to Nicole de Messieres, author.

£400 - 600

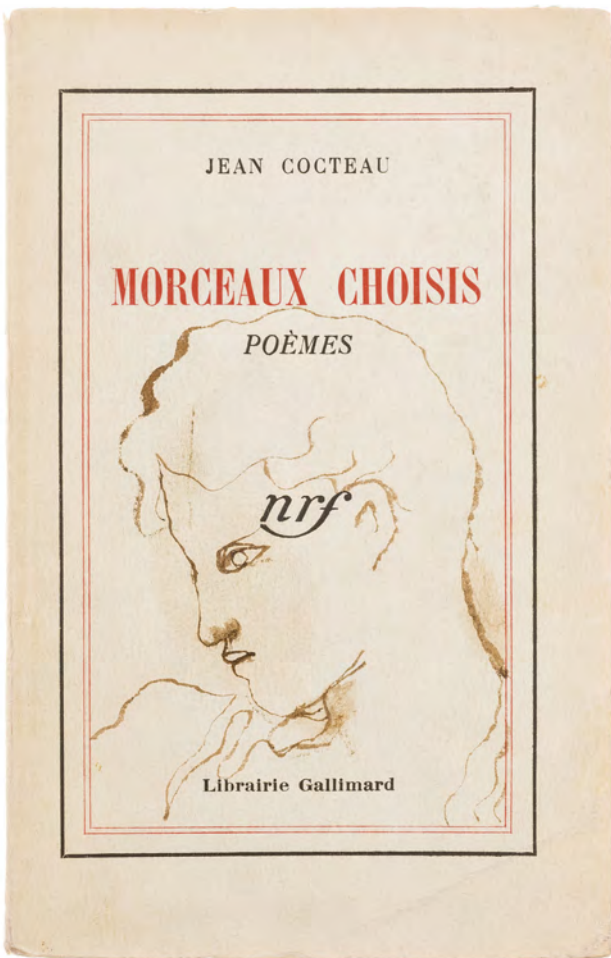
82

**Cocteau (Jean)** MORCEAUX CHOISIS, FIRST EDITION, NUMBER 49 OF 65 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "J'OFFRE LEST SYSTEMES NERVEUX, AU DOCTEUR JANSION, AVEC MA GRATITUDE PROFONDE. JEAN 1933" WITH AN ORIGINAL INK AND WASH DRAWING OF A YOUTH IN PROFILE SIGNED "JEAN" to half-title, original wrappers, WITH ADDITIONAL INK DRAWING TO UPPER COVER, some light smudging to drawings, light browning to spine, some light finger-soiling to covers, 8vo, Paris, Librairie Gallimard, 1932.

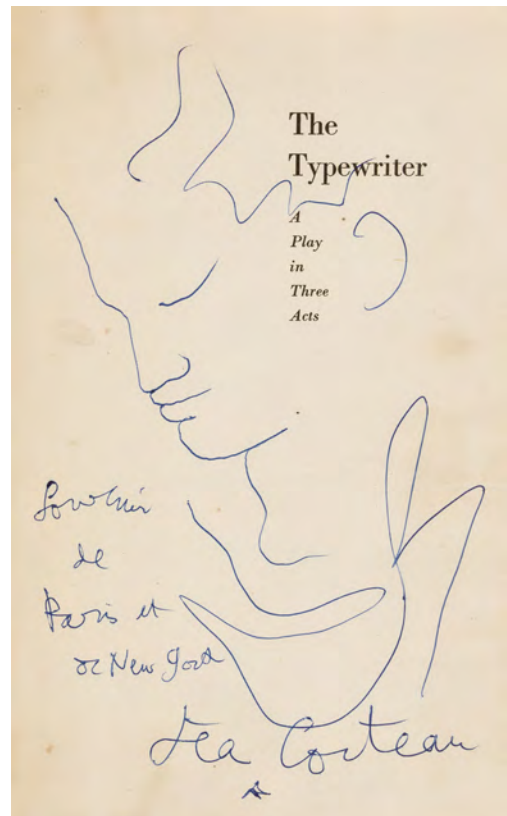
✿ A CHARMING PRESENTATION COPY, APPARENTLY TO THE AUTHOR'S DOCTOR, WITH TWO FINE DRAWINGS.

£800 - 1,200





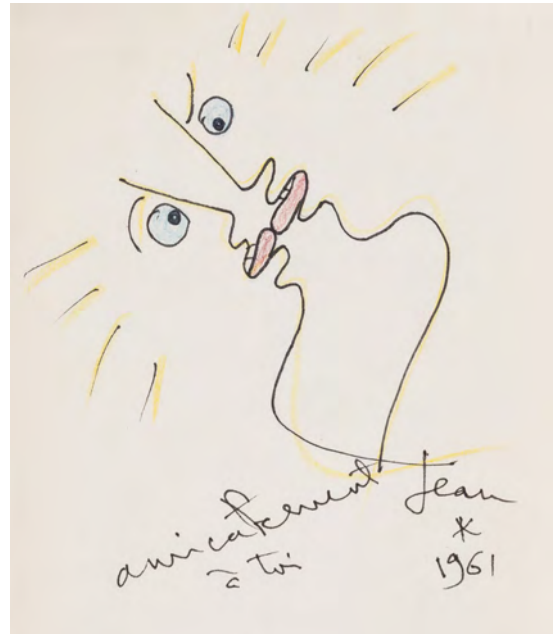
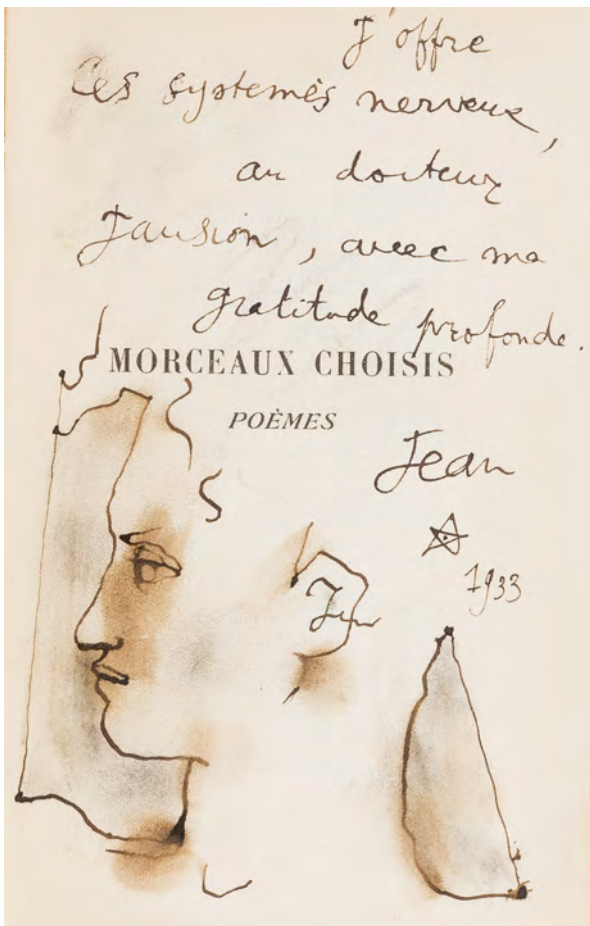
82



83

**Cocteau (Jean)** THE TYPEWRITER, translated by Ronald Duncan, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "SOUVENIR DE PARIS ET NEW YORK" WITH ORIGINAL PEN DRAWING OF A YOUTH'S FACE IN PROFILE TO HALF-TITLE, some very light marginal toning, original cloth, dust-jacket, browning to spine, spine ends and corners a little chipped, some rubbing to extremities, 8vo, Denis Dobson, 1947.

£400 - 600



84

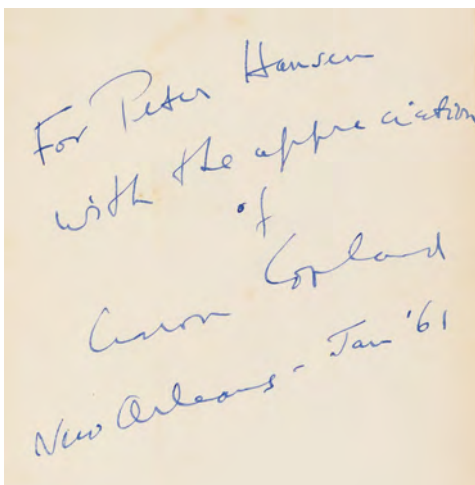
**Cocteau (Jean)** THE WHITE PAPER, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "AMICEMENT A TOI, JEAN 1961" WITH A HAND-COLOURED DRAWING OF A KISSING COUPLE TO ENDPAPER, original cloth, dust-jacket, light sunning to spine, short tear and creasing to foot of upper panel, rubbing, 8vo, New York, Macaulay, [1958].

£300 - 400



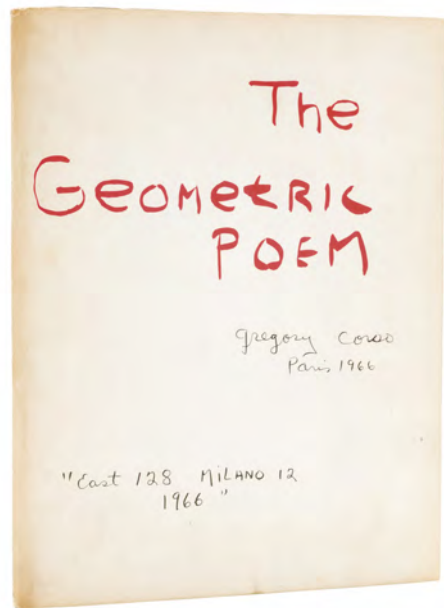
**85**  
**Cocteau (Jean)** THE HAND OF A STRANGER, translated by Alec Brown, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR WITH ORIGINAL PENCIL DRAWING OF A YOUTH IN PROFILE DATED 1959 to endpaper, original boards, light fading to spine, dust-jacket, light browning to spine, spine ends and corners a little chipped, a few spots or light patches of soiling, 8vo, New York, Horizon Press, 1959.

£400 - 600



**86**  
**Copland (Aaron)** MUSIC AND IMAGINATION, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original cloth, dust-jacket, price-clipped, light sunning to spine, light foxing spine ends and corners a little chipped, chip to head of upper panel, 8vo, Cambridge, MASS, Harvard, 1952.

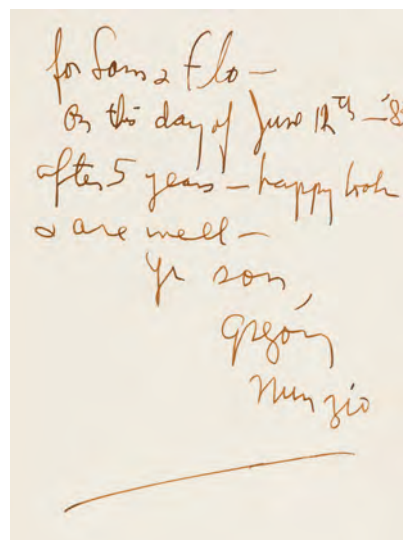
£150 - 200



**87**  
**Corso (Gregory)** THE GEOMETRIC POEM, NUMBER 13 OF 291 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to the artist Raphael Soyer "For Raphael, the angel painter" on front free endpapers, original wrappers, lightly browned, dust-jacket, a little marked and soiled, Milan, East 128, 1966.

✱ Raphael Soyer (1899-1987) was a Russian-born American painter of social realism, mainly concentrating on settings and people in New York City. He was friend and portraitist of Allen Ginsberg, Arshile Gorky, Gittel Steed, Edward Hopper, and others contemporary New Yorkers of the same scene.

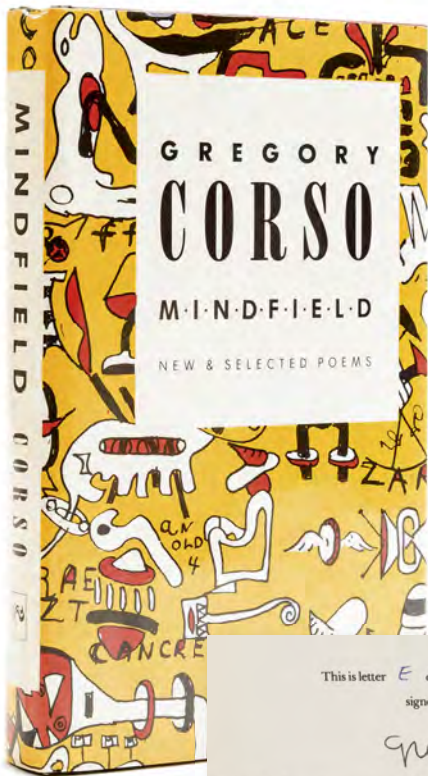
£150 - 200



**88**  
**Corso (Gregory)** HERALD OF THE AUTOCHTHONIC SPRIT, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS PARENTS on front free endpaper, with COMPLIMENTS SLIP FROM THE PUBLISHING HOUSE SIGNED "NUNZIO C." loosely inserted, New York, New Directions, 8vo, 1981.

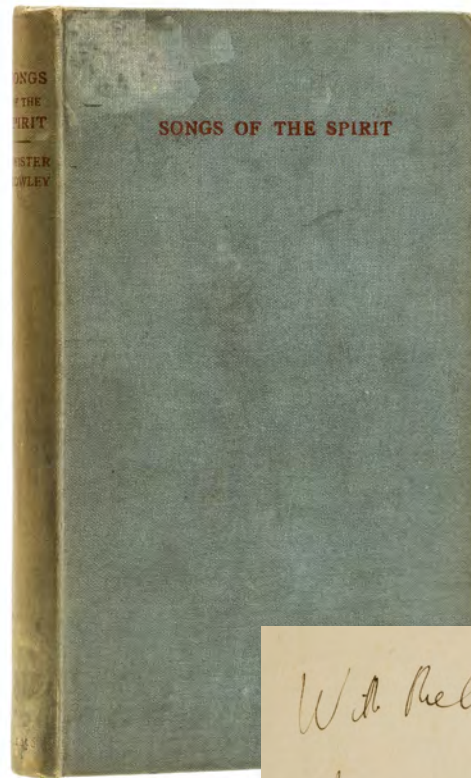
✱ A LOVELY ASSOCIATION COPY, WITH WARM INSCRIPTION FROM CORSO TO HIS PARENTS. An intriguingly personal copy, considering Corso's difficult upbringing, having been abandoned by his biological mother and sent to foster homes and beaten by his father. After a long period of estrangement, Corso seemingly reunited with his parents years later. Born "Nunzio Corso" to his Italian parents, he later used his confirmation name Gregory as a poet.

£100 - 150



This is letter E of a limited edition of twenty-six,  
signed by the author.

Gregory Corso  
William S. Burroughs  
Allen Ginsberg



With the author's  
kindest wishes

89

**Corso (Gregory)** MINDFIELD, LETTER 'E' OF 26 LETTERED COPIES SIGNED BY THE AUTHOR, *from an edition of 276*, ADDITIONALLY SIGNED BY WILLIAM BURROUGHS AND ALLEN GINSBERG *beneath author's signature, original boards, dust-jacket, very light bumping or browning to spine but still overall a very excellent example, housed in custom-made slip-case, 8vo, New York, Thunder's Mouth, 1989.*

£600 - 800

91

**Crowley (Aleister)** SONGS OF THE SPIRIT, first trade edition, [one of 300 copies], PRESENTATION INSCRIPTION "WITH THE AUTHOR'S KINDEST WISHES" *to endpaper, scattered foxing, light browning to title, original cloth, uncut, light rubbing and fading to spine, light stain to upper corner of upper cover, spine ends and corners a little rubbed and bumped, [Yorke 4a], small 8vo, Kegan Paul, Trench, Trübner & Co., 1898.*

✳️ RARE, WE CAN TRACE NO OTHER INSCRIBED COPY. Early collection of poetry by Crowley who was only 22 at the time of publication.

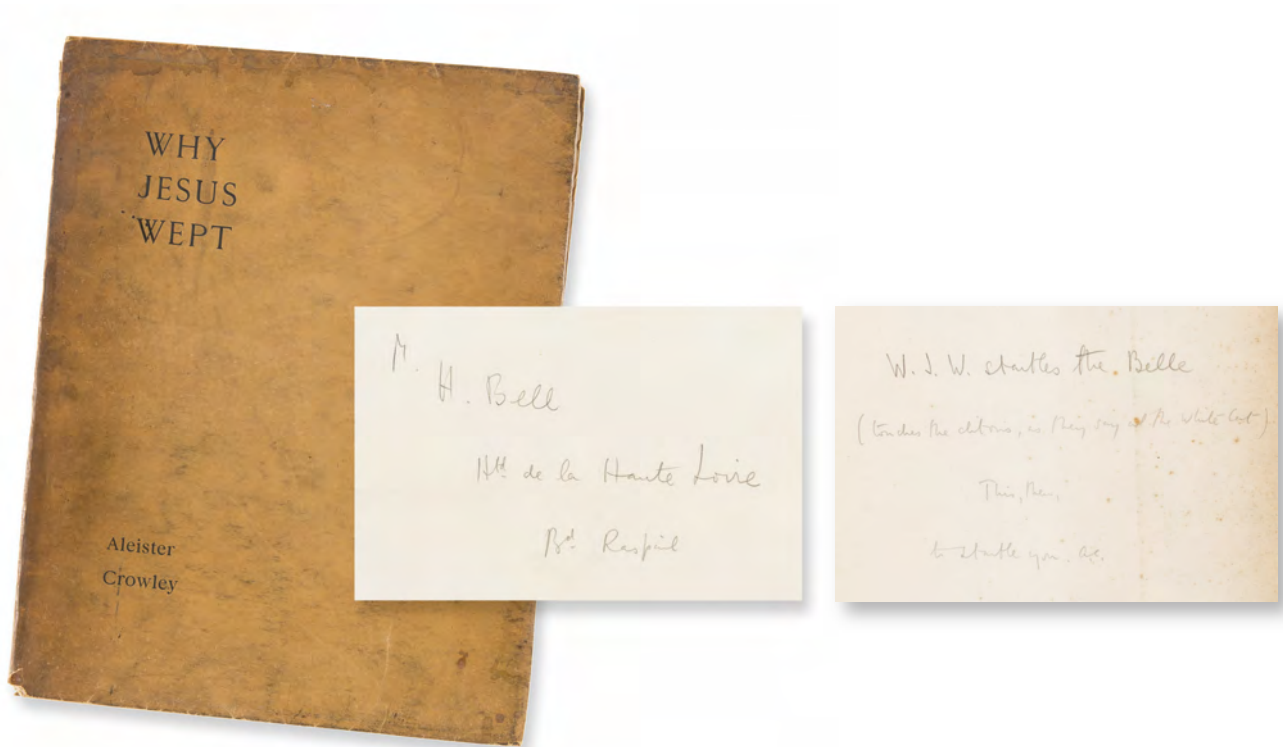
£600 - 800

90

**Coward (Noel)** QUADRILLE, *later red morocco with two raised bands by Bumpus, gilt, g.e., spine lightly faded but still overall an attractive copy, William Heinemann, 1952; The Vortex, ADDITIONALLY SIGNED BY THE CAST on character list page, bookplate to pastedown, light browning, spine label worn, Ernest Benn, 1925; Pomp and Circumstance, William Heinemann, 1960; To-Night at 8.30, 2 vol., [1936], FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR on front free endpapers or half-titles, all but the first original boards, lightly marked and faded; and 2 others by Coward, both signed or with presentation inscription by the author, 8vo (6)*

£400 - 600



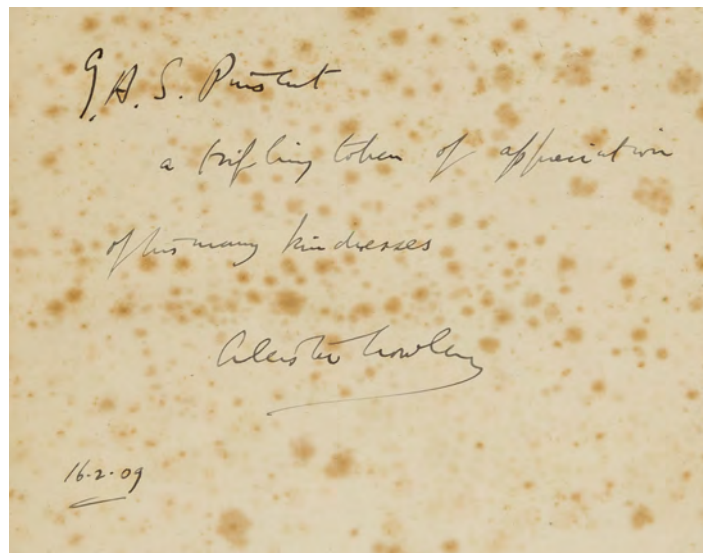


92

**Crowley (Aleister)** WHY JESUS WEPT, FIRST EDITION, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "W. J. W. STARTLES THE BELLE (TOUCHES THE CLITORIS AS THEY SAY AT THE WHITE CAT) THIS, THEN TO STARTLE YOU. A. C." to endpaper, some light scattered spotting, 1 gathering loose, note in pencil in Crowley's hand "M. H. Bell Htl. de la Haute Loire Bd. Raspail" loosely inserted, original Japanese vellum wrappers, largely unopened, spine browned with ends chipped, browning and soiling to covers, preserved in custom drop-back box, [Yorke 19a], 4to, Privately Printed, 1904.

✠ THE RARE FIRST EDITION OF THIS RELIGIOUS SATIRE BY CROWLEY WITH A TYPICALLY ENIGMATIC AND RISQUÉ INSCRIPTION. WE CAN TRACE NO OTHER INSCRIBED COPY. This copy without the two printed inserts (often lacking). A loosely inserted bookseller's description intriguingly gives the provenance as by descent through the family of Clive and Vanessa Bell.

£1,000 - 1,500



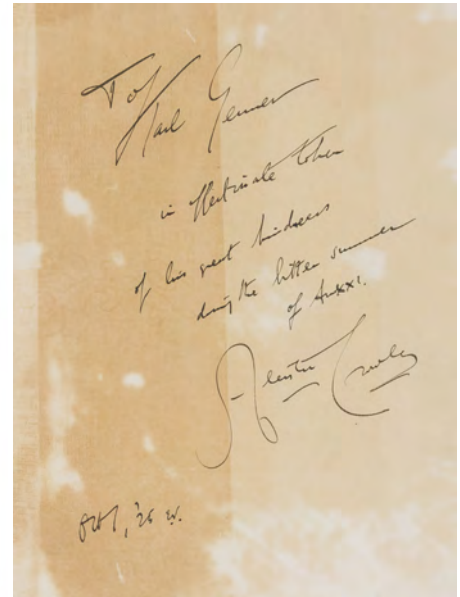
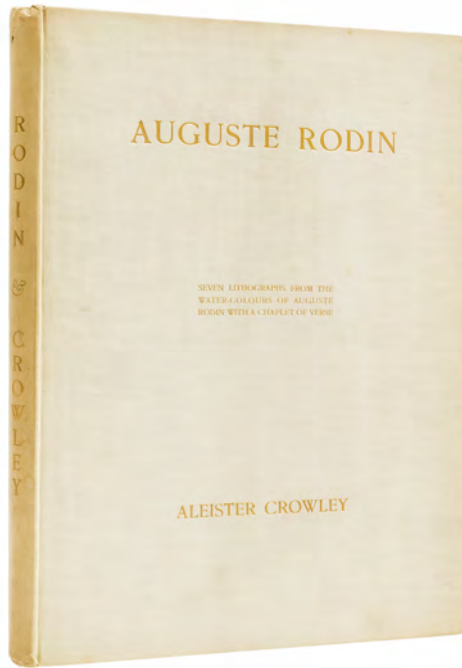
93

**Crowley (Aleister)** THE WORKS, [edited by Ivor Back], 3 vol. in 1, FIRST EDITION, "Essay Competition" issue on India paper, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "G. A. S. PUISANT, A TRIFLING TOKEN OF APPRECIATION FOR HIS MANY KINDNESSES" to endpaper, spotting to endpapers, bookplate and ink stamps of St. Catherine's College Oxford, original limp linen, spine browned, spine to head of lower joint, soiling to covers, [Yorke 23], 8vo, Foyers, Society for the Propagation of Religious Truth, 1905-07.

✠ Published by Crowley's new publishing company whose name was a parody of the Society for Promoting Christian Knowledge. In an attempt to boost sales Crowley offered a £100 prize for the best essay on his works. The winner was also allegedly the only entrant, a Captain J. F. C. Fuller who enthused over Crowley's skill as a poet.

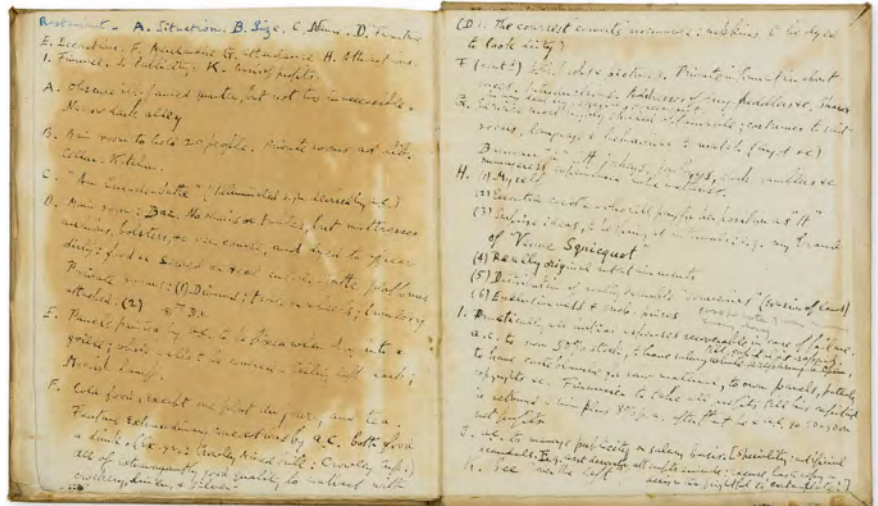
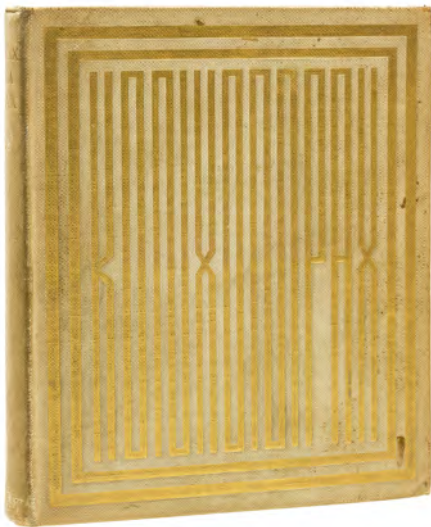
£1,500 - 2,000

**Crowley (Aleister)** SEVEN LITHOGRAPHS BY CLOT FROM THE WATER-COLOURS OF AUGUSTE RODIN, WITH A CHAPLET OF VERSE, one of 488 copies, signed PRESENTATION INSCRIPTION FROM CROWLEY "TO KARL GERNER, IN AFFECTIONATE TOKEN OF HIS GREAT KINDNESS DURING THE BITTER SUMMER OF AUG XXI, ALEISTER CROWLEY, OCT 1, '25" to endpaper, 7 colour lithographed plates after Rodin, some light offsetting, browning to endpapers, original cream cloth lettered in gilt, light browning to spine, spine ends and corners a little bumped and frayed, light discolouration to covers, still excellent overall, [Yorke 27], large 4to, Printed for the author at the Chiswick Press, 1907.

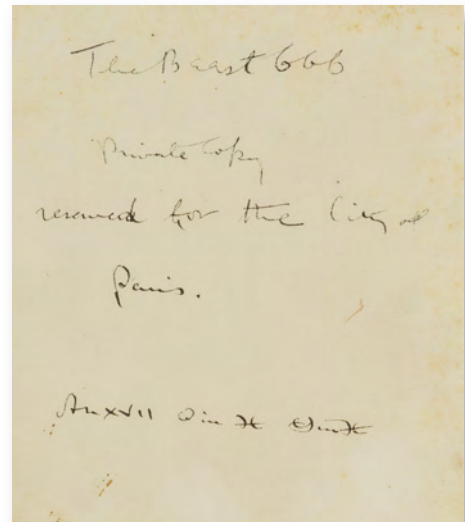


✱ AN EXCELLENT ASSOCIATION COPY, inscribed to one of Crowley's most loyal followers who would succeed him as head of the Ordo Templi Orientis, provided him with financial support for much of his life and was entrusted with both his ashes and literary remains. The warehouse holding the unbound sheets from this work was flooded, causing loss to the stock as well as damage to the surviving copies, offsetting as in the present case is commonplace.

£1,500 - 2,000



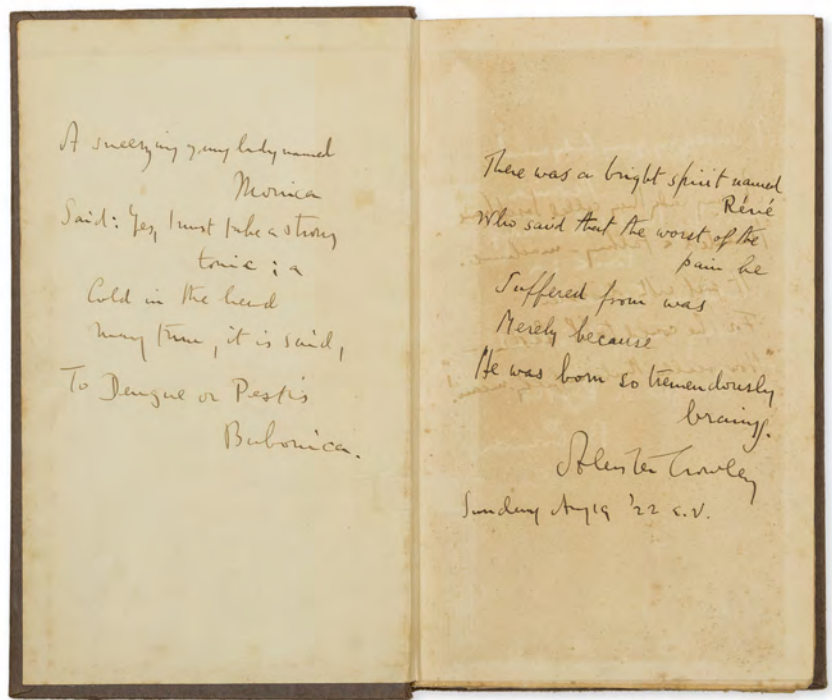
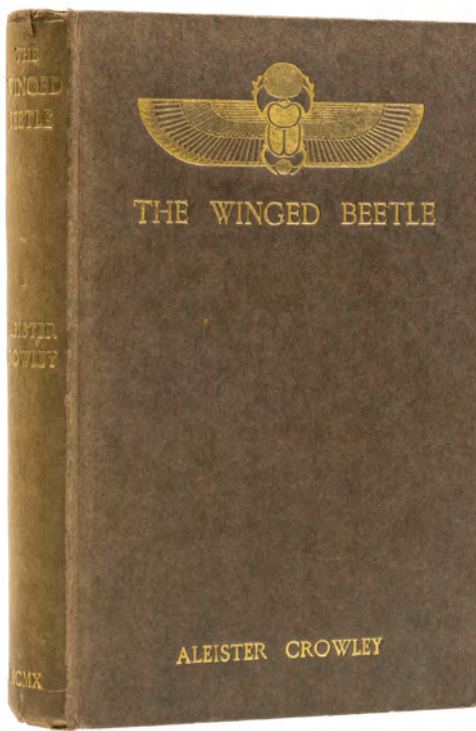
**Crowley (Aleister)** KONX OM PAX. ESSAYS IN LIGHT, NUMBER 93 OF 500 COPIES SIGNED BY THE AUTHOR, CROWLEY'S OWN COPY WITH HIS INK INSCRIPTION "THE BEAST 666, PRIVATE COPY RESERVED FOR THE CITY OF PARIS" TO ENDPAPER, ANNOTATIONS TO 10PP. AND 3PP. OF EXTENSIVE NOTES TO REAR ENDPAPERS REGARDING THE OPENING OF AN ALEISTER CROWLEY RESTAURANT, frontispiece portrait, light finger-soiling to text, browning to endpapers, original white buckram blocked in gilt, spine rubbed and a little browned, soiling to covers, corners bumped, t.e.g., others uncut, [Yorke 56], New York and Boleskine, Walter Scott Publishing Co. and S. P. R. T., 1907.



✱ A REMARKABLE COPY THAT ENCAPSULATES CROWLEY'S MINUTE KNOWLEDGE OF ESOTERICISM AS WELL AS HIS HUMOUR AND HIS CONSTANT DRIVE FOR SELF-PROMOTION.

For the planned restaurant, to be named "Au Cul-de-Jatte" (which translates "the legless person"), Crowley suggests the location ("Obscure ill famed quarter, but not too inaccessible. Narrow dark alley"), the furniture ("No chairs or tables, but mattresses, armchairs, bolsters... dyed to appear dirty"), food ("Featuring extraordinary concoctions by a.c. both food and drink (Crowley Mixed Grill: Crowley Cup)"), attractions ("1) Myself... 3) Surprise ideas, to be sprung at intervals: e.g. my brand of "Veuve Siquicquot") as well as other particulars including a breakdown of the initial expenses and potential profits. The number of this copy, 93, is a number of significance within Thelema.

£4,000 - 6,000

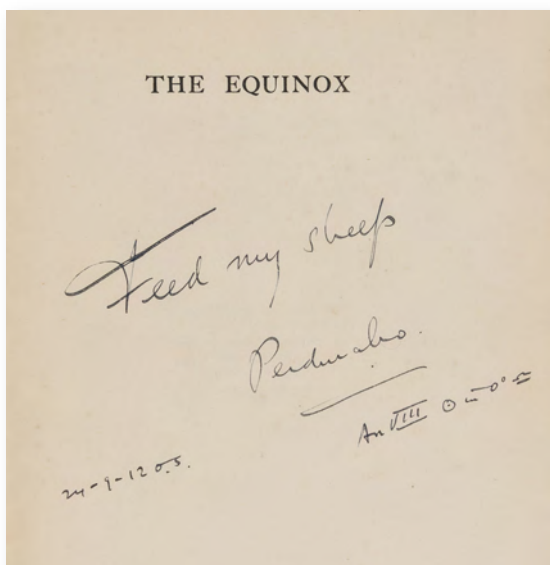
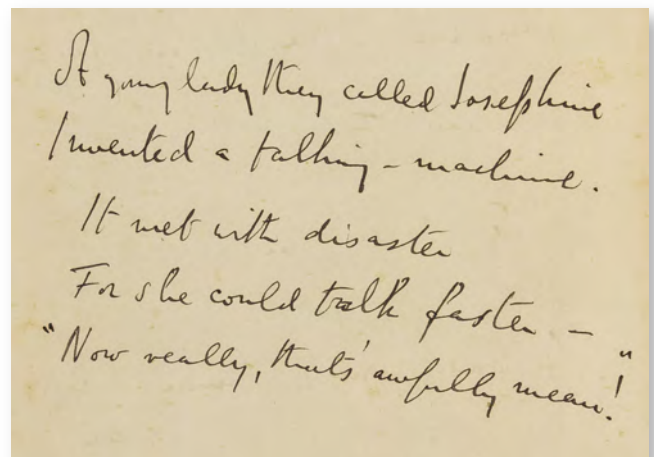


**96**  
**Crowley (Aleister)** THE WINGED BEETLE, FIRST EDITION, NUMBER 113 OF 350 COPIES, SIGNED PRESENTATION INSCRIPTION FROM CROWLEY COMPRISING THREE ORIGINAL LIMERICKS dated Sunday Aug 19 '22 to endpapers, with Glossary of Obscure Terms tipped in at end, light scattered foxing, light browning to endpapers, original boards lettered and decorated in gilt, light fading to spine, spine ends a little bumped with small split to head, but a near-fine example otherwise, t.e.g., others uncut, [Yorke 33], 8vo, Privately Printed, 1910.

✠ A SUPERB COPY WITH A LENGTHY AND CHARMING INSCRIPTION TO EACH OF AUSTIN HARRISON'S THREE DAUGHTERS. Due to a flood at a storage facility a number of copies of this edition were lost and copies in this condition are rare.

Austin Harrison (1873-1928), journalist, editor of *The English Review*. He published several articles by Crowley in 1922 including a pseudonymous article for the Shelley centenary.

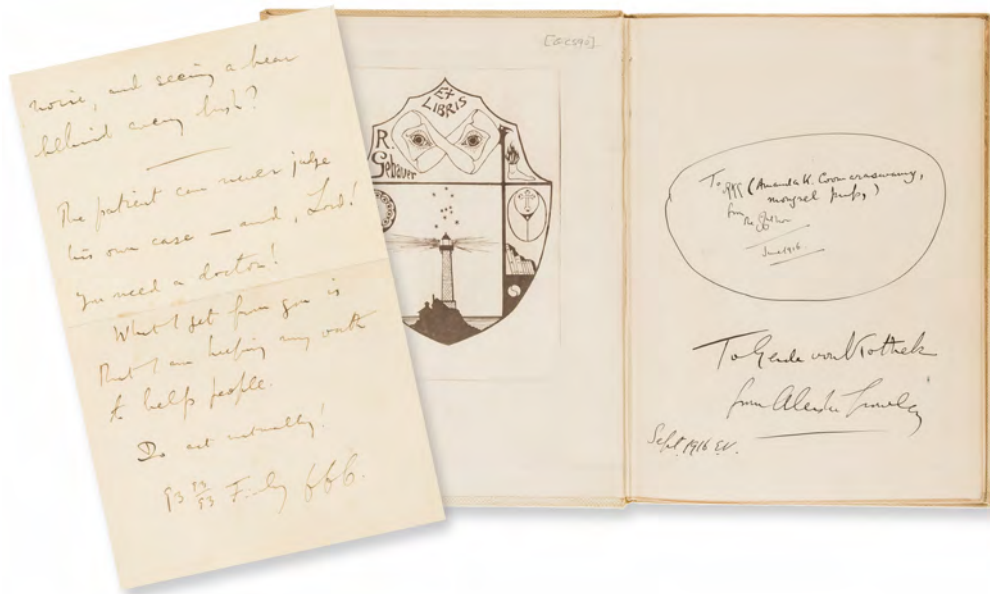
£2,000 - 3,000



**97**  
**[Crowley (Aleister, editor)]** THE EQUINOX VOL. 1, No. VI, THE OFFICIAL ORGAN OF THE A. A., THE REVIEW OF SCIENTIFIC ILLUMINISM, [ONE OF 50 SUBSCRIBER'S COPIES], INSCRIBED BY CROWLEY "FEED MY SHEEP, PERDURABO, ANNO VIII" on half-title, colour frontispiece (a little offset onto title), advertisements, 2 advertisement ff. with browning to inner margin, light browning and ink inscriptions and stamp to endpapers, faint remains of ink stamp to pastedown, original white buckram, blocked and lettered in gilt, spine browned, spine ends and corners a little bumped, light soiling to covers, t.e.g., others uncut, [York 63, A6], 4to, Wieland & Co., 1911.

✠ Crowley here using his magical name chosen when he was inducted into the Hermetic Order of the Golden Dawn. Likely inscribed to a follower - "Feed my sheep" was Jesus' instruction to Peter to spread the word of the gospels.

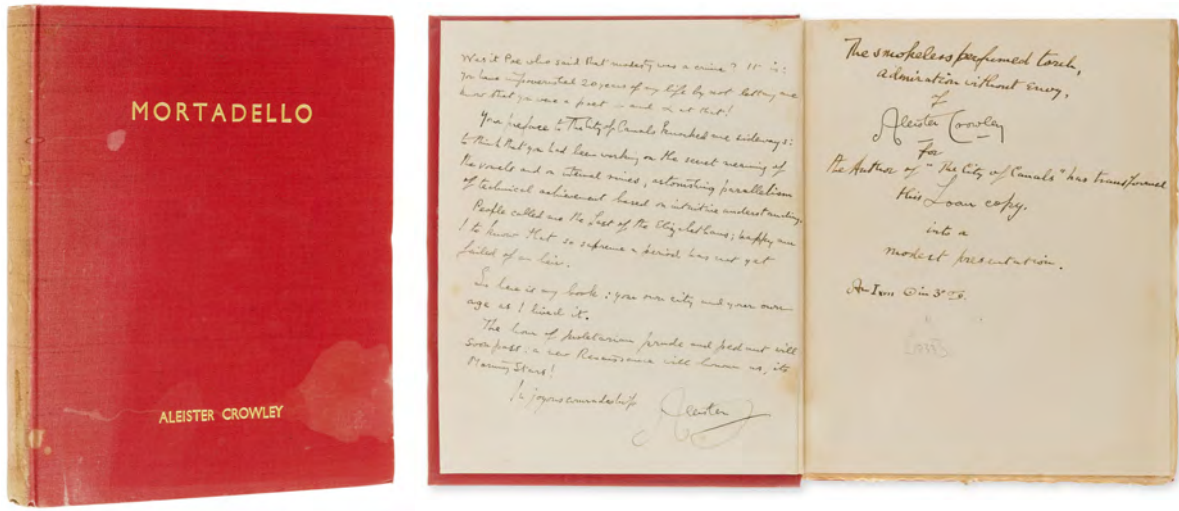
£1,000 - 1,500



**98**  
**Crowley (Aleister)** HOUSEHOLD GODS, FIRST EDITION, TWO SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR "TO A. K. C. (ANANDA K. COOMARASWAMY, MONGREL PUP) FROM THE AUTHOR. JUNE 1916." AND "TO GERDA VON KOTHEK FROM ALEISTER CROWLEY SEPT. 1916 E.V." to endpaper, AUTOGRAPH LETTER FROMT CROWLEY SIGNED "666" loosely inserted, some very light marginal toning, original buckram, lettered in gilt, light browning to spine and toning to covers, t.e.g., other uncut, [Yorke 36], small 4to, Palanza, Privately Printed [but probably London, Chiswick Press], 1912.

✧ AN EXCELLENT DOUBLE-PRESENTATION COPY THAT PAINTS AN ILLUMINATING PICTURE OF CROWLEY'S TANGLED LOVE LIFE.  
 Crowley met "AKC" while staying in New York and swiftly began an affair with his wife, Ratan Devi. AKC allegedly did not mind the affair and merely asked Crowley to find him a mistress of his own, with Crowley only too happy to oblige. The woman picked out for AKC was a former lover of Crowley's and part-time sex worker Gerda von Kothek. Inevitably the somewhat complex affair collapsed, with Crowley alleging that AKC became jealous of him once Ratan Devi's career as a singer and musician began to flourish.  
 The letter, addressed to Frank West-Kelsey castigates him for unspecified reasons "The Patient can never judge his own case - and, Lord! You need a doctor!"

£2,000 - 3,000



**99**  
**Crowley (Aleister)** MORTADELLO; OR THE ANGEL OF VENICE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO THE POET EVAN MORGAN INCORPORATING AN OLDER INSCRIPTION "THE SMOKELESS PERFUMED TORCH, ADMIRATION WITHOUT ENVY OF ALEISTER CROWLEY FOR THE AUTHOR OF 'THE CITY OF CAMELS' HAS TRANSFORMED THIS LOAN COPY INTO A MODEST PRESENTATION." with the Thelemic date 1933 to front free endpaper with ADDITIONAL SIGNED LENGTHY INSCRIPTION TO PASTEDOWN, some occasional scattered foxing, browning to endpapers and half-title, original red cloth lettered in gilt, fading to spine, a few light splash marks, uncut, preserved in custom black morocco drop-back box, [Yorke 49], 4to, Weiland and Company, 1912.

✧ ONE OF CROWLEY'S RAREST TITLES WITH A SUPERB AND LENGTHY ENCOMIUM TO A FELLOW POET AND PRACTITIONER OF MAGICK.  
 Evan Morgan, 2nd Viscount Tredegar (1893-1949), published poet and accomplished occultist. After the death of his father in 1934, he took possession of the family seat of Tredegar House and there devoted a room entirely to the practice of Magick. Crowley was a frequent visitor and collaborated in rituals including one that was allegedly so horrifying Crowley fled before it was completed.

£3,000 - 4,000



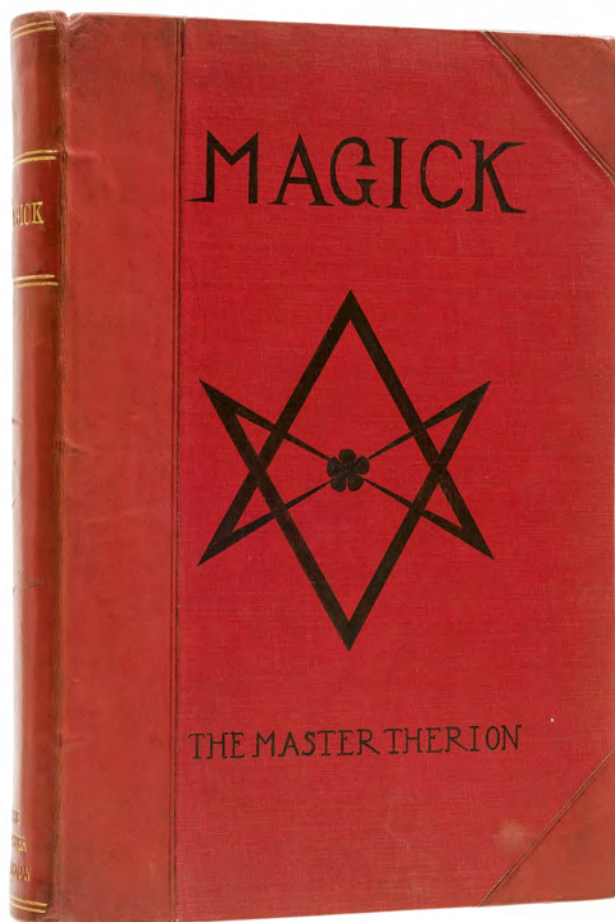
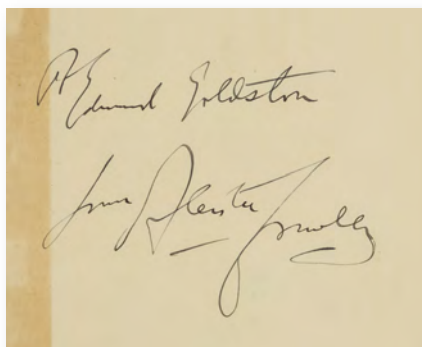
100

**Crowley (Aleister)** MOONCHILD. A PROLOGUE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO EDWARD GOLDSTON *to front free endpaper, spotting to fore-edge, browning to endpapers, original cloth, light rubbing and bumping to spine ends and corners, dust-jacket by Beresford Egan, light sunning to spine, chipping to head of spine and corners, short splits to head and foot of upper joint, faint marking to upper panel, an excellent copy, [Yorke 51], 8vo, Mandrake Press, 1929.*

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED FROM THE AUTHOR TO THE PUBLISHER. A key Crowley title and with the Beresford Egan jacket, arguably his most iconic work.

Edward Goldston, alongside P. R. Stephenson, founded the Mandrake press in 1929. They published three works by Crowley before the publisher was forced to close in 1930. See also lot 102.

£4,000 - 6,000



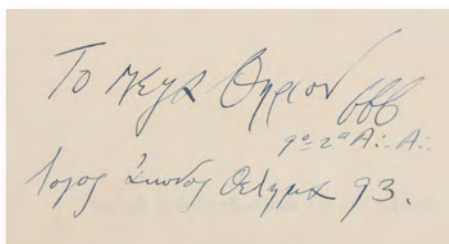
101

**[Crowley (Aleister)], "The Master Therion".** MAGICK IN THEORY AND PRACTICE [BOOK FOUR. PART THREE], 4 VOL. IN 1, FIRST EDITION, FIRST ISSUE, PRESENTATION INSCRIPTION FROM THE AUTHOR IN GREEK "TO MEGA THERION 666, 9 = 2 A. A., LOGOS AINOS THELEMA 93" *facing title, colour plate, occasional pencil notes to margins, printed prospectus loosely inserted with a few notes and corrections in ink and pencil, bookplate of A. E. Richardson to pastedown, contemporary red half calf with lettering and hexagram design in black to upper cover after design of original wrappers, spine lettered in gilt, t.e.g., others uncut, [Yorke 62Ca], large 8vo, Paris, Lecram Press, 1929.*

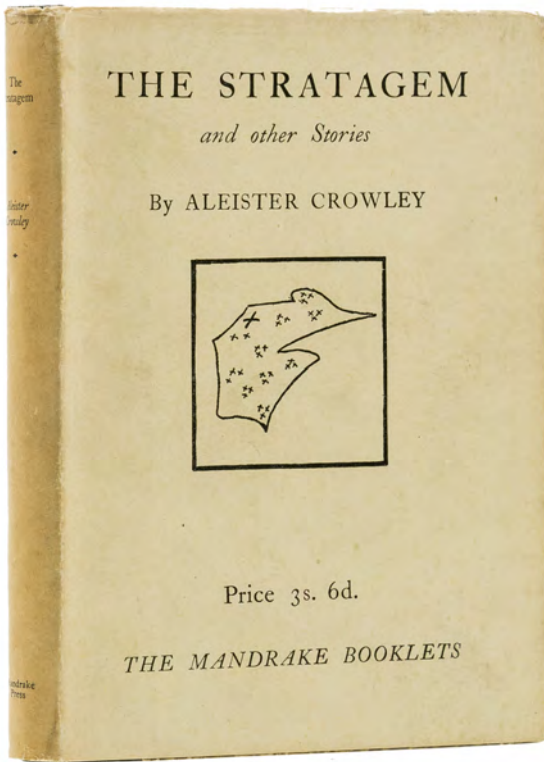
✧ AN INSCRIBED COPY OF CROWLEY'S MOST CELEBRATED WORK, POSSIBLY THE AUTHOR'S OWN COPY.

*Magick in Theory and Practice* is Crowley's comprehensive guide to Thelema and wider Magick practices, it is his most enduring work and there are very few known inscribed copies. Mega Therion was the name given to the Beast in the Book of Revelations and was adopted as a name by Crowley following a ritual in 1916. It is possible then that the inscription by Crowley is addressed to this alter ego.

£1,500 - 2,000







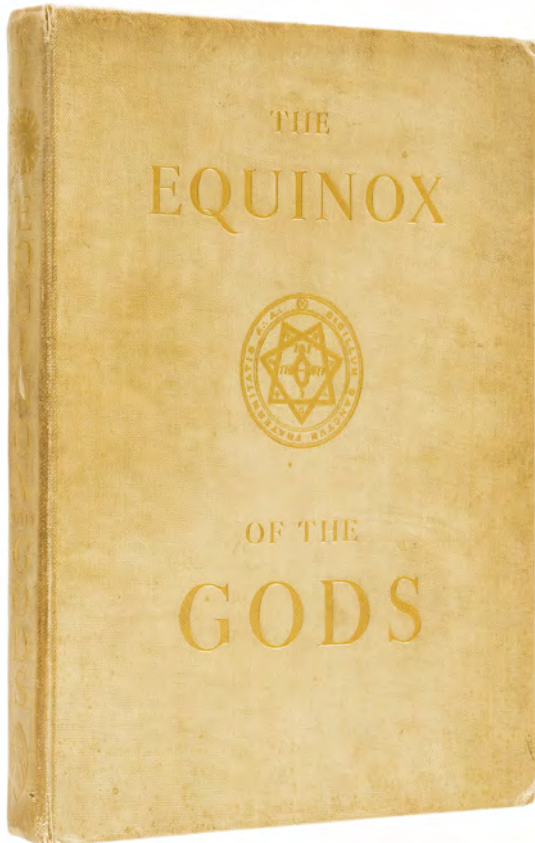
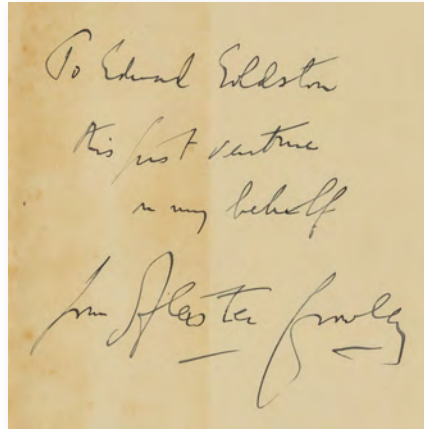
102

**Crowley (Aleister)** THE STRATAGEM AND OTHER STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO EDWARD GOLDSTON THIS FIRST VENTURE ON MY BEHALF FROM ALEISTER CROWLEY" to endpaper, illustration, light browning to endpapers, original cloth-backed boards, paper label to spine chipped at foot, not affecting lettering, light marking to spine, dust-jacket, light browning to spine, spine with minor chipping to head, light creasing to head, near-fine overall, [Yorke 52], small 8vo, Mandrake Press, [1930].

✳ CROWLEY'S ONLY SHORT STORY COLLECTION INSCRIBED TO THE PUBLISHER.

Following the closure of the Mandrake Press in 1930, Crowley briefly managed to revive the stricken publisher. The present work was the first published for Crowley by the new company as alluded to in the inscription. Sadly the new company fared no better than the old and they were forced to close the same year. For more Goldston and the Mandrake press see lot 100.

£800 - 1,200



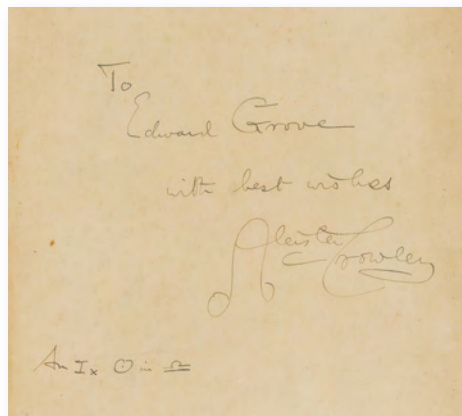
103

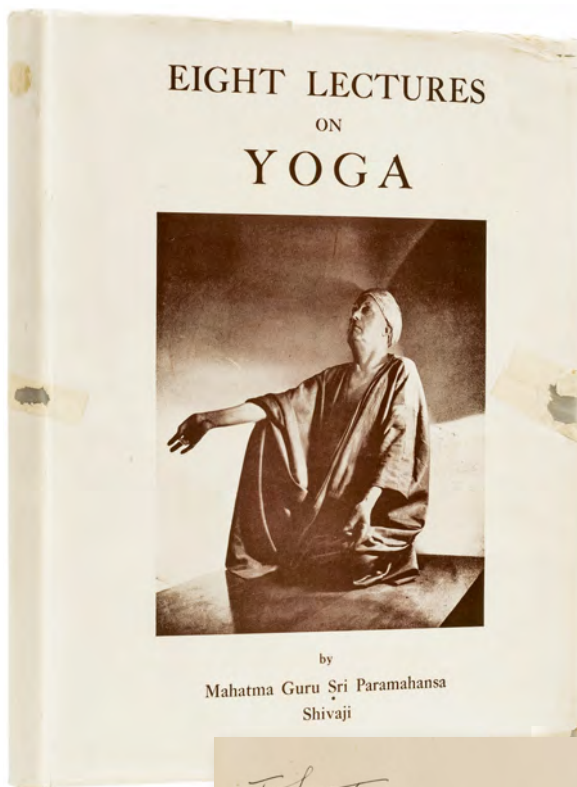
**[Crowley (Aleister)]** THE EQUINOX OF THE GODS. THE OFFICIAL ORGAN OF THE A.A. VOL.III, No. III, FIRST EDITION, FIRST ISSUE, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO EDWARD GROVE to endpaper, colour plate, illustrations, facsimile sheets of 'The Book of the Law' in wrapper and loosely inserted in pocket at end, errata slip with 10 items tipped in at rear, two different prospectuses and copy of typed promotional letter by 'A. L. Alexander' loosely inserted, some light marginal toning or finger-soiling, upper hinge weak, bookplate of Timothy d'Arch Smith to pastedown, original white buckram lettered and decorated in gilt, spine browned, spine ends and corners bumped and frayed, light toning and soiling to covers, uncut, [Yorke 63C,3b], 4to, issued by the O.T.O., 1936.

✳ CROWLEY'S FOUNDATIONAL TEXT FOR THELEMA INSCRIBED TO THE HUSBAND OF A FORMER LOVER.

Edward Grove, a painter, married Euphemia Lamb, an artists' model and former lover of Crowley, in 1934.

£1,500 - 2,000





To Louis Fox  
 an admirable cook  
 a cordial companion  
 Wishing him, as one does in happier climes,  
 "A thousand times a night for a thousand years"  
 Aleister Crowley

104

**[Crowley (Aleister)] 'Mahatma Guru Sri Paramahansa Shivaji'.** EIGHT LECTURES ON YOGA, EQUINOX VOL. 3 No. 4, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR " TO LOUIS FOX, AN ADMIRABLE COOK A CORDIAL COMPANION. WISHING HIM AS ONE DOES IN HAPPIER CLIMES "A THOUSAND TIMES A NIGHT FOR A THOUSAND YEARS" ALEISTER CROWLEY" to endpaper, frontispiece portrait, illustrations, pink errata slip tipped in at end, scattered spotting, partly unopened, original cloth, very light sunning to spine, light splash marks to covers, dust-jacket, spine ends and corners chipped with tape repairs, holing to fore-edges and spine with tape repair, light creasing to head and foot, [Yorke 62C, 4], 4to, Published by the O. T. O., 1939.

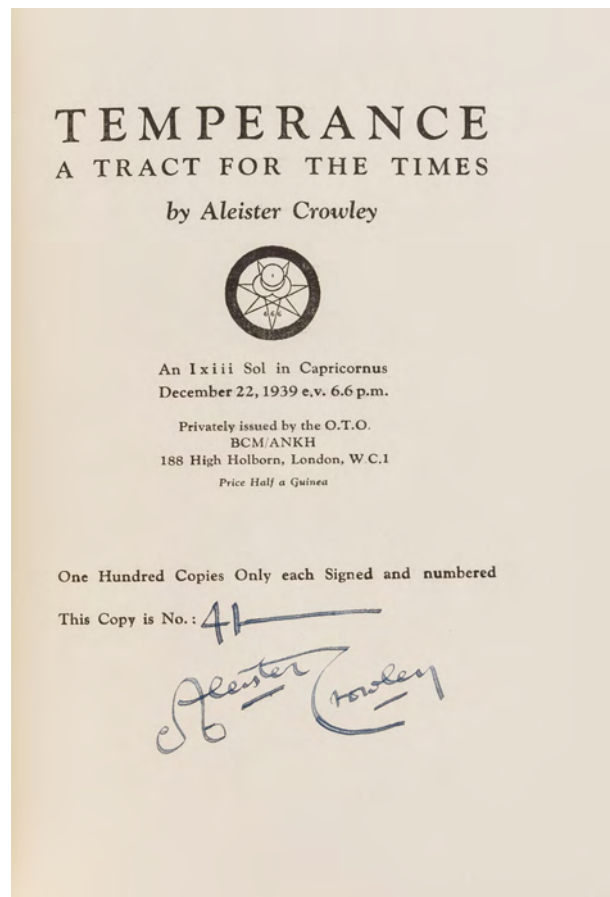
✿ Louis Fox makes regular appearances in Crowley's diaries of the late 1930s, often as a dinner companion and often with favourable comments as to the food ("His ravioli and cream. Oh boy!")

£600 - 800

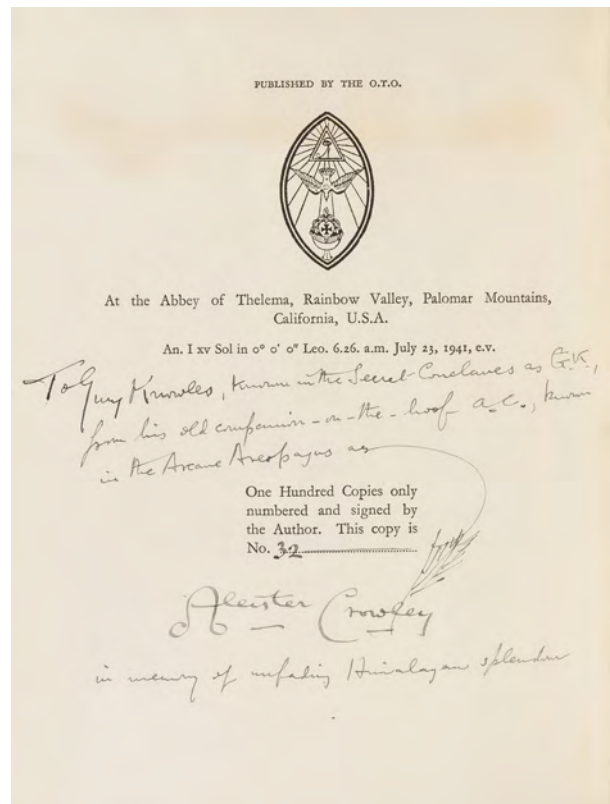
105

**Crowley (Aleister) TEMPERANCE. A TRACT FOR THE TIMES, NUMBER 41 OF 100 COPIES SIGNED BY THE AUTHOR, original wrappers with wire thread stitching, some light toning and surface soiling but near-fine generally, [Yorke 41], 8vo, Privately issued by the O. T. O., 1939.**

£400 - 600



105



106

106

**Crowley (Aleister)** THUMBS UP!, FIRST EDITION, FIRST ISSUE, NUMBER 32 OF 100 COPIES SIGNED BY THE AUTHOR, THIS COPY WITH PRESENTATION INSCRIPTION FROM THE AUTHOR "TO GUY KNOWLES, KNOWN IN THE SECRET CONCLAVES AS G. K., FROM HIS OLD COMPANION-ON-THE-HOOF A.C., KNOWN IN THE ARCANE AEROPAGUS AS ALEISTER CROWLEY. IN MEMORY OF UNFADING HIMALAYAN SPLENDOUR" to limitation p., portrait frontispiece of the author tipped onto verso of upper wrapper (frontispiece with spotting and repaired tear to head, likely remounted), errata slip tipped in at front, light patch of browning to title, original stitched wrappers, light toning to covers, some light damp-staining, [York 42a], Published by the O. T. O., 1941.

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED TO A COMPANION ON CROWLEY'S FAILED EXPEDITION TO CLIMB K2.

The expedition to climb K2 in 1902 was unfortunately unsuccessful although the party reached further than any before them and set several altitude endurance records in doing so. The expedition was beset by bad weather as well as the party suffering from a multitude of physical (Crowley had recurring bouts of malaria) and psychological ailments. Crowley's eccentricities including his decision to bring a substantial poetry library with him did not help matters; at one point Crowley threatened Knowles with a large revolver but was disarmed by the rest of the party. Knowles kept the revolver for the rest of his life as a memento of the extraordinary episode.

£800 - 1,200



107

107

**Crowley (Aleister)** THE FUN OF THE FAIR (Nijni Novgorod, 1913 E.V.), NUMBER 12 OF 200 COPIES SIGNED BY THE AUTHOR *below frontispiece portrait, errata slip tipped in at front, mimeographed "Political Vote" and "Landed Gentry" pages tipped in at rear, original stitched wrappers lettered in red, some light toning, light creasing to head and foot, near-fine generally, [Yorke 43], 8vo, London and Barstow, CA, O. T. O., 1942.*

✧ Crowley only signed a small number of copies in this limitation.

£500 - 700

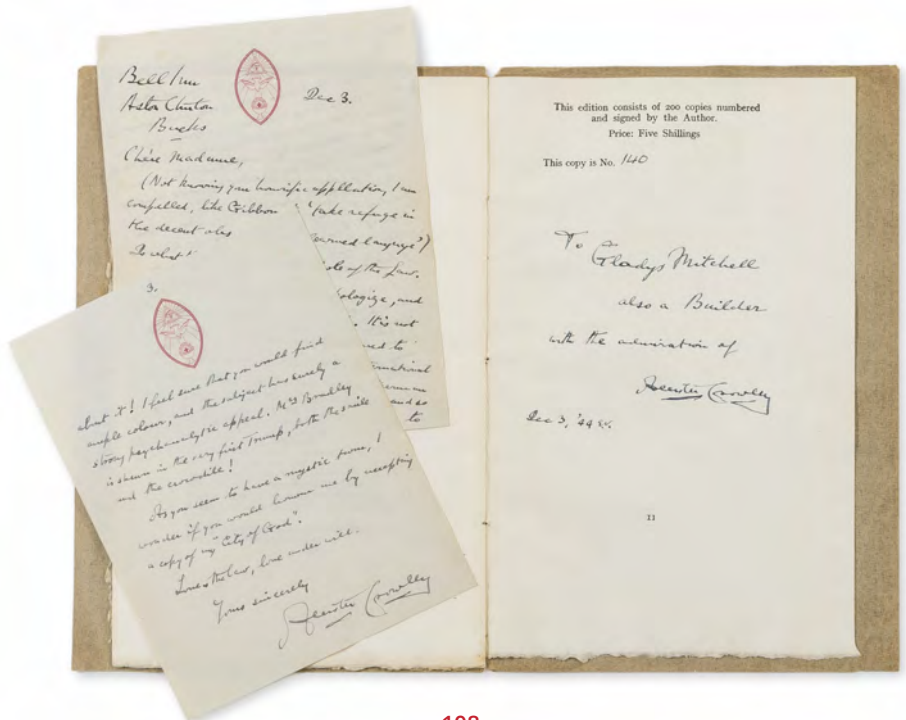
108

**Crowley (Aleister)** THE CITY OF GOD. A RHAPSODY, NUMBER 140 OF 200 COPIES SIGNED BY THE AUTHOR BELOW FRONTISPICE PORTRAIT, ADDITIONAL SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO GLADYS MITCHELL ALSO A BUILDER WITH THE ADMIRATION OF ALEISTER CROWLEY DEC. 3 '44" to limitation p., AND WITH 3PP. AUTOGRAPH LETTER SIGNED FROM CROWLEY TO MITCHELL LOOSELY INSERTED, *original stitched wrappers, light fading to covers, spine ends a little chipped, creasing to extremities, [Yorke 44], 8vo, Published by the O. T. O., 1943.*

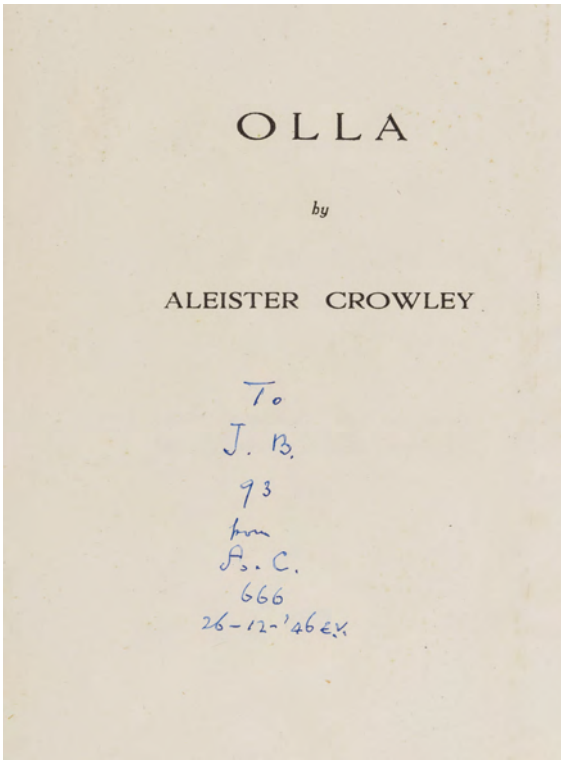
✧ WITH A CHARMING INSCRIPTION FROM CROWLEY TO THE DETECTIVE FICTION WRITER GLADYS MITCHELL.

In the letter Crowley discusses his reputation "I am so accustomed to being denounced as Head of the Internation Drug Traffic, White Slave Traffic, German Spy System, Fourth Division of the O.G.P.U, and so on. A busy lad" and discusses a recent book of Mitchell's that has occasioned the correspondence between the two writers (possibly *The Worst Viper* which involves Satan worshipers in Norfolk). He also praises her creation Mrs. Bradley and makes a gift of the present inscribed work.

£800 - 1,200



108



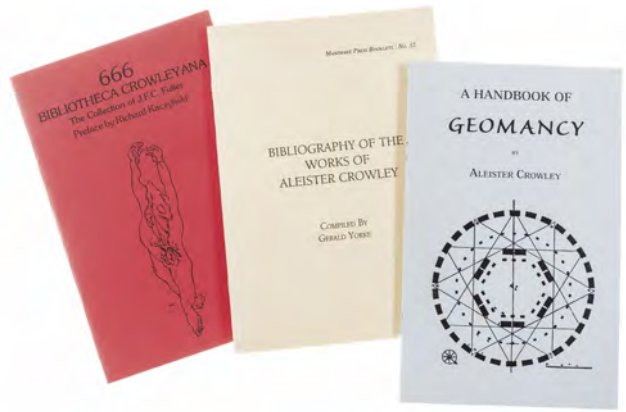
109

**Crowley (Aleister)** OLLA: AN ANTHOLOGY OF SIXTY YEARS OF SONG, FIRST EDITION, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "J[ACINTHA] B[UDDICOM] 93 FROM A. C. 666 26.12.'46" to half-title, frontispiece portrait by Augustus John, original cloth, some light staining to head, dust-jacket by Frieda Harris, spine ends and corners chipped with tape repairs to recto and verso, creasing and short tears to head and foot, rubbing, light surface soiling, [Yorke 45], 4to, published by the O.T.O, 121 Adelaide Road, London, NW3, [1946].

✱ PRESENTATION COPY TO THE POET JACINTHA BUDDICOM WHO BEFRIENDED CROWLEY IN LATER LIFE.

Buddicom is also notable as a childhood friend of George Orwell's. 93 is an important Thelemic number and often used in greeting.

£800 - 1,200



110

**Crowley (Aleister).- Booth (Martin)** A MAGICK LIFE. A BIOGRAPHY OF ALEISTER CROWLEY, FIRST EDITION, SIGNED BY THE AUTHOR *and with additional signed presentation inscription "a biography of a not-so-pleasant fellow" to endpaper, original boards, dust-jacket, fine, Hodder & Stoughton, 2000; and 3 others, Crowley's Handbook of Geomancy, a catalogue of J. F. C. Fuller's Crowley collection and Yorke's bibliography, 8vo (4)*

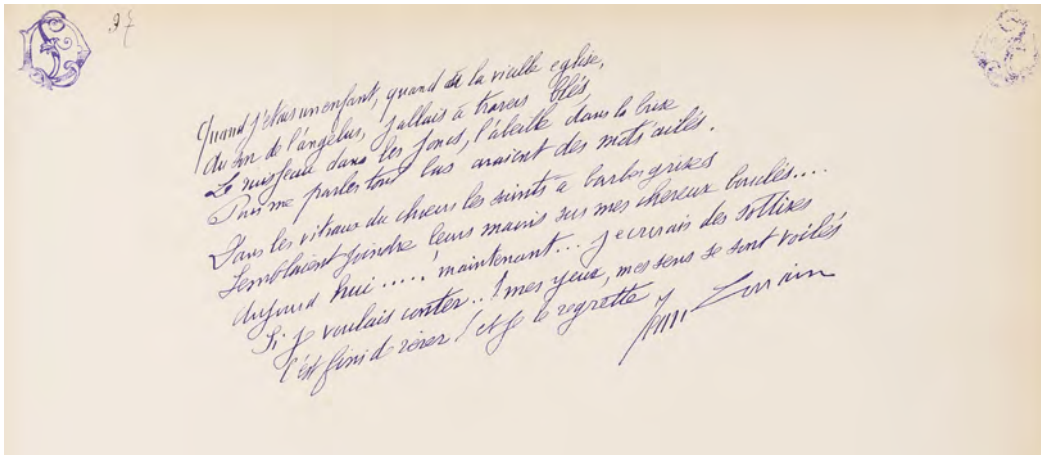
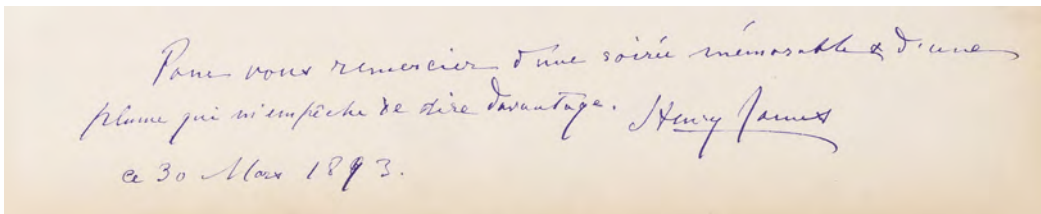
£60 - 80

111

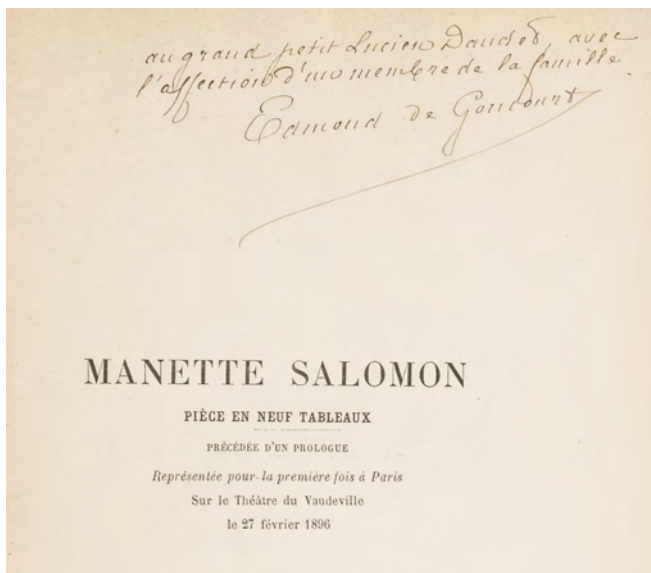
**Daudet (Lucien).**- LUCIEN DAUDET'S CHILDHOOD ALBUM AMICORUM, SIGNED INSCRIPTIONS FROM HENRY JAMES, JEAN LORRAINE (WITH 9-LINE POEM), JULIETTE ADAM, PAUL ALEXIS, GUSTAVE TOUDOUZE AND OTHERS, *a few pencil or watercolour drawings, a few pages or signatures excised, some pages working loose, original morocco with initials "L. A. D." blind-stamped onto upper cover,, rubbed, g.e., oblong folio, [late 19th century].*

✱ A GOOD BOOK OF AUTOGRAPHS AND DRAWINGS WITH INTERESTING PROUST AND HENRY JAMES ASSOCIATIONS. The author and painter Lucien Daudet (1878-1946) became a friend and companion of Proust's. The nature of their relationship was publicly challenged by Jean Lorraine leading Proust to challenge Lorraine to a duel (both survived). Henry James was hugely influenced by Alphonse Daudet, he modelled the outline of his *Bostonians* on Daudet's *L'Évangéliste* and Daudet's *Numa Roumestan* was the inspiration for his short story *The Liar*.

£1,000 - 1,500



111



112

**Daudet (Lucien).- De Goncourt (Edmond)** MANETTE SALOMON. PIÈCE DE NEUF TABLEAUX, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LUCIEN DAUDET *to half-title, contemporary cloth-backed boards, a little rubbed and darkened, original wrappers (marked and darkened) bound in, Paris, G. Charpentier, 1896; and another inscribed to Daudet, 8vo (2)*

£150 - 200

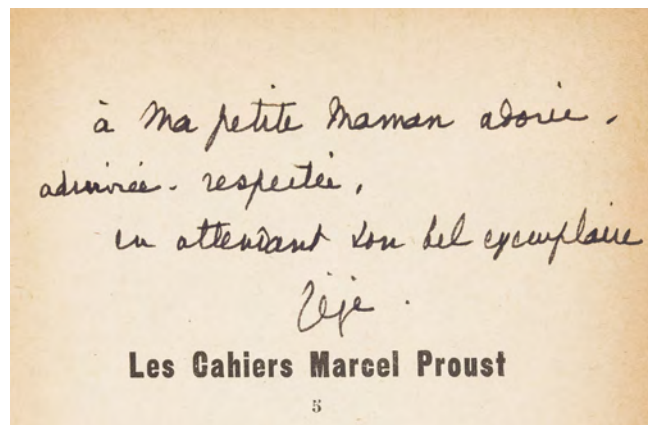


113

**Daudet (Mme. Alphonse)** JOURNAL DE FAMILLE ET DE GUERRE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HER SON LUCIEN DAUDET WITH A PENCIL DRAWING OF THE AUTHOR SIGNED BY HER SON *tipped in at front, browning to text near-contemporary vellum lettered "LD" on the upper cover and decorated by hand, original wrappers (rather browned) bound in, 8vo, Paris, Bibliotheque Charpentier, 1920.*

✱ A SUPERB AND CHARMING ASSOCIATION COPY.

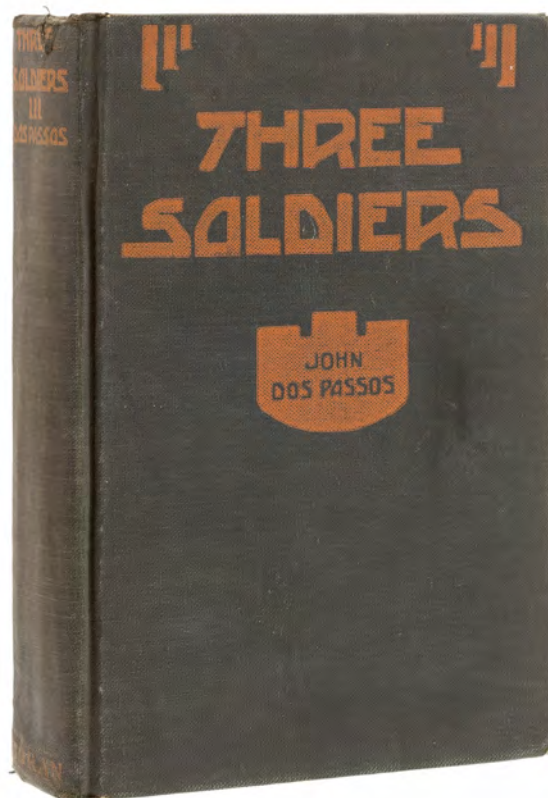
£200 - 300



114

**Daudet (Lucien)** AUTOUR DE SOIXANTE LETTRES DE MARCEL PROUST, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS MOTHER "A MA PETITE MAMAN ADORÉE, ADMIRÉE ET RESPECTÉE, EN ATTENDANT SON BEL EXEMPLAIRE. LUCIEN" *to half-title, plates, light browning to text, original wrappers, light creasing and minor chipping to foot of spine, near-fine generally, glazine dust-jacket, browned, chipping to spine ends, Paris, NRF Gallimard, 1929; and 3 others by Daudet, all inscribed, 8vo (4)*

£200 - 300



115

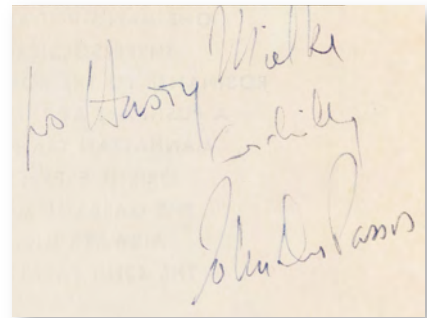
**Dos Passos (John)** THREE SOLDIERS, FIRST EDITION, FIRST STATE *with three blanks at front and p.213, line 31 reading "singing, signed by the author on tipped in leaf, original cloth, hinges starting, original cloth, light fading to spine, spine ends and corners a little bumped and frayed, 8vo, New York, George H. Doran, [1921].*

£150 - 200



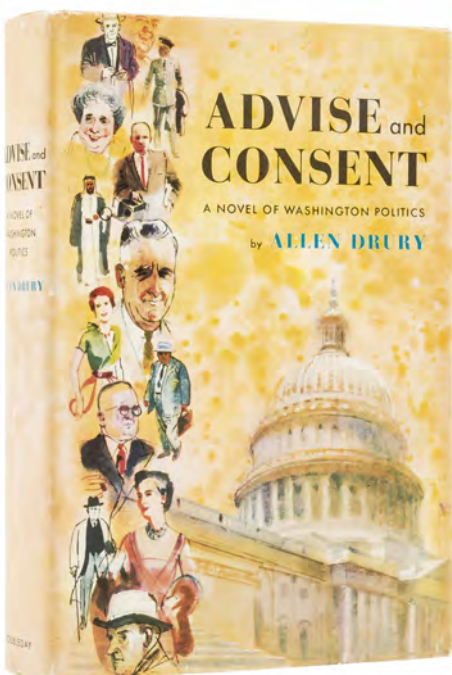
116

**Dos Passos (John)** [The U.S.A. trilogy], 3 vol., FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, comprising *The 42nd Parallel*, light marking to endpapers, bookseller's ticket to pastedown, spine ends and corners a little bumped, jacket with light sunning to spine, spine ends and corners chipped, upper panel with chipping and creasing to head and foot, split to head and foot of upper fore-edge, Harper & Brothers, 1930; *1919*, jacket spine a little browned, chipping to spine ends and corners, light creasing and minor chipping or tearing to head and foot of panels, short split to foot of upper fore-edge, Harcourt, Brace & Company, [1932]; *The Big Money*, light brownning and ink ownership inscriptions to pastedowns and endpapers, jacket price-clipped, very light sunning to spine, spine ends and corners chipped, rubbing and creasing to extremities, panels a little rubbed and marked, Harcourt, Brace & Company, [1936], original cloth, dust-jackets, 8vo.



✧ AN INSCRIBED SET OF DOS PASSOS' MONUMENTAL MODERNIST CLASSIC, ARGUABLY THE GREATEST AMERICAN CONTRIBUTION TO MODERNIST PROSE AND ONE OF THE GREAT NOVELS OF THE 20TH CENTURY. WE CAN TRACE NO OTHER COMPLETE SIGNED SET AT AUCTION.

£2,000 - 3,000



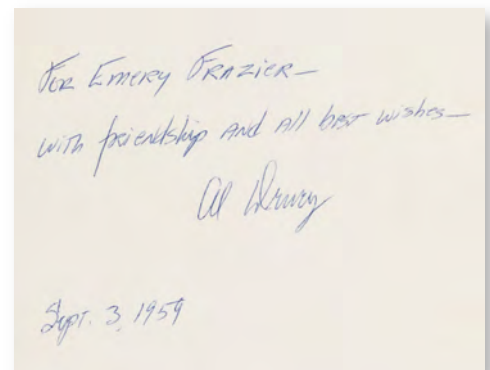
117

**Drury (Allen)** *ADVISE AND CONSENT*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO EMERY L. FRAZIER DATED SEPT. 3, 1959 on endpaper, illustrations by Arthur Shilstone, bookplate of Frazier to pastedown, original cloth, light rubbing and fraying to spine ends and corners, dust-jacket, light sunning to spine, spine ends and corners rubbed and a little chipped, short closed tear to head of upper joint, an excellent example, 8vo, Garden City, NY, Doubleday, 1959.

✧ DRURY'S CLASSIC PULITZER PRIZE-WINNING POLITICAL NOVEL WITH A GOOD ASSOCIATION INSCRIPTION TO A WASHINGTON POLITICAL VETERAN.

Emery L. Frazier (1896-1973) was a Kentucky politician who served in that state's House of Representatives before moving to D.C. in 1932, eventually ascending to the role of Secretary of the U. S. Senate.

£750 - 1,000

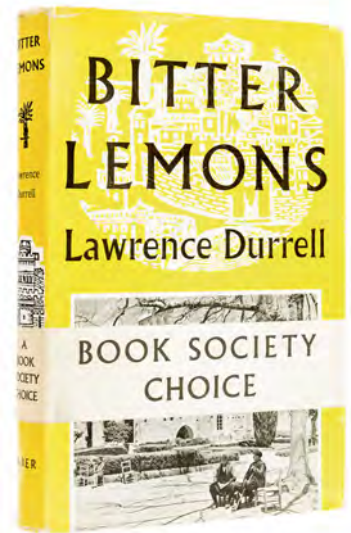




118

**118**  
**Durrell (Lawrence)** ON SEEMING TO PRESUME, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GEORGE AND JEAN REAVEY *to endpaper*, jacket with very light toning to spine, minor creasing to tips of spine and corners, 1948; Sappho. A Play in Verse, SIGNED BY THE AUTHOR *on title*, ink ownership inscription to endpaper, light sunning to spine, jacket spine a little browned, 1950, FIRST EDITIONS, original cloth, dust-jackets, excellent or near-fine; and 2 others, Tunc and Gerald Durrell's Catch Me a Colobus, both signed, 8vo (4)  
 ✨ George Reavey (1907-76), surrealist poet and Samuel Beckett's first literary agent.

£150 - 200



119

**119**  
**Durrell (Lawrence)** BITTER LEMONS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ROBIN AND RENÉE FEDDEN *to endpaper*, original cloth, dust-jacket, minor chipping to spine ends and corners, light creasing to head and foot, 3 neatly repaired tears to foot, still an excellent example overall with the publisher's original wraparound band, 8vo, Faber and Faber, 1957.

✨ A GOOD ASSOCIATION, inscribed to a close friend and fellow poet. Robin Fedden (1908-77), writer, diplomat and mountaineer, one of the Cairo Poets, he co-edited the literary journal *Personal Landscape* with Durrell.

£150 - 200



**120**  
**Durrell (Lawrence)** [THE ALEXANDRIA QUARTET], 4 vol., comprising Justine, "SIGNED FOR CHRISTOPHER HOPE HE FINDS HER GOOD COMPANY!", jacket with light toning to spine, chip to head of spine, minor chipping to corners, 1957; Balthazar, jacket with light toning to spine, very short tear with creasing to head of upper panel, 1958; Mountolive, jacket with light rubbing to head and foot, 1958; Clea, jacket with light creasing to head and foot, 1960, FIRST EDITIONS, THE FIRST WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to half-title*, THE REST SIGNED BY THE AUTHOR *on title*, some very light foxing or browning to endpapers, original cloth, dust-jackets, excellent or near-fine overall, Faber and Faber, 8vo.

✨ A SUPERB INSCRIBED SET OF DURRELL'S ACCLAIMED NOVEL CYCLE, still frequently cited as one of the great literary achievements of the 20th century.

£2,000 - 3,000

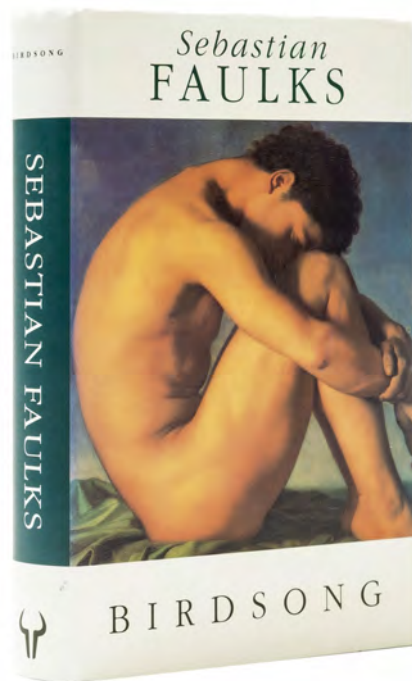
Caroline Durrell  
 1985



121

**Durrell (Lawrence)** [THE AVIGNON QUINTET], 5 vol., Monsieur, light toning to spine, jacket spine faded, spine ends and corners a little chipped, light rubbing to extremities, 1974; Livia, "SUE'S COPY", jacket with light browning to spine, light rubbing and creasing to tips of spine and corners, 1978; Constance, 1982; Sebastian, 1983; Quinx, 1985, FIRST EDITIONS, THE FIRST SIGNED, ALL THE REST WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, generally excellent or near-fine unless where mentioned, Faber and Faber, 8vo.

£300 - 400

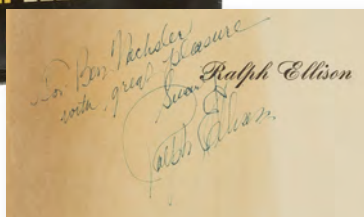
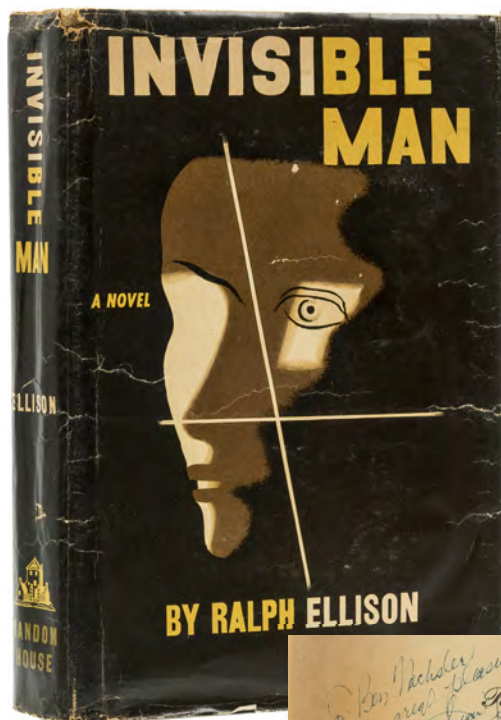


123

**Faulks (Sebastian)** BIRDSONG, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO SARA PARETSKY dated April 24, 1996 on title original boards, minor bumping to spine ends, dust-jacket, light creasing to head and foot, else fine, 8vo, Hutchinson, 1993.

✧ Sara Paretsky (b.1947), author of detective fiction, creator of investigator V. I. Warshawski.

£300 - 400



122

**Ellison (Ralph)** INVISIBLE MAN, FIRST EDITION, FIRST PRINTING with publisher's code "A. B." to foot of title verso, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to title, browning to title and front free endpaper, upper hinge starting, original two-tone cloth, spine browned and a little rubbed, spine ends and corners a little bumped and frayed, dust-jacket priced at \$3.50, light fading to spine, spine ends and corners chipped, small internal chip to spine, small patches of browning to upper flap, rubbing and creasing to extremities, 8vo, New York, Random House, [1952].

✧ Ellison's extraordinary depiction of race and politics in 20th century America. One of the great novels of the 20th century and a cornerstone of African American literature.

£1,500 - 2,000



124

**Ferber (Edna)** SARATOGA TRUNK, LIMITED EDITION, SIGNED BY THE AUTHOR, slip-case, New York, Doubleday, 1941 § Buck (Pearl S.) Imperial Woman, LIMITED EDITION, SIGNED BY THE AUTHOR, New York, John Day, n.d. § Mailer (Norman) Miami and the Seige of Chicago, FIRST EDITION, SIGNED BY THE AUTHOR, dust-jacket, New York, World Publishing, 1968 § Cunningham (Michael) The Hours, FIRST EDITION, SIGNED BY THE AUTHOR, dust-jacket, 1998, original boards; and 23 others, American literature, mostly signed or inscribed, 8vo (27)

£200 - 300



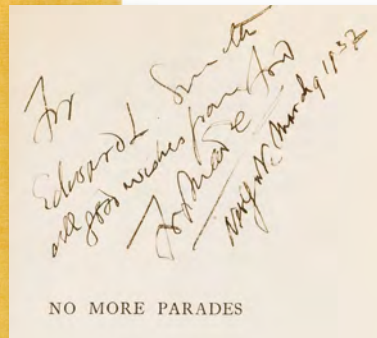
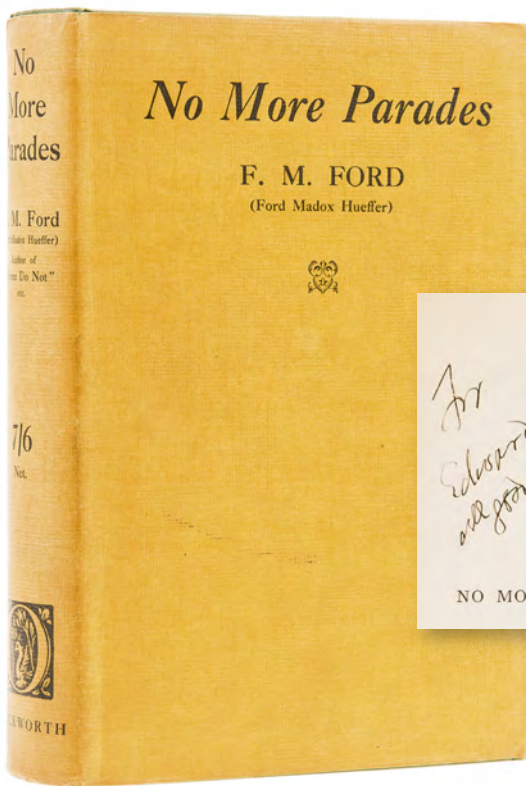
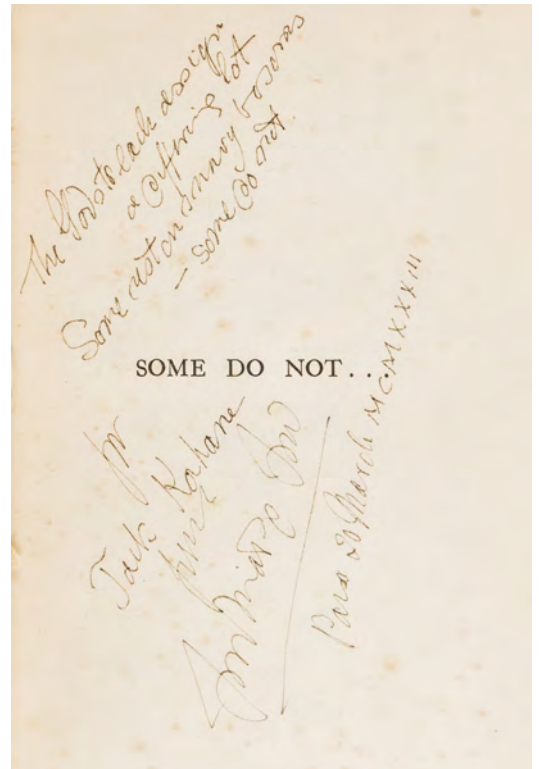
125

**Ford (Ford Madox)** SOME DO NOT... A NOVEL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "THE GODS TO EACH ASSIGN A DIFFERING LOT/ SOME REST ON SNOWY BOSOMS - SOME DO NOT. FOR JACK KAHANE, FROM FORD MADOX FORD, PARIS 20, MARCH, MCMXXXIII" on half-title, neat pencil correction in the author's hand to the margin of p.92, occasional light marking or minor soiling, some light spotting, light browning and pencil marks to endpapers, some slight pulling to gatherings, original cloth, browning to spine, spine ends and corners bumped and chipped, splitting to lower joint, light rubbing to extremities, [Harvey A56a], 8vo, Duckworth and Company, 1924.

✱ THE SECOND BOOK IN FORD'S ACCLAIMED TIETJENS TETRALOGY, WITH AN EXCELLENT ASSOCIATION.

Jack Kahane (1887-1939), writer and publisher, founded the Obelisk Press in Paris in 1929 which would publish a number of the ex-pat Paris-based writers in the first half of the 20th century including Henry Miller, James Joyce and Cyril Connolly. Ford here is (mis)quoting his own line from *Mr. Bosphorous and the Muses*.

£1,000 - 1,500



126

**Ford (Ford Madox)** NO MORE PARADES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to half-title, very light browning to endpapers, original cloth, minor bumping to spine ends and corners, dust-jacket, some light surface soiling, very minor rubbing or chipping to spine ends and corners, but a near-fine example overall, 8vo, Duckworth, 1925.

✱ RARE SIGNED OR INSCRIBED, WE CAN TRACE ONLY FOUR COPIES AT AUCTION.

