

# FIRSTS 25



luciusbooks





Cover illustrations:  
Margaret Bennett, item 1

**luciusbooks**  
**BOOTH B16**

## **FIRSTS 25**

Lucius Books are pleased to be exhibiting at Firsts London 2025. This catalogue showcases just a small selection of the items we'll be offering for sale at the fair. All are available for purchase prior to the opening of the event, so please do get in touch by telephone or email if you see something of interest. We look forward to meeting many of you at the Saatchi Gallery, where you can find us at Booth B16

### **SAATCHI GALLERY**

DUKE OF YORK SQUARE  
KING'S ROAD  
LONDON SW3 4RY

### **15 - 18 MAY 2025**

THURS 15 MAY (PREVIEW), 5PM - 9PM  
FRI 16 MAY, 11AM - 8PM  
SAT 17 MAY, 11AM - 6PM  
SUN 18 MAY, 11AM - 5PM



1 /

**BENNETT, Margaret; [DUNHILL]:  
ORIGINAL WATERCOLOUR DESIGNS  
FOR DUNHILL 'AQUARIUM' BOXES  
AND HUMIDORS**

*Original Artwork. c.1953 - 1959*

Nineteen drawings. Pencil, watercolour and gouache on paper, depicting the lid and side panels of 'Aquarium' boxes, the reverse signed by the artist Margaret Bennett, some annotated by Mr Baker of Dunhill designating the size of the finished box and panel position. The drawings are various sizes, the smallest measuring 16 x 13.5cm, the largest 39 x 24cm. A couple of artworks have torn corners, here with a removable painted underlay. Each artwork is mounted on card and bound into a bespoke quarter green morocco album, housed in a green solander case. A rare group of original designs for much prized Dunhill cigarette boxes, owners and collectors of which included the British Prime Minister Winston S. Churchill who kept a Dunhill 'Aquarium' lighter on his desk at Chartwell Manor, as well as a rare cigar box.

**£4,750** [27718]

Dunhill's 'Aquarium' lighter range first appeared in 1949. The mastermind behind these extraordinary lighters was Ben Shillingford, a master engraver who perfected the art of carving and painting lucite panels (a material developed by the American air force during the Second World War) and assembling them to resemble miniature fish tanks, the thick layer of Lucite providing an illusion of movement. Shillingford was soon







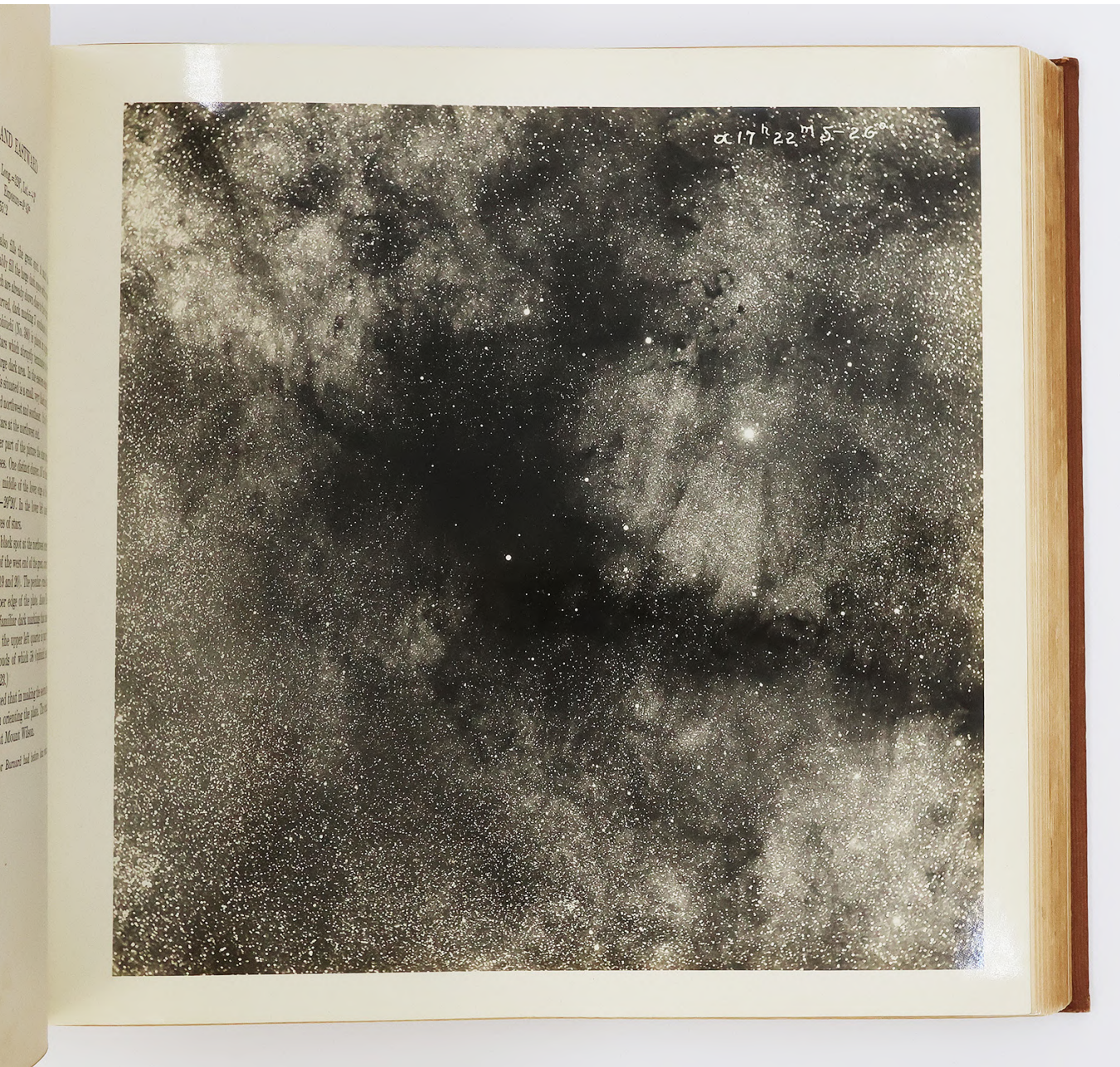
joined by the husband and wife team of Margaret and Allan Bennett who worked from a studio in their south coast home. From the early 1950s until the late 1960s most Dunhill 'Aquarium' pieces were produced by the Bennetts. While Margaret was responsible for the pencil and watercolour blueprints, it was Allan who carved the panels once the designs had been approved by Dunhill. Like Shillingford, Allan Bennett used dental tools to complete the intricate work, before his wife undertook the back painting of the panels, ensuring every piece was unique.

Very few 'Aquarium' boxes were ever produced for Dunhill and the Bennetts were only told of the recipient once the box had been completed. They recall being informed of a commission by Sir Bernard and Lady Docker, for a box for Winston Churchill, the submitted design for which Margaret Bennett believed to be present in this collection (noted in the Bonhams sale of the Bennett archive, 10 December 2008). The most recent appearance of a Dunhill 'Aquarium' box (also a gift of Sir Bernard and Lady Docker) came to market in February 2025 (Lot 554 in Bonhams, Connoisseur's Library Sale Part II, selling for £40,960.00).









## 2 /

**BARNARD, Edward Emerson; edited by FROST, Edwin B.; CALVERT, Mary R.: A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY: Part I: Photographs and Descriptions. Part II: Charts and Tables.**