£800 - 1,200

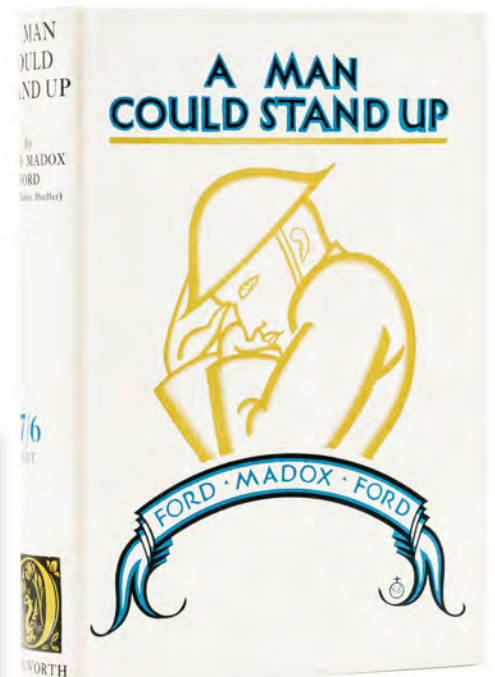
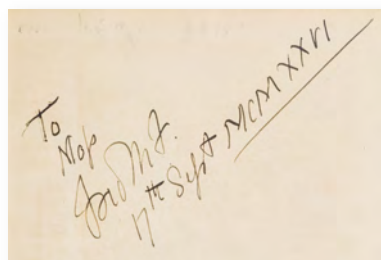
127

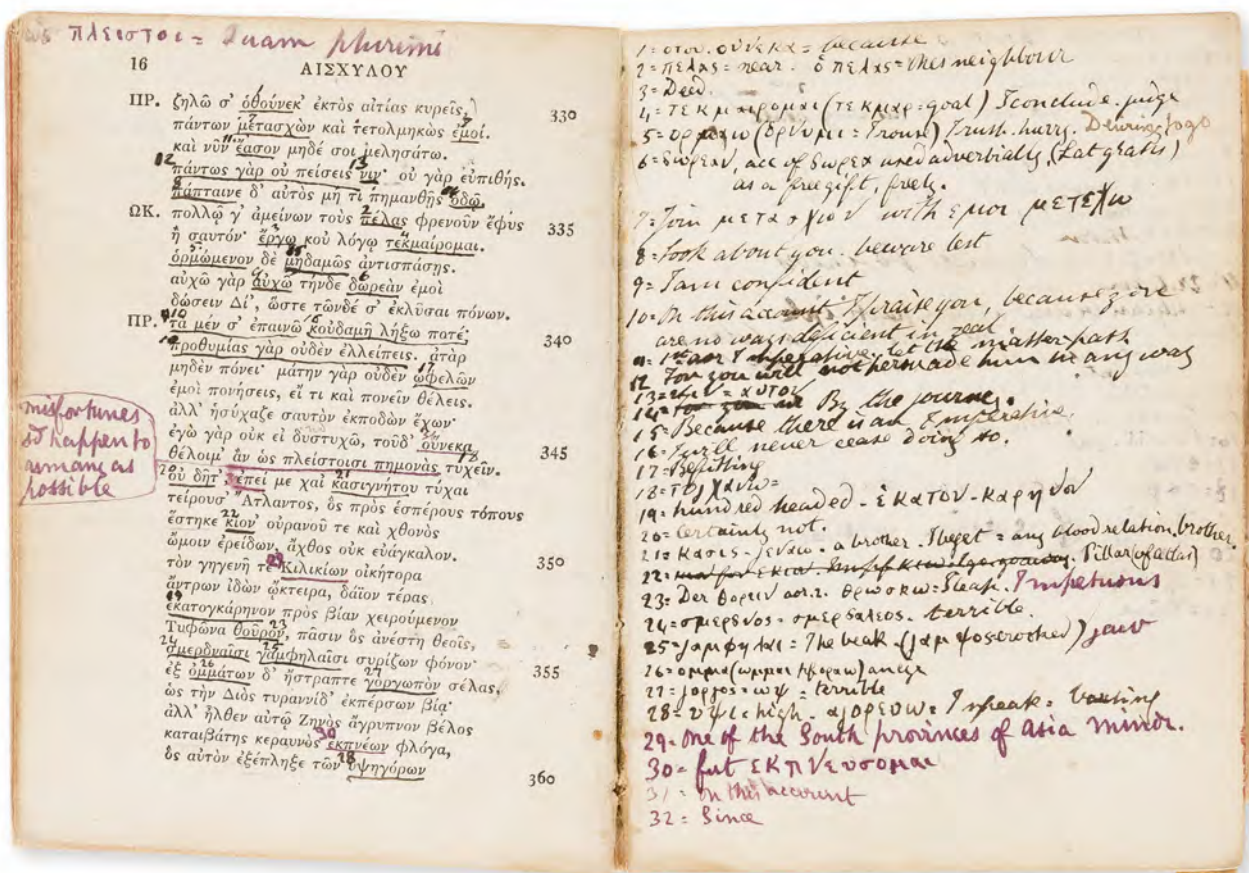
**Ford (Ford Madox)** A MAN COULD STAND UP, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO MOP, FORD M. F. 17TH SEPT. MCMXXVI" to endpaper, original cloth, very light sunning to spine, minor rubbing and bumping to tips of spine and corners, dust-jacket, a few short closed tears to head with some accompanying creasing, small nick to foot of lower joint, some light surface soiling, an excellent example, 8vo, Duckworth, 1926.

✱ THE FINAL VOLUME IN THE TIETJENS TETRALOGY WITH A SUPERB ASSOCIATION, INSCRIBED TO THE PARTIAL INSPIRATION FOR THE HEROINE OF THE NOVELS, VALENTINE WANNOP.

Mop was the nickname of Margaret Cole (née Postgate, 1893-1980), a socialist politician, writer and poet. Ford was friendly with her and her husband G. D. H. Cole and combined aspects of her and Elizabeth Bowen to create his most enduring female character, Valentine Wannop.

£800 - 1,200





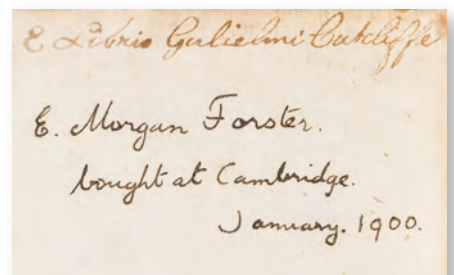
**128**

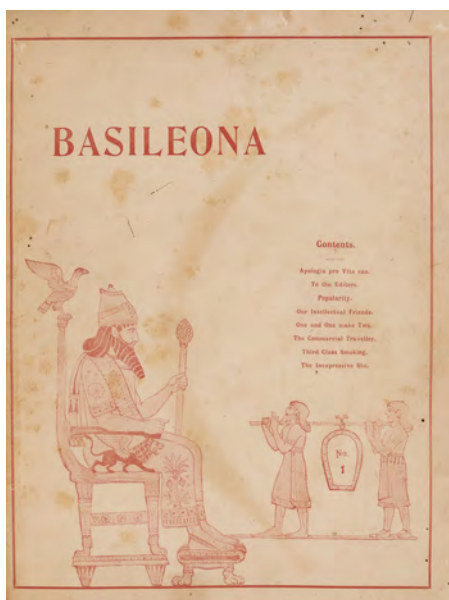
**Forster (E. M.).**- A COLLECTION OF 18 CLASSICAL TEXTBOOKS OWNED BY FORSTER WHILST A STUDENT AT CAMBRIDGE, 13 VOLUMES WITH ANNOTATIONS IN FORSTER'S HAND TO MARGINS OR ON BLANK INTERLEAVES, INCLUDING 1 WITH 3 LOOSELY INSERTED BATTLE-PLANS OF CANNOE AND SYRACUSE ALSO IN FORSTER'S HAND, 5 VOLUMES WITH FORSTER'S OWNERSHIP INSCRIPTION, VARIOUS BINDINGS, V.D.; AND A COPY OF HEFFER'S CATALOGUE OF BOOKS FROM FORSTER'S LIBRARY, 8vo; SOLD AS A COLLECTION OF ASSOCIATION COPIES AND NOT SUBJECT TO RETURN (19)

✱ AN EXTRAORDINARY GROUP OF TITLES THAT GIVE AN INSIGHT INTO THE STUDY AND DEVELOPMENT OF THE YOUNG FORSTER.

Many of the annotations are extensive, particularly those relating to Greek texts. Several include the crossed-through bookplate of Forster's father and some the ownership inscription or stamp of his uncle. A complete list of the titles is available upon request.

£2,000 - 3,000





129

**Forster (E.M.) Percy Lubbock, C. H. L. Tennyson and others, contributors.** BASILEONA, nos.1-7, double-column, illustrations, light worming, mostly marginal, modern calf-backed boards, no. 1 lacking lower cover but remaining issues with original pictorial wrappers bound in (some rather soiled), [Kirkpatrick C5 - C12], 4to, Cambridge, W. P. Spalding, 1900-02.

✿ SOME OF FORSTER'S EARLIEST APPEARANCES IN PRINT. Written by the author during his second and third years at Cambridge. Rare, we can trace only one other set at auction. This copy has neat pencil annotations below some of the articles identifying the authors. Intriguingly these suggest a few articles as being by Forster that are not identified by Kirkpatrick.

£300 - 400

130

**Forster (E.M.)** WHERE ANGELS FEAR TO TREAD, FIRST EDITION, FIRST ISSUE with 32pp. advertisements beginning with 'The Edge of Circumstance' SIGNED BY THE AUTHOR on title with a strike through the printed name, half-title, bookplates of Henry John Hancock Lloyd and Thos. and Lois Baskett to pastedown and endpaper, some light marking to front pastedown and endpaper, original cloth, light browning to spine, spine ends and corners a little bumped, small patch of marking to upper cover, light rubbing to extremities, but a bright and excellent copy overall, [Kirkpatrick A1a], 8vo, William Blackwood and Sons, 1905.

✿ FORSTER'S FIRST NOVEL, WE CAN TRACE NO SIGNED COPIES FOR ALMOST 30 YEARS. Published when Forster was only 26 years old, *Where Angels Fear to Tread* immediately established the author as a writer of note and its central theme, of the snobbery and hypocrisy of the English middle class, one that would preoccupy him for much of his career.

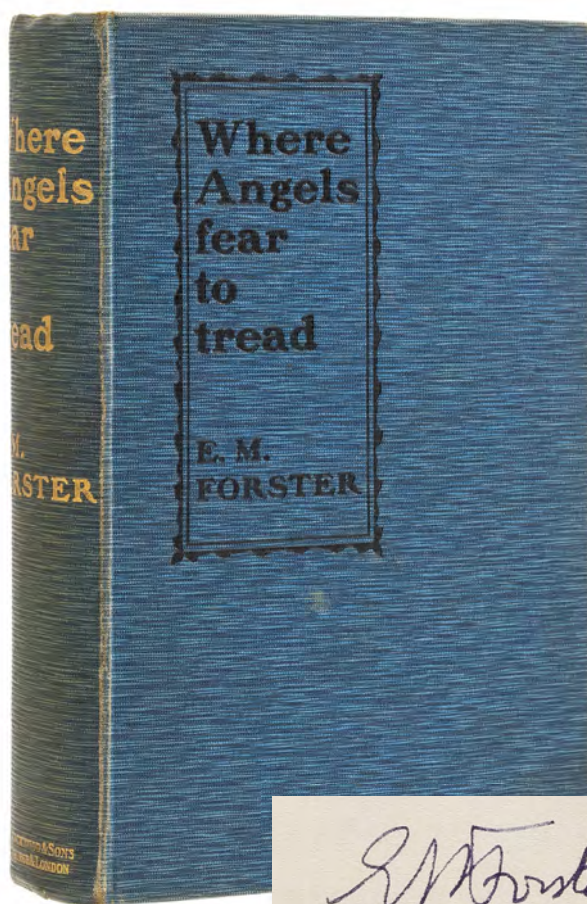
£3,000 - 4,000

131

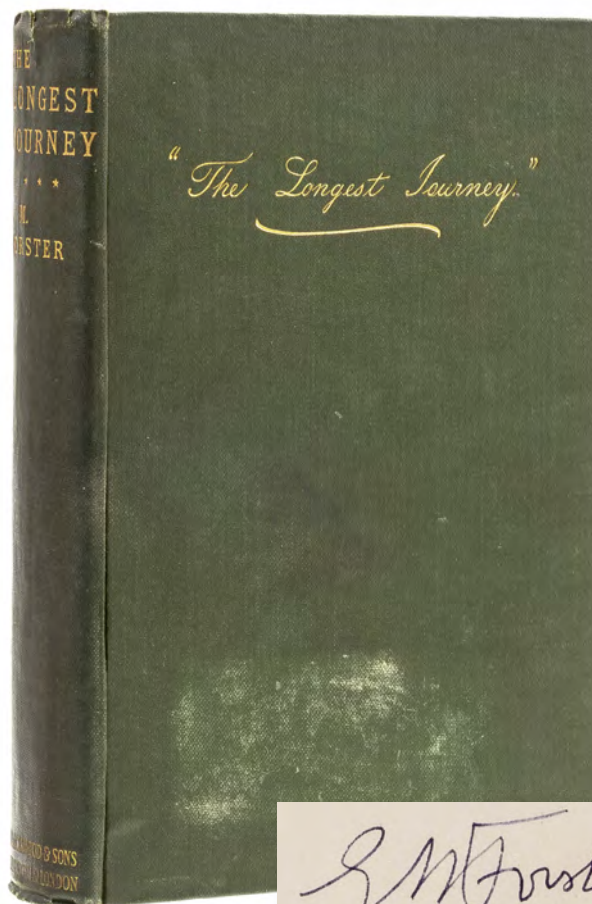
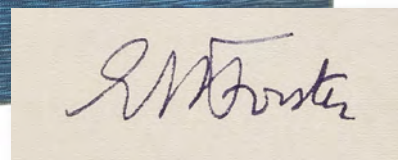
**Forster (E.M.)** THE LONGEST JOURNEY, FIRST EDITION, SIGNED BY THE AUTHOR on title with a strike through the printed name, half-title, light marginal toning to text, light foxing to endpapers, bookplate of Thos. and Lois Baskett to pastedown, original cloth, spine a little darkened, spine ends and corners a little bumped with short split to head of spine, faint label residue to upper cover, some light rubbing or marking, but a very good, crisp copy overall, [Kirkpatrick A2a], 8vo, William Blackwood & Sons, 1907.

✿ Forster's second novel, beginning with a vivid depiction of the Cambridge of his day. WE CAN TRACE ONLY 2 SIGNED OR INSCRIBED COPIES AT AUCTION IN THE LAST 30 YEARS.

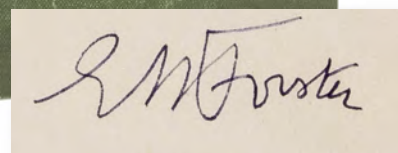
£1,500 - 2,000

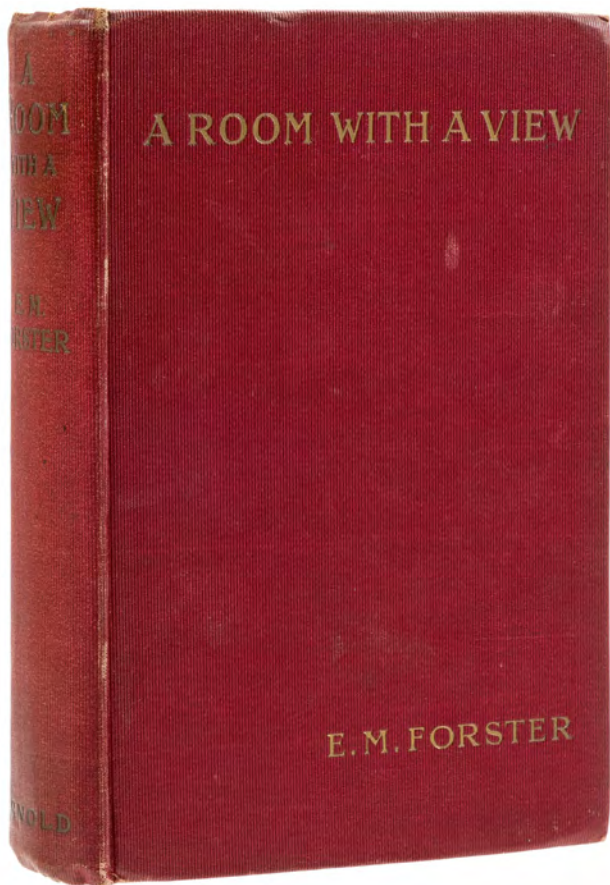


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131





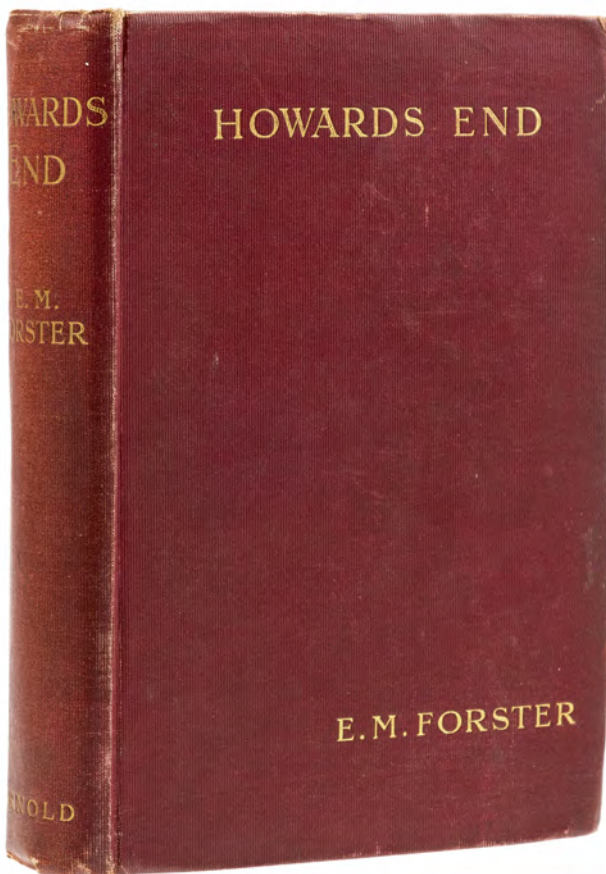
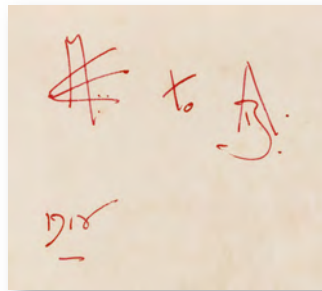
132

**Forster (E.M.)** A ROOM WITH A VIEW, FIRST EDITION, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "A[IDA] B[ORCHGREVINK] FROM E.M.F. 16/7/16" to pastedown, 8pp. advertisements, the odd spot, ink monogram of Borchevink with note of presentation to endpaper, very light browning to endpapers, original cloth, very light fading to spine, spine ends and corners a little rubbed and bumped, some very light rubbing or marking, but a very good copy overall, [Kirkpatrick A3a], 8vo, Edward Arnold, 1908.

✠ A VERY GOOD ASSOCIATION COPY OF FORSTER'S THIRD NOVEL, INSCRIBED TO A FRIEND AND TANGENTIAL MEMBER OF THE BLOOMSBURY GROUP. WE CAN TRACE ONLY 3 SIGNED OR INSCRIBED COPIES OF THIS WORK AT AUCTION.

Aida Borchgrevink, *née* Starr (1861-1931), socialite, daughter of an American corn millionaire. She was introduced to Forster in Alexandria and stood out as a somewhat eccentric figure - she had once trained as an opera singer and would sing Wagner loudly as she drove. The two remained correspondents for several years.

£4,000 - 6,000



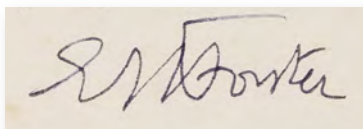
133

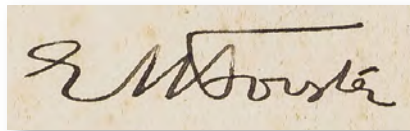
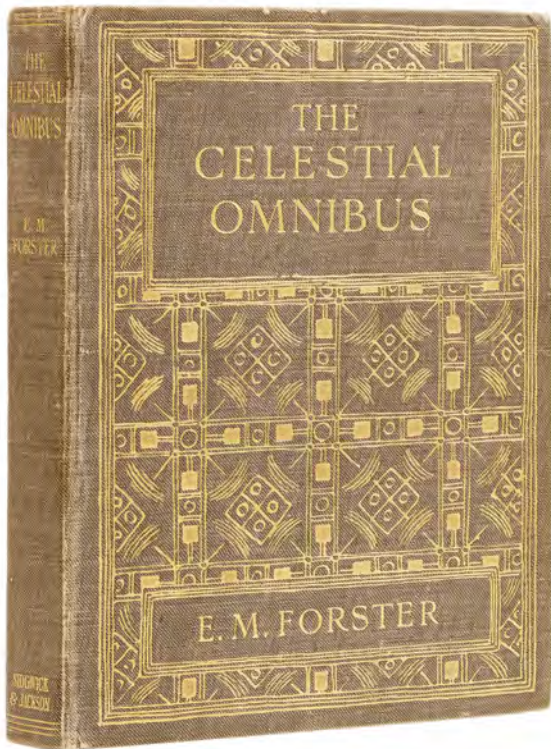
**Forster (E.M.)** HOWARDS END, FIRST EDITION, SIGNED BY THE AUTHOR *on title with strike through the printed name*, scattered spotting, lower hinge cracked but holding firm, browning to front free endpaper, bookplate of Thos. and Lois Baskett to pastedown covering early bookplates or labels, original cloth, spine slightly faded, spine ends and corners bumped, rubbing to extremities, [Kirkpatrick A4a], 8vo, Edward Arnold, 1910.

✠ A SIGNED COPY OF FORSTER'S MASTERPIECE, WE CAN TRACE ONLY 3 SIGNED OR INSCRIBED COPIES AT AUCTION.

This seemingly an intermediate issue with both the 4pp. integral advertisements with Stepson of the Soil as a first impression and the 8pp. publisher's catalogue with Stepson of the Soil as a second impression.

£5,000 - 7,000





134

**Forster (E.M.)** THE CELESTIAL OMNIBUS, FIRST EDITION, SIGNED BY THE AUTHOR *on title with two strikes through the printed name* WITH AUTOGRAPH LETTER SIGNED FROM THE AUTHOR TO FREDERIC PROKOSCH *loosely inserted, 3pp. advertisements, some light foxing, pictorial endpapers, original cloth with rich gilt pattern to upper cover, slight shelf-lean, extremities rubbed, light marking to lower cover, [Kirkpatrick A5a], 8vo, Sidgwick & Jackson, 1911.*

✿ FORSTER'S FIRST SHORT STORY COLLECTION, RARE SIGNED.

In the letter, addressed from the Reform Club and dated 14.6.33, Forster states that he "will autograph the books with pleasure" and adds "You may be interested to know that the cover and end papers of the *Celestial Omnibus* were designed by Roger Fry."

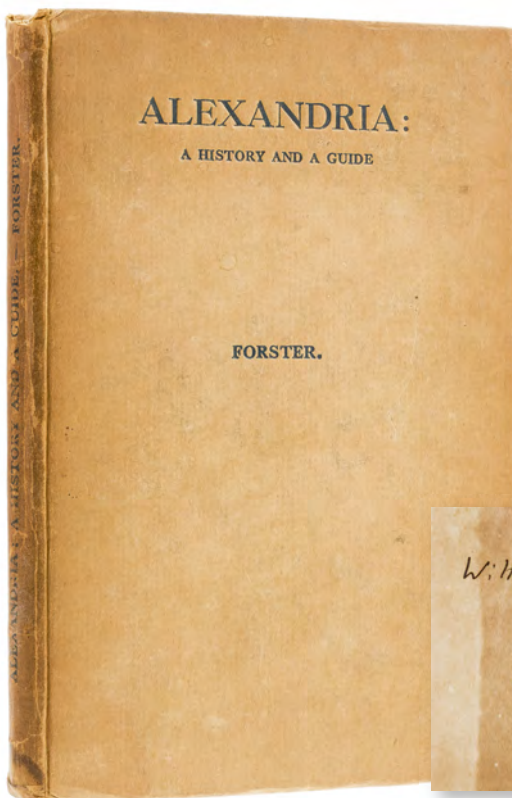
£1,200 - 1,800

135

**Forster (E.M.)** THE STORY OF THE SIREN, FIRST EDITION, *[one of 500 copies]*, SIGNED BY THE AUTHOR *with a strike through the printed name*, 1p. advertisements, *light toning to margins, bookplate of Frederic Prokosch to pastedown, original green, pale grey and orange wrappers, printed label, light fading to margins, rubbing and creasing to extremities, [Kirkpatrick A6; Woolmer 9], 8vo, Hogarth Press, 1920.*

✿ With the label in Kirkpatrick's third state, without border.

£1,000 - 1,500



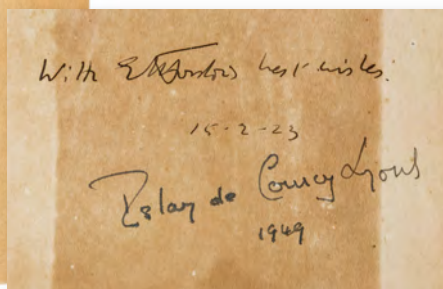
136

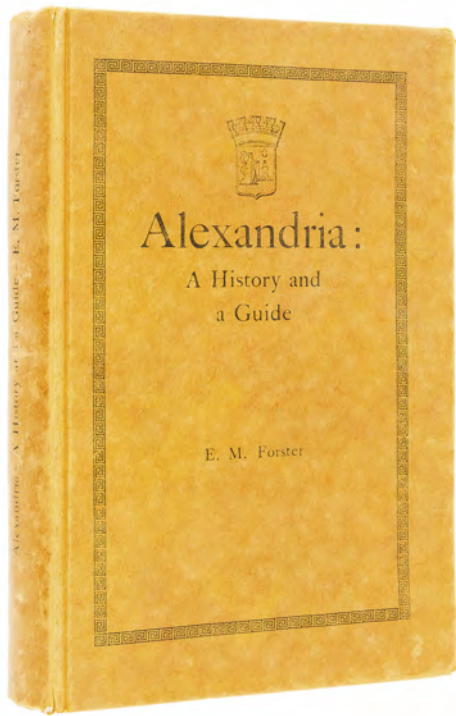
**Forster (E.M.)** ALEXANDRIA: A HISTORY AND A GUIDE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, maps and plans, including folding map in pocket at rear, light browning and ink ownership inscription of Islay de Courcy Lyons to front free endpaper, original boards, browning to spine, spine chipped at head and bumped at foot, light rubbing browning to covers, [Kirkpatrick A8a], 8vo, Alexandria, Whitehead Morris, 1922.*

✿ A rare Forster title, especially inscribed - many copies were destroyed by fire. Alexandria was an important city for Forster: he spent much of the First World War there working for the British Red Cross and it was the city in which he was first able to express his homosexuality. This one of the copies with the plan for p.144 placed at p.44.

Algernon Islay de Courcy Lyons (1922-1993), Welsh photographer and novelist. See also lots 190, 196, 197, 201, 204 and 205.

£750 - 1,000



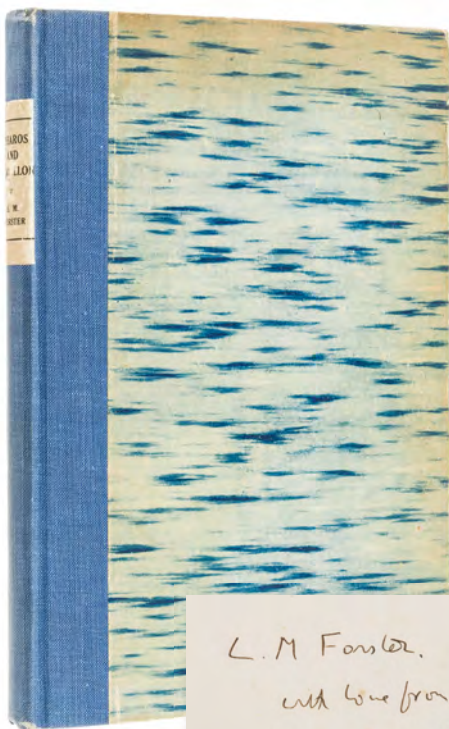


137

**Forster (E.M.)** ALEXANDRIA: A HISTORY AND A GUIDE, NUMBER 9 OF 250 COPIES SIGNED BY THE AUTHOR, *plates, maps and plans, some folding, including folding map at read, the odd spot or patch of foxing, light browning to endpapers, original orange boards, light sunning to spine, spine ends and corners a little bumped, light rubbing, [Kirkpatrick A8b], 8vo, Alexandria, Whitehead Morris, 1938.*

✿ The second, much revised edition, published under the auspices of Royal Archaeological Society of Alexandria.

£500 - 700



L. M. Forster.  
with love from E. M. F.  
May 16<sup>th</sup> 1923

138

**Forster (E.M.)** PHAROS AND PHARILLON, FIRST EDITION, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "L[AURA] M. FORSTER WITH LOVE FROM E. M. F. MAY 16<sup>TH</sup> 1923" to *front free endpaper, 1p. advertisements, light scattered spotting, original cloth-backed boards with horizontal blue streaks, light rubbing and browning to spine label, light toning to covers, extremities rubbed, [Kirkpatrick A9; Woolmer 29], 8vo, Hogarth Press, 1923.*

✿ AN EXCELLENT ASSOCIATION COPY, INSCRIBED BY THE AUTHOR TO HIS AUNT THE DAY AFTER PUBLICATION. Laura Forster played an important part in Forster's life - her house in West Hackhurst was designed and built by Forster's father and left to Forster along with her substantial library after her death in 1924. This bequest gave Forster an income for life along with the independence that this allowed.

£500 - 700

G.A.  
Pro Alexandria Alexandrina  
E. M. F.  
May 1923

139

**Forster (E.M.)** PHAROS AND PHARILLON, FIRST EDITION, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "G[EORGE] A[NTONIUS] PRO ALEXANDRIA ALEXANDRINA, E. M. F., MAY 1923" to *endpaper, 1p. advertisements, the odd mark or light patch of finger-soiling, original cloth-backed boards with horizontal blue streaks, spine label chipped and a little browned, spine ends a little bumped, corners worn, rubbed, [Kirkpatrick A9; Woolmer 29], 8vo, Hogarth Press, 1923.*

✿ A VERY GOOD ASSOCIATION COPY, INSCRIBED TO A FRIEND AND FELLOW-AUTHOR.

George Habib Antonius (1891-1942), Lebanese-Egyptian diplomat and historian of Arab nationalism. Antonius worked in the British government censorship office in Alexandria and befriended Forster during this time. He is cited by Forster as an authority in the acknowledgements of his guide to Alexandria.

£400 - 600

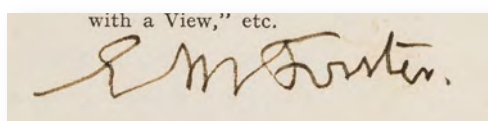
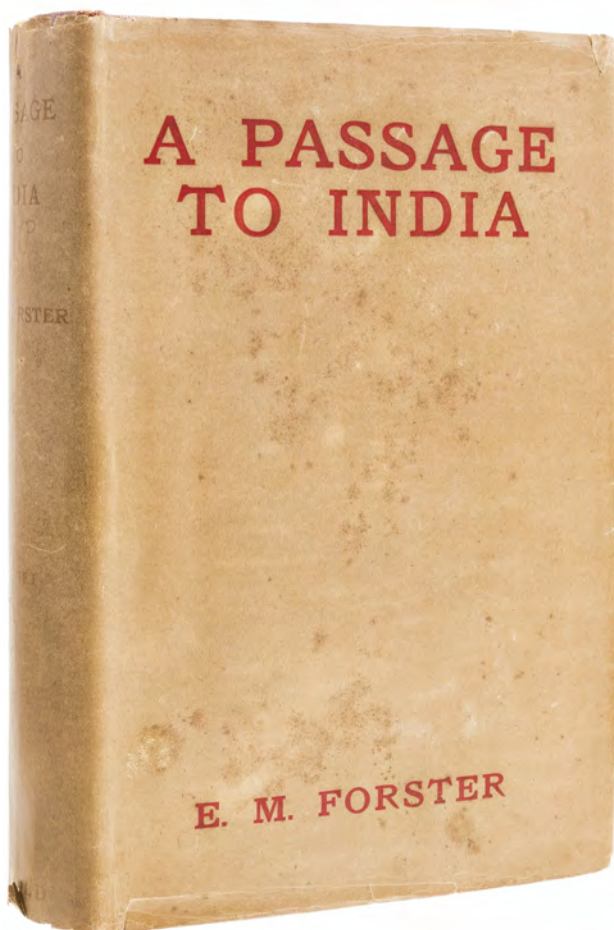
Rosalie Alford  
for  
Lily Forster  
May 16<sup>th</sup> 1923.

140

**Forster (E.M.)** PHAROS AND PHARILLON, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION "ROSALIE ALFORD FROM LILY FORSTER MAY 16<sup>TH</sup> 1923" to *ENDPAPER, 1p. advertisements, the odd spot but very clean generally, original cloth-backed boards with horizontal blue streaks, light rubbing and browning to spine label, spine ends and corners a little bumped, light toning to covers, extremities rubbed, [Kirkpatrick A9; Woolmer 29], 8vo, Hogarth Press, 1923.*

✿ PRESENTATION COPY FROM THE AUTHOR'S MOTHER ON THE DAY FOLLOWING PUBLICATION TO ONE OF HER LIFELONG FRIENDS.

£150 - 200

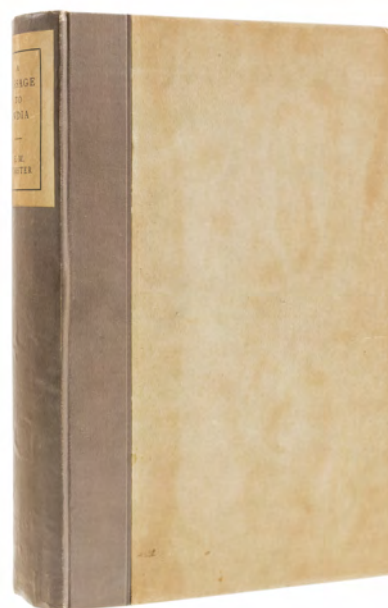


141

**Forster (E.M.)** A PASSAGE TO INDIA, FIRST TRADE EDITION, SIGNED BY THE AUTHOR *on title with strike the printed name*, 3pp. advertisements, some scattered foxing, light browning to endpapers, original cloth, light fading to spine light rubbing and bumping to spine ends and corners, otherwise sharp and excellent, dust-jacket, darkened, heavier on spine, spine ends and corners a little chipped, a few very short closed tears and creasing to head and foot, a few small neat tape repairs to verso, speckling to upper panel, a few small splits along fore-edges, a very good example, [Kirkpatrick A10a], 8vo, Edward Arnold & Co., 1924.

✱ A SIGNED FIRST TRADE EDITION OF FORESTER'S LAST MAJOR NOVEL, WE CAN TRACE NO SIGNED COPY IN A DUST-JACKET AT AUCTION FOR 20 YEARS.

£5,000 - 7,000

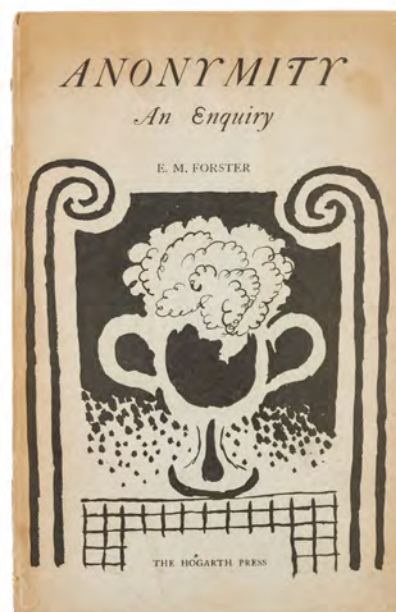


142

**Forster (E.M.)** A PASSAGE TO INDIA, NUMBER 141 OF 200 COPIES SIGNED BY THE AUTHOR, *title printed in red and black, additional spine label tipped onto rear endpaper, light browning to endpapers, bookplate of Mary Kennedy to pastedown, hinges starting, original cloth-backed boards, paper label to spine light browning to label and covers, light rubbing to extremities, but a very good, sharp example overall, t.e.g., others uncut, original slip-case (light fading on spine, some chipping and wear to extremities), [Kirkpatrick A10a], 8vo, Edward Arnold & Co., 1924.*

✱ The limited edition of the James Tait Black Memorial Prize-winning novel, rare in the original slip-case.

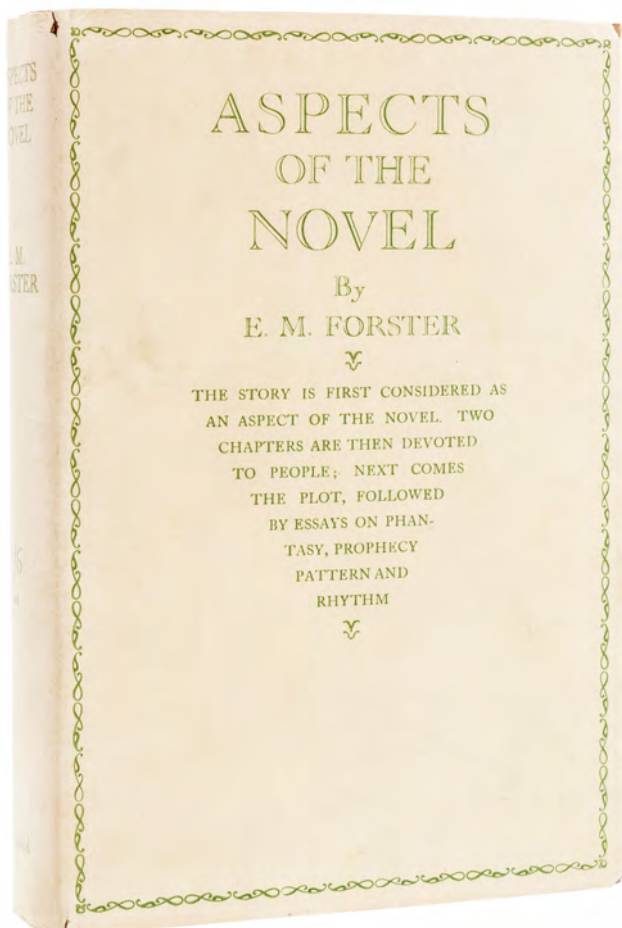
£1,500 - 2,000



143

**Forster (E.M.)** ANONYMITY. AN ENQUIRY, FIRST EDITION, SIGNED BY THE AUTHOR *on title with strike through printed name, ink ownership inscription and bookplate of Gilbert A. Harrison to endpaper and pastedown, original pictorial boards by Vanessa Bell, chipping to spine ends with portion of loss to head of spine, light browning to spine and cover margins, corners a little bumped, [Kirkpatrick A11; Woolmer 61], 8vo, Hogarth Press, 1925.*

£300 - 400

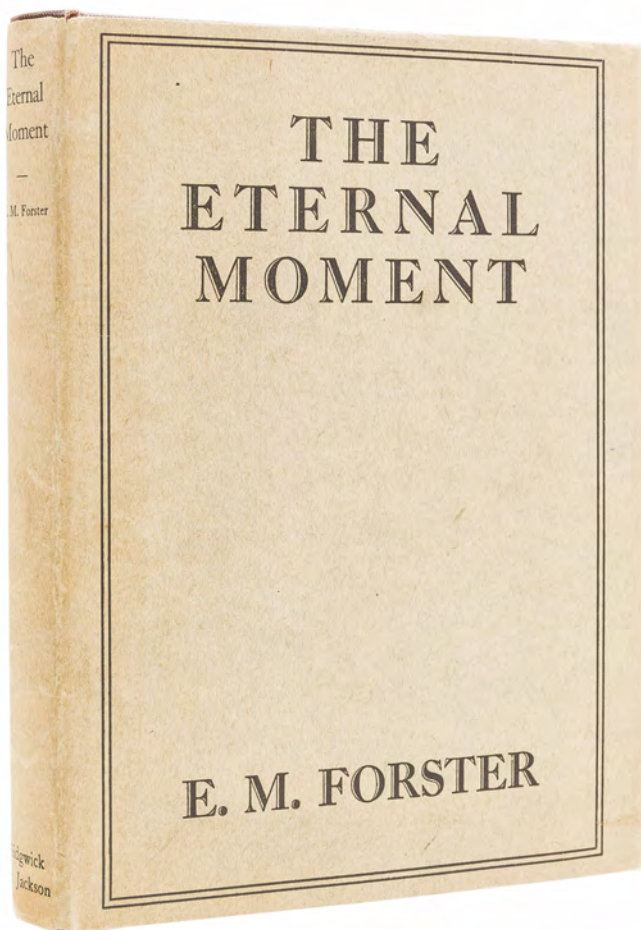
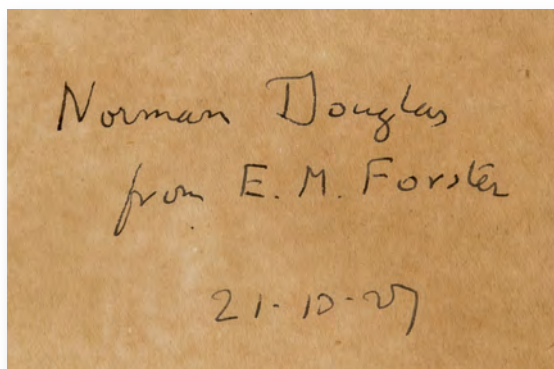


144

**Forster (E.M.)** ASPECTS OF THE NOVEL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO NORMAN DOUGLAS to endpaper dated 21.10.27, some foxing and spotting, endpapers browned, publisher's subscription card loosely inserted, Norman Douglas' ink ownership stamp to pastedown, original cloth, very light fading to spine, light rubbing and bumping to spine ends and corners, a few small chips to upper joint, dust-jacket, very light toning to spine, spine ends and corners a little chipped, light creasing to head and foot, a bright and excellent example, [Kirkpatrick A12a], 8vo, Edward Arnold & Co., 1927.

✦ AN EXCELLENT ASSOCIATION INSCRIBED THE DAY AFTER PUBLICATION TO ONE OF THE BOOK'S SUBJECTS, REFERRED TO IN THE BOOK AS "ONE OF OUR FOREMOST WRITERS". Douglas has noted in pencil below the inscription the pages on which he is mentioned.

£750 - 1,000

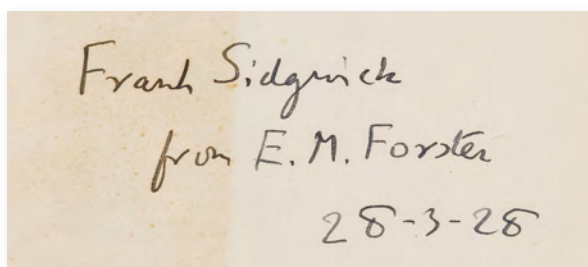


145

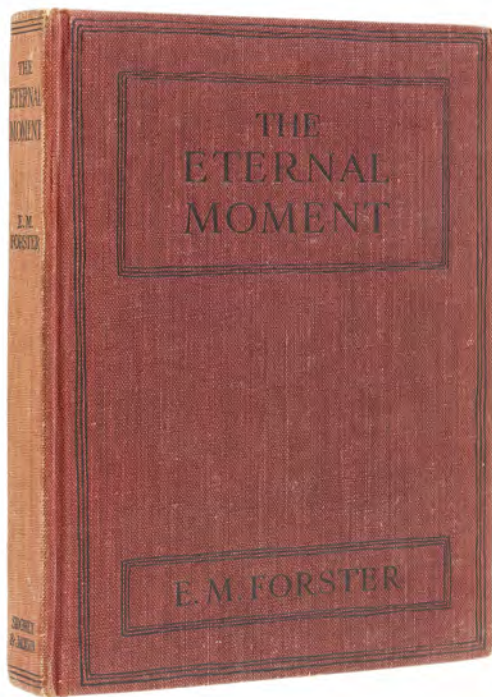
**Forster (E.M.)** THE ETERNAL MOMENT AND OTHER STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FRANK SIDGWICK FROM E. M. FORSTER 28-3-28" to endpaper, light browning to endpapers, original first issue cloth blocked in gilt, light rubbing to tips of spine and corners, but near-fine otherwise, t.e.g., dust-jacket, neatly price-clipped, very light toning to spine, minor chipping to spine ends and corners, light rubbing to extremities, but a near-fine example overall, [Kirkpatrick A13a], 8vo, Sidgwick & Jackson Ltd., 1928.

✦ A FINE ASSOCIATION COPY INSCRIBED BY THE AUTHOR TO THE PUBLISHER THE DAY AFTER PUBLICATION. This one of 35 the copies noted by Kirkpatrick as having a gilt top edge, reserved for presentation.

£3,000 - 4,000



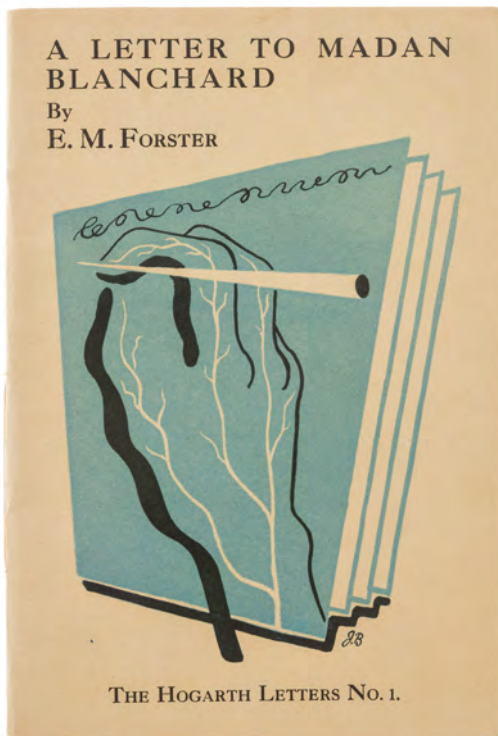




146

**Forster (E.M.)** THE ETERNAL MOMENT, FIRST EDITION, SIGNED BY THE AUTHOR on title with a strike through the printed name, light spotting to endpapers, bookseller's label to pastedown, original second issue cloth blocked and lettered in black, light sunning to spine, light rubbing and bumping to spine ends and corners, [Kirkpatrick A13a], 8vo, Sidgwick & Jackson, 1928.

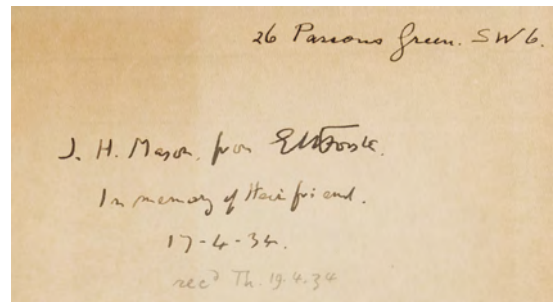
£200 - 300



147

**Forster (E.M.)** A LETTER TO MADAN BLANCHARD, FIRST EDITION, SIGNED BY THE AUTHOR on title with strike through the printed name, original stitched wrappers, some light toning to upper cover, but near-fine overall, [Kirkpatrick A14a; Woolmer 254], 8vo, Hogarth Press, 1931.

£150 - 200



148

**Forster (E.M.)** GOLDSWORTHY LOWES DICKINSON, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "J. H. MASON FROM E. M. FORSTER. IN MEMORY OF THEIR FRIEND. 17-4-34" to endpaper with Mason's address in Forster's hand above and Mason's note in pencil "Recd. Th. 19.4.34" below, frontispiece, plates, original cloth, dust-jacket, very light discolouration to spine, spine ends and corners a little chipped, splitting to joints, tape repair to verso, horizontal chip to upper panel, light surface soiling, [Kirkpatrick A16a], 8vo, Edward Arnold & Co., 1934.

✧ A GOOD ASSOCIATION, INSCRIBED 2 DAYS PRIOR TO PUBLICATION TO A MUTUAL FRIEND OF THE AUTHOR AND THE BOOK'S SUBJECT WHO HIMSELF FEATURES IN THE WORK. On p.3, next to a line in which Forster states "it was there that I saw him once or twice towards the end of his life", Mason has added a note in pencil "So did I JHM".

J. H. Mason (1875-1951) printer who worked at or was associated with many of the major private presses of the early 20th century.

£400 - 600



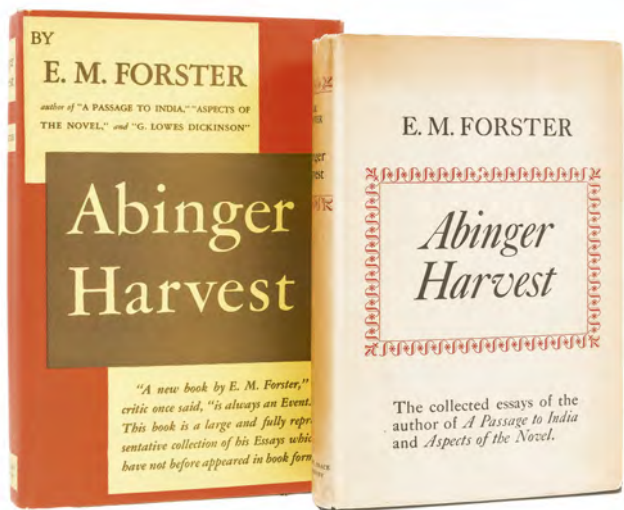
149

**Forster (E.M.)** ABINGER HARVEST, FIRST EDITION, FIRST ISSUE with 'A Flood in the Office' present, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "F[OREST] R[EID] WITH LOVE FROM E. M. F. 18.3.36" to endpaper, light browning to endpapers, "Ex Libris" book label to pastedown, original cloth, light rubbing to tips of spine and corners, dust-jacket, light browning to spine, spine ends and corners a little chipped, an excellent example overall, [Kirkpatrick A18a], 8vo, Edward Arnold & Co., 1936.

✧ AN EXCELLENT ASSOCIATION, INSCRIBED THE DAY BEFORE PUBLICATION TO THE SUBJECT OF ONE OF THE BOOK'S ESSAYS.

Forster and Reid met while studying at Christ's College, Cambridge. The two writers maintained a correspondence and mutual admiration for the rest of their lives (Forster once referred to Reid as "the most important man in Belfast").

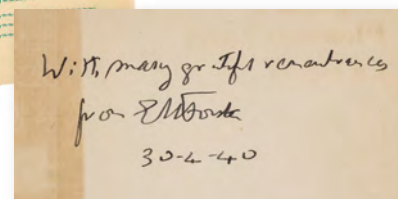
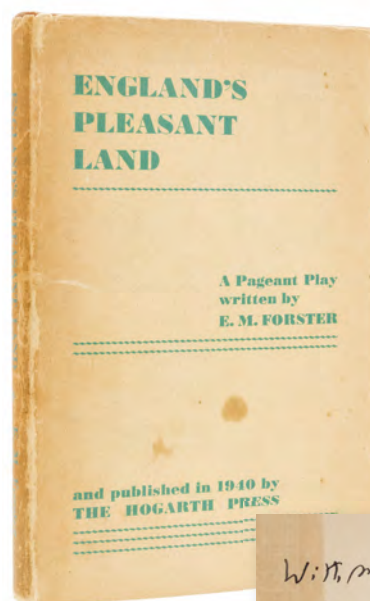
£400 - 600



150

**Forster (E.M.)** ABINGER HARVEST, FIRST AMERICAN EDITION, FIRST ISSUE with 'A Flood in the Office' present, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "Dennis from Morgan with love 1936" to endpaper, light browning to endpapers, original cloth, bumping to head and foot, dust-jacket, some light toning but otherwise fine, [Kirkpatrick A18b], New York, Harcourt, Brace and Company, 1936; and the second American edition of the same, 8vo (2)

£200 - 300

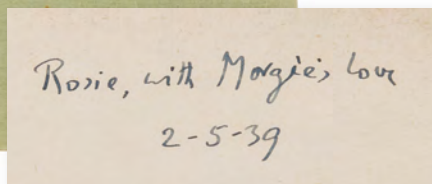
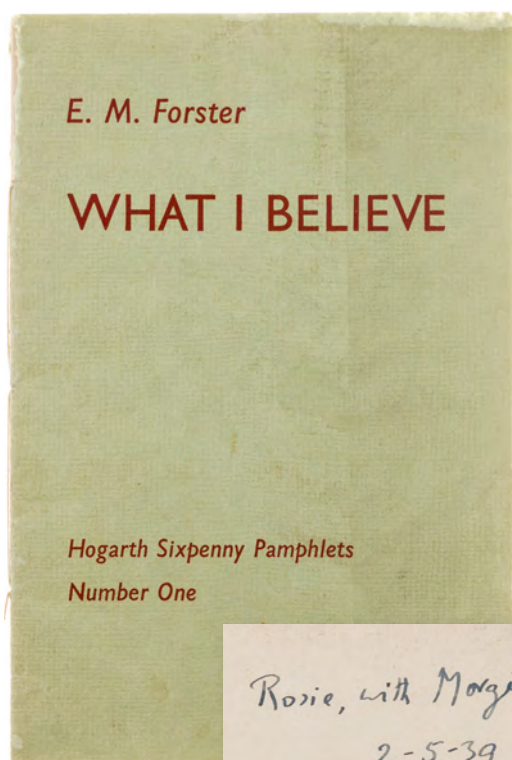


152

**Forster (E.M.)** ENGLAND'S PLEASANT LAND, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED 30-4-40 to endpaper, light browning to endpapers, original cloth, dust-jacket, browning, spine ends and corners a little chipped, light rubbing to extremities, [Kirkpatrick A22; Woolmer 466], 8vo, Hogarth Press, 1940.

✱ Presentation inscription from the author the day after publication.

£200 - 300

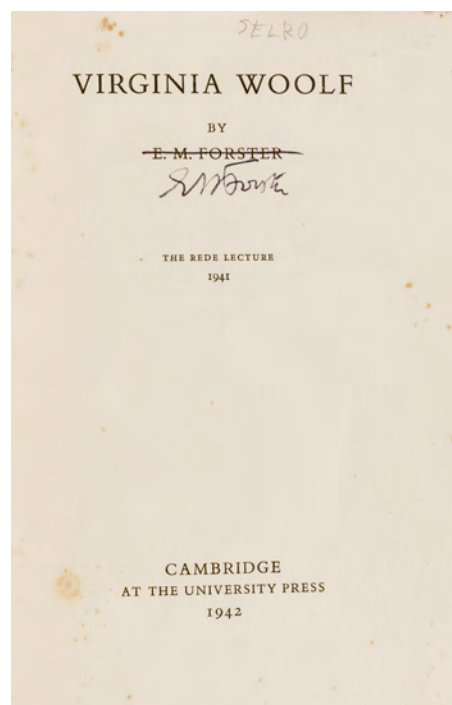


151

**Forster (E.M.)** WHAT I BELIEVE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ROSIE [WICHELO], WITH MORGIE'S LOVE, 2-5-39" to half-title, light marginal toning, light marking to title, original wrappers, light soiling and discolouration, spine split at head, lower cover with chipping to foot, [Kirkpatrick A20; Woolmer 445], 8vo, Hogarth Press, 1939.

✱ Presentation copy inscribed around the day of publication (Kirkpatrick gives the date as "early May") to Forster favourite aunt. See also lot 156.

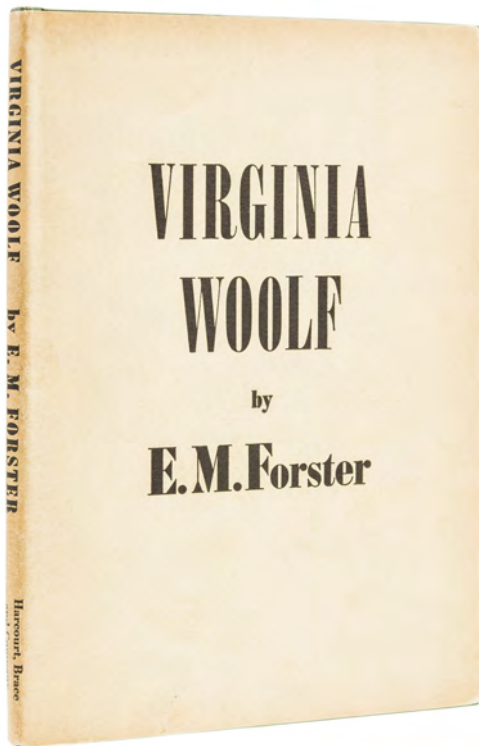
£300 - 400



153

**Forster (E.M.)** VIRGINIA WOOLF. THE REDE LECTURE 1941, FIRST EDITION, SIGNED BY THE AUTHOR on title with strike through the printed name, scattered spotting, original wrappers, light spotting and surface soiling, spine chipped at foot, rubbing to extremities, [Kirkpatrick A24a], 8vo, Cambridge, Cambridge University Press, 1942.

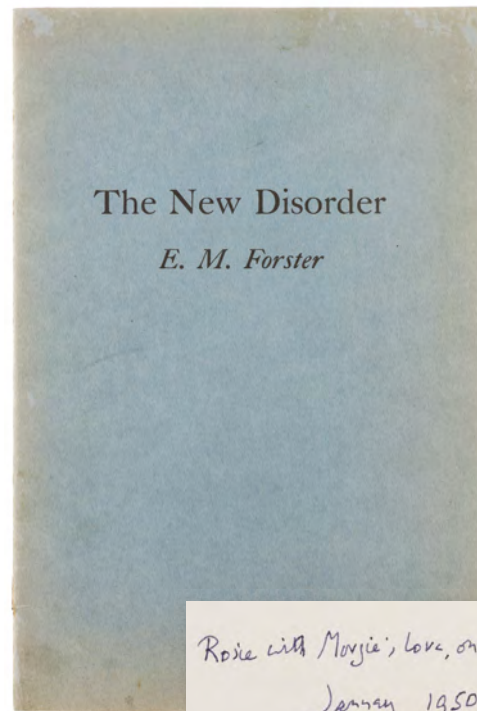
£300 - 400



154

**Forster (E.M.)** VIRGINIA WOOLF, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR *on title with strike through the printed name, original cloth, dust-jacket, light browning, light rubbing to extremities, near-fine otherwise, [Kirkpatrick A24b], 8vo, New York, Harcourt, Brace and Company, 1942.*

£200 - 300

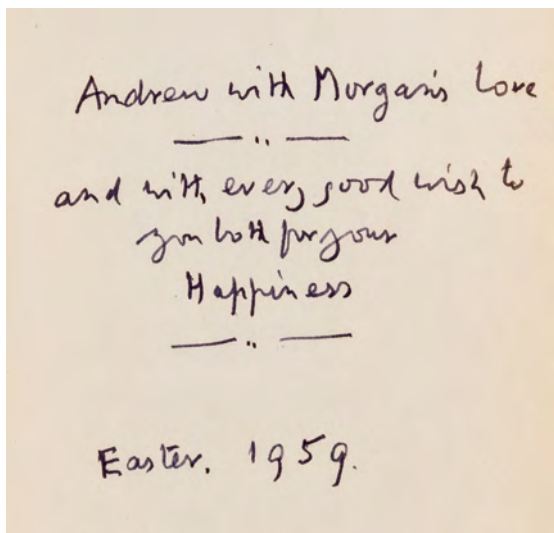


156

**Forster (E.M.)** THE NEW DISORDER, FIRST SEPARATE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ROSIE WITH MORGIE'S LOVE, ON THEIR BIRTHDAYS. JANUARY 1950" *to half-title, tipped in frontispiece by Paul Cadmus, insect damage to upper corner of first few ff., original wrappers, some light rubbing and toning, [Kirkpatrick A27], 8vo, New York, n.p., 1947.*

✱ Presentation copy to Forster's favourite aunt (see also lot 151).

£300 - 400

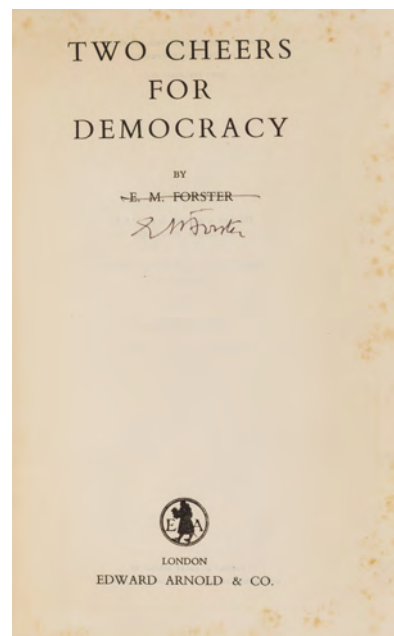


155

**Forster (E.M.)** THE LONGEST JOURNEY, *early reprint*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ANDREW WITH MORGAN'S LOVE AND WITH EVERY GOOD WISH TO YOU BOTH FOR YOUR HAPPINESS EASTER, 1959" *on endpaper, additionally signed by the author on title with a strike through the printed name, original cloth, light toning to spine ends, corners a little bumped, dust-jacket, spine browned, spine ends and corners chipped, light toning to panels, [cf. Kirkpatrick A2a], 8vo, Norfolk, CN, New Directions, [1943].*

✱ The recipient possibly related to Forster's visits to Rockingham Castle (see lots 159 and 163).

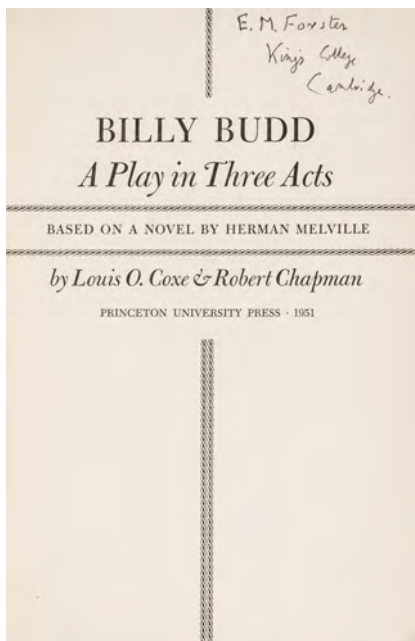
£300 - 400



157

**Forster (E.M.)** TWO CHEERS FOR DEMOCRACY, FIRST EDITION, SIGNED BY THE AUTHOR *on title with strike through the printed name, scattered foxing, browning to endpapers, original cloth, light fading to head, rubbing to extremities, dust-jacket, light browning to spine, chipping and tears to head and foot, splitting to fore-edges, upper flap separated, [Kirkpatrick A28a], 8vo, Edward Arnold & Co., 1951.*

£150 - 200

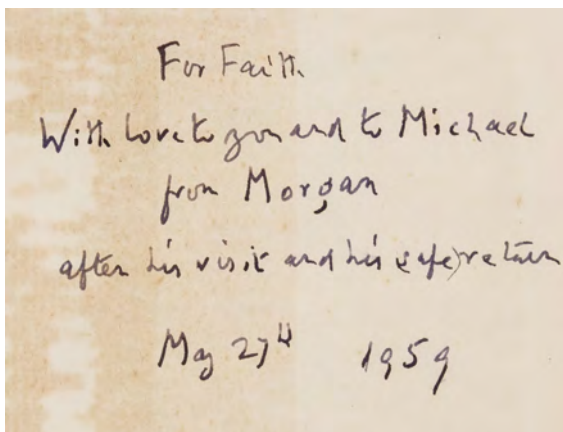


158

**Forster (E. M.)- Coxe (Louis O.) and Robert Chapman.** BILLY BUDD. A PLAY IN THREE ACTS., ADAPTED FROM A NOVEL BY HERMAN MELVILLE, FORSTER'S COPY with his ink ownership inscription and Cambridge address to title, loosely inserted autograph note stating this came from the sale of part of Forster's library, original wrappers, light browning, light rubbing and creasing to extremities, 8vo, Princeton, NJ, Princeton University Press, 1951.

✧ An interesting association - Forster wrote the libretto for Benjamin Britten's opera *Billy Budd* that premiered in December 1951. It is likely that this was copy of the play used to assist in the adaptation.

£150 - 200

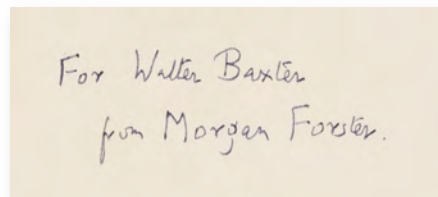
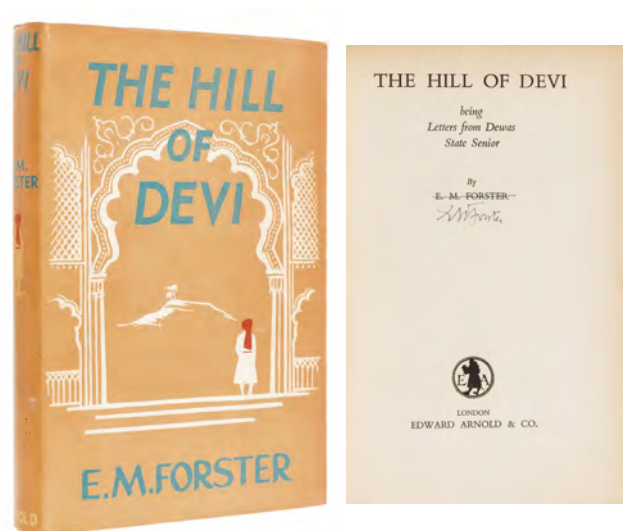


159

**Forster (E.M.)** ABINGER HARVEST, *pocket edition*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR FAITH. WITH LOVE TO YOU AND TO MICHAEL FROM MORGAN AFTER HIS VISIT AND (SAFE) RETURN. MAY 7TH 1959. SEE P.380" to endpaper, additionally signed by the author on title with a strike through the printed name, light browning to endpapers, original cloth, dust-jacket, light browning to spine, chipping to head and foot, [Kirkpatrick A18c], 8vo, Edward Arnold & Co., 1953.

✧ Forster spent several Christmases at Rockingham Castle with his friend Lady Faith Culme-Seymour and her husband Michael. See also lots 155 and 163. The page reference is to the essay 'Hymn Before Action' which has a few pencil marks to the margin. The relevance is unclear but likely relates to a conversation between Forster and his hosts during his stay.

£200 - 300

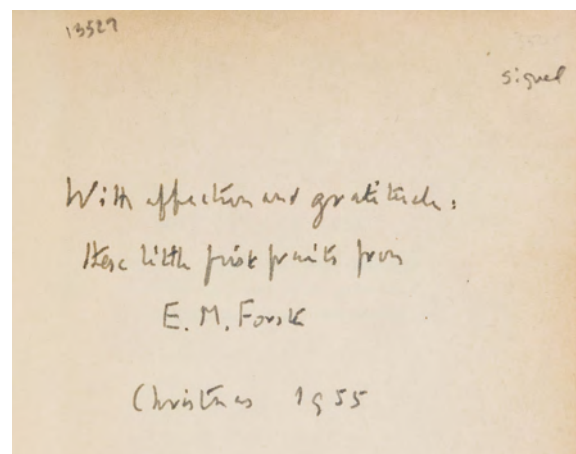


160

**Forster (E.M.)** THE HILL OF DEVI, BEING LETTERS FROM DEWAS STATE SENIOR, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO WALTER BAXTER TO ENDPAPER, ADDITIONALLY SIGNED BY THE AUTHOR ON TITLE with strike through printed name, plates, the odd spot, original cloth, dust-jacket, spine a little darkened, minor rubbing and chipping to spine ends and corners, light foxing and surface soiling to panels, [Kirkpatrick A31a], 8vo, Edward Arnold & Co., 1953.

✧ Walter Baxter (1915-1994), author of the novels *Look Down in Mercy* and *The Image and the Search* the second of which led to an attempted prosecution for obscenity for Baxter. Forster praised *The Image and the Search* as a "serious and beautiful book".

£150 - 200

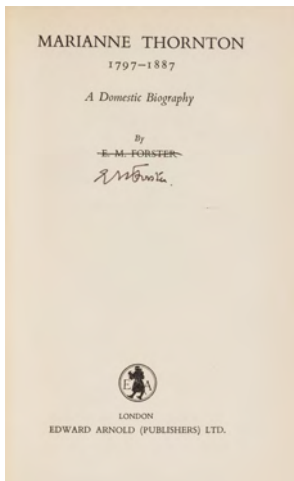


161

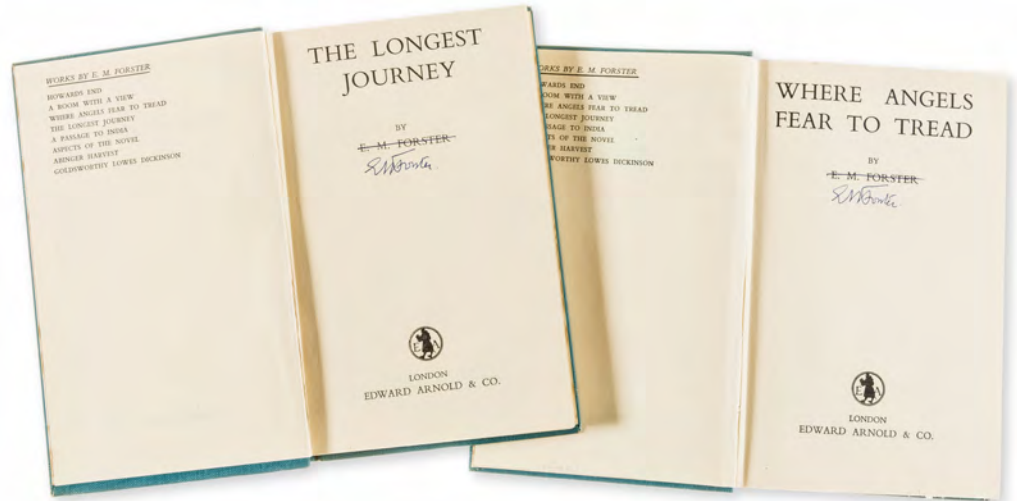
**Forster (E.M.)** BATTERSEA RISE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "WITH AFFECTION AND GRATITUDE, THESE LITTLE FIRST PRINTS FROM E M FORSTER, CHRISTMAS 1955" to half-title and with ink correction in the author's hand to p.11, light toning to margins, original boards, light browning to spine, spine ends and corners a little bumped and chipped, [Kirkpatrick A33], 8vo, New York, Harcourt, Brace and Company, 1955.

✧ The first chapter of *Marianne Thornton* printed in a small run as a Christmas gift for friends of the author and publisher.

£200 - 300



162



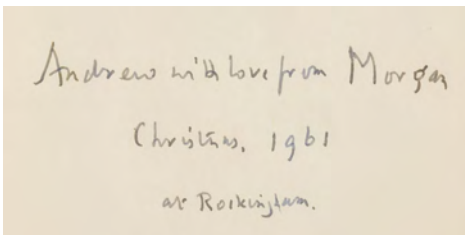
164

162

**Forster (E.M.)** MARIANNE THORNTON 1797-1887. A DOMESTIC BIOGRAPHY, FIRST EDITION, SIGNED BY THE AUTHOR *on title with strike through the printed name, frontispiece, plates, light browning to endpapers, original cloth, dust-jacket, light toning to spine and panels, spine ends chipped, light creasing to head and foot, [Kirkpatrick A34a], 8vo, Edward Arnold, 1956.*

✧ Forster's final significant work, a biography of his paternal great-aunt.

£150 - 200



163

**Forster (E.M.)** PHAROS AND PHARILLON, *third edition, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ANDREW WITH LOVE FROM MORGAN. CHRISTMAS, 1961. AT ROCKINGHAM" to endpaper, original boards, dust-jacket, light browning to spine and panels, minor chipping to spine ends, [Kirkpatrick A49d], 8vo, Hogarth Press, 1961.*

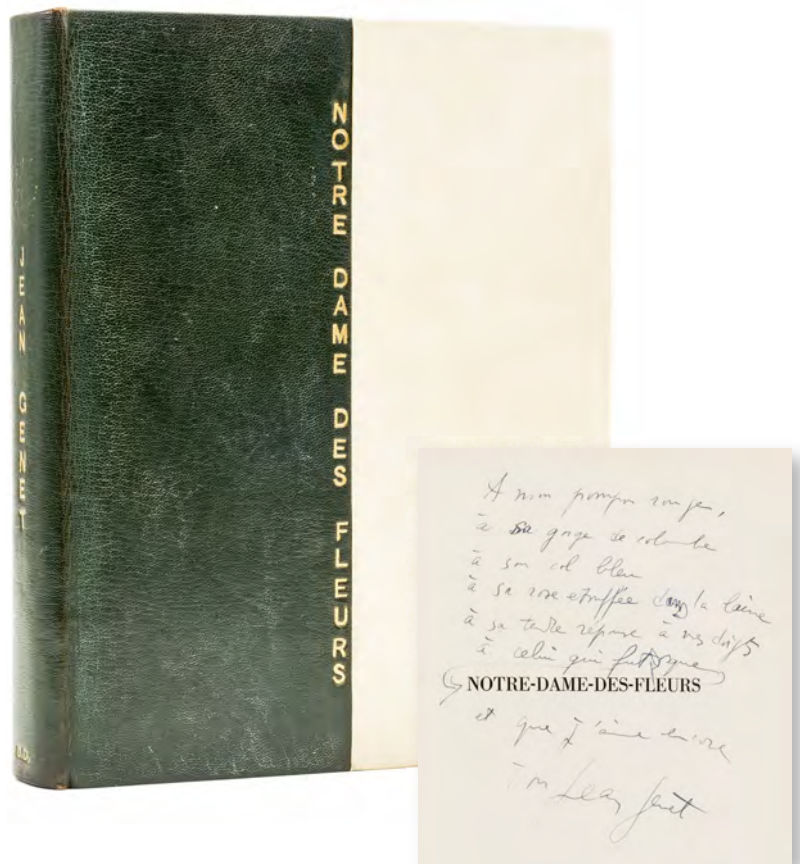
✧ Forster spent several Christmases at Rockingham Castle with his friend Lady Faith Culme-Seymour and her husband Micheal. See also lot 155 and 159.

£300 - 400

164

**Forster (E.M.)** WHERE ANGELS FEAR TO TREAD, *small chip to foot of half-title, 1947; The Longest Journey, 1947, FIRST POCKET EDITIONS, SIGNED BY THE AUTHOR on titles with strike through printed names, front endpapers neatly laid onto pastedowns, original cloth, light rubbing to extremities, some minor markings, [Kirkpatrick A1d; A2d], Edward Arnold & Co.; and three others, Kirkpatrick's bibliography, Forster's Letters to Donald Windham and a copy of Room with a View signed by Merchant and Ivory, 8vo (5)*

£200 - 300



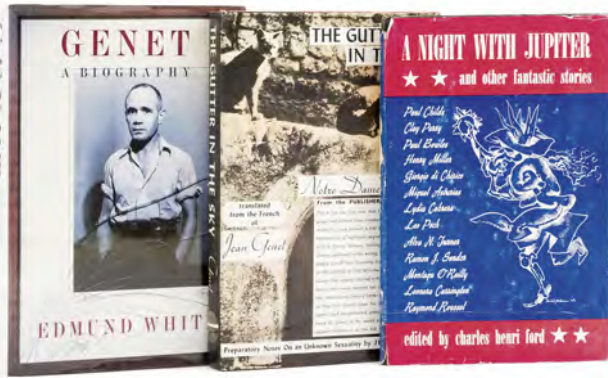
165

**Genet (Jean)** NOTRE-DAME-DES-FLEURS, ROMAN, FIRST EDITION, NUMBER 118 OF 350 COPIES, 7-LINE SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR INCORPORATING THE BOOK'S TITLE, *portrait of the author trimmed from magazine and laid onto title, David Diamond's copy with his blind-stamp to head of title, near-contemporary morocco-backed vellum with gilt lettering to spine and upper cover and with initials "D. D." to foot of spine, light rubbing, 4to, Monte-Carlo, au depend de l'auteur, [1942].*

✧ GENET'S DEBUT NOVEL IN AN ATTRACTIVE BINDING WITH A LENGTHY, POETIC, ALMOST ROMANTIC INSCRIPTION LIKELY TO THE COMPOSER DAVID DIAMOND. Regarded as scandalous upon initial publication, *Notre-Dame-des-Fleurs* has since been show to have an enduring impact, influencing the figures from the Beats to musicians and the filmmaker John Waters.

David Diamond (1915-2005), composer (see lot 315 also 58, 312 and 316). The inscription implies that the recipient is gay and may have at some point been a lover of Genet's. While it seems that Diamond and Genet moved in similar circles, we have been unable to establish whether the pair ever had a closer relationship.

£1,000 - 1,500



166

**Genet (Jean).**- Ford (Charles Henri, editor) A NIGHT WITH JUPITER AND OTHER FANTASTIC STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE EDITOR "FOR JEAN GENET WHOSE FANTASY IS TRANSOCEANIC" to endpaper, illustrations, original boards, light rubbing and marking, dust-jacket, spine ends and corners chipped, surface wear to spine, rubbed, a few short tears and creases to head and foot, New York, View Editions, [1945] § Genet (Jean) The Gutter in the Sky, SIGNED BY THE AUTHOR on endpaper, illustrations, original cloth, dust-jacket, light creasing to head and foot, else fine, Philadelphia, André Levy, 1955; and Edmund White's biography of Genet, 8vo (3)

✧ The first item with an interesting association. Charles Henri Ford (1908-2002) was an American poet, painter, photographer and editor who was instrumental in cultivating the avantgarde in America. His quarterly magazine *View* included contributions by Genet along with a vast number of luminaries of art and literature. The second mentioned is a curiosity - an American pirate edition, copied largely from the first English language edition of 1949 (including the cover design by Cocteau) that includes what appears to be a spurious introductory essay by Cocteau titled "Preparatory Notes On an Unknown Sexuality". The book is however signed by Genet, possibly either unknowingly or maybe even charmed by the brazenness of the piracy.

£150 - 200



167

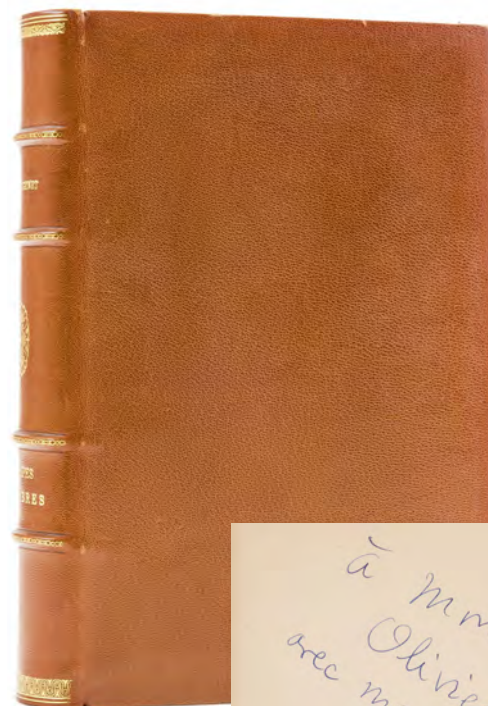
167

**Genet (Jean)** MIRACLE DE LA ROSE, FIRST EDITION, NUMBER 90 OF 475 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "A BORIS KOCHNO TROUVE ICI, MON CHER BORIS AVEC MON AFFECTION NOTRE TERRAIN COMMUN POUR LES FANFARES! JEAN GENET" to half-title printed in red and black, old receipt and auction label loosely inserted, original boards, rubbing to extremities, with a heavily browned, chipped and worn glacine dust-jacket, 4to, Lyon, L'Arbalète, 1946.

✧ AN EXCELLENT ASSOCIATION COPY inscribed to the Russian dancer, librettist and ballet director Boris Kochno.

Kochno (1904-90) became Sergei Diaghilev's secretary and occasional lover at a young age and rose to become his collaborator at the Ballet Russes. Upon Diaghilev's death, Kochno inherited a number of his effects and attempted (but failed) to hold the Ballet Russes together. He moved to France and became an influential figure in French ballet. His later lover, the artist and designer Christian Bérard designed the sets for Genet's *Les Bonnes*.

£2,000 - 3,000

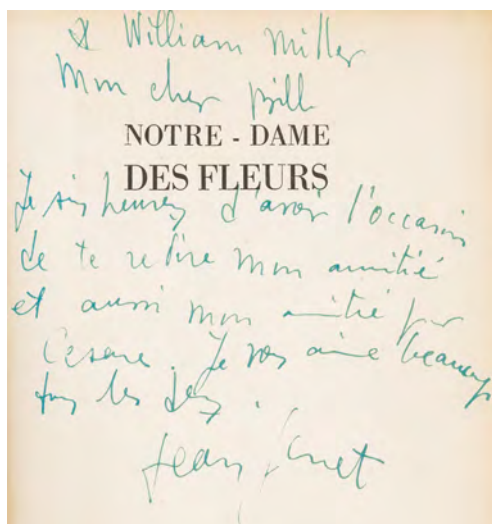


168

**Genet (Jean)** POMPES FUNÈBRES, FIRST EDITION, ONE OF 450 COPIES NUMBERED 21 TO 470, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO OLIVIER LARRONDE to dedication p., printed in black and maroon, brown crushed morocco J. et P. Courty, spine gilt in compartments, original wrappers and spine bound in, light rubbing to extremities, t.e.g., 8vo, [Paris], A Bikini, aux dépens de quelques amateurs [but P. Gallimard], 1947.

✧ AN EXCELLENT ASSOCIATION COPY, inscribed to poet Olivier Larronde. Larronde (1927-65) arrived in Paris in 1943 as an aspiring poet, hoping to impress Cocteau as way of obtaining publication. Cocteau rejected the young man but Larronde was quickly picked up by Genet who started championing his poetry and introduced him to Barbezat who would publish his first book of poetry in 1946.

£600 - 800

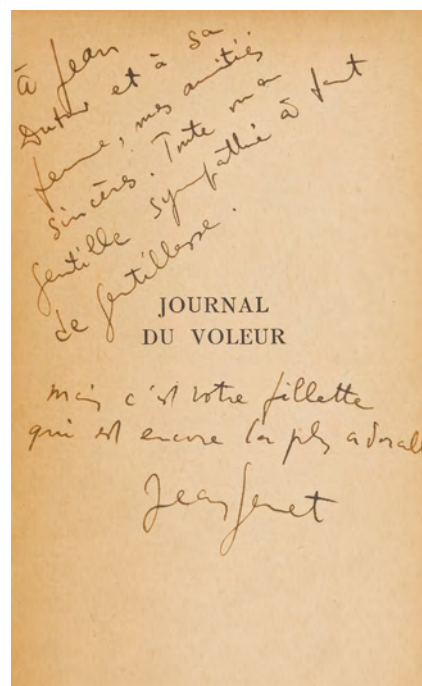


169

**Genet (Jean)** NOTRE-DAME DES FLEURS, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "A WILLIAM MILLER MON CHER BILL. JE SUIS HEUREUX D'AVOIR L'OCCASION DE TE REDIRE MON AMITIÉ ET AUSSI MON AMITIÉ POUR CESARE. JE VOUS AIME BEAUCOUP... JEAN GENET" to half-title, printed in red and black, light brownning, mostly marginal, original wrappers, glacin dust-jacket, lightly browned, spine ends chipped, with brown paper protective cover (chipped and worn) signed by the recipient on the upper panel, [Lyon], L'Arbalete, [1948]; and another copy of the first trade edition, unsigned, 8vo (2)

✱ A good association copy, inscribed to artist and model Bill Miller (1921-95), a prominent figure in the gay social scene of New York in the 1940s (and often referred to as its most beautiful member), friends with figures including Genet, Auden, Cocteau, Coward, Vidal, Maugham and many others.

£200 - 300

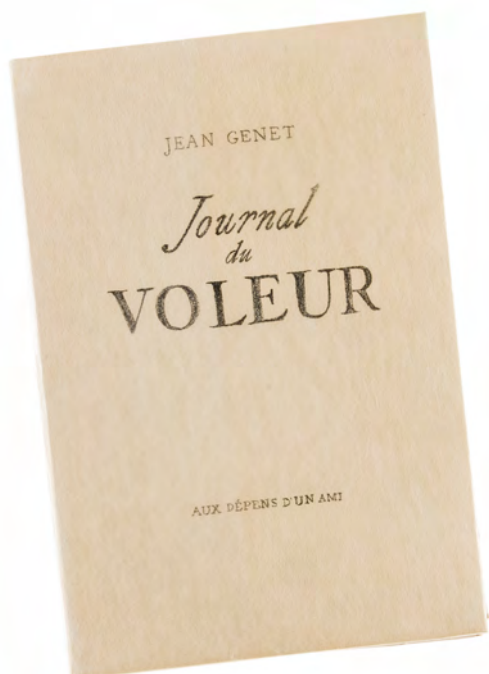


171

**Genet (Jean)** JOURNAL DU VOLEUR, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JEAN DUFOUR to half-title, light brownning, original printed wrappers, light creasing and brownning to spine, corners a little creased, 8vo, Paris, Gallimard, [1949].

✱ Jean DuFour was a historian and author, based at the Ecole Pratiques des Hautes Etudes.

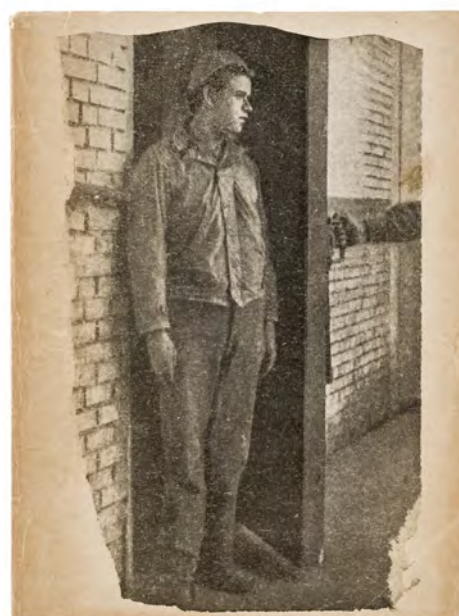
£400 - 600



170

**Genet (Jean)** JOURNAL DU VOLEUR, NUMBER 340 OF 400 COPIES SIGNED BY THE AUTHOR, a few pencil notes to half-title, loose as issued in original wrappers, small mark to spine else fine, in glacin dust-jacket with minor chipping to spine ends and original slip-case, 8vo, Paris, au depens d'un ami, [1949].

£300 - 400

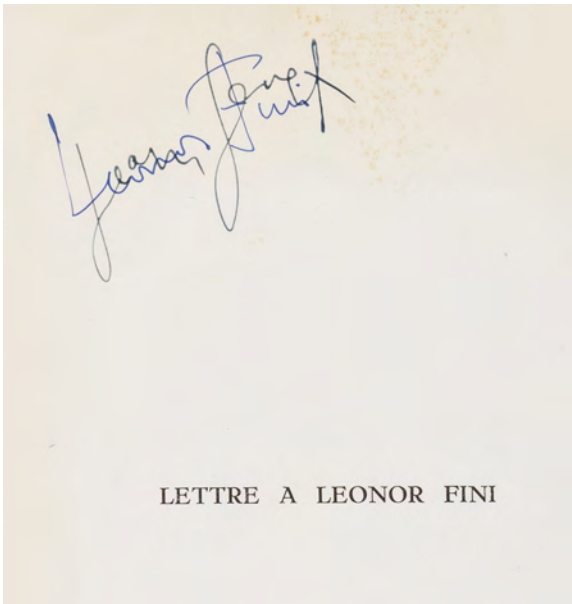


172

**Genet (Jean)** L'ENFANT CRIMINEL ET 'ADAME MIROIR, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GINETTE DERO to endpaper, photographic illustration, original pictorial wrappers, light toning some marking to spine and covers, neat professional tape repair to spine, 8vo, Paris, Morihien, 1949.

✱ Genet's controversial essay, originally written for RTF but never broadcast with a good association. Ginette Dero was the manager of the Theatre des Mathurins where Genet co-directed his early play Haute Surveillance in 1949.

£600 - 800

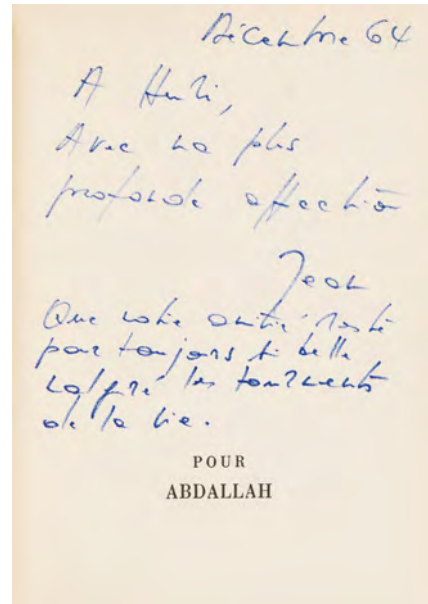


173

**Genet (Jean)** LETTRE A LEONOR FINI, FIRST EDITION, SIGNED BY GENET AND FINI *on half-title with the signatures intertwined*, 5 CORRECTIONS TO TEXT IN GENET'S HAND, *photographic illustrations, photograph of Fini with inscription below and postcard featuring Fini's work loosely inserted, original wrappers, very light fading to spine, else fine, 8vo, Paris, Loyau, 1950.*

✧ RARE SIGNED BY BOTH Genet and the Argentine-Italian surrealist Fini (whose portrait of Genet features in the work), we can trace no like copy.

£300 - 400

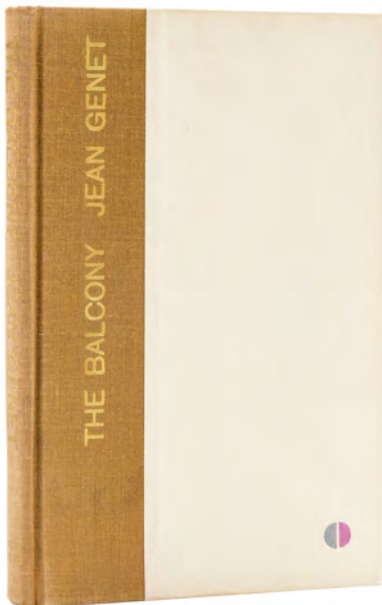


175

**Genet (Jean)** LES NÈGRES. CLOWNERIE., FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "QUE NOTRE AMITIÉ RESTE POUR TOUJOURS SI BELLE MALGRÉ LES TOURMENTS DE LA VIE" *to half-title, original wrappers, small chip and light browning to head of upper joint, light creasing to head and foot, 8vo, Décines, L'Arbalette, [1958].*

✧ Genet's fierce play concerning racial politics with a warm and personal inscription. *Les Nègres* was his second play performed in New York and was well-received, running to 1,408 performances.

£300 - 400



174

**Genet (Jean)** THE BALCONY (LE BALCON). A PLAY IN NINE SCENES, translated by Bernard Frechtman, FIRST EDITION IN ENGLISH, COPY "Q" OF 26 LETTERED COPIES SPECIALLY-BOUND AND SIGNED BY THE AUTHOR, *the Robert A. Wilson - Donald G. Drapkin copy with their bookplates to pastedown, original cloth-backed boards, very light fading to spine, 8vo, New York, Grove Press, 1958.*

✧ Genet's ground-breaking play, one of the most important theatrical works of the 20th century, with an excellent collector's provenance.

£400 - 600



176

**Gide (André)** LE RETOUR DU TCHAD, *frontispiece, upper joint split and upper cover working loose, spine chipped, with a large contemporary photographic print of the author in pith helmet with a marmoset on his shoulder, Gallimard, 1928; Oedipe, spine creased with some splitting and chipping to foot, Gallimard, 1931; Le Roid Candaule, ONE OF 30 COPIES ON CHINE, publisher's perforated blind-stamp to final pp. and lower cover, spine chipped, extremities chipped and creased, Éditions de la Revue Blanche, 1901, FIRST EDITIONS, ALL WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR TO PIERRE DE LANUX, browning to text, original wrappers, Paris; and 3 others, all inscribed to Lanux, 8vo (6)*

✧ An excellent group of association copies. Pierre de Lanux (1887-1955) was Gide's secretary and long-standing friend.

£300 - 400





177

**Gide (André)** IF IT DIE... AN AUTOBIOGRAPHY, NUMBER 48 OF 100 COPIES SIGNED BY THE AUTHOR, *original cloth, light fading to spine, t.e.g., others uncut, original slip-case (some minor wear to extremities)*, New York, Random House, [1935]; *Préfaces*, ONE OF 15 COPIES ON VERGE DAUPHIN, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GIACOMO ANTONINI *to half-title, original wrappers, light toning to spine, glacine dust-jacket, loss to lower panel, Neuchatel & Paris, Ides et Calendes*, 1948; and 2 others by Gide with signed presentation inscriptions, v.s. (4)

£300 - 400

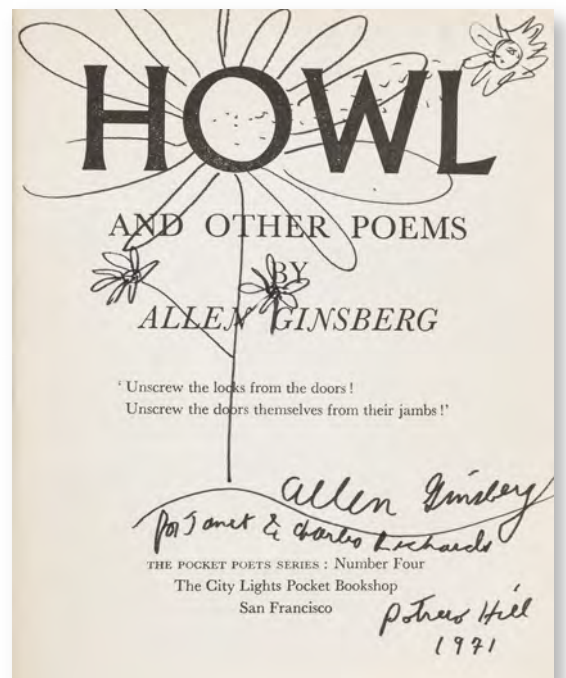
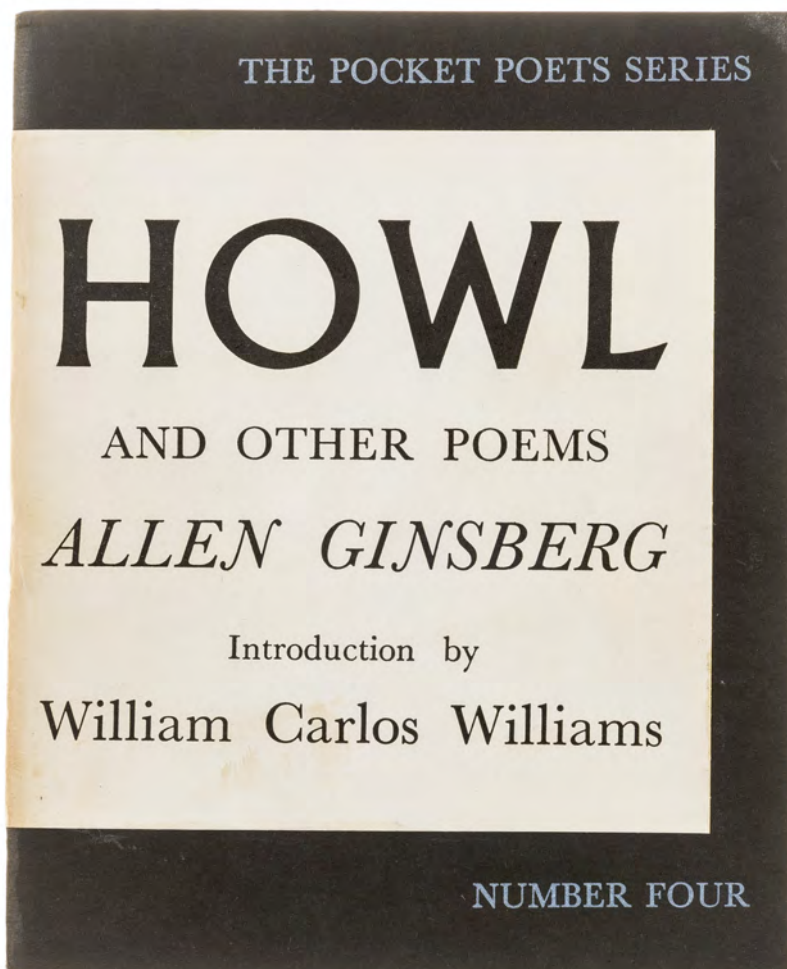
178

**Ginsberg (Allen)** HOWL AND OTHER POEMS, introduction by William Carlos Williams, FIRST EDITION, FIRST PRINTING, *with the spelling "Lucien Carr" in the dedication, and the eighth line of the second paragraph on the rear cover beginning "Harlem"*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR JANET & CHARLES RICHARDS, POTRERO HILL 1971" WITH A DRAWING OF A SUNFLOWER RECEIVING THE SUN'S RAYS INCORPORATING THE "O" OF "HOWL" *on title, 1959 San Francisco article on Howl signed at head by Ginsberg loosely inserted, light soiling to p.32, original printed stapled wrappers with 75 cent price in light blue to head of lower cover, some faint marking or soiling to covers, light toning to spine, preserved in folding chemise and custom morocco-backed slip-case, 8vo, San Francisco, Pocket Poet Series: Number Four, The City Lights Pocket Poets Series, [1956].*

✠ A PRESENTATION COPY OF GINSBERG'S FIRST BOOK INCLUDING ONE OF THE MOST IMPORTANT AND INFLUENTIAL POEMS OF THE 20TH CENTURY. *Howl* also occupies an important role in the mid-twentieth century battle for freedom of speech in America after it was deemed obscene and seized by the San Francisco police.

Charles and Janet Richards were respectively a jazz trombonist and painter who were friendly with Shig Murao, the manager of the City Lights Book Store. They would spend many evenings at the shop in the hopes of meeting the numerous writers, musicians and artists who would come through the doors. Janet Richards published a memoir *Common Soldiers* about San Francisco during this period.

£4,000 - 6,000



178



**179**  
**Ginsberg (Allen)** INDIAN JOURNALS, SIGNED BY THE AUTHOR *on endpaper*, San Francisco, David Haselwood & City Lights Books, [1970]; Journals Mid-Fifties 1954-1958, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH A DRAWING OF EYES AND "AH" MANTRA *to title*, New York, Harper Collins, 1995 § Kramer (Jane) Paterfamilias. Allen Ginsberg in America, SIGNED BY THE AUTHOR AND GINSBERG *on title*, copyright notices *to title verso* crossed through in thick black felt pen, Victor Gollancz, 1970, FIRST OR FIRST ENGLISH EDITIONS, original boards, dust-jackets, near-fine generally; and 3 others, Ginsberg non-fiction, 8vo (6)

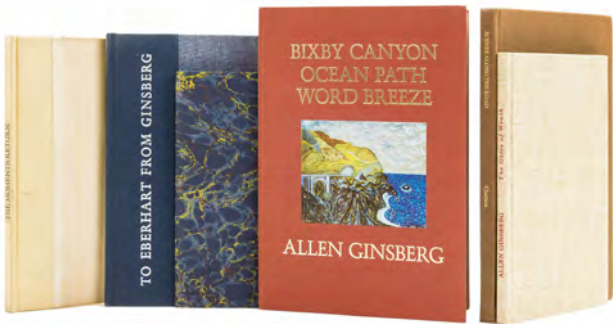
£200 - 300



**181**  
**Ginsberg (Allen)** HOWL FOR CARL SOLOMON, ONE OF 275 COPIES SIGNED BY THE AUTHOR *on title*, prospectus loosely inserted, original pictorial linen by Robert La Vigne, uncut, a fine copy, 4to, San Francisco, Grabhorn-Hoyem, 1971.

✿ A handsome production, also included is a poetic fragment, *The Names*.

£600 - 800

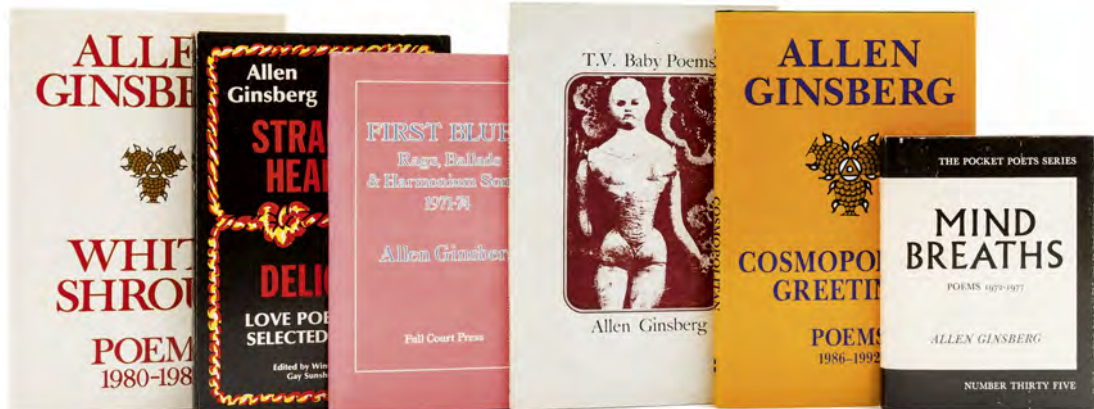


**180**  
**Ginsberg (Allen)** THE MOMENTS RETURN, ONE OF 200 COPIES, THIS COPY SIGNED BY THE AUTHOR AND ILLUSTRATOR *on title*, illustrations by Robert La Vigne, original cloth-backed boards, some marking and toning to covers, San Francisco, Grabhorn-Hoyem, 1970; Scenes Along the Road, NUMBER 11 OF 50 SPECIALLY-BOUND COPIES SIGNED BY THE AUTHOR, original brown buckram, New York, Portents/Gotham Book Mart, 1970; Bixby Canyon Ocean Path Word Breeze, NUMBER 100 OF 100 COPIES SIGNED BY THE AUTHOR WITH A BUDDHIST MANTRA AND THE NUMBER 100 DRAWN SEVERAL TIMES, photographic illustrations, Gotham Book Mart gallery invitation loosely inserted, original cloth with pictorial onlay, New York, Gotham Book Mart, 1972; and 3 other signed limited editions, v.s. (6)

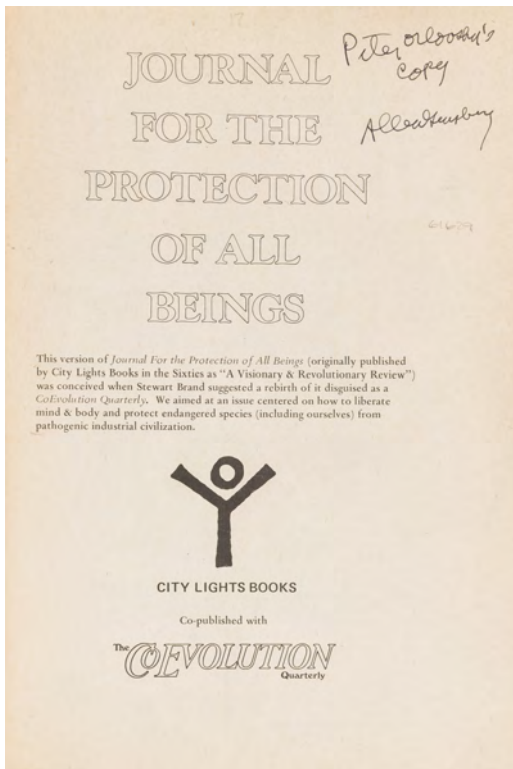
£300 - 400

**182**  
**Ginsberg (Allen)** MIND BREATHS, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, original boards, dust-jacket, extremities a little rubbed, San Francisco, City Lights Books, [1977]; White Shroud. Poems 1980-1985, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH LARGE SUNFLOWER DRAWING *to half-title verso*, publisher's review slip loosely inserted, original boards, dust-jacket, New York, Harper & Row, [1986]; Straight Hearts' Delight, FIRST PAPERBACK EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "DEAR BOB - I DON'T THINK MY BOOKS EVER GET REVIEWED IN N.Y.R.B. - THIS VOLUME MIGHT BE PROPER TO TAKE YOUR READERS' CHERRY" *to title*, original wrappers, light rubbing and creasing *to extremities*, San Francisco, Gay Sunshine Press, 1980; and 3 others, poetry, signed by Ginsberg, 8vo (6)

£300 - 400



182



183

183

**Ginsberg (Allen, contributor)** JOURNAL FOR THE PROTECTION OF ALL BEINGS, NUMBER FOUR, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "PETER ORLOVSKY'S COPY" TO TITLE, *light marginal browning, original printed wrappers, some light marking and soiling to upper cover, 4to, San Francisco, City Lights Books, 1978.*

✱ A SUPERB ASSOCIATION COPY INSCRIBED FROM GINSBERG TO HIS PARTNER AND ENDURING LOVE OF HIS LIFE WHO ALSO CONTRIBUTED TO THIS ISSUE.

£150 - 200

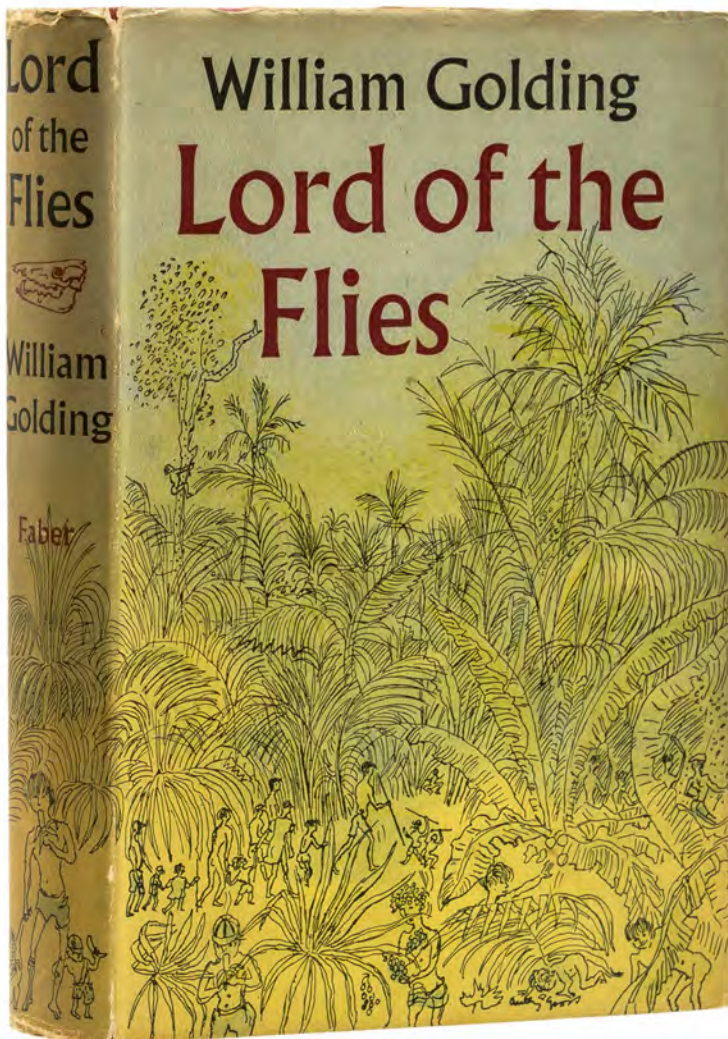
184

**Golding (William)** LORD OF THE FLIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "I SENT THIS TO ADAM BITTLESTON IN 1954. APPARENTLY I WROTE NOTHING IN IT - NOW I REDEDICATE IT TO KARIN BITTLESTON. WILLIAM GOLDING" TO HALF-TITLE, *original cloth, very slight shelf-lean, minor bumping to spine ends, else fine, first state dust-jacket priced at 12s 6d and with blurb to upper flap, light browning to spine, spine ends and corners a little chipped, some light toning and soiling to lower panel, still excellent overall, preserved in custom chemise and morocco-backed slip-case with initials DMS with net and book to upper cover, 8vo, Faber & Faber, 1954.*

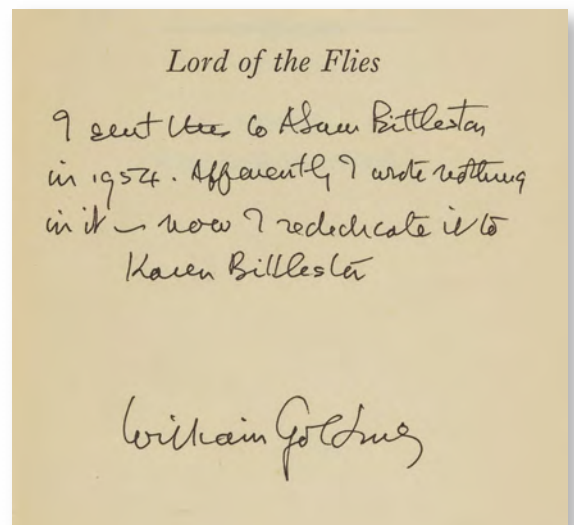
✱ GOLDING'S CELEBRATED CLASSIC PRESENTED TO ONE OF HIS CLOSEST FRIENDS AND LATER INSCRIBED TO HIS DAUGHTER.

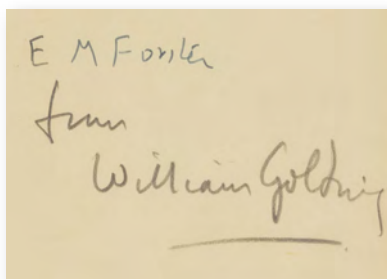
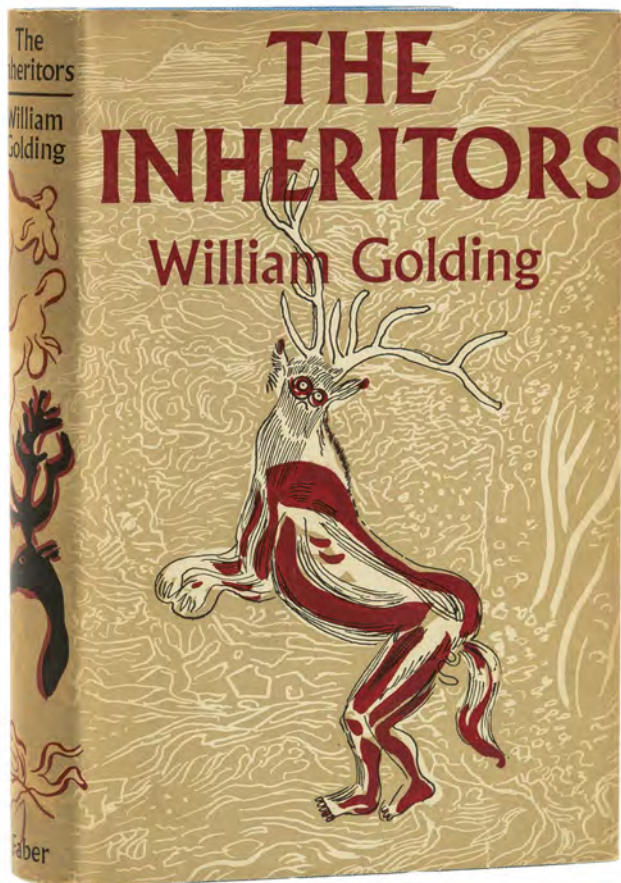
Golding and Adam Bittleston became close friends whilst at Oxford together. Bittleston, who was later ordained, became a confidant, spiritual guide and inspiration to the young author. While Bittleston's advice and thinking influenced much of Golding's life and work, his most visible contribution is as the inspiration for the kind, eccentric character of Nathaniel in *Pincher Martin*.

£6,000 - 8,000



184



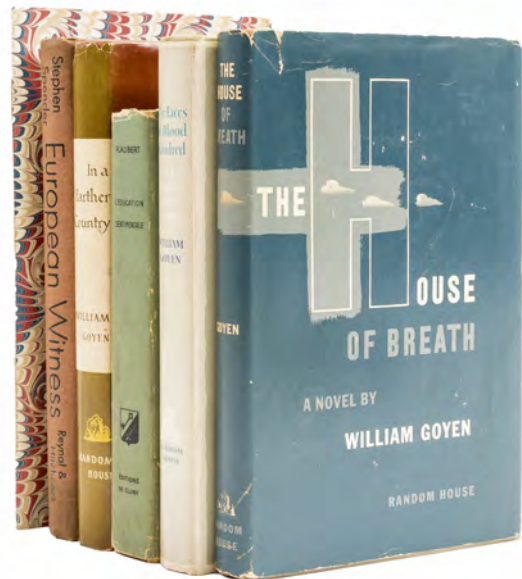


185

**Golding (William)** THE INHERITORS, FIRST EDITION, E. M. FORSTER'S COPY with his ink ownership inscription to endpaper and SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR below in pencil, original cloth, some very light rubbing and fading to head and foot, else fine, dust-jacket, Harrods book department blind-stamp to rear flap, light browning to spine, very light creasing to head and foot, near-fine overall, 8vo, Faber & Faber, 1955.

✧ A SUPERB ASSOCIATION COPY OF GOLDING'S SECOND NOVEL. Forster's enthusiastic early review of *Lord of the Flies* had helped make it a success. His quotes were added to a promotional wraparound for that novel and even appear on the rear flap of the present volume. This copy was signed during a visit by Golding to see Forster at Cambridge to thank him for his favourable review. Forster asked Golding to sign the books he owned and as neither writer had a pen the writers borrowed the cha lady's pencil.

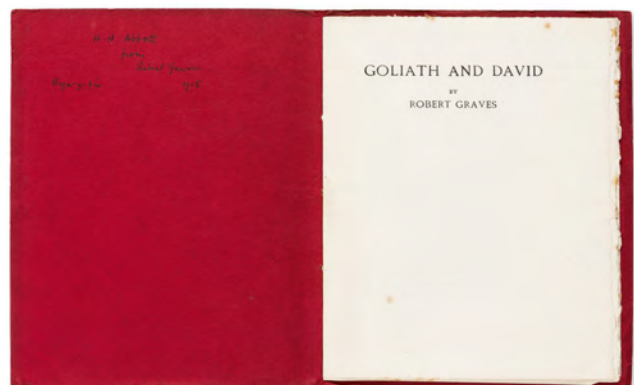
£2,000 - 3,000



186

**Goyen (William)** THE HOUSE OF BREATH, bookplate to pastedown, jacket with spine ends and corners a little chipped, short tear with creasing to head of upper panel, [1950]; IN A FARTHER COUNTRY, jacket with light sunning to spine, spine ends and corners a little chipped, [1955], FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, New York, Random House; and 4 others, Goyen, including a copy of *Education Sentimentale* gifted to him by Stephen Spender, 8vo (6)

£150 - 200

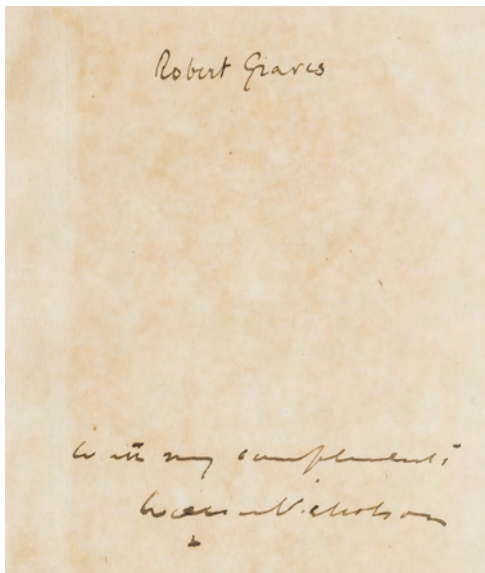


187

**Graves (Robert)** GOLIATH AND DAVID, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "H. H. ABBOTT, FROM ROBERT GRAVES, BRYN-Y-PIN, 1918" to inside front cover, a spotting to edges, original plain red wrappers, light sunning to spine, light rubbing and creasing to extremities, 8vo, Chiswick Press, [1916].

✧ GRAVES' SECOND PUBLISHED COLLECTION OF POETRY, WRITTEN WHILST HE WAS CONVALESCING AFTER BEING HIT BY A GERMAN SHELL WITH A PRESENTATION INSCRIPTION TO A FELLOW POET. H. H. Abbott (1891-1976) was an Edwardian poet whose work was very much in the style of his Georgian poet contemporaries. He was featured in several collections alongside Graves.

£1,000 - 1,500



188

**Graves (Robert)** FAIRIES AND FUSILIERS, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper* WITH ADDITIONAL PRESENTATION INSCRIPTION FROM WILLIAM NICHOLSON *below*, scattered spotting, light browning to endpapers, original cloth, light fading to spine, minor bumping to spine ends and corners, Heinemann, [1917]; and the signed limited edition of his translation of *The Golden Ass*, 8vo (2)

✧ Graves' third book, including a number of war poems, signed by him and with a presentation inscription from his father-in-law, the artist William Nicholson.

£200 - 300

189

**Greene (Graham)** THE END OF THE AFFAIR, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO OLIVIA & MANERLEY IN MEMORY OF THE FROST OF THE BELLS... FROM GRAHAM" *to endpaper*, usual browning to half-title and endpapers, original cloth, light fading to spine, rubbing to extremities, dust-jacket, browning to spine, light toning to panel margins, minor chipping to spine ends and corners, small abrasion to foot of spine, but an excellent example overall, 8vo, William Heinemann, 1951.

✧ Greene's semi-autobiographical classic novel of frustrated romance, a cornerstone of English Catholic fiction and rare to find signed.

£1,500 - 2,000

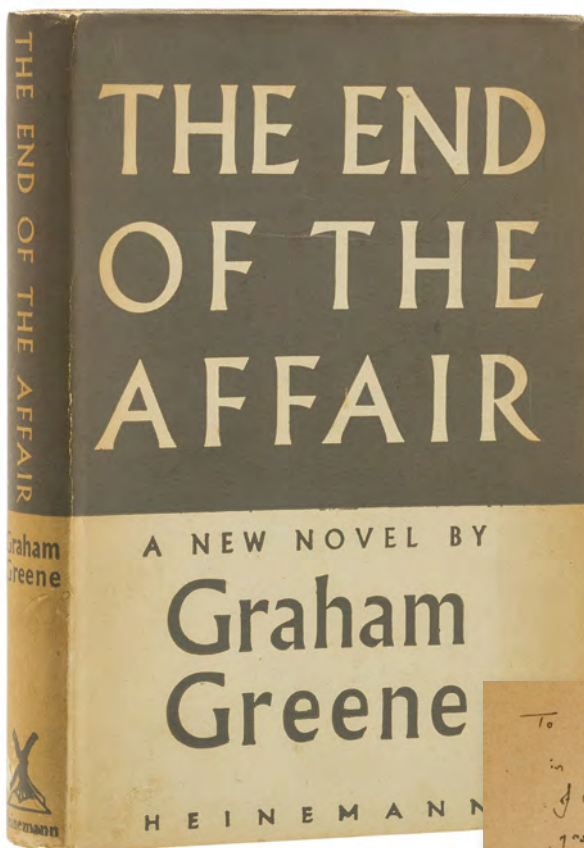
190

**Greene (Graham)** LOSER TAKES ALL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR KENNETH & ISLEY WITH LOVE FROM GRAHAM JAN 30 1955" *to endpaper*, some spotting to top edge, hinges cracked but holding firm, original cloth, light fading to spine, dust-jacket, some spotting to flaps, minor chipping to spine ends and corners, light creasing to head, but a near-fine example overall, 8vo, William Heinemann, 1955.

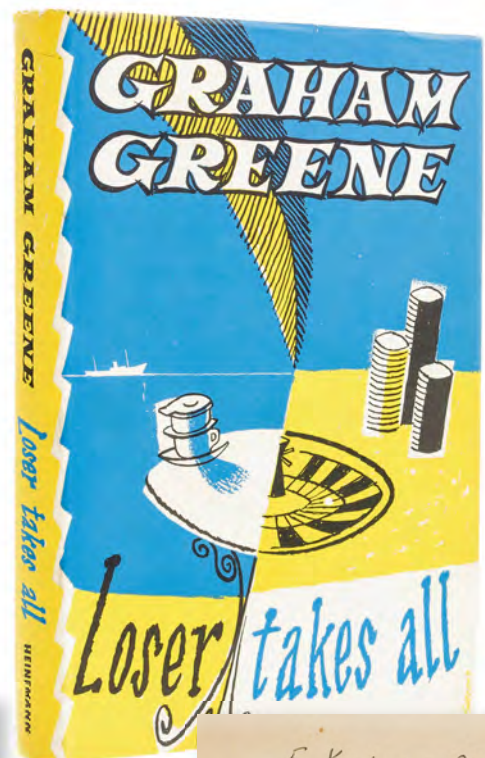
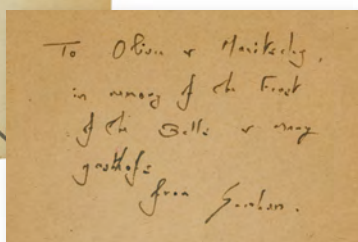
✧ INSCRIBED TO TWO CLOSE FRIENDS AND FELLOW CAPRI RESIDENTS.

Kenneth Macpherson (1902-71) author and experimental film maker owned a villa on the island of Capri where he lived with his lover Algernon Islay de Courcy Lyons (1922-1993), the Welsh photographer and novelist as well as an aging Norman Douglas. Greene was a neighbour and good friend of all three. For de Courcy Lyons see also lots 136, 196, 197, 201, 204 and 205. For Macpherson see also 193.

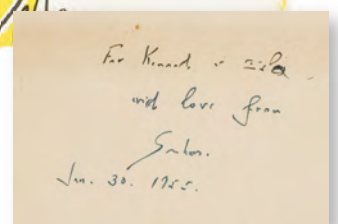
£500 - 700



189



190

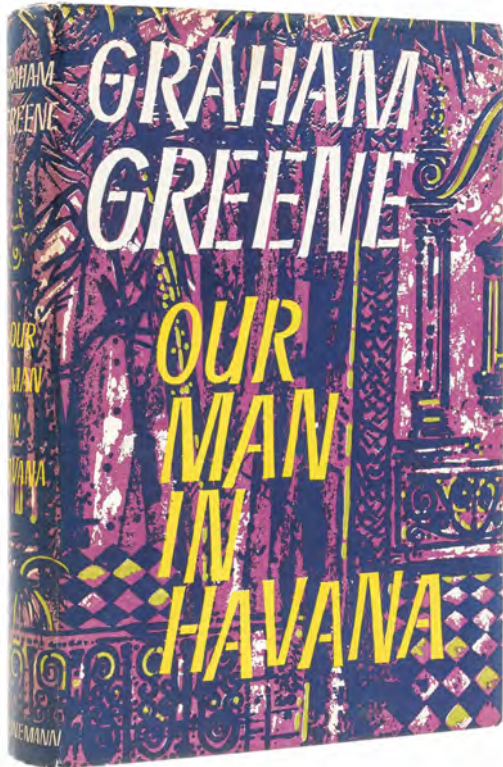
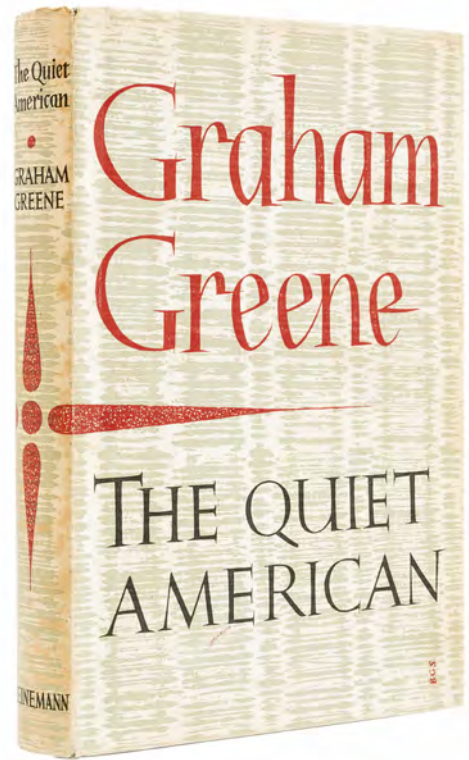


191

**Greene (Graham)** THE QUIET AMERICAN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR PETER BENTLEY QUIETLY FROM GRAHAM GREENE" to title, "Overseas edition" ink stamp to rear pastedown, original cloth, slight shelf-lean, light fading to spine, spine ends and corners with light rubbing and bumping, dust-jacket, light browning to spine and panel margins, spine ends and corners a little chipped, lower panel with light foxing and some creasing to head, a very good copy overall, 8vo, William Heinemann, 1955.

✿ Peter Bentley was the landlord of a pub often frequented by Greene.

£1,500 - 2,000



192

**Greene (Graham)** OUR MAN IN HAVANA, FIRST EDITION, SIGNED BY THE AUTHOR on title, small ink mark to front endpaper, original cloth, light fading to spine, dust-jacket, very light toning to spine and lower panel, minor chipping and light rubbing to tips of spine and corners, an excellent example overall, 8vo, Heinemann, 1958.

✿ Unusual to find this title flat signed in this manner.

£800 - 1,200

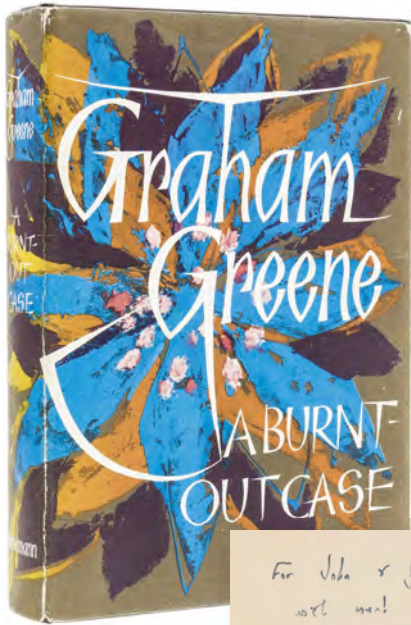


193

**Greene (Graham)** THE COMPLAISANT LOVER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO KENNETH MACPHERSON DATED 22.6.59 to endpaper, very light browning to endpapers, newspaper articles loosely inserted, original cloth, dust-jacket, light browning to spine, foxing to panel, chipping to spine ends and corners, 8vo, Heinemann, 1959.

✿ Inscribed to a good friend and fellow Capri resident (for MacPherson, see lot 190).

£300 - 400



For John & Gillian  
with much love from Graham  
Jan. 16. 1961.  
First edition, 1961

194

**Greene (Graham)** A BURNT-OUT CASE, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO JOHN AND GILLIAN SUTRO dated Jan. 16 1961 to endpaper, hinges cracked but holding firm, original cloth, light rubbing and bumping to tips of spine and corners, dust-jacket, light fading to spine, spine ends and corners a little chipped, light rubbing to extremities, 8vo, Heinemann, 1961.

✿ A GOOD ASSOCIATION, INSCRIBED TO TWO OF GREENE'S CLOSEST FRIENDS OF HIS LATER YEARS. This edition preceded by a Swedish language edition the previous year.

John Sutro (1903-85) film producer, attempted unsuccessfully to adapt Greene's *England Made Me* for the screen. Gillian Sutro (1919-99) actress and fashion journalist.

£750 - 1,000

195

**Greene (Graham)** IN SEARCH OF A CHARACTER. TWO AFRICAN JOURNALS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARCELLE SIBON to title, original cloth-backed boards, light browning to spine, near-fine otherwise, 8vo, Bodley Head, 1961.

✿ Marcelle Sibon was Greene's chief French translator from the late 1940s until his death. See also lots 199, 200 and 203.

£300 - 400

196

**Greene (Graham)** A SENSE OF REALITY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ISLAY DE COURCY LYONS to endpaper, small patch of browning to endpaper, original cloth, dust-jacket, spine ends and corners a little chipped, some light marking to lower panel, an excellent example overall, 8vo, Bodley Head, 1963.

✿ Inscribed to a good friend and fellow Capri resident (for Islay de Courcy Lyons, see also lots 136, 190, 197, 201, 204 and 205.).

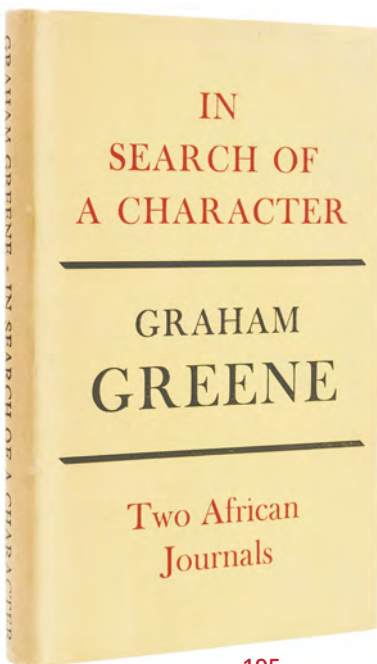
£300 - 400

197

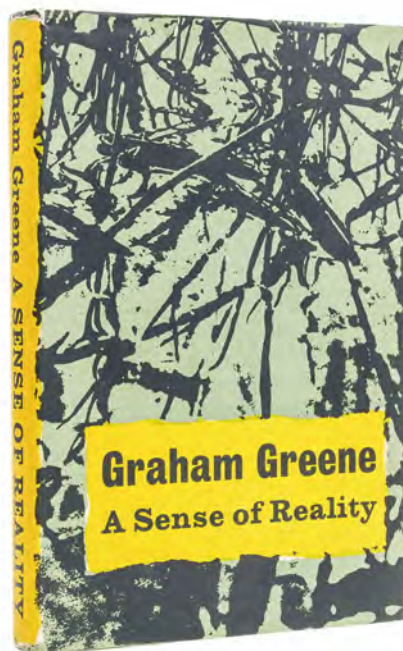
**Greene (Graham)** THE REVENGE. AN AUTOBIOGRAPHICAL FRAGMENT, FIRST EDITION, ONE OF 300 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ISLAY DE COURCY LYONS to endpaper, partly unopened, original stiff wrappers, near-fine, 8vo, Stellar Press, 1963.

✿ Inscribed to a good friend and fellow Capri resident (for Islay de Courcy Lyons, see also lots 136, 190, 196, 201, 204 and 205.).

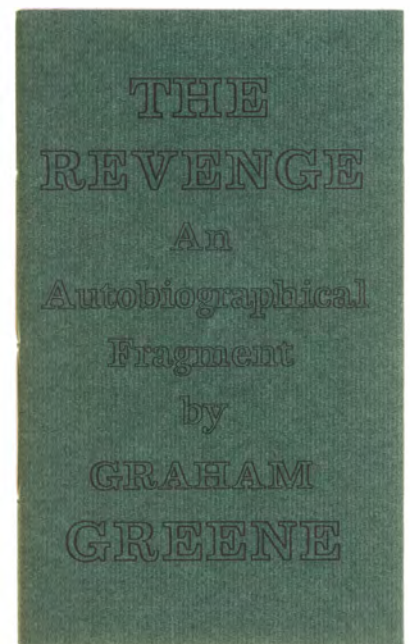
£300 - 400



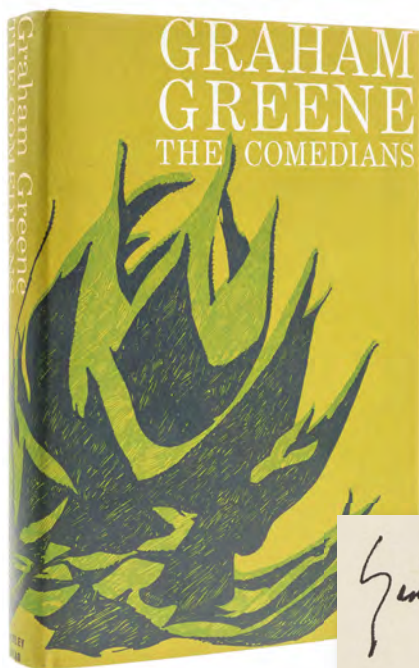
195



196



197

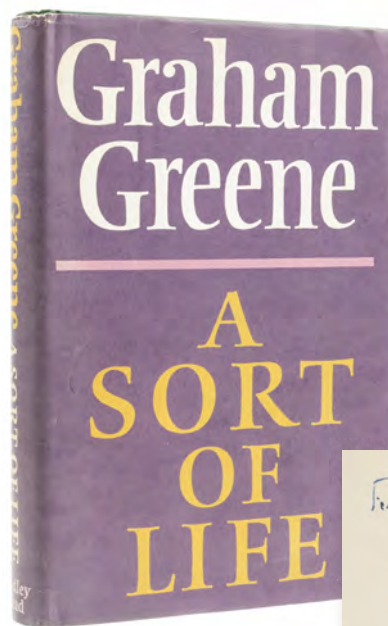


Graham Greene

**198**  
**Greene (Graham)** THE COMEDIANS, FIRST EDITION, THE AUTHOR'S PERSONAL FILE COPY, SIGNED ON TITLE *and with letter of provenance loosely inserted, original cloth, very slight fading to spine, dust-jacket, faint browning to spine, else fine, 8vo, Bodley Head, 1966.*

✪ GREENE'S OWN COPY OF HIS TENTH NOVEL.

£1,000 - 1,500

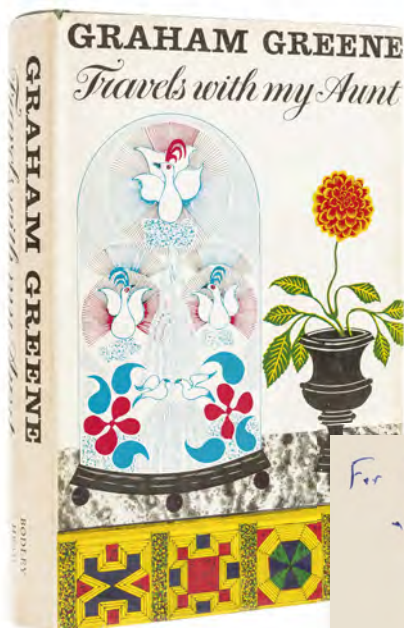


For Marcelle,  
 affectionately,  
 from Graham.

**200**  
**Greene (Graham)** A SORT OF LIFE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARCELLE SIBON *to endpaper, French newspaper article loosely inserted, original cloth, dust-jacket, light toning to spine, small chip to head of lower joint, light creasing to head, an crisp and excellent example, 8vo, Bodley Head, 1971.*

✪ Marcelle Sibon was Greene's chief French translator from the late 1940s until his death. See also lots 195, 199 and 203.

£600 - 800

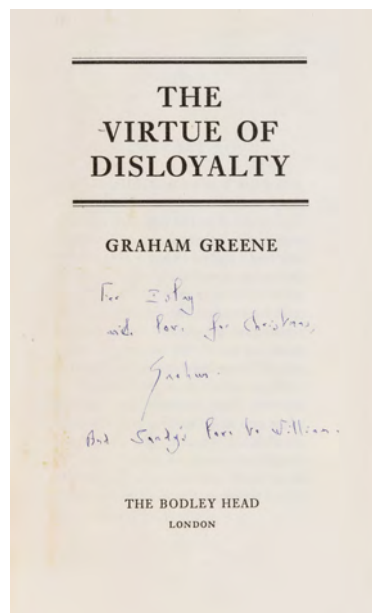


For Marcelle  
 with love from  
 Graham

**199**  
**Greene (Graham)** TRAVELS WITH MY AUNT, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARCELLE SIBON *to title, original cloth, dust-jacket, light browning to spine, spine ends and corners a little chipped, a few very short tears to foot of rear panel, light creasing to head and foot, light surface soiling, 8vo, Bodley Head, 1969.*

✪ Marcelle Sibon was Greene's chief French translator from the late 1940s until his death. See also lots 195, 200 and 203.

£750 - 1,000



THE  
 VIRTUE OF  
 DISLOYALTY

GRAHAM GREENE

For Islay  
 and love for Christmas

Graham

And Sandy's love to William

THE BODLEY HEAD  
 LONDON

**201**  
**Greene (Graham)** THE VIRTUE OF DISLOYALTY, FIRST EDITION, ONE OF 300 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ISLAY DE COURCY LYONS *to endpaper, faint foxing to title, original wrappers, light toning to spine and lower cover, some light surface soiling, otherwise excellent, 8vo, Bodley Head, 1972.*

✪ Inscribed to a good friend and fellow Capri resident (for Islay de Courcy Lyons, see also lots 136, 190, 196, 197, 204 and 205.).

£300 - 400

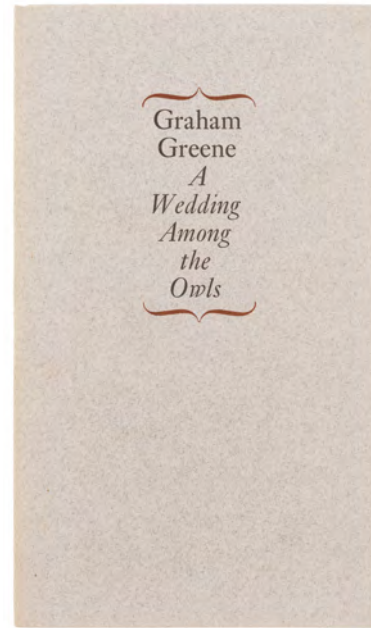




202

**Greene (Graham)** THE PLEASURE-DOME. THE COLLECTED FILM CRITICISM 1935-40, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "For Margaret Dagleish this nostalgic book - at least the introduction may amuse you" to title, photographic illustrations, a few light spots to endpapers, original cloth, dust-jacket, light sunning to spine, light rubbing and creasing to head and foot, Secker & Warburg, 1972; and the signed limited edition of Doctor Fischer, 8vo (2)

£300 - 400

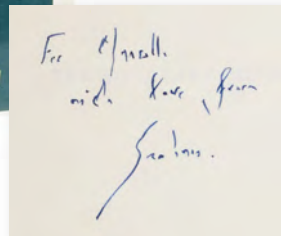
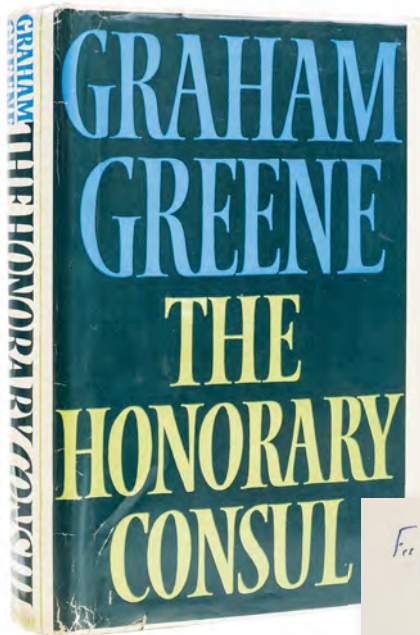


204

**Greene (Graham)** A WEDDING AMONG THE OWLS. AN EXTRACT FROM THE HUMAN FACTOR, FIRST EDITION, ONE OF 250 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ISLAY DE COURCY LYONS to half-title, original stiff wrappers, light fading to spine, else fine, 8vo, Bodley Head, 1977.

✧ Inscribed to a good friend and fellow Capri resident (for Islay de Courcy Lyons, see also lots 136, 190, 196, 197, 201 and 205.).

£300 - 400

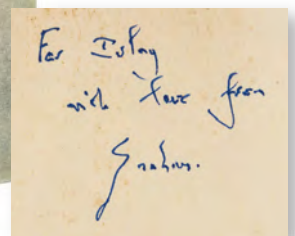
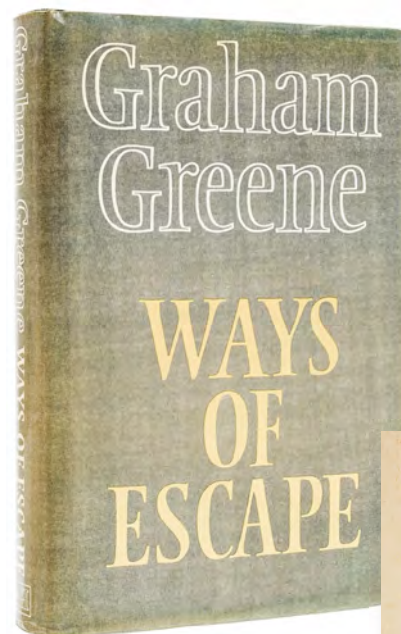


203

**Greene (Graham)** THE HONORARY CONSUL, FIRST EDITION, FIRST ISSUE with the pictorial trademark to title, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARCELLE SIBON to endpaper, some pulling to gatherings, last few ff. with small patch of staining to fore-edge, original cloth, corners a little bumped, dust-jacket, very light toning to spine, minor chipping to spine ends and corners, creasing to head and foot, 8vo, Bodley Head, 1973.

✧ Marcelle Sibon was Greene's chief French translator from the late 1940s until his death. See also lots 195, 199 and 200.

£400 - 600

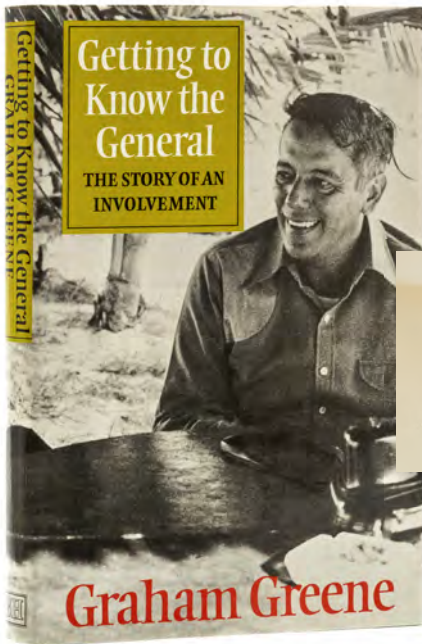


205

**Greene (Graham)** WAYS OF ESCAPE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ISLAY DE COURCY LYONS to endpaper, foxing to front endpaper, original cloth, dust-jacket, light fading, light creasing to head and foot, otherwise excellent, 8vo, Bodley Head, 1980.

✧ Inscribed to a good friend and fellow Capri resident (for Islay de Courcy Lyons, see also lots 136, 190, 196, 197, 201 and 204).

£400 - 600



For Margaret & Hudson  
with love from  
Graham.  
Sep. 8 1940

For  
Graham  
with love and deep  
admiration  
from  
Edith

Sep. 8 1940

206

**Greene (Graham)** GETTING TO KNOW THE GENERAL. THE STORY OF AN INVOLVEMENT, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "Margaret & Hudson with love from Graham. Sep. 8 1940." to endpaper, original boards, dust-jacket, near-fine, 8vo, Bodley Head, 1984.

✱ Inscribed to the Hudson-Smiths. Greene first knew "Hudson" in the intelligence services, the two later became neighbours in Antibes. In a letter to Malcolm Muggeridge written in the 1980s, Greene referred to Hudson as "A nice chap who collects books on flagellation."

£300 - 400

207

**Greene (Graham).- Sitwell (Edith)** THE QUEENS AND THE HIVE, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GRAHAM GREENE *on front free endpapers*, INK OWNERSHIP SIGNATURE OF GREENE *with occasional crosses and marks in text and some notes to rear pastedown "could absurdity go further?"*, original boards, dust-jacket, lightly rubbed and soiled, spine ends bumped, 8vo, Macmillan, 1962.

£400 - 600

208

**Gurganus (Allan)** BREATHING LESSONS, ONE OF 500 COPIES SIGNED BY THE AUTHOR, *original wrappers*, Durham, NC, North Carolina Wesleyan, 1981; OLDEST LIVING CONFEDERATE WIDOW TELLS ALL, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to title*, *original cloth-backed boards*, dust-jacket, New York, Alfred A. Knopf, 1989; PLAYS WELL WITH OTHERS, SIGNED BY THE AUTHOR *on title*, *original cloth-backed boards*, dust-jacket, New York, Alfred A. Knopf, 1997, FIRST EDITIONS, *fine copies*; and 3 others by the same, signed or inscribed, 8vo (6)

£150 - 200



208

To Lucien & Cessa  
from Jack

**BOOK**  
**OF**  
**DREAMS**

KE ROACH

**Jack Kerouac**

AFTERNOON SESSION:  
Commencing 2pm



**CITY LIGHTS BOOKS**

To complete  
collection of  
me blather or  
etc. etc.

Low read  
dream

P. 162

"California Camp"  
(you is "Julien")

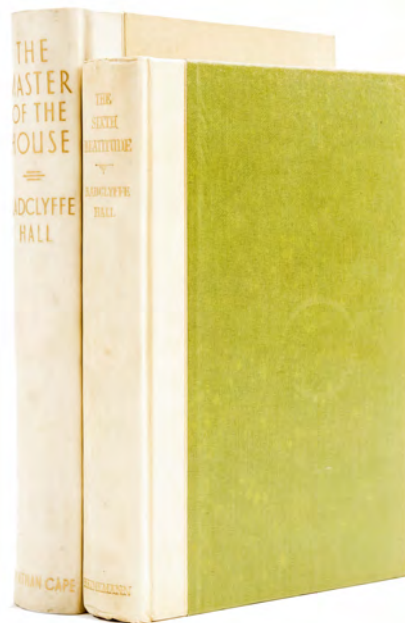


209

**Hahn (Reynaldo)** THÈMES VARIÉS, first edition, signed presentation inscription from the author to ARNAULT TZANCK TO HALF-TITLE, 7 A.L.S. AND 1 A.C.S. FROM THE AUTHOR TO TZANCK TOTALLING 18PP. *loosely inserted, browning to text, original wrappers, chipped and browned, tape repairs to joints and spine, Paris, Janin, [1946];* and 4 others, 1 work inscribed by Hahn and 3 inscribed to him, 8vo (5)

✿ Arnold Tzanck (1886-1954) French physician and pioneer of blood transfusion.

£200 - 300



211

**Hall (Radclyffe)** THE MASTER OF THE HOUSE, NUMBER 11 OF 172 COPIES SIGNED BY THE AUTHOR, *light foxing to first few pp., Jonathan Cape, 1932;* THE SIXTH BEATITUDE, *endpapers browned, very light marginal browning and scattered spotting, William Heinemann, 1936,* NUMBER 12 OF 125 COPIES SIGNED BY THE AUTHOR, *ink ownership signature to front free endpapers, original vellum-backed cloth, spines gilt, tall 8vo (2)*

£150 - 200

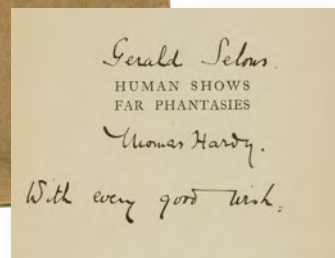
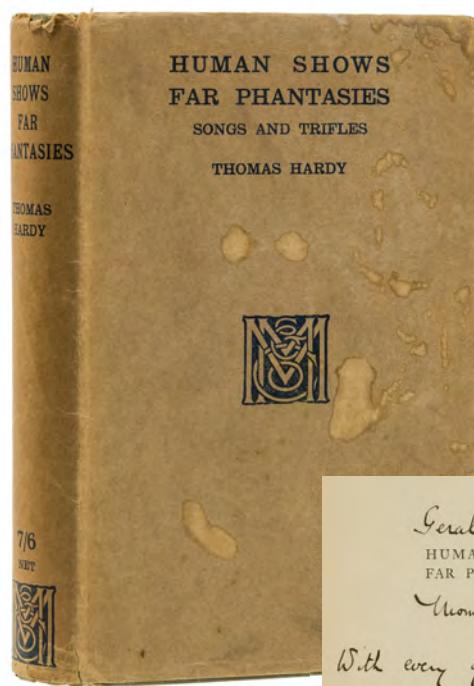


210

**Hall (Radclyffe)** THE WELL OF LONELINESS, 2 vol., the "Victory Edition", NUMBER 72 OF 225 COPIES SIGNED BY THE AUTHOR AND PRINTED ON HANDMADE PAPER, *light finger-soiling to vol.1 half-title, original boards, gilt, t.e.g., others uncut, spines very lightly rubbed, still overall a bright set, lacking original slip-case, 4to, New York, Covici-Friede, 1929.*

✿ This edition, published nine months after the first edition, was to celebrate the successful defence of the work against obscenity charges in New York's appellate court. The work provides an open treatment of lesbianism at a time when "homosexuality could not be discussed in English books or in the English press" (de Grazia). The suppression of the novel was opposed to by F. Scott Fitzgerald, Ernest Hemingway, E. M. Forster, and Virginia Woolf, amongst others. It remained contraband in England until 1959.

£300 - 400

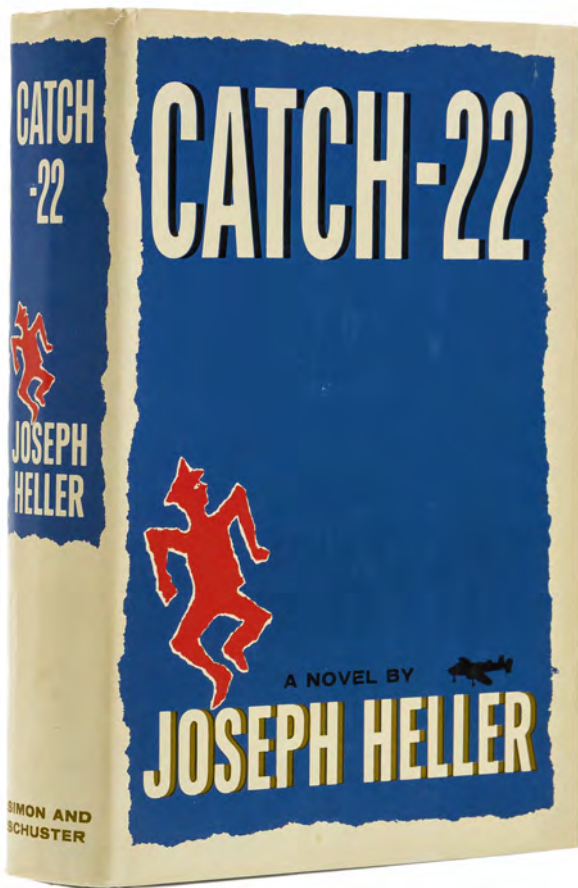


212

**Hardy (Thomas)** HUMAN SHOWS. FAR PHANTASIES. SONGS, AND TRIFLES, FIRST EDITION, signed presentation inscription from the author *to half-title, scattered spotting to endpapers and edges, original cloth, light fading to foot of spine, chip to foot of upper cover, dust-jacket, light browning to spine, spine ends and corners a little chipped, chipping to foot of both panels, splash marks to upper panel, [Purdy, pp.234-48], 8vo, Macmillan & Co., 1925.*

✿ The last of Hardy's books published in his lifetime, rare signed.

£750 - 1,000

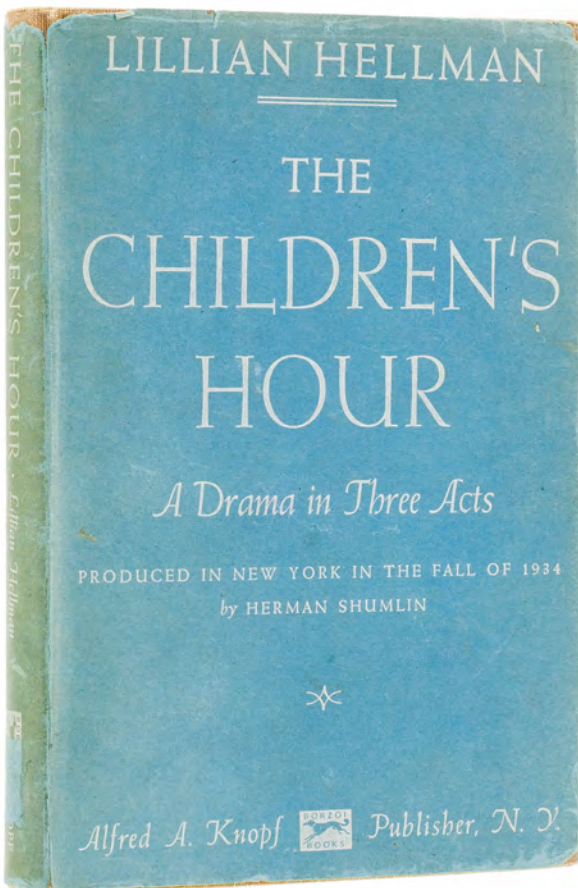
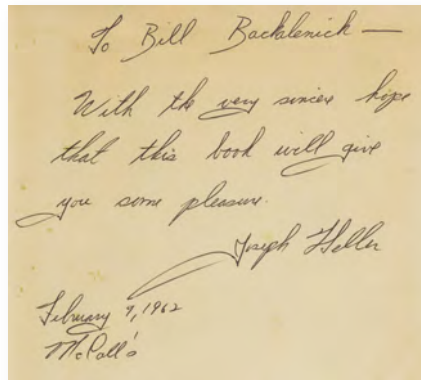


213

**Heller (Joseph)** CATCH-22, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO BILL BACKALENICK - WITH THE VERY SINCERE HOPE THAT THIS BOOK WILL GIVE YOU SOME PLEASURE. JOSEPH HELLER. FEBRUARY 9, 1962. McCall's" to endpaper, hinges just starting, light spotting to endpaper, original cloth, light fading to spine and foot, dust-jacket priced at \$5.95, 3 short closed tears and some light creasing to head, a near-fine copy otherwise, 8vo, New York, Simon & Schuster, 1961.

✱ HELLER'S CLASSIC ANTI-WAR SATIRE, INSCRIBED 3 MONTHS AFTER PUBLICATION. COPIES OF THIS WORK WITH EARLY INSCRIPTIONS ARE RARE. Heller worked as promotion manager for McCall's Magazine from 1958 to 1961. Irene Backalenick was a colleague there and Heller was acquainted with her husband Bill.

£2,000 - 3,000

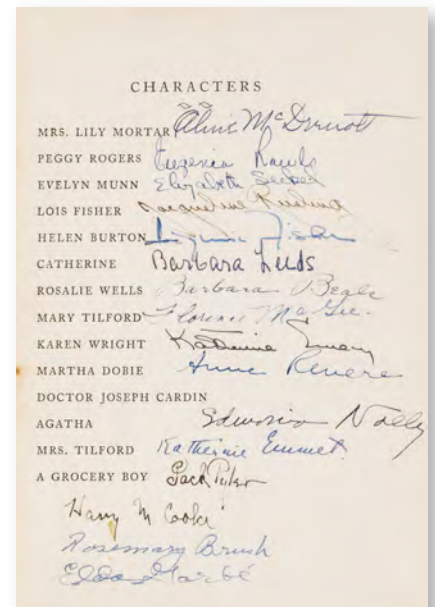


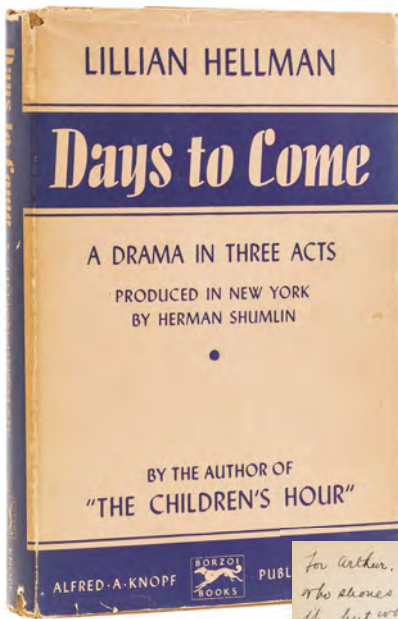
214

**Hellman (Lillian)** THE CHILDREN'S HOUR, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, DIRECTOR AND 13 CAST MEMBERS OF THE FIRST PRODUCTION TO THE ACTOR ROBERT KEITH, occasional light damp-staining to lower corner, original cloth, spine a little browned light rubbing to tips of spine and corners, dust-jacket, spine darkened with abrasion to foot affecting imprint, spine ends and corners a little chipped, light creasing to head and foot, light rubbing to extremities, verso with tape repairs to head and foot, 8vo, New York, Alfred A. Knopf, 1934.

✱ A LOVELY ASSOCIATION COPY OF HELLMAN'S FIRST PUBLISHED PLAY INSCRIBED TO THE ACTOR WHO PLAYED DR. JOSEPH CARDIN IN THE ORIGINAL PRODUCTION. The cast have each signed next to their printed names and there are three additional signatures below, presumably from other members of the cast or crew.

£1,000 - 1,500





for Arthur.  
 He shows him green as the right  
 it, but who won't because he  
 knows that it comes with love.  
 Lillian.

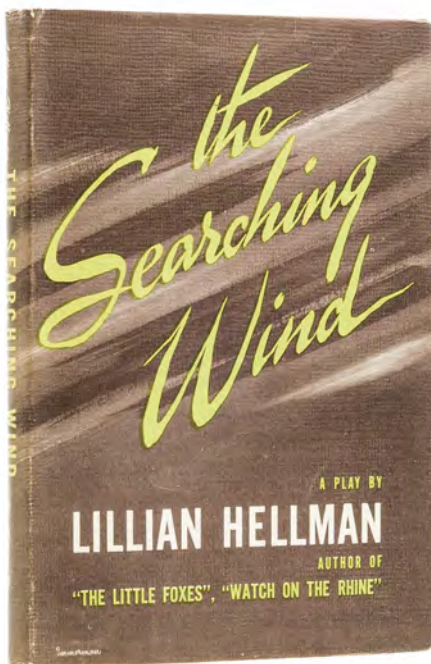
215

**Hellman (Lillian)** DAYS TO COME, FIRST EDITION SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR ARTHUR [KOBBER], WHO SHOULD TURN GREEN AT THE SIGHT OF IT, BUT WHO WON'T BECAUSE HE KNOWS THAT IT COMES WITH LOVE, LILLIAN" to endpaper, original cloth, spine browned, spine ends and corners a little bumped and frayed, patch of soiling to upper cover and spine, dust-jacket, spine a little browned, spine ends and corners a little chipped, a few short closed tears and some creasing to head and foot, light rubbing to extremities, a very good copy, 8vo, New York, Alfred A. Knopf, 1936.

✿ AN EXCELLENT ASSOCIATION COPY OF HELLMAN'S SECOND PUBLISHED PLAY, INSCRIBED TO HER EX-HUSBAND.

Arthur Kober (1900-75) author, press agent and screenwriter. He and Hellman divorced in 1932.

£400 - 600



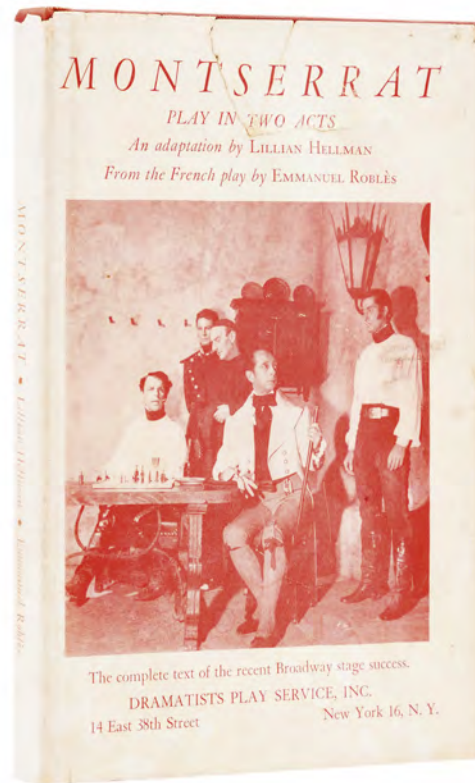
216

216

**Hellman (Lillian)** THE SEARCHING WIND. A PLAY IN TWO ACTS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR JANE [COWL] with deep appreciation of all the fine work work for all these years - affectionately, Lillian" to endpaper, upper hinge cracked but holding firm, original cloth, spine ends and corners a little frayed, dust-jacket, some light rubbing and creasing to tips of spine and corners, some light rubbing to extremities but a near-fine example generally, 8vo, New York, Viking, 1944.

✿ A GOOD ASSOCIATION COPY, INSCRIBED TO THE ACTRESS JANE COWL. Jane Cowl (1883-1950), actress and playwright, especially known for playing "lachrymose" parts. She retired in 1941.

£200 - 300



217

**Hellman (Lillian)** MONTSERRAT. A PLAY IN TWO ACTS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GREGORY ZILBOORG dated Jan 1950 to endpaper, foxing to endpapers, puncture marks to rear endpaper, original boards, dust-jacket, spine ends and corners a little chipped, tears and creasing to head and foot with tape repairs to verso, light rubbing and soiling, 8vo, New York, Dramatists Play Service, [1950].

✿ A nice association. Gregory Zilboorg (1890-1959), psychoanalyst and historian of psychiatry, was Hellman's analyst, see also next two lots.

£200 - 300

For Gregory,  
 Who is responsible for its existence,  
 it comes with love  
 Lillian, May, 1951.

218

**Hellman (Lillian)** THE AUTUMN GARDEN. A PLAY IN THREE ACTS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR GREGORY [ZILBOORG], WHO IS RESPONSIBLE FOR ITS EXISTENCE, IT COMES WITH LOVE. LILLIAN, MAY, 1951" to endpaper, light browning to endpapers, bookplate of Zilboorg to pastedown, original cloth, light fading to spine, spine ends and corners a little frayed, dust-jacket, spine ends and corners a little chipped, some light creasing to head and foot, 8vo, Boston, Little, Brown and Company, 1951.

✿ A good association copy, Gregory Zilboorg was Hellman's analyst (see previous and next lot).

£200 - 300

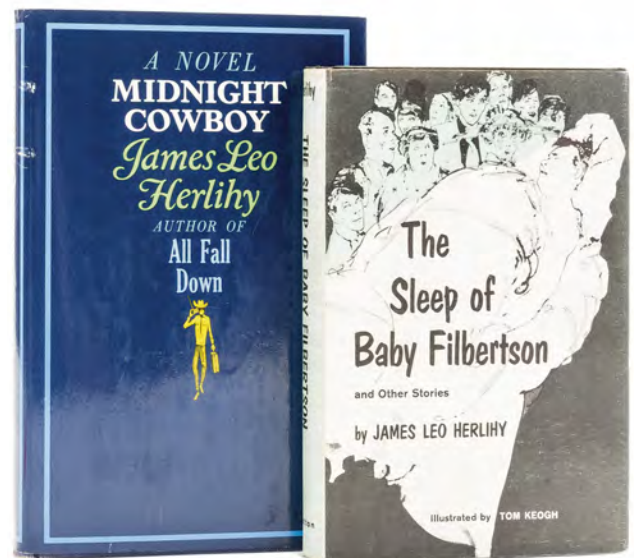


219

**Hellman (Lillian)- Anouilh (Jean)** THE LARK. ADAPTED BY LILLIAN HELLMAN, "FOR GREGORY [ZILBOORG] & PEG", light browning to endpapers, light browning to spine, jacket with light rubbing to extremities, New York, 1956 § Hellman (Lillian) An Unfinished Woman - a memoir, "For Wayne Warga", plates, jacket with light toning, Boston, [1969]; Pentimento, "For Wayne [Warga]", light sunning to spine tips, Boston, [1973]; Scoundrel Time, "For Wayne [Warga]", jacket with very light sunning to spine, Boston, [1976], FIRST EDITIONS, ALL WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, jackets with a few short closed tears to head and foot, 8vo (4)

✿ Gregory Zilboorg (see two previous lots). Wayne Warga (1938-94) author and journalist.

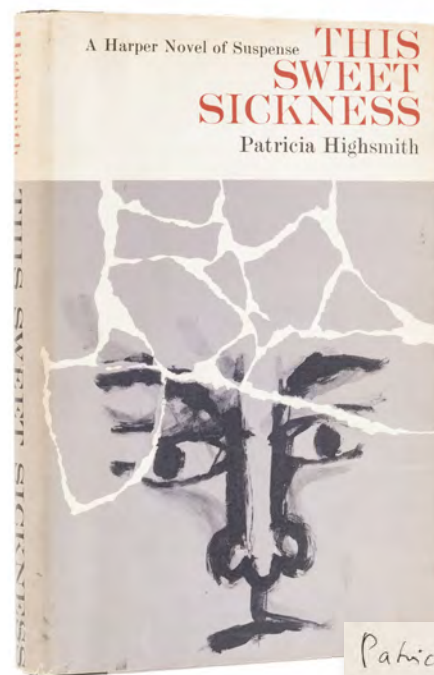
£300 - 400



220

**Herlihy (James Leo)** MIDNIGHT COWBOY, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR BILL, THE BOOKSHOP'S COWBOY - RIDE 'EM!!!" to title, New York, Simon and Schuster, [1965]; The Sleep of Baby Filbertson, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR GEORGE [CUKOR]. THESE SOUVENIRS OF MY YOUTH" to endpaper, bookplate of George Cukor to pastedown, light browning to endpapers, New York, E. P. Dutton, 1959, FIRST EDITIONS, original boards, dust-jackets, some rubbing to extremities, 8vo (2)

£200 - 300

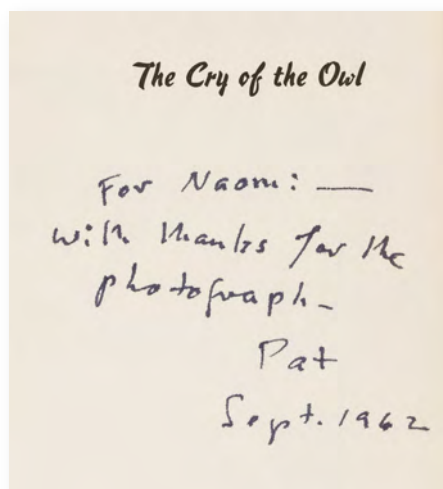
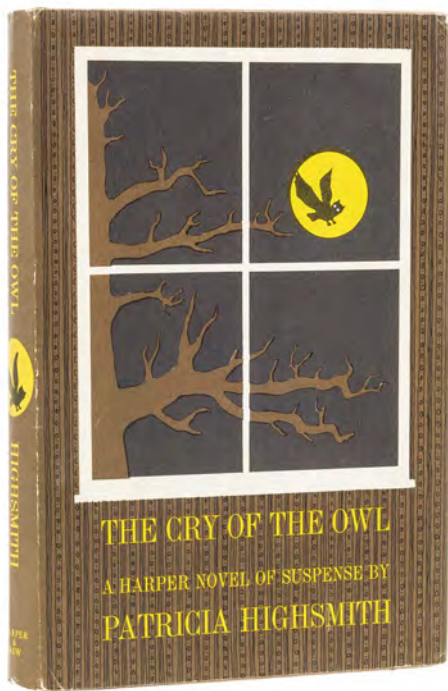


221

**Highsmith (Patricia)** THIS SWEET SICKNESS, FIRST EDITION, FIRST PRINTING with publisher's code 'M-1' to title verso, signed by the author on title, original cloth-backed boards, dust-jacket, light browning to spine and panel margins, faint rubbing and some light creasing to head and foot, light surface soiling, but an excellent example overall, 8vo, New York, Harper, 1960.

✿ Highsmith's sixth novel, rare in the dust-jacket, WE CAN TRACE NO OTHER SIGNED COPY.

£600 - 800

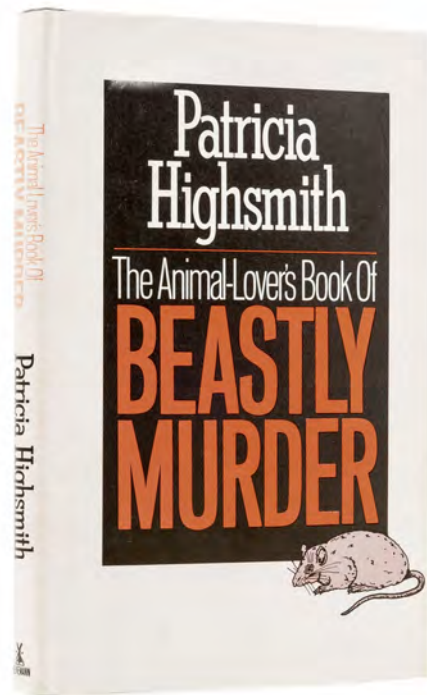


222

**Highsmith (Patricia)** THE CRY OF THE OWL, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR NAOMI [SAVAGE]: - WITH THANKS FOR THE PHOTOGRAPH PAT. SEPT. 1962" to half-title, small patch of staining to fore-edge, original cloth-backed boards, front flap with ink note "62" to head, rear flap with pencil note "8-16-62" to head, light bumping to spine ends and corners, dust-jacket, rubbing and light creasing to tips of spine and corners, some light marking to lower panel, an excellent example, 8vo, New York, Harper, 1962.

✿ A NICE ASSOCIATION COPY, INSCRIBED TO THE PHOTOGRAPHER WHO TOOK THE AUTHOR'S PORTRAIT FOR THE LOWER PANEL OF THE DUST-JACKET. WE CAN TRACE NO OTHER SIGNED OR INSCRIBED COPY. Naomi Savage (1927-2005), American photographer.

£400 - 600



223

**Highsmith (Patricia)** THE ANIMAL-LOVER'S BOOK OF BEASTLY MURDER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to title, original boards, dust-jacket, very light sunning to spine, light creasing to head and foot, near-fine generally, 8vo, Heinemann, 1975.

£200 - 300

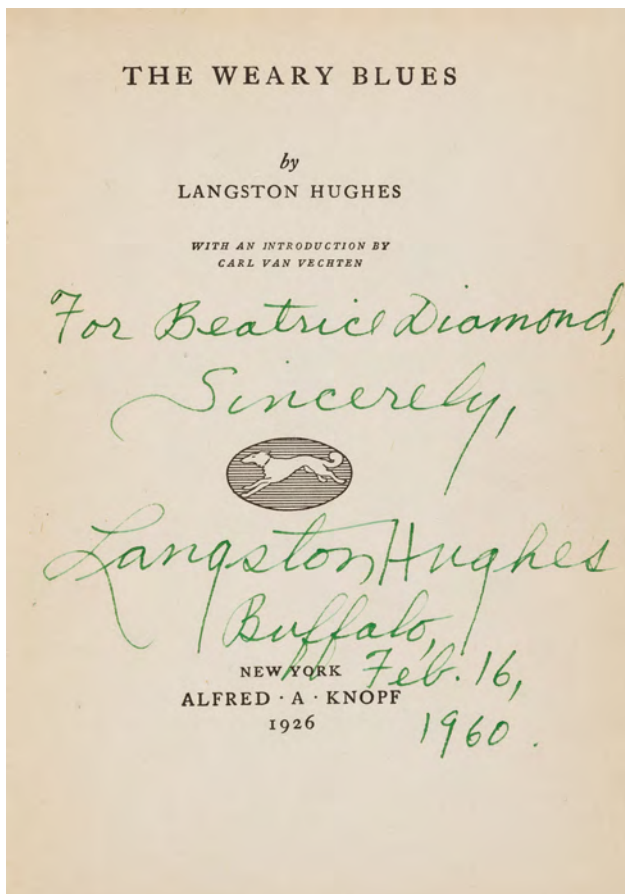


224

**Highsmith (Patricia)** THE BOY WHO FOLLOWED RIPLEY, New York, Lippincott & Crowell, [1980]; Found in the Street, browning to text margins, Heinemann, 1986; Ripley Under Water, Bloomsbury, 1991, FIRST OR FIRST ENGLISH EDITIONS, original boards, dust-jackets, some light creasing to head and foot, but near-fine generally; and 3 others, signed, limited editions by the same, 8vo (6)

£200 - 300





225

**Hughes (Langston)** *THE WEARY BLUES*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to title*, dust-jacket by Miguel Covarrubias with upper and lower panels laid down on front pastedown and endpaper, original cloth-backed boards, original cloth-backed boards, spine a little dulled, toning to covers, light wear to extremities, 8vo, New York, Alfred A. Knopf, 1926.

✠ HUGHES' FIRST COLLECTION OF POETRY AND HIS FIRST BOOK. Combining influences of Blue and Jazz music, *The Weary Blues* was a landmark book and poem, one of the most famous and influential publications of the Harlem Renaissance.

£800 - 1,200

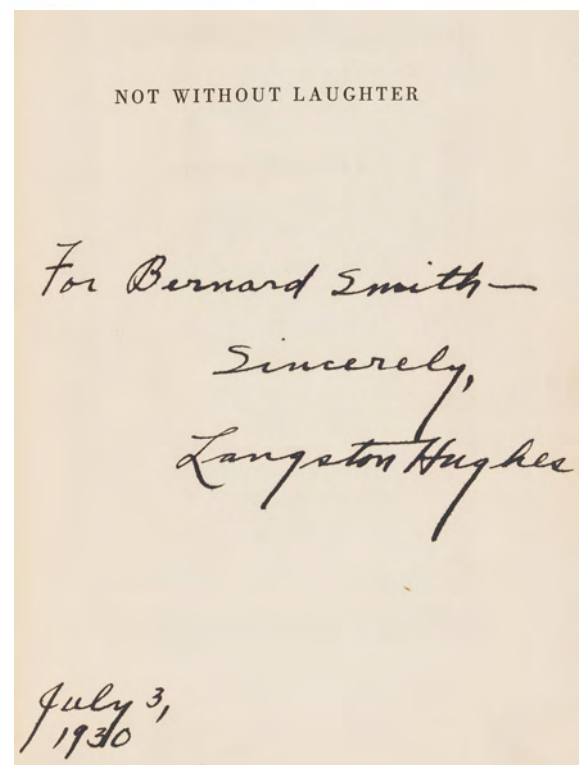
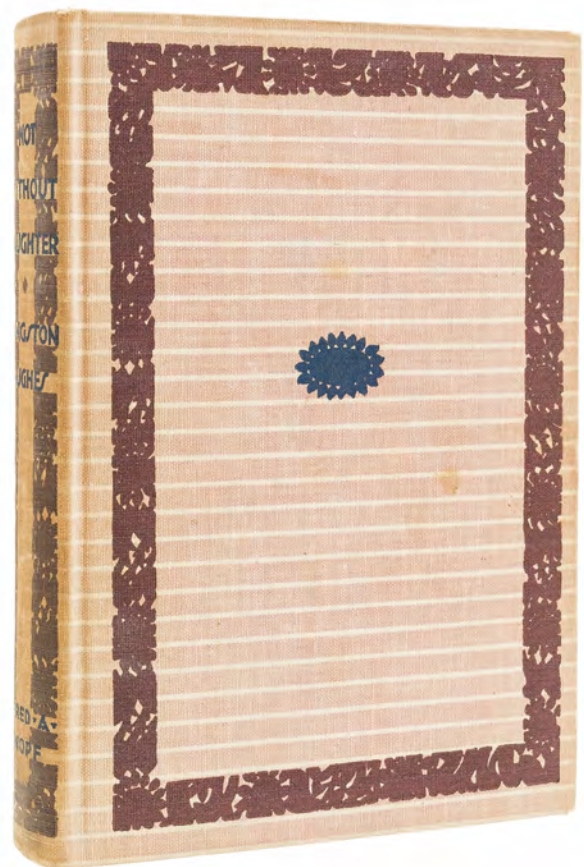
226

**Hughes (Langston)** *NOT WITHOUT LAUGHTER*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO BERNARD SMITH DATED JULY 3, 1930 *to half-title*, original cloth, spine a little browned, light fraying to tips of spine and corners, 8vo, New York, Alfred A. Knopf, 1930.

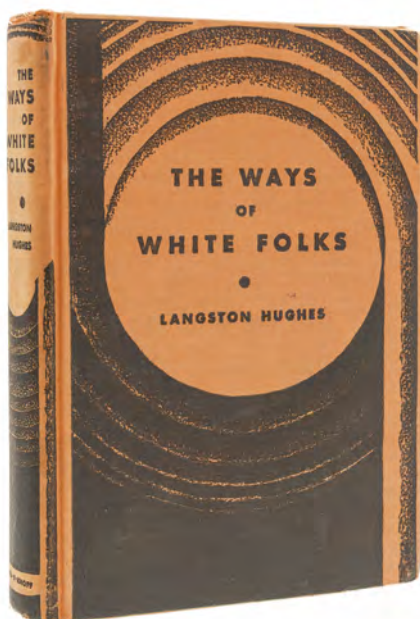
✠ A SUPERB ASSOCIATION COPY OF HUGHES' DEBUT NOVEL, INSCRIBED TO THE MAN WHO HELPED GET IT PUBLISHED. We can trace only two inscribed copies of this work at auction.

Bernard Smith (1907-90) American literary editor and critic. He began working at Alfred A. Knopf in 1928 and eventually rose to editor-in-chief and managing editor.

£1,000 - 1,500



226

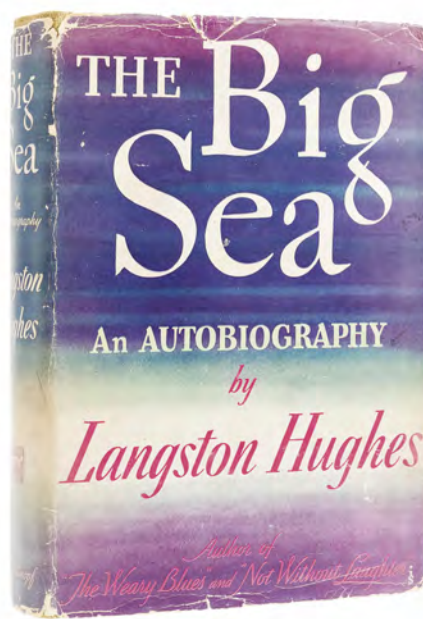


227

**Hughes (Langston)** THE WAYS OF WHITE FOLKS, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to Edward Garrett to endpaper, bookplate of Garrett to pastedown, original cloth, light fading to spine, some fraying and wear to spine ends and corners, 8vo, New York, Alfred A. Knopf, 1934.*

✪ Hughes' second book, a collection of short stories and one his most popular prose fiction works. Inscribed first printings of this work are rare, we can trace no copies at auction and only one copy for sale online.

£400 - 600



229

**Hughes (Langston)** THE BIG SEA. AN AUTOBIOGRAPHY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR PAUL SMITH, MY FIRST LIFE" *to half-title, original green buckram, light browning to spine, spine ends and corners a little frayed, dust-jacket, light fading to spine, spine ends and corners chipped, short tears and creasing to head and foot, extremities rubbed, 8vo, New York, Alfred A. Knopf, 1940.*

✪ Hughes' first autobiography, possibly inscribed to Paul Smith (1904-77) publisher of the Modern Pilgrim Press in Princetown, Mass. and owner of the Intimate Bookshop in Chapel Hill, N.C.

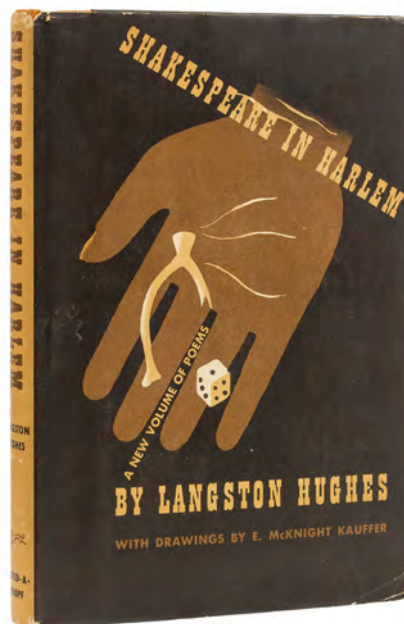
£400 - 600



228

**Hughes (Langston)** A NEW SONG, *John Bennett Shaw ex libris stamp to inside front cover, toning to spine rubbing to extremities, New York, International Worker's Order, 1938; Troubled Island. An Opera in Three Acts by William Grant Still, very light fading to covers, New York, Leeds Music Corporation, 1949, FIRST EDITIONS, SIGNED OR WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO TITLE, original wrappers, 8vo (2)*

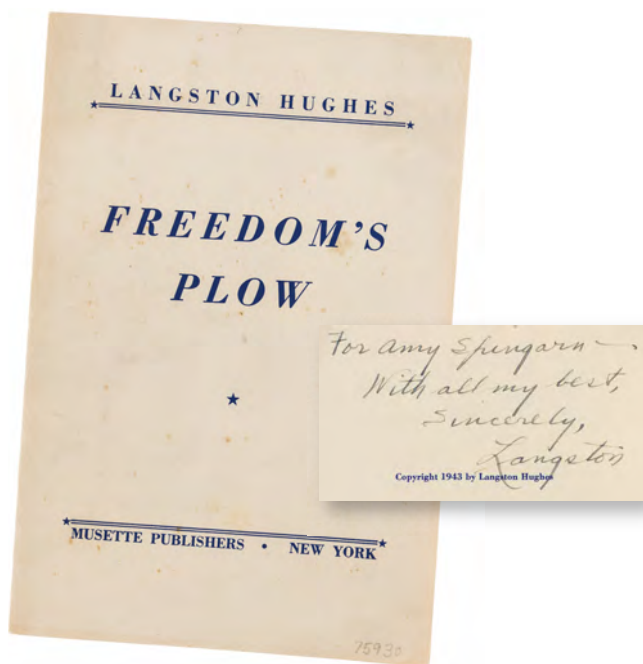
£300 - 400



230

**Hughes (Langston)** SHAKESPEARE IN HARLEM, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED MARCH 8, 1942 *to endpaper, bookplate of Helene Powell to pastedown, browning to endpapers, original cloth, fading to spine tips, dust-jacket designed by E. McKnight Kauffer, browning to spine and panel margins, spine ends and corners a little chipped, short tear to head of lower joint, light creasing to head, 8vo, New York, Alfred A. Knopf, 1942.*

£400 - 600



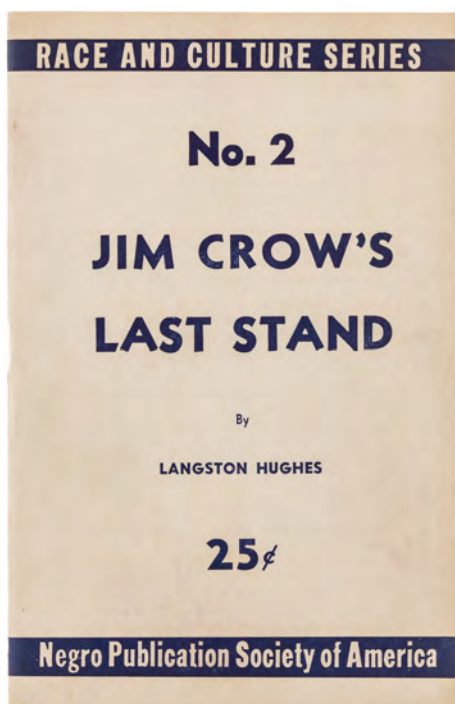
231

**Hughes (Langston)** FREEDOM'S PLOW, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO AMY SPRINGARN *to front wrapper verso, original wrappers, scattered spotting and light surface soiling, very light creasing to corners, 8vo, New York, Mulette, [1943].*

✿ A GOOD ASSOCIATION COPY OF LANGSTON'S LONGEST POEM, INSCRIBED TO A WEALTHY BENEFACTOR, CLOSE FRIEND AND CIVIL RIGHTS FIGURE WHOSE SUPPORT ENABLED HIM TO ENROLL IN LINCOLN UNIVERSITY, PA. See also lots 246, 254 and 260.

Amy Einstein Spingarn (1883-1980), philanthropist, poet and artist. Her husband, Joel Elias Spingarn, was a prominent civil rights activist who served as the second president of the NAACP. On his death in 1939, Amy was elected to serve out his term on the board. She continued as a board member for almost 40 years. The Springarns are also the dedicatees of Hughes' first novel, *Not Without Laughter*.

£300 - 400



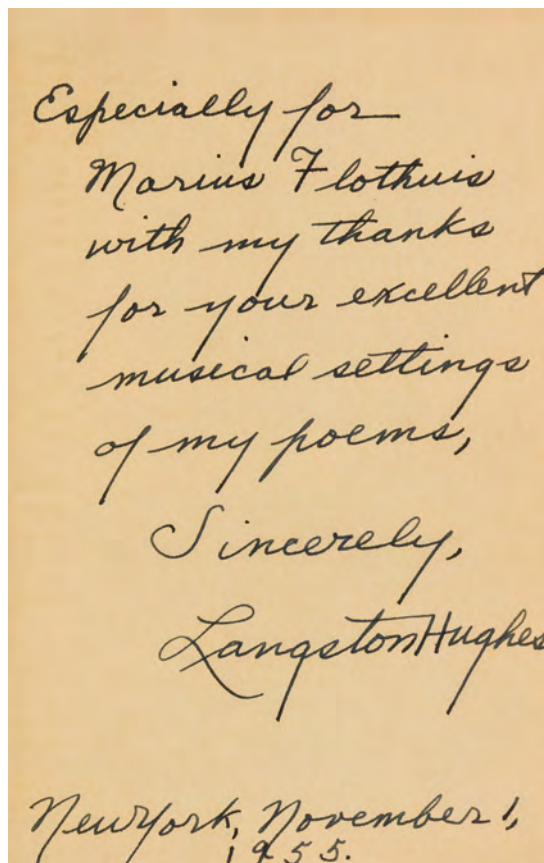
232

232

**Hughes (Langston)** JIM CROW'S LAST STAND, FIRST EDITION, FIRST ISSUE with "Belt" in table of contents misaligned, SIGNED BY THE AUTHOR *on title, original wrappers, light rubbing and faint toning, 8vo, New York, Negro Publication Society of America, 1943.*

✿ A rare title, especially signed.

£200 - 300



233

**Hughes (Langston)** FIELDS OF WONDER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ESPECIALLY FOR MARIUS FLOTHUIS WITH MY THANKS FOR YOUR EXCELLENT MUSICAL SETTINGS OF MY POEMS, SINCERELY, LANGSTON HUGHES. NEW YORK, NOVEMBER, 1955" *to endpaper, brochure for "The Rhythms of the World" and carbon copy of poem "Cross" loosely inserted, original cloth, light rubbing to spine ends, dust-jacket, light sunning and browning to spine, spine ends and corners chipped, closed tear to head of upper panel, a few small nicks and chips to head but overall a very good copy of a rare jacket, 8vo, New York, Alfred A. Knopf, 1947.*

✿ AN INTERESTING ASSOCIATION COPY, INSCRIBED TO A DUTCH COMPOSER WHO SET SIX OF HUGHES' POEMS TO MUSIC. THIS WORK RARE SIGNED AND IN A DUST-JACKET.

Marius Flothuis (1914-2001) composer, musicologist and music critic.

£400 - 600

For Zell —  
 with happy  
 memories of  
 our Haitian  
 journey —  
 Sincerely,  
 Langston

New York, July 7, 1948.

234

**Hughes (Langston) and Mercer Cook, translators.- Roumain (Jacques)** *MASTERS OF THE DEW*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM HUGHES "FOR ZELL [INGRAM] - WITH HAPPY MEMORIES OF OUR HAITIAN JOURNEY - SINCERELY, LANGSTON. NEW YORK, JULY 7, 1948" to endpaper, original cloth, light fading to spine, toning to extremities, light wear to spine ends and corners, 8vo, New York, Reynal & Hitchcock, [1947].

✿ AN EXCELLENT ASSOCIATION COPY, inscribed to a possible former lover and traveling companion who accompanied Hughes on the trip to Haiti when he met Jacques Roumain. Zell Ingram (1910-1971), artist, was 19 when he accompanied Hughes to Haiti. He appears in Hughes' memoir, *I Wonder as I Wander*. See also lots 243 and 258.

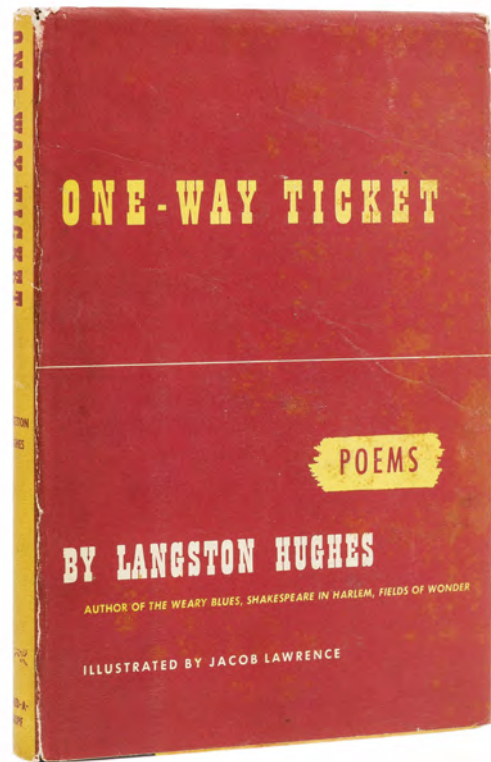
£150 - 200

235

**Hughes (Langston, translator).- Guillén (Nicolás)** *CUBA LIBRE*, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION FROM HUGHES TO DAVID IGNATOW to endpaper, original cloth-backed boards, rubbing to head and foot, Los Angeles, Ward Ritchie Press, 1948 § *Mistral (Gabriela) Selected Poems*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "THE GOLDOVSKYS" to endpaper, original cloth, light toning to head, dust-jacket, light sunning to spine and toning to panels, chipping to head and foot, Bloomington, IN, Indiana University Press, 1957, FIRST EDITIONS, 8vo (2)

✿ David Ignatow (1914-97), poet and editor. Boris Goldovsky (1908-2001) Russian-born conductor and director of the Tanglewood Opera. His assistant was Jan Meyerowitz who collaborated with Hughes on several occasions. Goldovsky also directed Hughes' one-act opera, *Port Town*.

£200 - 300



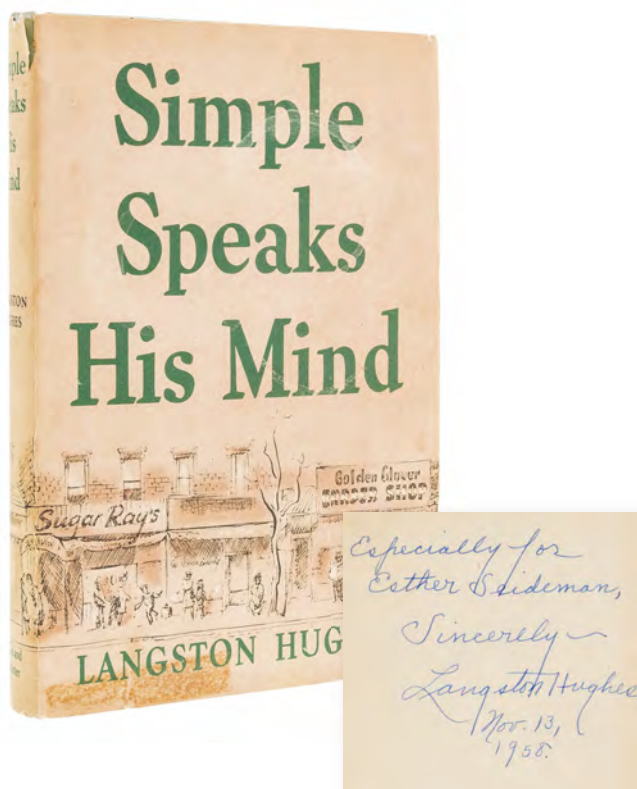
236

**Hughes (Langston)** *ONE-WAY TICKET*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR dated Dec. 14 1949 to title, light marginal toning, original cloth-backed boards, light fading to spine, spine ends and corners a little bumped, dust-jacket, price-clipped, light toning to spine and lower panel, spine ends a little chipped, some rubbing and faint creasing to extremities, light surface soiling to panels, 8vo, New York, Alfred A. Knopf, 1949.

£200 - 300



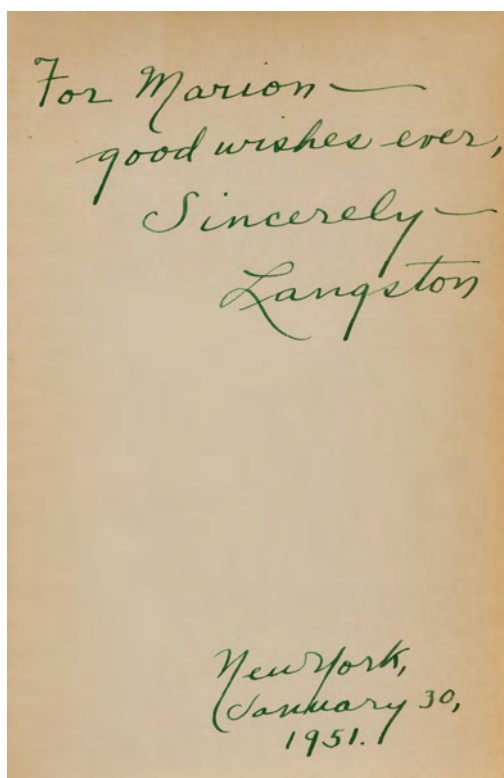
235



**237**  
**Hughes (Langston)** SIMPLE SPEAKS HIS MIND, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, small patch of finger-soiling to title, original cloth, light fading to spine, tips of spine and corners with slight rubbing and bumping, dust-jacket, light toning to spine, spine ends a little chipped, marking and faint ring-staining to panels, very light rubbing to extremities, 8vo, New York, Simon and Schuster, 1950,

✧ The first appearance in book form of Langston's character of "Simple", first created for his *Chicago Defender* column in 1943.

£400 - 600



238

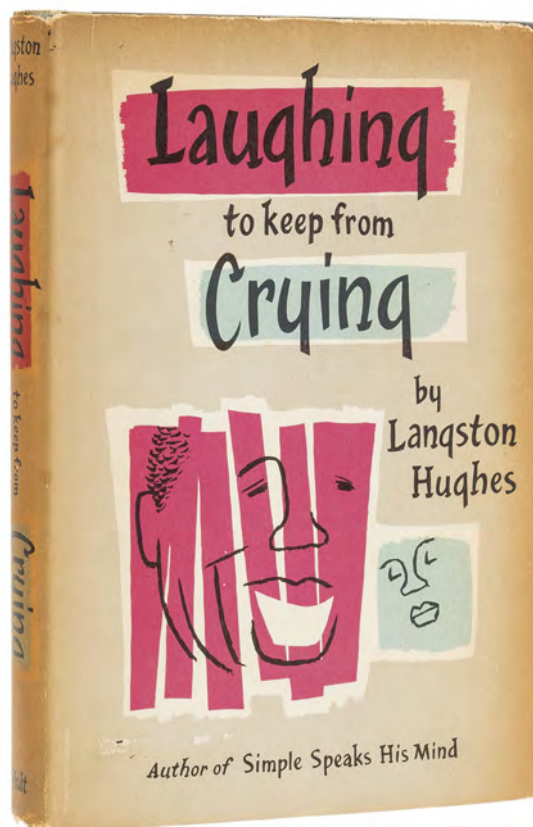
238

**Hughes (Langston)** MONTAGE OF A DREAM DEFERRED, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARION PALFI DATED JANUARY 30, 1951 to endpaper, very light marginal toning, original cloth, dust-jacket, light browning to spine, spine ends and corners a little chipped, some splitting to joints and fore-edges, 8vo, New York, Henry Holt, [1951].

✧ A GOOD ASSOCIATION, INSCRIBED TO THE PHOTOGRAPHER AND SOCIAL ACTIVIST PALFI. Hughes said of her photography "A [Marion] Palfi photograph brings us face to face with hidden realities that its surface only causes us to begin to explore."

Marion Palfi (1907-1978), social-documentary photographer. Hughes was an admirer of her work and did a great deal to support and encourage her. See also lots 239, 240, 244, 248 and 249.

£200 - 300

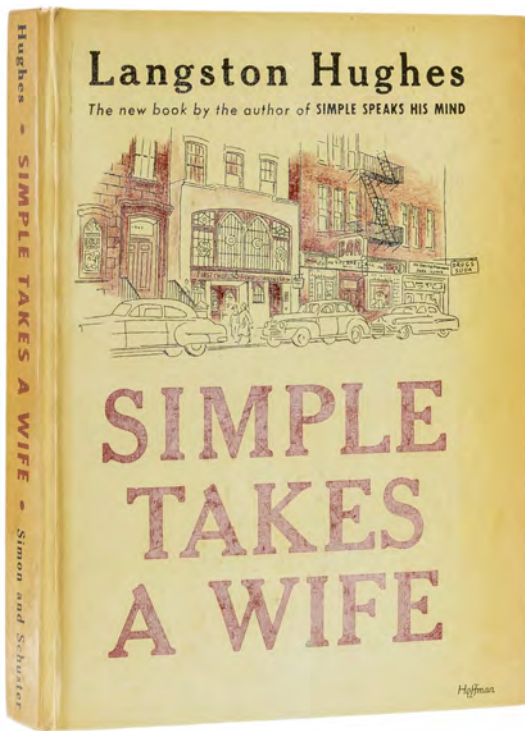


239

**Hughes (Langston)** LAUGHING TO KEEP FROM CRYING, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MARION PALFI dated March 10, 1952 to endpaper, light toning to margins, original cloth-backed boards, light toning to spine, rubbing to tips of spine and corners, dust-jacket, browning to spine and panel margins, spine ends and corners a little chipped, small gouge to upper panel, some chipping to fore-edges, rubbing to extremities, 8vo, New York, Henry Holt, [1952].

✧ A good association, inscribed to the photographer and social activist Palfi (see also lots 238, 240, 244, 248 and 249).

£300 - 400



240

**Hughes (Langston)** SIMPLE TAKES A WIFE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ESPECIALLY FOR MARION [PALFI], THIS HARLEM STORY-LINE - SINCERELY - LANGSTON, NEW YORK APRIL 24, 1953" to endpaper, usual browning to text and endpapers, publisher's survey card loosely inserted, original pictorial boards, light browning to spine and fore-edges, some rubbing to spine tips but an excellent example overall, 8vo, New York, Henry Holt, [1952].

✿ A good association copy, inscribed to the photograph and social activist Palfi (See also lots 238, 239, 244, 248 and 249).

£300 - 400



241

241

**Hughes (Langston)** THE FIRST BOOK OF NEGROES, FIRST EDITION, FIRST PRINTING with picture of Josephine Baker to p.45, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "MERRY CHRISTMAS TO MY LONG-TIME FRIENDS - THE TOM JOHNSONS - SINCERELY - LANGSTON HUGHES, NEW YORK 1952" to endpaper, small Christmas gift label with note in Langston's hand affixed to endpaper, illustrations by Ursula Koering, gift bookplate from Anna and Thomas O. Johnson to Community Church of New York Library to pastedown, original cloth, light fraying to spine ends and corners, remains of library label near spine, dust-jacket, light browning to spine, library label, some chipping to head and foot, splitting to fore-edges, 4to, New York, Franklin Watts, [1952].

✿ The first of Hughes' "First Book" series, written in part to earn money after suspicions of communist sympathies had induced publishers to remove his books from circulation. *The First Book of Negroes* was cited by Hughes at his HUAC hearing as evidence of his belief in American democratic principals and it, along with the other books in the series, maintains a patriotic tone throughout. It is notable for not including controversial figures such as Paul Robeson and W. E. B. DuBois due to the suspicions around them stirred up by McCarthyism.

THIS THE RARE FIRST PRINTING which was swiftly edited to remove a picture of Josephine Baker after a public row forced her to leave the United States. Thomas O. Johnson was a dentist and friend of Hughes whose practice was in Harlem. See also lot 247.

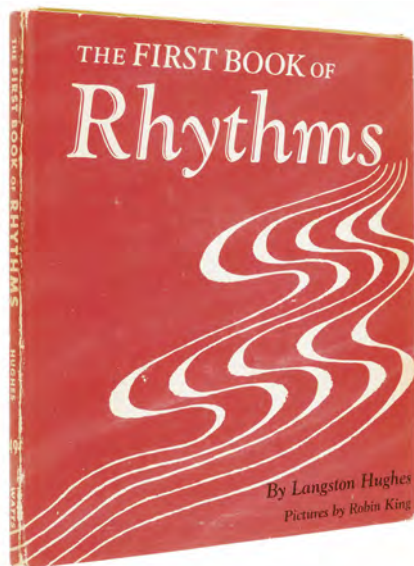
£300 - 400



242

**Hughes (Langston)** THE FIRST BOOK OF NEGROES, illustrations by Ursula Koering, jacket with light toning to spine and panel margins, spine ends and corners a little chipped, chip to lower joint, but generally excellent, [1952]; *The First Book of Jazz*, Pictures by Cliff Roberts, Music Selected by David Martin, ink gift inscription to half-title, jacket price-clipped with "\$1.95" ink stamp to front flap, toning to spine and panel margins, chipping to head and foot, chip to centre of spine, splitting to fore-edges, [1955], FIRST EDITIONS, FIRST PRINTINGS, original cloth, dust-jackets, New York, Franklin Watts, 8vo (2)

£150 - 200

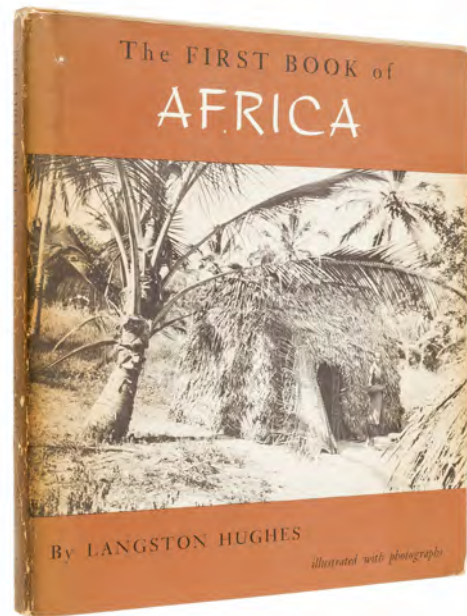


243

**Hughes (Langston)** THE FIRST BOOK OF RHYTHMS, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ZELL INGRAM DATED MAY 1954 to endpaper, illustrations by Robin King, original cloth, light fading to spine and covers, spine ends and corners a little worn, dust-jacket, price-clipped with remains of price label to front flap, light toning to spine, minor chipping to spine ends and corners, light rubbing to extremities, 8vo, New York, Franklin Watts, [1954].

✿ Zell Ingram, artist, Hughes' former travelling companion and possible lover (see lot 234, also lot 258).

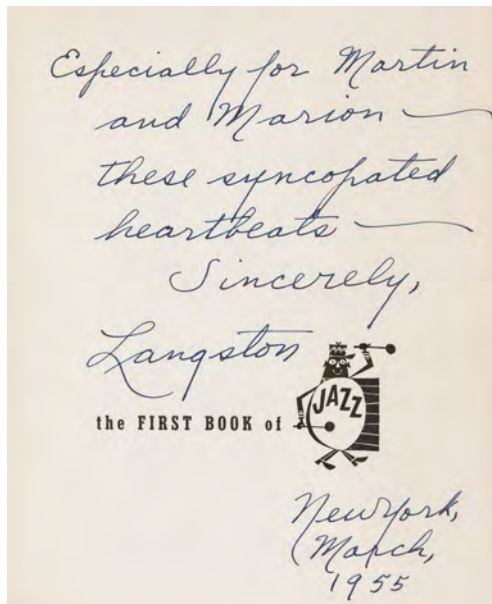
£150 - 200



245

**Hughes (Langston)** THE FIRST BOOK OF AFRICA, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED JULY 24, 1960 to endpaper, photographic illustrations, original cloth, light toning to spine and covers, light fraying to tips of spine and corners, dust-jacket, light browning to spine and panel margins, spine ends and corners chipped, central split to spine, 4to, Franklin Watts, [1960].

£150 - 200

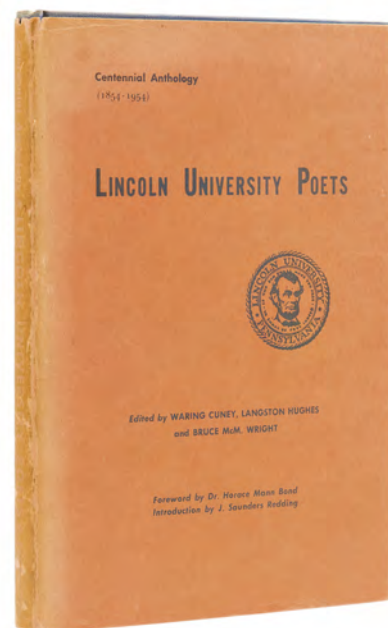


244

**Hughes (Langston)** THE FIRST BOOK OF JAZZ, Pictures by Cliff Roberts, Music Selected by David Martin, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO Martin Wagner and Marion Palfi "these syncopated heartbeats" dated March, 1955 to half-title, some light browning to title, original cloth, light toning to spine and corners, dust-jacket, price-clipped with \$1.95 ink stamp to front flap, spine ends and corners a little chipped, extremities rubbed, some light spotting or soiling to panels, 8vo, New York, Franklin Watts, [1955].

✿ Hughes' charming introduction to Jazz for children. Martin Wagner and Marion Palfi (see also lots 238, 239, 240, 248 and 249).

£300 - 400



246

**Hughes (Langston, editor and contributor)** LINCOLN UNIVERSITY POETS, edited by Waring Cuney, Langston Hughes and Bruce McM. Wright, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM HUGHES TO AMY SPRINGARN DATED MAY 1954 to endpaper, signed by remaining editors and 1 poet below their contributions, original cloth, light fading to upper and lower edges, dust-jacket, light sunning to spine, spine ends and corners a little chipped, light rubbing to extremities, 8vo, New York, Fine Editions Press, [1954].

✿ A GOOD ASSOCIATION COPY INSCRIBED TO A PHILANTHROPIST AND CIVIL RIGHTS FIGURE. For Amy Springarn see lot 231, also lots 254 and 260.

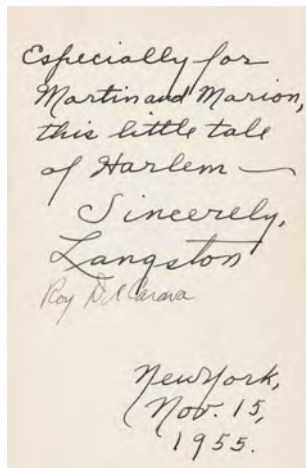
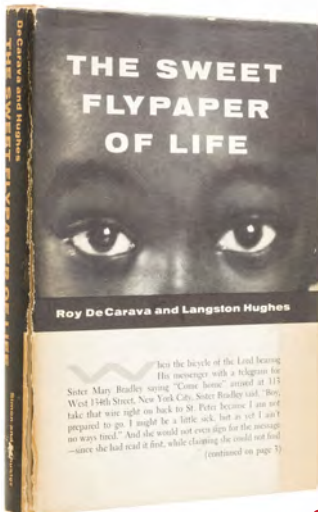
£200 - 300



**247**  
**Hughes (Langston)** FAMOUS AMERICAN NEGROES, "For cousin Rose" dated January 22, 1954 to endpaper, light rubbing and bumping to extremities, later issue jacket, spine faded, chip to head of front panel, extremities rubbed, 1954; Famous Negro Music Makers, "Especially for my long-time friends the Johnsons" dated September 16, 1955 to endpaper, gift bookplate from Anna and Thomas O. Johnson to Community Church of New York Library to pastedown, some bumping and fraying to spine ends and corners, remains of library label to spine, jacket with shadowing from library labels to spine, light fading to spine spine ends and corners chipped, rubbing and creasing to head and foot, a few neat tape repairs to verso, 1955, FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, dust-jackets, New York, Dodd, Mead and Company, 8vo (2)

✱ Rose Leary Love, teacher, poet and historian, cousin of Hughes. Thomas O. Johnson, dentist and friend of Hughes whose practice was in Harlem (see also lot 241).

£300 - 400



248

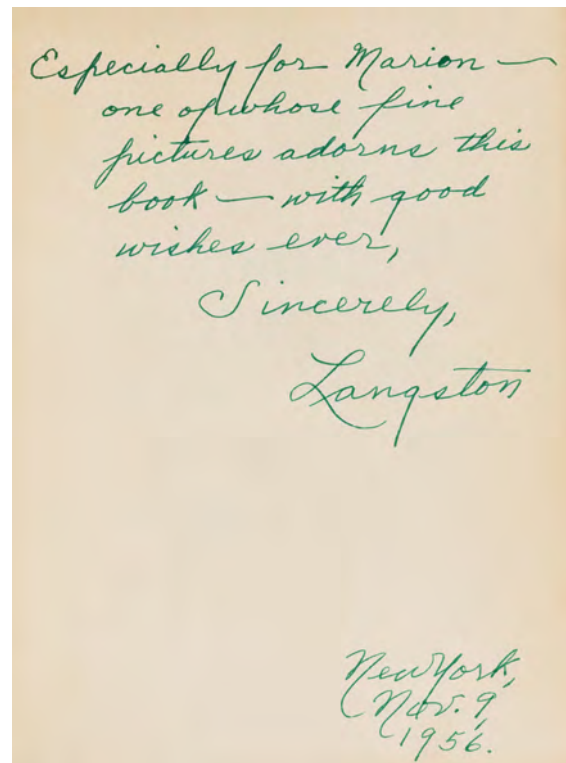
248

**Hughes (Langston)** THE SWEET FLYPAPER OF LIFE. PHOTOGRAPHS BY RAY DECARAVA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "Especially for Martin [Magner] and Marion [Palfi], this little tale of Harlem - Sincerely, Langston", ALSO SIGNED BY DECARAVA on endpaper, very light marginal toning, original cloth-backed boards, light browning to spine tips, dust-jacket, light browning to spine and upper panel, splitting to upper joint, minor chipping to spine ends and corners, light rubbing to extremities, 8vo, New York, Simon and Schuster, 1955.

✱ A GOOD ASSOCIATION COPY OF THIS REMARKABLE PHOTOBOOK, RARE TO FIND SIGNED BY BOTH CONTRIBUTORS. DeCarava approached Hughes in the summer of 1954, seeking advice on how to advance his career as a photographer. Hughes so admired DeCarava's work that he immediately promised his support in getting them publisher. After a series of rejections, Simon and Schuster eventually accepted the proposal on the condition that the book remain small and Hughes write a story to accompany the pictures.

Martin Magner (1900-2002), theatre, radio and television director. Marion Palfi, photographer and social activist (see also lots 238, 239, 240, 244 and 249).

£600 - 800



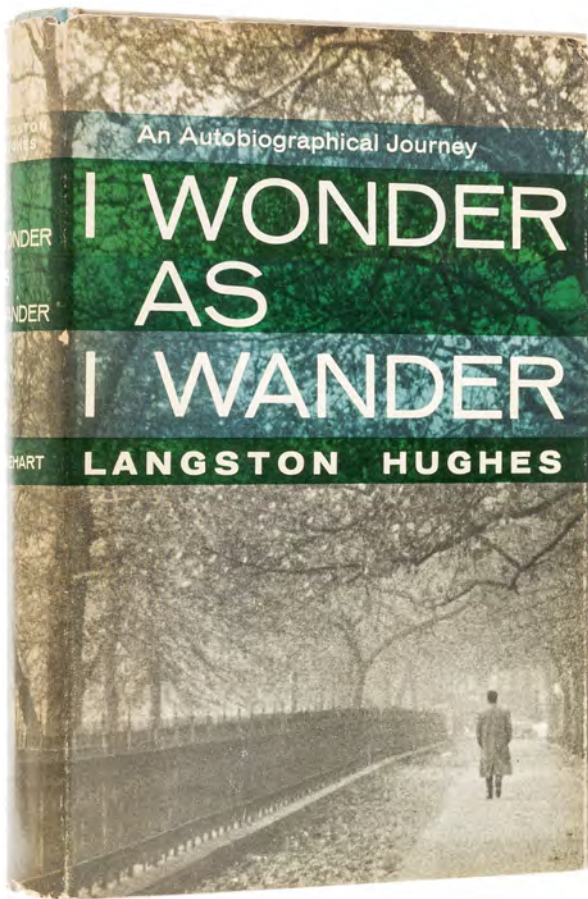
249

**Hughes (Langston) and Milton Meltzer.** A PICTORIAL HISTORY OF THE NEGRO IN AMERICA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM HUGHES "ESPECIALLY FOR MARION [PALFI] - ONE OF WHOSE FINE PICTURES ADORNS THIS BOOK" DATED Nov. 9, 1956 to endpaper, illustrations throughout, some very light marginal toning, original cloth-backed boards, light browning to spine, dust-jacket, jacket spine discoloured, spine ends and corners chipped, some splitting to ends of joints and fore-edges, a few short tears and creasing to head and foot, extremities rubbed, 4to, New York, Crown Publishers, [1956].

✱ AN EXCELLENT ASSOCIATION COPY, INSCRIBED TO A CONTRIBUTOR AND FRIEND. For Marion Palfi, see also lots 238, 239, 240, 244 and 248. Palfi's photograph, a portrait of Frances Wills, appears on p. 295 and is credited on p. 314.

£200 - 300





Especially for Ezra,  
 who first read  
 the manuscript  
 of this book (its  
 full 780 pages  
 before cutting)  
 with my thanks  
 for your most  
 helpful com-  
 ments

Sincerely,  
 Langston

Publication day,  
 November 8, 1956.

250

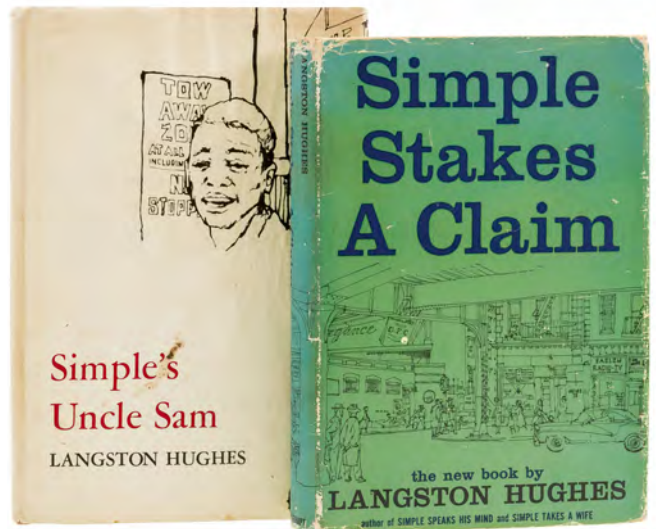
250

**Hughes (Langston)** I WONDER AS I WANDER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ESPECIALLY FOR EZRA [?POUND], WHO FIRST READ THE MANUSCRIPT OF THIS BOOK (ITS FULL 780 PAGES BEFORE CUTTING) WITH MY THANKS FOR YOUR MOST HELPFUL COMMENTS - SINCERELY, LANGSTON. PUBLICATION DAY, NOVEMBER 8, 1956" to *endpaper, original cloth, light fading to spine, spine ends a little bumped, dust-jacket, very light browning to spine, spine ends and corners a little chipped, light creasing to head, light rubbing to extremities, 8vo, New York, Rinehart & Company, [1956].*

✱ AN INTRIGUING AND POTENTIALLY HIGHLY IMPORTANT ASSOCIATION COPY POSSIBLY INSCRIBED TO EZRA POUND.

Pound and Hughes first began their correspondence in 1931 before breaking off in 1935. The two poets would have no direct communication until their first and possibly only meeting in person in 1950 when Hughes was invited to give a reading at the St. Elizabeth's Hospital in Washington DC where Pound was interned. Their correspondence subsequently resumed, with Pound eager to convey to Hughes that despite reports to the contrary he had never vilified the black community. Hughes would send Pound inscribed copies of his works although no letters from him appear to have survived.

£1,000 - 1,500



251

**Hughes (Langston)** SIMPLE STAKES A CLAIM, *light marginal browning, covers with light toning to upper and lower edges, jacket with light discolouration to spine, spine ends and corners a little chipped and creased, rubbing to extremities, Rinehart & Company, [1957]; Simple's Uncle Sam, jacket with very light toning to spine, spine ends a little chipped, pencil numbering to lower panel, light soiling to upper panel, light creasing, Hill and Wang, 1965, FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR to endpapers, original cloth, dust-jackets, New York, 8vo (2)*

£200 - 300



252

**Hughes (Langston)** TAMBOURINES TO GLORY, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO TOM DARDIS on endpaper, small newspaper clipping to pastedown, 3pp. typescript of reviews headed "For possible paper back book" loosely inserted, original cloth, light rubbing and fading to tips of spine and corners, dust-jacket, light discolouration to spine, spine ends and corners a little chipped, light rubbing, John Day Company, [1958]; Something in Common, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO RICHARD HABER on endpaper, original wrappers, light creasing to spine a little rubbed, Hill and Wang, 1963, FIRST EDITIONS, New York, 8vo (2)

✳ Tom Dardis (1926-2001) editor, author of biographies of Buster Keaton and Harold Lloyd.

Richard Haber was the lifelong partner of Hughes literary assistant, Raoul Abdul.

£200 - 300

For Helen Sherman,  
Little Lyric  
(of great importance)  
I wish the rent  
Was heaven sent!  
Sincerely,  
Langston  
Hughes  
April 11,  
1959

253

253

**Hughes (Langston)** THE LANGSTON HUGHES READER, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR in 2 different inks "For Helen Sherman, Little Lyric (of great importance) I wish the rent/ Was heaven sent" to endpaper, original cloth-backed boards, some marking and wear to upper joint and fore-edge, dust-jacket, light toning to spine, rubbing and creasing to head and foot, short closed tear to foot of lower panel, preserved in custom drop-back box, 8vo, New York, George Braziller, 1958.

✳ INSCRIBED BY HUGHES WITH HIS MOST FAMOUS COUPLET, his Little Lyric (of Great Importance).

£150 - 200

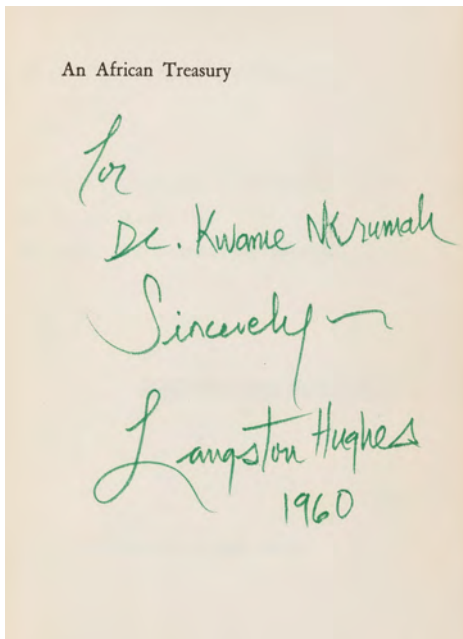
Inscribed especially  
for Amy Springarn,  
with my gratitude to  
you, and the NAACP  
in which you and  
your family have  
been guiding spirits,  
and to which my  
career is linked -  
many of these poems  
having first  
appeared in the Crisis,  
Sincerely -  
Langston  
New York, March 6, 1959.

254

**Hughes (Langston)** SELECTED POEMS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "INSCRIBED ESPECIALLY FOR AMY SPRINGARN WITH MY GRATITUDE TO YOU, AND THE NAACP IN WHICH YOU AND YOUR FAMILY HAVE BEEN GUIDING SPIRITS, AND TO WHICH MY CAREER IS LINKED - many of these poems having first appeared in the Crisis", sincerely - Langston. New York, March 6, 1959" to endpaper with Autograph Letter signed by the author to Springarn saying he had wanted to bring the book to her but was unable, illustrations by E. McKnight Kauffer, letter a little browned, at head, original cloth, dust-jacket, light browning to spine and panels, patch of discolouration to upper panel, splitting to foot of lower joint, some chipping to head and foot, 8vo, New York, Alfred A. Knopf, 1959.

✳ A GOOD ASSOCIATION COPY WITH AN EXCELLENT INSCRIPTION IN THE YEAR OF PUBLICATION TO A PHILANTHROPIST AND CIVIL RIGHTS FIGURE. For Amy Springarn see lot 231, also lots 246 and 260.

£300 - 400

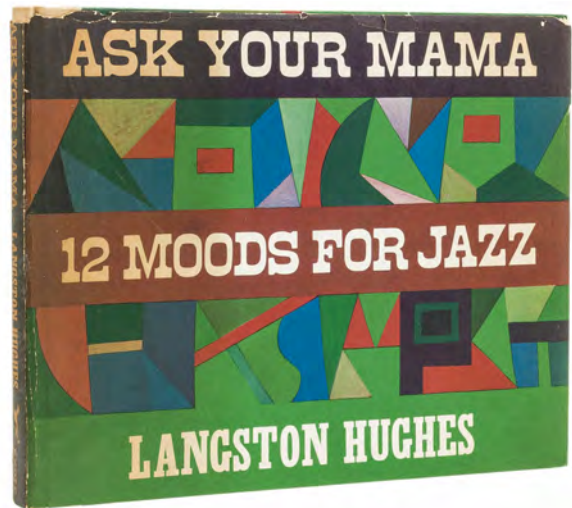


255

**Hughes (Langston, editor)** AN AFRICAN TREASURY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO KWAME NKRUMAH DATED 1960 to half-title, map endpapers, original cloth-backed boards, light wear to tips of spine and corners, dust-jacket, price-clipped, discolouration to spine, a little chipped at head and foot, light marking and surface soiling, extremities rubbed, 8vo, New York, Crown, 1960.

✿ AN EXCELLENT ASSOCIATION COPY, INSCRIBED TO THE FIRST PRESIDENT OF GHANA AND FATHER OF AFRICAN INDEPENDENCE IN THE GOLD COAST. whose speech to the U.S. Senate is featured on pp.75-6. Hughes travelled through the Gold Coast as a young man and was a strong advocate for African independence as evinced by the present work.

£600 - 800



257

**Hughes (Langston)** ASK YOUR MAMA: 12 MOODS FOR JAZZ, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED OCTOBER 1961 to endpaper, typography and decorations by Vincent Torre, original cloth-backed decorated boards, light browning to foot of spine, light rubbing to corner tips, dust-jacket, light browning to spine, chipping and creasing to head, light rubbing to extremities, oblong 8vo, New York, Alfred A. Knopf, 1961.

£200 - 300



258

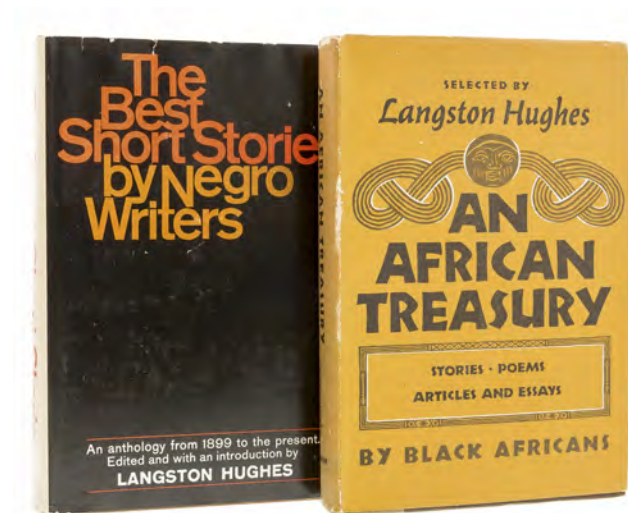
**Hughes (Langston)** THE BEST OF SIMPLE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ESPECIALLY FOR OR ART D'LUGOFF - WHOSE VILLAGE GATE IS FULL OF "SIMPLE" FUN" to endpaper, original cloth, light raying to tips of spine and corners, dust-jacket, spine ends and corners a little chipped, light creasing to head and foot, surface soiling, 1961; [Another copy], FIRST PAPERBACK EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ZELL INGRAM to verso of upper wrapper, some damp-staining to upper corner, original wrappers, original wrappers, toning, pencil marks to lower cover, rubbed, 1961, New York, Hill and Wang, 8vo (2)

✿ BOTH COPIES WITH INTERESTING ASSOCIATIONS.

Art D'Lugoff (1924-2009) Jazz impresario whose Village Gate jazz club hosted a number of prominent jazz artists, including Billie Holliday, Duke Ellington, Dizzy Gillespie and Miles Davis.

Zell Ingram, artist, Hughes' former travelling companion and possible lover (see lot 234, also lot 243).

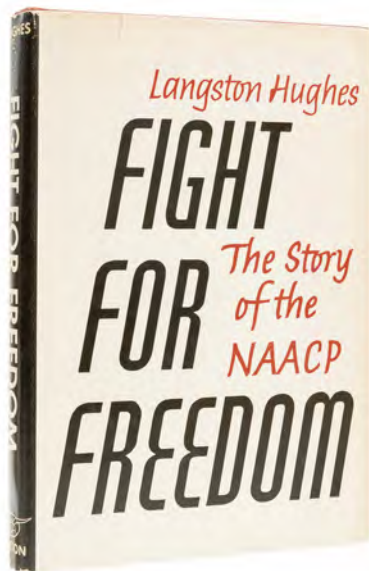
£300 - 400



256

**Hughes (Langston, editor)** AN AFRICAN TREASURY, jacket spine with light fading, spine ends and corners a little chipped, extremities rubbed, New York, Crown Publishers, [1960]; The Best Short Stories by Negro Writers, jacket spine very slightly faded, a few short closed tears and light rubbing and creasing to head and foot, Boston, Little, Brown and Company, [1967], FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR DATED IN THE YEARS OF PUBLICATION, original cloth, dust-jackets, 8vo (2)

£200 - 300

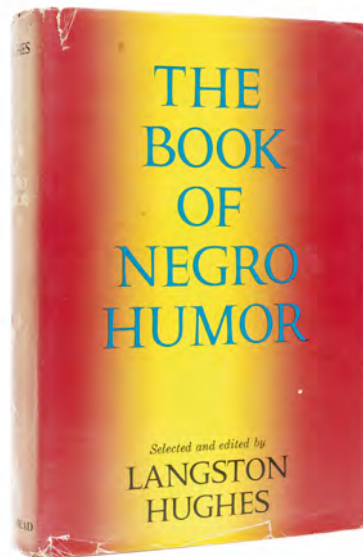


259

**Hughes (Langston)** FIGHT FOR FREEDOM. THE STORY OF THE NAACP, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "For Naomi T. Gray", light browning to endpapers, original cloth, marking to head of spine, dust-jacket, price-clipped, spine ends and corners a little chipped, light rubbing, 8vo, New York, W. W. Norton, 1962.

✱ Rare signed. Likely inscribed to Naomi Thomas Gray (1922-2006), community activist and member of the NAACP.

£200 - 300



260

**Hughes (Langston, editor)** THE BOOK OF NEGRO HUMOUR, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A VERY HAPPY BIRTHDAY TO AMY SPRINGARN" dated January 29, 1966 to endpaper, original cloth, some light rubbing and minor bumping to spine ends and corners, dust-jacket, sunning to spine, spine ends and corners a little chipped, chip to head of rear panel, a few short tears and creases to head and foot, 8vo, New York, Dodd, Mead & Company, [1966].

✱ A GOOD ASSOCIATION COPY INSCRIBED TO A PHILANTHROPIST AND CIVIL RIGHTS FIGURE. For Amy Springarn see lot 231, also lots 246 and 254.

£150 - 200

261

**Isherwood (Christopher)** ALL THE CONSPIRATORS, FIRST EDITION, GRAHAM GREENE'S COPY with his ink ownership inscription to pastedown and SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR GRAHAM, FROM HIS ADMIRING COUSIN CHRISTOPHER. APRIL 1961." to front free endpaper, AUTOGRAPH LETTER AND AUTOGRAPH POSTCARD SIGNED FROM ISHERWOOD TO GREENE loosely inserted along with Jonathan Cape advertisement flier, original cloth, dust-jacket, spine browned, spine ends and corners a little chipped, long split to upper joint, some light creasing to head, [Westby and Brown p.3], 8vo, 1928.

✱ A FINE ASSOCIATION COPY OF ISHERWOOD'S FIRST NOVEL, INSCRIBED TO HIS COUSIN GRAHAM GREENE WHEN THE TWO WRITERS WERE AT THE PEAK OF THEIR FAME, ALONG WITH TWO EXCELLENT LETTERS WRITTEN BY ISHERWOOD WHEN THE TWO WRITERS WERE AT VERY START OF THEIR CAREERS.

In the first letter (dated July 2, presumably 1929), Isherwood congratulates Greene on the publication of his first novel *The Man Within*: "I don't feel I should do *The Man Within* justice in a third class German railway carriage, so shall reserve it as a treat for when I get back, in three weeks' time. Why I really write all this is to congratulate you on your magnificent notices. I haven't seen a single bad one. I'm awfully glad it's going so well..."

The second letter (dated May 27, postmarked 1936) regards Greene's discussion with Methuen in assisting Isherwood to move to the publisher (Methuen would begin publishing Isherwood's works in the 1940s), about Greene's *It's a Battlefield* and his continued global travels.

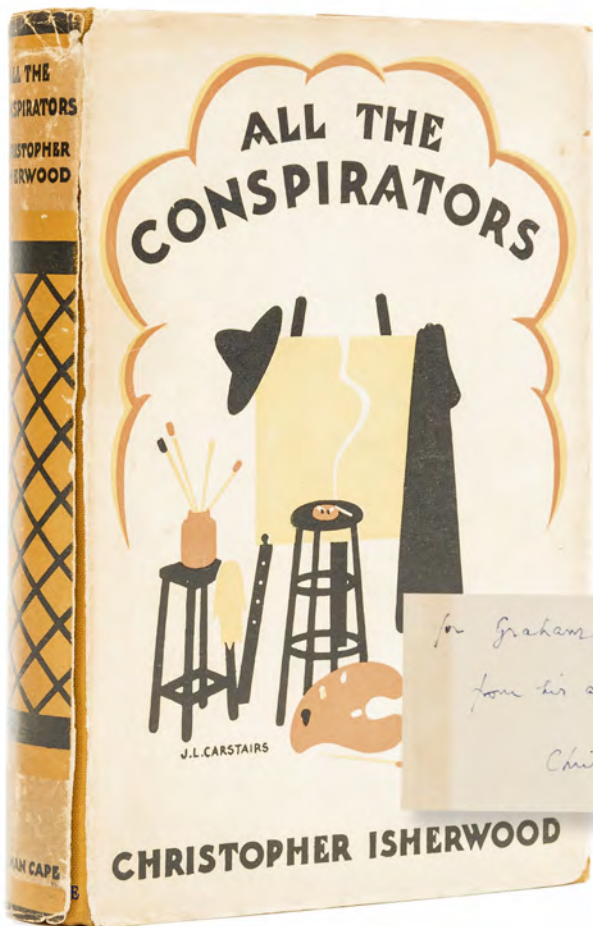
£6,000 - 8,000

Emmastaat 24  
May 27.  
Amsterdam.

Dear Graham,

It was very kind of you to mention me to Methuen's. I have written to them, explaining that they must talk to Curtis Brown. I've had several offers, as a matter of fact, but am still semi-attached.

I wish I occasionally saw you. I meant to write, <sup>ages</sup> ago, about *It's a Battlefield*, which I admired enormously - but I am very bad at letters of that sort. I envy



for Graham,  
 from his admiring cousin  
 Christopher

19, PEMBROKE GARDENS, W.8.  
 TEL. KELVIN 8218.  
 July 2.

Dear Graham,

This is just a line to tell you that I haven't read your book! I have been very busy and now I am travelling about and there is no time to get a good bit down read. I don't feel I should do the man within justice in a third class German railway carriage, so shall reserve it as a treat for when I get back, in three weeks' time.

Why I really write all this is to congratulate you on your magnificent notes. I haven't seen a single bad one. I'm awfully glad it's doing so well.

Your admiring cousin,  
 Christopher Isherwood.

261

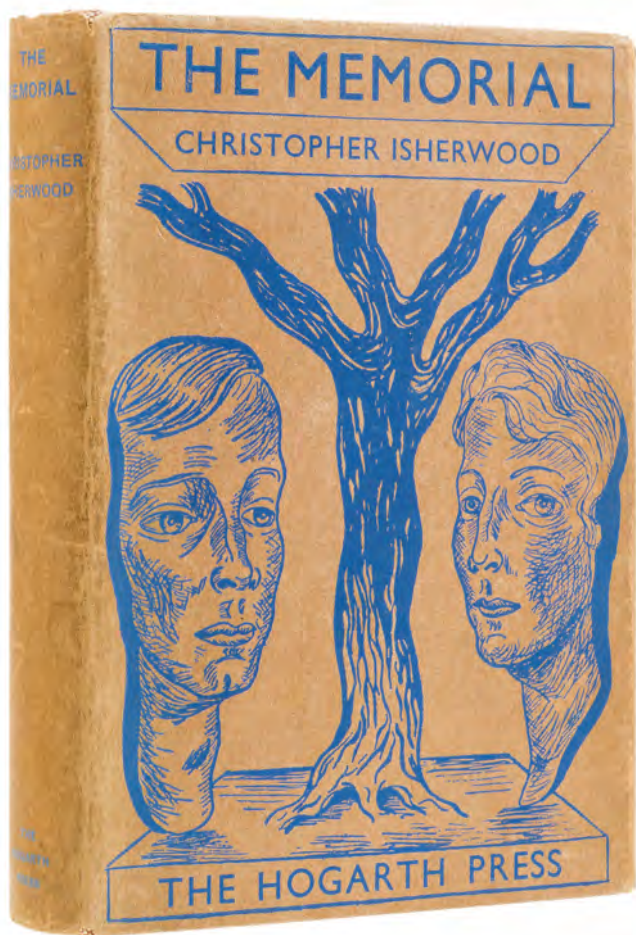


262

**Isherwood (Christopher, translator).- Baudelaire (Charles) INTIMATE JOURNALS**, translated by Christopher Isherwood, introduction by T. S. Eliot, one of 400 copies, THIS COPY SIGNED BY ISHERWOOD *below limitation, frontispiece portrait, plates, some light scattered foxing, light browning and faint ink inscription to endpapers, original cloth, some light discolouration to head and foot, else fine, t.e.g., others uncut, [Westby and Brown p. 27], 8vo, New York and London, Random House and The Blackmore Press, 1930.*

✳ Rare signed in this manner. Isherwood was recommended as a translator for this work by Auden.

£200 - 300

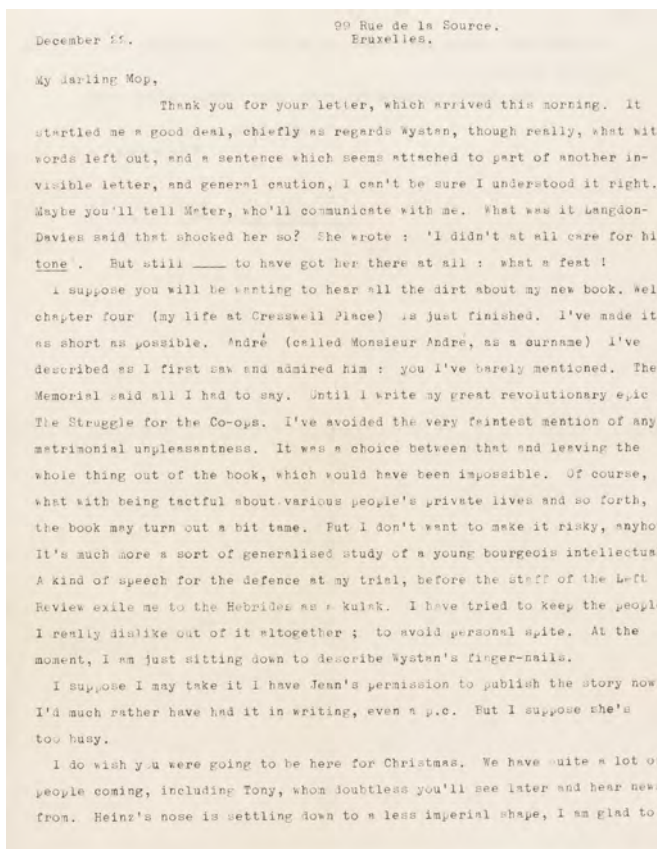


263

**Isherwood (Christopher)** THE MEMORIAL, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR "TO OLIVE [MANGEOT], WITH THE AUTHOR'S LOVE - IN MEMORY OF LIFE AT THE SCRIVENS' to endpaper, ink ownership inscription of Olive Mangeot to pastedown, original first state pink cloth lettered in blue, light sunning to spine, dust-jacket, light browning to spine, spine ends and corners a little chipped, very light creasing to head, light rubbing to extremities, an excellent example, [Westby and Brown p.5; Woolmer 294], Hogarth Press, 1932, housed in large custom drop-back box with TYPED LETTER SIGNED BY THE AUTHOR TO MANGEOT ("MY DARLING MOP") WITH ADDITIONAL INK INSCRIPTION BELOW BY ISHERWOOD'S PARTNER HEINZ NEDDERMEYER below tipped into card folder and laid on top with printed cataloguing notice to facing cover, 8vo & 4to (2)

✿ A CHARMING PRESENTATION COPY INSCRIBED TO A MOTHER-FIGURE OF ISHERWOOD'S WHO WAS ALSO THE BASIS FOR AN EARLY CHARACTER IN THE NOVEL. TOGETHER WITH AN EXCELLENT LETTER DISCUSSING THE REAL LIFE INSPIRATION FOR SALLY BOWLES AND ALSO SIGNED BY ONE OF THE GREAT LOVES OF THE YOUNG ISHERWOOD'S LIFE.

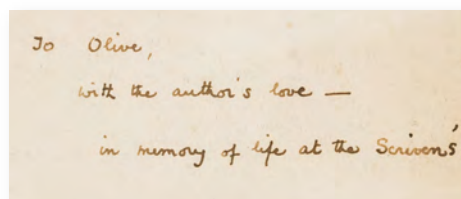
After leaving Cambridge, Isherwood found work as secretary to a string quartet led by André Mangeot. In this manner he became acquainted with the Mangeot family and their Chelsea home. Olive Mangeot remained a correspondent of Isherwood's for the rest of her life and the Mangeot family appear in semi-fictionalised form as the Cheurets in *Lion and Shadows* and the Scrivens in the present work.

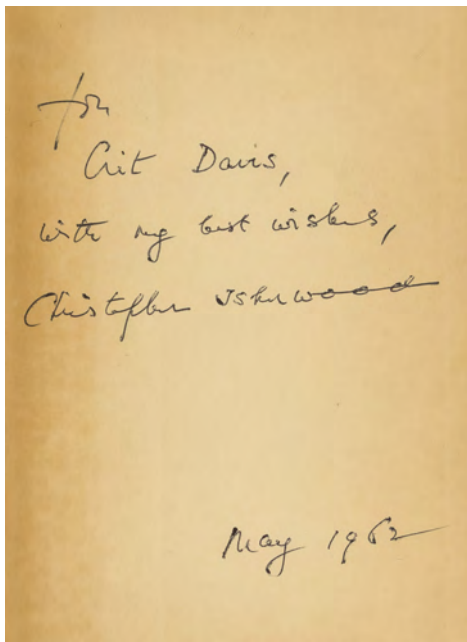


Heinz Neddermeyer (born c.1915) met Isherwood in Berlin in 1937 and the two became lovers. The two fled Germany 1933 and spent the next 4 year travelling through Europe and North Africa attempting to find a home. Heinz was eventually forced to return to Germany in 1937 where he was arrested and sentenced to 3 1/2 years hard labour and forced military service. The two men did not meet again until 1952. Heinz's parallel is found throughout Isherwood's writing, most famously as Otto in *Goodbye to Berlin*. WE CAN FIND NO OTHER SIMILAR EXAMPLES OF AUTOGRAPH NOTES BY HEINZ.

The letter is likely written in 1937, while Isherwood was writing *Lion and Shadows*. In it he DISCUSSES OBTAINING PERMISSION FROM JEAN ROSS (SALLY BOWLES' REAL LIFE COUNTERPART) TO PUBLISH THE NOVELLA *SALLY BOWLES* "I'd much rather have had it in writing, even a p.c. But I suppose she's too busy". He also mentions writing *Memorial* "I AM JUST SITTING DOWN TO DESCRIBE WYSTEN'S FINGER-NAILS" and assures her of his discretion when it comes to describing the Mangeot family.

£1,200 - 1,800



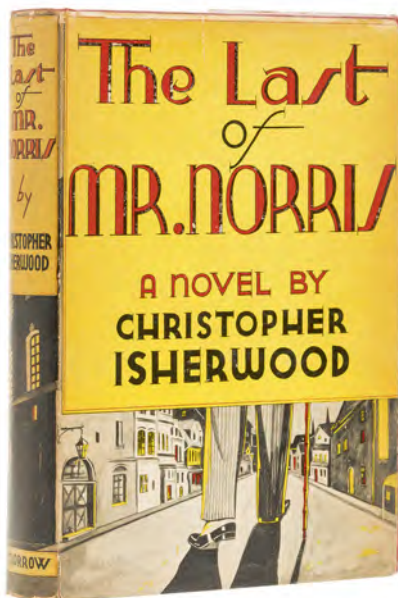


264

**Isherwood (Christopher)** *THE LAST OF MR. NORRIS*, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "For Crit Davis, with my best wishes, Christopher Isherwood. May 1962" to endpaper, light toning to margins, original oatmeal cloth, spine browned, corners a little frayed, [Westby and Brown p.4], 8vo, New York, William Morrow and Company, 1935.

✧ The first American edition of Mr. Norris Changes Trains. We can trace no other inscribed copies.

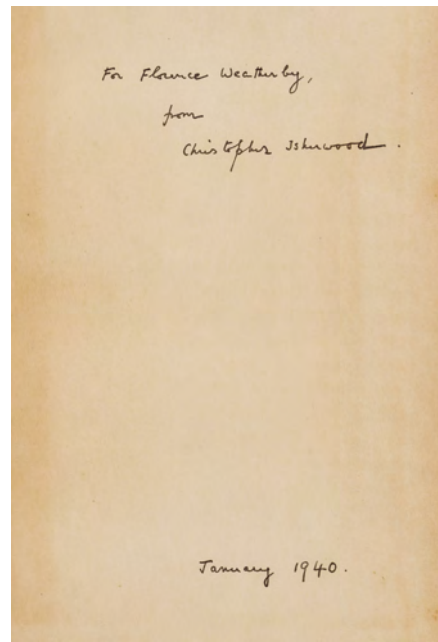
£300 - 400



265

**Isherwood (Christopher)** *THE LAST OF MR. NORRIS*, FIRST AMERICAN EDITION, light marginal toning, original cloth, dust-jacket, light browning to spine, upper fore-edge broken with flap loose, spine ends and corners a little chipped, very short closed tear to head of upper panel, some chipping to head of lower panel, light creasing to head, but still a very good and attractive example of a rare jacket, [Westby and Brown p.4], 8vo, New York, William Morrow, 1935.

£200 - 300

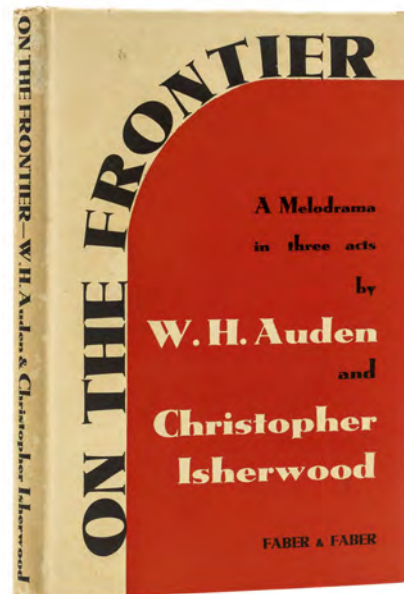


266

**Isherwood (Christopher) and W. H. Auden.** *THE ASCENT OF F6*, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM ISHERWOOD TO FLORENCE WEATHERBY dated January 1940, light toning to margins, browning to pastedowns, original buckram, spine browned, covers spotted, dust-jacket, spine browned, toning to panels, spine ends and corners chipped, closed tear to head of rear panel, rubbing to extremities, a very good example, [Westby and Brown p.25], New York, Random House, 1937; and the 1937 "Auden Number" of New Verse with wraparound band and Isherwood's contribution signed at foot, 8vo (2)

✧ Florence Weatherby owned the Hollywood Bookshop near to Isherwood's Los Angeles home.

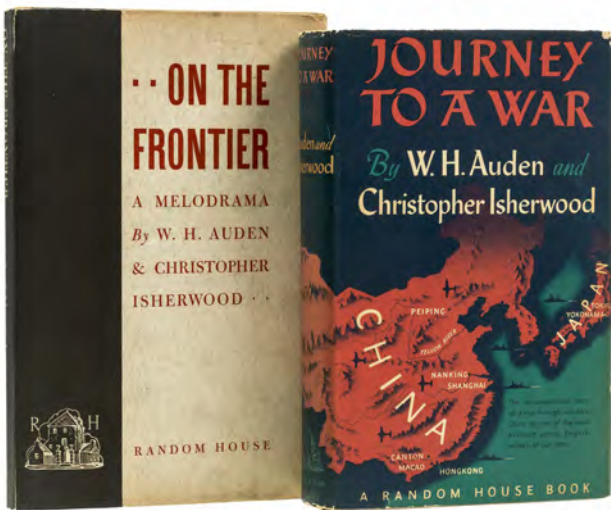
£200 - 300



267

**Isherwood (Christopher) and W. H. Auden.** *ON THE FRONTIER*, FIRST EDITION, SIGNED BY ISHERWOOD on title, original cloth, spine a little darkened, dust-jacket, light rubbing and toning to spine, light creasing to spine ends, very short tear to head of lower joint with neat tape repair to verso, a near-fine copy, [Westby and Brown p.26], 8vo, Faber & Faber, 1938.

£150 - 200



**268**  
**Isherwood (Christopher) and W. H. Auden.** ON THE FRONTIER, SIGNED BY ISHERWOOD *on title*, publisher's review slip loosely inserted, some light toning to margins, light browning to spine, jacket with light creasing to spine, some short tearing to joint ends, light creasing to head, light toning to panels, [1939]; Journey to a War, SIGNED PRESENTATION INSCRIPTION FROM ISHERWOOD dated December 1941 to endpaper, colour frontispiece, illustrations, map endpapers, light fading to spine, minor fraying to spine ends and corners, jacket with light browning to spine and lower panel, light chipping to spine ends and corners, an excellent copy, 1939, FIRST AMERICAN EDITIONS, original cloth, dust-jackets, excellent copies, [Westby and Brown p.26], New York, Random House, 8vo (2)

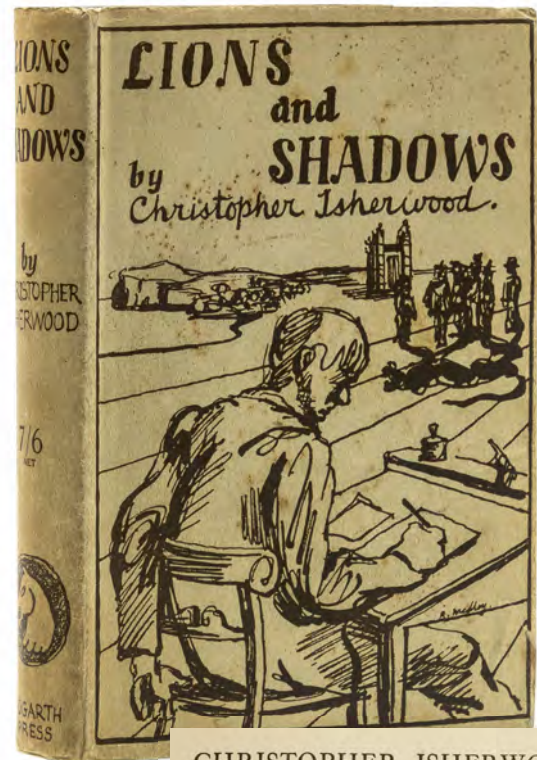
£200 - 300

**269**

**Isherwood (Christopher)** SALLY BOWLES, FIRST EDITION, SIGNED BY THE AUTHOR *on title with score through his printed name*, original cloth, light fading to spine, dust-jacket, light browning to spine, spotting to panels, small portion of loss to head of spine, foot of spine and corners a little chipped, split to foot of lower joints, a few neat tape repairs to verso, a very good example of a scarce and delicate jacket, [Westby and Brown p.6; Woolmer 411], 8vo, Hogarth Press, 1937.

✱ RARE SIGNED. The first appearance of Isherwood's most famous character; part inspiration, along with *I am a Camera*, for the musical and film *Cabaret*. The creation of Sally Bowles gave Isherwood financial security for much of the rest of his life.

£4,000 - 6,000



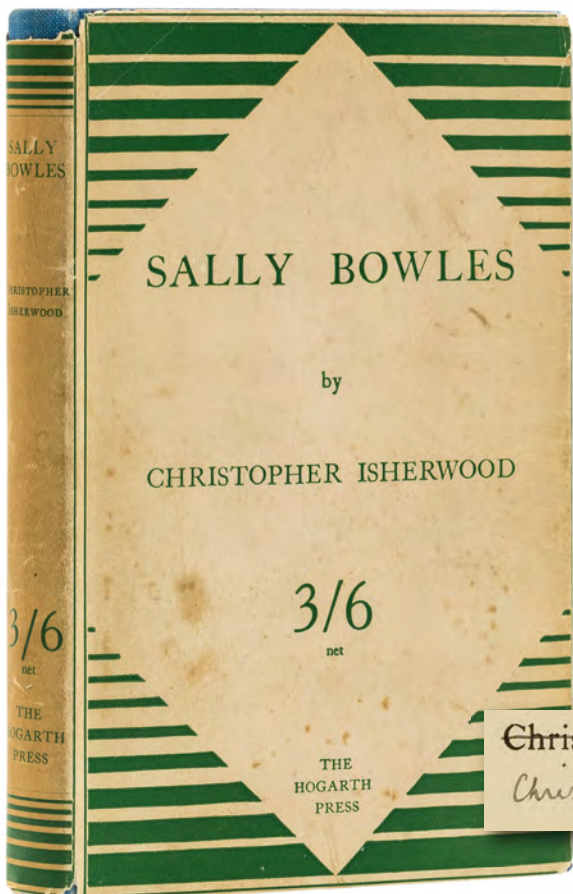
CHRISTOPHER ISHERWOOD  
*Christopher Isherwood*

**270**

**Isherwood (Christopher)** LIONS AND SHADOWS, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, photographic portrait frontispiece, some scattered foxing to head, light browning to endpapers, original first issue blue cloth lettered in black, dust-jacket, light browning to spine, light foxing to panels, rubbing and light creasing to tips of spine and corners, short tear to foot of upper joint and fore-edge with neat tape repair to verso, but an excellent example overall, [Westby and Brown p.5; Woolmer 431], 8vo, Hogarth Press, 1938.

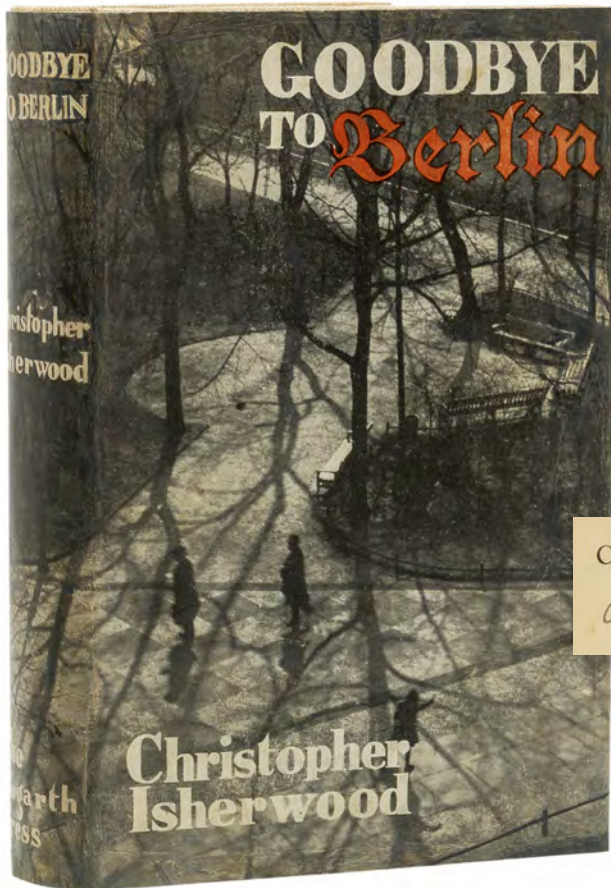
✱ RARE SIGNED. Isherwood's semi-autobiographical account of his education coupled with a veiled portrait of the gay scene in Cambridge and London in the 1920s.

£400 - 600



Christopher Isherwood  
*Christopher Isherwood*





271

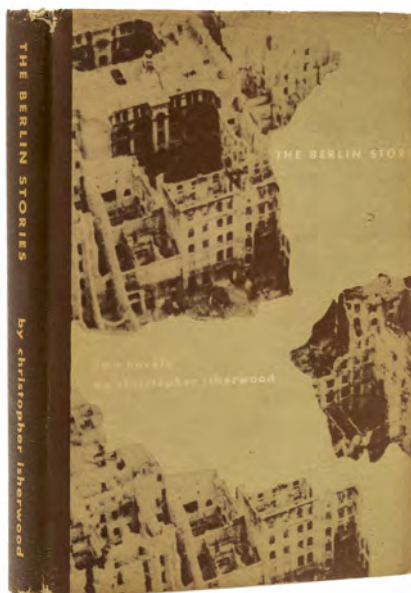
**Isherwood (Christopher)** GOODBYE TO BERLIN, FIRST EDITION, SIGNED BY THE AUTHOR on title, pastedown with bookplate of W. S. Strain, original cloth, light browning to spine and faint spotting to covers, dust-jacket, neat repairs and light restoration to extremities, some light rubbing but in effect a near-fine example, [Connolly 86; Westby and Brown p.4; Woolmer 451], 8vo, Hogarth Press, 1939.

✱ Isherwood's remarkable portrait of Berlin and wider Germany during the final days of the Weimar Republic. Signed copies are rare, we can trace only 2 other examples at auction.

£4,000 - 6,000

CHRISTOPHER ISHERWOOD

*Christopher Isherwood*

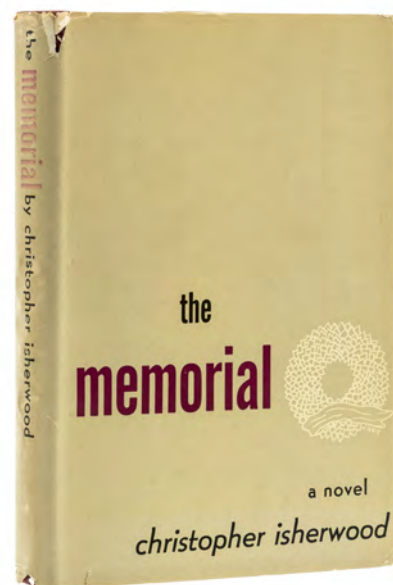


272

**Isherwood (Christopher)** THE BERLIN STORIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HAZEL MCKINLEY DATED DEC. 11 1945 to endpaper with gift inscription from McKinley to a friend below, original cloth, light bumping to spine ends and corners, dust-jacket, light toning to spine and lower panel, spine ends and corners a little rubbed and chipped, light creasing to head, an excellent example, [Westby and Brown p.3], 8vo, New York, New Directions, 1945.

✱ A re-issuing together of Mr. Norris Changes Trains and Goodbye to Berlin for the American market. Hazel McKinley (1903-95) painter and art collector, sister of Peggy Guggenheim.

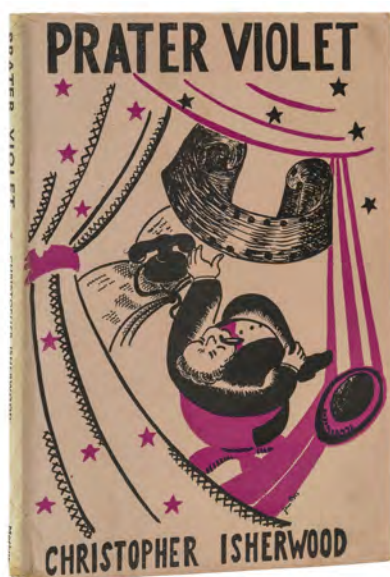
£200 - 300



273

**Isherwood (Christopher)** THE MEMORIAL, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR HELENE, MY BEST PRESS-AGENT, GRATEFULLY, CHRISTOPHER, NOV. 1946" to endpaper, original cloth, some light marking, light fading to spine, some chipping and rubbing to spine ends and corners, [Westby and Brown p.5], 8vo, Norfolk, CN, New Directions, 1946.

£150 - 200

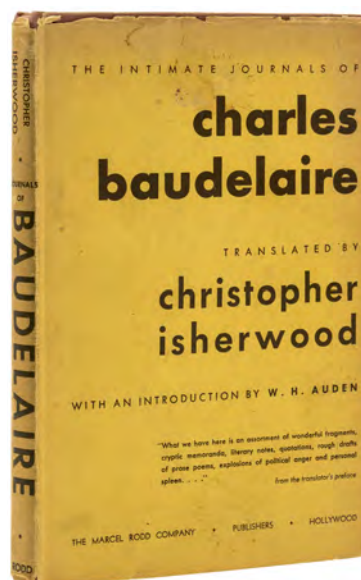


274

**Isherwood (Christopher)** PRATER VIOLET, first English edition, signed presentation inscription from the author dated July 1946 to endpaper, bookplate to pastedown, original cloth, light rubbing, dust-jacket, very light spotting and damp-staining to lower panel with small hole towards head, light creasing to head and foot, but a bright and excellent example generally, [Westby and Brown p.6], 8vo, Methuen & Co., 1946.

✳️ Rare signed. With the jacket designed by Jean Ross, the inspiration for Isherwood's Sally Bowles character.

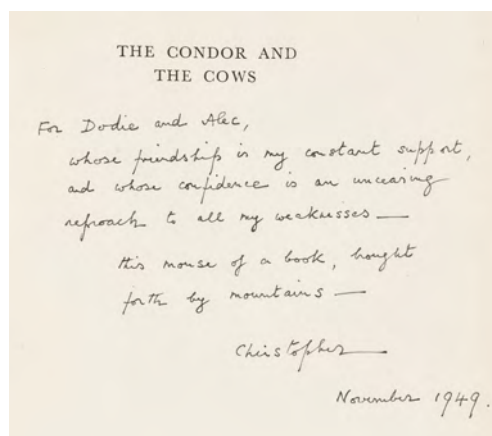
£150 - 200



276

**Isherwood (Christopher, translator)- Baudelaire (Charles)** INTIMATE JOURNALS, translated by Christopher Isherwood, introduction by W. H. Auden, first trade edition, signed by Isherwood on title, frontispiece portrait, plates, original cloth, light fading to tips of spine, dust-jacket, light browning to spine and panels, some chipping and creasing to head and foot, small hole to lower panel, [Westby and Brown p.27], 8vo, Hollywood, CA, Marcel Rodd, 1947.

£150 - 200



277

**Isherwood (Christopher)** THE CONDOR AND THE COWS, first English edition, signed presentation inscription from the author "FOR DODIE [SMITH] AND ALEC, WHOSE FRIENDSHIP IS MY CONSTANT SUPPORT, AND WHOSE CONFIDENCE IS AN UNCEASING REPROACH TO ALL MY WEAKNESSES THIS MOUSE OF A BOOK BROUGHT FORTH BY MOUNTAINS. Christopher. November 1949" to half-title, maps and illustrations, pictorial endpapers with light browning and short marginal tear, original cloth, fading to spine ends, dust-jacket, spine browned, some discolouration to panels, chipping and creasing to head and foot, lower 1" of spine deatched, [Westby and Brown p.3], 8vo, Methuen & Co., 1949.

✳️ AN EXCELLENT PRESENTATION COPY WITH A WARM AND PERSONAL INSCRIPTION TO THE AUTHOR AND PLAYWRIGHT DODIE SMITH.

Isherwood met the couple in Hollywood in the 1940s and the group became close friends. Smith later recalled that Alec had been the person to suggest to John Van Druten that he adapt *Sally Bowles* for the stage (Van Druten wrote *I Am a Camera* which would subsequently for the basis for the musical and film *Cabaret*). Dodie and Alec are also the dedicatees of *The World in the Evening*. See also lot 285.

£600 - 800

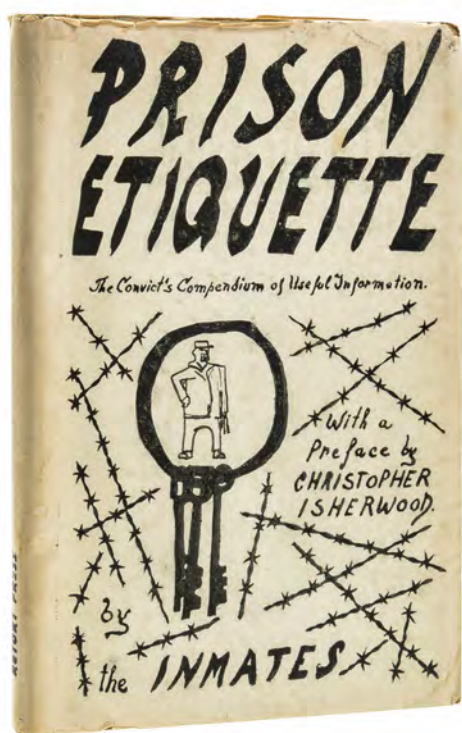


275

**Isherwood (Christopher)** LIONS AND SHADOWS, signed presentation inscription from the author "FOR MARY [HEBOLD], WITH THE AFFECTION OF HER OLD FRIEND CHRIS, DEC. 11, 1968" to endpaper, frontispiece portrait, ink ownership inscription, book-label of John Hebold to pastedown, fading to spine, and covers, toning to jacket, creasing and chipping to extremities, Norfolk, CN, New Directions, 1947; Prater Violet, signed presentation inscription from the author to endpaper, light fading to spine and faint staining to upper cover, jacket with light fading to spine and some light surface soiling, spine ends and corners a little chipped, New York, Random House, 1945; All the Conspirators, signed by the author on title, jacket with light toning to spine, New York, New Directions, 1958, first or first American editions, original cloth, dust-jackets, [Westby and Brown pp. 3, 5 & 6], 8vo (3)

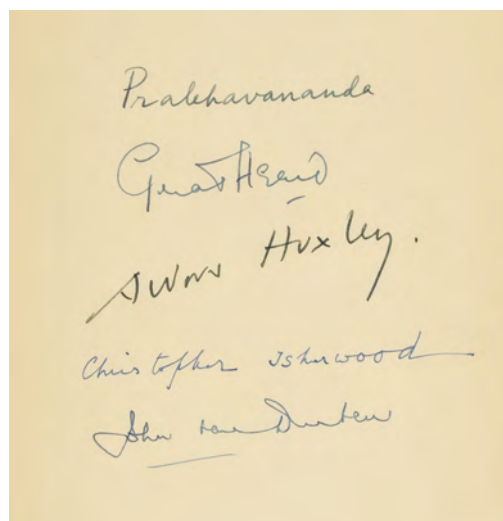
✳️ Mary Hebold met Isherwood through the Vedanta Society. She was a typist to both Isherwood and Aldous Huxley.

£150 - 200



**278**  
**Isherwood (Christopher).**- PRISON ETIQUETTE: THE CONVICT'S COMPENDIUM OF USEFUL INFORMATION, edited by Holley Cantine and Dachine Rainer, preface by Christopher Isherwood, FIRST EDITION, limited to 2,000 copies, SIGNED PRESENTATION INSCRIPTION FROM ISHERWOOD to title, illustrations by Lowell Naeve, original cloth-backed stiff wrappers, rubbing and some creasing to extremities, dust-jacket, toning to spine, light staining to lower panel, spine ends and corners chipped, creasing and fraying to head, [Westby and Brown p.22], 8vo, New York, Retort Press, 1950.

£150 - 200



**279**  
**Isherwood (Christopher, editor)** VEDANTA FOR THE MODERN MAN, FIRST EDITION, SIGNED BY CHRISTOPHER ISHERWOOD, ALDOUS HUXLEY, JOHN VAN DRUTEN, GERALD HEARD AND SWAMI PRABHAVANANDA ON ENDPAPER, ORIGINAL CLOTH-BACKED BOARDS, LIGHT RUBBING TO SPINE, SPINE ENDS AND CORNERS A LITTLE BUMPED, DUST-JACKET, LIGHT BROWNING TO SPINE AND PANELS, CHIPPING AND CREASING TO HEAD AND FOOT, [Westby and Brown p.29], 8vo, New York, Harper & Brothers, [1951].

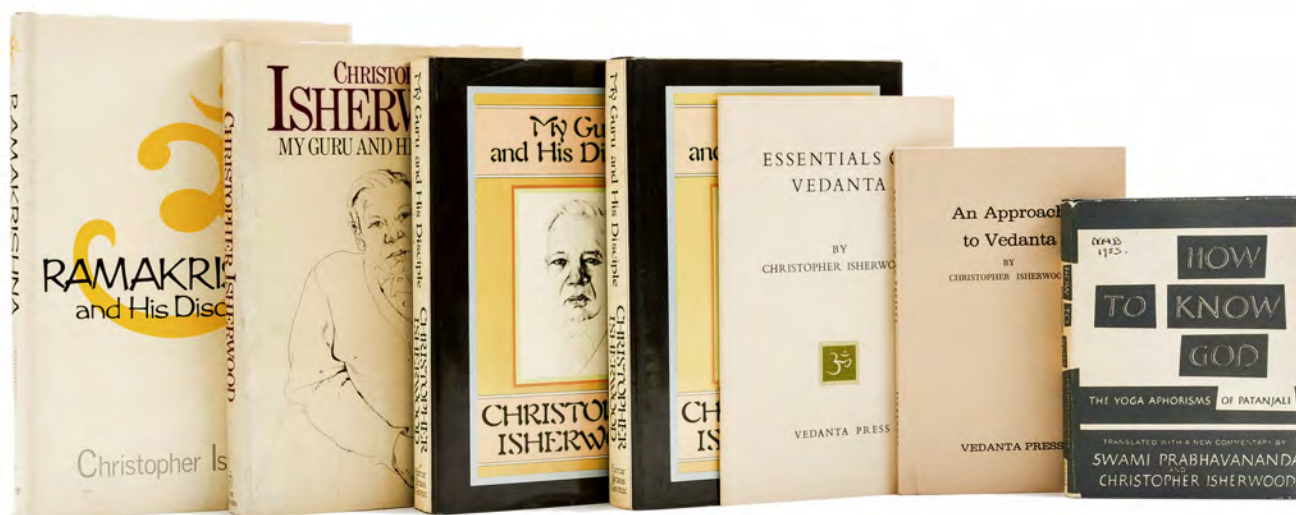
✧ All five signatories contributed chapters to the present work.

£150 - 200

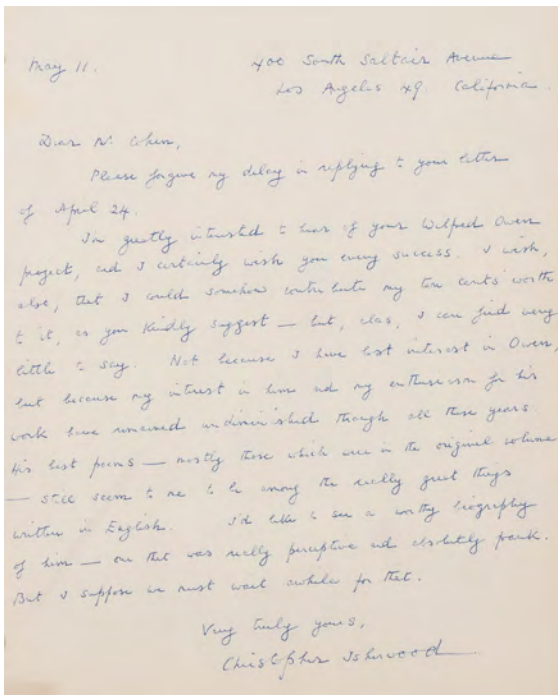
**280**  
**Isherwood (Christopher) and Swami Prabhavananda, translators.- Patanjali.** HOW TO KNOW GOD. THE YOGA APHORISMS, SIGNED BY THE TRANSLATORS on endpaper, jacket with light browning to spine, minor chipping to spine ends and corners, ink initials "N. A. B." to upper panel, New York, Harper & Brothers, 1953 § Isherwood (Christopher) Ramakrishna and his Disciples, SIGNED BY THE AUTHOR on title, some light discolouration to jacket, small tear to foot of upper panel, small chip to head of lower panel, New York, Simon & Schuster, [1965]; My Guru and His Disciple, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR AND DON BACHARDY, THE DEDICATEE, jacket with light sunning to spine, 1980, FIRST OR FIRST ENGLISH EDITIONS, original boards, dust-jackets; and 4 others, all signed by Isherwood, small 4to & 8vo (7)

✧ A good group of works all relating to Isherwood's later conversion to and following of the Vedanta school of Hindu philosophy.

£200 - 300



280



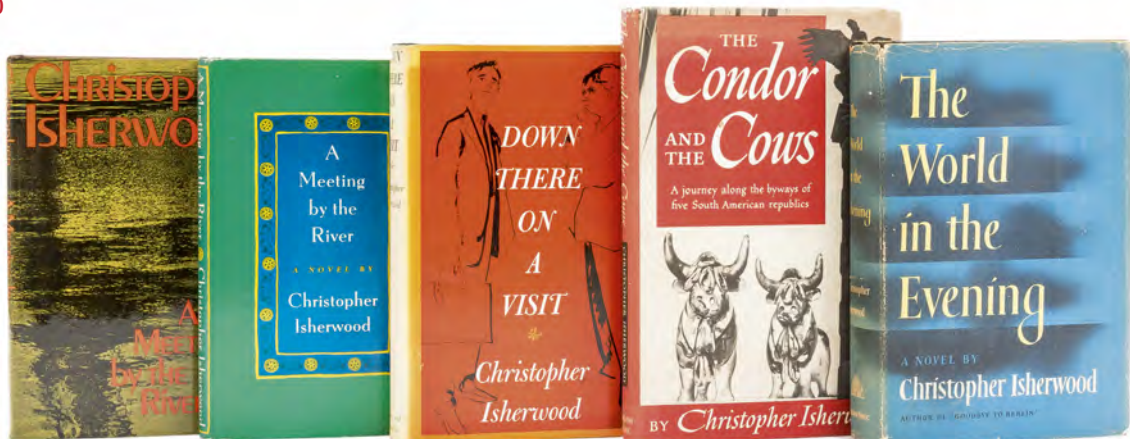
**281**  
**Isherwood (Christopher)** AUTOGRAPH LETTER SIGNED "CHRISTOPHER ISHERWOOD" TO JOSEPH COHEN, 1p., 400 South Saltair Avenue, Los Angeles, CA, 11th May, [1954], regarding Cohen's proposed biography of Wilfred Owen and Isherwood's admiration of the poet "my interest in him and enthusiasm for his work have remained undiminished through all these years. HIS BEST POEMS - MOSTLY THOSE WHICH WERE IN THE ORIGINAL VOLUME - STILL SEEM TO ME TO BE AMONG THE REALLY GREAT THINGS WRITTEN IN ENGLISH.", *folding creases*; with a typed copy of the letter and of Cohen's letter to Isherwood, 4to (3)

✳ Joseph Cohen - see lot 32.

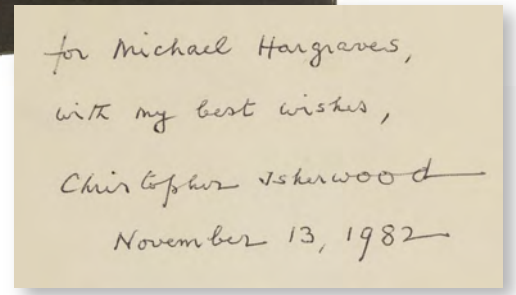
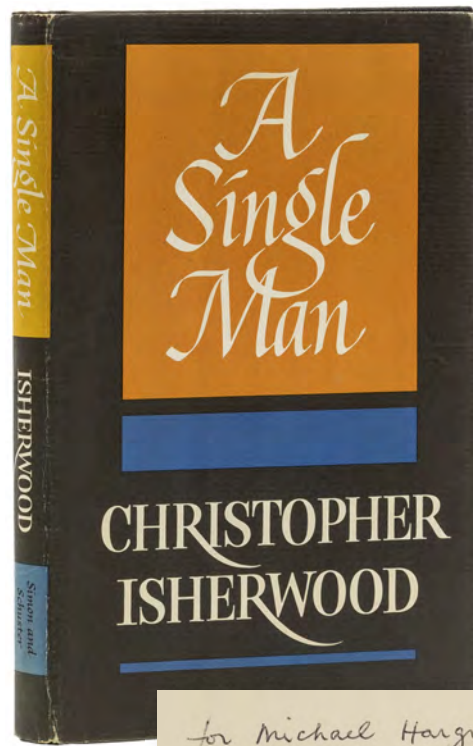
£150 - 200

**282**  
**Isherwood (Christopher)** THE WORLD IN THE EVENING, *light fraying to spine ends, jacket spine ends and corners a little chipped, light rubbing and creasing to head and foot*, New York, Random House, [1954]; THE CONDOR AND THE COWS, *jacket with light toning to panel, tear and creasing to head of lower panel*, New York, Random House, 1949; DOWN THERE ON A VISIT, *jacket spine sunned*, New York, Simon & Schuster, 1962; A MEETING BY THE RIVER, *jacket with light toning to rear panel*, New York, Simon & Schuster, 1967, FIRST EDITIONS, SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, *original boards, dust-jackets*, [Westby and Brown pp.3-7]; and another, signed, 8vo (5)

£200 - 300



282



**283**  
**Isherwood (Christopher)** A SINGLE MAN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper dated November 13, 1982, ink ownership inscription to rear endpaper, original cloth, very light fading to spine, dust-jacket, ink date stamp to rear flap, light sunning to spine, minor chipping and light creasing to tips of spine and corners, light rubbing to extremities, near-fine otherwise*, [Westby and Brown p.7], 8vo, New York, Simon & Schuster, 1964.

✳ Isherwood's outstanding portrayal of the last day in the life of a British academic living in Los Angeles, a key work in gay fiction, adapted for film by Tom Ford. Rare inscribed.

£400 - 600



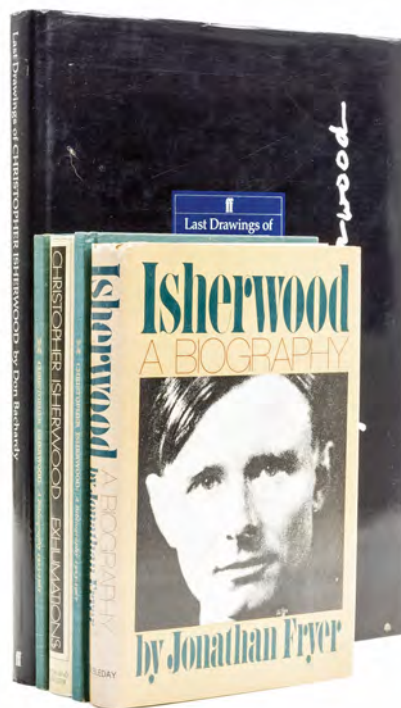
to Paul,  
with my best wishes,  
Chris to the Isherwoods

284

**Isherwood (Christopher)** *A SINGLE MAN*, first English edition, signed presentation inscription from the author to endpaper, small patch of browning and light abrasion to endpaper, original boards, minor bumping to spine ends and corners, dust-jacket, price-clipped, light toning to spine, light rubbing and creasing to head and foot, very short closed tear to head of upper panel, small abrasion to lower fore-edge, but near-fine generally, [Westby and Brown p.7], 8vo, Methuen & Co., 1964.

✧ We can trace no other inscribed copy of this edition at auction or online.

£300 - 400

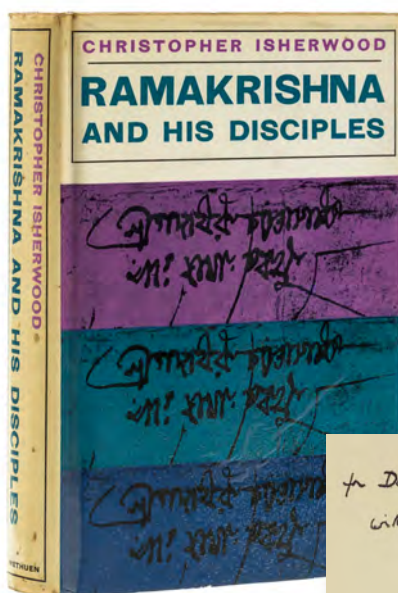


286

**Isherwood (Christopher)** *EXHUMATIONS. STORIES, ARTICLES, VERSES*, signed presentation inscription from the author "For Drew-Ponder Greene from Christopher Isherwood - whose mother was a Greene through her mother, so maybe we are cousins?", jacket spine ends and corners with minor chipping, New York, Simon & Schuster, 1966 § Westby (Selmer) and Clayton M. Brown. *CHRISTOPHER ISHERWOOD. A BIBLIOGRAPHY 1923-1967*, signed presentation inscriptions from Westby and Isherwood, Los Angeles, CA, California State College, 1968 § Bachardy (Don) *Last Drawings of Christopher Isherwood*, signed presentation inscription from Bachardy to Richard Labonté to endpaper, illustrations, Faber & Faber, 1990, first editions, original cloth, dust-jackets, near-fine; and 2 others, 8vo (5)

£150 - 200

for Geage,  
with love from Christopher  
September 29 1972



for Dodie and Alec,  
with love from Chris —  
April 1965.

285

**Isherwood (Christopher)** *RAMAKRISHNA AND HIS DISCIPLES*, first English edition, signed presentation inscription from the author "FOR DODIE [SMITH] AND ALEC, WITH LOVE FROM CHRIS. APRIL 1965" to endpaper, frontispiece, plates, original cloth, light fading to spine tips, dust-jacket, light toning to spine and head of panels, light creasing to head and foot, near-fine otherwise, [Westby and Brown p.6], 8vo, Methuen, 1965.

✧ Excellent presentation copy from the author to his close friends the author Dodie Smith and her husband. See also lot 277.

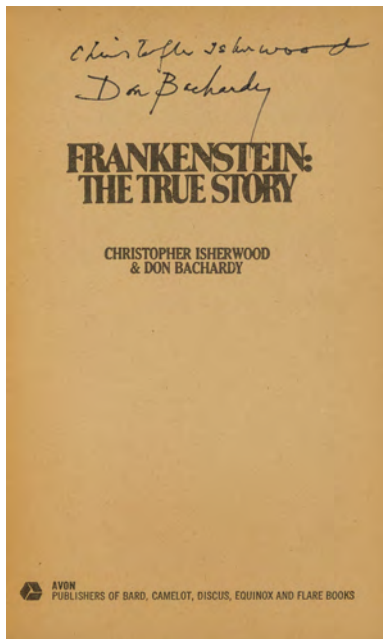
£400 - 600

287

**Isherwood (Christopher)** *KATHLEEN AND FRANK*, first English edition, George Cukor's copy with presentation inscription to him from the author to endpaper, plates, Cukor's bookplate to pastedown, blind-stamp of Bernie Taupin to endpaper, original cloth, dust-jacket, spine ends and corners a little chipped, chipping and creasing to head of upper panel, 8vo, Methuen & Co., 1971.

✧ A charming Hollywood provenance. George Cukor (1899-1983) director of such classic films as *The Philadelphia Story*, *Adam's Rib*, *My Fair Lady* and *A Star is Born*. He moved in similar Hollywood circles to Isherwood and Bachardy, attending their famous parties. Cukor would later set the opening of his 1981 film *Rich and Famous* at Isherwood and Bachardy's Santa Monica house, with the hosts both briefly appearing in the film.

£150 - 200

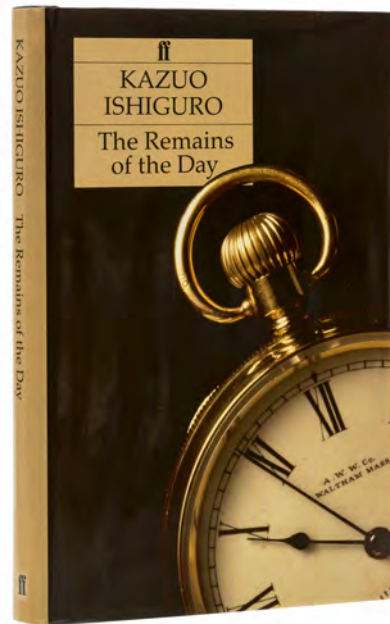


288

**Isherwood (Christopher) and Don Bachardy.** FRANKENSTEIN: THE TRUE STORY, FIRST EDITION, SIGNED BY THE AUTHORS *on title*, *light browning throughout*, *photocopied insert in Isherwood's hand loosely inserted*, *original pictorial wrappers*, *light rubbing to tips of spine and corners*, *else fine*, 8vo, New York, Avon Books, 1973.

✿ Rare signed. The photocopied sheet comprises a scene by Lord Byron and Percy Shelley that was cut from the final text. Isherwood wished it included so wrote the scene out by hand, photocopied it, and inserted into copies presented to friends.

£150 - 200



290

**Ishiguro (Kazuo)** THE REMAINS OF THE DAY, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, *Booker Prize 1989 promotional flier loosely inserted*, *original boards*, *dent to head of upper cover*, *dust-jacket*, *a fine copy*, 8vo, Faber & Faber, 1989.

✿ A fine copy of the Booker Prize winner, without the usual fading to spine.

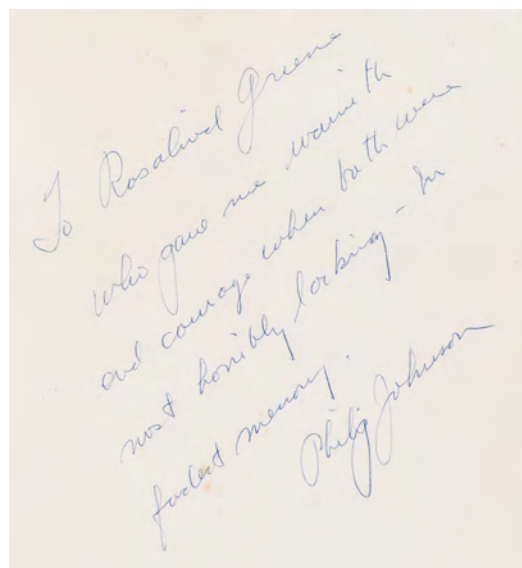
£300 - 400



289

**Isherwood (Christopher)** CHRISTOPHER AND HIS KIND, 1929-1939, NUMBER 67 OF 100 COPIES SIGNED BY ISHERWOOD AND DON BACHARDY, *portrait frontispiece and endpapers by Bachardy*, *original linen*, *acetate dust-jacket*, *slip-case*, *a fine copy*, 8vo, New York, Farrar Straus and Giroux, 1976.

£150 - 200

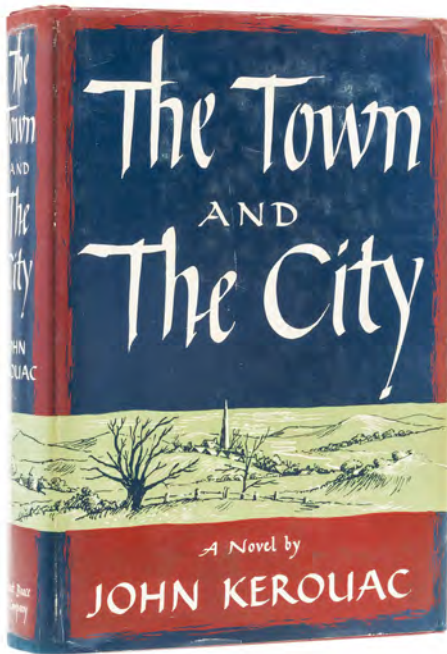


291

**Johnson (Philip)- Jacobus (John M.)** MAKERS OF MODERN ARCHITECTURE. PHILIP JOHNSON, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "To Rosalind Greene Who gave me warmth and courage when both were most horribly lacking - in fondest memory. Philip Johnson", 2 A.L.S. AND 3 T.L.S. FROM THE AUTHOR *totally 5pp. loosely inserted along with assorted magazine and newspaper articles*, *photographic illustrations*, *original cloth-backed boards*, *dust-jacket*, *initialed gift inscription from Greene to a recipient to front flap*, *light toning*, *short closed tear to foot of upper flap*, *light creasing to head and foot*, New York, George Braziller, 1962; and an inscribed copy of the limited edition of Johnson's Writings, 4to (2)

✿ A charming inscription and series of letters from the architect to long-standing friend and support.

£200 - 300

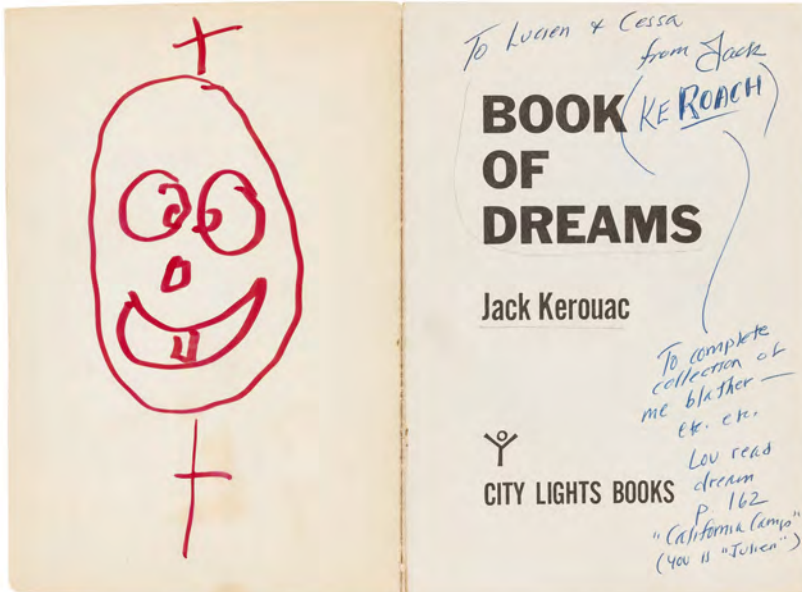


292

**[Kerouac (Jack)], "John Kerouac".** THE TOWN AND THE CITY, FIRST EDITION, SIGNED BY THE AUTHOR AS "JOHN KEROUAC" *on endpaper, original cloth, light rubbing and bumping to spine ends and corners, dust-jacket, neat repairs and restorations to spine ends and corners, some light rubbing but in effect a near-fine copy, 8vo, New York, Harcourt, Brace, and Company, [1950].*

✪ KEROUAC'S FIRST NOVEL, RARE SIGNED AND IN SUCH BRIGHT CONDITION.

£2,000 - 3,000



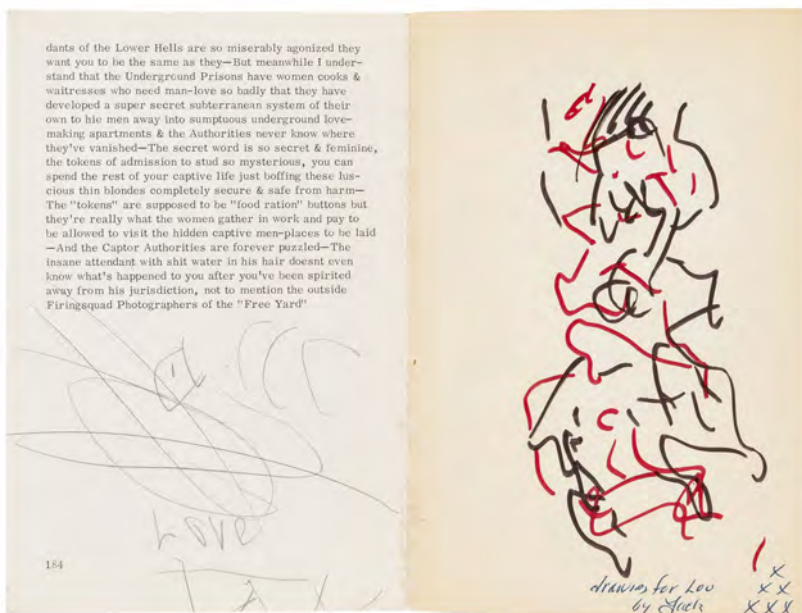
293

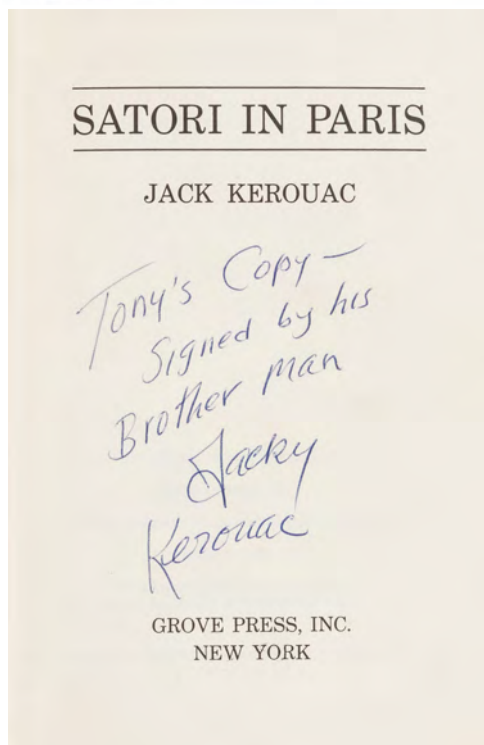
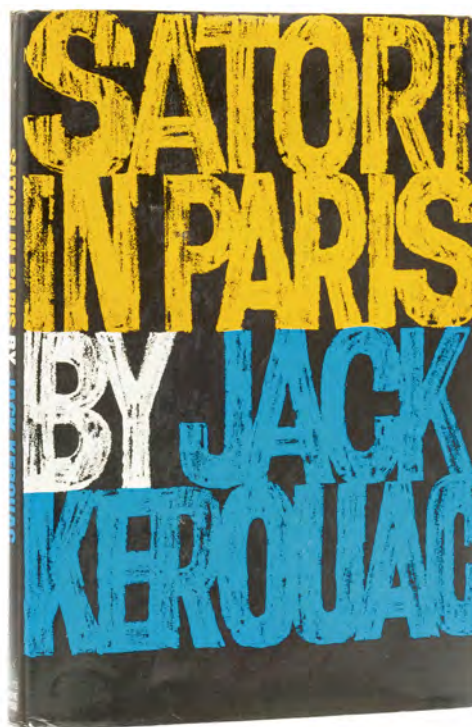
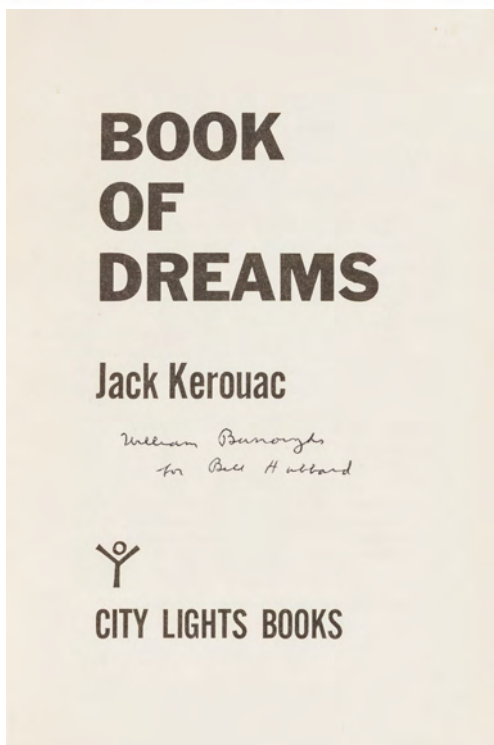
**Kerouac (Jack)** BOOK OF DREAMS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LUCIEN CARR AND SHEILA JOHNSON *"To Lucien & Cessa from Jack (KE ROACH) - To complete collection of my blather - etc. etc. Lou read dream p. 162 'California Camp' (you is 'Julien')"*, THE INSIDE FRONT COVER WITH A CARTOON OF A SMILING MAN AND THE INSIDE BACK COVER WITH ABSTRACT DRAWINGS IN RED AND BLUE SIGNED *"Drawing for Lou by Jack"* followed by a pyramid of six X's, some childish pencil scribbles to final p., the title and first gathering working loose, original photo-pictorial wrappers, creasing to spine, some rubbing and creasing to extremities, some marking and soiling to covers, preserved in folding chemise and custom morocco-backed slip-case, 8vo, San Francisco, City Lights Books, [1961].

✪ A SUPERB PRESENTATION COPY FROM KEROUAC TO A LYNCHPIN FIGURE IN THE BEAT GENERATION AS WELL AS A CLOSE FRIEND AND PERSONAL INSPIRATION.

Lucien Carr (1925-2005) introduced Kerouac to Ginsberg and later to William S. Burroughs, together forming the extraordinary literary and intellectual circle that became known as "the Beats". Carr made significant contributions to the early intellectual development of this new set, however on 13th August 1944 he stabbed and killed David Kammerer, another friend of the group. Carr confessed the crime to Burroughs and Kerouac, claiming that Kammerer had sexually assaulted him. Kerouac initially assisted in attempting to cover up the crime before Carr followed Burroughs' advice and turned himself in to the police. Kerouac was also arrested as an accessory. Carr was sentenced to 10 years in prison, serving 2 prior to release. He would remain in close contact with Kerouac and Ginsberg for the remainder of their lives.

£4,000 - 6,000





294

**Kerouac (Jack)** *BOOK OF DREAMS*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM WILLIAM BURROUGHS "FOR ?BILL HUBBARD" to title, original wrappers, light toning and creasing to spine with some light wear towards foot, light marking to upper cover, light rubbing to extremities, 8vo, San Francisco, City Lights Books, [1961].

✧ AN INTRIGUING INSCRIPTION AND A POTENTIALLY HIGHLY IMPORTANT ASSOCIATION COPY.

Burroughs' inscription is difficult to discern as either "Bill" or "Bull" but either indicates that this was likely Burroughs' own copy as the Bull Hubbard character in *Book of Dreams* and *Desolation Angels* was well established as Burroughs' fictional counterpart and Kerouac would later revise this name to Bill (apparently because Burroughs was unhappy with the implications of the name "Bull").

£1,000 - 1,500

295

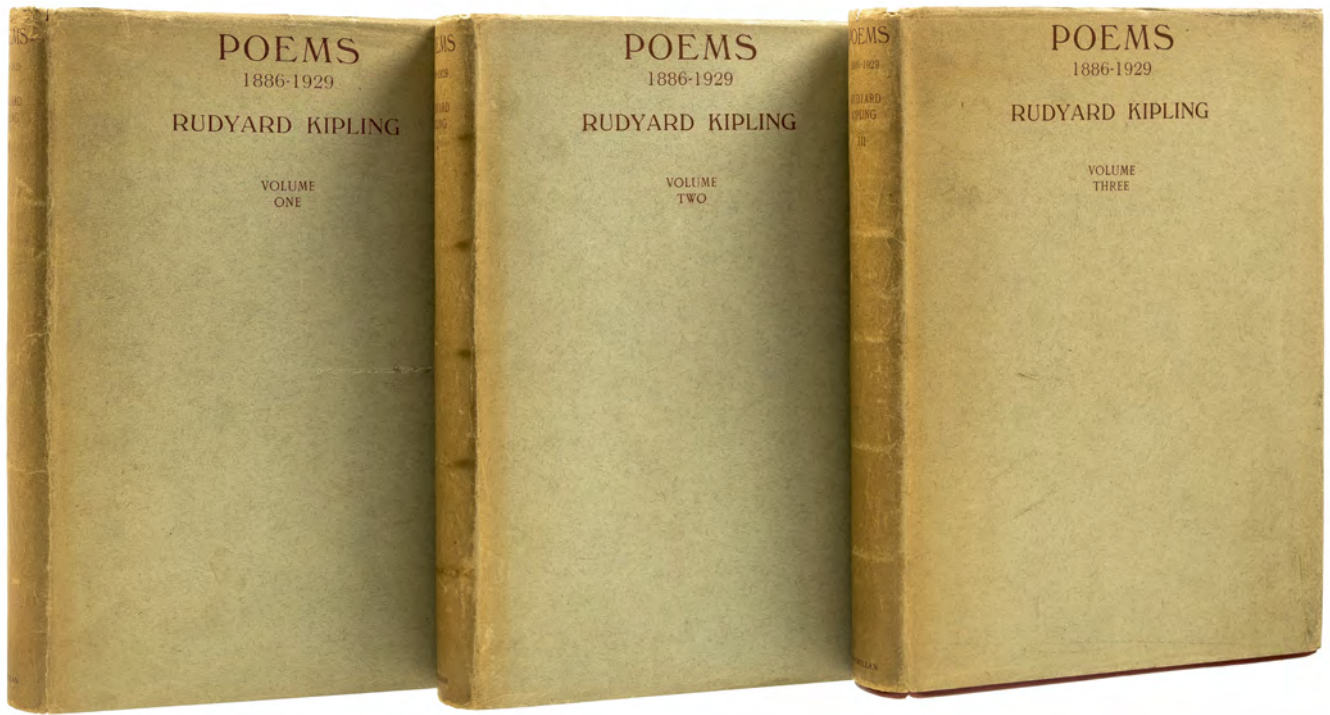
**Kerouac (Jack)** *SATORI IN PARIS*, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TONY'S COPY - SIGNED BY HIS BROTHER MAN JACKY KEROUAC" to title, the odd spot or marking to margin, original cloth, light bumping and fraying to spine ends and corners, dust-jacket, light rubbing and creasing to head and foot, 8vo, New York, Grove Press, 1966.

✧ KEROUAC'S PENULTIMATE NOVEL INSCRIBED TO HIS BROTHER-IN-LAW, WE CAN TRACE NO OTHER INSCRIBED COPY OF THIS WORK.

Tony Sampras (1924-99) was the youngest brother of Kerouac's third wife, Stella. It seems likely that Tony and Kerouac were close - Kerouac called Tony two days before his death and the *On the Road* scroll was left to Tony by Stella in her will.

£4,000 - 6,000



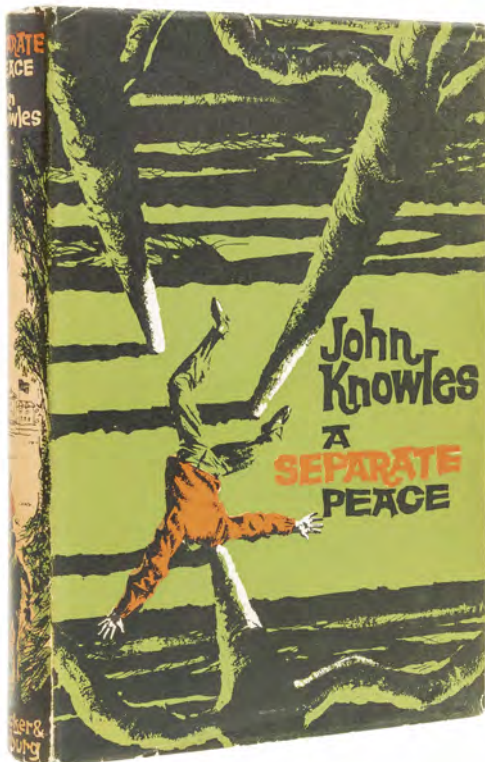


296

**Kipling (Rudyard)** POEMS 1886-1929, NUMBER 369 OF 520 COPIES SIGNED BY THE AUTHOR, *printed in red and black, vol. 1 engraved frontispiece portrait by Francis Dodd, signed in pencil by the artist, bookplate of Vincent Lloyd-Russel to pastedowns, original red crushed morocco spine in compartments lettered in gilt, t.e.g., others uncut, partly unopened, faint marking to covers, some light rubbing to head and foot, dust-jackets, light browning to spines, minor chipping to spine ends and corners, vol. 1 with light scratch to upper panel, light creasing to head and foot, 1 or 2 short closed tears to head and foot, a bright and excellent set overall, [Stewart 574], 4to, Macmillan, 1929.*

✧ An excellent example of this handsome edition, printed at the Chiswick Press.

£1,500 - 2,000

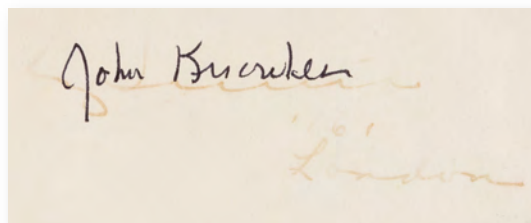


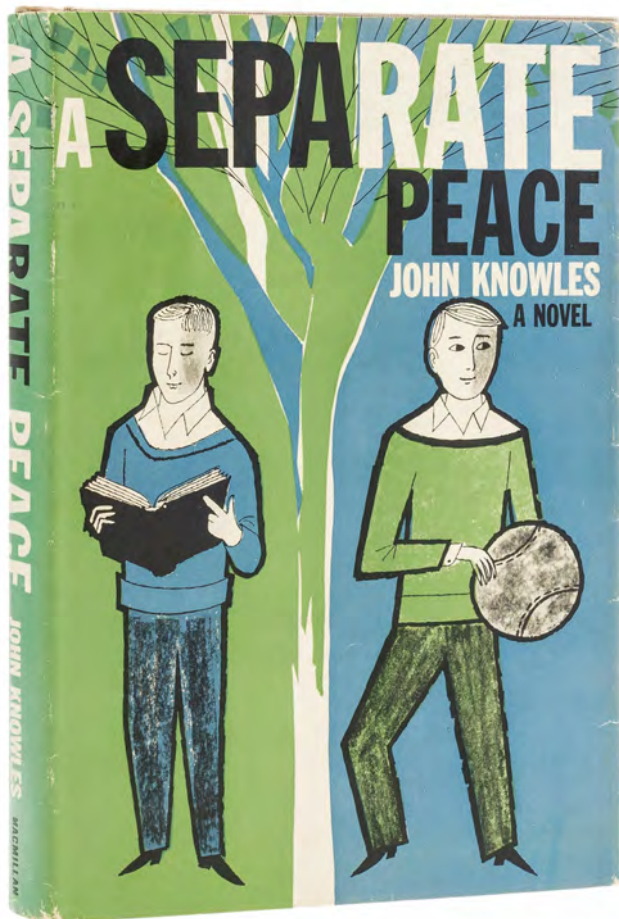
297

**Knowles (John)** A SEPARATE PEACE, FIRST EDITION, SIGNED BY THE AUTHOR *on front free endpaper with "61 London" in faded ink below, original boards, spine ends and corners a little bumped, dust-jacket, light browning to spine, spine ends and corners a little chipped, 1 or 2 very short closed tears with light creasing to head and foot, some faint rubbing to extremities, but an excellent example overall, 8vo, Secker & Warburg, 1959.*

✧ The true first edition of Knowles's coming-of-age classic set against the backdrop of the Second World War. Rare signed and in such excellent condition.

£1,200 - 1,800



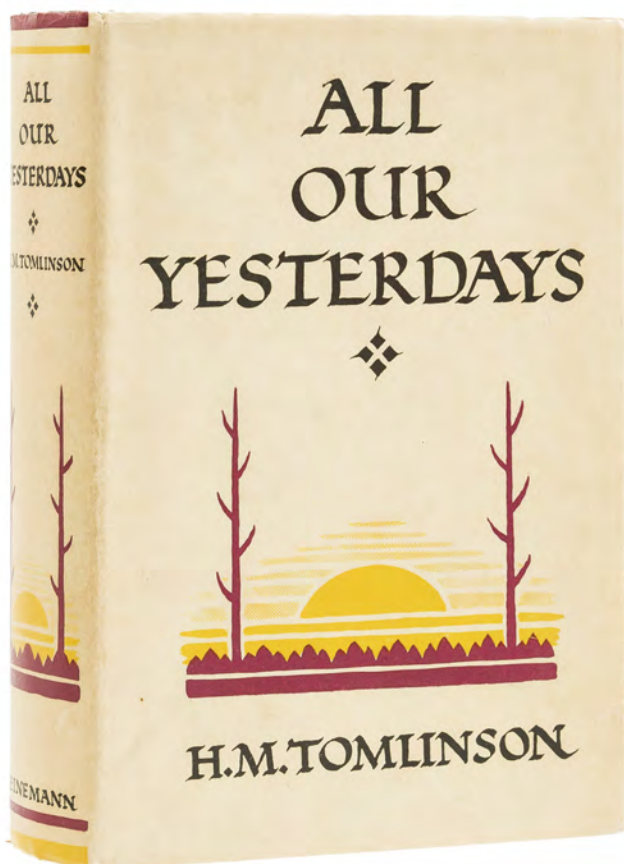
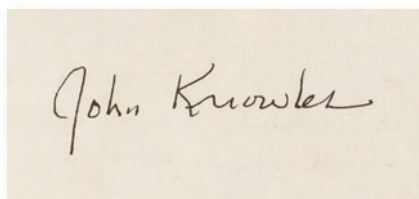


298

**Knowles (John)** A SEPARATE PEACE, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR on endpaper, original cloth, light fading to spine, faint sunning to upper and lower edges, first issue dust-jacket, ink stamp "Dec 14 1959" to front flap, short closed tear to head of lower joint and fore-edge with neat tape repair to verso, light rubbing and creasing to spine ends and corners, faint rubbing to extremities, an excellent example, 8vo, New York, Macmillan Company, 1960.

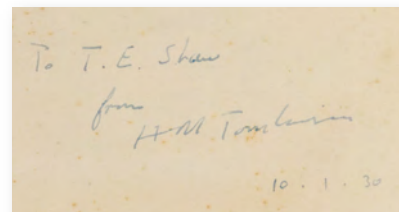
✱ In the first issue pictorial jacket that was suppressed and changed after the author objected to the design. The ink stamp indicates that this was likely a review copy. Loosely inserted is a letter from the First Edition Library thanking a previous owner for the loan of their copy for a reference in producing the library's edition of this work.

£1,000 - 1,500



299

**Lawrence (T. E.)- Tomlinson (H. M.)** ALL OUR YESTERDAYS, FIRST EDITION, T. E. LAWRENCE'S COPY WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO T. E. SHAW FROM H. M. TOMLINSON, 10.1.30" to endpaper and Clouds Hill book label to pastedown, occasional light spotting, upper hinge starting, original cloth, light rubbing to spine, spine ends and corners a little bumped with slight fraying, dust-jacket, very light browning to spine, minor chipping to head of spine and corners, light creasing to head and foot, a near-fine example, 8vo, Heinemann, 1930.

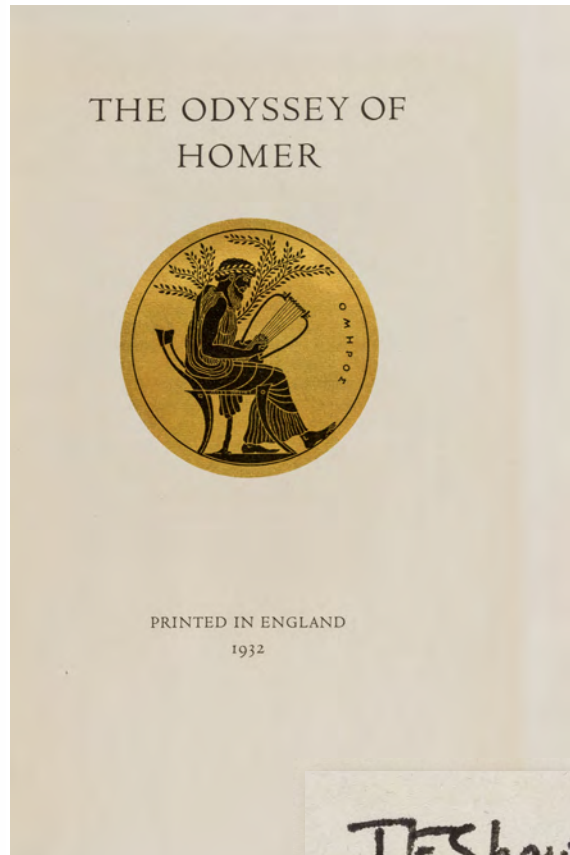
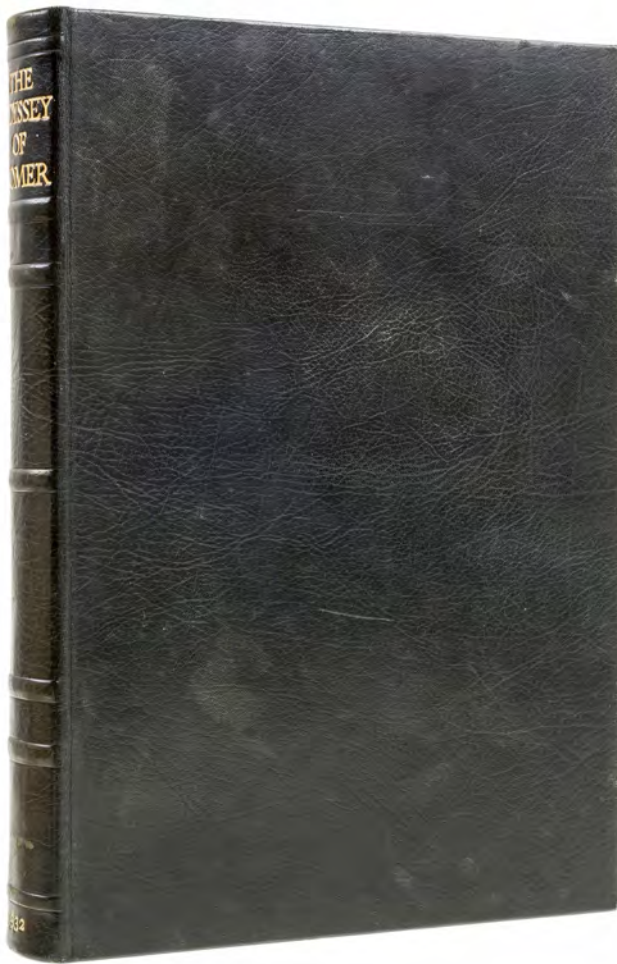


✱ A SUPERB FIRST WORLD WAR ASSOCIATION COPY OF THIS ANTI WAR CLASSIC. Lawrence's *Pillars of Wisdom* and the man himself had in part inspired the novel.

Lawrence and Tomlinson held each other in immense mutual admiration. In a letter to A. S. Frere dated 19th February, 1930, Lawrence wrote that Tomlinson had his "entirely uncritical admiration, as man and nature and mind - and particularly pen... I am a pluralist, a whole-hogger, in all his words and works and *All Our Yesterdays* is a big thing among them."

Similarly in a letter to Lawrence dated 19th March, 1930, Tomlinson wrote that in *All Our Yesterdays* "my ghosts had to be laid. I was thinking of you, often enough, when I was writing it. There is a notebook here with reflections from the 'Pillars. I pondered that book of yours... There you were once upon a time, no doubt of it, involved in a mess you didn't make. The evil that others had done caught you, & you faced it for them - was crucified, if you like. That was what I wanted to show..."

£1,500 - 2,000



T.E. Shaw.

**300**

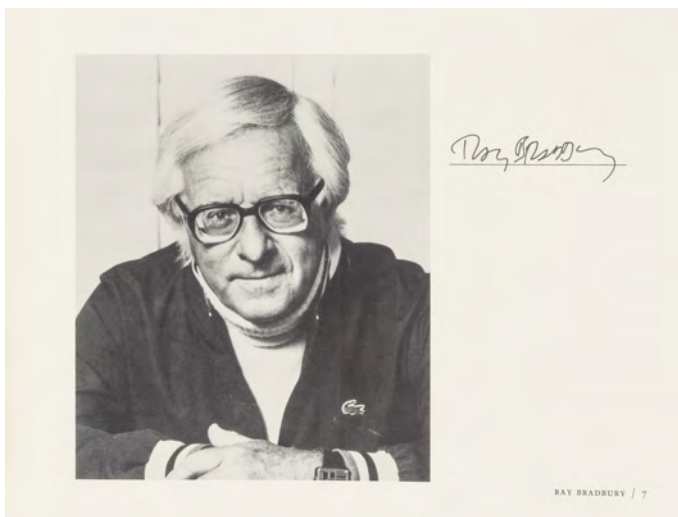
**Lawrence (T. E.).- Homer.** THE ODYSSEY, [translated by T.E.Lawrence], one of 530 copies, THIS COPY SIGNED BY LAWRENCE AS "T. E. SHAW" AT FOOT OF TRANSLATOR'S NOTE, designed by Bruce Rogers and printed in Monotype Centaur on pale grey paper, title-vignette and head-pieces after Greek vase paintings printed as roundels in black on gold, tissue guards, some light offsetting or show-through, light marginal browning to endpapers, original black morocco, spine titled in gilt and with eight raised bands, t.e.g., others uncut, a few small scuff marks to extremities, but very good generally, [Blumenthal p.128-134], 4to, printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers, 1932.

✧ ONE OF ONLY A HANDFUL OF COPIES OF THIS CELEBRATED PRODUCTION SIGNED BY LAWRENCE.

Bruce Rogers convinced Lawrence to undertake a new translation of Homer, having been persuaded of his talents after reading *Seven Pillars of Wisdom*. Lawrence agreed under condition of anonymity. Copies signed by Lawrence are therefore rare to the market.

"In the *Odyssey*, with complete sincerity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece." - Blumenthal p.134.

**£4,000 - 6,000**

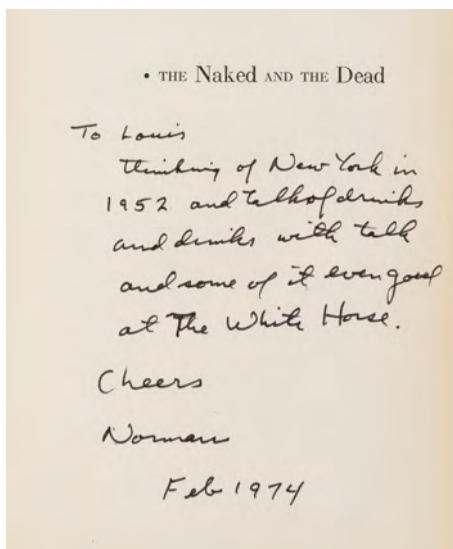
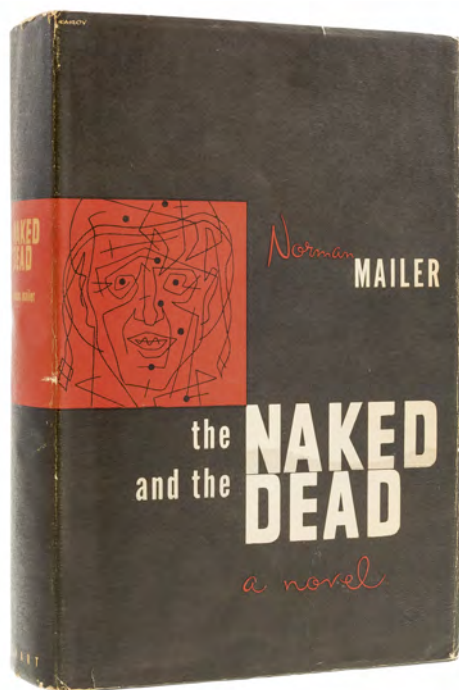


**301**

LORD JOHN SIGNATURES, NUMBER 136 OF 150 COPIES, SIGNED BY 41 AUTHORS THROUGHOUT, photographic illustrations, original cloth-backed boards, fine, slip-case, oblong folio, Northridge, CA, Lord John Press, 1991.

✧ Signatories including Stephen King, John Barth, James Blaylock, Robert Bloch, T. Coraghessan Boyle, Ray Bradbury, Ramsey Campbell, James Crumley, Gerald R. Ford, Richard Ford, Ursula K. Le Guin, John L'Heureux, Elmore Leonard, Norman Mailer, Richard C. Matheson, Brian Moore, Joe Mugnaini, Joyce Carol Oates, Edna O'Brien, Robert B. Parker, Tim Powers, James Purdy, Dan Simmons, Peter Straub, Ross Thomas, Anne Tyler, John Updike, Eudora Welty, Donald Westlake, and James Lee Burke

**£150 - 200**



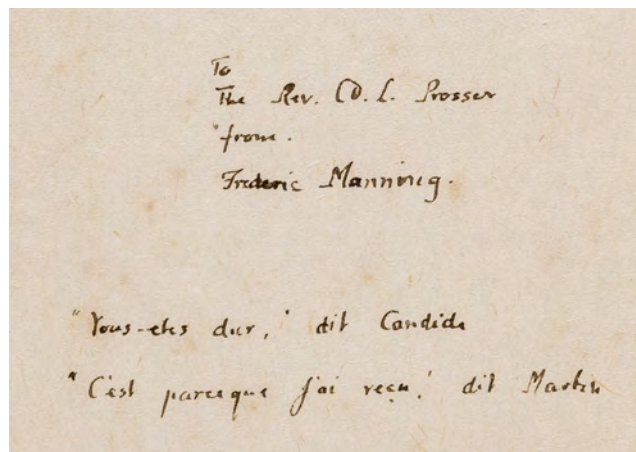
302

**Mailer (Norman)** THE NAKED AND THE DEAD, FIRST EDITION, FIRST PRINTING with the Rinehart logo to title verso, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "To Louis [Auchinloss], Thinking of New York in 1952 and talk of drinks and drinks with talk and some of it even good at The White Horse. Cheers, Norman. Feb 1974" to half-title, Typed Letter signed by the author to Auchinloss agreeing to sign the book and reminiscing about The White Horse loosely inserted, patch of browning to endpaper, bookplate of Louis Auchinloss loosely inserted, original cloth, spine ends and corners a little bumped, rubbing to head and foot, first issue dust-jacket priced at \$4.00 with Mailer's portrait to lower panel and no review quotes, light toning to spine and lower panel, spine ends and corners a little chipped with neat tape repairs to verso, light rubbing to extremities, but very good and bright example overall, 8vo, New York, Rinehart and Company, 1948.

✿ MAILER'S FIRST BOOK, ONE OF THE BEST AMERICAN NOVELS TO COME OUT OF THE SECOND WORLD WAR, WITH A GOOD INSCRIPTION TO A FELLOW NOVELIST AND APPARENT DRINKING BUDDY.

Louis Auchinloss (1917-2010), lawyer, novelist and historian. The White Horse is a famous Greenwich Village tavern with a rich literary history including regulars such as Dylan Thomas, James Baldwin and Hunter S. Thompson.

£750 - 1,000



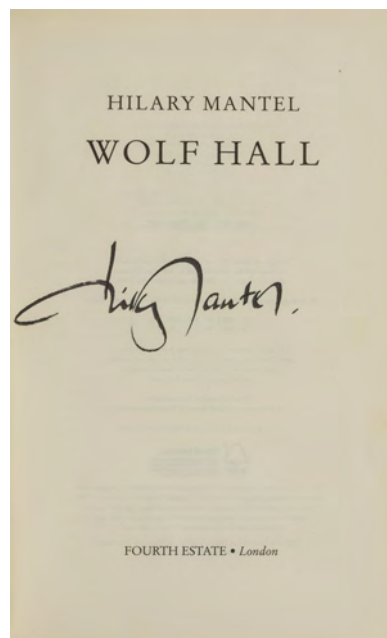
303

**Manning (Frederic)** EIDOLA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO THE REV. D. L. PROSSER FROM FREDERIC MANNING. 'VOUS-ETES DUR,' DIT CANDIDE. 'C'EST PARCE QUE J'AI VECU,' DIT MARTIN" to endpaper, light spotting to endpapers, original cloth, a few patches of light sunning, else fine, dust-jacket, NAME AND ADDRESS OF PROSSER SUPPLIED IN MANNING'S HAND to upper panel, lower 1" of spine detached by whole, chipping to head and foot, 8vo, John Murray, 1917.

✿ A FINE ASSOCIATION OF THIS RARE COLLECTION OF FIRST WORLD WAR POETRY, INSCRIBED TO THE DEDICATEE OF ONE OF THE POEMS FROM THE AUSTRALIAN POET MANNING.

Manning's training for the front took place in Pembroke Dock and it was then that he appears to have met Prosser who gave the poet the run of his vicarage. Manning repaid the kindness by dedicating the poem 'The Old Calvary' (p.9) to Prosser. *Eidola* sold poorly at the time and first editions are now rare, especially so inscribed and in the delicate dust-jacket.

£400 - 600



304

**Mantel (Hillary)** WOLF HALL, FIRST EDITION, SIGNED BY THE AUTHOR on title, 2 photographs of author signing this volume with clipping for the Bath Festival loosely inserted, original boards, light vertical creasing to spine, dust-jacket, light creasing, near-fine otherwise, 8vo, Fourth Estate, 2009.

✿ The opening work in Mantel's twice booker-winning trilogy.

£300 - 400

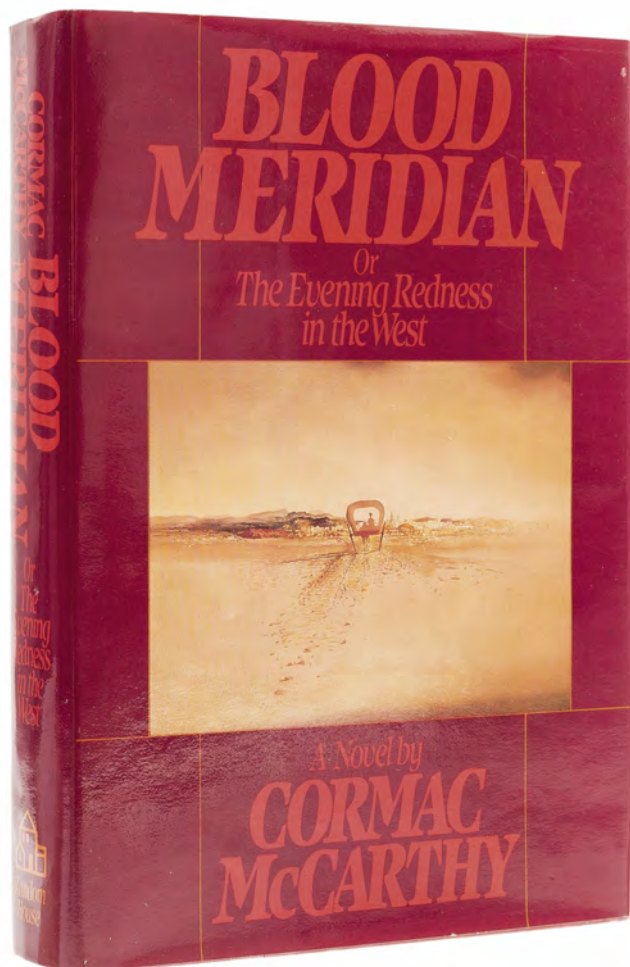


305

**McCarthy (Mary)** CAST A COLD EYE, *jacket price-clipped*, [1950]; THE GROVES OF ACADEME, *advance copy slip tipped onto front free endpaper, jacket spine ends and corners a little chipped*, [1952]; A CHARMED LIFE, PRESENTATION INSCRIPTION TO VIRGINIA SPENCER CARR, [1955]; ON THE CONTRARY, PRESENTATION INSCRIPTION TO VIRGINIA SPENCER CARR, *ink ownership inscription of Spencer Carr*, 1961; THE GROUP, *press clipping loosely inserted*, 1963; VIETNAM, *jacket with chipping to spine ends and corners*, 1967; BIRDS OF AMERICA, PRESENTATION INSCRIPTION TO VIRGINIA SPENCER CARR, *jacket price-clipped*, 1971; CANNIBALS AND MISSIONARIES, 1979, FIRST EDITIONS, SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, *original boards, dust-jackets, some rubbing to tips of spine and corners, but near-fine generally*, New York; and a signed first English edition of A SOURCE OF EMBARRASSMENT, 8vo (9)

✧ Virginia Spencer Carr (1929-2012) biographer of Carson McCullers, John Dos Passos and Paul Bowles.

£300 - 400

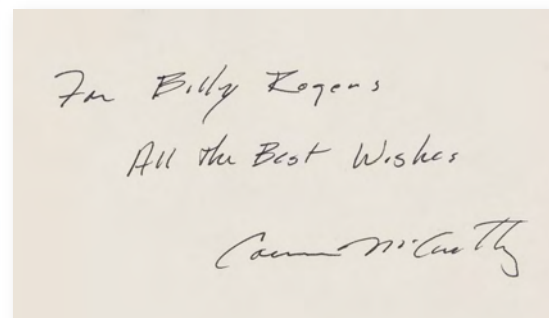


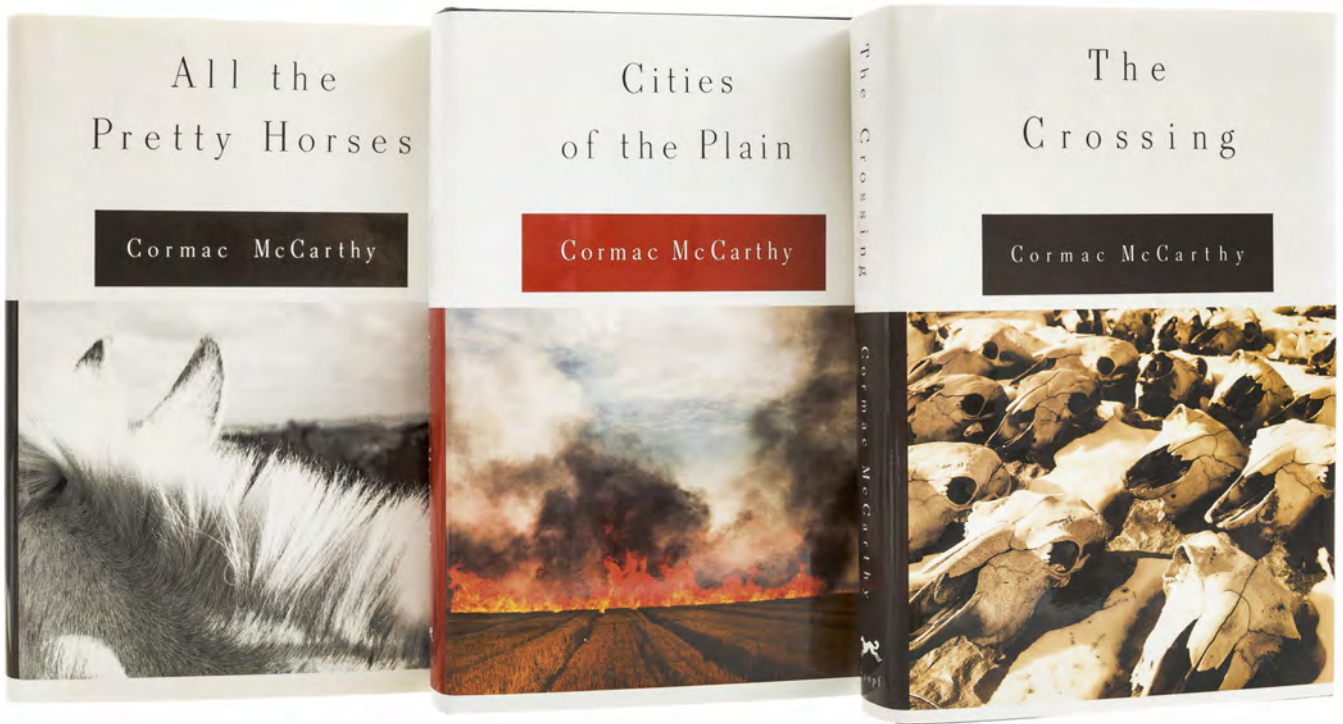
306

**McCarthy (Cormac)** BLOOD MERIDIAN OR THE EVENING REDNESS IN THE WEST, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR BILLY ROGERS, ALL THE BEST WISHES CORMAC MCCARTHY" *to endpaper, small patch of soiling to p.3 and facing blank, original cloth-backed boards, dust-jacket, some very faint rubbing to tips of spine and corners, small crease to head of spine, a near-fine example*, 8vo, New York, Random House, 1985.

✧ A SUPERB COPY OF MCCARTHY'S FOURTH NOVEL, RARE INSCRIBED. NOW OFTEN HAILED AS THE GREAT AMERICAN NOVEL.

£3,000 - 4,000

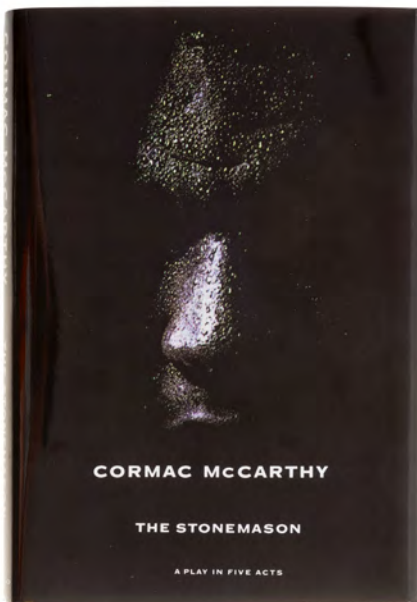




**307**  
**McCarthy (Cormac)** [THE BORDER TRILOGY], 3 vol., comprising All the Pretty Horses, 1992; The Crossing, author's promotional photographic portrait loosely inserted, 1994; Cities of the Plain, 1998, FIRST EDITIONS, ALL SIGNED BY THE AUTHOR on half-title, each with publisher's review slip loosely inserted, original boards, dust-jackets, near-fine copies overall, Alfred A. Knopf, 8vo.

✿ A superb set of McCarthy's acclaimed trilogy, the first volume of which brought him to mainstream critical attention.

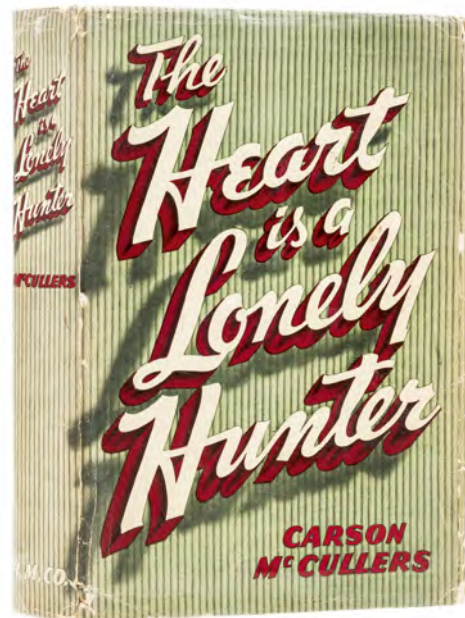
£1,000 - 1,500



**308**  
**McCarthy (Cormac)** THE STONEMASON. A PLAY IN FIVE ACTS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to Joe de Salvo to half-title, original cloth-backed boards, dust-jacket, some light creasing to head and foot, near-fine overall, 8vo, Hopewell, NJ, Ecco Press, [1994].

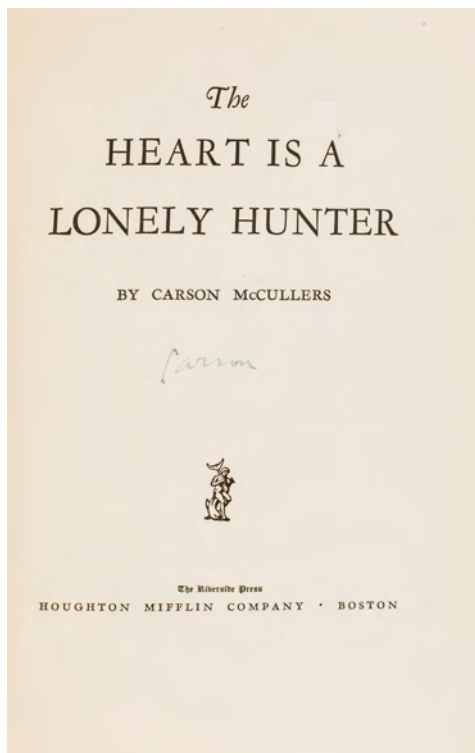
✿ Joe de Salvo is the owner of Faulkner House Books, New Orleans.

£150 - 200



**309**  
**McCullers (Carson)** THE HEART IS A LONELY HUNTER, FIRST EDITION, FIRST PRINTING with date to title, pp.345-8 with marginal chipping caused by rough opening, original cloth, slight shelf-lean, first issue dust-jacket with "Summer's Lease" to rear flap, light fading to spine, spine ends and corners a little chipped, portion of loss to head of lower panel, creasing to head and foot, rubbing to extremities, 8vo, Boston, Houghton Mifflin, 1940.

£400 - 600

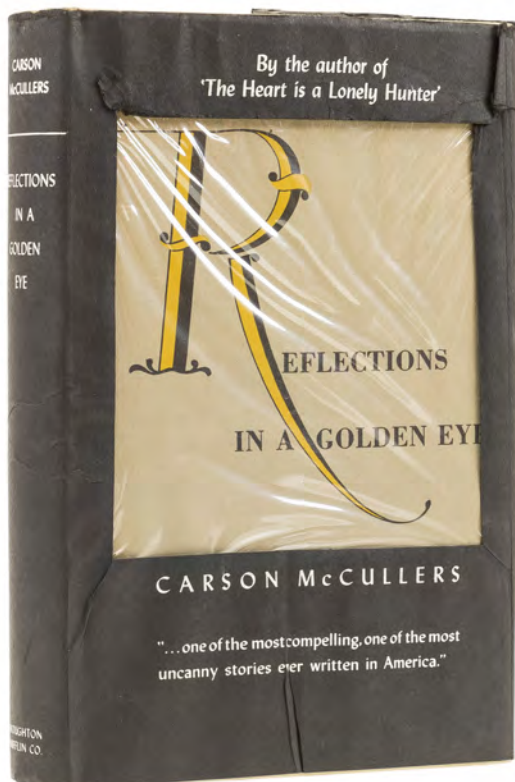


310

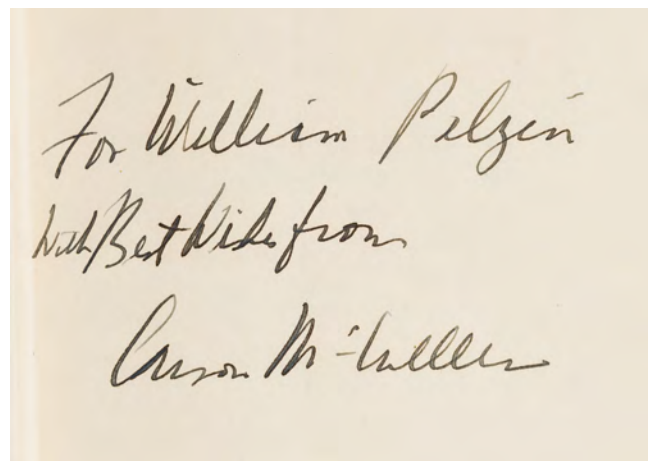
**McCullers (Carson)** THE HEART IS A LONELY HUNTER, FIRST EDITION, *later printing*, SIGNED BY THE AUTHOR *on title, bookplate to front free endpaper, some foxing to endpaper, original cloth, spine slightly browned, some light marking to covers, 8vo, Boston, Houghton Mifflin, [1940].*

✿ Rare signed. A loosely inserted bookseller's note gives the provenance as coming from the Estate of Clark Gesner (1938-2002), composer, lyricist and noted autograph collector.

£500 - 700



311

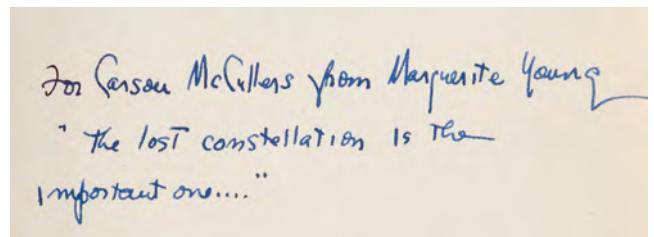


311

**McCullers (Carson)** REFLECTIONS IN A GOLDEN EYE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, original cloth, very light damp-staining to foot of spine, dust-jacket with original glacine panel intact, becoming detached along upper edge, usual creasing to panel margins, tear to upper right corner, chip to head of rear panel, but an excellent example overall, ink date stamp "Feb 20 1941" just visible to front flap, 8vo, Boston, Houghton Mifflin, 1941.*

✿ RARE SIGNED AND WITH THE JACKET GLACINE PANEL INTACT. The eye-catching design of the jacket with the transparent panel failed to account for the glacine contracting over time which would lead to it tearing the paper and becoming detached for the majority of copies.

£1,000 - 1,500



312

**McCullers (Carson).- Young (Marguerite)** ANGEL IN THE FOREST, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR CARSON McCULLERS *from Marguerite Young "the lost constellation is the most important one"* to endpaper, *David Diamond's copy with his pencil note "Gift from Reeves + Carson 1949" to rear pastedown, original cloth, very light fading to spine, slight darkening to upper and lower edges, dust-jacket, rubbing, creasing and chipping to extremities, 8vo, New York, Reynal and Hitchcock, [1945].*

✿ AN EXCELLENT ASSOCIATION COPY INSCRIBED BY THE AUTHOR AND FRIEND OF McCULLERS AND THEN GIFTED FROM HER TO ONE OF HER PRINCIPAL OBJECTS OF AFFECTION.

Marguerite Young (1908-1995), novelist, attended Yaddo at the same time as McCullers and became part of the same literary circle including Truman Capote and Tennessee Williams. She at one time allegedly rebuffed McCullers' advances and wrote famous and perceptive review of *The Member of the Wedding* titled *Metaphysical Fiction*. For David Diamond see lot 315, also lots 58, 165 and 316.

£150 - 200



**313 McCullers (Carson)** THE MEMBER OF THE WEDDING, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR BESSIE, HENRY, ANNE, AND PETER, ABOUT THE GREATEST PEOPLE IN THIS WORLD. FROM YOUR DEVOTED CARSON" to endpaper, with 3 Autograph Letters signed from McCullers totalling 6pp., 2 with original envelopes, 1 TYPED CARD from Reeves and McCullers with photograph of the 2 together in front of St. Mark's, Venice, on reverse, TYPED LETTER signed from Reeves, 1p., with original envelope and TYPED LETTER signed from Janet Flanner, 2pp., all loosely inserted, light brown to endpapers, original cloth, spine a little browned, some light soiling, dust-jacket, chipping and creasing to head and foot, a few short tears to head and foot, some splitting and chipping to fore-edges, light soiling, 8vo, Boston, Houghton Mifflin Company, 1946.

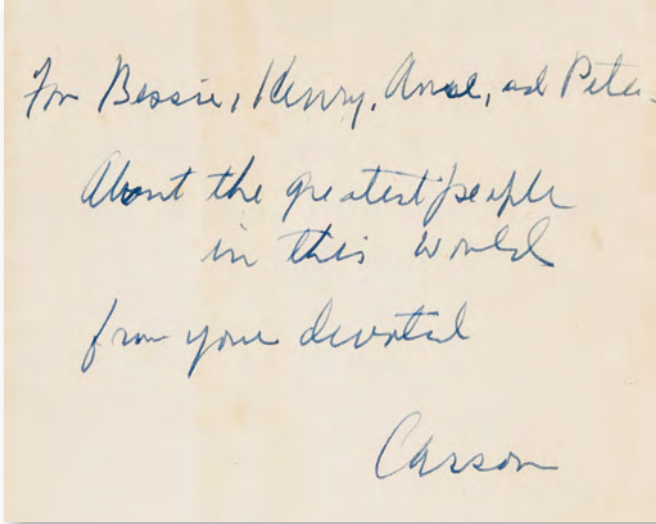
✿ A CHARMING ASSOCIATION COPY INSCRIBED TO McCULLERS' CLOSE FRIENDS HENRY AND BESSIE POOR AND THEIR CHILDREN ACCOMPANIED BY SEVERAL EXCELLENT LETTERS.

The letters date from the early 1950s when Carson and Reeves were travelling in Europe before settling in France for a period until Reeves' suicide in Paris in 1953. In her letters McCullers discusses her and Reeves' poor health as well as some of their travelling and offers the Poores financial aid towards treatment for their daughter Annie's treatments. Reeves' letter mentions their recent trip to Rome in order for Carson to work on a film script for Howard Selznick only for McCullers changes to be thrown out by Selznick "dictating furiously to three secretaries and everyone trampling over things like a herd of buffaloes. The script was changed and twisted around and Mr. Big decided to re-write himself... so we packed up and left—not particularly sad but much wiser about the ways of Hollywood." Janet Flanner's letter gives a good deal of information regarding the McCullers' life in France "Reeves looked handsome & manly, had the hay-scented breath of a lamb, Carson seemed in good spirits... She carries her left hand in her right like a memento. It will become utterly atrophied. I suppose they really are like solid silver needles in their own haystack. Not lost I hope; but it is very deep French countryside for them to be found in." The remainder of the correspondence resides in the Breuer papers at Southern Illinois University and Henry Varnum Poor papers in the Archives of American Art, New York City.

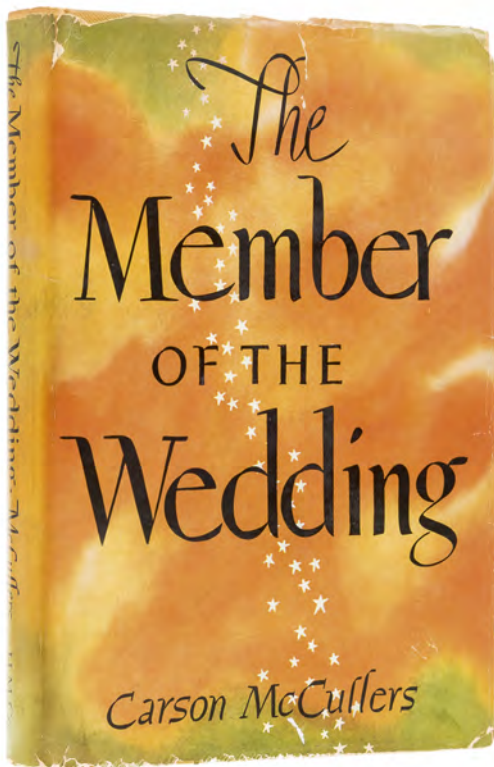
Henry Varnum Poor (1887-1970) designer, painter, sculptor and potter. Bessie Poor (née Breuer, 1893-1975) journalist, novelist, writer and playwright. The Poores helped McCullers find her home in Nyack and Henry twice painted McCullers' portrait.

Janet Flanner (1892-1975) writer and journalist, Paris correspondent for the New Yorker. She was a close friend of the McCullers. Two weeks prior to his suicide Reeves called her with the message "This is the man from across the River Styx". She attended Reeves' funeral.

£1,500 - 2,000







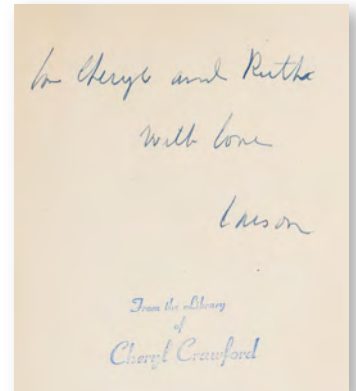
314

**McCullers (Carson)** THE MEMBER OF THE WEDDING, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO CHERYL [CRAWFORD] AND RUTH [NORMAN], WITH LOVE CARSON" to endpaper with Cheryl Crawford's ex-libris ink stamp below, original cloth, some light fraying to tips of spine and corners, dust-jacket, light browning to spine, chipping and creasing to head and foot, closed tears to head and foot of panels, 8vo, Boston, Houghton Mifflin Company, 1946.

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED TO A LONG-STANDING FRIEND OF THE AUTHOR, THE THEATRICAL PRODUCER CHERYL CRAWFORD.

Cheryl Crawford (1902-86), theatre producer, director and co-founder of the Actor's Studio. She and McCullers shared the same dentist and first got to know each other during while passing time in the waiting room. Through McCullers, Crawford was introduced to a series of writers, composers, designers and artists including W. H. Auden, Benjamin Britten, Peter Pears and Oliver Smith. The two women also formed close friendships with Tennessee Williams. Coincidentally when McCullers presented Crawford with her own theatrical adaptation of *The Member of the Wedding*, Crawford rejected the story as "slight" and the third act as "very weak" although she would later say "I lived to regret my stupidity".

£1,000 - 1,500



315

**McCullers (Carson)** THE BALLAD OF THE SAD CAFÉ, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR DEAR DAVID [DIAMOND] FROM HIS LOVING CARSON" to endpaper, ownership blind-stamp of David Diamond to title, with neat pencil notes and markings to a few margins, original cloth, slight bumping to spine ends and corners, dust-jacket, spine ends and corners a little chipped, a few very short tears and some light creasing to head and foot, light rubbing to extremities, but an excellent example overall, preserved in custom drop-back box, 8vo, Boston, Houghton Mifflin Company, 1951.

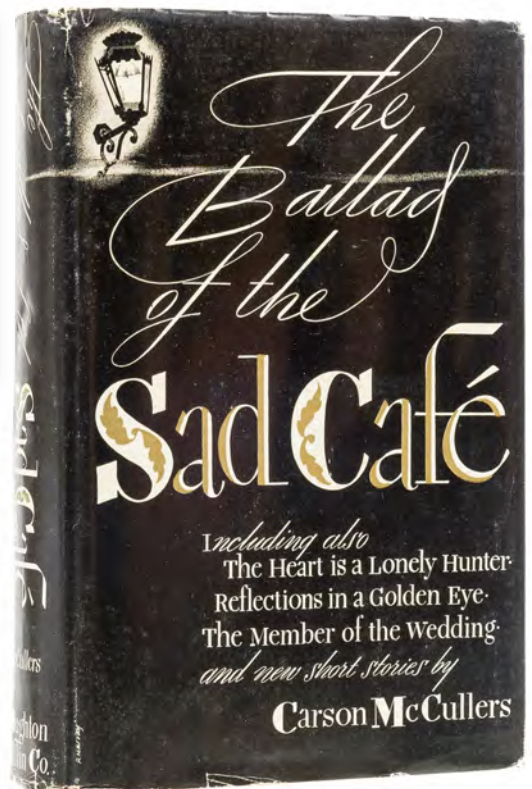
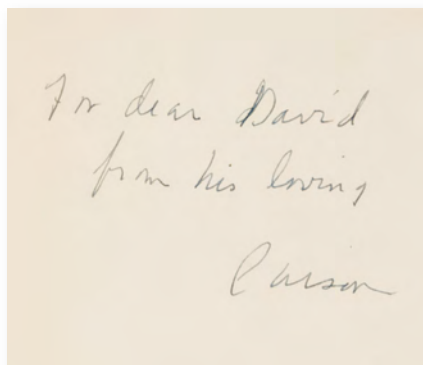
✧ A REMARKABLE ASSOCIATION COPY INSCRIBED TO THE COMPOSER DAVID DIAMOND, A CRUCIAL FIGURE IN MCCULLERS' LIFE, THE SUBJECT OF A PASSIONATE LOVE TRIANGLE INVOLVING CARSON AND REEVES MCCULLERS AND THE UNMENTIONED DEDICATEE OF THE EPNOMYOUS NOVELLA.

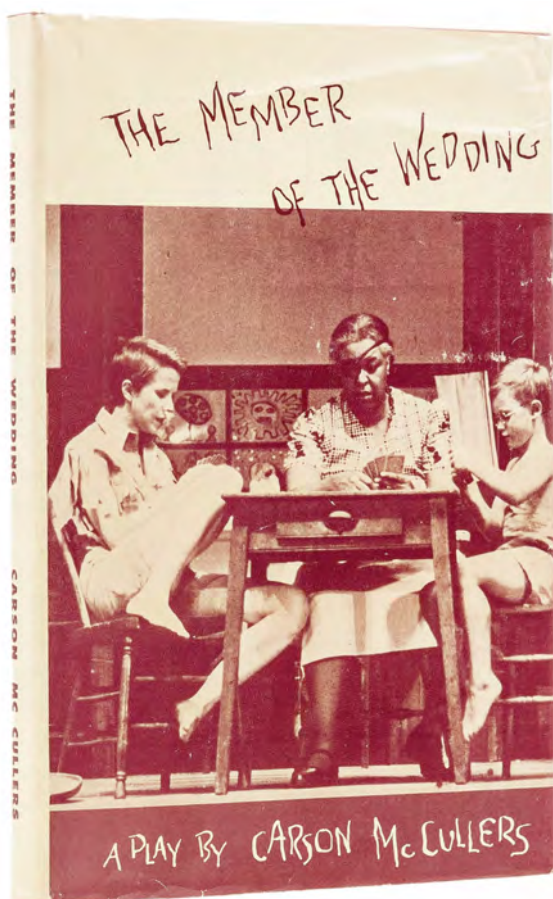
David Diamond (1915-2005), American composer, first met Carson and Reeves McCullers at a party in May 1941. In his diaries from the time he reported falling immediately in love with both husband and wife and these feelings were apparently reciprocated.

A passionate and loving triangular relationship then ensued although seemingly without sexual consummation, this largely dictated by Carson's own ambivalence towards sex. Though asexual the relationship was nevertheless at times tempestuous with husband and wife engaging in quarrels over Diamond. Matters came to a head when Reeves began to realise his sexual attraction towards Diamond and attempted to move in with him.

The shifting of loves and affections of this complex relationship were both upsetting and hugely influential for Carson and both *The Member of the Wedding* and *The Ballad of the Sad Café* were inspired by it. In Virginia Spencer Carr's book *The Lonely Hunter: A Biography of Carson McCullers*, which discusses this relationship in some detail, Carr notes several times that the novella *The Ballad of the Sad Café* was written by McCullers for Diamond: "'DARLING, THE BALLAD OF THE SAD CAFÉ IS FOR YOU," she told Diamond, to whom she knew the work would speak more directly than to anyone else.", pp.152-3 (see also pp. 171 and 208). DIAMOND WAS ALSO THE ACKNOWLEDGED BASES FOR MR BROOK IN *MADAM ZILENSKY AND THE KING OF FINLAND* and his markings related to chiefly to that story along with *The Sojourner* and *A Domestic Dilemma*. For David Diamond see also lots 58, 165, 312 and 316.

£3,000 - 4,000





Dearest David  
tenderly  
Carson

316

**McCullers (Carson)** THE MEMBER OF THE WEDDING. A PLAY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "DEAREST DAVID [DIAMOND] TENDERLY CARSON" to endpaper, frontispiece, original cloth, dust-jacket, very light toning to spine, minor creasing and chipping to tips of spine and corners, head of fore-edge with short tear and accompanying creasing to upper panel, light rubbing to extremities, an excellent example, preserved in custom drop-back box, 8vo, New York, New Directions, [1951].

✧ A SUPERB ASSOCIATION COPY INSCRIBED TO DAVID DIAMOND WHOSE LOVE-TRIANGLE RELATIONSHIP WITH CARSON AND HER HUSBAND REEVES WAS THE PART-INSPIRATION FOR THE WORK.

For David Diamond, see previous lot, also lots 58, 165 and 312. In Virginia Spencer Carr's book *The Lonely Hunter: A Biography of Carson McCullers*, which discusses Diamond's relationship with the McCullers in some detail, she makes clear that this relationship was integral to the creation of the novel and the play: "the meeting that night was the beginning of another meaningful we of me triangle for Carson that eventually found poignant literary expression when *The Bride of My Brother* came to published fruition five years later as *The Member of the Wedding*" (p.147).

£3,000 - 4,000

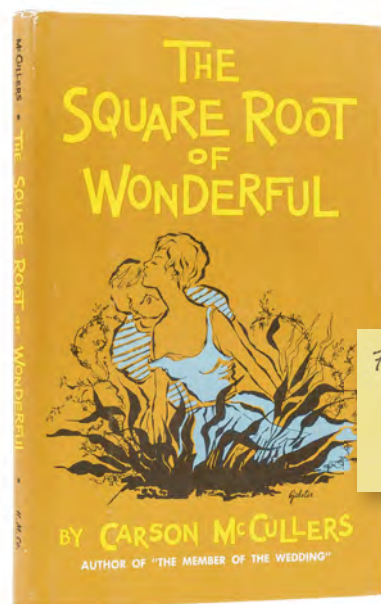


For John  
Love  
Carson

317

**McCullers (Carson)** THE MEMBER OF THE WEDDING. A PLAY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to frontispiece recto, very light browning to endpapers, original cloth, dust-jacket, faint discolouration to spine, two very short tears to head of upper panel, light creasing to head and foot, light rubbing to extremities, a very good copy overall, 8vo, New York, New Directions, [1951].

£400 - 600



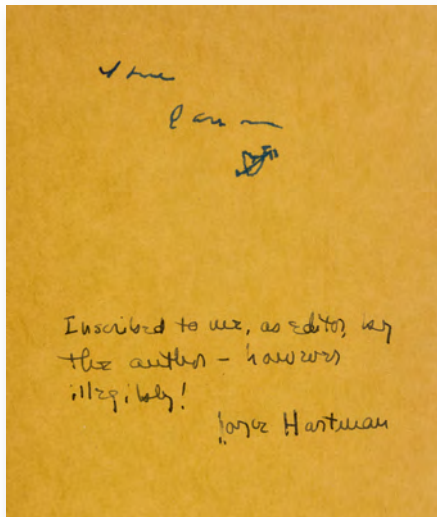
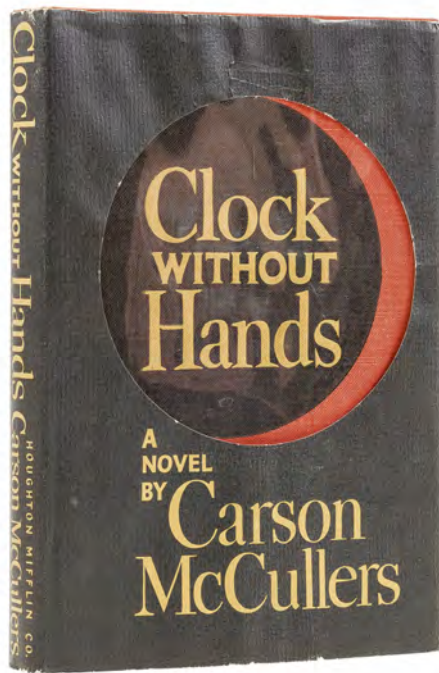
For Jeff  
Heron  
Carson McCullers

318

**McCullers (Carson)** THE SQUARE ROOT OF WONDERFUL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original cloth-backed boards, light rubbing to spine tips, dust-jacket, minor chipping to spine ends and corners, 2 short closed tears with creasing to head of lower panel, light creasing to extremities, but an excellent example overall, 8vo, Boston, Houghton Mifflin, 1958.

✧ McCuller's second play, based in part on her turbulent marriage to Reeves, RARE SIGNED OR INSCRIBED, WE CAN TRACE ONLY 1 OTHER COPY.

£300 - 400

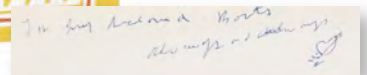
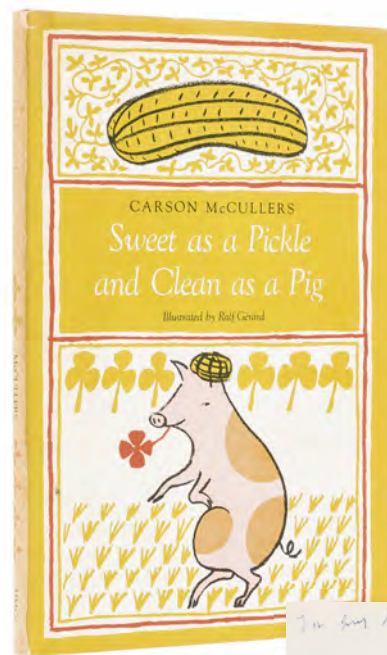


319

**McCullers (Carson)** CLOCK WITHOUT HANDS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *with a picture of a heart with an arrow through it to endpaper and inscription below in another hand "Inscribed to me, as editor, by the author - however illegibly!"*, original cloth, light rubbing and fading to tips of spine and corners, dust-jacket, price-clipped, with the original glacié panel to the upper cover, short tear to head of panel, light rubbing and minor creasing to head and foot, but near-fine generally, 8vo, Boston, Houghton Mifflin, 1961.

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED FROM THE AUTHOR TO HER EDITOR, JOYCE HARTMAN. McCullers' strokes and general ill-health had left her writing from this period almost illegible, the inscription though likely reads "J. love Carson". Joyce Hartman (1921-2009) was the New York editor for Houghton Mifflin.

£400 - 600



320

**McCullers (Carson)** SWEET AS A PICKLE AND CLEAN AS A PIG, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR MY BELOVED BOOTS" *with drawing of an arrow through a heart to title, illustrations by Rolf Gérard, original cloth, dust-jacket, light browning to spine, light rubbing and minor chipping to spine tips and corners, but near-fine otherwise, preserved in custom morocco-backed drop-back box, 8vo, Boston, Houghton Mifflin Company, 1964.*

✧ AN EXCELLENT ASSOCIATION COPY OF THIS CHARMING BOOK OF POEMS FOR CHILDREN INSCRIBED TO McCULLERS' COUSIN AND CLOSEST FRIEND JORDAN MASSEE USING HIS PET NAME "BOOTS". WE CAN TRACE NO OTHER SIGNED OR INSCRIBED COPY OF THIS WORK.

Jordan Massee (d.2002) was a distant cousin of McCullers who first met her in New York. The two quickly became close friends and remained so for the rest of McCullers' life. Massee would provide personal as well as literary advice to McCullers' (he helped correct the proofs of *Clocks Without Hands*) he was also friends with Truman Capote and Tennessee Williams (see lots 57, 59 and 478).

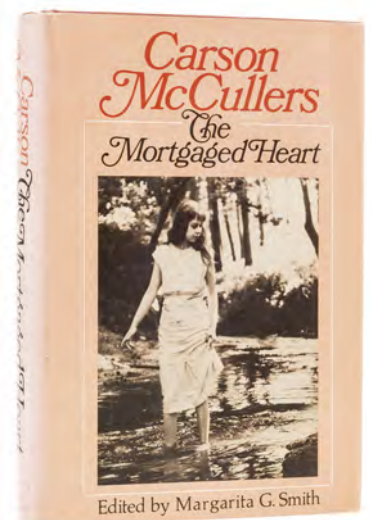
£600 - 800

321

**McCullers (Carson)** THE MORTGAGED HEART, edited by Margarita Smith, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE EDITOR "Dear Helen & Hy, Well, I'm not going to wait any longer to get this to you. After all, if it weren't for you I literally wouldn't have lived to finish it... Love & gratitude - Rita" *to endpaper, original cloth, dust-jacket, light fading to spine, light rubbing and creasing to tips of spine and corners, near-fine otherwise, 8vo, Boston, Houghton Mifflin Company, 1971.*

✧ Margarita Smith (1923-83) was McCullers' sister and the editor of this posthumously published collection of writings.

£150 - 200





322

**McEwan (Ian)** *FIRST LOVE, LAST RITES*, 1975; *The Cement Garden*, ink ownership inscription, 1978; *In Between the Sheets*, 1978; *The Comfort of Strangers*, neat ink ownership inscription, 1981; *The Imitation Game*, jacket price-clipped, 1980; or *Shall we Die?*, review slip loosely inserted, 1983; *The Ploughman's Lunch*, original wrappers, light creasing to spine, 1985 *The Child in Time*, 1987; *Soursweet*, a Screenplay, light toning to margins, original wrappers, light rubbing to extremities, 1988; *The Innocent*, 1990; *Black Dogs*, PRESENTATION INSCRIPTION TO ROLAND COMSTOCK, 1992; *The Daydreamer*, illustrations by Anthony Browne, 1994; *The Short Stories*, 1995; *Enduring Love*, 1997; *Amsterdam*, 1998; *Atonement*, 2001; *Saturday*, 2005; *On Chesil Beach*, 2007, FIRST EDITIONS, SIGNED BY THE AUTHOR on titles, original boards and dust-jackets unless where mentioned, fine or near-fine copies; and the signed limited edition of *Black Dogs*, 8vo (19)

✱ A SUPERB RUN OF SIGNED WORKS BY THE BOOKER PRIZE-WINNING AUTHOR.

£600 - 800



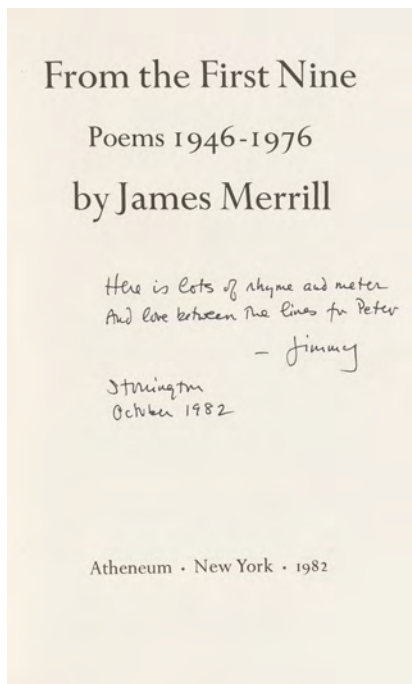
for Peter - who may  
recognize one or two  
of "The Summer People"  
Jimmy  
May 1977

323

**Merrill (James)** *THE FIRE SCREEN*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "for Peter [Tourville] - who may recognize one or two of 'The Summer People', Jimmy, May 1977" on front free endpaper, wrappers very lightly bumped and chipped, light browning to lower cover, Atheneum, 1969; *Nights and Days*, signed by the author to title, Hogarth Press, 1966; *Souvenirs*, ONE OF 26 LETTERED COPIES SPECIALLY BOUND, FROM AN EDITION OF 226 COPIES SIGNED BY THE AUTHOR, New York, *Nadja*, 1984, original cloth, first two with jackets; and 2 others by Merrill, 8vo & tall 8vo (5)

✱ The first an excellent association copy, inscribed to Merrill's long-standing friend and former lover, Peter Tourville, the subject of Merrill's long poem *Peter*. See also next two lots.

£200 - 300



324

**Merrill (James)** FROM THE FIRST NINE POEMS 1946-1976, *jacket a little bumped and chipped at extremities*, New York, Atheneum, 1982; *Braving the Elements*, jacket marked with light fading to spine, Atheneum, 1972; *The Inner Room*, New York, Knopf, 1988, FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR *on titles*, first to Peter Tourville "here is lots of rhyme and meter/ and love between the lines for Peter"; and another by Merrill, 8vo (4)

✧ Excellent association copies, the last inscribed to Alan Ansen (1922-2006), a central figure among the Beat writers. He was close friends with Burroughs, Ginsberg and Kerouac, and inspired the latter's famous Rollo Greb character in *On the Road*, and A. J. in Burroughs's *Naked Lunch*. For Peter Tourville see also previous and next lots.

£200 - 300



325

**Merrill (James)** A DIFFERENT PERSON: A MEMOIR, WITH ADDITIONALLY SIGNED POSTCARD FROM THE AUTHOR *loosely inserted*, jacket price-clipped, Knopf, 1993; *Mirabell: Books of Number*, "for Peter, a number if ever there was one", 1978; *Santorini: Stopping the Leak*, ONE OF 26 LETTERED COPIES SIGNED BY THE AUTHOR *on limitation page*, with *holograph corrections on p.17*, 1982; FIRST EDITIONS, first two with SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR TO PETER TOURVILLE *on titles*, original cloth or wrappers, first two with dust-jackets; and 2 others by Merrill, 8vo (5)

✧ Excellent association copies, for Peter Tourville see previous two lots.

£200 - 300

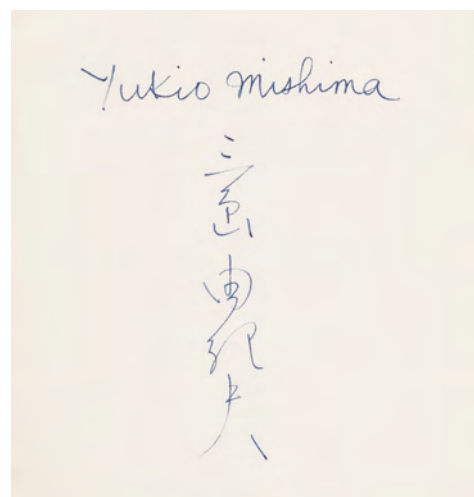


326

**Mishima (Yukio)** THE SOUND OF WAVES, translated by Meredith Weatherby, FIRST JAPANESE PRINTING OF THE FIRST EDITION IN ENGLISH, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO CHARLES TERRY *on endpaper*, illustrations by Yoshinori Kinoshita, *The Book Worm*, Tokyo, book shop ink stamp to endpaper, original pictorial wrappers, faint creasing to spine, light wear to spine ends, ¥125 price sticker to upper cover, light surface soiling and small stain to lower corner of lower cover, rubbing and toning to extremities, but a very good copy overall, 8vo, Tokyo, Charles E. Tuttle Company, 1956.

✧ Mishima's enduring coming-of-age classic with a presentation inscription to Charles Terry the translator and academic. Terry (1926-1982) was a Japanese translator for the US army during the war and remained in Japan after 1945. He formed a circle of ex-pat writers and publishers that counted Mishima as an occasional visitor.

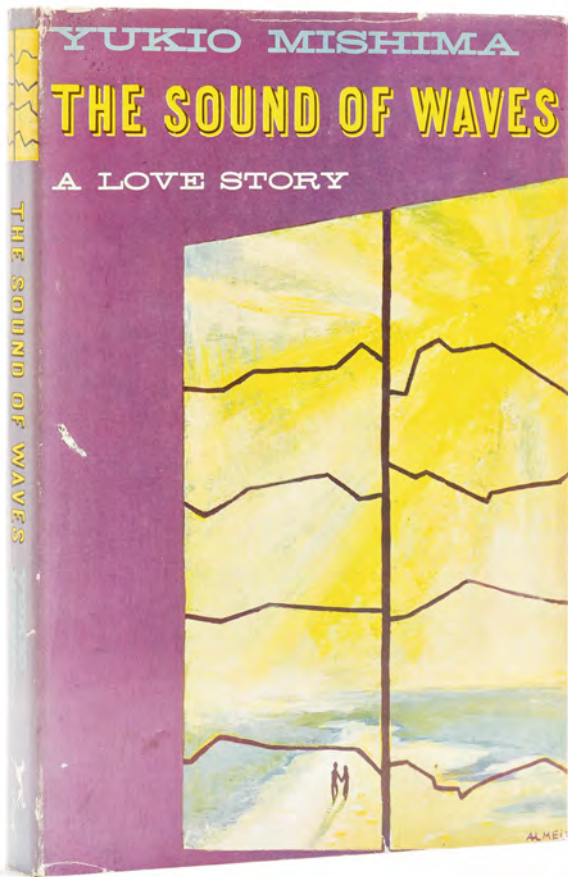
£1,000 - 1,500



327

**Mishima (Yukio)** THE SOUND OF WAVES, translated by Meredith Weatherby, FIRST EDITION IN ENGLISH, SIGNED BY THE AUTHOR IN JAPANESE AND ENGLISH *on endpaper*, illustrations by Yoshinori Kinoshita, original pictorial boards, spine ends and corners a little rubbed and bumped, dust-jacket, very light fading to spine, spine ends and corners a little rubbed and chipped, short closed tear with creasing to head of lower panel, an excellent example, 8vo, New York, Alfred A. Knopf, 1956.

£600 - 800



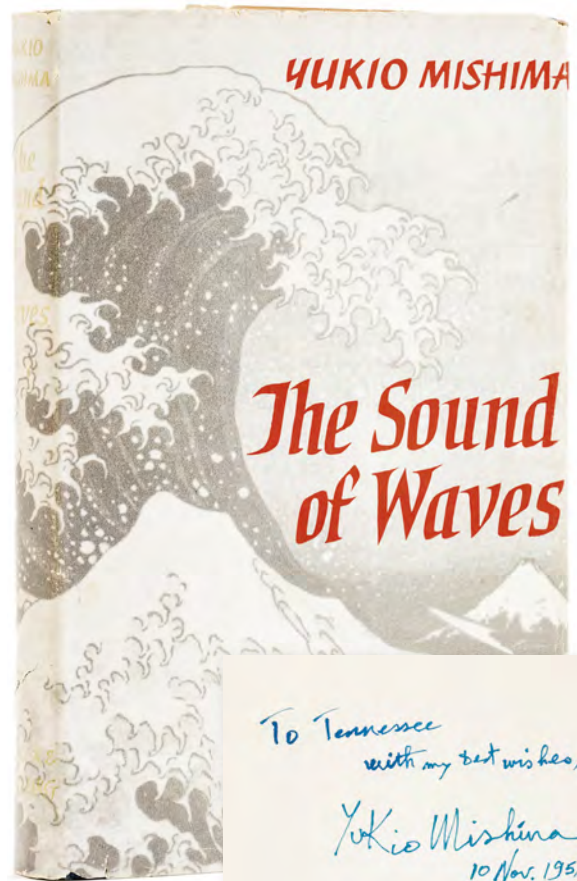
To Dorothy Norman  
with the author's  
best wishes  
Yukio Mishima

328

**Mishima (Yukio)** THE SOUND OF WAVES, FIRST EDITION IN ENGLISH, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO DOROTHY NORMAN "AT THE X'MAS TIME 1957" to endpaper, light cockling to endpapers with end of inscription smudged, original boards, spine ends and corners a little rubbed and bumped, dust-jacket, fading to spine, 2 short closed tears with creasing to head of lower panel, light rubbing to extremities, a very good example, 8vo, New York, Alfred A. Knopf, 1956.

✪ Dorothy Norman (1905-97) American photographer, editor and patron of the arts.

£600 - 800



To Tennessee  
with my best wishes,  
Yukio Mishima  
10 Nov. 1957

三島由紀夫

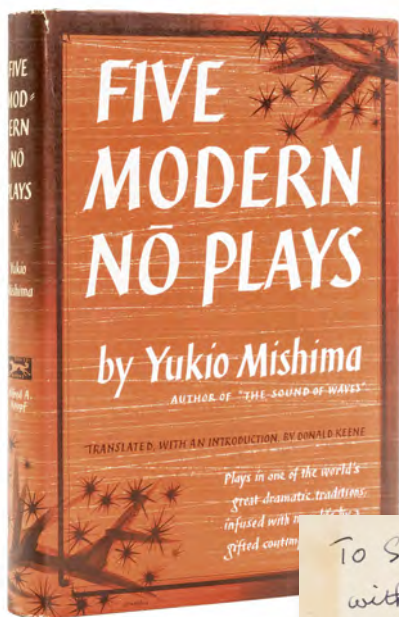
329

**Mishima (Yukio)** THE SOUND OF WAVES, translated by Meredith Weatherby, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR IN ENGLISH AND JAPANESE TO TENNESSEE WILLIAMS DATED 10 Nov. 1957 on half-title verso, illustrations by Yoshinori Kinoshita, letter of provenance in envelope loosely inserted, original boards, fading to spine (heavier at either end), dust-jacket, light fading to spine, spine ends and corners a little chipped, closed tears to head and foot of lower joint, light foxing to flaps, light surface soiling to lower panel, 8vo, Secker & Warburg, 1957.

✪ A FINE ASSOCIATION COPY, INSCRIBED TO HIS FRIEND, THE PLAYWRIGHT TENNESSEE WILLIAMS.

Williams and Mishima first met in the late 1950s (very likely on the same occasion that this copy was inscribed) and quickly developed a rapport. Mishima introduced Williams to Japanese Noh theatre culture which was highly influential in the playwright's later works. Indeed, Williams dedicated his late play *The Day on Which a Man Dies* to Mishima and the central character was modelled on the Japanese author. According to the letter of provenance, this book was signed by Mishima while he and Williams were staying at the house of *Paris Review* journalist James Shuttleworth's house in order to conduct a joint interview. The writers exchanged inscribed volumes of their works before entrusting them to their host but never retrieving them.

£1,500 - 2,000



To Stephen Andrews  
with the author's  
best wishes  
Yukio Mishima  
25 June '60

330

**Mishima (Yukio)** FIVE MODERN NŌ PLAYS, translated by Donald Keene, FIRST EDITION IN ENGLISH, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, recipient's ink ownership stamps to endpapers, some browning to endpapers, original cloth-backed boards, some light insect damage to upper and lower edges of boards, dust-jacket, very light toning to spine light rubbing and creasing to tips of spine and corners, very short closed tear to head of upper joint, light surface soiling to lower panel, an excellent example, 8vo, New York, Alfred A. Knopf, 1957.*

✿ Rare signed or inscribed. Mishima was awarded the illustrious Kishida prize for this important group of dramas.

£400 - 600

To Harold Strauss  
with the author's best wishes

Yukio Mishima

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29 Oct '57

331

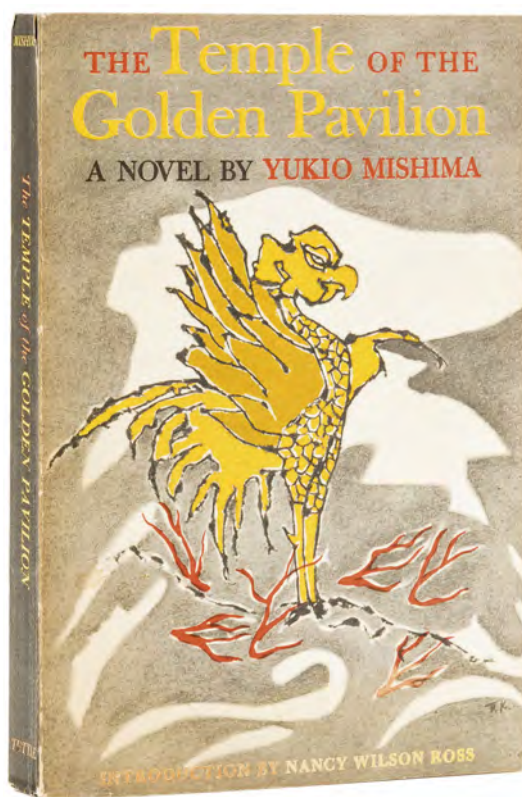
331

**Mishima (Yukio)** BITOKU NO YOROMEKI, FIRST EDITION, [ONE OF 500 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HAROLD STRAUSS IN JAPANESE AND ENGLISH WITH STRAUSS'S NAME WRITTEN IN IDIOMATIC JAPANESE DATED 29 OCT. '57 *to endpaper, illustrations, sword bookmark attached by silk tie, original pictorial wrappers, some bumping to spine ends, but a near-fine example overall, glacine dust-jacket, a little browned, some chipping to head and foot, original slip-case (marked and a little worn, 2 joints broken and repaired), 4to, Tokyo, n.p., 1957.*

✿ A SUPERB ASSOCIATION COPY OF THIS RARE WORK, SEEMINGLY NEVER TRANSLATED INTO ENGLISH, WITH A PRESENTATION INSCRIPTION TO MISHIMA'S US PUBLISHER.

Harold Strauss (1907-75) was the editor-in-chief at Alfred A. Knopf from 1942 until 1966. Strauss and Mishima had an excellent working relationship and Mishima trusted the publisher implicitly, never employing an American literary agent to deal with him on his behalf.

£750 - 1,000

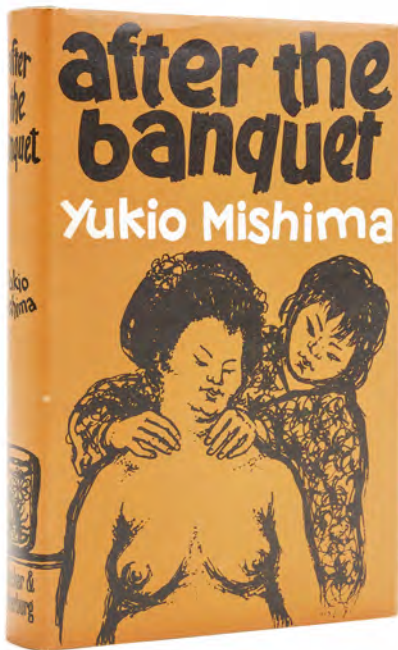


332

**Mishima (Yukio)** THE TEMPLE OF THE GOLDEN PAVILION, translated by Ivan Morris, FIRST AMERICAN AND JAPANESE PRINTING IN ENGLISH, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to half-title, dated April '61, earlier ink gift inscription dated 1959 Dec. above, original pictorial wrappers, light creasing and toning to spine, rubbing to tips of spine and corners, an excellent example, glacine dust-jacket, some minor chipping to spine ends, cloth slip-case, 8vo, Rutland, Vermont & Tokyo, Charles E. Tuttle Company, 1959.*

✿ The author's second novel to be published in the US, we can trace only one other inscribed copy.

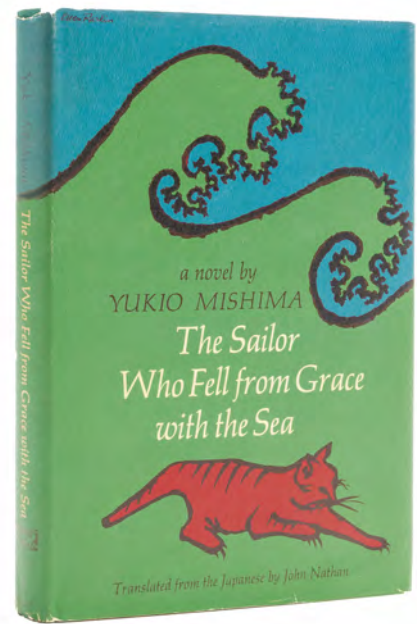
£300 - 400



333



334



335

To Anne Graham Bell  
 City of London became a  
 unforgettable city in my life  
 because of your kindness  
 affectionately  
 Yukio Mishima  
 March 20 '65

333

**Mishima (Yukio)** AFTER THE BANQUET, translated by DONALD KEENE, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO ANNE GRAHAM BELL - CITY OF LONDON BECAME A[N] UNFORGETTABLE CITY IN MY LIFE BECAUSE OF YOUR KINDNESS - AFFECTIONATELY - YUKIO MISHIMA, MARCH 20 '65" to endpaper, original boards, dust-jacket, very light fading to spine, fading rubbing to tips of spine and corners, a near-fine example overall, 8vo, Secker & Warburg, 1963.

✧ A charming inscription, Anne Graham Bell was possibly a British literary agent.

£500 - 700

334

**Mishima (Yukio)** AFTER THE BANQUET, translated by Donald Keene, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR and dated January 13, 1963 with a presentation inscription above in another hand "To Mr. & Mrs. Ronald Preston with the author's best wishes" to endpaper, light spotting and toning to endpapers, original cloth-backed boards, dust-jacket, light browning to spine and head of lower panel, spine ends and corners rubbed and a little chipped, very short tear with creasing to head of upper panel, rubbing to extremities, very good overall, 8vo, New York, Alfred A. Knopf, 1963.

✧ Mishima's novel that brought him critical attention in American and a court case in Japan. Rare signed or inscribed, it seems possible that Mishima signed several copies in a similar manner for his American publisher or agent to use for presentation.

£500 - 700

To Al Lepage  
 with the author's best wishes  
 Yukio Mishima  
 Sept. 1965  
 リーページ様  
 島田由紀夫

335

**Mishima (Yukio)** THE SAILOR WHO FELL FROM GRACE WITH THE SEA, translated by John Nathan, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR IN ENGLISH AND JAPANESE DATED SEPTEMBER 1965 to endpaper, original cloth-backed boards, dust-jacket, light browning to spine, spine ends and corners a little chipped, short closed tear to head of lower panel, but an excellent example overall, New York, Alfred A. Knopf, 1965; and a signed copy of Nathan's biography of Mishima, 8vo (2)

✧ An inscribed copy of Mishima's celebrated novel, adapted for opera and film. We can trace no other inscribed copy at auction.

£800 - 1,200



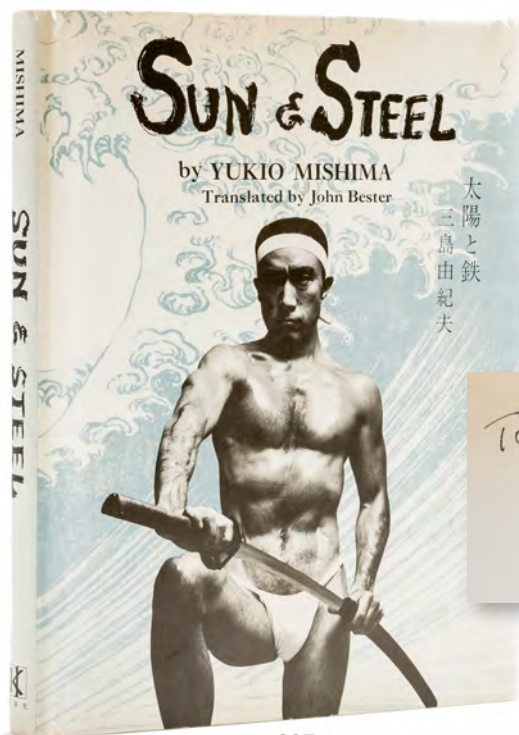


336

**Mishima (Yukio)** TAIYO TO TETSU [SUN AND STEEL], FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO KINEMARO IZAWA in Japanese to endpaper, original cloth, dust-jacket, some surface cockling to laminate, but near-fine generally, original card slip-case with printed wraparound band (some splitting to band, the slip-case a little rubbed and browned), 4to, Tokyo, Kodan-sha, 1968.

✧ MISHIMA'S AUTOBIOGRAPHICAL ESSAY, FOCUSING IN PARTICULAR ON HIS LATER LOVE OF FITNESS AND BODYBUILDING, INSCRIBED TO A FRIEND AND CLOSE ASSOCIATE. Kinemaro Izawa featured heavily in the final years of Mishima's life and as the author withdrew from the world in the build up to his suicide, Izawa acted as his conduit to the outside. The day before his suicide Mishima wrote his final farewells to several people including Izawa to whom he entrusted his will and preparations for his funeral.

£600 - 800



337

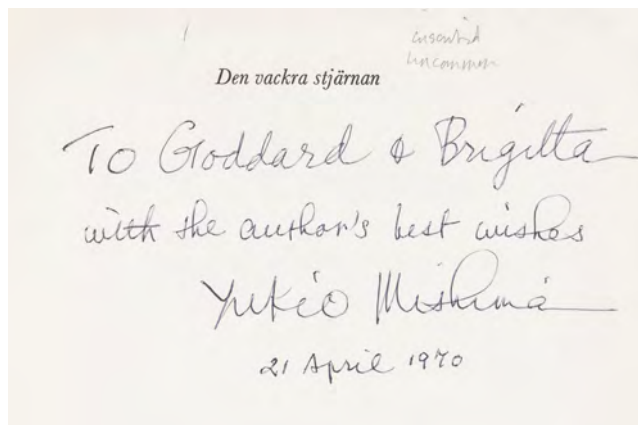
337

**Mishima (Yukio)** SUN AND STEEL, translated by John Bester, FIRST EDITION IN ENGLISH, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO DOMINIQUE AURY to half title, decorations, very light marginal toning, newspaper clipping loosely inserted, original cloth, spine ends and corners a little bumped, dust-jacket, rubbing and creasing to spine ends and corners, very light toning to head, but a near-fine example overall, 4to, Palo Alto, CA [& Tokyo], Kodansha International, 1970.

✧ AN EXCELLENT ASSOCIATION, INSCRIPTION TO THE AUTHOR OF *STORY OF O* WHO WOULD TRANSLATE MISHIMA'S *DEATH IN MIDSUMMER* INTO FRENCH.

Anne Desclos (1907-98), journalist, editor and author, was best known under her pen name Dominique Aury, under which she she wrote the best-selling erotic novel *Story of O*.

£800 - 1,200

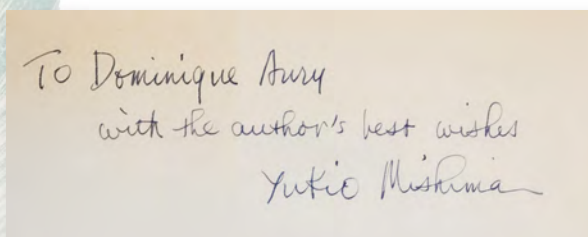


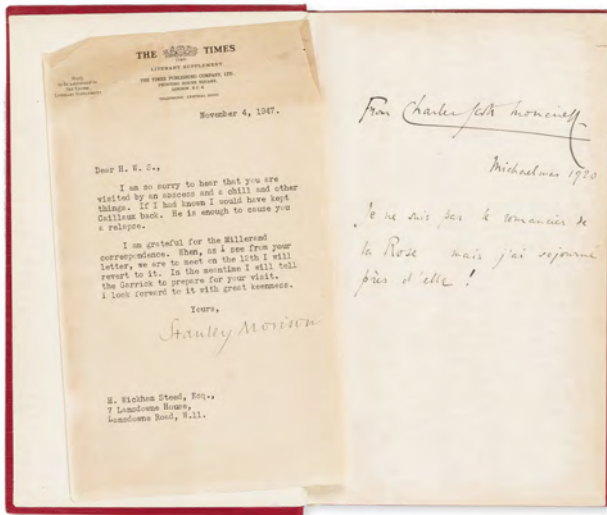
338

**Mishima (Yukio)** DEN VACKRA STJÄRNAN, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO GODDARD AND BRIGITTA WITH THE AUTHOR'S BEST WISHES. YUKIO MISHIMA. 21 APRIL 1970" to half-title, unopened, original wrappers, light rubbing and creasing to extremities, 8vo, Stockholm, Albert Bonniers Forlag, 1970.

✧ A printed note inside states that this is inscribed to Goddard Lieberson and his wife Vera Zorina. Lieberson (1911-77) was president of Columbia Records and experimented with literary recordings. Vera Zorina (born Eva Brigitta Hartwig, 1917-2003) was a ballerina and film actress.

£150 - 200

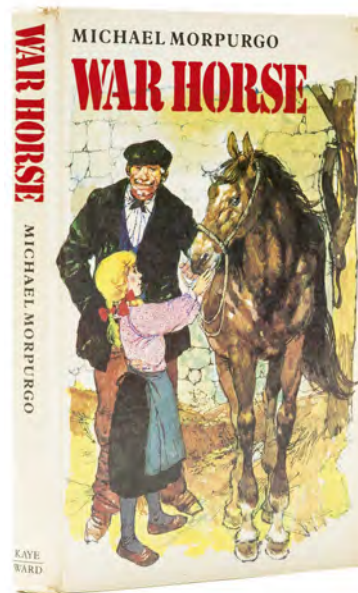




339

**Moncreiff (Charles Scott)** THE SONG OF ROLAND, FIRST EDITION OF THIS TRANSLATION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH 2 LINES IN FRENCH *to endpaper, T. L. s. from Stanley Morison to Wickham Steed loosely inserted, original cloth, paper label (with chip) to spine, Chapman & Hall, 1919* § [Moncreiff (Charles Scott)], "P. G. Lear". The Strange and Striking Adventures of Four Authors in Search of a Character, NUMBER 82 OF 350 COPIES, THIS COPY WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR AS P. G. LEAR TO VIOLET HUNT, *illustrations, original stiff wrappers with paper label to upper cover, light creasing and toning to extremities, Coyne Press, 1926*; and 2 others with ownership or presentation inscriptions of Moncreiff, 8vo (4)

£150 - 200

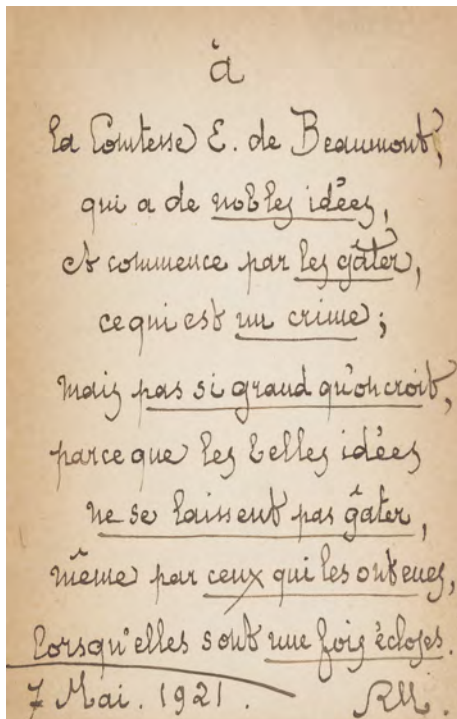


341

**Morpurgo (Michael)** WAR HORSE, FIRST EDITION, SIGNED BY THE AUTHOR *on title with ink flourish, light foxing and neat ink ownership inscription to title, original glazed pictorial boards priced £4.95, very light toning to spine and covers, spine ends and corners a little bumped, a very good copy, 8vo, Kingswood, Kaye & Ward, 1982.*

✧ First edition of the children's story that has achieved worldwide renown through adaptations on the stage and screen. Many copies were sent to libraries and copies in good condition are now scarce, even more so if signed.

£750 - 1,000



340

**Montesquiou (Robert de la)** LES DÉLICES DE CAPHARNAUM, FIRST EDITION, LENGTHY INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "LA COMTESSE E. DE BEAUMONT" *to endpaper, marginal browning, original wrappers, light creasing and browning to spine, later glacine jacket, Paris, Émile-Paul, [1921]*; and 4 others, French literature, all inscribed, 8vo (5)

£150 - 200



342

**Murdoch (Iris)** SARTRE. A ROMANTIC REALIST, *neat ink ownership inscription to endpaper, original cloth, dust-jacket, very light toning to spine, minor chipping to spine ends and corners, housed in custom drop-back box, Cambridge, Bowes & Bowes, [1953]*; Woman Ask Why: An Intelligent Woman's Guide to Nuclear Disarmament, *original wrappers, Campaign for Nuclear Disarmament, [1962]*; The Sovereignty of Good over other Concepts, *original wrappers, light sunning to spine, Cambridge, Cambridge University Press, 1967*; A Severed Head. A play in three Acts, *original boards, dust-jacket, price-clipped, Chatto & Windus, 1964*, FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR; and 4 others, similar, 8vo (8)

✧ A good group of non-fiction and theatrical works by Murdoch, including her first published book. All signed or inscribed.

£300 - 400



343

**Murdoch (Iris)** UNDER THE NET, FIRST EDITION, SIGNED BY THE AUTHOR on title, original boards, spine a little darkened, spine ends a little bumped, dust-jacket, light sunning to spine, minor chipping and light rubbing to spine ends and corners, neatly repairs short tears to joint ends, foxing to rear panel, light surface soiling to front panel, foxing to verso, but a very good, sharp example overall, 8vo, Chatto & Windus, 1954.

✧ The author's first novel, rare signed.

£1,000 - 1,500



344

**Murdoch (Iris)** THE FLIGHT FROM THE ENCHANTER, FIRST EDITION, SIGNED BY THE AUTHOR on title, light browning to endpapers and half-title, original boards, spine ends a little bumped, dust-jacket by Edward Bowden, light browning to spine and rear panel, spine ends and corners a little chipped with creasing to head of spine, light rubbing to extremities, an excellent example overall, 8vo, Chatto & Windus, 1956.

£600 - 800



345

**Murdoch (Iris)** The Sandcastle, ink ownership inscription, jacket price-clipped, 1957; The Bell, 1958; A Severed Head, 1961; An Unofficial Rose, jacket price-clipped, 1962; The Unicorn, jacket price-clipped, 1963; The Italian Girl, jacket price-clipped, 1964; The Red and the Green, jacket with short closed tear and creasing to head of upper panel, 1965; The Time of the Angels, 1966; The Nice and the Good, 1968; Bruno's Dream, jacket with a few short tears and creasing to head, 1969; A Fairly Honourable Defeat, jacket with light damp-staining, split to foot of upper fore-edge, joints rubbed, 1970; An Accidental Man, 1971; The Black Prince, jacket price-clipped, 1974; The Sacred & Profane Love Machine, 1974; A Word Child, jacket price-clipped, 1975; Henry and Cato, 1976; The Sea, the Sea, AUTOGRAPH POSTCARD SIGNED FROM THE AUTHOR loosely inserted, ink ownership inscription, 1978; Nuns and Soldiers, 1980; The Philosopher's Pupil, address label to endpaper, 1983; The Good Apprentice, light browning to text margins, 1985; The Book and the Brotherhood, light browning to text margins, ink ownership stamp, 1987; The Message to the Planet, light browning to text margins, 1989; The Green Knight, jacket price-clipped, 1993; Jackson's Dilemma, 1995, FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, some spines with light toning or browning, a few spine ends and corners a little rubbed and chipped but generally excellent or near-fine overall unless where mentioned, Chatto & Windus; and an inscribed reprint of The Sea, the Sea, 8vo (25)

✧ A SUPERB UNBROKEN RUN OF MURDOCH'S NOVELS, FROM HER THIRD TO HER LAST, ALL SIGNED OR INSCRIBED.

£1,000 - 1,500



346

**Murdoch (Iris)** JOANNA JOANNA, LETTER "G" OF A SMALL NUMBER OF LETTERED COPIES, SPECIALLY-BOUND AND SIGNED BY THE AUTHOR, *from an edition limited to 143 copies, original navy goatskin, spine lettered in gilt, slip-case, Colophon Press, 1994; A Year of Birds, ONE OF 350 COPIES SIGNED BY THE AUTHOR AND ARTIST, illustrations by Reynold Stone, original cloth-backed boards, Compton Press, 1978 & Aldwinckle (Stella) Christ's Shadow in Plato's Cave. Foreword by Iris Murdoch. Biographical Postscript by Richard Leachman, NUMBER 11 OF 24 COPIES SIGNED BY MURDOCH, LEACHMAN AND ROBIN WATERFIELD AND WITH 1P. OF THE AUTHOR'S MANUSCRIPT NOTES inserted in pocket at rear, original cloth, Oxford, Amate Press, 1990; and 4 others, limited editions, signed by Murdoch, 8vo (7)*

✧ A good group of limited editions signed by Murdoch. Curiously the first item lettered is "G" from a limitation of 6 copies lettered A-F.

£300 - 400



Edna O'Brien

347

347

**O'Brien (Edna)** [The Country Girls Trilogy], 3 vol., *comprising The Country Girls, spine ends a little bumped, jacket price-clipped, light browning to spine, spine ends and corners a little rubbed and chipped, some light staining to head of spine and upper corner, Hutchinson, 1960; The Lonely Girl, light foxing, book label of John Johnson to pastedown, light fading to spine, jacket price-clipped, light browning to spine, spine ends and corners a little chipped, tear to head of joints with tape repair to verso, chip to foot of lower joint, light soiling to lower panel, Jonathan Cape, 1962; Girls in their Married Bliss, jacket spine very lightly toned, spine ends and corners a little chipped, light rubbing to extremities, Jonathan Cape, 1964, FIRST EDITIONS, ALL SIGNED BY THE AUTHOR on title, original boards, dust-jackets, 8vo.*

✧ O'Brien's classic trilogy, at the time controversial, now seen as a landmark in Irish feminist writing.

£400 - 600



for Joe  
with love  
Frank

LOVE  
POEMS

348

**O'Hara (Frank)** LOVE POEMS (TENTATIVE TITLE), FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR JOE [LESUEUR] WITH LOVE FRANK" *on title, usual light offsetting onto title, some light marking to margins, original wrappers, light browning, spine ends a little chipped, some light marking to covers, extremities a little rubbed, oblong 4to, New York, Tibor De Nagy Editions, 1965.*

✧ AN EXCELLENT ASSOCIATION OF O'HARA'S LAST COLLECTION OF POETRY INSCRIBED TO HIS THEN LOVER. O'Hara and LeSueur's relationship lasted from 1955-65 and O'Hara was tragically killed in 1966 making inscribed copies of this work especially rare. We can trace no other inscribed copy.

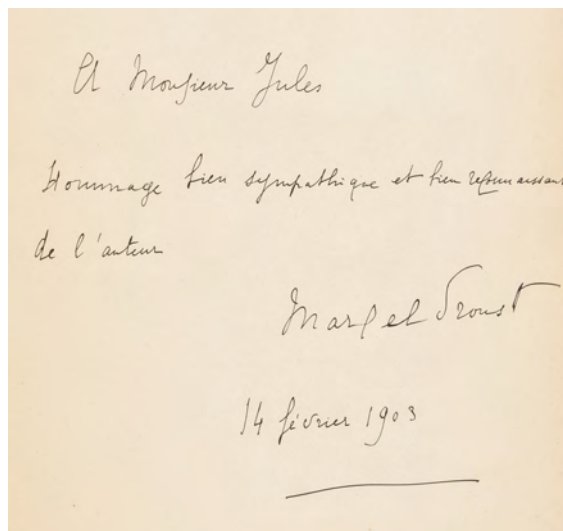
£1,000 - 1,500



349

**Pinter (Harold)** MONOLOGUE, *original roan*, Covent Garden Press, 1973 § Maugham (W. Somerset) *The Painted Veil*, *bookplate to pastedown, original boards, browning to spine*, New York, George H. Doran, [1925] § Lessing (Doris) *Under My Skin*, *original cloth, slip-case*, Harper Collins, 1994; and 12 others, English literature, most signed or inscribed, 8vo (15)

£200 - 300



350

**Plante (David)** THE GHOST OF HENRY JAMES, *jacket with light creasing to head and foot, rubbing to extremities*, 1970; Slides, 1971; Relatives, 1972; The Darkness of the Body, *jacket with patch of rubbing and shadowing to upper panel*, 1974; Figures in Bright Air, *light toning to jacket*, 1976; The Family, 1978; The Country, *jacket price-clipped*, 1981; The Woods, 1982; Difficult Women, 1983; The Foreigner, 1984; The Catholic, 1985; The Native, 1987; The Accident, New York, 1991; The Annunciation, New York, 1994, FIRST OR FIRST ENGLISH EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, *original boards, dust-jackets, some faint rubbing or very light creasing to head and foot but generally near-fine overall*; and the signed limited edition of My Mother's Pearl Necklace, 8vo (15)

✱ An excellent run of Plante's novels, including the acclaimed Francoeur trilogy.

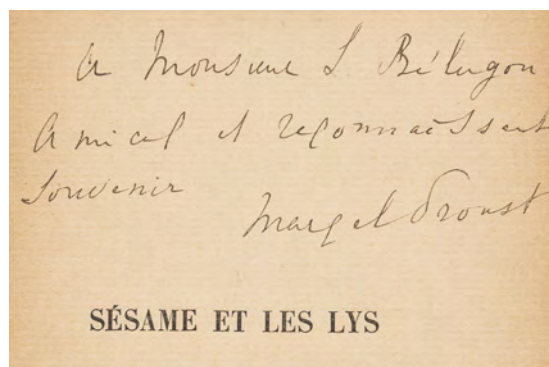
£300 - 400

351

**Proust (Marcel)** LES PLAISIRS ET LES JOURS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to *endpaper, illustrations by Madeleine Lemaire, later cloth, original wrappers (trimmed and window-mounted) bound-in, preserved in custom morocco-backed boards with gilt spine*, 4to, Paris, Calmann Levy, 1896.

✱ PROUST'S FIRST BOOK, RARE SIGNED OR INSCRIBED. The recipient "Jules" has sadly had their last name comprehensively excised from the page. A collection of his early writings, *Les Plaisirs et les Jours* was sumptuously produced but met with only mild critical attention and disappointing sales. It's failure was a blow to Proust's confidence and led in part to the extended hiatus in his writing.

£3,000 - 4,000



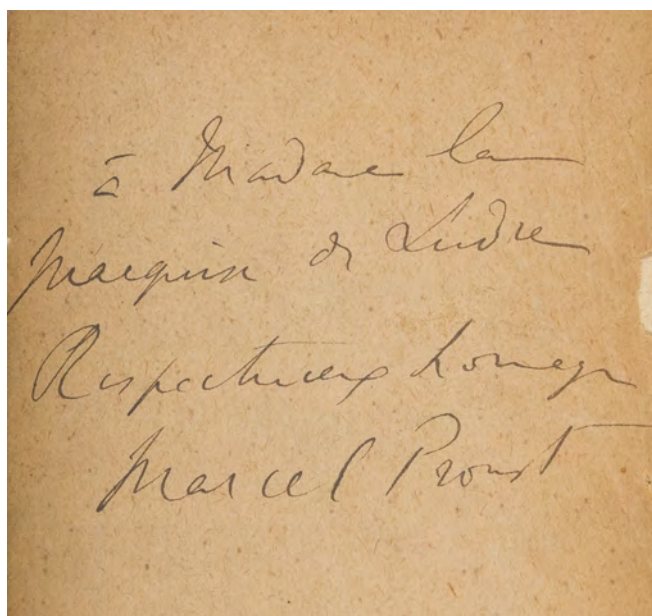
352

**Proust (Marcel, translator).- Ruskin (John)** SESAME ET LES LYS. DES TRÉSORS DES ROIS, DES JARDINS DES REINES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A MONSIEUR L. BELUGOU. AMICAL ET RECONNASIANT SOUVENIR MARCEL PROUST" to *half-title*, 8pp. *advertisements, light browning, later bookplate of Belugou loosely inserted, original wrappers, creasing and toning to spine and covers, chipping to extremities, later glacine dust-jacket, preserved in custom drop-back box*, Paris, Mercure de France, 1906; and a copy of Edith Wharton, *Lettres à l'ami français*, 8vo (2)

✱ AN INTERESTING ASSOCIATION COPY OF PROUST'S SECOND BOOK.

Léon Belugou (1865-1934), journalist and man of letters, was friends with Proust and is best-remembered now as the friend and correspondent of Edith Wharton (the American author even gifted her old baby rattle to Belugou's daughter). Belugou was on the staff at the Mercure de France so it seems possible that he may have encouraged either Proust or the staff at the Mercure in order to see the present volume to publication.

£1,500 - 2,000

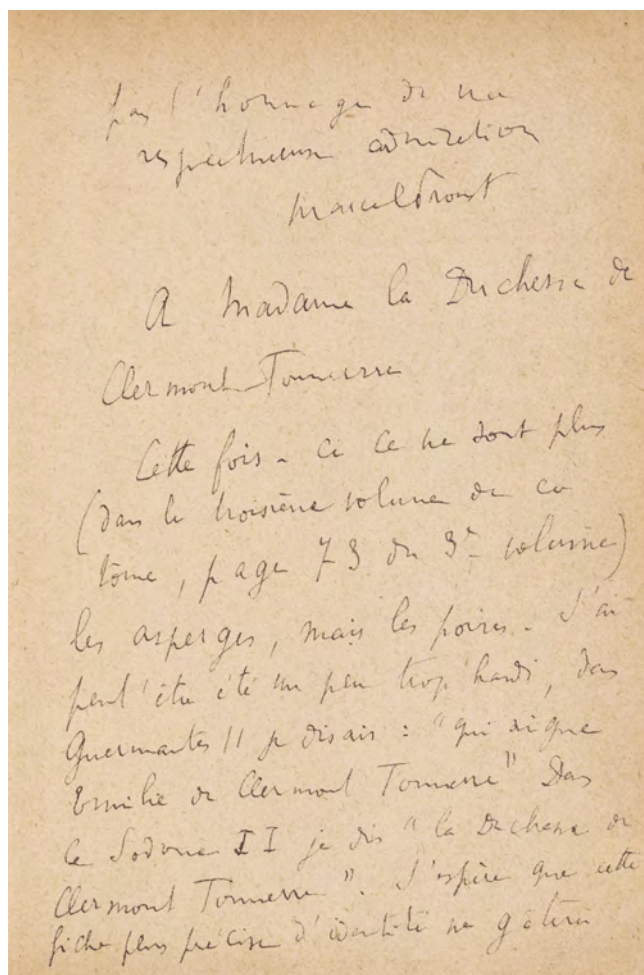


353

**Proust (Marcel)** DU CÔTÉ DE CHEZ SWANN, FIRST EDITION, *issue with the typographical error to Grasset corrected but with no index at rear, priced at F3.50, the title dated 1914 and the front wrapper 1913, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO MME MARQUISE DE LUDRE to (browned and chipped) leaf tipped in at front, light marginal toning, bookplate of Daniel M. Friedenberg to pastedown, morocco-backed boards, gilt by Creuzevault, spine a little browned, some light rubbing to extremities, original wrappers and spine (creased with some neat repairs and restoration) bound in, 8vo, Paris, B. Grasset, 1914 [but 1913].*

✱ THE FIRST BOOK IN PROUST'S MONUMENTAL À LA RECHERCHE DU TEMPS PERDU WITH A LEAF INSCRIBED TO HIS FRIEND, THE WEALTHY MME DE LUDRE. Madame de Ludre was an occasional dining companion of Proust's and would attend his concerts and salons.

£2,000 - 3,000



354

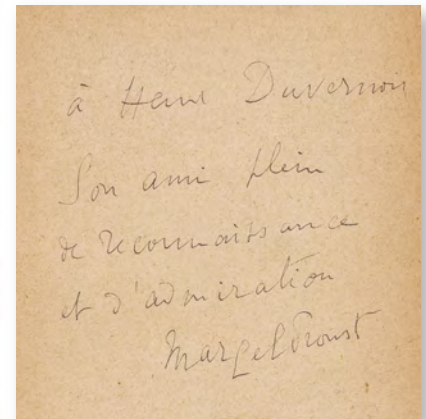
**Proust (Marcel)** SODOME ET GOMORRHE II, part 1 only (of 3), FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO THE DUCHESS OF CLERMONT-TONNERRE "CETTE FOIS - CI CE NE SONT PLUS (DANS LE TROISIÈME VOLUME DE CE TOME, PAGE 73 DU 3ÈME VOLUME) LES ASPERGES, MAIS LES POIRES. J'AI PEUT-ÊTRE ÉTÉ UN PEU TROP HAUT, DANS GUERMANTES. JE DISAIS: "QUI SIGNE EMILIE DE CLERMONT TONNERRE." DANS CE SODOME II, JE DIS "LA DUCHESS DE CLERMONT TONNERRE". J'ESPÈRE QUE CETTE FICHE PLUS PRÉCISE D'IDENTITÉ TE GÂTERAS.", *light browning to text, bookplate of Elisabeth de Tonnerre to endpaper, near-contemporary half vellum, spine with the gilt crossed keys of the Clermont family to foot, 8vo, Paris, Éditions de la Nouvelle Revue Française, 1922.*

✱ A FINE ASSOCIATION COPY WITH A SUPERB INSCRIPTION TO THE PRINCIPAL INSPIRATION FOR ORIANE, DUCHESS DE GUERMANTES, A CENTRAL CHARACTER IN THE NOVELS, NOTING THE TWO TIMES THE AUTHOR HAD IDENTIFIED HER IN THE TEXT (THE SECOND WITH A TEASING PROMOTION IN SOCIAL RANK). The deterioration in Proust's health and subsequent death in 1922 meant that copies of Sodome et Gomorrhe II were among the last books he inscribed.

Élisabeth, Duchess of Clermont-Tonnerre (née de Gramont, 1875 - 1954) was an author and close friend of Proust. She had grown up among the highest rungs of the French aristocracy but happily turned away from this world and was nicknamed the "red duchess" due to her support for socialism and feminism. She also became the long-term lover and companion of Natalie Clifford Barney.

This copy originally from the Henrik Falktoft collection was originally catalogued for the sale of his books at Christie's (17th April, 2001, lot 171) but was sold privately and removed from the catalogue. A copy of the catalogue is included with this lot.

£6,000 - 8,000



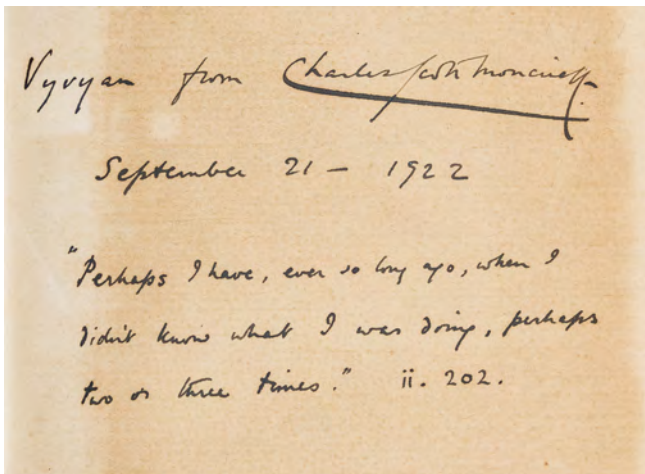
355

**Proust (Marcel)** SODOME ET GOMORRHE II, 3 vol., FIRST EDITION, VOL.1 WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO HENRI DUVERNOIS "SON AMI PLEIN DE RECONNAISSANCE ET D'ADMIRATION" to endpaper, browning to text, bookplate of Daniel M. Friedenberg to inside of each upper wrapper, original printed wrappers, browning, chipping to spine, heaviest to vol. 1, some chipping to wrappers, light surface soiling to vol. 1, preserved in custom morocco-backed drop-back box, 8vo, Paris, F. Paillart for Éditions de la Nouvelle Revue Française, 1922.

✧ THE COMPLETE VOLUME FIVE OF À LA RECHERCHE DU TEMPS PERDU WITH AN EXCELLENT ASSOCIATION INSCRIPTION TO THE AUTHOR HENRI DUVERNOIS.

Duvernois (1875-1937) was a friend and correspondent of Proust's. He would later become the director of the publishing house Arthème Fayard which would subsequently publish Proust's works.

£3,000 - 4,000

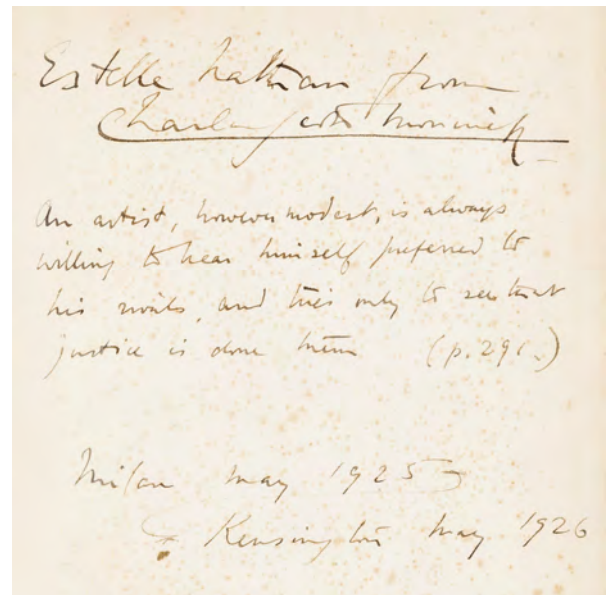


356

**Proust (Marcel)** SWANN'S WAY, translated by C.K. Scott Moncrieff, vol. 1 only, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE TRANSLATOR "VYVYAN [HOLLAND] FROM CHARLES SCOTT MONCRIEFF, SEPTEMBER 21 - 1922. "PERHAPS I HAVE, EVEN SO LONG AGO, WHEN I DIDN'T KNOW WHAT I WAS DOING, PERHAPS TWO OR THREE TIMES" II. 202" to endpaper, publisher's prospectus loosely inserted, browning to endpapers, original cloth, light fading to spine, light rubbing to spine tips and corners, 8vo, Chatto & Windus, 1922.

✧ The first volume of the first English edition with an excellent inscription from the translator to his friend the author and son of Oscar Wilde, Vyvyan Holland (1886-1967).

£400 - 600

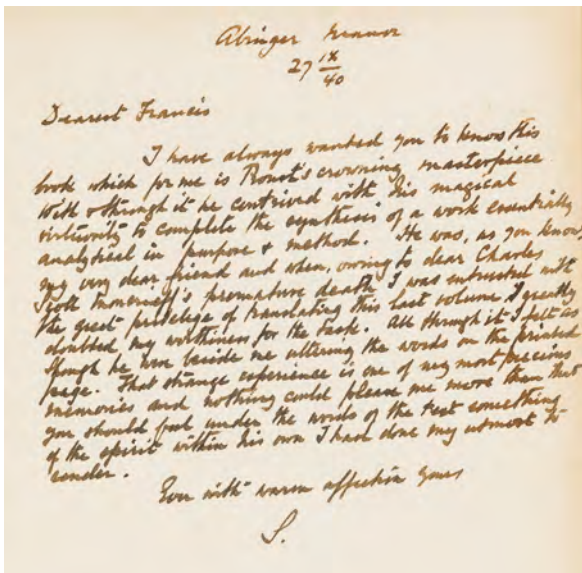


357

**Proust (Marcel)** THE GUERMANTES WAY, translated by C.K. Scott Moncrieff, 2 vol., FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE TRANSLATOR TO ESTELLE NATHAN "An artist, however modest, is always willing to hear himself preferred to his rivals, and tries only to see that justice is done them". (p.291) Milan May 1925 - Kensington May 1926" to endpaper, light spotting to endpapers, original cloth, light toning to spines, spine ends and corners a little bumped, light rubbing to extremities, 8vo, Chatto & Windus, 1925.

✧ An excellent presentation inscription from the translator to the artist Estelle Nathan (1871-1949) whose pencil sketch portrait of Moncrieff appears in Findlay's biography.

£300 - 400



358

**Proust (Marcel)** TIME REGAINED, translated by Stephen Hudson, FIRST ENGLISH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE TRANSLATOR "Dearest Francis, I have always wanted you to know this book which for me is Proust's crowning masterpiece. With and through it he contrived with his magical virtuosity to complete the synthesis of a work essentially analytical in purpose and method. He was, as you know, my very dear friend and when, owing to dear Charles Scott Moncrieff's premature death I was entrusted with the great privilege of translating this last volume, I greatly doubted my worthiness for the task..." to endpaper, light toning or scattered foxing to margins, original cloth, light toning to spine, bumping to head and foot, Chatto & Windus, 1931; and the first Uniform edition of the same inscribed to Violet Wyndham, 8vo (2)

✧ THE FIRST ENGLISH EDITION OF THE FINAL VOLUME OF PROUST'S SEQUENCE WITH A SUPERB INSCRIPTION TO THE AUTHOR FRANCIS WYNDHAM.

£400 - 600



359

**Puig (Manuel)** KISS OF THE SPIDER WOMAN, "TO BURT, WHO LIKED THE MANUSCRIPT, HOPING HE WON'T MIND THE PRINTER'S JOB" Alfred A. Knopf, 1979; The Buenos Aires Affair, "TO LARRY, WISHING THAT OUR RIO AFFAIR IS AS INTERESTING TO HIM AS IT IS TO ME; I HOPE THIS IS THE BEGINNING OF A LONG FRIENDSHIP" fading to covers and spine, light toning to jacket, corners a little chipped, E. P. Dutton & Co., 1976, FIRST EDITIONS IN ENGLISH, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, light creasing to head and foot, excellent or near-fine otherwise, New York, 8vo (2)

£150 - 200

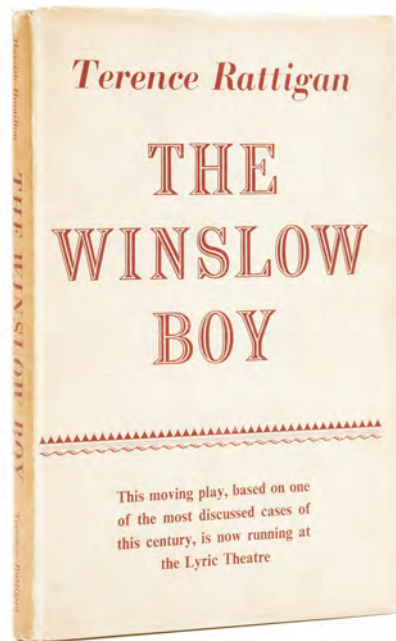


360

**Purdy (James)** IN A SHALLOW GRAVE, THE DEDICATION COPY WITH SIGNED PRESENTATION INSCRIPTION "FOR ED, WITH LOVE, JAMES, JANUARY 22, 1976" to dedication p., copies of reviews tipped onto front and rear endpapers, article on Purdy loosely inserted, New York, Arbor House, [1975]; Colour of Darkness, signed presentation inscription from the author to Mike Delisio, additional presentation inscription to Delisio from W. H. Auden to endpaper, jacket spine ends and corners a little chipped, light creasing to head and foot, New York, New Directions, [1956], FIRST EDITIONS, original boards, dust-jackets; and 7 others by the same, all signed or inscribed, 8vo (9)

✧ The first with the printed dedication to three people the first of whom is Edward G. Hefter.

£300 - 400



361

**Rattigan (Terence)** THE WINSLOW BOY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR on front free endpaper, original cloth, dust-jacket, lightly browned, extremities with minor chipping and creasing, Hamish Hamilton, 8vo, 1946.

£150 - 200





362

**Rattigan (Terence)** THE DEEP BLUE SEA, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *on front free endpaper, jacket lightly marked and soiled*, 1952; In Praise of Love, 1973; Adventure Story, *endpaper with small light stain, jacket browned with short tears to spine head and lightly marked*, 1950; Who is Sylvia, *jacket lightly faded with very minor chips to extremities*, 1951, FIRST EDITIONS, ALL WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR *on endpapers, original boards, dust-jackets, Hamish Hamilton*; and another by Rattigan, 8vo (5)

✧ The second inscribed to Bernard Levin (1928-2004), British journalist and broadcaster "to Bernard with love, and admiration, and gratitude - and very possibly de Profundis\*". The explanatory asterisk reads: "it should either have been a small p or a large D. However I chose a large P! Want to make something of it?...I can lick you Levin...in the nicest possibly way of course."

£200 - 300

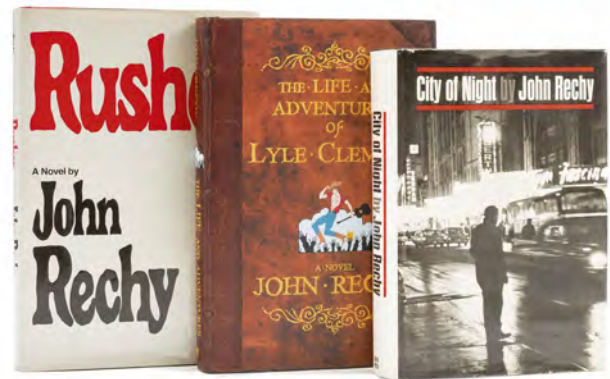


363

**Rattigan (Terence)** SEPARATE TABLES, FIRST EDITION, WITH ADDITIONALLY SIGNED POSTCARD *loosely inserted*, 1955; French Without Tears, *spine sunned, jacket with light toning to spine, spine ends and corners a little chipped, light soiling*, [1937]; After the Dance, *chips and short tears to extremities*, 1939; The Sleeping Prince, 1954; The Winslow Boy, New York, Dramatists Play Service, [1948], FIRST OR FIRST AMERICAN EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR *to endpapers, original cloth, dust-jackets, bumping and creasing to extremities, light marking or soiling to covers; all but the last by Hamish Hamilton, and another, Rattigan*, 8vo (6)

✧ Separate Tables and The Winslow Boy are both inscribed to his secretary Mary Herring, who began working for Rattigan in 1946 and was a close right-hand-person for the next seventeen years. The first also with postcard to Mary: "...Twenty days late! I have an excuse - writing a new play (in Brighton) But you thought up better ones in your time didn't you?...The play could be good, if I could only stop writing words and start writing something to act...know what I mean? who better? Terry".

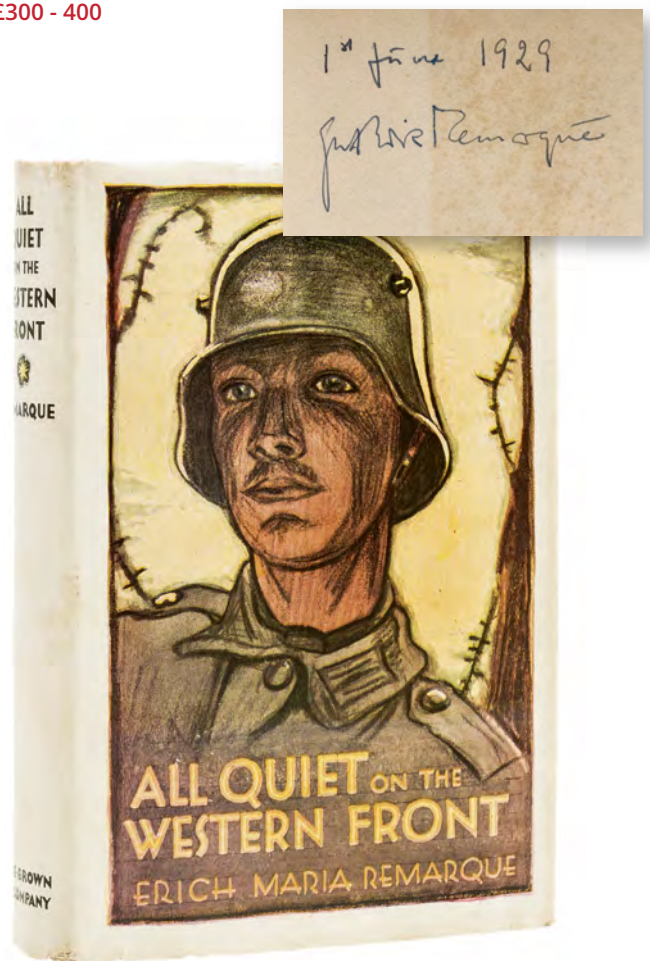
£300 - 400



364

**Rechy (John)** RUSHES, 1979; City of Night, 1963; The Life and Adventures of Lyle Clemmens, 2003, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *on front free endpaper or half-title, original boards, dust-jackets, very minor nicks but overall excellent copies*, New York, Grove Press, 8vo (3)

£300 - 400

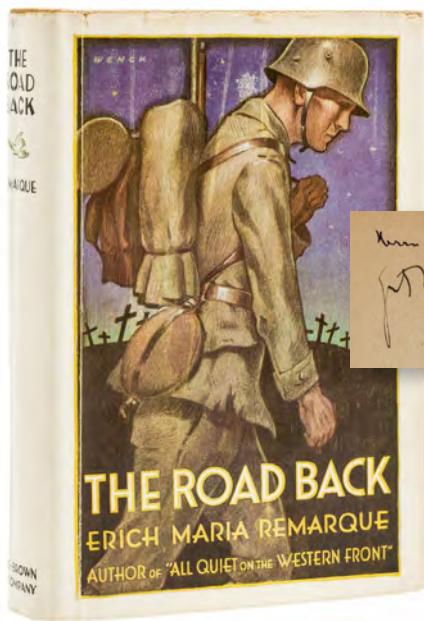


365

**Remarque (Erich Maria)** ALL QUIET ON THE WESTERN FRONT, translated by A. W. Wheen, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR AND DATED 1ST JUNE 1929 *on endpaper, small mark to title, light foxing to endpapers, original cloth, light fading to spine, first issue dust-jacket listing 100,000 American sales, spine ends and corners a little chipped, some light creasing and minor chipping to head and foot, some light surface soiling, but an excellent example overall*, 8vo, Boston, Little, Brown and Company, 1929.

✧ An excellent example of Remarque's superb First World War novel signed in the month of publication.

£3,000 - 4,000



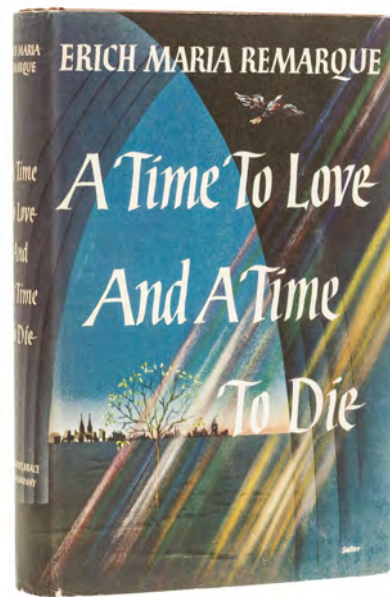
*here for home  
 Erich Maria Remarque*

366

**Remarque (Erich Maria)** THE ROAD BACK, translated by A. W. Wheen, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original cloth, light browning to spine, faint discolouration to covers, dust-jacket, vertical crease to spine, light creasing and faint staining to lower panel, upper panel a little chipped and creased at head, but still excellent overall, 8vo, Boston, Little, Brown, and Company, 1931.

✿ Remarque's sequel to *All Quiet on the Western Front* dealing with life in post-war Germany. Rare signed.

£300 - 400

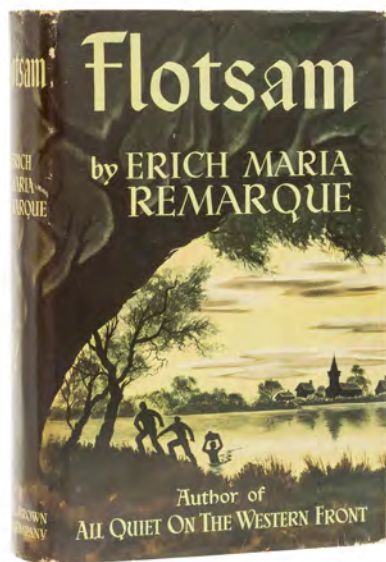


368

**Remarque (Erich Maria)** A TIME TO LOVE AND A TIME TO DIE, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR on half-title, Popular Library Inc. presentation label to endpaper, bookplate to pastedown, original cloth, slight bumping to spine ends and corners, dust-jacket, spine slightly dulled, light rubbing to tips of spine and corners, else fine, 8vo, New York, Harcourt, Brace and Company, 1954.

✿ Set on the Eastern Front during the Second World War, the present work is often seen as a counterpart to *All Quiet on the Western Front*.

£200 - 300

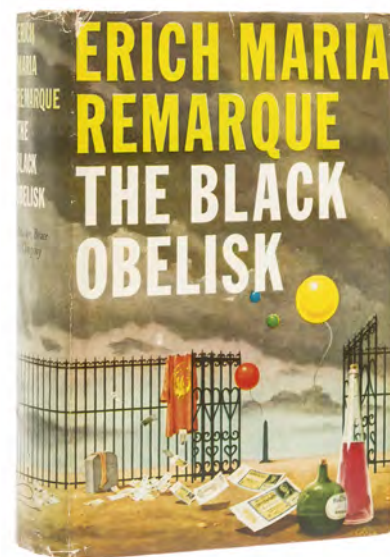


367

**Remarque (Erich Maria)** FLOTSAM, translated by Denver Lidley, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED 15TH JULY 1941 to endpaper, original cloth, very light fading to spine, dust-jacket, neatly price-clipped, very light fading to spine, spine ends and corners a little chipped, light rubbing and spotting to lower panel, light creasing to head and foot, but bright and excellent generally, slip-case, 8vo, Boston, Little, Brown and Company, 1941.

✿ Remarque's continuation of his semi-autobiographical portrait of German life, here following the interwoven stories of several German ex-patriots fleeing the oppression of the Nazis.

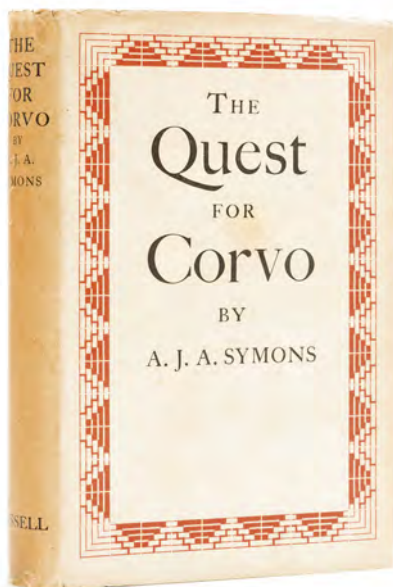
£300 - 400



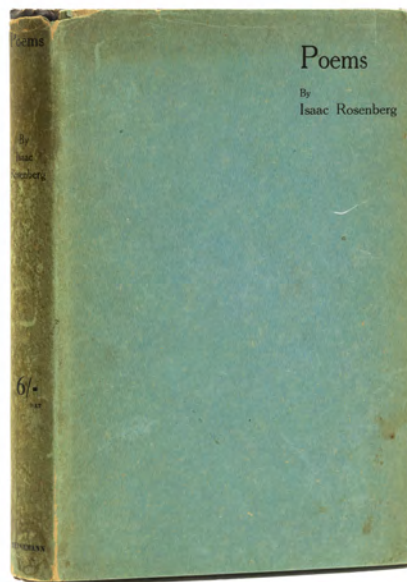
369

**Remarque (Erich Maria)** THE BLACK OBELISK, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED MAY 16, 1957 to endpaper, some light marginal toning, original cloth, spine ends a corners a little bumped and faded, dust-jacket, very light fading to spine, spine ends and corners a little creased and chipped, light foxing to flaps, light rubbing to extremities, still excellent overall, 8vo, New York, Harcourt, Brace and Company, 1957.

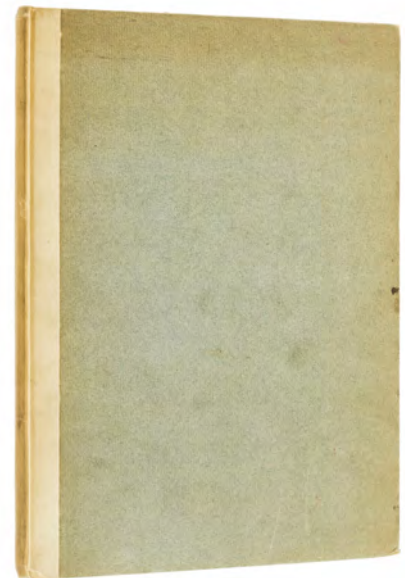
£150 - 200



371



372



373

Sidney Probert  
with very grateful salutations  
from his patient and prophet  
the producer of this book  
A. J. A. Symons  
Aug 16 1900

370

[**Rolfe (Frederick William, translator)**], "**Baron Corvo**". THE SONGS OF MELEAGER, preface by A. J. A. Symons, [ONE OF 750 COPIES], SIGNED PRESENTATION INSCRIPTION FROM SYMONS "Sidney Probert with very grateful salutations from his patient and prophet the producer of this book... Aug 16 1900" to endpaper, original cloth, gilt, spotting to fore-edge, t.e.g., others uncut, 8vo, First Edition Club at the Chiswick Press, [1937].

✧ The date is curious but likely due to the sad fact of Symons deteriorating health, for which he was being treated by Dr. Sidney Probert.

£200 - 300

371

[**Rolfe (Frederick William, translator)**], "**Baron Corvo**".-**Symons (Arthur)** THE QUEST FOR CORVO, FIRST EDITION, INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR HAROLD [HOBDA], A TRIBUTE TO A LONG AND ENJOYABLE FRIENDSHIP WITH THE PROFOUNDEST GOOD WISHES FROM HIS GOOD FRIEND THE AUTHOR A. J." to endpaper, publisher's prospectus loosely inserted, original cloth, slight shelf-lean, spine slightly faded, dust-jacket, spine browned, spine ends and corners a little chipped, light creasing to head and foot, 8vo, Cassell, 1934.

✧ Symons classic biography of the extraordinarily eccentric author Baron Corvo.

£200 - 300

372

**Rosenberg (Isaac)** POEMS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION WITH ALL GOOD WISHES FROM ANNIE WYMICK (SISTER OF ISAAC ROSENBERG) to endpaper, frontispiece portrait, original cloth with paper label to spine, light fraying to spine ends and edges, dust-jacket, spine browned and chipped at head, light discolouration to panels, extremities rubbed and with some light surface wear, 8vo, Heinemann, 1922.

✧ Rosenberg, poet and painter, was born in Bristol in 1890 and was killed on the Somme on 1 April 1918.

£400 - 600

To Mr W. L. Mollison -  
with kindest regards from  
Siegfried Sassoon.  
October '09.

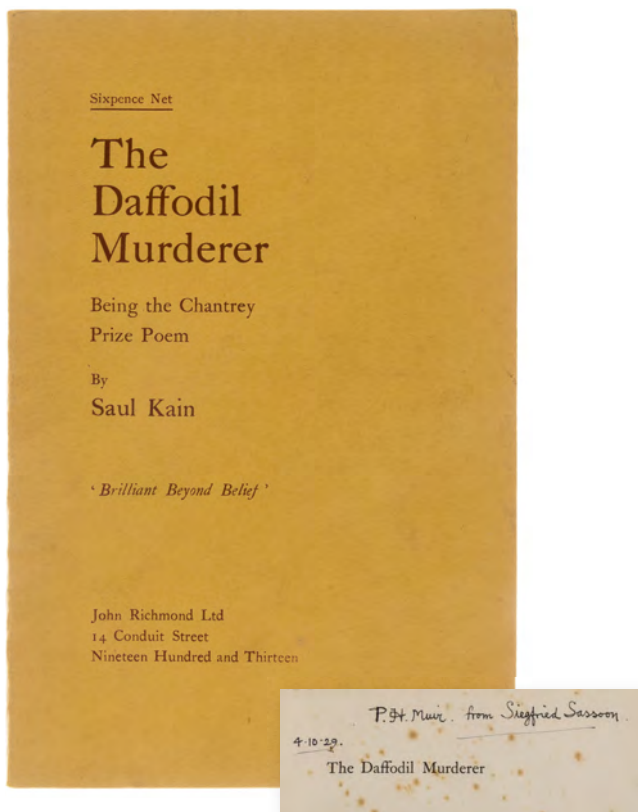
373

**Sassoon (Siegfried)** SONNETS, FIRST EDITION [one of c.50 copies], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO MR. W. L. MOLLINSON - WITH KINDEST REGARDS FROM SIEGFRIED SASSOON. OCTOBER '09" to endpaper, printed in red and black, PENCIL CORRECTION IN THE AUTHOR'S HAND TO THE SONNET "IMMORTALITY", the odd spot or small patch of soiling to margins, light browning to endpaper, bookplate of Maxwell Steinhardt designed by Rockwell Kent to pastedown, original cloth-backed boards, spine darkened, spine ends and corners a little bumped, light toning to covers, light marking to upper cover, uncut, [Keynes A4], 4to, Privately Printed, 1909.

✧ A SUPERB ASSOCIATION COPY OF THIS EARLY COLLECTION INSCRIBED TO AN IMPORTANT SOURCE OF ENCOURAGEMENT FOR THE YOUNG SASSOON.

W. L. Mollison (1851-1929) was Master of Clare College, Cambridge, during Sassoon's time as student there. He was key to Sassoon first publishing his poetry; suggesting he enter his poems for the Chancellor's medal and undertake publication which resulted in Sassoon's first book, the privately printed *Poems*, in 1906. The present collection comprises 6 new works and 11 revised that had previously appeared in *Sonnets and Verses* earlier the same year only for Sassoon to destroy all but two or three copies.

£2,000 - 3,000

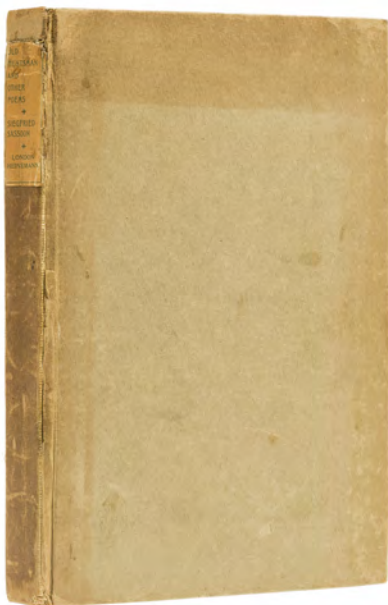


374

[Sassoon (Siegfried)], "Saul Kain". THE DAFFODIL MURDERER. BEING THE CHANTREY PRIZE POEM, introduction by 'William Butler' [T.W.H. Crosland], FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "P[ERCY]. H. MUIR FROM SIEGFRIED SASSOON. 4.10.29." to half-title, scattered foxing, original yellow wrappers, some very light surface soiling, near-fine otherwise, preserved in custom folding chemise, [Keynes A10], 8vo, John Richmond Ltd., 1913.

✿ Sassoon's parody of Masefield's *The Everlasting Mercy*, inscribed to the book dealer and Sassoon correspondent Percy Muir. The first of Sassoon's works to be published in a trade edition, *The Daffodil Murderer* led to Masefield praising Sassoon as "one of England's most brilliant rising stars". See also lot 390.

£1,000 - 1,500



375

375

Sassoon (Siegfried) THE OLD HUNTSMAN AND OTHER POEMS, FIRST EDITION, SIGNED BY THE AUTHOR on title, light browning to half-title and imprimatur f., original boards, browning to spine and covers, spine chipped at head with loss to first word of title on paper label, fraying to joints, new endpapers, [Keynes A15a], 8vo, William Heinemann, 1917.

✿ Sassoon's first major collection of war poetry.

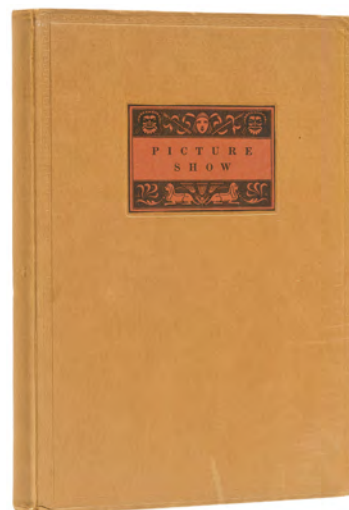
£300 - 400



376

Sassoon (Siegfried) COUNTER-ATTACK AND OTHER POEMS, FIRST EDITION, SIGNED BY THE AUTHOR on title, light marginal browning, ink gift inscription to verso of upper wrapper, original red and orange wrappers, light creasing and darkening to spine, light rubbing to extremities, an excellent example, preserved in custom folding chemise, [Keynes A17a], 8vo, William Heinemann, 1918.

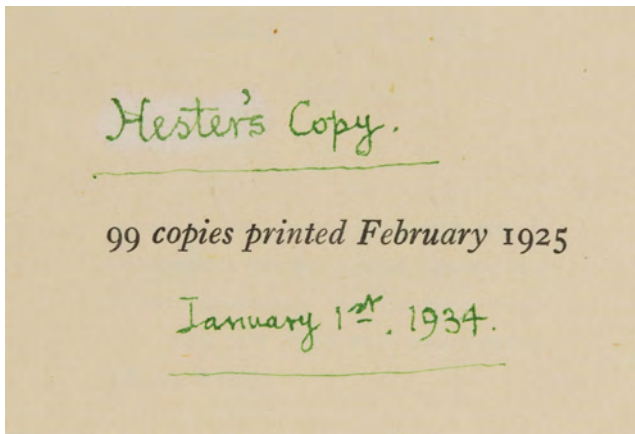
£400 - 600



377

Sassoon (Siegfried) PICTURE SHOW, ONE OF 200 COPIES, THIS COPY SIGNED BY THE AUTHOR ON LIMITATION P. WITH HIS ADDITIONAL INK INSCRIPTION "[TYPOGRAPHY BY BRUCE ROGERS]" following limitation statement, ink inscription to front pastedown, original boards with paper label to upper cover, spine ends and corners a little bumped, small and light patch of abrasion to upper cover, but bright and excellent generally, uncut, dust-jacket, browned, chipping and creasing to head and foot, [Keynes A19a], 8vo, Privately Printed, 1919.

£600 - 800

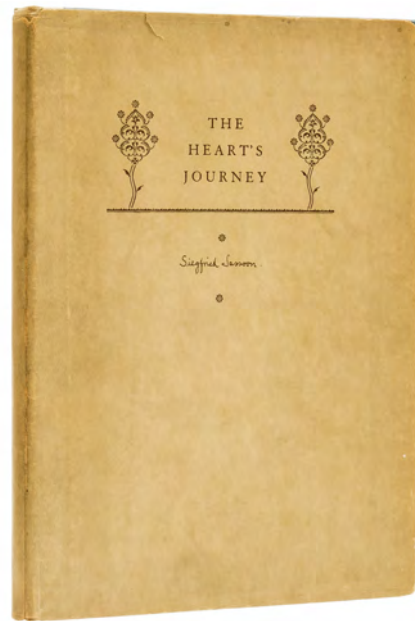


378

**Sassoon (Siegfried)** LINGUAL EXERCISES FOR ADVANCED VOCABULARIANS, ONE OF 99 COPIES, AUTHOR'S WIFE'S COPY WITH HIS GREEN INK INSCRIPTION "HESTER'S COPY. JANUARY 1ST 1934" to limitation p., very light toning to endpapers, original brown buckram, spine lettered in gilt, near-fine, [Keynes A23], 8vo, Cambridge, Privately printed at the University Press, 1925.

✱ A CHARMING ASSOCIATION COPY OF THIS RARE SASSOON ITEM. Sassoon married Hester Gatty in 1933, the couple had one child and divorced in 1945.

£400 - 600



380

**Sassoon (Siegfried)** THE HEART'S JOURNEY, ONE OF 590 COPIES SIGNED BY THE AUTHOR *on title*, very light marginal toning, original cloth-backed boards, light browning to head of spine, faint marking to lower cover, dust-jacket, light browning to spine, split to foot of upper joint, spine ends and corners chipped, minor insect damage to fore-edges, light soiling to lower panel, [Keynes A28a], 8vo, London & New York, William Heinemann & Crosby Gaige, 1927.

£150 - 200

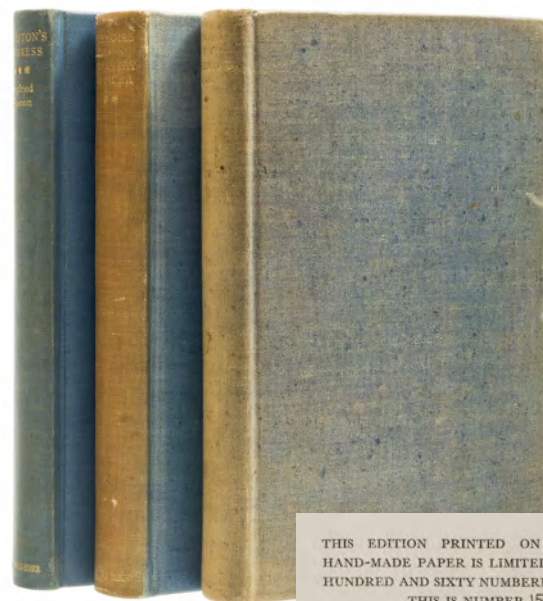


379

**Sassoon (Siegfried)** NATIVITY, illustrations by Paul Nash, [1927]; To My Mother, illustrations by Stephen Tennant, light fading to spine, [1928], FIRST EDITIONS, SIGNED BY THE AUTHOR *above frontispiece illustrations*, original stitched wrappers, Faber & Gwyer; In Sicily, 1930; To the Red Rose, 1931, ONE OF 400 COPIES ON HAND-MADE PAPER SIGNED BY THE AUTHOR, illustrations by Stephen Tennant, original green boards, Faber & Faber, [Keynes A27, A29, A34b & A36b], 8vo (4)

✱ An excellent group of these Ariel poems by Sassoon, each with a bookseller's description stating they are from the library of Ottoline Morrell (and therefore sold together, Christies, 11th January 2006, lot 132).

£300 - 400



381

**Sassoon (Siegfried)** [THE SHERSTON TRILOGY], 3 vol., comprising Memoirs of a Fox-Hunting Man, browning to endpapers, light sunning to spine and covers, 1928; Memoirs of an Infantry Officer, browning to spine, 1930; Sherston's Progress, browning to endpapers, 1936, LIMITED EDITIONS, SIGNED BY THE AUTHOR, original blue buckram, light rubbing to extremities, t.e.g., others uncut, [Keynes A30b, A33b & A40b], 8vo, Faber & Faber.

✱ Sassoon's trilogy of memoirs in the signed limited issue.

£500 - 700



382

**Sassoon (Siegfried)** MEMOIRS OF A FOX-HUNTING MAN, FIRST ILLUSTRATED EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR TO DR. J. C. DUNN DATED 11.11.29. incorporating the printed design on half-title, illustrations, plates, endpapers and cover design by William Nicholson, light browning to endpapers, original cloth, light rubbing, small mark to upper cover, [Keynes A30d], 8vo, Faber & Faber, 1929.

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED TO SASSOON'S ARMY DOCTOR ON ARMISTICE DAY.

Dr. J. C. Dunn (1871-1955) served as Regimental Medical Officer for the Royal Welch Fusiliers during the First World War. He was army doctor to both Siegfried Sassoon and Robert Graves, appearing in both of their memoirs (he appears as Munro in *Memoirs of an Infantry Officer*). A few small pencil notes to margins are likely by Dunn, identifying the actual places referred to in the text. See also lot 392.

£750 - 1,000

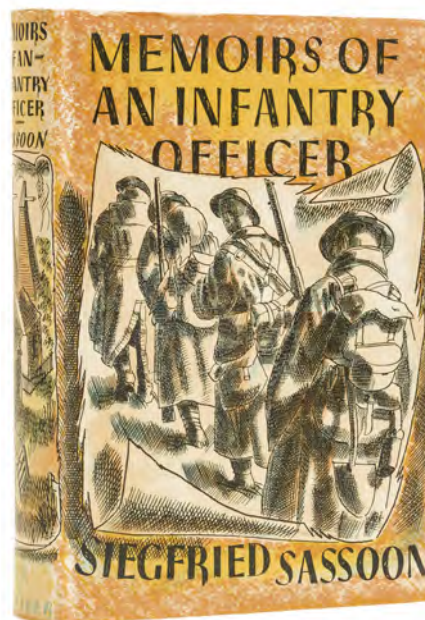


383

383

**Sassoon (Siegfried)** MEMOIRS OF A FOX-HUNTING MAN, FIRST ILLUSTRATED EDITION, NUMBER 53 OF 300 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, plates, illustrations, endpapers, cover and jacket design by William Nicholson, original pictorial vellum, t.e.g., others uncut, dust-jacket, light discolouration to spine, neat repairs and restorations to spine ends and corners, lower 2" of spine supplied, repaired tear to panels, in effect an excellent example, [Keynes A30e], 8vo, Faber & Faber, 1929.

£600 - 800

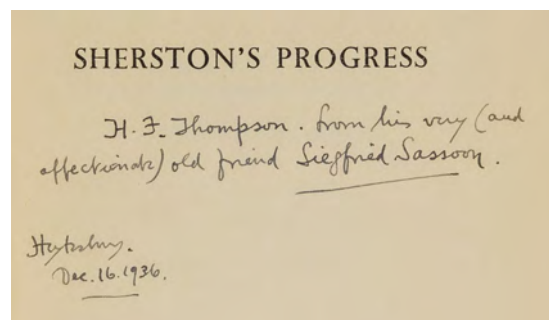


384

**Sassoon (Siegfried)** MEMOIRS OF AN INFANTRY OFFICER, FIRST ILLUSTRATED EDITION, NUMBER 220 OF 320 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, illustrations, colour plates, pictorial endpapers, cover, jacket and slip-case design by Barnett Freedman, original pictorial boards, dust-jacket, very light sunning to spine, light creasing and minor chipping to head, a near-fine example, t.e.g., others uncut, original pictorial slip-case, light rubbing and wear to extremities, splitting to head of spine, [Keynes A33e], 8vo, Faber & Faber, 1931.

✧ A superb example of this handsome production.

£600 - 800

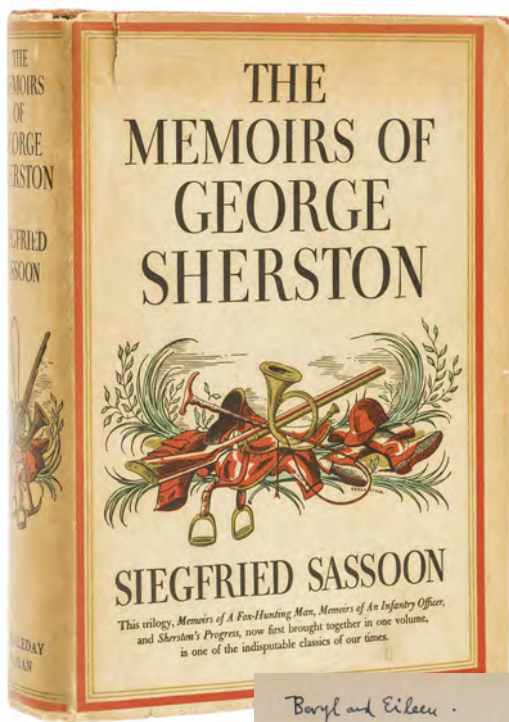


385

**Sassoon (Siegfried)** SHERSTON'S PROGRESS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "H. F. THOMPSON. FROM HIS VERY (AND AFFECTIONATE) OLD FRIEND SIEGFRIED SASSOON. HEYTESBURY. DEC. 16. 1936." to half-title, original cloth, light fading to spine, light rubbing to extremities, dust-jacket, light browning to spine, spine chipped at head and creased at foot, light toning to fore-edge, otherwise excellent, [Keynes A40a], 8vo, Faber & Faber, 1936.

✧ A CHARMING INSCRIPTION FROM THE AUTHOR TO THOMPSON, A CHILDHOOD FRIEND.

£200 - 300



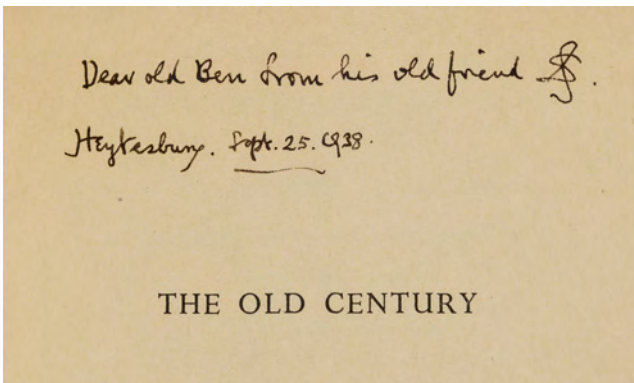
Beryl and Eileen  
for their collection of S. S. editions.

386

**Sassoon (Siegfried)** THE MEMOIRS OF GEORGE SHERSTON, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "BERYL AND EILEEN [HUNTER] FOR THEIR COLLECTION OF S. S. EDITIONS" TO ENDPAPER AND WITH HIS ADDITIONAL INSCRIPTION "(For this Americanism in book production!)" TO THE FOOT OF PREFATORY NOTE, SOME LIGHT MARGINAL TONING, LIGHT BROWNING TO ENDPAPERS, ORIGINAL CLOTH, LIGHT RUBBING TO HEAD AND FOOT, FAINT RING MARK TO UPPER COVER, DUST-JACKET, LIGHT BROWNING TO SPINE, SPINE ENDS AND CORNERS A LITTLE CHIPPED, TEAR TO HEAD OF UPPER PANEL, LIGHT SURFACE SOILING AND SOME LIGHT RUBBING TO EXTREMITIES, BUT AN EXCELLENT EXAMPLE OVERALL, [Keynes A41b], 8vo, New York, Doubleday, Doran & Co., 1937.

✿ A nice association - Beryl and Eileen Hunter were sisters who worked in the gardens at Wilsford, Stephen Tennant's house. They began collecting Sassoon's works before they met him and he would gift them inscribed copies of his later works. See also lot 392.

£150 - 200



387

387

**Sassoon (Siegfried)** THE OLD CENTURY AND SEVEN MORE YEARS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO WALTER DE LA MARE "DEAR OLD BEN FROM HIS OLD FRIEND S.S. HEYTESBURY. SEPT. 25, 1938" TO HALF-TITLE, ORIGINAL CLOTH, SPINE ENDS AND CORNERS A LITTLE BUMPED AND FRAYED, DUST-JACKET, LIGHT BROWNING TO SPINE, MINOR CHIPPING TO SPINE ENDS AND CORNERS, CREASE TO UPPER PANEL, BUT NEAR-FINE OVERALL, [Keynes A42a], 8vo, Faber & Faber, 1938.

✿ A lovely copy inscribed by Sassoon to his fellow Georgian Poet Walter de la Mare.

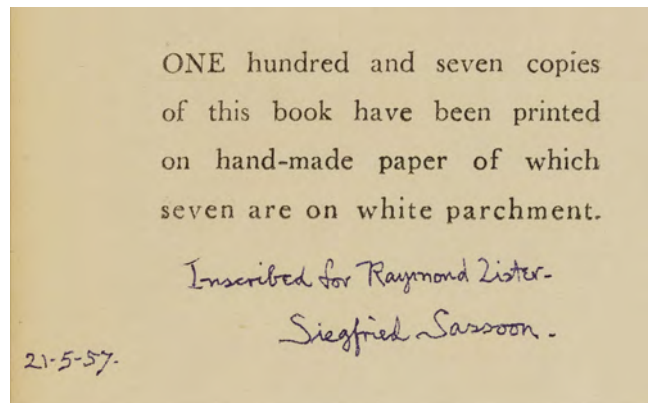
£200 - 300



388

**Sassoon (Siegfried)**- POEMS FROM ITALY, VERSES WRITTEN BY MEMBERS OF THE EIGHTH ARMY IN SICILY AND ITALY, INTRODUCTION BY SIEGFRIED SASSOON, NUMBER 35 OF 110 COPIES SIGNED BY SASSOON, ORIGINAL BLUE MOROCCO, SPINE LIGHTLY FADED, LIGHT RUBBING AND DISOCCLOURATION TO COVERS, [Keynes B18], George G. Harrap & Co., 1945; and 2 others, Milton Waldman's The Disinherited inscribed to Sassoon and Keynes' bibliography, 8vo (3)

£150 - 200

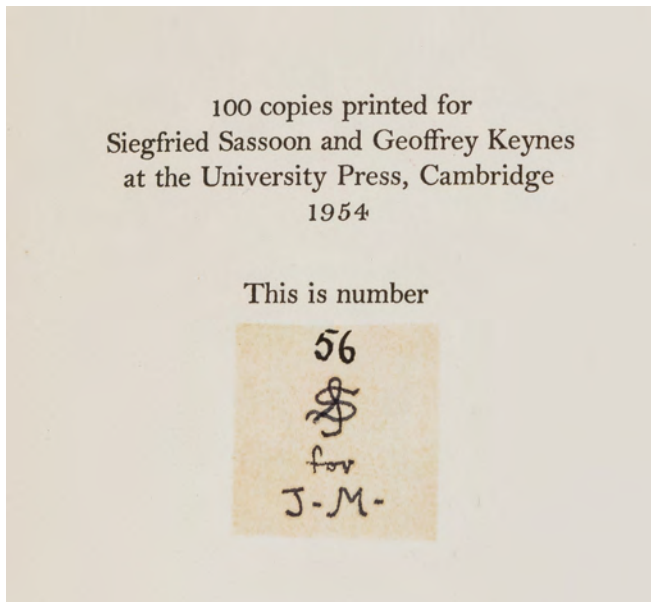


389

**Sassoon (Siegfried)** COMMON CHORDS, ONE OF 107 COPIES ON HANDMADE PAPER, THIS COPY WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO Raymond Lister to limitation p., book label of Pamela and Raymond Lister to pastedown, ORIGINAL CLOTH, FINE, [Keynes A54], 8vo, Stanford Dingley, Mill House Press, 1950.

✿ Raymond Lister (1919-2001) author, artist and metalworker.

£150 - 200



390

390

**Sassoon (Siegfried)** THE TASKING, NUMBER 56 OF 100 COPIES INITIALED BY THE AUTHOR, THIS COPY INSCRIBED TO JOHN MASEFIELD *on limitation p.*, book label of John Masefield to pastedown, original cloth-backed boards, light wear to corners, otherwise excellent, [Keynes A56], 8vo, Cambridge, Cambridge University Press, 1954.

✱ A good association copy inscribed to an early influence on Sassoon (for the early influence of Masefield on Sassoon, see lot 374).

£200 - 300

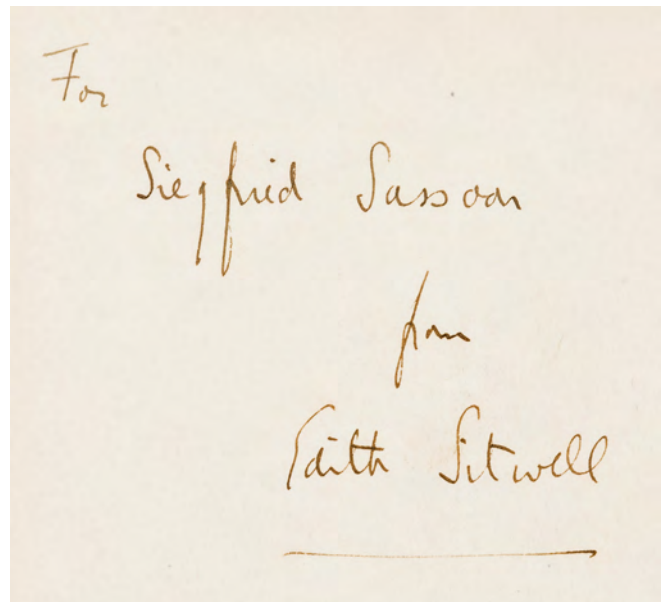
391

**Sassoon (Siegfried).- Sitwell (Edith)** RUSTIC ELEGIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO SASSOON, WITH HIS ANNOTATIONS TO 5PP., original dust-jacket panel laid down to pastedown, bookplate to front free endpaper, half-title browned, some foxing to first few pp., cloth lightly marked, Duckworth, 1927; A Book of the Winter, jacket lightly chipped to extremities, New York, Vanguard Press, 1951; Elegy on Dead Fashion, one of 225 copies, ADDITIONALLY SIGNED BY THE AUTHOR to limitation page, original dust-jacket panel laid down to pastedown, bookplate to rear endpaper, 1926; The Sleeping Beauty, PRESENTATION INSCRIPTION TO GABRIEL ATKIN FROM SASSOON, occasional light browning and foxing, tiny presentation inscription to top left-hand corner to endpaper, 1924, FIRST OR FIRST AMERICAN EDITIONS, all but the last with SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR TO SASSOON, original cloth, second with dust-jacket, 8vo (4)

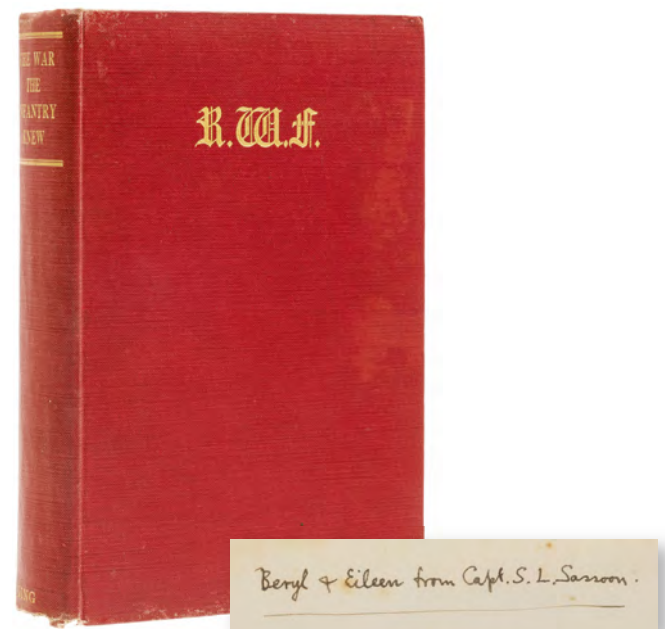
✱ A GOOD SITWELL-SASSOON ASSOCIATION GROUP. The writers connected as early as 1917, when, through Robert Ross, Edith wrote to him at Craiglockhart to commend him on his anti-war statement. There ensued a long acquaintance, though made difficult by Sassoon's animosity towards Osbert, Edith's brother and fellow writer. In 1930, she wrote to Sassoon in the light of their lapsed friendship: "...you were one of my most intimate friends, and I have missed you more than I can say...", and the following year, she dedicated the poem 'Jane Barston' to him.

The last is inscribed from Sassoon to Gabriel Atkin (1897-1937), who began an affair with the war poet after their meeting in 1918.

£400 - 600



391



392

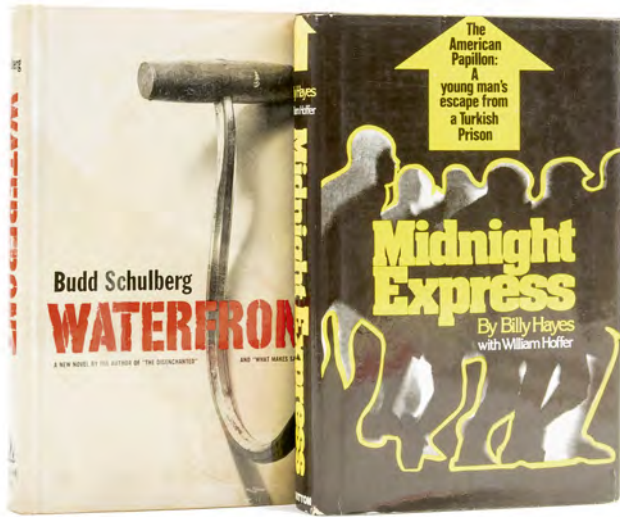
**Sassoon (Siegfried).- [Dunn (James Churchill)]** THE WAR THE INFANTRY KNEW 1914-1919. A CHRONICLE OF SERVICE IN FRANCE AND BELGIUM..., FIRST EDITION, [ONE OF 500 COPIES], SIGNED PRESENTATION INSCRIPTION FROM SIEGFRIED SASSOON TO BERYL AND EILEEN HUNTER AS "CAPT. S. L. SASSOON" to half-title, and with Sassoon's inscription to title identifying the author, 27 maps at end, some light foxing and staining to fore-edge and endpapers, original red cloth lettered in gilt, light fading to spine, light rubbing and fraying to head of spine and corners, spine chipped at foot, some light marking and faint staining to covers but very good otherwise, [Keynes B16], 8vo, P. S. King & Son, 1938.

✱ A PRESENTATION COPY OF THIS COLLECTION OF MEMOIRS FROM ONE OF THE CONTRIBUTORS. THE WAR THE INFANTRY KNEW IS RARE, PRINTED ONLY FOR PRIVATE DISTRIBUTION BY DUNN, BUT IS NOW REGARDED AS ONE OF THE BEST MEMOIRS OF ITS KIND, WE CAN TRACE NO OTHER COPY INSCRIBED BY ANY OF THE CONTRIBUTORS.

Sassoon's contribution was the chapter 'A Subaltern's Service in Camp and in Action', subtitled 'An early draft of pages of Memoirs of an Infantry Officer.' Keynes notes that "This account was written early in 1926, and, except for his diaries of 1918, was the first prose Sassoon wrote about the war." For more on Sassoon and Dunn, see lot 382. For Beryl and Eileen Hunter see lot 386.

£1,000 - 1,500





393

**Schulberg (Budd)** WATERFRONT, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "THIS MUST SURELY BE THE MOST PRISTINE COPY OF THIS BOOK FROM MAINE TO CALIFORNIA!" to *endpaper*, jacket price-clipped, with some light toning and peeling to surface laminate, New York, Random House, [1955] & Hayes (Bill) Midnight Express, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to *endpaper*, bookplate to pastedown, jacket with light rubbing to tips of spine and corners, near-fine otherwise, New York, E. P. Dutton, [1977], original boards, dust-jackets, 8vo (2)

✿ A good pair of works with film adaptations.

£200 - 300



395

**Shaffer (Peter)** THE ROYAL HUNT OF THE SUN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LANFORD WILSON to *endpaper*, Wilson's ink ownership stamp to *endpaper*, original boards, dust-jacket, spine ends and corners a little chipped, a few short closed tears with creasing to head and foot, light surface soiling, extremities a little rubbed, 8vo, Hamish Hamilton, 1964.

✿ A nice association, inscribed to a fellow playwright. For Lanford Wilson see lots 489, 493 and 506.

£150 - 200



394

**Selby Jr. (Hubert)** LAST EXIT TO BROOKLYN, New York, Grove Press, [1964]; Waiting Period, New York, Marion Boyars, 2002, FIRST EDITIONS, SIGNED BY THE AUTHOR on titles, original boards, dust-jackets, some faint creasing to head and foot but near-fine generally, 8vo (2)

£200 - 300



396

**Sherriff (R. C.)** JOURNEY'S END. A PLAY IN THREE ACTS, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR and dated 29 March 1929 on title, additionally signed by 1 cast member on cast list, some spotting, original cloth-backed boards, rubbing to extremities, New York, Brentano's, 1929; Journey's End. A Novel, LIMITED EDITION, SIGNED BY THE AUTHORS, foxing to *endpapers*, original vellum-backed cloth, Victor Gollancz, 1930, 8vo (2)

✿ The first signed by Sherriff, one week after the New York show opened. The signing cast member is Colin Keith-Johnston who played Captain Stanhope.

£150 - 200



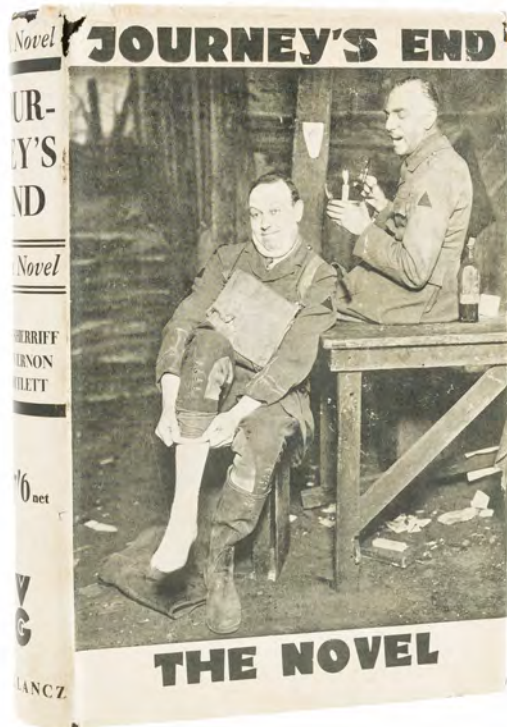
398

398

**Sitwell (Sir Osbert)** SING HIGH! SING LOW!, first edition, *Macmillan*, 1944; *England Reclaimed*, *Duckworth*, 1927; *Miracle on Sinai*, *Duckworth*, 1933; *Left Hand, Right Hand!*, 5 vol., *Macmillan*, 1945-1950; *Wrack at Tidesend*, bookplate to pastedown, 1952, signed presentation inscription from the author on front free endpapers, original boards, dust-jackets, some light chipping or creasing to extremities, some light browning; and 4 others by Sitwell, 8vo (13)

✿ The 5 vol. of *Left Hand, Right Hand!* are each inscribed to Basil Liddell Hart (1895-1970), a soldier, and later military historian and theorist during the world wars.

£400 - 600

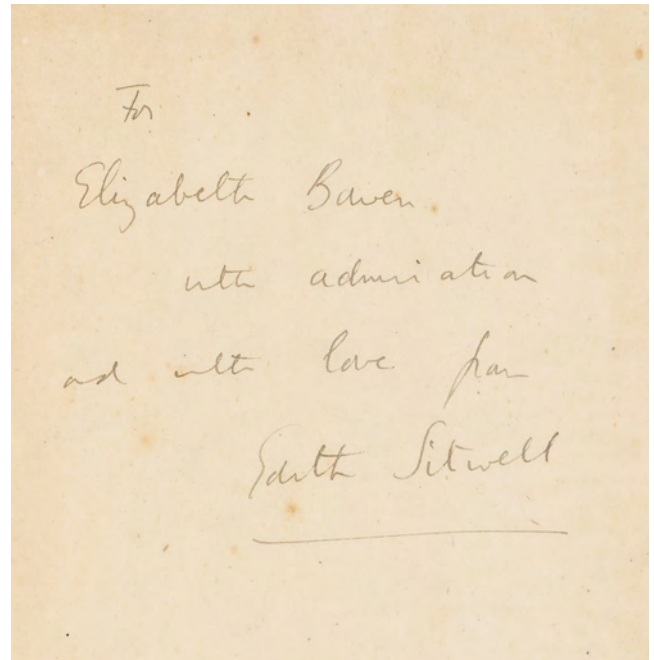


397

**Sherriff (R. C.) and Vernon Bartlett.** JOURNEY'S END. A NOVEL, first edition, signed by Sherriff on title, ink ownership inscription and light browning to endpapers, some cracking to upper hinge but holding firm original cloth, dust-jacket, spine ends and corners chipped, light creasing to head, some faint foxing to lower panel but a very good copy generally, 8vo, *Gollancz*, 1930.

✿ Rare signed and in the delicate jacket.

£200 - 300



399

**Sitwell (Edith)** GREEN SONG AND OTHER POEMS, first edition, signed presentation inscription from the author to Elizabeth Bowen to front free endpaper, very occasional light spotting, original boards, faded and a little soiled, *Macmillan*, 1944; and another inscribed from Sitwell, 8vo (2)

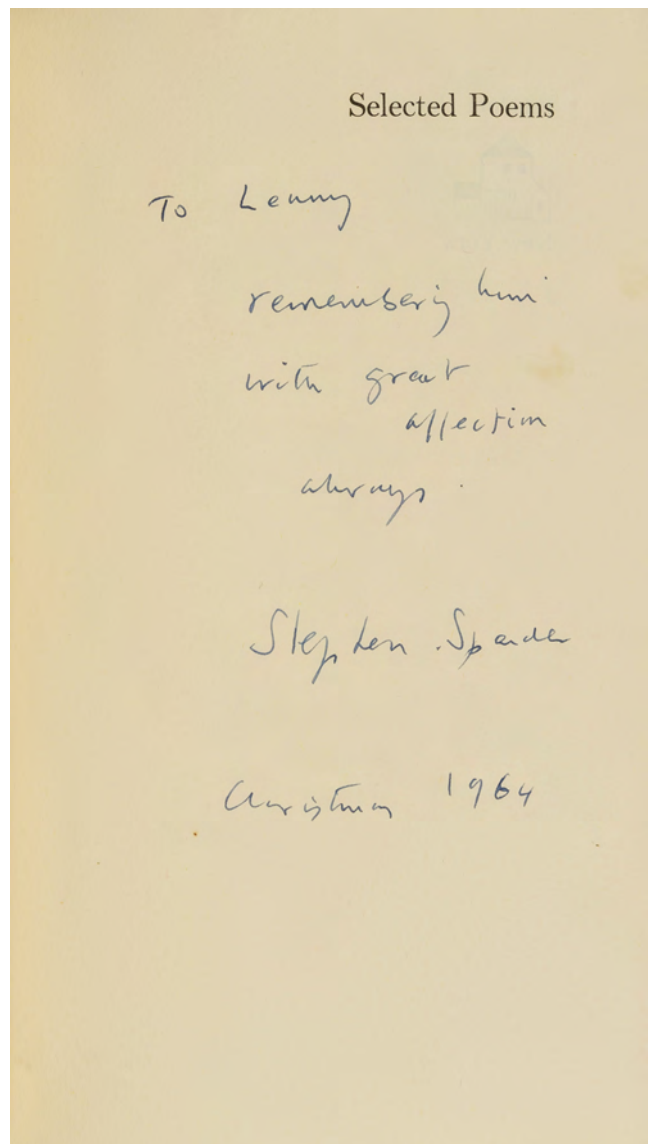
£150 - 200



400

**Sondheim (Stephen) and James Lapine.** SUNDAY IN THE PARK WITH GEORGE, NUMBER 211 OF 250 COPIES SIGNED BY THE AUTHORS, *original cloth, light fading to spine, original slip-case with paper label to upper cover, near-fine overall, 8vo, New York, Dodd, Mead & Company, [1986].*

£150 - 200

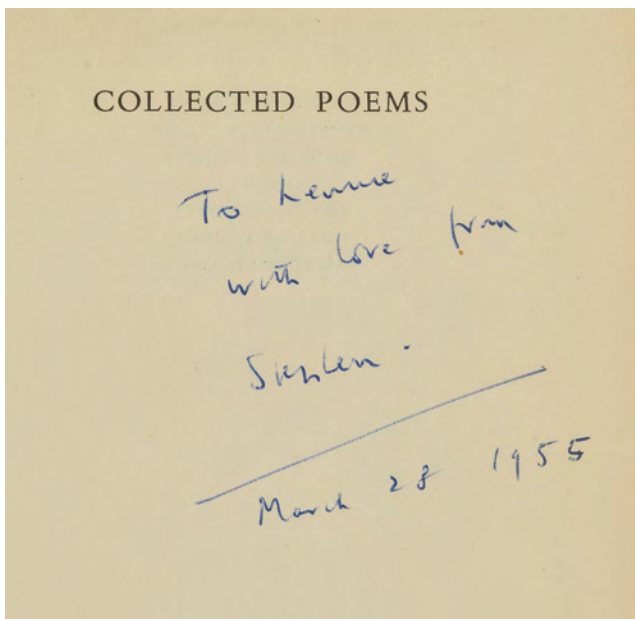


402

**Spender (Stephen)** SELECTED POEMS, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LEONARD BERNSTEIN "TO LENNY REMEMBERING HIM WITH GREAT AFFECTION ALWAYS. STEPHEN SPENDER. CHRISTMAS 1964" *to half-title, original cloth, very light sunning to spine and covers, dust-jacket, light sunning to spine and light toning to upper panel, light creasing or minor chipping to spine tips and corners, else fine, 8vo, New York, Random House, 1964*

✱ For Spender and Bernstein see previous lot.

£300 - 400

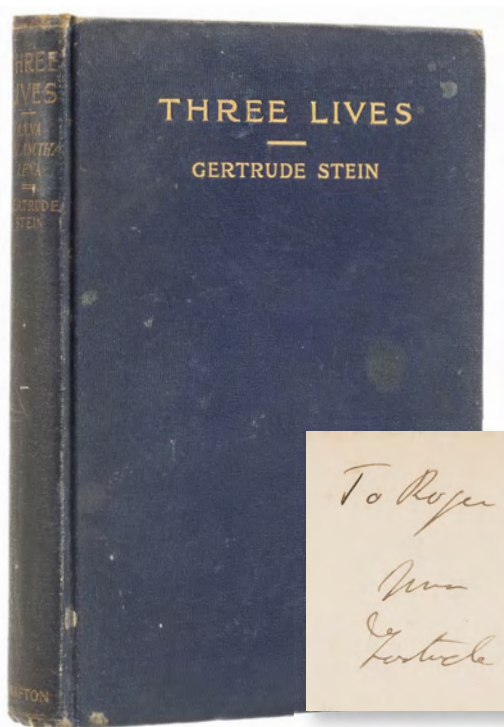


401

**Spender (Stephen)** COLLECTED POEMS 1928-1953, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LEONARD BERNSTEIN "TO LENNIE WITH LOVE FROM STEPHEN. MARCH 28 1955" *to half-title, original cloth, light fraying to tips of spine and corners, dust-jacket, light browning to spine, chipping and some creasing to head and foot, 8vo, Faber & Faber, 1955.*

✱ A charming association copy. The composer Leonard Bernstein had long been an admirer of Spender's poetry. The two men became friends in the 1940s and took a trip to Taos, New Mexico to stay at a ranch belonging to Frieda Lawrence while Bernstein composed his setting of Auden's *Age of Anxiety* and Spender composed his autobiography *World within World*.

£300 - 400



403

**Stein (Gertrude)** THREE LIVES, FIRST EDITION [ONE OF 700 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ROGER FRY *to endpaper, pp.67-8 with lower corner torn away affecting a few letters of text, minor worming to foot of inner margin, heavier to first few ff. and front pastedown, occasional light finger-soiling, edges lightly foxed, original cloth, spine dulled, spine ends and corners a little rubbed and bumped, some marking and soiling to covers, [Wilson A1a], 8vo, New York, Grafton Press, 1909.*

✧ AN EXCELLENT ASSOCIATION COPY INSCRIBED TO THE PAINTER AND CRITIC ROGER FRY. Fry and Stein were friends who first met through the important art collection owned by her brother Leo. Stein would stay with the Frys when in Britain and Fry would exhibit paintings from Stein's collection. "Roger Fry was always charming, charming as a guest and charming as a host" - Gertrude Stein, *The Autobiography of Alice B. Toklas*.

£750 - 1,000

404

**Stein (Gertrude)** TENDER BUTTONS. OBJECTS, FOOD, ROOMS, FIRST EDITION, LENGTHY SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, 1p. advertisements at rear, some occasional light soiling, marking to pastedowns, ink ownership inscription to front pastedown, original boards, light browning to spine, spine ends chipped, splitting to upper joint with loss to foot, marking and soiling to covers, later dust-jacket, [Wilson A3a], 8vo, New York, Claire Marie, 1914.*

✧ GERTRUDE STEIN'S SCARCE THIRD BOOK, WE CAN ONLY TRACE A HANDFUL OF INSCRIBED EXAMPLES AT AUCTION. The presentation inscription is sadly largely illegible, but is addressed to a Harry Staton who gives his address to pastedown as Beachwood, N. J.

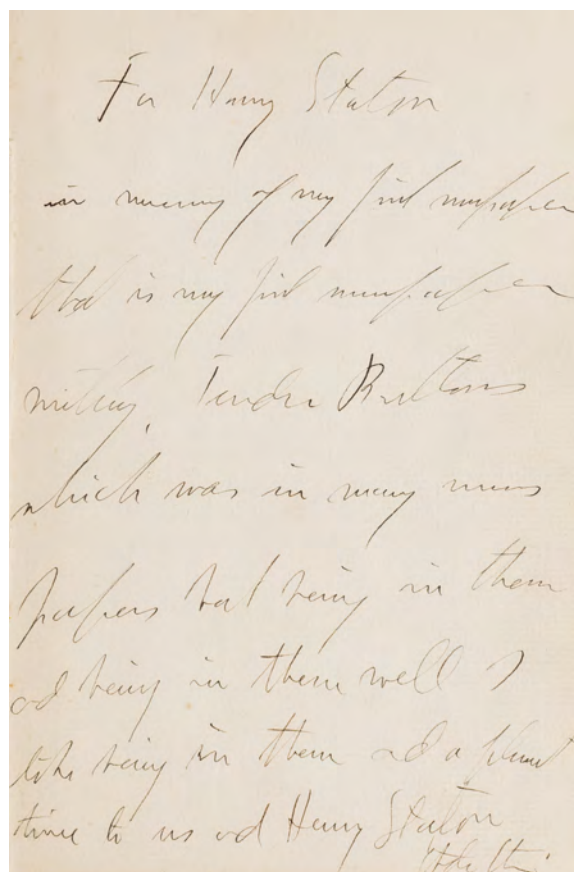
£400 - 600

405

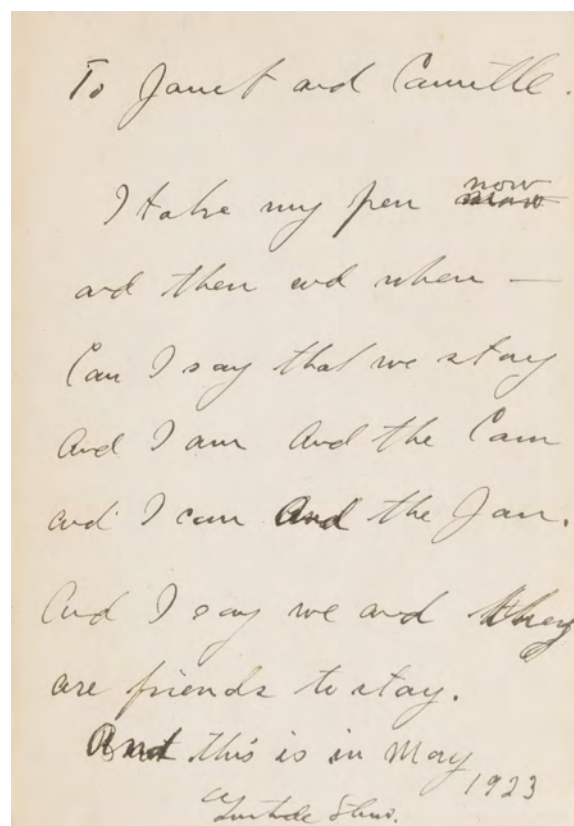
**Stein (Gertrude)** GEOGRAPHY AND PLAYS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR WITH A POEM "TO JANET AND CAMILLE / I TAKE MY PEN NOW / AND THEN AND WHEN - / CAN I SAY THAT WE STAY / AND I AM AND THE CAM / AND I CAN AND THE JAN / AND I SAY WE AND THEY / ARE FRIENDS TO STAY. / AND THIS IS IN MAY. 1923 GERTRUDE STEIN" *to endpaper, text with very light marginal toning, original first state cloth-backed lettered boards, paper label to spine chipped and browned, spine ends and corners rubbed and bumped, light toning to covers, [Wilson A5a], 8vo, Boston, Four Seas, [1922].*

✧ A SUPERB INSCRIPTION, PLAYFULLY RIFFING ON THE NAMES OF THE RECIPIENTS.

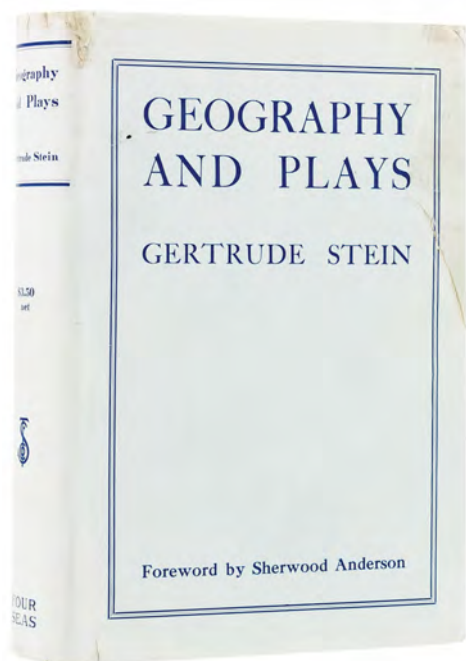
£800 - 1,200



404



405



406

**Stein (Gertrude)** GEOGRAPHY AND PLAYS, FIRST EDITION, *prospectus loosely inserted, original first state cloth-backed lettered boards, corners a little bumped, rubbing to extremities, dust-jacket, light sunning to spine, spine ends and corners chipped with near repairs and restorations, repaired to tear and light soiling to upper panel, [Wilson A5a], 8vo, Boston, Four Seas, [1922].*

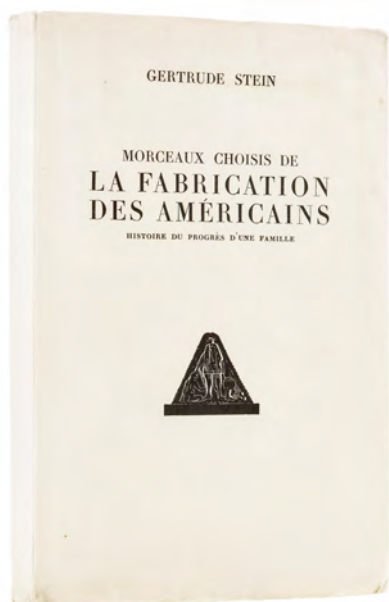
£150 - 200



408

**Stein (Gertrude)** MORCEAUX CHOISIS DE LA FABRICATION DES AMÉRICAINS, FIRST ABRIDGED EDITION, NUMBER 73 OF 85 COPIES ON VERGÉ WITH A PORTRAIT OF THE AUTHOR BY CHRISTIAN BÉRARD SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 300 copies, light marginal browning to text, tearing to front endpapers with partial repair, modern crushed black morocco, gilt, [Wilson D7c], 8vo, Paris, Editions de La Montagne, [1929].*

£400 - 600



407

**Stein (Gertrude)** MORCEAUX CHOISIS DE LA FABRICATION DES AMÉRICAINS, translated by George Hugnet, FIRST ABRIDGED EDITION, NUMBER 7 OF 10 COPIES ON HOLLANDE WITH A PORTRAIT OF THE AUTHOR BY CHRISTIAN BÉRARD SIGNED BY THE AUTHOR AND ARTIST, *from an edition limited to 300 copies, light offsetting onto frontispiece and title, light browning to half-title, original printed wrappers, light toning and creasing to extremities, uncut, [Wilson D7b], 8vo, Paris, Editions de La Montagne, [1929].*

✱ The first of several abridged editions of *The Making of Americans*, WE CAN TRACE NO OTHER EXAMPLE OF THIS LIMITATION AT AUCTION.

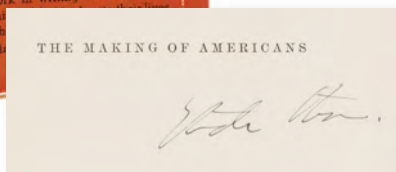
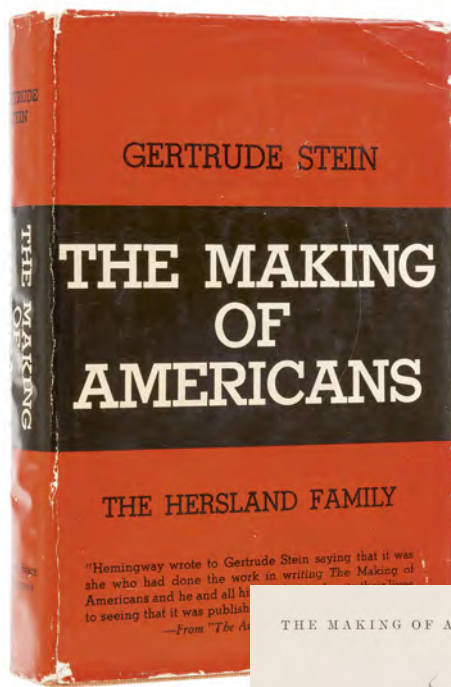
£800 - 1,200



409

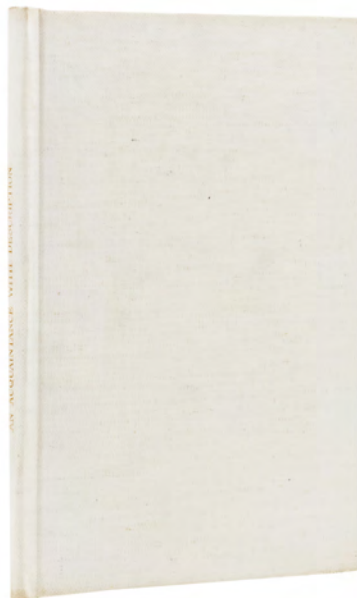
**Stein (Gertrude)** MORCEAUX CHOISIS DE LA FABRICATION DES AMÉRICAINS, translated by George Hugnet, FIRST ABRIDGED EDITION, *number 125 of 200 copies, browning to covers, spine ends chipped with loss to head, tear to upper cover, [1929]; Dix Portraits, translated by Georges Hugnet and Virgil Thompson, FIRST EDITION, one of 500 copies, uncut and unopened, light creasing to head and foot else fine, glacine dust-jacket, light browning, a few small chips to head and foot, [1930], original wrappers, [Wilson D7d & A15d], Paris, Editions de La Montagne, 8vo (2)*

£150 - 200



**410**  
**Stein (Gertrude)** THE MAKING OF AMERICANS, FIRST ABRIDGED EDITION IN ENGLISH, SIGNED BY THE AUTHOR *on half-title, original cloth, very light rubbing to tips of spine and corners, dust-jacket, spine ends and corners a little chipped, light creasing to head and foot, rubbing to extremities, preserved in folding chemise and custom morocco-backed slip-case, [Wilson A6D], 8vo, New York, Harcourt, Brace and Company, [1934].*

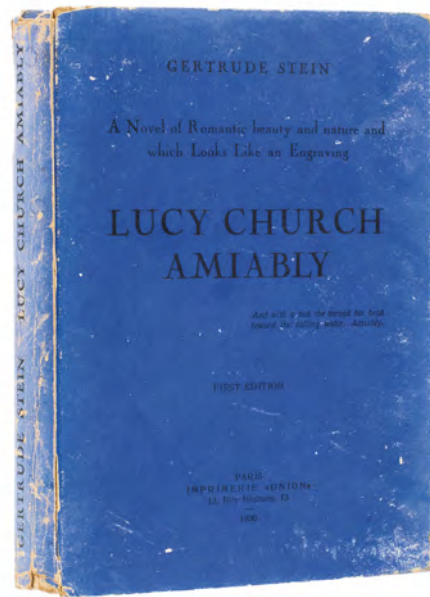
£400 - 600



**411**  
**Stein (Gertrude)** AN AQUAINTANCE WITH DESCRIPTION, NUMBER 200 OF 225 COPIES SIGNED BY THE AUTHOR, *light browning to endpapers, original white buckram, spine lettered in gilt, some very light toning to upper and lower edges but a near-fine example generally, original glacie dust-jacket, light browning, a few small chips to head, short tear to foot of lower joint and spine, [Wilson A13], 8vo, Seizin Press, 1929.*

✱ The second work published by Robert Graves' Seizin Press.

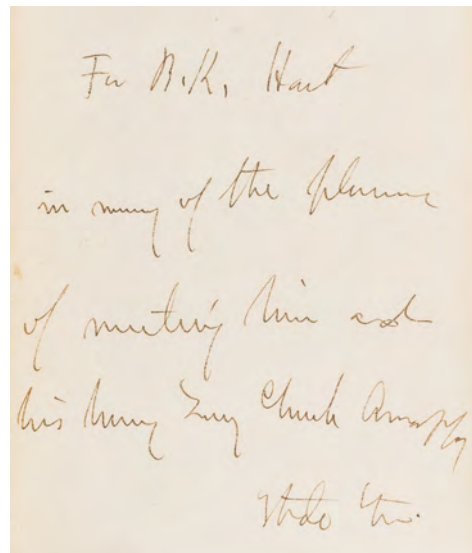
£300 - 400



**412**  
**Stein (Gertrude)** LUCY CHURCH AMIABLY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO CHARLOTTE BECKER WHOM I VERY WELL REMEMBER AND WHO WAS SO PLEASANT AND AMUSED IN THOSE EARLY DAYS GERTRUDE STEIN" *to rear endpaper and upside down, original printed boards, spine lightly faded with ends chipped, rubbing and some light wear to extremities, preserved in custom chemise and slip-case, [Wilson A14a], 8vo, Paris, Imprimerie "Union", 1930.*

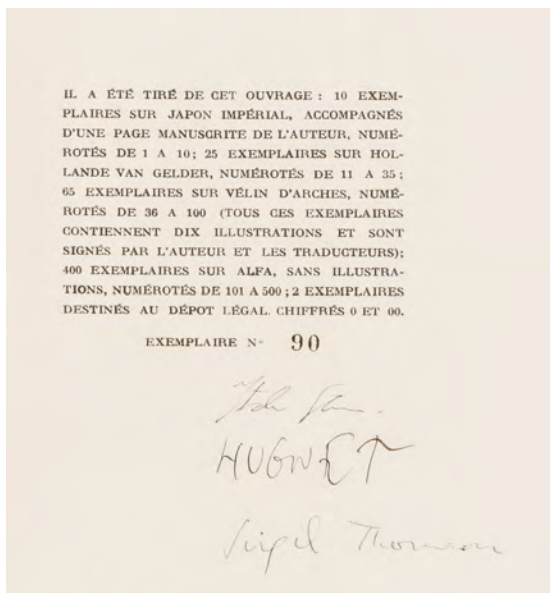
✱ The first title Stein's Plain Editions Series, started by Stein after she despaired of her publishers and financed by the sale of one of her Picasso paintings. THE PRESENT COPY IS A VERY GOOD EXAMPLE OF A NOTORIOUSLY FRAGILE WORK. Charlotte Becker, poet and author, friend and sometime lover of Mabel Dodge Luhan (1879-1962), patron of the arts.

£400 - 600



**413**  
**Stein (Gertrude)** LUCY CHURCH AMIABLY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "For R. K. Hart, in memory of the pleasure of meeting him and his many Lucy Church Amiables. Gertrude Stein" *to endpaper, ink inscription "Review Copy" to title, pencil inscription and repaired tear to front free endpaper, later blue morocco with original upper and lower panels (rather rubbed) laid down onto covers, original spine loosely inserted, [Wilson A14a], 8vo, Paris, Imprimerie "Union", 1930.*

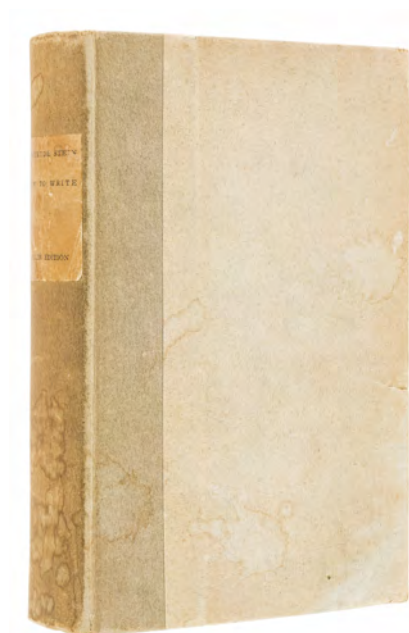
£300 - 400



414

**Stein (Gertrude)** DIX PORTRAITS, translated by Georges Hugnet and Virgil Thompson, number 90 of 65 copies numbered 36 to 100 on ARCHES PAPER AND SIGNED BY THE AUTHOR AND TRANSLATORS, *from an edition limited to 500 copies, 10 plates by Picasso, Tchelitchef, Bérard, Tonny and E. Berman, original printed wrappers, light toning to spine and margins, spine ends a little chipped, [Wilson A15c], 8vo, Paris, Éditions de la Montagne, [1930].*

£400 - 600



415

**Stein (Gertrude)** HOW TO WRITE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *dated January 8/35 to endpaper, text with light marginal toning, original cloth-backed boards, paper label to spine, spine a little browned, corners a little bumped, small split to upper fore-edge, creasing to lower cover, some light marking and toning to covers, [Wilson A17a], 8vo, Paris, Plain Edition, [1931].*

£300 - 400

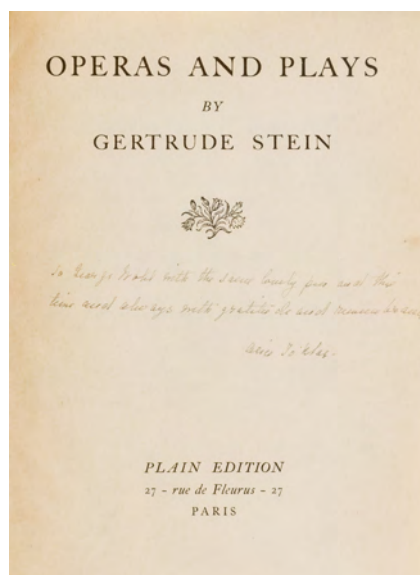


416

**Stein (Gertrude)** OPERAS AND PLAYS, FIRST EDITION, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to endpaper, ink gift inscription dated Christmas 1933 inside front cover, original wrappers, light browning to spine, small patch of light finger-soiling, but a near-fine example generally, original printed slip-case (light crease to spine, some light rubbing to extremities), [Wilson A18a], 8vo, Paris, Plain Edition, 1932.*

✪ An exceptional inscribed copy of the penultimate book from the Plain Edition imprint.

£400 - 600

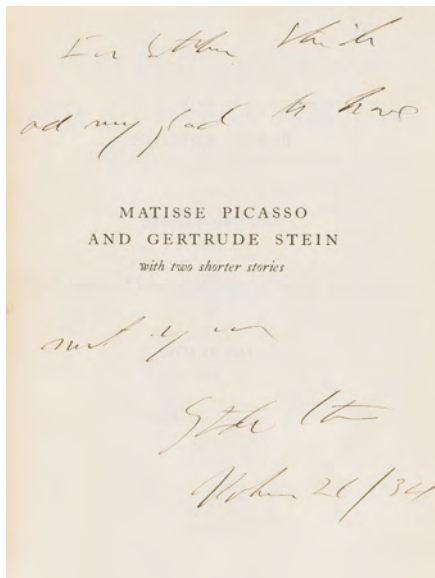


417

**Stein (Gertrude)** OPERAS AND PLAYS, FIRST EDITION, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION "TO GEORGE WOHL WITH THE SAME LOVELY PEN AND THIS TIME AND ALWAYS WITH GRATITUDE AND REMEMBRANCE ALICE TOKLAS" *to title, bookplate of Earl F. Weber to inside front cover, original printed wrappers, spine browned with small chip to head, small patch of soiling, but generally excellent, original printed slip-case (light browning and soiling), [Wilson A18a], 8vo, Paris, Plain Edition, 1932.*

✪ SIGNED PRESENTATION INSCRIPTION FROM THE PUBLISHER, WE CAN TRACE NO OTHER COPY INSCRIBED BY TOKLAS.

£300 - 400

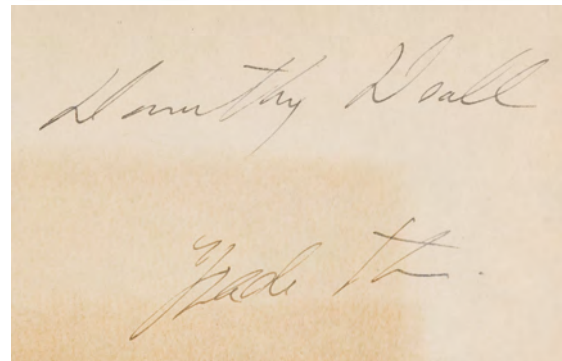
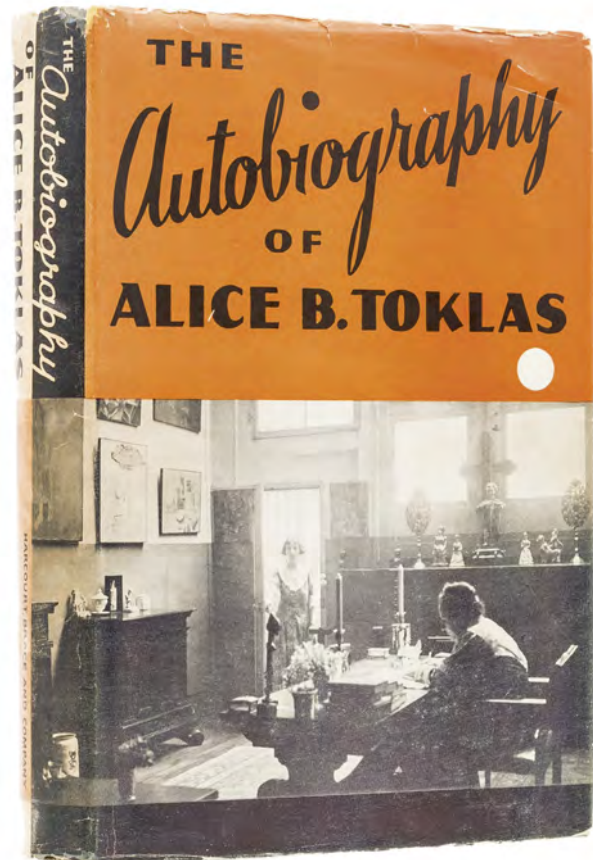


418

**Stein (Gertrude)** MATISSE PICASSO AND GERTRUDE STEIN, FIRST EDITION, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR dated November 21/34 to half-title, "Printed in France" ink stamp to front free endpaper, original printed wrappers, browning to spine, light staining to joints, spine chipped and cracked with split to lower joint, chip to upper fore-edge, original printed slip-case (spine chipped and foot, light staining and browning), [Wilson A19a], 8vo, Paris, Plain Edition, 1933.

✱ The last of the titles printed under Stein and Toklas' Plain Edition imprint. Rare inscribed.

£300 - 400



420

**Stein (Gertrude)** THE AUTOBIOGRAPHY OF ALICE B. TOKLAS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ENDPAPER, AUTOGRAPH CARD SIGNED FROM ALICE B. TOKLAS discussing assisting in academic research regarding Stein loosely inserted, first issue cloth, light browning to spine and cover margins, light bumping and fraying to spine ends and corners, dust-jacket, light fading to spine, spine ends and corners a little chipped with portion of repair to head of spine, a few very short closed tears and creasing to head and foot, but an excellent example generally, [Wilson A20a], 8vo, New York, Harcourt, Brace and Company, [1933].

✱ STEIN'S MOST FAMOUS AND ENDURING WORK, AN EXTRAORDINARY EXAMPLE OF LITERARY VENTRILLOQUISM, RARE INSCRIBED.

£1,500 - 2,000



419

**Stein (Gertrude)** MATISSE PICASSO AND GERTRUDE STEIN, FIRST EDITION, ONE OF 500 COPIES, SIGNED PRESENTATION INSCRIPTION "TO DEAR GEORGE WOHL WITH THE LOVELY PEN HE BROUGHT ME - WITH WARMEST REMEMBRANCES - ALICE TOKLAS" to title, front free endpaper and half-title just working loose, bookplate of Earl F. Weber to inside front cover, original printed wrappers, spine browned, small chip to lower joint, an excellent example, original printed slip-case (some light browning or soiling but generally excellent), [Wilson A19a], 8vo, Paris, Plain Edition, 1933.

✱ AN EXCEPTIONAL COPY WITH A CHARMING INSCRIPTION FROM THE PUBLISHER, WE CAN TRACE ONLY ONE OTHER COPY INSCRIBED BY TOKLAS AT AUCTION.

£300 - 400



For Gene Steiner  
 who says and said what  
 he feels so nicely  
 etc etc.

Merry Christmas for you  
 here here you are and I hope  
 will say Merry Christmas to  
 you from us always etc etc

421

**Stein (Gertrude)** *FOUR SAINTS IN THREE ACTS*, FIRST EDITION, TWO SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, the first "Who says and said what he feels to nicely" the second wishing Merry Christmas, both to endpaper, ex-libris blind-stamp of Hugh R. Best to half-title, spine ends and corners rather worn, dust-jacket light browning to spine and panel margins, some minor chipping to spine ends and corners, but an excellent example overall, [Wilson A21a], 8vo, New York, Random House, 1934.

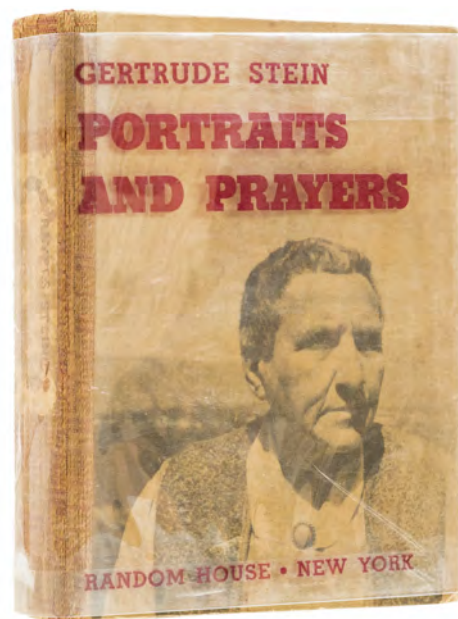
£300 - 400

For Elizabeth B. Hamer  
 etc etc  
 Nov 12/34

422

**Stein (Gertrude)** *FOUR SAINTS IN THREE ACTS*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED NOVEMBER 12/34 to endpaper, trimmed upper panel of jacket laid onto front pastedown along with small newspaper clipping mentioning Stein will be at Bretano's bookshop from Monday afternoon, trimmed part of front flap to rear pastedown along with receipt from Bretano's, original cloth, some light bumping and fraying to spine ends and corners, [Wilson A21a], 8vo, New York, Random House, 1934.

£200 - 300



For Frances Williams in Virginia  
 Yes in Virginia for Frances Williams  
 in Virginia, a nice Virginia, for  
 Frances Williams in a nice Virginia  
 and a part is not greater than a  
 whole not even in Virginia a nice  
 etc etc

**PORTRAITS  
 AND PRAYERS**

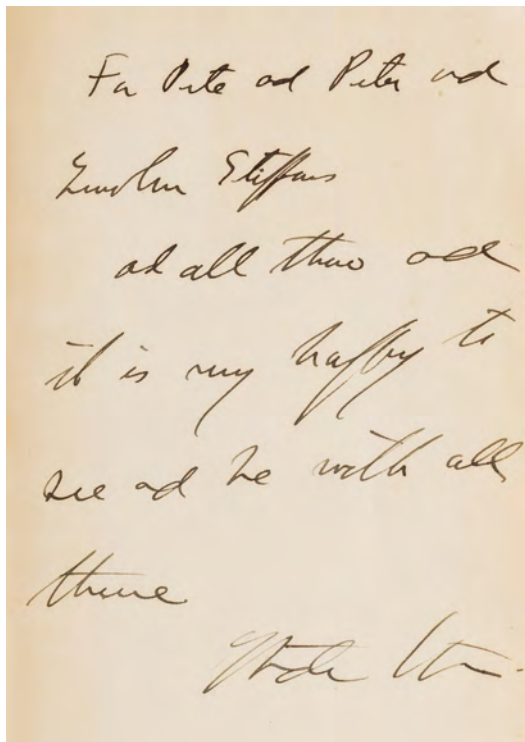
nice Virginia and so greetings  
 from etc etc

423

**Stein (Gertrude)** *PORTRAITS AND PRAYERS*, FIRST EDITION, LENGTHY SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR FRANCES WILLIAMS IN VIRGINIA, YES IN VIRGINIA FOR FRANCES WILLIAMS IN VIRGINIA, A NICE VIRGINIA, FOR FRANCES WILLIAMS IN A NICE VIRGINIA AND A PART IS NOT GREATER THAN A WHOLE NOT EVEN IN VIRGINIA A NICE VIRGINIA AND SO GREETINGS FROM GERTRUDE STEIN" to endpaper, autograph transcription and 2 autograph letters from a mutual friend of Stein and the recipient loosely inserted, some light scattered spotting, original cloth-backed pictorial boards, spine label a little chipped and browned, light rubbing and marking to covers, original glacié dust-jacket with paper flaps, spine chipped and browned with lower panel separated, paper flaps detached, [Wilson A22a], 8vo, New York, Random House, [1934].

✱ THIS COPY WITH THE RARE AND EXCEPTIONALLY DELICATE JACKET LARGELY INTACT AND WITH AN CHARMING, IDIOSYNCRATIC INSCRIPTION. In the letter, the mutual friend discusses how Stein and Toklas "went on about you for hours before quoting Stein's comments on the recipient "I did not intend to be ungracious with her... the girl is too intelligent for me to be indifferent about. I paid her the compliment of speaking frankly... If she had been the commonplace young woman I meet up with generally I would have left anything I disagreed with unchallenged."

£750 - 1,000

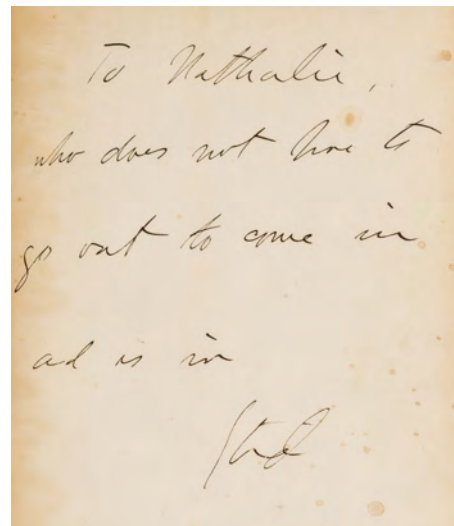
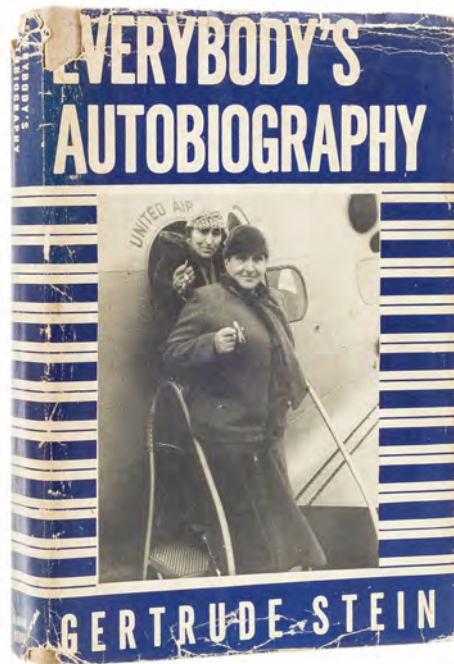


424

**Stein (Gertrude)** LECTURES IN AMERICA, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR PETE AND PETER AND LINCOLN STEFFENS AND ALL THEM ALL IT IS MY HAPPY TO SEE AND BE WITH ALL THREE GERTRUDE STEIN" to endpaper, portrait frontispieces, some staining to upper corner of text, light browning to pastedowns, original first issue beige cloth with bevelled edges and top edge stained grey, light foxing and staining to spine and edges, dust-jacket, very light toning to spine, spine ends and corners a little chipped, short closed tear with creasing to foot of upper panel, a very good example overall, [Wilson A24a], 8vo, New York, Random House, [1935].

✧ A CHARMING INSCRIPTION TO THE JOURNALIST LINCOLN STEFFENS AND HIS SON PETER. Lincoln Steffens (1866-1936) investigative journalist and leading muckraker.

£600 - 800



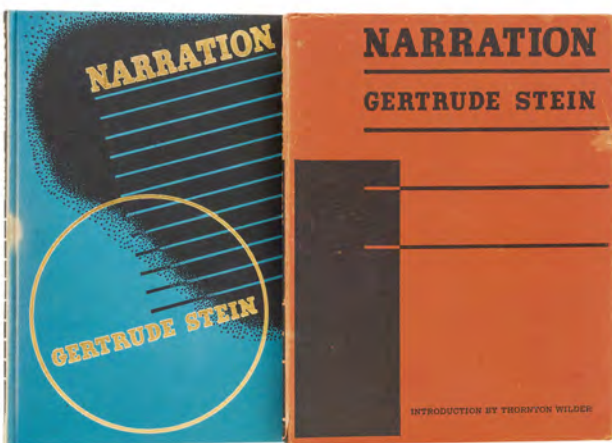
426

**Stein (Gertrude)** EVERYBODY'S AUTOBIOGRAPHY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO NATHALIE [CLIFFORD BARNEY] WHO DOES NOT HAVE TO GO OUT TO COME IN AND IS IN GERTRUDE" to endpaper, frontispiece and plates, some spotting and browning to endpapers, Shakespeare and Company book label to rear pastedown, original cloth, light foxing to spine with copper strip faded at ends, dust-jacket, spine ends and corners chipped affecting titling at head of spine and first letter of title on upper panel, chipping and tearing to fore-edges, light surface soiling to lower panel, rubbing and creasing to head and foot, [Wilson A28a], 8vo, New York, Random House, [1937].

✧ A SUPERB ASSOCIATION COPY, LINKING TWO WOMEN WHO IN THEIR DIFFERENT WAYS PERSONIFIED THE EXPATRIATE LIVES OF THE TWO MOST PROMINENT AMERICAN LESBIANS IN PARIS DURING THE FIRST HALF OF THE TWENTIETH CENTURY. WE CAN TRACE NO OTHER EXAMPLES OF INSCRIBED COPIES OF THIS WORK.

Natalie Clifford Barney (1876 - 1972), was a playwright and author who ran her renowned Paris salon for almost 60 years from 1909. Despite the superficial similarities however her and Stein's Paris lives were markedly different. Barney's salon was traditional and involved scheduled performances with a strong feminist slant. In contrast Stein's salon was far more informal and open to all, focussing far more on group discussion and indeed Stein herself. See also lots 29 and 79.

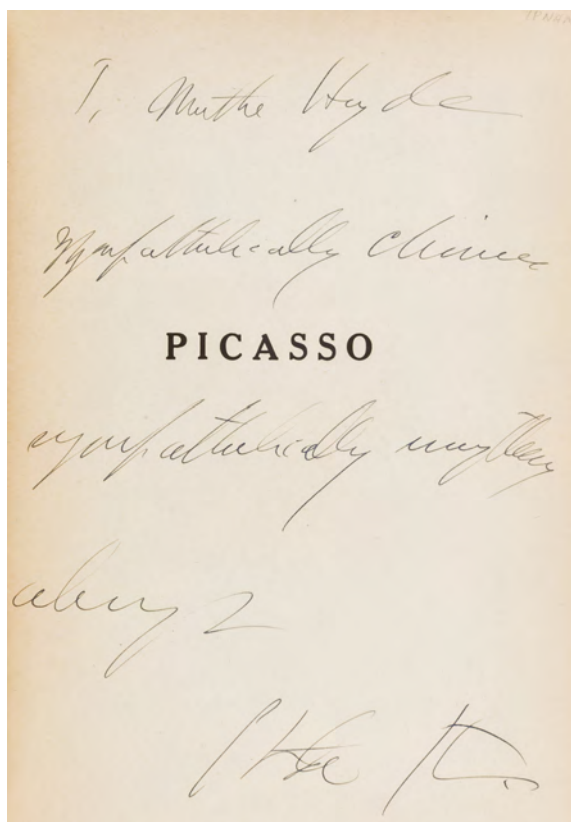
£2,000 - 3,000



425

**Stein (Gertrude)** NARRATION. FOUR LECTURES... WITH AN INTRODUCTION BY THORNTON WILDER, NUMBER 80 OF 120 COPIES SIGNED BY THE AUTHOR AND WILDER, bookplate of Rosemary E. Stanton to endpaper, original cloth, light fading to spine, original slip-case (some light wear to extremities), [Wilson A25b], Chicago, University of Chicago Press, [1935]; and the first trade edition of the same, 4to (2)

£200 - 300



**427**  
**Stein (Gertrude) PICASSO**, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to half-title, frontispiece, plates, very light marginal toning, faint marking to title, modern blue crushed morocco, original wrappers bound in (some chipping to lower corners), [Wilson A30a], 8vo, Paris, Librairie Floury, 1938.*

£200 - 300



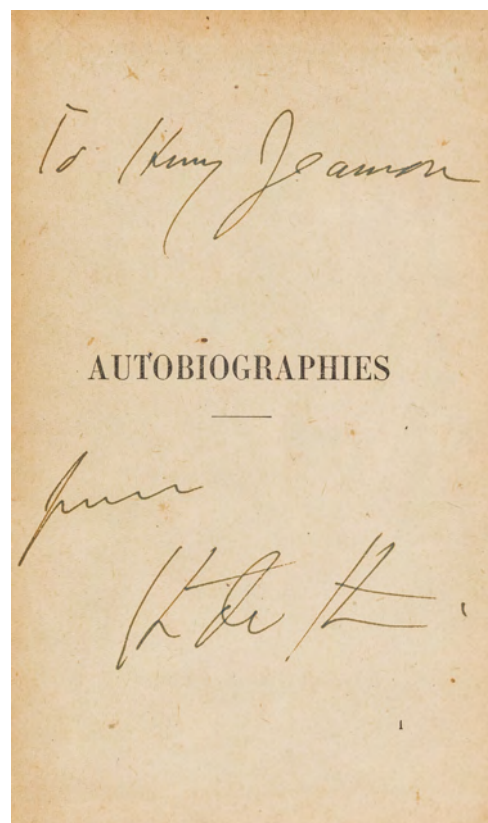
**428**  
**Stein (Gertrude) THE WORLD IS ROUND**, ONE OF 350 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR *on a tipped in leaf facing half-title, illustrations by Clement Hurd, light browning to endpaper inner margins, original boards, spine browned, light browning and finger-soiling to covers, light wear to extremities, original printed slip-case, rubbing and light wear to extremities, [Wilson A32a], 4to, New York, William R. Scott, 1939.*

£200 - 300



**429**  
**Stein (Gertrude) IDA**. A NOVEL, FIRST EDITION, SIGNED BY THE AUTHOR *on half-title, very light browning to endpapers, original cloth, browning to spine, foxing to covers, dust-jacket, very light toning, spine ends and corners a little chipped, some light marking to panels, [Wilson 36a], New York, Random House, [1941]; and 2 others, the first English edition of First Reader and Wilson's bibliography, 8vo (3)*

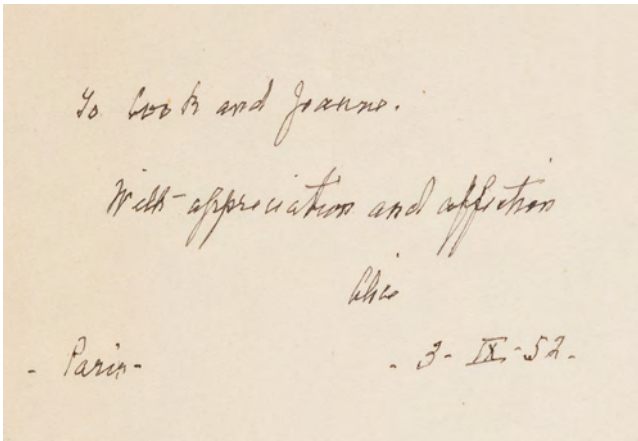
£150 - 200



**430**  
**Stein (Gertrude) AUTOBIOGRAPHIES**, translated by Baronne d'Aiguy, FIRST FRENCH EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *TO HENRI JEANSON to half-title, portrait frontispiece, light marginal browning to text margins, original wrappers, covers detached, 2 repaired tears to upper cover, a few cracks and chips to spine, glacine dust-jacket, preserved in custom drop-back box with the inscription, original spine and wrappers, replicated on the box, [Wilson D11], 8vo, Paris, Confluences, [1946].*

✱ STEIN DIED IN JULY 1946 SO THIS IS LIKELY ONE OF THE LAST WORKS SHE INSCRIBED. Henri Jeanson (1900-1970) French writer and journalist, imprisoned for pacifism during the Second World War. He edited the investigative and satirical weekly *Le Canard enchaîné* from 1945-7.

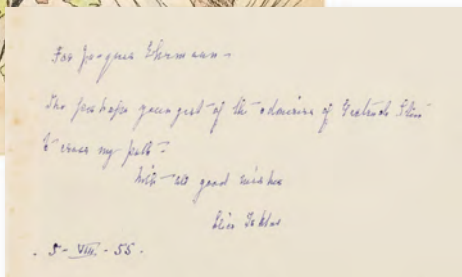
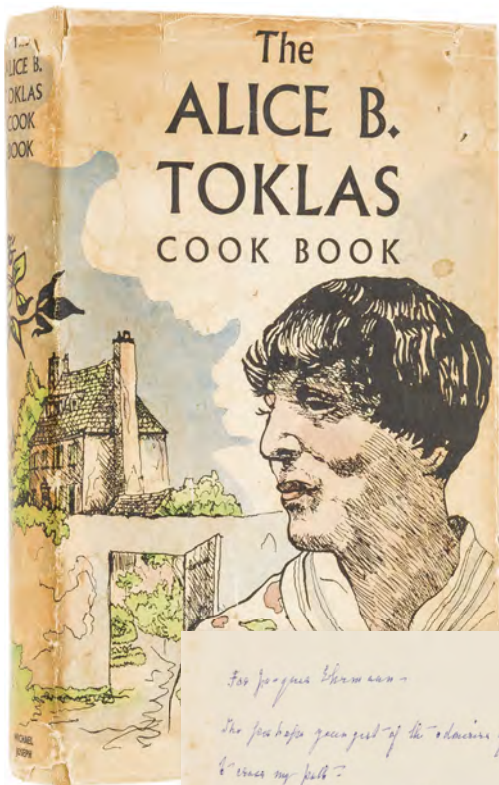
£200 - 300



**431**  
**Stein (Gertrude)** MRS. REYNOLDS AND FIVE EARLIER NOVELETTES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM ALICE B. TOKLAS TO WILLIAM COOK AND HIS WIFE JEANNE TO *endpaper, some cracking to upper hinge but holding firm, original cloth, scratch mark to upper cover, dust-jacket, light browning to spine, spine ends and corners a little chipped, a few very short closed tears to head and foot with accompanying creasing, some very light surface soiling, [Wilson A52a], 8vo, New Haven, CT, Yale University Press, 1952.*

✱ AN EXCELLENT ASSOCIATION COPY INSCRIBED TO A CLOSE LONG-TIME FRIEND OF STEIN AND TOKLAS. William Cook (1881-1959), an American expatriate artist and taxi driver, first came to know Stein and Toklas during a holiday in Majorca. On returning to Paris, Cook, while working as a taxi driver, would ferry tourists and visitors to Stein's salons and even taught Stein to drive, as skill she put to use during the war, helping to transport supplies for the French war effort.

£300 - 400



432

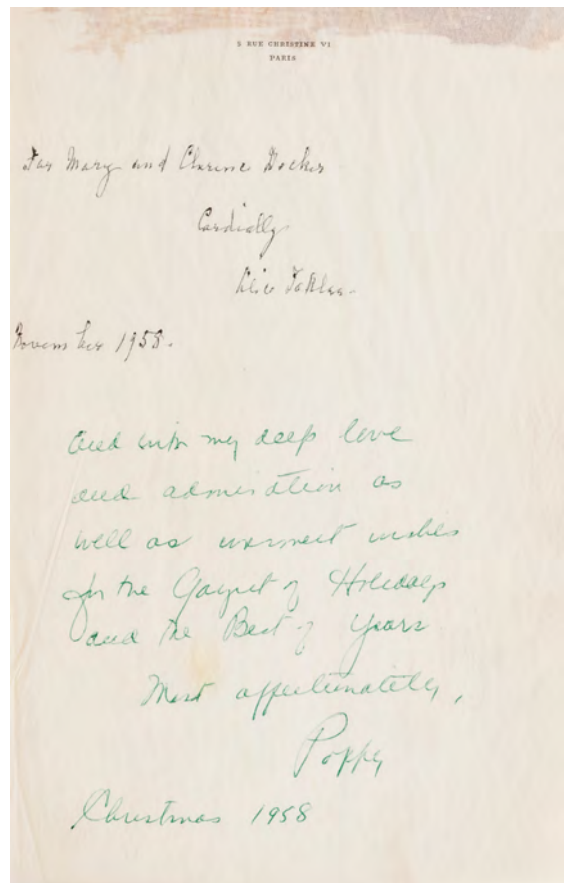
432

**Toklas (Alice B.)** THE ALICE B. TOKLAS COOK BOOK, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR JACQUES EHRMANN - THE PERHAPS YOUNGEST OF THE ADMIRERS OF GERTRUDE STEIN TO CROSS MY PATH? WITH ALL GOOD WISHES, ALICE TOKLAS, 5-VII-55" TO *endpaper, illustrations by Francis Rose, some occasional scattered foxing, a few newspaper clippings and printed recipes loosely inserted, original cloth, some light foxing, dust-jacket spine browned, spine ends and corners chipped affecting title at head of spine, chipping, tearing and creasing to head and foot, some light damp-staining and browning to panels, extremities rubbed, [Wilson H1b], 8vo, Michael Joseph, 1954.*

✱ TOKLAS' FAMOUS BOOK OF RECIPES AND REMINISCENCES WITH AN EXCELLENT PRESENTATION INSCRIPTION.

Toklas wrote the cook book as a favour to Random House in lieu of a requested memoir. It is a classic of its kind and a forerunner of works by the likes of Julia Child and Elizabeth David. The English edition appeared a few days prior to the American and includes Toklas' notorious recipe for Haschich Fudge that was excised from the American edition. Jacques Ehrmann (1931 - 1972) was a French theorist and faculty member at Yale, he would have been 24 in 1955.

£600 - 800

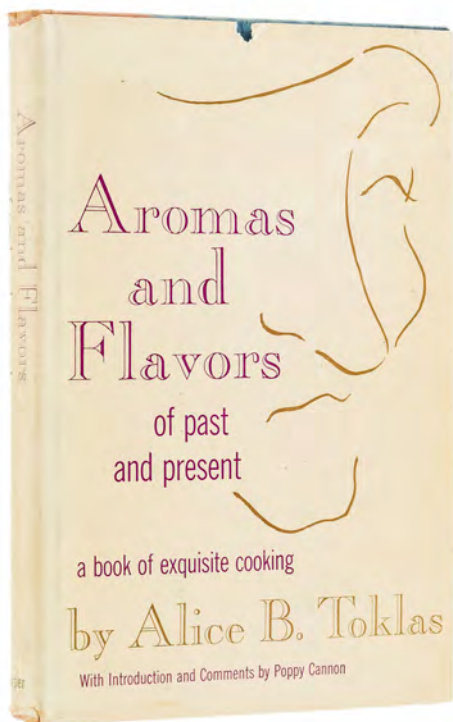


433

**Toklas (Alice B.)** AROMAS AND FLAVORS OF PAST AND PRESENT. WITH INTRODUCTION AND COMMENTS BY POPPY CANNON, *early reprint with "L-H" to title verso, signed presentation inscription from the author and Cannon on Toklas' headed letter paper tipped onto front free endpaper, light browning to pastedowns, original cloth-backed boards, light rubbing to extremities, dust-jacket, light fading, spine ends and corners with minor chipping, [Wilson H3a], 8vo, New York, Harper & Brothers, [1958].*

✱ A presentation copy from both contributors in their standard format with tipped in page of headed paper.

£150 - 200

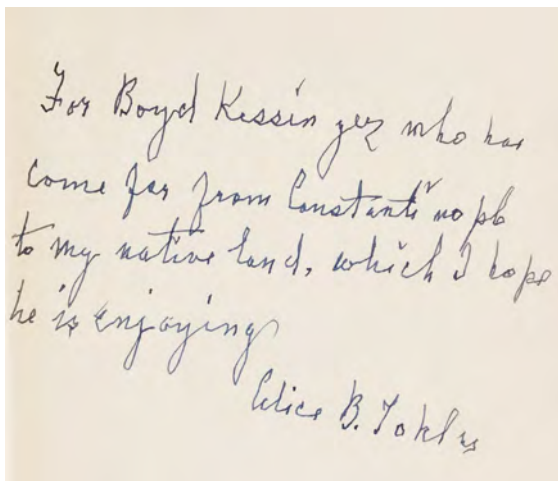


434

**Toklas (Alice B.)** AROMAS AND FLAVORS OF PAST AND PRESENT. WITH INTRODUCTION AND COMMENTS BY POPPY CANNON, FIRST EDITION, FIRST PRINTING WITH "K-H" TO TITLE VERSO, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO *endpaper*, *very light browning to endpapers*, *original cloth-backed boards*, *light fading to tips of spine*, *dust-jacket*, *price-clipped*, *ink mark to front flap*, *light sunning to spine and panels*, *chipping to spine ends*, *chip to head of upper panel*, *closed tear to head of upper panel*, *light rubbing*, [Wilson H3a], 8vo, New York, Harper & Brothers, [1958].

✳ Rare directly signed by Toklas, we can trace no other like copy.

£200 - 300



435

**Toklas (Alice B.)** WHAT IS REMEMBERED, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO *Boyd von Kessinger to endpaper*, *original cloth*, *light fading to tips of spine*, *dust-jacket*, *light browning to spine*, *spine ends and corners a little chipped*, *otherwise excellent*, [Wilson H5], 8vo, New York, Holt, Rinehart and Winston, [1963].

✳ Rare inscribed, we can trace only one other copy. Boyd von Kessinger was a collector and employee of the Turkish embassy who met a number of notable literary figures.

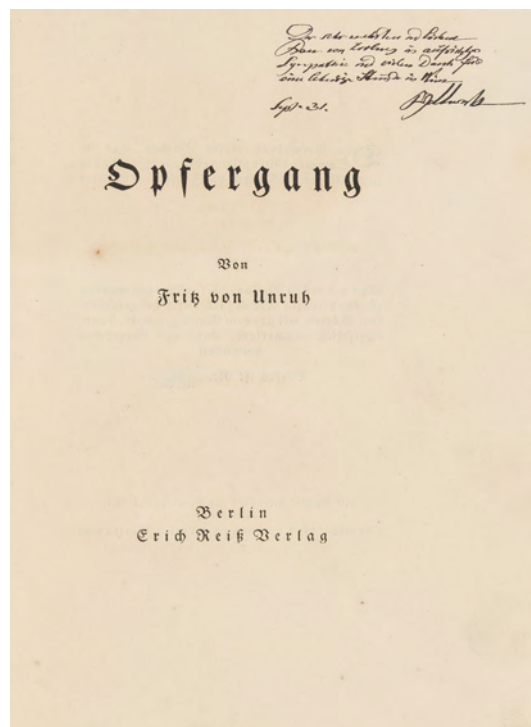
£200 - 300



436

**Turner (W. J.)** PARIS AND HELEN, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO SIEGFRIED SASSOON, *light toning to spine*, Sidgwick & Jackson, 1921; [Another copy], FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO ROBERT GRAVES, *bookplate to endpaper*, *spine browned with ends chipped*, *rubbing and browning to covers*, Sidgwick & Jackson, 1921 & Buchan (John) Poems Scots and English, *second impression*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "MOTHER FROM JOHN" *to endpaper*, *light sunning to spine*, T. C. & E. C. Jack, 1917; and 14 others, poetry, 8vo (17)

£200 - 300

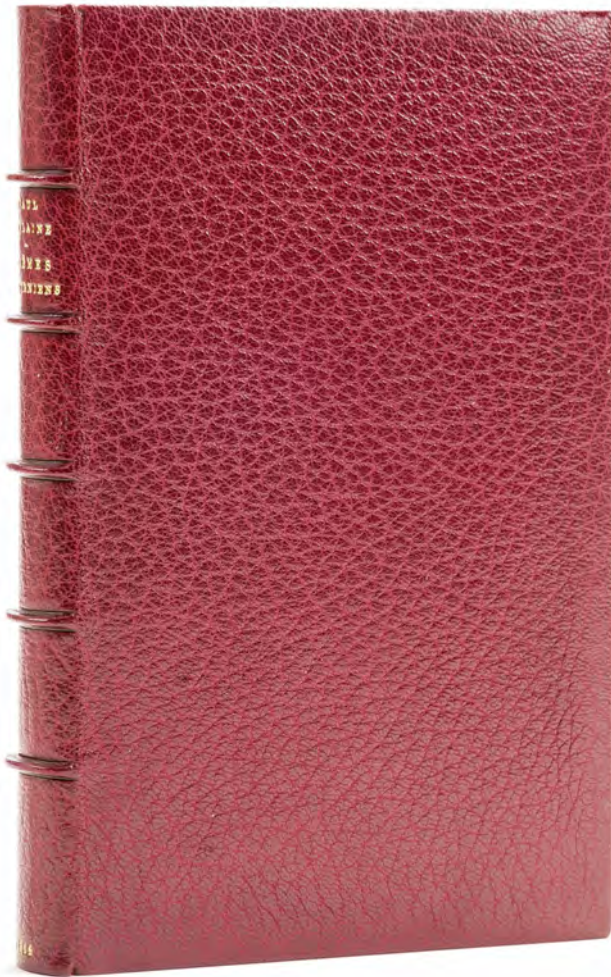


437

**Unruh (Fritz von)** OPFERGANG, FIRST EDITION, NUMBER 16 OF 75 COPIES, SIGNED BY THE AUTHOR ON TITLE WITH 4-LINE AUTOGRAPH POEM, *original roan*, *gilt*, *rubbed*, *t.e.g.*, *others uncut*, 4to, Berlin, Reiß, 1919.

✳ Published in 1928 by Knopf as *The Way of Sacrifice*, *Opfergang* is one of the great German novels to come out of the First World War.

£150 - 200



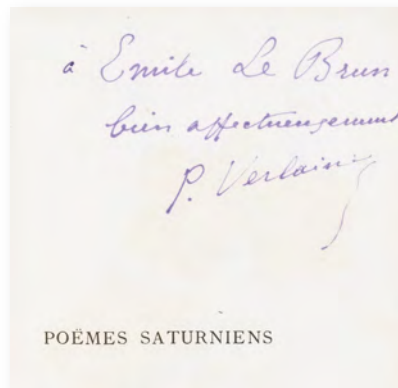
438

**Verlaine (Paul)** POÈMES SATURNIENS, FIRST EDITION, [ONE OF 500 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "A EMILE LE BRUN BIEN AFFECTUEUSEMENT. P VERLAINE" to half-title, occasional light foxing, heavier to endpapers, Le Brun's ink ownership inscription to endpaper, handsome red crushed morocco, gilt by Hélène Alix, original wrappers bound in, slip-case, g.e., 8vo, Paris, Alphonse Lemerre, 1866.

✪ A SUPERB EXAMPLE OF THE AUTHOR'S FIRST COLLECTION OF POETRY INSCRIBED TO CLOSE FRIEND AND FUTURE DEDICATEE OF HIS POEMS.

Poèmes Saturniens was published at the poet's own expense with the support of his cousin Elisa Dujardin. Though it received favourable reviews the collection sold poorly and copies are now scarce, especially so signed. Emile Le Brun was a translator and long-standing friend of Verlaine, who would dedicate two poems to her, 'There' in *Amour* in 1888 and one of the poems in *Dedicates* (on p.45 of the first edition).

£3,000 - 4,000



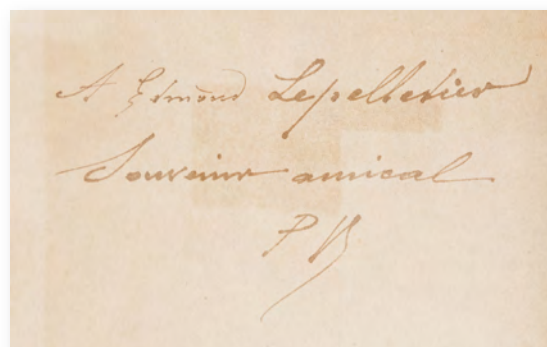
439

**Verlaine (Paul)** SAGESSE, [ONE OF 500 COPIES], INITIALED PRESENTATION INSCRIPTION FROM THE AUTHOR TO EDMOND LEPELLETIER to endpaper, light browning, faint marginal damp-staining, original printed wrappers, light browning, spine ends chipped, preserved in custom drop-back box, 8vo, Paris, Societe generale de Librairie catholique, 1881.

✪ ONE OF VERLAINE'S MOST IMPORTANT AND CELEBRATED COLLECTIONS OF POETRY WITH A SUPERB ASSOCIATION, INSCRIBED TO HIS LIFELONG FRIEND AND SUPPORTER.

Edmond Lepelletier (1846 - 1913), journalist, novelist and politician, was a staunch friend of Verlaine's, even supporting him to his final days and taking care of his family after his death. When Verlaine and Arthur Rimbaud became a couple, Lepelletier wrote about their public appearances in his gossip column (though he did not seemingly approve of the match) and he would publish one of the earliest biographies of the poet, *Paul Verlaine sa vie, son oeuvre*.

£1,500 - 2,000



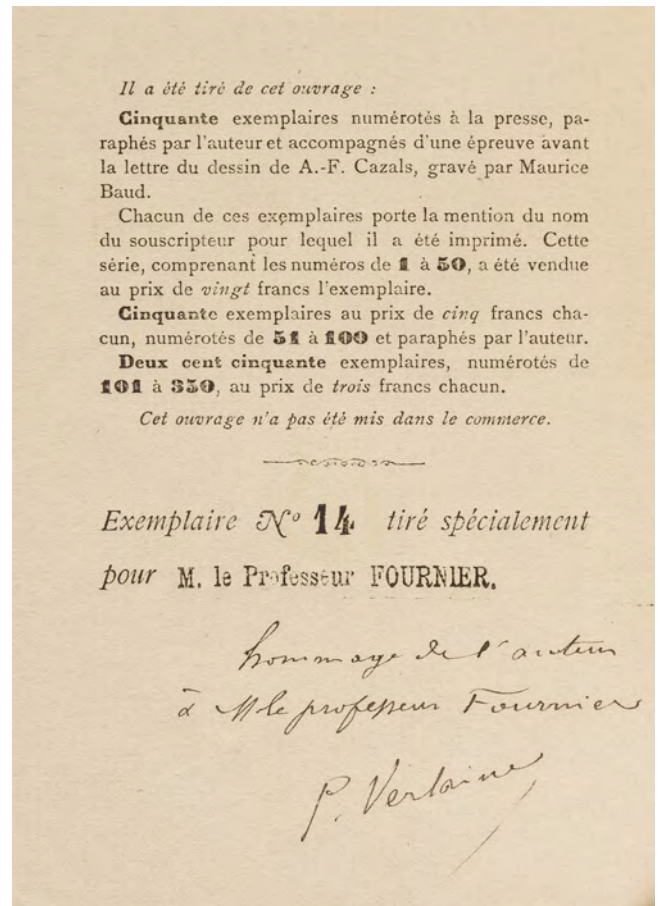


440

**Verlaine (Paul)** AMOUR, FIRST EDITION, [ONE OF 650 COPIES], SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO LÉON DESCHAMPS *to half-title, crushed brown half morocco, gilt by M. Godillot, spine richly gilt in compartments, original wrappers (a little spotted with a few neat repairs to extremities) bound in, t.e.g., 8vo, Paris, Léon Vanier, 1888.*

✿ A handsome copy with an excellent association, inscribed to Léon Deschamps, a fellow Symbolist poet and literary editor. Léon Deschamps (1864-1899) founded the *La Plume* literary review which published works by Verlaine among others.

£2,000 - 3,000



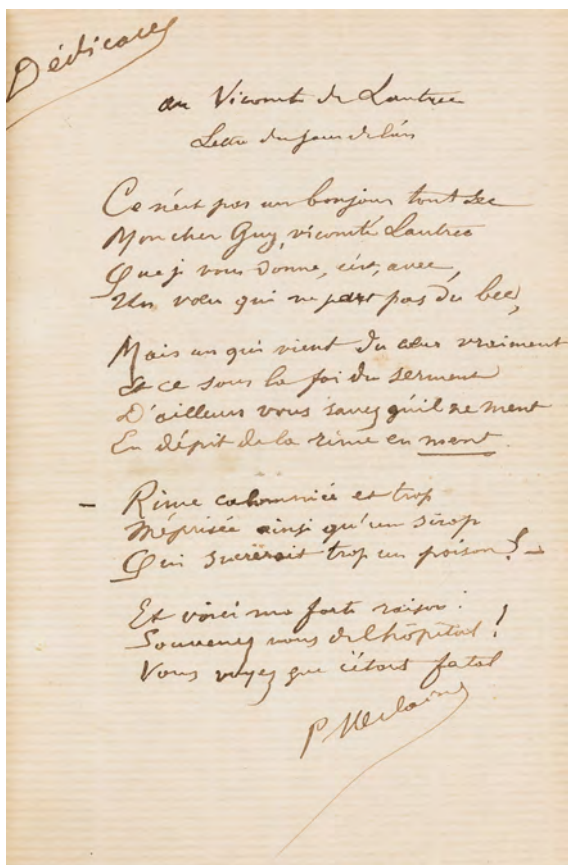
441

**Verlaine (Paul)** DEDICACES, NUMBER 14 OF THE FIRST 50 SUBSCRIBERS' COPIES WITH THE SUBSCRIBER'S NAME PRINTED ON THE LIMITATION P., SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO PROFESSOR ALFRED FOURNIER, *engraved frontispiece, upper hinge broken with first gathering working loose though the rest remaining firm, original wrappers, light browning to spine, light surface soiling, 8vo, Paris, Bibliotheque Artistique et Litteraire, 1890.*

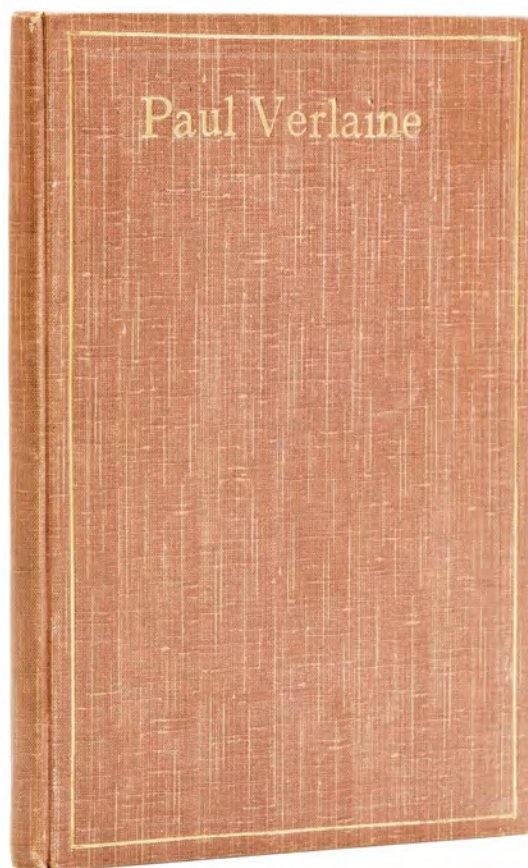
✿ A CHARMING PRODUCTION, WITH A COLOURFUL ASSOCIATION, INSCRIBED BY THE AUTHOR TO HIS DOCTOR WHO SPECIALISED IN THE TREATMENT OF VENEREAL DISEASE.

Jean Alfred Fournier (1832-1914) was a dermatologist, based in the Hôpital Saint-Louis and today most remembered for his studies of syphilis. Verlaine contracted syphilis as a young man whilst in London and it seems likely that this would have been his primary reason for knowing the doctor. It appears that both the doctor and his wife took an active interest in supporting Verlaine as Madame Fournier sent financial aid to the poet during his later period of destitution.

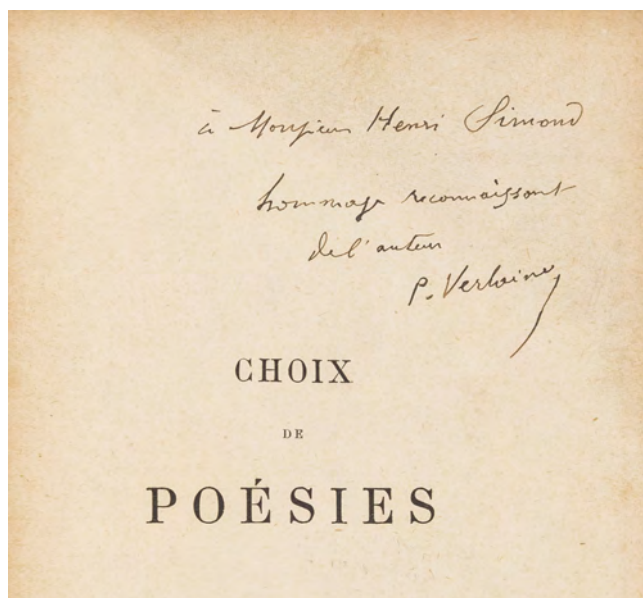
£1,000 - 1,500



443



444



442

**Verlaine (Paul)** CHOIX DE POÉSIES, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "HOMMAGE RECONNAISSANT DEL' AUTEUR" TO HENRI SIMOND to half-title, portrait frontispiece, light foxing and browning, later half cloth, 8vo, Paris, Bibliotheque Charpentier, 1891.

✱ Rare inscribed. Henri Simond was the director of the daily newspaper L'Echo de Paris. In 1891 the newspaper ran a fundraiser to support Verlaine and it is likely that this is what Verlaine is referring to in the inscription.

£800 - 1,200

443

**Verlaine (Paul)** CHANSONS POUR ELLE, FIRST EDITION, SIGNED AUTOGRAPH POEM "AU VICOMTE DE LAUTREC" FROM DEDICACES bound in following title, portrait frontispiece, title vignette, half-title, bookplates to pastedown and endpaper, crushed aubergine morocco, gilt by Stikeman, g.e., 8vo, Paris, Leon Vanier, 1891.

✱ AN ATTRACTIVE COPY WITH AN AUTOGRAPH POEM BY VERLAINE.

Ce n'est pas un bonjour tout sec,  
 Mon cher Guy, vicomte Lautrec,  
 Que je vous donne, c'est, avec,  
 Un vœu qui ne part pas du bec,  
 Mais un qui vient du cœur vraiment  
 Et ce, sous la foi du serment...  
 D'ailleurs vous savez qu'il ne ment.  
 En dépit de la rime en ment...

Rime calomniée et trop  
 Méprisée ainsi qu'un sirop  
 Qui sucrerait trop un poison!

Et voici ma forte raison:  
 Souvenez-vous de l'hôpital!  
 Vous voyez que c'était fatal.

£2,000 - 3,000

444

**Verlaine (Paul)** HOMBRES, COPY "E" OF 25 LETTERED COPIES PRINTED ON JAPON from an edition limited to 525 copies, some occasional light finger-soiling and light toning to margins, page numbers 44, 45 and 48 corrected by hand, later brown cloth, light rubbing to tips of spine and corners, original wrappers bound in, 8vo, [Paris], Imprimé sous le manteau, [1903].

✱ VERLAINE'S FINAL COLLECTION OF POEMS, PUBLISHED POSTHUMOUSLY.

£1,500 - 2,000





445

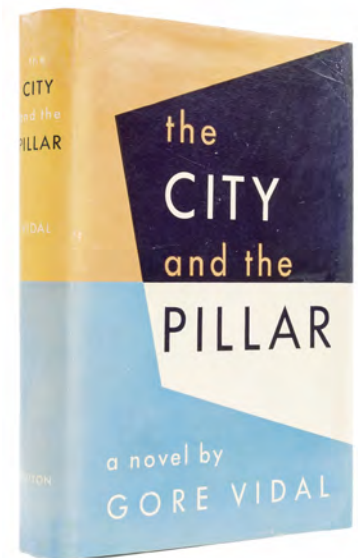
**445**  
**Vidal (Gore)** WILLIWAW, *browning to endpapers, jacket price-clipped, spine a little faded, spine ends and corners chipped, rubbed, 1946; In a Yellow Wood, jacket with light rubbing to spine tips, else fine, 1947; A Search for the King, jacket spine slightly browned and chipped at head, 1950; The Judgment of Paris, jacket with light browning to spine, some rubbing to extremities, 1952; Messiah, front free endpaper with small portion excised at head, jacket spine slightly faded, a few small chips or tears to head and foot, rubbed, 1954, FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original boards, dust-jackets, New York, E. P. Dutton; and 5 others by the same, also signed or inscribed, including the first English edition The City and the Pillar, 8vo (10)*

£400 - 600

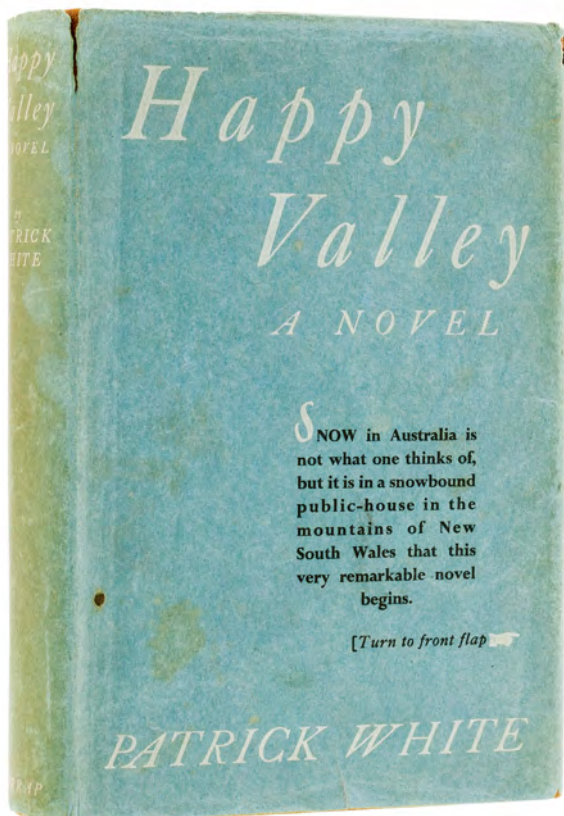
**446**  
**Vidal (Gore)** THE CITY AND THE PILLAR, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR dated 1948 to endpaper, original cloth, spine ends and corners a little bumped, dust-jacket, light sunning to spine, neat repairs and restorations to head and foot, in effect an excellent example, 8vo, New York, E. P. Dutton, 1948.

✳ Vidal's third novel, a coming-out story about a young man coming to terms with his sexuality. The first post-War novel to portray its gay central character in a sympathetic light.

£300 - 400



446

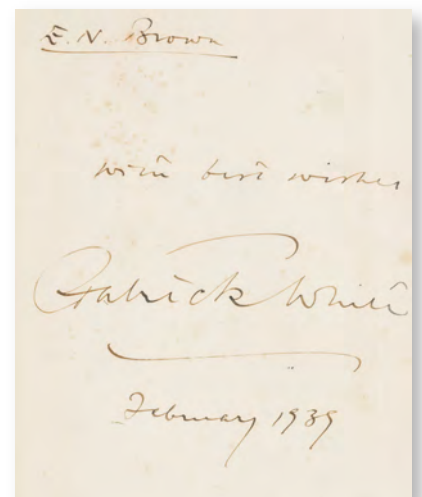


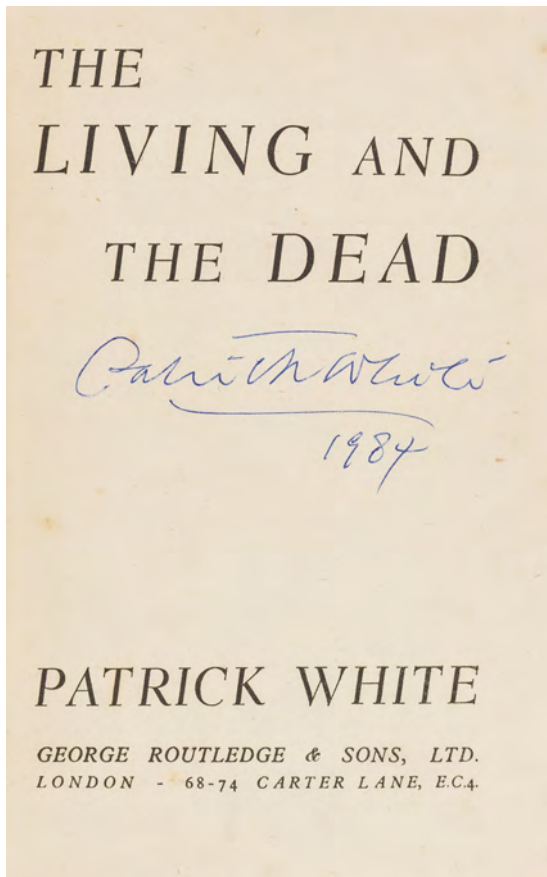
**447**  
**White (Patrick)** HAPPY VALLEY. A NOVEL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "E. N. BROWN WITH BEST WISHES PATRICK WHITE FEBRUARY 1939" to endpaper, scattered spotting to edges and first few ff. original cloth, spine slightly darkened, dust-jacket, browning to spine, spine ends and corners a little chipped, minor creasing to head and foot, light marking to panels, light rubbing to extremities, a very good copy overall, 8vo, George C. Harrap, 1939.

✳ PATRICK WHITE'S FIRST NOVEL SIGNED IN THE MONTH OF PUBLICATION, LATER DISOWNED BY THE AUTHOR AND NOT REPUBLISHED DURING HIS LIFETIME, WE KNOW OF ONLY A HANDFUL OF INSCRIBED COPIES.

Happy Valley was published on 2nd February, 1939. White inscribed another copy of this work to a Ruth Brown, again with the date of February 1939, however we have been unable to trace the connection of either Brown with the author.

£6,000 - 8,000



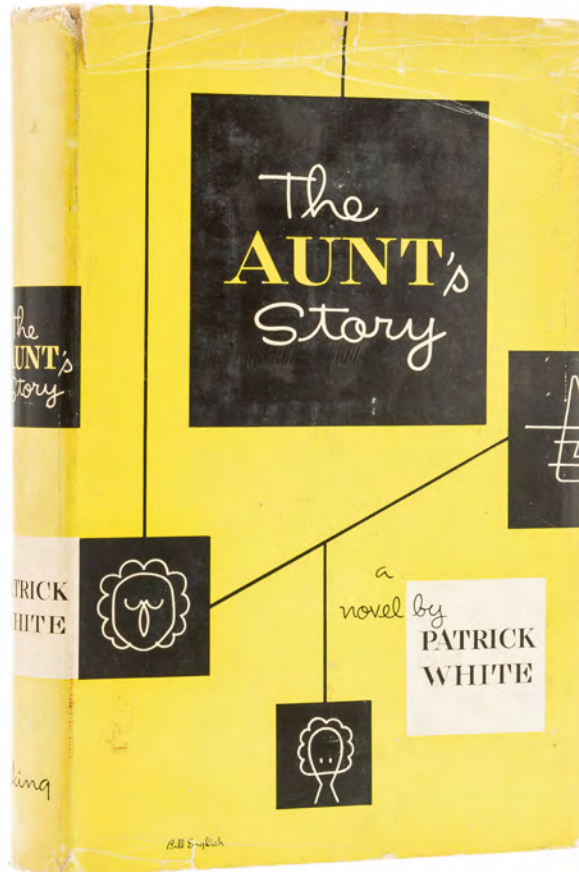


448

**White (Patrick)** THE LIVING AND THE DEAD, FIRST EDITION, SIGNED BY THE AUTHOR *on title, light scattered spotting, ink stamps of the Waterloo Book Stall, Bombay and Ashwoods, Sidney to endpaper and pastedown, original cloth, original cloth, spine ends and corners rubbed and bumped, small gouge mark to upper cover, light rubbing and marking to covers, preserved in custom drop-back box with bookplate of Geoffrey Cains, 8vo, George Routledge and Sons Ltd., 1941.*

✿ THE AUTHOR'S ELUSIVE SECOND NOVEL, WE CAN TRACE NO OTHER SIGNED COPY. Fewer than 1,500 copies of this first edition were printed. This copy from the collection of Humphrey Macqueen.

£1,000 - 1,500



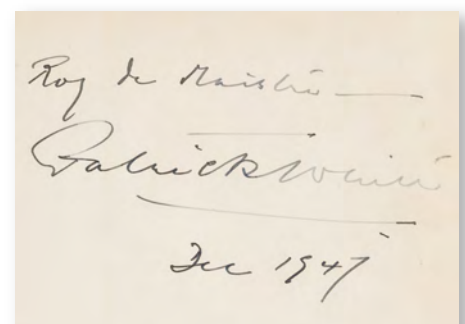
449

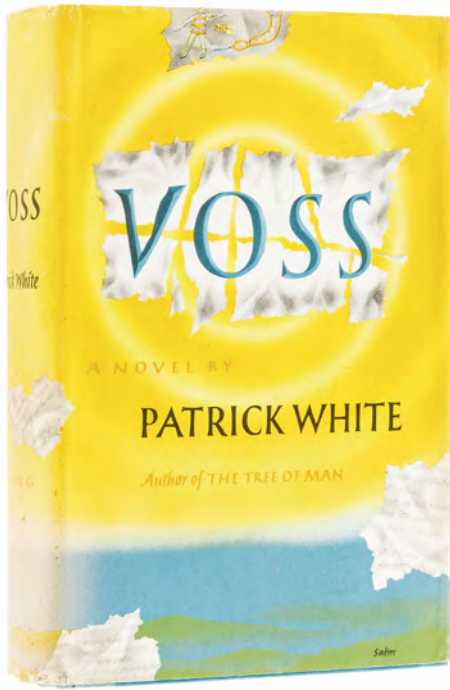
**White (Patrick)** THE AUNT'S STORY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "ROY DE MAISTRE - PATRICK WHITE DEC. 1947" *to endpaper, author's compliments slip loosely inserted, original boards, spine ends and corners a little bumped, some light staining and a few scratch marks to covers, first issue dust-jacket without reviews to front flaps, light toning to spine, spine ends and corners a little chipped, a few closed tears to head and foot with creasing, with a rather chipped and worn second issue dust-jacket, 8vo, New York, Viking Press, 1948.*

✿ A SUPERB ASSOCIATION COPY INSCRIBED TO WHITE'S PRINCIPAL MENTOR AND INFLUENCE WHOSE PAINTING THE AUNT WAS ONE OF THE KEY INSPIRATIONS FOR THIS WORK. The first US edition preceded the UK edition.

White first met De Maistre (1894-1968) in 1936, the artist and the two men were briefly lovers before settling in to their more enduring roles of pupil, mentor and firm friends. De Maistre and his work became an immensely important influence, acknowledged by White when dedicating his first book *Happy Valley* to him. Around 1945 White purchased a new painting by De Maistre titled *The Aunt* and it proved the catalyst for his first new work following years of creative drought: "The image of the 'Aunt' fused in White's mind with a long-planned novel about a wandering spinster going mad in a world on the brink of violence... The title that fastened itself to this idea was *The Aunt's Story*. Shortly after buying Roy's painting and within a month of his demobilisation, White was at work on the novel." - David Marr, *Patrick White. A Life*, p.237. The integral link between De Maistre's painting and White's novel is acknowledged in the first English edition which uses the painting for the dust-jacket design.

£4,000 - 6,000

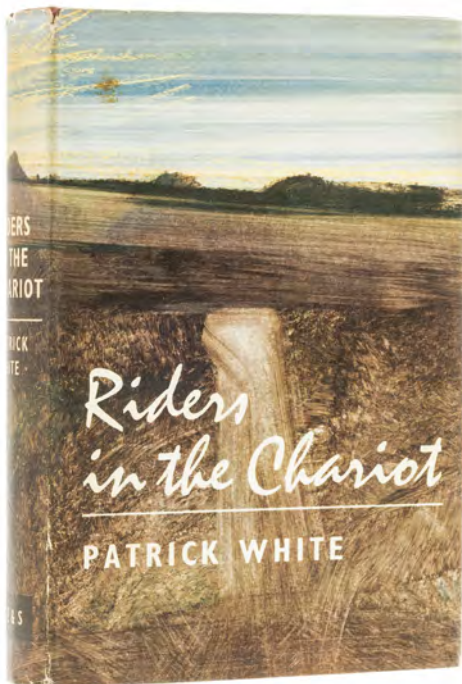




450

**White (Patrick)** VOSS. A NOVEL, FIRST AMERICAN EDITION, SIGNED BY THE AUTHOR *on title*, original cloth, very light fading to tips of spine, dust-jacket, very light sunning to spine, light rubbing and creasing to spine ends and corners, an excellent example, 8vo, New York, Viking Press, 1957.

£200 - 300

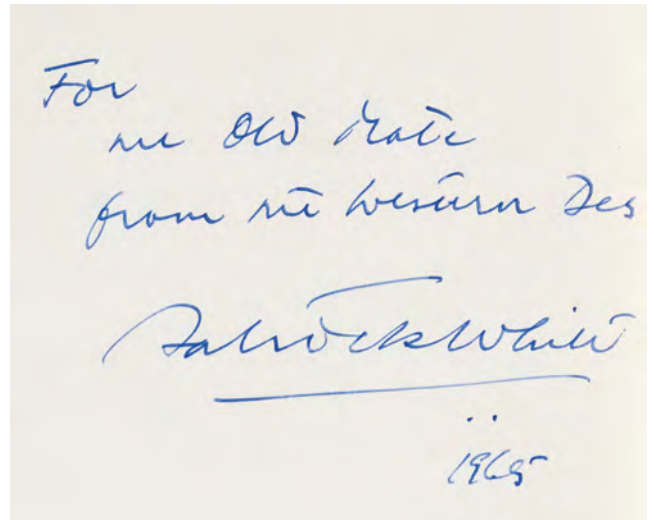


451

**White (Patrick)** RIDERS IN THE CHARIOT, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, original cloth, very light fading to spine, dust-jacket, light toning to spine, spine ends and corners a little chipped and creased, some faint rubbing to extremities, 8vo, Eyre and Spottiswoode, 1961.

✿ An excellent signed copy of the work often cited as White's masterpiece.

£200 - 300

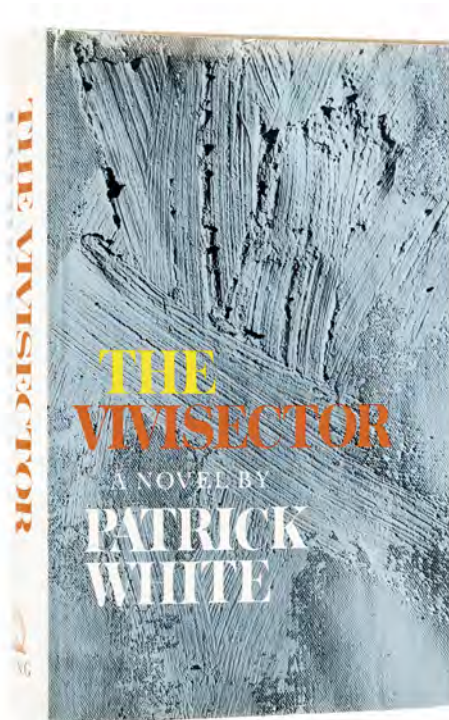


452

**White (Patrick)** FOUR PLAYS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR ME OLD MATE FROM THE WESTERN DES. PATRICK WHITE, 1965" to endpaper, original boards, some bumping to head and foot, dust-jacket, neatly price-clipped, light toning to spine, light creasing to head and foot, an excellent copy, 8vo, Eyre & Spottiswoode, 1965.

✿ A collection of early plays by White with a charming inscription, we can trace no other inscribed copies.

£300 - 400

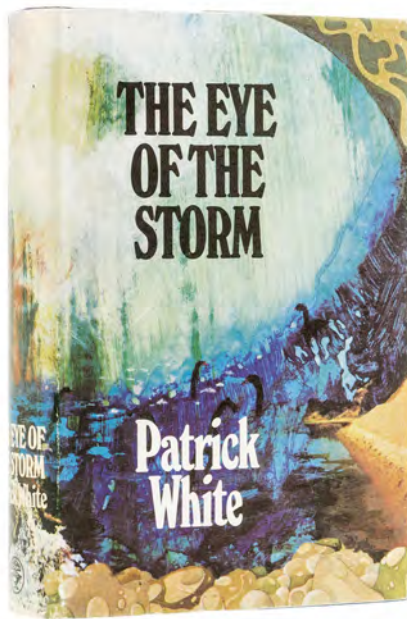


453

**White (Patrick)** THE VIVISECTOR, FIRST EDITION, SIGNED BY THE AUTHOR *on title*, very light fading to upper and lower edges, dust-jacket, very short closed tear to head of upper joint, light creasing to head, some light surface soiling, an excellent example 8vo, New York, Viking Press, [1970].

✿ The true first edition, preceding the English edition by three months.

£200 - 300



454

**White (Patrick)** THE EYE OF THE STORM, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO INGMAR BJÖRKSTÉN DATED SYDNEY, 1973 to endpaper, original boards, bump to upper fore-edge, dust-jacket, light toning to spine, faint rubbing to extremities, small patch of staining to foot of front flap from removal of price sticker, an excellent copy, 8vo, Jonathan Cape, 1973.

✿ A good association, inscribed to the Finnish-Swedish journalist Björkstén (1936-2002) who did much to promote White in his home countries and was a correspondent from 1962 onwards. See also lots 457, 460 and 461.

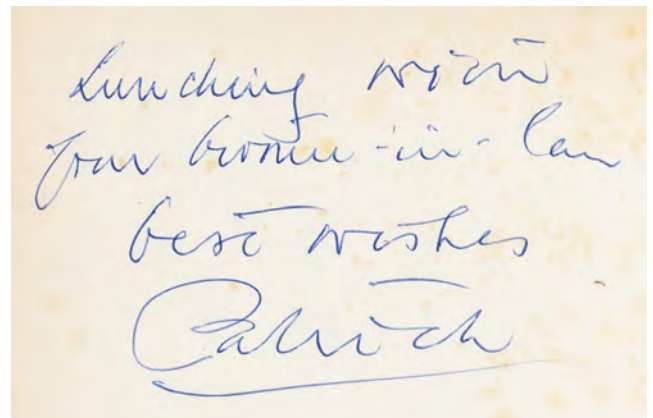
£200 - 300



456

**White (Patrick)** A FRINGE OF LEAVES, FIRST EDITION, SIGNED BY THE AUTHOR on title, original boards, light bumping to spine ends, dust-jacket, very light toning to spine, else fine, 8vo, Jonathan Cape, 1976.

£200 - 300

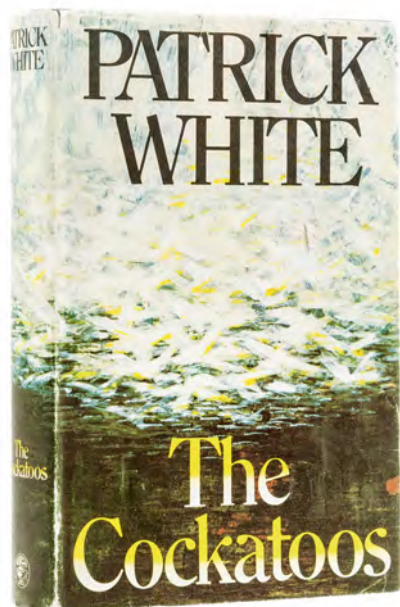


457

**White (Patrick)** BIG TOYS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "LUNCHING WITH YOUR BROTHER-IN-LAW" to inside front cover, spotting, Sydney, Currency Press, 1978; Patrick White Speaks, PRESENTATION INSCRIPTION FROM THE AUTHOR "IN 1989 AS WE TOTTER ON" to title, Sydney, Primavera Press, [1989], FIRST EDITIONS, original wrappers; and Ingmar Björkstén's copies of the collected letters and biography of White, the latter with his pencil notes to margins, 8vo (4)

✿ Ingmar Björkstén, journalist and friend of White, see also lots 454, 460 and 461.

£200 - 300

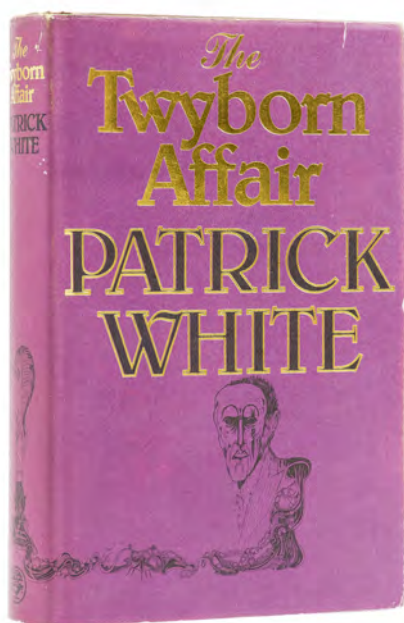


455

**White (Patrick)** THE COCKATOOS. SHORTER NOVELS AND STORIES, FIRST EDITION, SIGNED BY THE AUTHOR on title, original boards, spine ends and corners a little bumped, dust-jacket, very light toning to spine, spine ends and corners a little chipped, short closed tear to head of upper panel, a very good copy, 8vo, Jonathan Cape, 1974.

✿ Rare, we can trace no like signed copy.

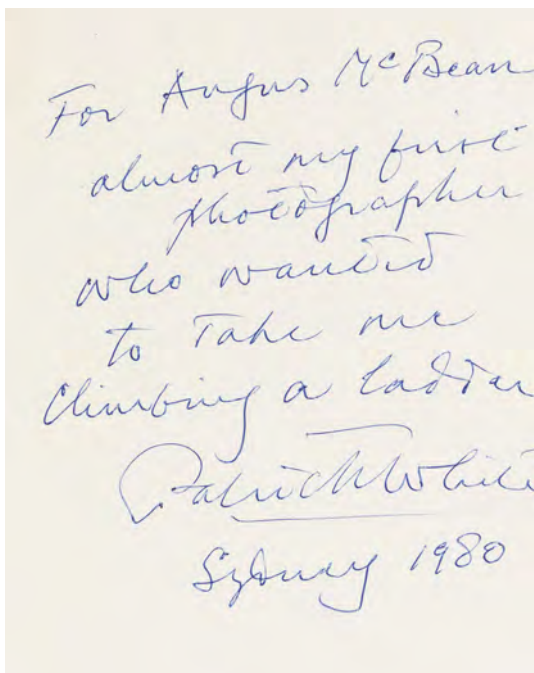
£200 - 300



458

**White (Patrick)** THE TWYBORN AFFAIR, FIRST EDITION, SIGNED BY THE AUTHOR *on title, original boards, light bumping to spine ends, dust-jacket, very light toning to spine, faint rubbing to extremities, short closed tear to head of upper panel, an excellent example, 8vo, Jonathan Cape, 1979.*

£200 - 300

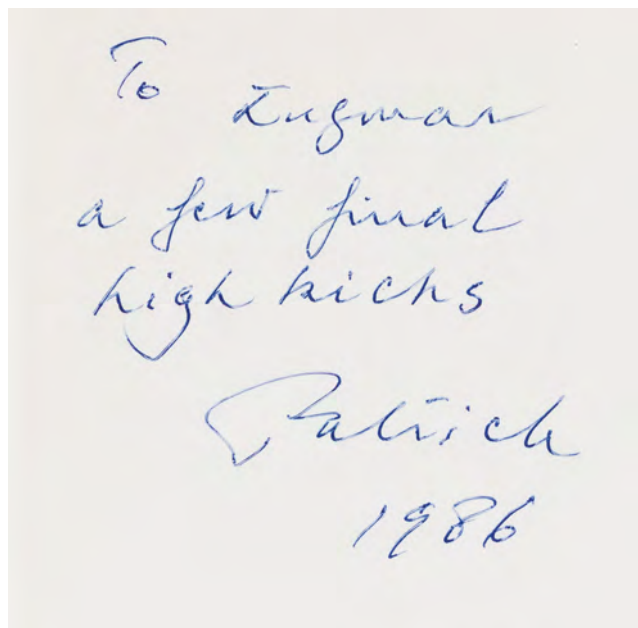


459

**White (Patrick)** THE TWYBORN AFFAIR, FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION "FOR ANGUS McBEAN, ALMOST MY FIRST PHOTOGRAPHER WHO WANTED TO TAKE ME CLIMBING A LADDER, PATRICK WHITE, SPRING 1980" *to endpaper, the odd spot, original cloth-backed boards, spine ends and corners a little bumped, dust-jacket, very light sunning to spine, short closed tear to head of upper panel, light creasing to head and foot, 8vo, New York, Viking Press, 1980.*

✱ A good association inscribed to the Welsh surrealist photographer McBean (1904-90). We were unable to trace whether McBean did ultimately photograph the author, whether on a ladder or not.

£300 - 400

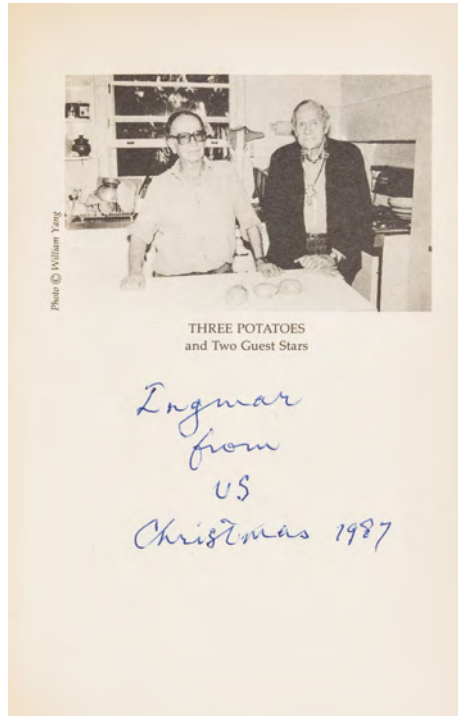


460

**White (Patrick)** MEMOIRS OF MANY IN ONE. BY ALEX XENOPHON DEMIRJIAN GRAY, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO INGMAR [BJÖRKSTÉN] - A FEW FINAL HIGH KICKS - PATRICK 1986" *to endpaper, original boards, spine ends a little bumped, dust-jacket, light rubbing to tips of spine and corners, else fine, 8vo, Jonathan Cape, 1986.*

✱ The author's final complete novel with an uncharacteristically jovial inscription to the journalist Ingmar Björkstén (see lot 454, 457 and 461)

£200 - 300

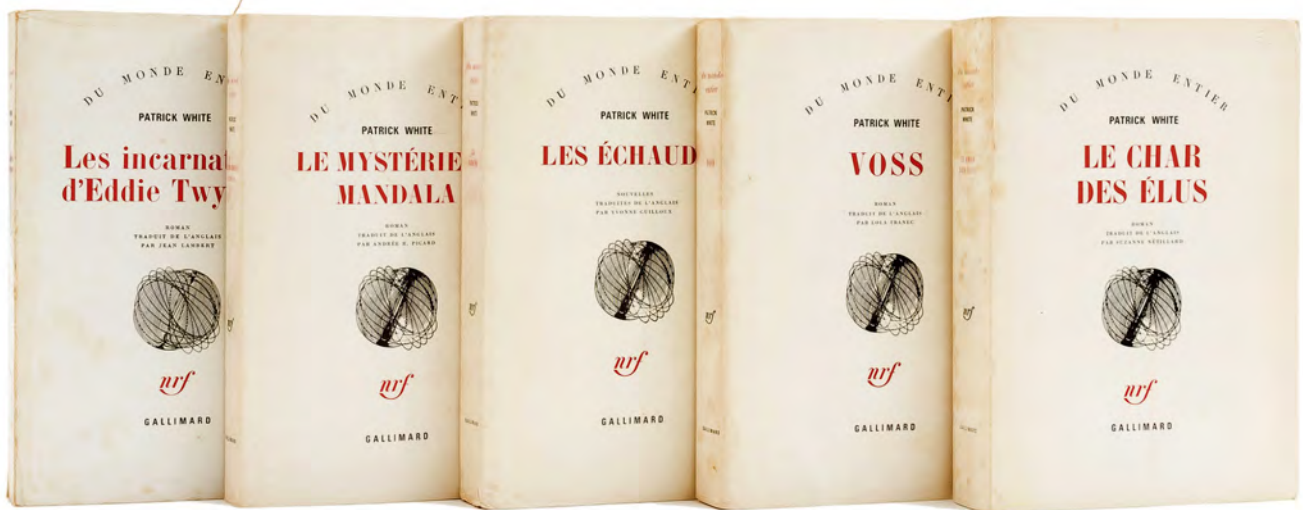


461

**White (Patrick)** THREE UNEASY PIECES, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR "INGMAR FROM US - CHRISTMAS 1987" *below photographic portrait of the author with his partner, light toning to margins, original wrappers, Fairfield, Pascoe Publishing, 1987.*

✱ With a charming, personal inscription to the journalist Ingmar Björkstén (see lot 454, 457 and 460).

£150 - 200



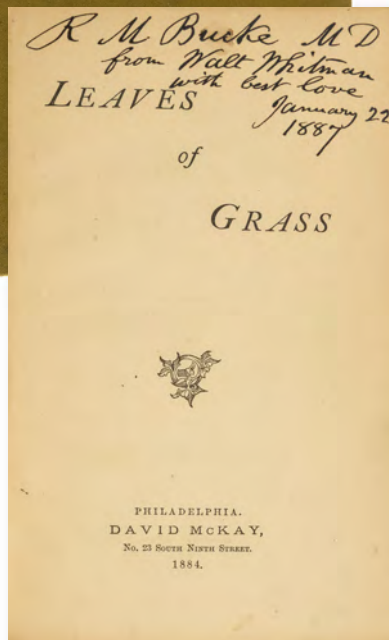
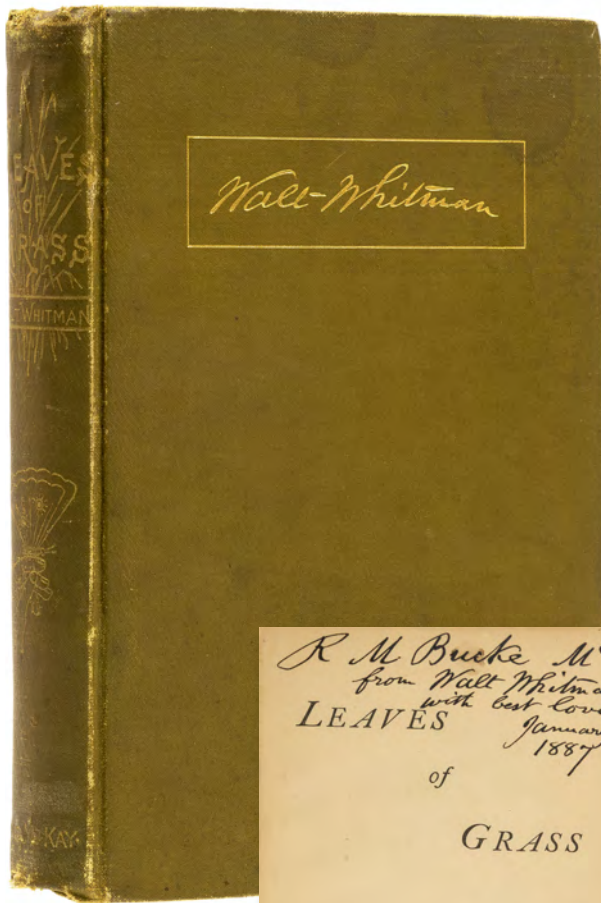
**462**  
**White (Patrick)** *Le Char des Élus*, 1965; *Voss*, 1967; *Les Échaudés*, 1969; *Le Mystérieux Mandala*, 1970; *Les Incarnations d'Eddie Twyborn*, 1983, FIRST FRENCH EDITIONS, SIGNED BY THE AUTHOR *on titles, original wrappers, some light toning or foxing and occasional creasing but very good or excellent generally, Paris, Gallimard, 8vo (5)*

£150 - 200



**463**  
**White (Patrick)** *KOHTI MANTEREEN SYDÄNTÄ*, FIRST FINNISH EDITION, *light foxing, Helsinki, 1977*; *Livets Träd*, FIRST SWEDISH EDITION, *Stockholm, 1970*; *Węzeł*, FIRST POLISH EDITION, *Warsaw, 1968*; *L'occhio dell'uragno*, FIRST ITALIAN EDITION, *original wrappers, Milan, 1974*, ALL SIGNED BY THE AUTHOR, *all but the last in original boards and dust-jackets, jacket with some rubbing and creasing to head and foot; and 3 other signed first foreign language editions by the same, 8vo (7)*

£150 - 200



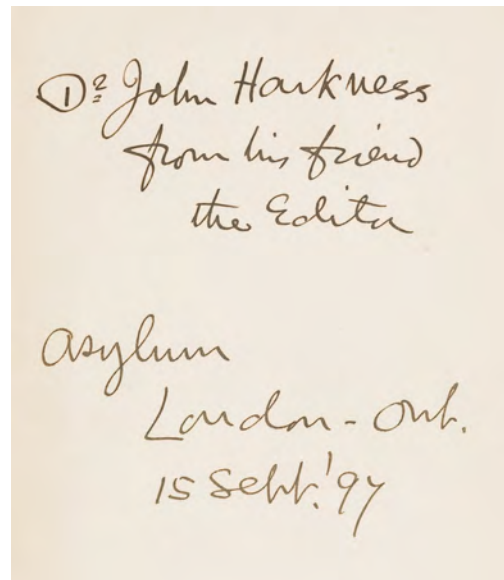
464

**Whitman (Walt)** LEAVES OF GRASS, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO R. M. BUCKE MD "WITH BEST LOVE JANUARY 22 1887" to title, plate, some very light marginal finger-soiling, the odd pencil mark, title neatly and expertly re-inserted and mounted on stub, some chipping to front free endpaper, original mustard BAL 'A' cloth, neatly and expertly recased, spine darkened, spine ends a little chipped and worn, light bumping to corners, some marking to covers, rubbing and light wear to extremities, preserved in custom chemise and morocco-backed slip-case, [BAL 21630], 8vo, Philadelphia, David McKay, 1884.

✱ A SUPERB ASSOCIATION COPY, INSCRIBED FROM WHITMAN TO HIS CLOSE FRIEND, BIOGRAPHER AND LITERARY EXECUTOR RICHARD MAURICE BUCKE.

Bucke (1837-1902), gained prominence as a leading Canadian psychiatrist. He experienced a semi-divine revelation in 1872 following an evening with friends reading poetry allowed, including Whitman's. The two men first met in 1877 following which Bucke had a similar experience and subsequently became devoted to the poet. Bucke viewed Whitman not only as a great man and poet but as a manifestation of a more fully-evolved human consciousness and almost a demi-god. Bucke and Whitman collaborated on the latter's biography and Bucke was appointed Whitman's literary executor.

£3,000 - 4,000

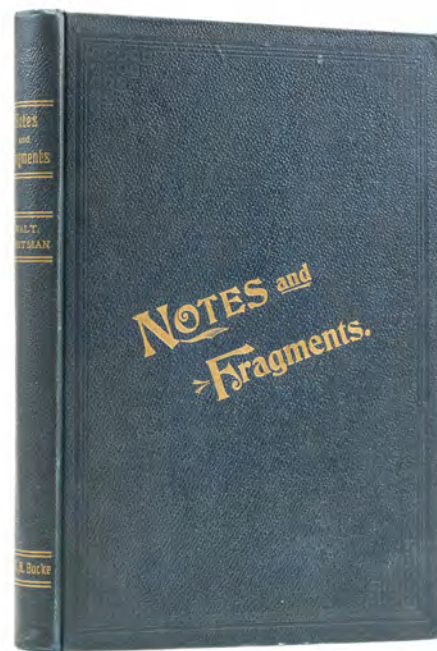


465

**Whitman (Walt)** CALAMUS. A SERIES OF LETTERS WRITTEN DURING THE YEARS 1868-1880, EDITED BY RICHARD BUCKE, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE EDITOR "DR JOHN HARKNESS FROM HIS FRIEND THE EDITOR, ASYLUM, LONDON - ONT. 15 SEPT. '97" to endpaper, frontispiece, light browning to margins, obituary of Bucke laid onto front pastedown, original cloth, light rubbing to extremities, light marking to covers, [BAL 21446], 8vo, Boston, Laurens Maynard, 1897.

✱ Rare with a presentation inscription from the editor, WE CAN TRACE NO LIKE COPY.

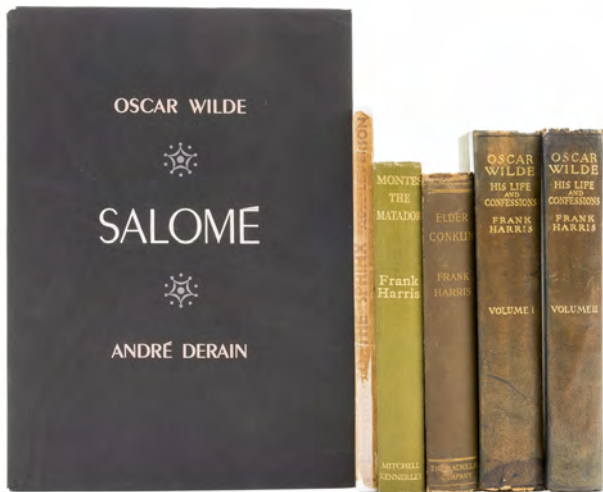
£400 - 600



466

**Whitman (Walt).**- Dr. Bucke (Richard Maurice, editor) NOTES AND FRAGMENTS: LEFT BY WALT WHITMAN, NUMBER 87 OF 225 COPIES SIGNED BY THE EDITOR, signature with some show-through onto title, bookplates of Oliver Henry Perkins and Bella Landauer with trimmed bookseller's description to pastedown and endpaper, note page from bookseller Alfred F. Goldsmith with curious drawing of birds singing loosely inserted, original cloth, lettered in gilt, some light rubbing to head and foot, a few marks to lower cover, a bright and excellent example [BAL 21451], large 8vo, London, ON, Printed for private distribution only, 1899.

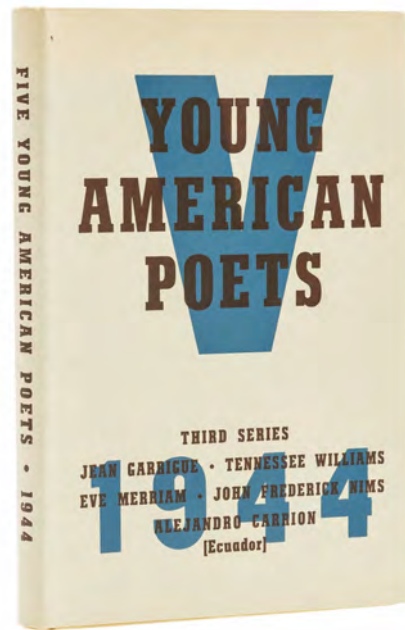
£400 - 600



467

**Wilde (Oscar).- Harris (Frank)** OSCAR WILDE. HIS LIFE AND CONFESSIONS, 2 vol., FIRST AMERICAN EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO COUNT VON BERNSTORFF QUOTING PASCAL *to endpaper, original morocco-backed boards, spines slightly faded, spine ends and corners a little bumped, New York, 1916*; and 4 others, 2 works inscribed by Harris and 2 relating Wilde, 8vo & 4to (6)

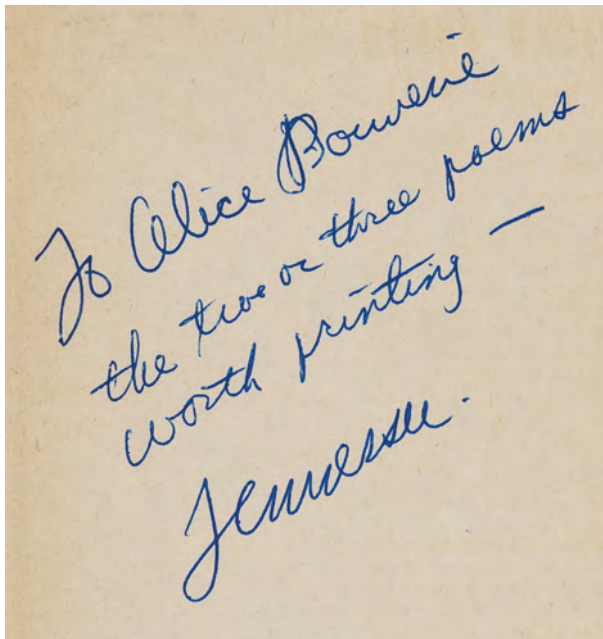
£200 - 300



469

**Williams (Tennessee)** SUMMER BELVEDERE in FIVE YOUNG AMERICAN POETS, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper, additional signed presentation inscription from fellow contributor John Frederik Nims on p.43, a few pencil notes, original cloth, light bumping to corners, dust-jacket, a fine copy, [Crandell B7], 8vo, Norfolk, CT, New Directions, 1944.*

£200 - 300

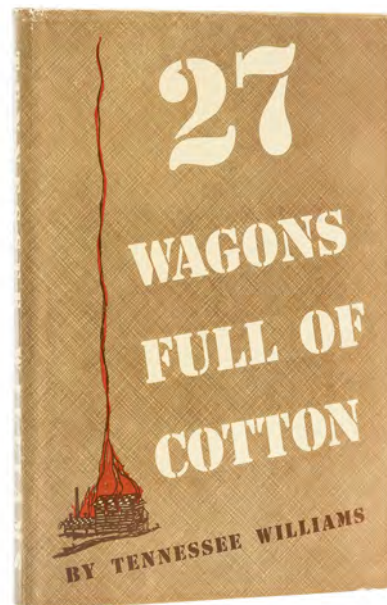


468

**Williams (Tennessee)** SUMMER BELVEDERE in FIVE YOUNG AMERICAN POETS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO ALICE BOUVERIE, THE TWO OR THREE POEMS WORTH PRINTING, TENNESSEE" *to endpaper, original cloth, spine ends and corners a little bumped, dust-jacket, spine browned, spine ends and corners a little chipped, light patch of staining to upper panel, rubbing to extremities, a very good copy, [Crandell B7], 8vo, Norfolk, CT, New Directions, 1944.*

✧ An early appearance in print for Williams, comprising a collection of 29 previously unpublished poems gathered together under the title of 'Summer Belvedere'. Alice Astor Bouverie (1902-1956) American heiress and socialite.

£300 - 400



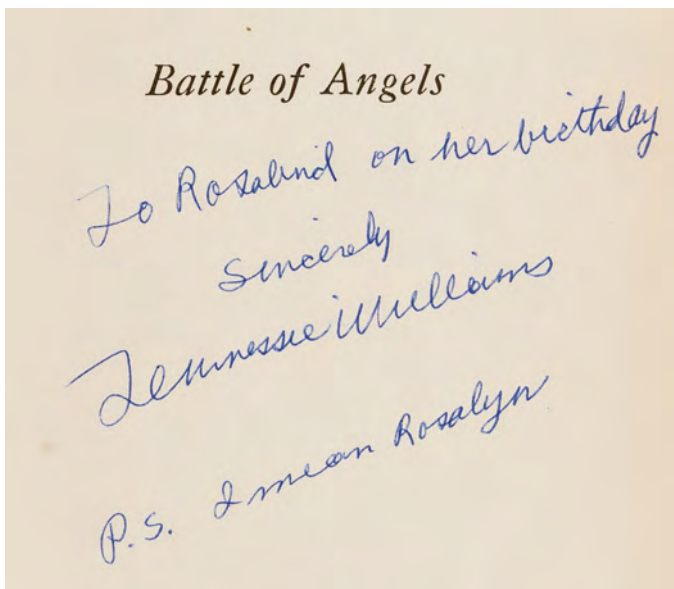
470

**Williams (Tennessee)** 27 WAGONS FULL OF COTTON AND OTHER ONE-ACT PLAYS, FIRST EDITION, FIRST PRINTING, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO ARNOLD, EVER, TENNESSEE" *to title, a few later ff, roughly opened along fore-edge, light marking to pastedown, original cloth, light browning to spine and cover margins, light patch of damp-staining to head, dust-jacket, light vertical crease to spine, minor chipping to head of spine, light rubbing and creasing to spine tips and corners, but near fine generally, [Crandell A2.1.a], 8vo, Norfolk, CN, New Directions, [1945].*

✧ An early collection of one-act plays by Williams, 2 of which were later adapted by Williams into Elia Kazan's film *Baby Doll*. Rare signed.

£400 - 600



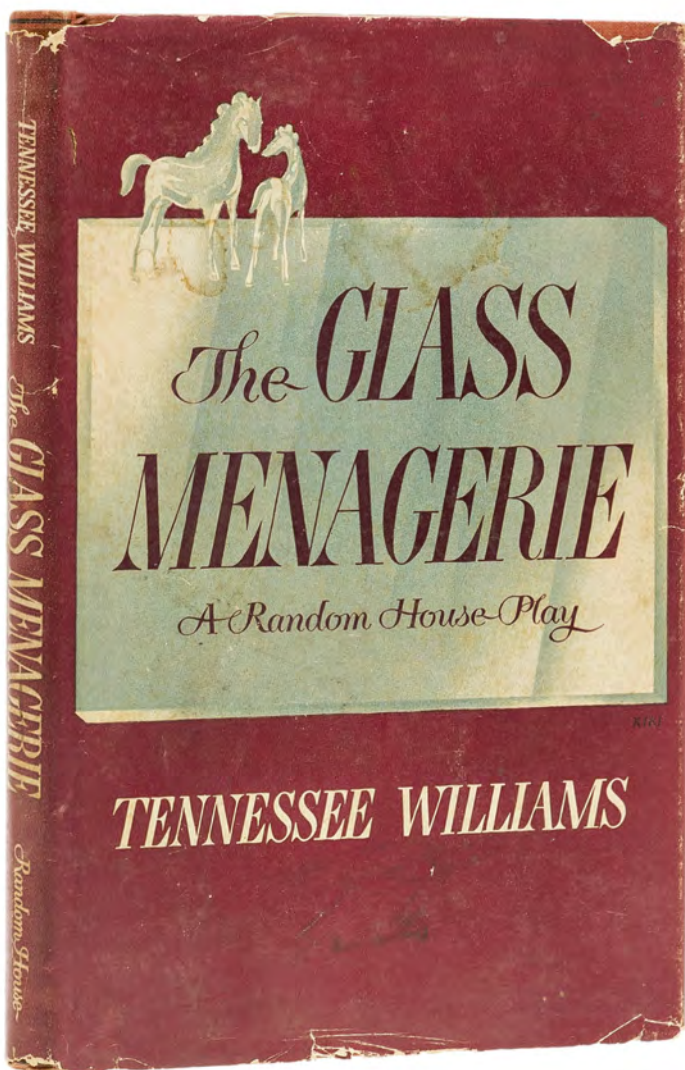


471

**Williams (Tennessee)** *BATTLE OF ANGELS*. PHAROS: NUMBERS 1 & 2, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO ROSALYN ON HER BIRTHDAY SINCERELY TENNESSEE WILLIAMS P.S. I MEAN ROSALYN [TARG]" to half-title, light marginal toning, original wrappers, light sunning to spine and cover margins, spine ends chipped, light creasing to extremities, [Crandell C67], 8vo, Murray, UT, 1945.

✱ The author's first published full-length play. Rosalyn Targ (1925-2017) literary agent.

£200 - 300



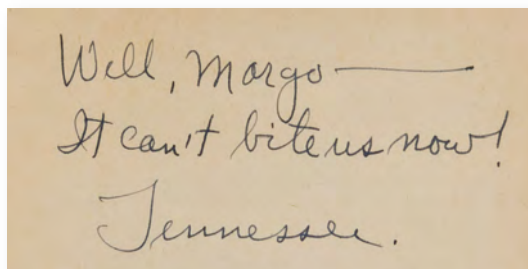
472

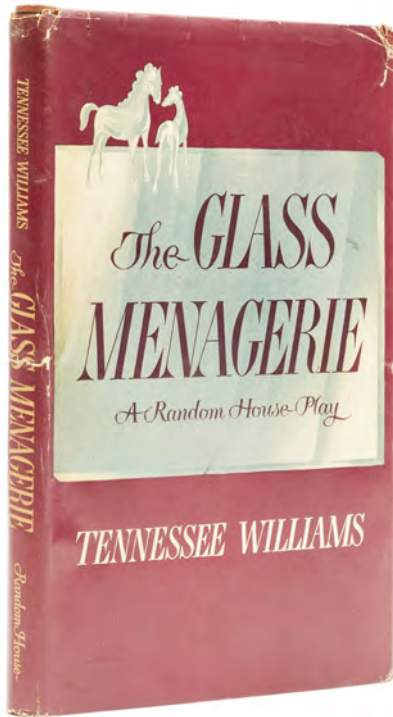
**Williams (Tennessee)** *THE GLASS MENAGERIE*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "WELL, MARGO [JONES] - IT CAN'T BITE US NOW!" TO ENDPAPER, ADDITIONAL INK INSCRIPTION BELOW CAST LIST BY JONES' MOTHER "MY "MARGIE"... SHE IS DEAD AND HER OLD MOTHER... IS 81 YEARS AND LEFT ALONE... IN LIVINGSTONE, TEXAS", photographic frontispiece and 3 plates, original cloth, slight shelf-lean, light rubbing to tips of spine and corners, dust-jacket, very light fading to spine chipping and creasing to head and foot, some light rubbing and soiling, [Crandell A1.1.a], 8vo, New York, Random House, [1945].

✱ A SUPERB ASSOCIATION COPY OF WILLIAMS' BREAKOUT PLAY INSCRIBED TO MARGO JONES, THE CO-DIRECTOR OF THE ACCLAIMED FIRST STAGING, WITH AN ADDITIONAL MOVING INSCRIPTION BY HER MOTHER LAMENTING HER TRAGIC EARLY DEATH.

Margo Jones (1911-55) was an acclaimed producer and director for the stage. Her passion and drive earned her the nickname "The Texas Tornado" and were instrumental in making a success of *The Glass Menagerie* which proved to be a breakthrough production for both her and Williams. She died at age 43 after accidentally ingesting toxic chemicals from a carpet cleaner. A loosely inserted bookseller's note states that the copy was acquired by a resident of Livingstone when Margo Jones' mother died.

£4,000 - 6,000



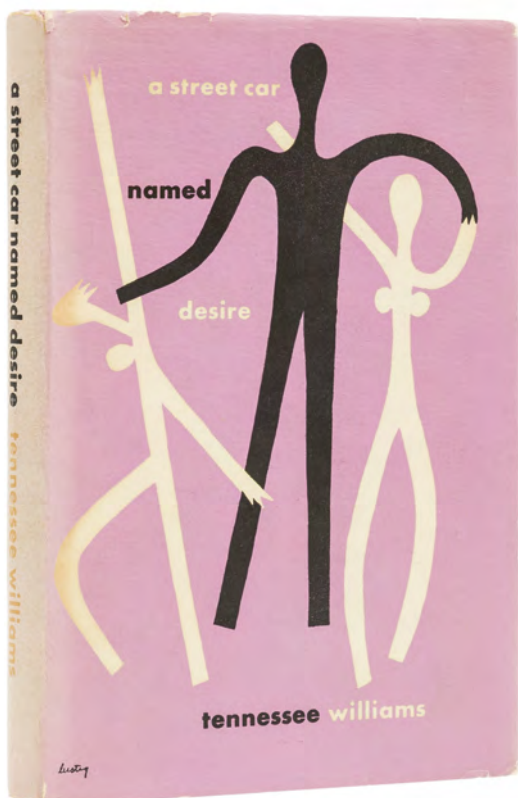


**473**  
**Williams (Tennessee)** THE GLASS MENAGERIE, FIRST EDITION, SIGNED BY THE AUTHOR AND 7 PERFORMERS FROM 5 PRODUCTIONS OF THE WORK on front free endpaper, signatures of an additional 5 associated performers loosely inserted, photographic frontispiece and 3 plates, ink ownership inscription of George Freedley to endpaper, original cloth, light rubbing and fading to tips of spine and corners, dust-jacket, spine ends and corners chipped and creased, spine with short internal vertical tear, [Crandell A1.1.a], 8vo, New York, Random House, [1945].

✱ WILLIAMS' FIRST MAJOR PLAY WITH SIGNATURES OF CAST MEMBERS COVERING OVER FOUR DECADES OF DIFFERENT PERFORMANCES.

Besides Williams the signature to the endpapers are those of George Gizzard, Jessica Tandy, Bruce Davidson, Amanda Plummer, John Heard, Julie Harris and Rosemary Murphy. The signatures of Kirk Douglas, Jane Wyman, Julie Hayden, Eddie Dowling and Laurette Taylor are those loosely inserted (Hayden, Dowling and Taylor formed part of the first cast) along with a programme for a performance at the Theatre Royal, Brighton in 1948. George Freedley was the Theatre Librarian and the New York Public Library, his inscription includes his address and a note of his reviewing the play for the August 1945 issue of Modern Theatre.

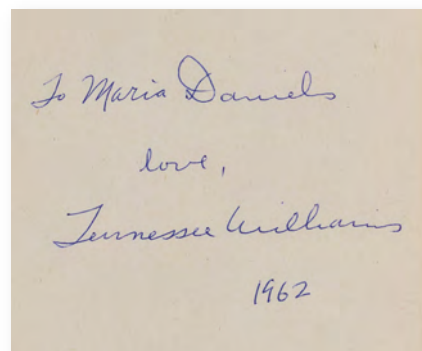
£3,000 - 4,000

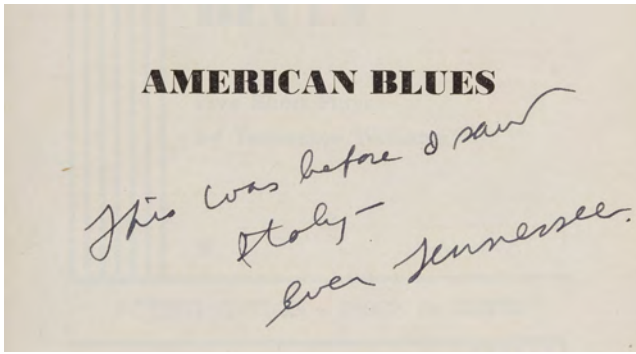


**474**  
**Williams (Tennessee)** A STREETCAR NAMED DESIRE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original pictorial boards, light sunning to foot, spine ends and corners a little bumped, small chip to lower fore-edge, light patch of damp-staining towards foot of lower cover, dust-jacket, sunning to spine, spine ends and corners a little chipped, a few small chips to head of panels, light sunning to lower panel, but an excellent example overall, [Crandell A5.1.a], 8vo, New York, New Directions, [1947].

✱ Williams' second major play and one of the most important American plays of the last century.

£2,000 - 3,000

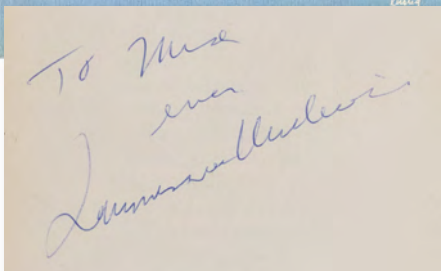
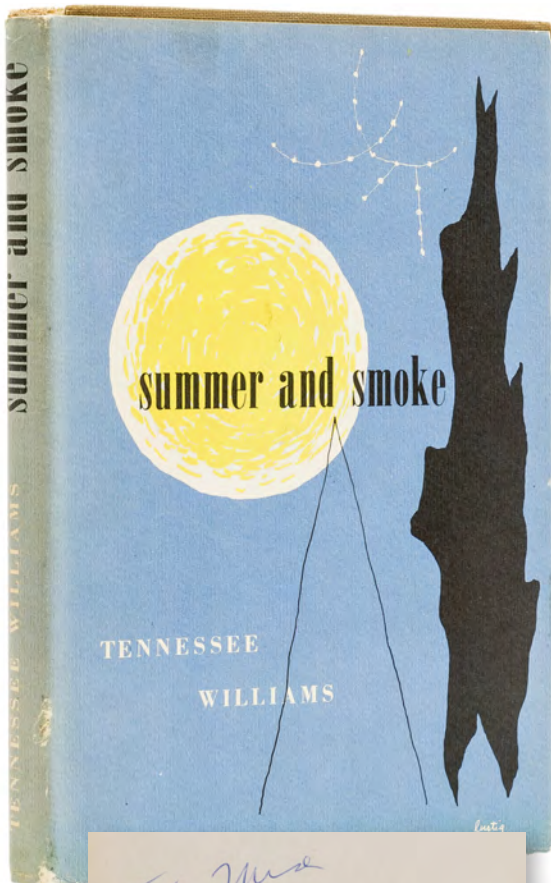




475

**Williams (Tennessee)** AMERICAN BLUES. FIVE SHORT PLAYS, FIRST EDITION, FIRST ISSUE *with author's name misspelled on upper cover*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "THIS WAS BEFORE I SAW ITALY - EVER, TENNESSEE" to half-title, original blue printed wrappers, some very light toning, small patch of surface tearing to lower corner or lower cover, near-fine otherwise, [Crandell A6.1.a], 8vo, New York, Dramatists Play Service Inc., [1948].

£300 - 400

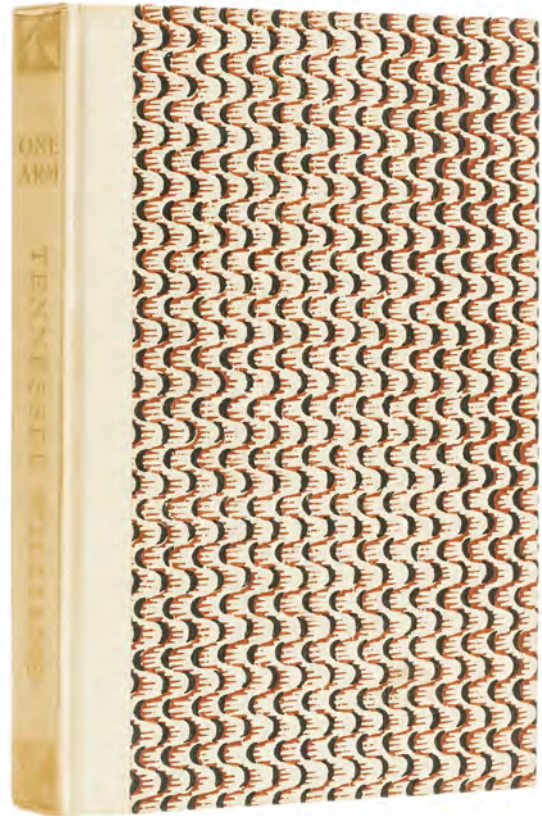


476

476

**Williams (Tennessee)** SUMMER AND SMOKE, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO "Mia" to dedication p., 4 plates, original cloth, browning to spine and covers, spine ends and corners bumped and frayed, first issue dust-jacket listing 3 plays by Williams to lower flap, light fading to spine spine ends and corners rubbed and a little creased, minor chipping to covers, slight splitting to lower fore-edge, light rubbing to extremities, but excellent overall, [Crandell A7.1.a], 8vo, New York, New Directions, 1948.

£300 - 400

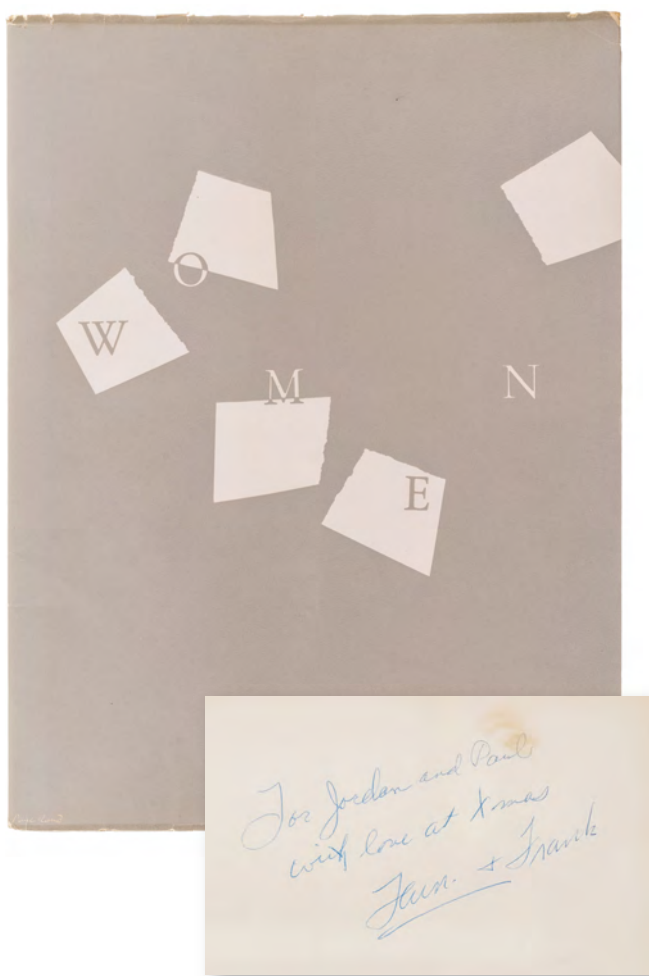


477

**Williams (Tennessee)** ONE ARM AND OTHER STORIES, NUMBER 4 OF 50 COPIES SIGNED BY THE AUTHOR, *second state with cancel title tipped in*, original vellum-backed boards, light browning, else fine, original slip-case with paper label to upper cover and some neat repair and retouching to extremities, [Crandell A8.1.α<sup>2</sup>], 8vo, New York, New Directions, [1948].

✱ With the title corrected to credit copyright to Williams instead of New Directions.

£300 - 400



478

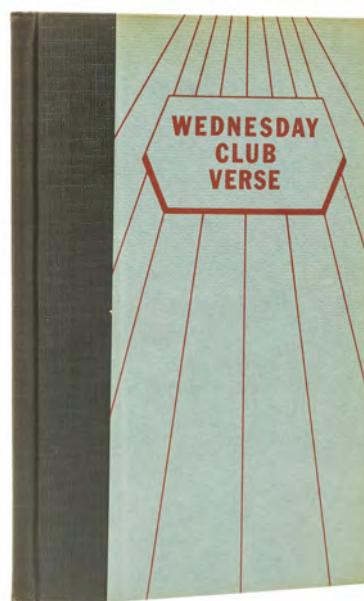
**Williams (Tennessee).**- WOMEN: A COLLABORATION OF ARTISTS AND WRITERS, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION "FOR JORDAN [MASSEE] AND PAUL [BIGELOW] WITH LOVE AT XMAS, TENN[ESSEE WILLIAMS] AND FRANK [MERLO] to endpaper, 11 mounted plates, loose as issued, some very light marginal toning, small patches or browning to endpapers, photograph of Williams and Merlo loosely inserted, cloth-backed stiff wrappers, dust-jacket designed by Paul Rand, some light chipping and creasing to head and foot with neat tape repairs to verso, [Crandell B15], 4to, New York, Samuel M. Kootz, [1948].

✱ A LOVELY ASSOCIATION COPY OF THIS RARE PUBLICATION.

Samuel Kootz held the exhibition "Women" at his gallery in 1947 featuring works by Picasso, Braque and other gallery artists. The present work joined 11 of the works exhibited to original essays by 11 writers including Williams, Jean-Paul Sartre and William Carlos Williams.

Inscribed to Paul Bigelow (1905-88), playwright and one of Williams' closest friends, and Jordan Massee, cousin and close friend of Carson McCullers. Williams visited Massee at his family home at Macon, Georgia and there was introduced both to the larger-than-life William Jordan Massee senior, who formed the basis of *Cat on a Hot Tin Roof's* Big Daddy, and to the clandestine world of young gay men in Georgia who's secretive and at times tortured lives would provide a theme that ran through much of Williams' work. For more on Jordan Massee see lots 57, 59 and 320. Frank Merlo (1922-1963) was Williams' partner of 15 years, representing by far the most stable relationship Williams experienced. Merlo's death in 1963 was a crisis for Williams and marked the start of steady and tragic decline.

£1,000 - 1,500

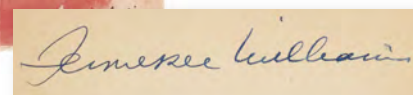
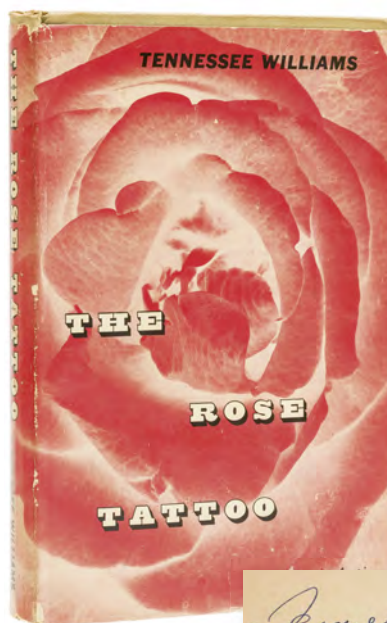


479

**Williams (Tennessee)** SONNETS FOR SPRING in WEDNESDAY CLUB VERSE: AN ANTHOLOGY OF HONOR POEMS FROM THE ANNUAL AND SPECIAL POETRY CONTESTS OF THE WEDNESDAY CLUB OF ST. LOUIS, FIRST EDITION, SIGNED BY WILLIAMS AS "THOMAS LANIER WILLIAMS" next to his contribution, original cloth-backed boards, light toning to covers, minor bumping to spine ends, else fine, [Crandell B20], 8vo, St. Louis, MO, Wednesday Club, 1949.

✱ Rare signed. Williams won the \$25 first prize in the St. Louis poetry contest sponsored by the Wednesday Club.

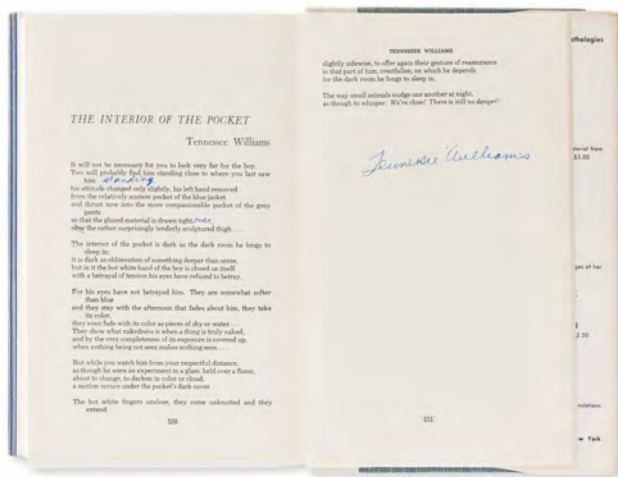
£300 - 400



480

**Williams (Tennessee)** THE ROSE TATTOO, FIRST EDITION, SIGNED BY THE AUTHOR on endpaper, plate, original beige cloth, light toning to head and foot, spine ends and corners a little bumped, dust-jacket, spine ends and corners a little chipped, light creasing and few minor chips or short tears to head and foot, light rubbing to extremities, author's signature partly smudged onto upper flap, a very good copy, [Crandell A10.1.a], 8vo, New York, New Directions, [1951].

£300 - 400



481

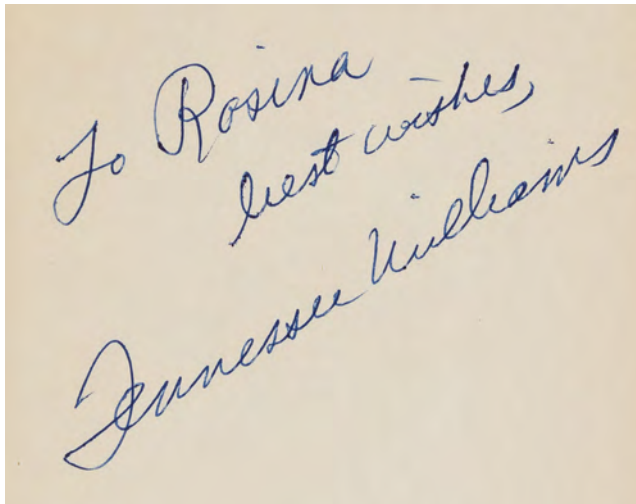
**Williams (Tennessee, contributor).**- Laughlin (James, editor)

NEW DIRECTIONS IN PROSE AND POETRY 13, WITH 3 CORRECTIONS IN WILLIAMS' HAND, jacket with light rubbing to extremities, light creasing to head and foot, New York, New Directions, [1951] § Evans (Oliver) Young Man with a Screwdriver, foreword by Tennessee Williams, jacket a little darkened, some chipping to head and foot rubbed, Lincoln, NE, University of Nebraska Press, [1950] § Foley (Martha, editor) The Best American Short Stories 1953, jacket with faint rubbing and creasing to head, else fine, Boston, Houghton Mifflin, 1953, FIRST EDITIONS, ALL SIGNED OR INSCRIBED BY TENNESSEE WILLIAMS above or below his contribution, original cloth, dust-jackets Crandell B29, B23 & B33]; and a copy of New Voices in the American Theatre also signed by Williams, 8vo (4)

✿ An excellent group of works with contributions by Williams who was the dedicatee of the first mentioned.

B29; B23; B53

£300 - 400

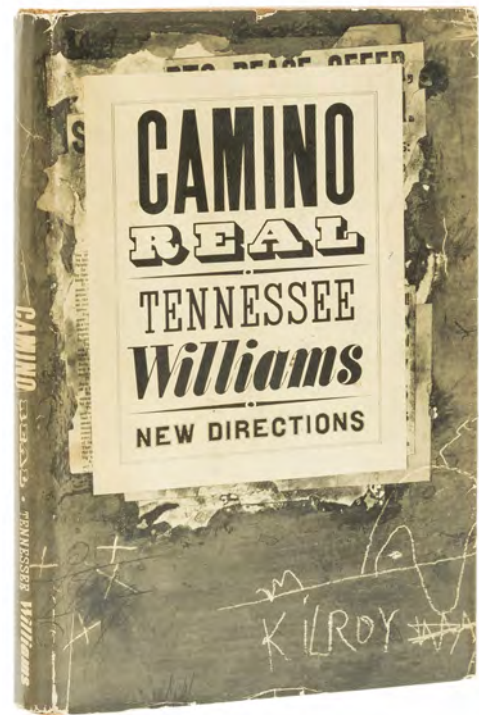


482

**Williams (Tennessee)** CAMINO REAL, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "To Rosina" to endpaper, photographic illustrations, original cloth, light fading to tips of spine and corners, dust-jacket light rubbing and minor creasing to head and foot, light rubbing to lower panel, near-fine, [Crandell A12.1.a], 8vo, New York, New Directions, [1953].

✿ In a 1970 interview, Williams referred to *Camino Real* as his most personal play, "a statement of my own philosophy, a credo... that romanticism is absolutely essential."

£200 - 300



483

**Williams (Tennessee)** CAMINO REAL, FIRST EDITION, SIGNED BY THE AUTHOR on endpaper, photographic illustrations, original cloth, light bumping and fading to tips of spine and corners, dust-jacket, very light toning to spine, spine ends and corners a little chipped, some chipping and light creasing to head and foot, light rubbing, [Crandell A12.1.a], 8vo, New York, New Directions, [1953].

£150 - 200

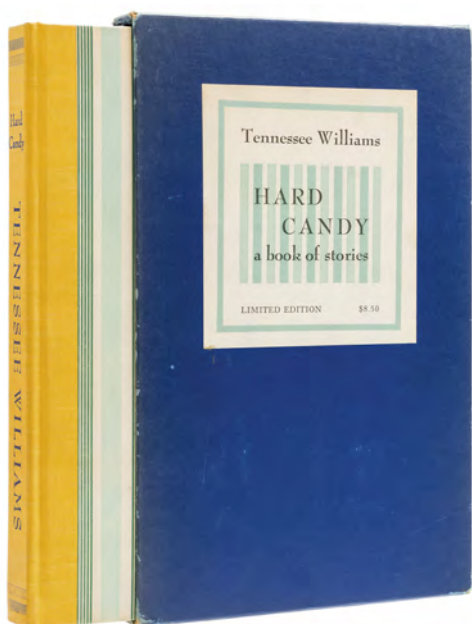


484

**Williams (Tennessee)** CAMINO REAL, second American, first actors' edition, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO ANNE! [MEACHAM]" on dedication p., light creasing to title, original wrappers, some light toning, [Crandell A12.3.a], 8vo, New York, Dramatists Play Services Inc., [1965].

✿ Anne Meacham (1925-2006) was a noted stage actress who appeared in a number of Williams' plays and became a close friend. She appeared in a televised production of *Camino Real* in 1964.

£150 - 200

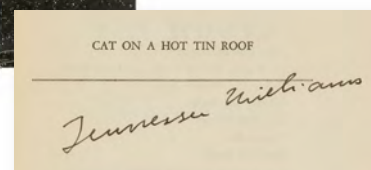


485

**Williams (Tennessee)** *HARD CANDY*, limited edition, THIS COPY SIGNED BY THE AUTHOR on front free endpaper, upper hinge cracking, original cloth-backed boards, light rubbing to spine, small patch of rubbing to upper cover, slip-case with paper label to upper cover (light wear to corners), [Crandell A13.1.a.], 8vo, New York, New Directions, [1954].

✿ From an unspecified limitation, copies were not issued signed.

£150 - 200

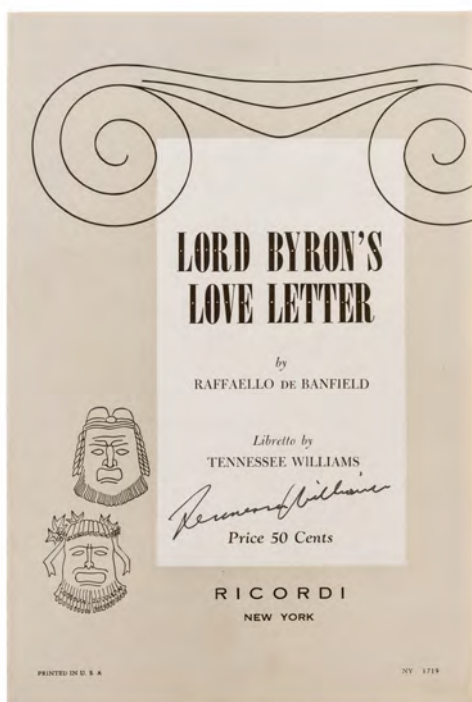


487

**Williams (Tennessee)** *CAT ON A HOT TIN ROOF*, FIRST EDITION, FIRST ISSUE, SIGNED BY THE AUTHOR on half-title, plate, very light browning to endpapers, original cloth, light fading to spine, minor bumping to spine ends and corners, dust-jacket priced at \$3.00, light browning to spine and lower panel, some chipping and creasing to head and foot including longer shallow chip to head of lower panel, a very good copy, preserved in slip-case, [Crandell A15.1.b], New York, New Directions, 1955.

✿ The true first issue without the credit to the New York Times on the verso of the title leaf and without the mention on p. xii of Jo Mielziner and Lucinda Ballard.

£1,000 - 1,500



486

**Williams (Tennessee).- Banfield (Raffaello de)** *LORD BYRON'S LOVE LETTER*. OPERA IN ONE ACT, libretto by Tennessee Williams, FIRST EDITION, SIGNED BY WILLIAMS on upper cover, original wrappers, near-fine, [Crandell A14], New York, G. Ricordi, [1955].

✿ Rare signed. The libretto concerns an old woman exhibiting a love letter by Byron for money and was based on events in Williams' home town.

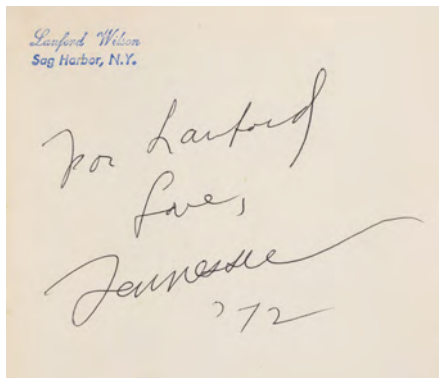
£200 - 300



488

**Williams (Tennessee)** *IN THE WINTER OF CITIES*, NUMBER 18 OF 100 COPIES SIGNED BY THE AUTHOR, original boards, light browning to spine, slip-case with paper label to upper cover (light rubbing and browning to extremities), [Crandell A16.1.a], 8vo, New York, New Directions, [1956].

£300 - 400



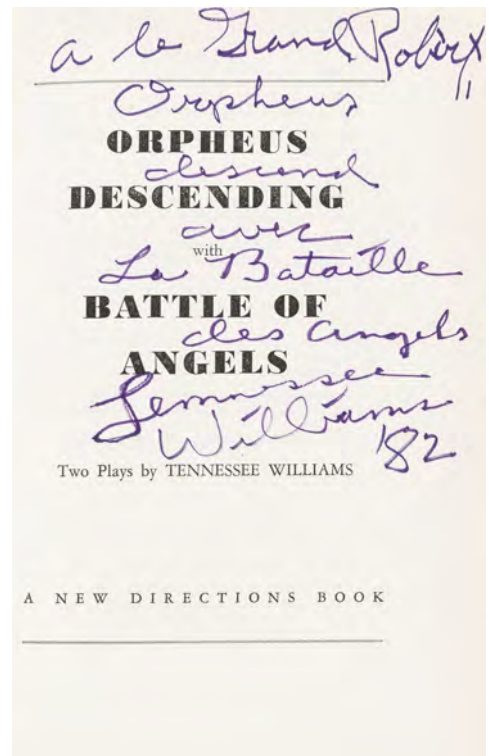
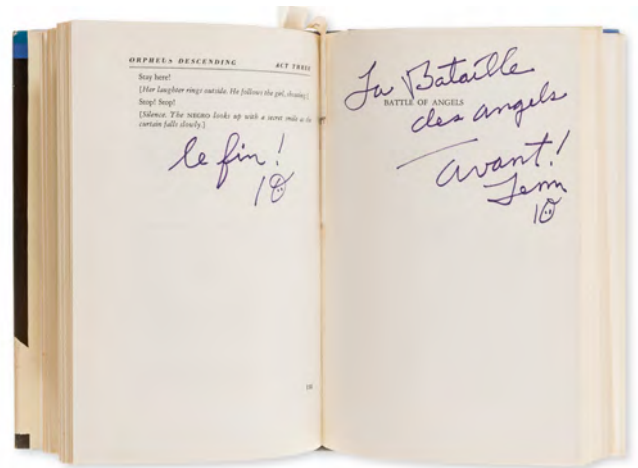
489

**Williams (Tennessee)** IN THE WINTER OF CITIES, FIRST TRADE EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR LANFORD [WILSON], LOVE, TENNESSEE '72" to endpaper, ink ownership stamp of Lanford Wilson to endpaper, New Directions review copy bookplate to pastedown, original cloth-backed boards, spine ends and corners a little bumped with light fraying to spine ends, light fading and browning to head of covers, dust-jacket, very light browning to spine, very short tear to head of upper panel, light creasing to head, but a near-fine example overall, [Crandell A16.1.b], 8vo, New York, New Directions, 1956.

✧ AN EXCELLENT EXAMPLE OF THIS COLLECTION OF POETRY, INSCRIBED TO A FELLOW PULITZER PRIZE-WINNING PLAYWRIGHT.

Lanford Wilson (1937-2011) celebrated playwright and founder of the Circle Repertory Company. Williams was an early inspiration and Wilson adapted one of his short stories for a screenplay. See also lots 395, 493 and 506.

£300 - 400

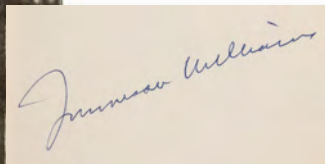
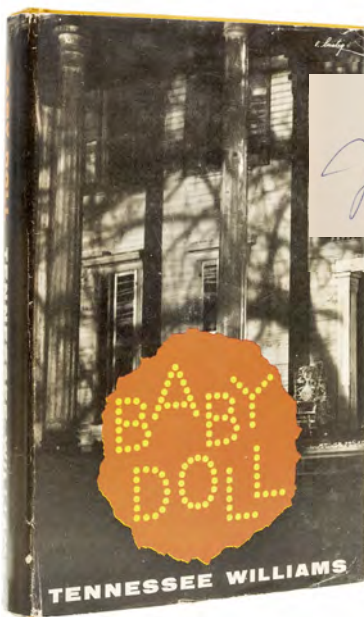


491

**Williams (Tennessee)** ORPHEUS DESCENDING WITH BATTLE OF ANGELS, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper*, SIGNED PRESENTATION INSCRIPTION "A LE GRANDE ROBERT, ORPHEUS DESCEND AVEC LA BATAILLE DES ANGELS, TENNESSEE WILLIAMS '82" to title in thick felt pen, additionally inscribed "AND MUCH MORE - BUT THIS IS HONEST FOR NOW - TENN WMS." at foot of introduction, "LE FIN! 10" on p.118 (the end of the first work) and "LA BATAILLE DES ANGELS - AVANT! TENN 10" on p.119, some light browning to endpapers, original cloth, light spotting to spine, dust-jacket, spine ends and corners a little chipped and creased, very short closed tear to head of lower joint, light rubbing to extremities, [Crandell A19.1.a], 8vo, New York, New Directions, [1958].

✧ AN EXTRAORDINARY COPY INSCRIBED MULTIPLE TIMES BY THE ALLEGEDLY INEBRIATED WILLIAMS WHILST IN NEW ORLEANS.

£1,000 - 1,500

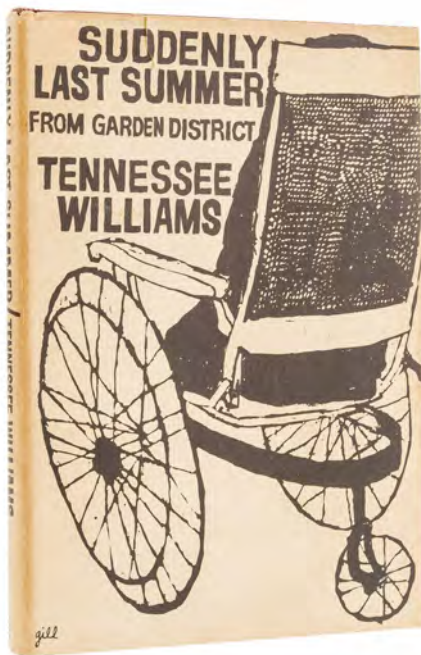


490

**Williams (Tennessee)** BABY DOLL, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper*, original cloth, some light fraying to spine ends, dust-jacket, neatly price-clipped, spine very slightly dulled, spine ends and corners a little rubbed and creased with some minor chipping, very short closed tear with creasing to head of lower panel, light surface soiling to lower panel, some light rubbing to extremities but an excellent example overall, [Crandell A17.1.a], 8vo, New York, New Directions, [1956].

✧ Williams' first work explicitly for the screen, written at Elia Kazan's request. Rare signed.

£300 - 400

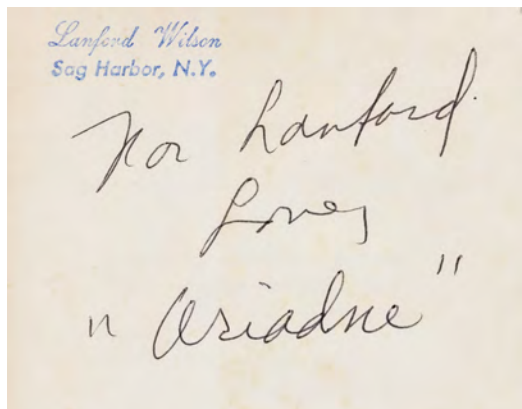


492

**Williams (Tennessee)** *SUDDENLY LAST SUMMER*, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper, photographic frontispiece, light browning to title and endpapers, original cloth, light rubbing to tips of spine and corners, dust-jacket, light browning to spine, minor chipping to head of spine and corners, very short closed tears to head of upper panel, near-fine overall, preserved in custom morocco-backed drop-back box, [Crandell A20.1.a]*, 8vo, New York, New Directions, [1958].

✱ Rare signed, this celebrated one-act by Williams was originally presented along with *Something Unspoken* under the overall title of *Garden District*.

£300 - 400

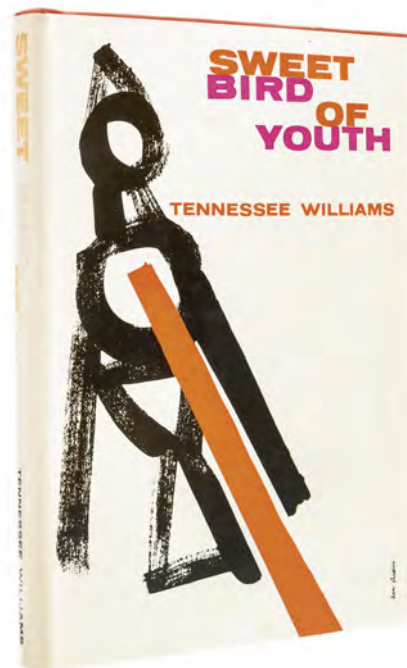


493

**Williams (Tennessee)** *SWEET BIRD OF YOUTH*, FIRST EDITION, PRESENTATION INSCRIPTION FROM THE AUTHOR "FOR LANFORD [WILSON], FROM "ARIADNE" *to endpaper, photographic frontispiece, light foxing to endpapers, ink ownership stamp of Lanford Wilson to endpaper, original cloth, spine frayed at head and slightly faded, dust-jacket, light sunning to spine, spine ends and corners a little chipped, a few short tears and light creasing to head and foot, surface abrasion tear to upper panel, light rubbing or surface soiling, [Crandell A21.1.a]*, 8vo, New York, New Directions, [1959].

✱ A good association, inscribed to a fellow playwright (for Lanford Wilson, see lot 395, 489 and 506). Wilson would write the introduction to a later edition of this title.

£300 - 400



494

**Williams (Tennessee)** *SWEET BIRD OF YOUTH*, FIRST EDITION, SIGNED BY THE AUTHOR *on endpaper, original cloth, very light bumping to spine ends, dust-jacket, light sunning to spine, very light creasing to head and foot, near-fine, [Crandell A21.1.a]*, 8vo, New York, New Directions, [1959].

£200 - 300



495

**Williams (Tennessee)** *A PERFECT ANALYSIS GIVEN BY A PARROT*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to upper cover*, [1958] *THE MILK TRAIN DOESN'T STOP HERE ANYMORE*, *first actors' edition*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR *to title*, [1964]; *The Mutilated*, FIRST EDITION, SIGNED BY THE AUTHOR *on frontispiece recto*, [1967], *original wrappers, some light marking or toning, but near-fine generally, [Crandell A27.2.a; A27.2.a; A32.1.a]*, New York, *Dramatists Play Service*, 8vo (3)

£200 - 300





496

**Williams (Tennessee)** *Period of Adjustment*, jacket with minor chipping to corners, light creasing to head and foot, [1960]; *The Milk Train Doesn't Stop Here Anymore*, second issue with pp.21-22 tipped in and Scene 2 starting on p.21, jacket with very light fading to spine, light creasing to head and foot, 1964, FIRST EDITIONS, SIGNED BY THE AUTHOR, original cloth, dust-jackets, near-fine generally, [Crandell A22.1.a; A27.1.a<sup>2</sup>], New York, New Directions; and the first English editions of the same, both with signed presentation inscriptions "To Bill", 8vo (4)

£300 - 400



497

**Williams (Tennessee)** *THE NIGHT OF THE IGUANA*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "TO BOB WILSON" to endpaper, photographic frontispiece, original cloth, dust-jacket, light browning to spine, minor chipping and rubbing to tips of spine and corners, an excellent example, [Crandell A25.1.a.], 8vo, New York, New Directions, 1962.

✪ An excellent example of arguably Williams' last major work, scarce inscribed. A loosely inserted note of provenance states that the recipient was likely Robert A. Wilson (1922-2007) who owned and ran the Phoenix Bookshop in Greenwich Village, which became an important literary hangout for the city. The note also states that this copy was acquired from the Gerhardt Foundation of Chicago.

£600 - 800

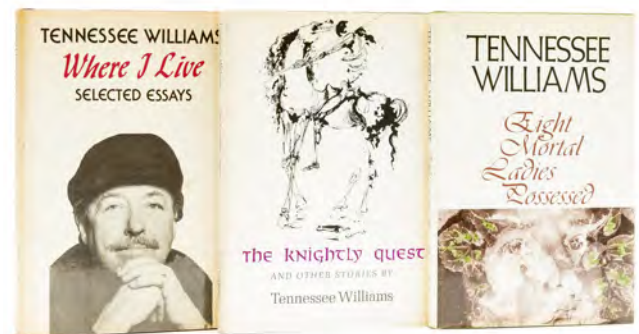


498

**Williams (Tennessee)** *THE ECCENTRICITIES OF A NIGHTINGALE* AND *SUMMER IN SMOKE*, jacket price-clipped, light toning to spine, extremities rubbed, [1964]; *Dragon Country*, [1970]; *Vieux Carré*, jacket with very light sunning to spine, [1979], FIRST EDITIONS, ALL SIGNED OR WITH SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original cloth, dust-jackets, excellent or near-fine overall, [Crandell A29.1; A37.1.a; A46.1.a], New York, New Directions; and signed first editions of *Small Craft Warnings* and *A Lovely Sunday for Creve Coeur*, 8vo (5)

✪ An excellent group of inscribed late works by Williams.

£400 - 600



499

**Williams (Tennessee)** *THE KNIGHTLY QUEST. A NOVELLA AND FOUR SHORT STORIES*, light rubbing and sunning to head and foot, light toning to jacket, [1966]; *Where I Live. Selected Essays*, toning to jacket, light creasing to head and foot, [1978], FIRST EDITIONS, SIGNED PRESENTATION INSCRIPTIONS FROM THE AUTHOR, original cloth, dust-jackets, generally excellent, [Crandell A30.1; A45.1.a], New York, New Directions; and a signed first edition *Eight Mortal Ladies Possessed*, 8vo (3)

✪ A good group of inscribed prose works by Williams, the second with the inscription "You survived & I but it was worth it".

£200 - 300



500

**Williams (Tennessee)** *IN THE BAR OF A TOKYO HOTEL*, signed by the author *on frontispiece recto*, [1967]; *The Gnadiges Fraulein*, signed by the author *on frontispiece recto*, [1967]; *Clothes for a Summer Hotel*, signed presentation inscription from the author *to upper cover*, [1981], first editions, original wrappers, some light toning but near-fine generally, [Crandell A34.1.a; A31.1.a; A50.1.a], New York, Dramatists Play Services, 8vo (3)

£200 - 300



502

**Williams (Tennessee)** LETTERS TO DONALD WINDHAM 1940-1965, LETTER 'M' OF 26 LETTERED COPIES SIGNED BY WILLIAMS AND WINDHAM AND PRINTED ON BLUE FABRIANO PAPER, *from a total limitation of 526, mounted frontispiece, plates, original decorative wrappers, with small paper slip stating letter to spine, fine, slip-case*, [Crandell A43.1.a], 8bo, Verona, 1976.

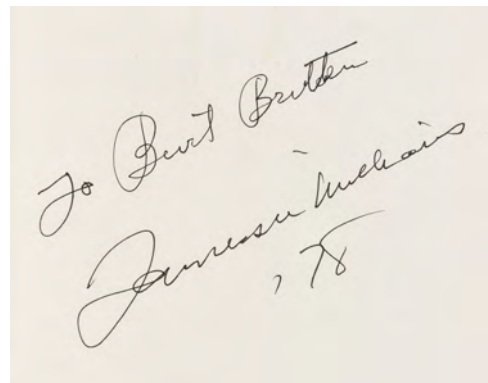
£300 - 400



501

**Williams (Tennessee)** *THE TWO-CHARACTER PLAY*, [1969]; *The Roman Spring of Mrs. Stone*, *light browning to spine*, [1950]; *Androgyne Mon Amour*, *colour frontispiece loosely inserted*, [1977], LIMITED EDITIONS, signed by the author, original cloth or boards, near-fine generally, slip-cases (some with light wear to extremities), [Crandell A35.1, A9.1.a & A44.1.a], New York, New Directions; and the signed limited editions of Williams' *Memoirs* and *World of Tennessee Williams*, 8v & 4to (5)

£300 - 400

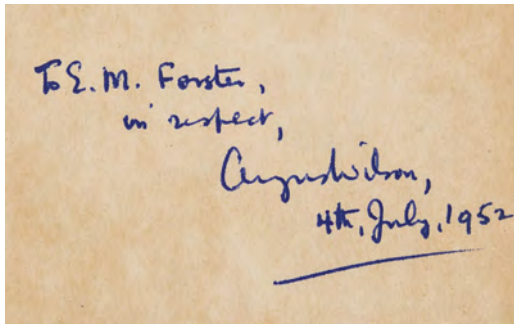


503

**Williams (Tennessee)** LETTERS TO DONALD WINDHAM 1940-1965, FIRST TRADE EDITION, signed presentation inscription from WILLIAMS TO BURT BRITTEN *on endpaper*, additionally signed by WINDHAM *on title, frontispiece, illustrations, review slip loosely inserted, original cloth-backed boards, dust-jacket, light toning to head and foot, otherwise excellent*, [Crandell A43.1.c], New York, Holt, Rinehart and Winston, 1977; and a copy of Crandell's bibliography, 8vo (2)

✱ Shortly after signing the lettered edition (see previous lot), Williams and Windham fell out and never fully reconciled making copies outside of that small limitation that are signed by both writers especially rare. Burt Britten worked at the Strand Bookshop in New York, would purchase review copies from reviewers and then ask authors to sign them.

£150 - 200



504

**Wilson (Angus)** *HEMLOCK AND AFTER*, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO E. M. FORSTER *to endpaper, book-label of Forster to pastedown, original boards, spine browned, dust-jacket by Ronald Searle, spine ends and corners a little chipped, light rubbing and creasing to extremities, 8vo, Secker & Warburg, 1952.*

£150 - 200



505

**Wilson (Angus)** *ANGLO-SAXON ATTITUDES*, THE DEDICATION COPY WITH SIGNED PRESENTATION INSCRIPTION "FOR DEAR PAT [TREVOR-ROPER] FROM ANGUS. MAY 1956" *to endpaper, with front flap clipped at head but with 15s. price at foot, light fading to spine ends, jacket with light toning to spine spine chipped at head, 1956; The Wrong Set and other stories, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to title, jacket with light creasing to head and foot, light surface soiling, 1949, FIRST EDITIONS, Secker & Warburg; and 5 others by the same, all signed or inscribed, 8vo (7)*

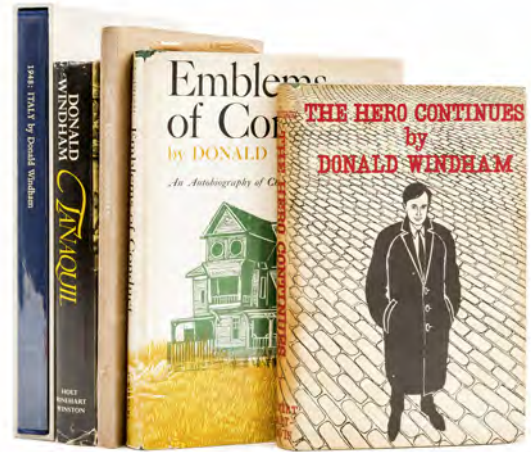
£200 - 300

506

**Wilson (Lanford)** *ANGELS FALL: A PLAY*, *very light chipping and creasing to jacket extremities, 1983; The Gingham Dog, light faded and tape repair to jacket spine head, 1969; Lemon Sky, jacket price-clipped, 1970; The Hot L Baltimore, 1973; Talley's Folly, minor creases and tears to jacket, 1979; Balm in Gilead and Other Plays, 1965, FIRST EDITIONS, SIGNED BY OR WITH PRESENTATION INSCRIPTION FROM THE AUTHOR, first to Nancy Snyder "my wonderful Vita...you brought a dream so beautifully to life", original cloth, dust-jackets, 8vo, New York, Hill & Wang; and 9 others by Wilson, 8vo (15)*

✧ Nancy Snyder (1949-) is an American actress who played Vita in *Angels Fall*, which was nominated for a Tony Award in 1983. See also lots 395, 489 and 493.

£400 - 600



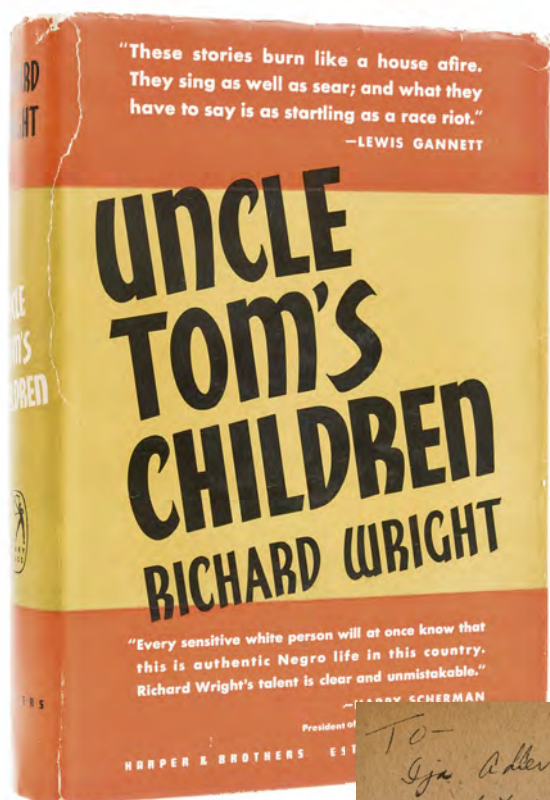
507

**Windham (Donald)** *THE HERO CONTINUES*, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR TO W. H. AUDEN "I HOPE THIS WILL INTEREST HIM AS MUCH AS HIS IDEAS ABOUT HEROES INTEREST ME" *to endpaper, original boards, slight shelf-lean, dust-jacket, spine browned, spine ends and corners a little chipped, Rupert Hart-Davis, 1960; Emblems of Conduct, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, light browning to endpapers, original cloth-backed boards, spine slightly dulled, spine ends and corners a little chipped, creasing to head and foot, New York, Charles Scribners, [1963], FIRST EDITIONS; and 3 others by the same, all signed or inscribed, 8vo (5)*

£150 - 200

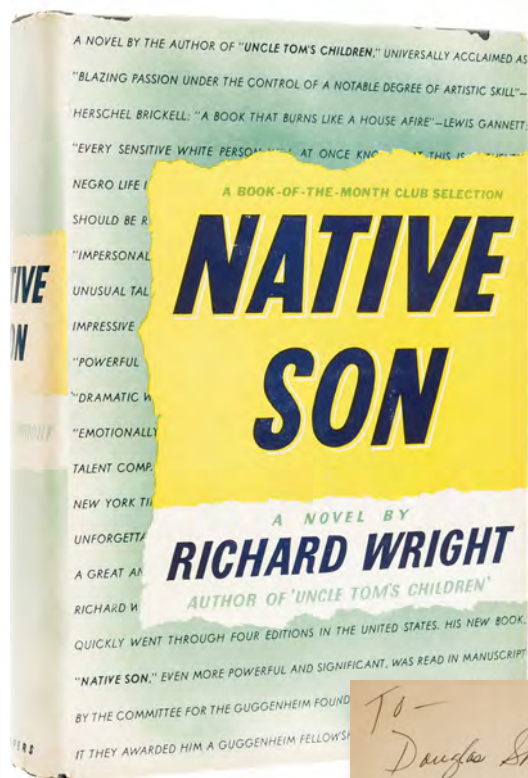


506



508

To—  
Gja Adler  
With best wishes  
Richard Wright  
2/28/46  
Chicago



509

To—  
Dorcas Sharp  
With my best wishes  
Richard Wright  
3/1/40  
New York

508

**Wright (Richard)** UNCLE TOM'S CHILDREN. FOUR NOVELLAS, FIRST EDITION, FIRST PRINTING with 'first edition' and publisher's code 'B-N' to title verso, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR to endpaper, original red cloth, light bumping to corners, else fine, dust-jacket, spine ends an corners a little chipped, closed tear running down upper panel with neat tape repair to verso, rubbing to head and foot, 8vo, New York, Harper & Bros., 1938.

✳ Wright's first published book, rare inscribed and in the dust-jacket.

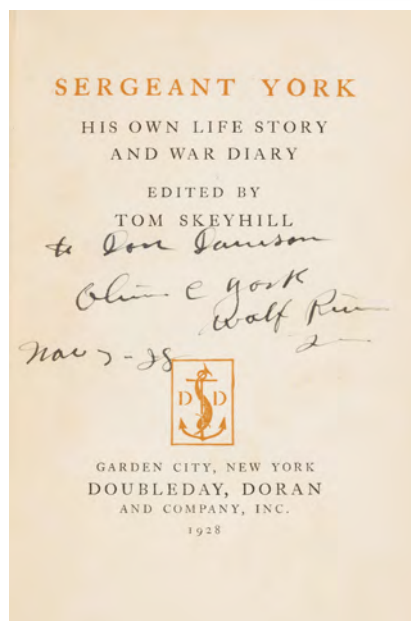
£1,000 - 1,500

509

**Wright (Richard)** NATIVE SON, FIRST EDITION, FIRST PRINTING with 'first edition' and publisher's code 'A-P' to title verso, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR DATED 3/11/40 to endpaper, photographic portrait of the author trimmed from magazine loosely inserted, first issue blue cloth, stamped in red and white, minor bumping to spine ends and corners, first issue dust-jacket without blurb to spine, light sunning to spine, spine ends and corners a little chipped, some chipping to fore-edges and along upper edge of panels, a very good example overall, 8vo, New York, Harper & Brothers, 1940.

✳ Wright's first novel, a landmark book in African-American literature that made the author the wealthiest black writer in American and established him as a leading American cultural voice. Rare signed or inscribed.

£1,200 - 1,800



510

**York (Alvin)** SERGEANT YORK: HIS OWN LIFE STORY AND WAR DIARY, edited by Tom Skeyhill, FIRST EDITION, SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR "to Dave Dawson Alvin C. York, Wolf Run Nov 7, 28" to title, original cloth, lightly rubbed to extremities, spine faded with bumped ends, New York, Doubleday, 1928.

✳ RARE INSCRIBED. The autobiography of one of the most decorated American soldiers of the First World War. York's heroics were adapted for the 1941 Howard Hawks film *Sergeant York*.

£400 - 600



## Auction Financing for bidders

### An exclusive arrangement with Unbolted

#### Purchase Lots at auction with financing by Unbolted

- Available for pre-sale commission bids
- Borrow up to 85% of hammer price
- Loan is pre-approved before auction
- No credit checks. No affordability tests
- No recourse to you or your business
- First 3 months interest free
- Free storage and insurance until loan amount is repaid

#### How to register with Unbolted

Visit: [www.unbolted.com/uk/forumauctions](http://www.unbolted.com/uk/forumauctions)

Email: [forum-loan@unbolted.com](mailto:forum-loan@unbolted.com)

Phone: +44 (0)20 3567 1300

#### The Key Loan Conditions

The amount of credit available on any one Lot is 85% of the hammer price subject to a maximum of 85% of the pre-sale high estimate. The maximum loan term is 6 months unless otherwise agreed.

In order to draw down the loan you must first settle the unfinanced 15% of hammer price and any additional purchase charges as invoiced by Forum Auctions.

There is no limit on the number of individual Lots that you are able to receive credit on, provided that you have not defaulted on a previous Unbolted loan.

Purchased Lots will be held as security during the term of the loan, initially by Forum Auctions, under instruction by Unbolted.

Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

**If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.**

**Representative Example:** Hammer price of £10,000; total invoice including buyer's premium and VAT is £13,000. Credit received by the borrower £8,500. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £202.50. Amount payable after 6 months is £8,702.50. **Representative APR: 9.2%**



## TERMS OF SALE

The sale of goods at our Live Auctions and your legal relationship, as Bidder and/or Buyer, with us and the Seller are governed by our Conditions of Business.

Please read our Conditions of Business carefully before bidding and contact us if you have any questions. Please note that if you register to bid and/or bid at auction you will be deemed to have agreed to be bound by and will comply with our Conditions of Business. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to our Conditions of Business before you are able to place a bid. You may also be asked to accept any third party terms and conditions when bidding via a third party Bidding Platform. We may change our Conditions of Business from time to time, without notice to you.

We can be contacted in the following ways:

Telephone: +44 (0)20 7871 2640

Email: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

Post: FAO Head of Operations, Forum Auctions Limited, 220 Queenstown Road, London SW8 4LP

### Definitions and interpretation

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Bidder or Buyer as the context requires. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

**"Auctioneer"** means Forum Auctions Limited, a company registered in England and Wales with registration number 10048705 and VAT number 236 0168 28 and whose registered office is located at 220 Queenstown Road, London SW8 4LP and/or its individual authorised auctioneer, as appropriate;

**"Bidder"** means a person participating or planning to participate in bidding at our auction;

**"Bidding Platform"** means any online bidding platform over which an auction is conducted allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer or by a third party service provider on the Auctioneer's behalf;

**"Business Day"** means any day that is not a weekend or public holiday in England and the Auctioneer is open for business;

**"Buyer"** means the Bidder who makes the highest bid for a Lot accepted by the Auctioneer by the fall of the hammer;

**"Conditions of Business"** means:

- (a) these Terms of Sale (bidding in Online Auctions is governed by our separate Online Terms of Sale);
- (b) the General Information for Buyers at Auction available in our catalogue and on our Website;
- (c) the listing of the Lot in our catalogue and on our Website including any special terms or symbols (please note that the most up-to-date listing will be on our Website);
- (d) any additional notice in relation to a Lot, whether in the saleroom, announced during an auction, on any Bidding Platform or our Website (in the event of any doubt about whether additional notices apply to the sale of a Lot, the information listed on our Website at the time of the auction will be deemed conclusive); and
- (e) our Website Terms of Use;

**"Deliberate Forgery"** means:

- (a) a copy or imitation made in our reasonable opinion with the intention of deceiving as to authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source or material;
- (b) described in the catalogue entry (as amended by any saleroom or Website notice) without qualification or any indication that there may be any uncertainty or conflict of opinion in relation to the work being such a copy or imitation; and
- (c) which at the date of the auction or sale had a value materially less than it would have had if it had been as described;

**"Estimate"** means the price range within which, in our opinion, a Lot may reasonably be expected to sell. A reference to the "low Estimate" means the lower figure in such price range;

**"Hammer Price"** means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

**"Live Auction"** means a live public auction where members of the public are given the possibility of attending the sale in person.

**"Lot(s)"** means an item offered for sale or a group of items offered together;

**"Online Auction"** means an auction held over the Website or any Bidding Platform where members of the public are not given the possibility of attending the sale in person;

**"Premium"** means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 9.1.2 of these Terms of Sale;

**"Pledge"** means any security or charge over a Lot in favour of ourselves or any third party;

**"Reserve"** means the minimum Hammer Price at which a Lot may be sold;

**"Seller"** means the person(s) who consign Lots for sale at our auctions;

**"Terms of Sale"** means these standard terms of the contract of sale that a Bidder enters into when registering to bid in any Live Auction, as amended or updated from time to time;

**"VAT"** means Value Added Tax or any equivalent sales tax at the rate from time to time applicable;

**"Website"** means our website available at [www.forumauctions.co.uk](http://www.forumauctions.co.uk); and

**"Website Terms of Use"** means the terms of use of our Website as amended from time to time.

## 1. The contract between you, us and the Seller

- 1.1 Unless the Auctioneer is selling on its own behalf, the Auctioneer acts as agent for and on behalf of the Seller and the contract for sale is between the Buyer and the Seller.
- 1.2 Subject to the Auctioneer's discretion at Clause 3.2, the contract for sale of a Lot is formed on the fall of the hammer.
- 1.3 The contractual relationship between Bidders or Buyers, the Auctioneer and the Seller in relation to any Live Auction is governed by our Conditions of Business.
- 1.4 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 1.5 As agent for the Seller, we will not have any responsibility for any default or breach of obligations by you or the Seller (unless we are the Seller of the Lot).
- 1.6 If you purchase an unsold Lot after an auction, the contract for sale is formed when the sale is agreed in writing and the Price of the Lot shall be as set out at clause 9 except that any reference to Hammer Price shall be read as the agreed sale price. So far as appropriate, the remainder of these Terms of Sale shall apply to the sale as they would to an auction sale.

## 2. Bidder registration

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity, billing information and any further client due diligence information and documentation that we require, in a form acceptable to us.
- 2.2 We may at our complete discretion refuse to register any Bidder or delay registration if we are not satisfied with the information or documentation provided or the Bidder's creditworthiness, including if the Bidder has previously defaulted in paying for or collecting purchases.
- 2.3 If you are a returning Bidder, we may at our discretion require that you provide updated identity and other documentation before permitting you to bid in an auction.
- 2.4 We do not undertake to register any Bidder in time for any specific auction.
- 2.5 If you are bidding on behalf of another person, you will need to disclose such information in advance of the auction and that person may also need to complete our registration and client due diligence process and provide us with written authority to accept bids from you on his/her/its behalf. If we are not informed of these arrangements in advance of an auction or do not have clear written authority in place, you will be deemed to be bidding as principal for your own account.
- 2.6 If you intend to bid on a Lot using pre-approved financing by a third party lender, you must notify us at the time of registration or at the time of securing financing, obtain our agreement to the arrangements and provide any further information or documentation that we may require.
- 2.7 You may de-register at any time on request. This will leave any accrued rights and obligations unaffected.

## 3. Bidding procedures

- 3.1 You may bid in any of the following ways following successful registration to bid:
  - 3.1.1 in person;
  - 3.1.2 by telephone, in which case you must make such arrangements at least 24 hours before the start of the auction;
  - 3.1.3 by leaving a commission bid at least 1 hour before the start of the auction, which we may execute on your behalf. Commission bids will be accepted with reference to our standard bidding increments and any off-increment bids may be reduced to the next increment immediately below at the Auctioneer's sole discretion. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our

sole discretion, to prefer one over any others, without providing any reasons; or

- 3.1.4 online bidding via our BidFORUM platform or via another Bidding Platform. In the case of bids via BidFORUM our Website Terms of Use and for bids via another Bidding Platform, any additional terms of use or conditions imposed by the third party provider including any additional charges will also apply.
- 3.2 The Bidder placing the highest bid for a Lot accepted by the Auctioneer on the fall of the hammer is the successful Buyer and bound by the contract formed pursuant to Clause 1.2 and governed by the Conditions of Business pursuant to Clause 1.3, unless the Auctioneer has for any reason at its/his/her option refused the bid, reopened the bidding or cancelled the sale and reoffered the Lot. Any dispute about a bid will be settled at our sole discretion, giving due consideration to any circumstances and acting reasonably. We may settle disputes at our discretion in any way we think fit including by re-offering the Lot and our decision will be final. If there is any discrepancy between our record of an auction and the information provided in any communication to you, our record will prevail.
- 3.3 We may withdraw a Lot at any time prior to or during the sale of the Lot. We will not be liable to you for our decision to withdraw a Lot.
- 3.4 We may bid on Lots on behalf of the Seller up to one bidding increment below the Reserve.
- 3.5 We may at our sole discretion refuse to accept any bid.
- 3.6 We do not accept responsibility for any bids missed by the Auctioneer.
- 3.7 Bidding increments will be set at the Auctioneer's sole discretion.

## 4. Technical issues

We are not responsible for any technical problems that you may experience while connecting to and using our Website and/or BidFORUM or participating in any auctions, including but not limited to any loss of internet connection, problems with using our bidding software or any hardware faults. We do not accept any liability for any delay or failure in placing a bid, any failure to execute bids or any errors or omissions owing to technical failings, whether on our part or yours.

## 5. Inspection of Lots

- 5.1 The Auctioneer provides descriptions, Estimates, illustrations and condition reports (on request) to assist Bidders in deciding whether to bid on a Lot but subject to Clause 8 accepts no responsibility for their accuracy.
- 5.2 Each Lot offered for sale is available for inspection. We strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot and for undertaking your own due diligence in relation to the Lot. If you bid on a Lot, you will be deemed to have carefully inspected the Lot and satisfied yourself regarding its quality and condition.

## 6. Estimates

Estimates are provided as a guide to what, in our opinion, the sale price of a Lot is reasonably likely to be. The Estimate is not a guarantee of what the actual selling price or value may be and cannot be relied on as such. The estimate does not take into account Premium, VAT or any other applicable charges.

## 7. Seller's warranties

- 7.1 The Seller warrants to us and to you in relation to each Lot that:
  - 7.1.1 the Seller is the owner of the Lot for sale or a joint owner of the Lot acting with the co-owner's consent or, if acting on the owner's behalf, is authorised by the owner to offer and sell the Lot at auction;
  - 7.1.2 the Seller is able to transfer clear legal title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and



- 7.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom, on our Website or any Bidding Platform or announced by the Auctioneer at the auction) are correct.
- 7.2 If any of the Seller's warranties above are found not to be true, neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Price.
- 7.3 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent that they can be lawfully excluded.

## 8. Descriptions and condition

- 8.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (as set out in Clause 8.3).
- 8.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (including any agents or consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot and of any other characteristics of a Lot relevant to your decision to place a bid. We shall not be responsible for your failure to properly inspect a Lot.
- 8.3 Any statements by us about any Lot, including but not limited to its authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source, material, condition or estimated selling price, whether oral or in writing, are matters of our opinion genuinely held but are not to be relied on as a statement of fact or contractual representation. We do not warrant that we have carried out a detailed inspection of each Lot. Any references to dimensions or weight are approximate only.
- 8.4 Any photographs that we provide are for identification purposes only and may not reveal a Lot's condition or be accurate in colour or other features.
- 8.5 Please note that the majority of Lots sold by the Auctioneer are second-hand and will not be in perfect condition. Lots are sold "as is" at the time of the auction. Neither we nor the Seller accept any liability for the condition of any Lot.
- 8.6 Condition reports are provided by us free of charge (on request) as a guide for the Bidder/Buyer but are not intended to be exhaustive assessments of an item's condition and may not refer to all flaws or defects in an item. Furthermore, the Auctioneer and its employees are not trained conservators and can only offer their opinion on condition. You must rely on your own assessment or independent professional advice in relation to the condition of any Lot.

## 9. Our charges

- 9.1 As Buyer, you will pay us:
- 9.1.1 the Hammer Price;
- 9.1.2 Premium of 25% of the Hammer Price up to a Hammer Price of £300,000 plus 20% of the Hammer Price from £300,001 to £3,000,000 plus 12.5% of the Hammer Price exceeding £3,000,000 plus VAT thereon (as set out in Clause 11);
- 9.1.3 any VAT, Import VAT or other duties, fees or taxes applicable to the Lot (as set out at Clause 11);
- 9.1.4 any artist's resale right royalty payable on the sale of the Lot (as set out at Clause 12);
- 9.1.5 any additional charges payable by a late paying or defaulting Buyer under these Terms of Sale; and
- 9.1.6 in respect of bids placed through certain Bidding Platforms operated by third party service providers, a charge of 5% of the Hammer Price plus VAT if applicable, together the "Price".

## 10. Buyer's warranties

- 10.1 You warrant to us that:
- 10.1.1 any client due diligence information or documentation provided to us in accordance with Clause 2.1 is and continues to be true and accurate.
- 10.1.2 the funds used to purchase the Lot are not the proceeds of any criminal activity, including tax evasion;
- 10.1.3 you are not engaged in, or under investigation for, and have not been previously charged for or convicted of any offences in relation to money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour;
- 10.1.4 you are not subject to trade sanctions, embargoes or any other restrictions prohibiting you from doing business in the United Kingdom;
- 10.1.5 if you are purchasing a Lot on behalf of a third party, you have:
- complied with any applicable anti-money laundering and terrorist financing laws and regulations and conducted appropriate client due diligence on the third party ultimate buyer, have obtained and kept a record of documents required to establish that person's identity, and have no reason to suspect or believe that he/she/it is engaged in money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour or subject to trade sanctions, embargoes or other restrictions prohibiting that person from doing business in the United Kingdom or that the funds provided by the third party are the proceeds of any criminal activity, including tax evasion;
  - you have authority to bid on that Lot on behalf of your principal; and
  - you have been placed in funds by your principal to cover the Price and any additional fees and charges

## 11. VAT and other duties

- 11.1 You shall be solely responsible for ascertaining the overall cost of your bid and paying any applicable VAT and other fees, taxes or duties payable in addition to the Hammer Price and Premium for a Lot.
- 11.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction. Please see the symbols used in the auction catalogue and our General Information for Buyers at Auction for an explanation of what those symbols mean.
- 11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots which the inspection of a Lot by the Buyer ought to have revealed.

## 12. Artist's resale royalty

- 12.1 Works by certain artists sold in the EU are subject to royalty fees accruing to the artist or their estate. The fees are levied in Euros on a sliding scale relative to Hammer Price and capped at €12,500 per item. We will collect these fees from you on behalf of the artist and add the GBP Sterling equivalent amount to your invoice calculated at the date of the auction by reference to the closing rate of exchange of the Bank of England.
- 12.2 Lots that may be subject to artist's resale right are marked in the catalogue and on our Website with the symbol: ARR.
- 12.3 If applicable, artist's resale right royalty (in Euros) is charged at:
- 4% of the Hammer Price up to €50,000
  - 3% of the Hammer Price from €50,001 to €200,000
  - 1% of the Hammer Price from €200,001 to €350,000
  - 0.5% of the Hammer Price from €350,001 to €500,000
  - 0.25% of the Hammer Price above €500,000, subject to an overall cap of €12,500.

### 13. Payment

- 13.1 Following your successful bid on a Lot you will:
- 13.1.1 immediately give to us, if not already provided to our satisfaction, any further proof of identity or other information that we may require; and
  - 13.1.2 unless we have agreed otherwise and subject to the terms of any Pledge, pay to us the Price within 3 Business Days of the date of the auction in cleared funds in GBP Sterling any way that we agree to accept payment including in cash (for which there is an aggregate upper limit of £8,000 for all purchases made in any auction). Please see our 'Make a Payment' page at <https://www.forumauctions.co.uk/makepayment?Itemid=363> for further information about how to make a payment. A 3% fee is applied to payments made by all company credit cards and personal cards issued by banks outside the EU.
- 13.2 If payment is late, we reserve the right to charge interest on the Price or any part thereof in accordance with Clause 15.1.5.
- 13.3 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).
- 13.4 All Lots sold will be invoiced in the name of the registered Bidder at the address given to us at the time of registration and cannot be transferred to other names or addresses.

### 14. Ownership and collection of Lots

- 14.1 Ownership of a Lot will transfer to you only on receipt by us of the Price in full and in cleared funds provided your continuing compliance with Clause 10.
- 14.2 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 14.3 You may not claim or collect a Lot until you have paid for it and we are satisfied with the client due diligence information and documentation that you have provided. We may refuse to accept payment or release the Lot to you if we require further information or verification.
- 14.4 If you have purchased a Lot using third party pre-approved financing, with our knowledge and agreement, and the Lot remains subject to a Pledge, we will hold the Lot until we receive confirmation from the beneficiary of the Pledge that we are authorised to release the Lot. In such cases, time starts to run under Clauses 14.5 to 14.7 below from the date that we inform you that the Lot can be released, rather than the date of the auction.
- 14.5 You must (at your own expense) collect any Lots that you have purchased and paid for no later than 10 Business Days following the date of the auction.
- 14.6 If you do not collect the Lot within the time period at Clause 14.5, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 14.7 If you do not collect a Lot that you have paid for within 45 days of the date of the auction, we may resell the Lot by auction or private treaty with the Estimate and Reserve set at our discretion. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

### 15. Remedies for non-payment

- 15.1 If you fail to comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
- 15.1.1 take action against you to recover the Price and/or pursue damages for breach of contract, including any fees, legal expenses or other costs that we incur;
  - 15.1.2 reverse the sale of the Lot to you and/or any other Lots sold to you (in which case we may charge you an administration fee of £150 plus VAT per Lot or, if lower, the Price of the Lot);

- 15.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any deficit between the Price for the Lot and the Hammer Price we sell it for as well as the charges outlined in Clauses 14.6 and 15.1.5 and any other costs and expenses or legal fees incurred by us in reselling the Lot or any loss to us of Seller's commission). Please note that if we resell the Lot for a higher amount than the Hammer Price on the sale of the Lot to you, the additional sale proceeds will be paid to the Seller and we will retain any increase in Premium;
- 15.1.4 remove, store and insure the Lot at your expense until you pay the Price together with any removal, storage and insurance fees as set out in Clause 14.6 or we agree alternative arrangements;
- 15.1.5 charge interest at a rate of 1.5% per month on the Price or any part remaining unpaid after 10 Business Days have elapsed from the day of the auction;
- 15.1.6 assist the Seller in pursuing you for payment and/or damages including by revealing your identity and contact details;
- 15.1.7 keep the Lot, any other Lot sold to you or any item(s) consigned for sale by you as security for payment until you pay the Price;
- 15.1.8 apply any payments or part payments made by you towards part settlement of the Price due for the Lot or any other Lot purchased by you, or to any shortfall on the resale of any Lot pursuant to Clause 15.1.3 or to any outstanding removal, storage or insurance charges owed by you to us in relation to any Lot that you have purchased or to any loss or damage suffered by us as a result of your failure to comply with these Terms of Sale;
- 15.1.9 refuse to allow you to register to bid, reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you;
- 15.1.10 offset any amounts due from you against any amounts that we may owe you, including if we sell any Lots for you; and/or
- 15.1.11 take any other action we consider necessary.

### 16. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence or wilful default.

### 17. Export and import restrictions

- 17.1 Exporting a Lot out of the United Kingdom or importing it into another country may be subject to legal requirements and restrictions depending on factors such as the type of goods, their age and monetary value and destination. It is your responsibility to ascertain what the requirements are in relation to any Lot and obtain the necessary export or import licence where applicable.
- 17.2 Lots made of restricted organic matter or endangered species are identified in the catalogue. These may be subject to prohibitions on export or import and otherwise may require licences. You are solely responsible for identifying and obtaining any necessary licence. The information provided in our catalogue reflects our reasonable opinion at the date of publication but is intended as guidance only and neither the Auctioneer nor the Seller make any representation or give any warranty as to whether any Lot is subject to a prohibition or restriction on export or import.
- 17.3 You acknowledge that your purchase of the Lot and fulfilment of your obligations under our Conditions of Business is not conditional on successfully obtaining an export, import or other licence or permit for any Lot and that you will pay for and collect the Lot regardless of whether a licence has been or is likely to be granted. We will not cancel your purchase of a Lot

if for any reason it is refused a licence or is seized or confiscated by government authorities.

- 17.4 We may on request assist you with applying for a licence to export your Lot(s) out of the United Kingdom and will charge a fee for doing so to cover the costs of our time and out of pocket expenses.

## 18. Deliberate Forgeries

- 18.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the date of the auction provided that you return the Lot to us at your expense in the same condition as when it was released to you, accompanied by a written report by a recognised expert on the subject matter identifying the Lot as a Deliberate Forgery with reference to the catalogue description and fully explaining the reasoning behind any conclusions drawn in the report.
- 18.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will cancel the sale of the Lot and refund the Price to you save that if any of the following circumstances apply:
- 18.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction;
- 18.2.2 the Lot can only be shown to be a Deliberate Forgery on the basis of scientific examination which was not available at the time of the auction or in the circumstances was not practicable or reasonable to expect;
- 18.2.3 you were not the original Buyer of the Lot named on the invoice for the Lot issued at the time of the sale; or
- 18.2.4 you personally are not able to transfer clear legal title in and right to possession of the Lot to us, free of any claim, interest or restriction by anyone else, on the date of the return of the Lot to us, you will have no right to cancel the sale or receive a refund.
- 18.3 Should you successfully exercise your right under this Clause 18, we will not refund to you more than the Price for any Lot and will not in any circumstances be liable to you for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity.

## 19. Limitation of our liability to you

- 19.1 We give no warranties in relation to any statements or representations made or information given in relation to any Lot by us or our employees or agents whether oral or in writing and accept no liability in connection therewith, including in relation to any errors or omissions unless Clause 18 applies.
- 19.2 We accept no liability in relation to any of the Seller's warranties at Clause 7 or any breach by the Seller of their obligations under our Conditions of Business.
- 19.3 We do not accept any responsibility to any Bidders for any failure to register a Bidder or any acts or omissions in relation to the sale of Lots and the conduct of our auctions and will not be liable for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity as a result of participating in our auctions.
- 19.4 If we are found to be liable to you for any reason, our liability will be limited to the Price as paid by you to us for any Lot.
- 19.5 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:
- 19.5.1 death or personal injury resulting from negligence;
- 19.5.2 fraudulent misrepresentation; or
- 19.5.3 any liability which cannot be excluded by law.

## 20. Notices

- 20.1 All notices or other communications between you and us regarding our Conditions of Business must be in writing and may be given:
- 20.1.1 by delivering it by hand or sending by first class pre-paid post or Recorded Delivery or pre-paid airmail (to us at our registered office address at 220 Queenstown Road, London SW8 4LP or to you at the address you provided to us at the time of registration unless we are advised otherwise in writing); or
- 20.1.2 by email (to us at office@forumauctions.co.uk or to you at the email address provided by you at the time of registration unless we are advised otherwise in writing).
- 20.2 Notices will be deemed to have been received:
- 20.2.1 if delivered by hand, on the day of delivery;
- 20.2.2 if sent by first class pre-paid post or Recorded Delivery, 2 Business Days after posting, exclusive of the day of posting;
- 20.2.3 if sent by pre-paid airmail, 5 Business Days after posting, exclusive of the day of posting; or
- 20.2.4 if sent by email, at the time of transmission unless sent on a day which is not a Business Day or after 17.00 in the place of receipt in which case they will be deemed to have been received on the next Business Day.

## 21. Data Protection

We will hold and process any personal data in relation to you in accordance with our Privacy Policy which can be accessed at: [www.forumauctions.co.uk/privacy-policy](http://www.forumauctions.co.uk/privacy-policy).

## 22. General

- 22.1 We may at our sole discretion, though acting reasonably, refuse any person admission to our premises or attendance at our auctions.
- 22.2 Any rights we have to claim against you for breach of our Conditions of Business may be used by either us, our employees or agents, or the Seller, their employees or agents, as appropriate. Other than as set out in this Clause, no other person will have any rights to enforce the terms of our Conditions of Business.
- 22.3 Each of the Clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining Clauses will remain in full force and effect.
- 22.4 Except as otherwise stated in these Terms of Sale, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Our delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Our partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Our waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 22.5 Our Conditions of Business and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

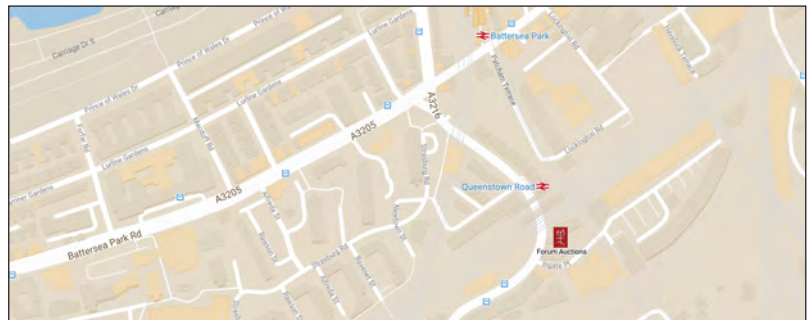
## LOCATIONS

### LONDON

Forum Auctions  
220 Queenstown Road  
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SW8 4LP

Tel: +44 (0) 20 7717 5092

Email: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

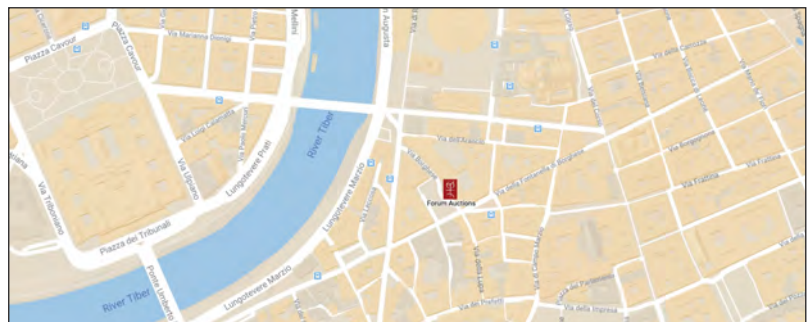


### ROME

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Largo della fontanella di Borghese 19  
00186 Roma

Tel: +39 06 45 55 59 70

Email: [rome@forumauctions.co.uk](mailto:rome@forumauctions.co.uk)

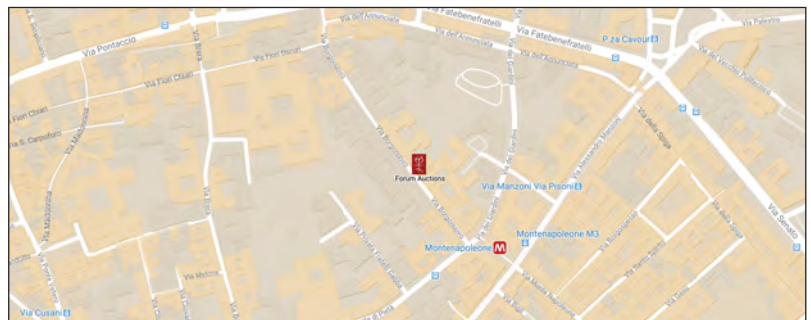


### MILAN

Forum Auctions  
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Milano

Tel: +39 02 89 0 66 43

Email: [milan@forumauctions.co.uk](mailto:milan@forumauctions.co.uk)

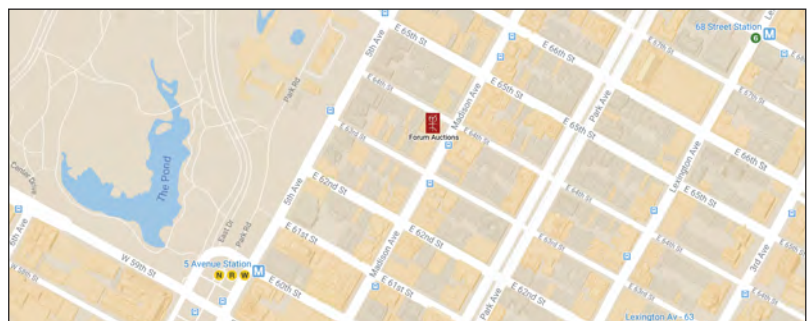


### NEW YORK

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26 E 64th Street  
New York  
NY 10065

Tel: +1 646 370 4657

Email: [newyork@forumauctions.co.uk](mailto:newyork@forumauctions.co.uk)



[www.forumauctions.co.uk](http://www.forumauctions.co.uk)



**ABSENTEE/PHONE BID FORM**

AUCTION NO.: 75  
 TITLE: SIGNED AND INSCRIBED  
 DATE: 7TH JULY 2021

Please note you can submit bids securely through our website at [forumauctions.co.uk](http://forumauctions.co.uk)

Mr/Mrs/MS (please circle) PRIVATE BUYER  DEALER

Forename \_\_\_\_\_ Surname \_\_\_\_\_

Company \_\_\_\_\_ VAT No. \_\_\_\_\_

Address \_\_\_\_\_  
 \_\_\_\_\_ County/State \_\_\_\_\_

Post Code/Zip \_\_\_\_\_ Country \_\_\_\_\_

Tel. \_\_\_\_\_ Mobile/Cell \_\_\_\_\_

Fax. \_\_\_\_\_ Email \_\_\_\_\_

**Notice to new bidders:** Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT  DRIVER'S LICENCE  OTHER  (specify) \_\_\_\_\_

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

Successful bids will be subject to Buyer's Premium (25% of hammer price up to and including £300,000; 20% of hammer price from £300,001 to £3,000,000; 12.5% of hammer price in excess of £3,000,000) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

**NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.**

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk). I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

**Shipping and export:** In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact [shipping@forumauctions.co.uk](mailto:shipping@forumauctions.co.uk).

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# BLOOD MERIDIAN

Or  
The Evening Redness  
in the West



A Novel by  
**CORMAC  
McCARTHY**

By the author of  
'The Heart is a Lonely Hunter'



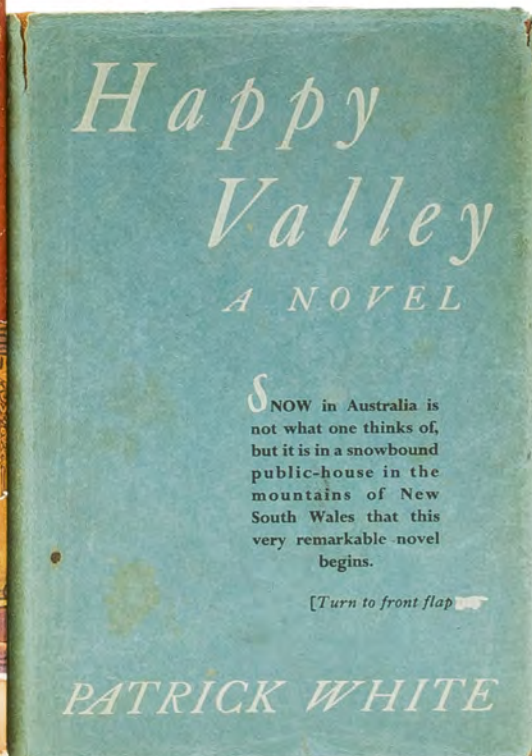
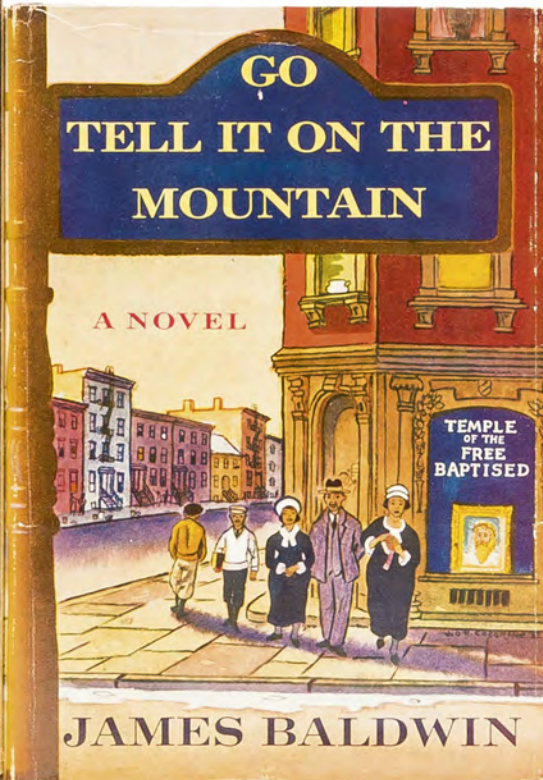
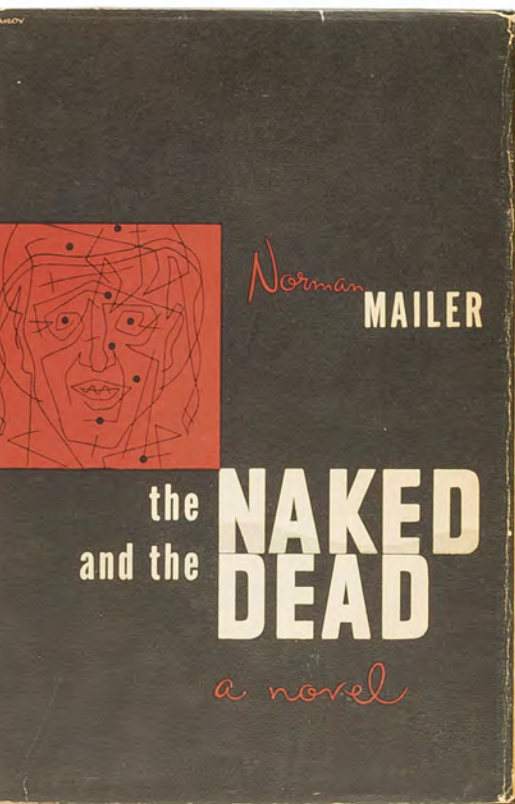
REFLECTIONS  
IN A GOLDEN EYE

CARSON McCULLERS

"...one of the most compelling, one of the most  
uncanny stories ever written in America."

# A PASSAGE TO INDIA

E. M. FORSTER



par l'hommage de ma  
respectueuse admiration  
mauclercourt

A Madame la Duchesse de  
Clermont-Tonnerre

Cette fois - ce ce he dort plus  
(dans le troisième volume de ce  
tome, page 78 du 3<sup>e</sup> volume)  
les asperges, mais les poires - J'ai  
peut'ete cite un peu trop haut, dans  
Guermantes II je dis : "qui aigüe  
Ornihe de Clermont-Tonnerre" dans  
le Sodome II je dis "la Duchesse de  
Clermont-Tonnerre". J'espère que cette  
fiche plus précise d'identité ne gênera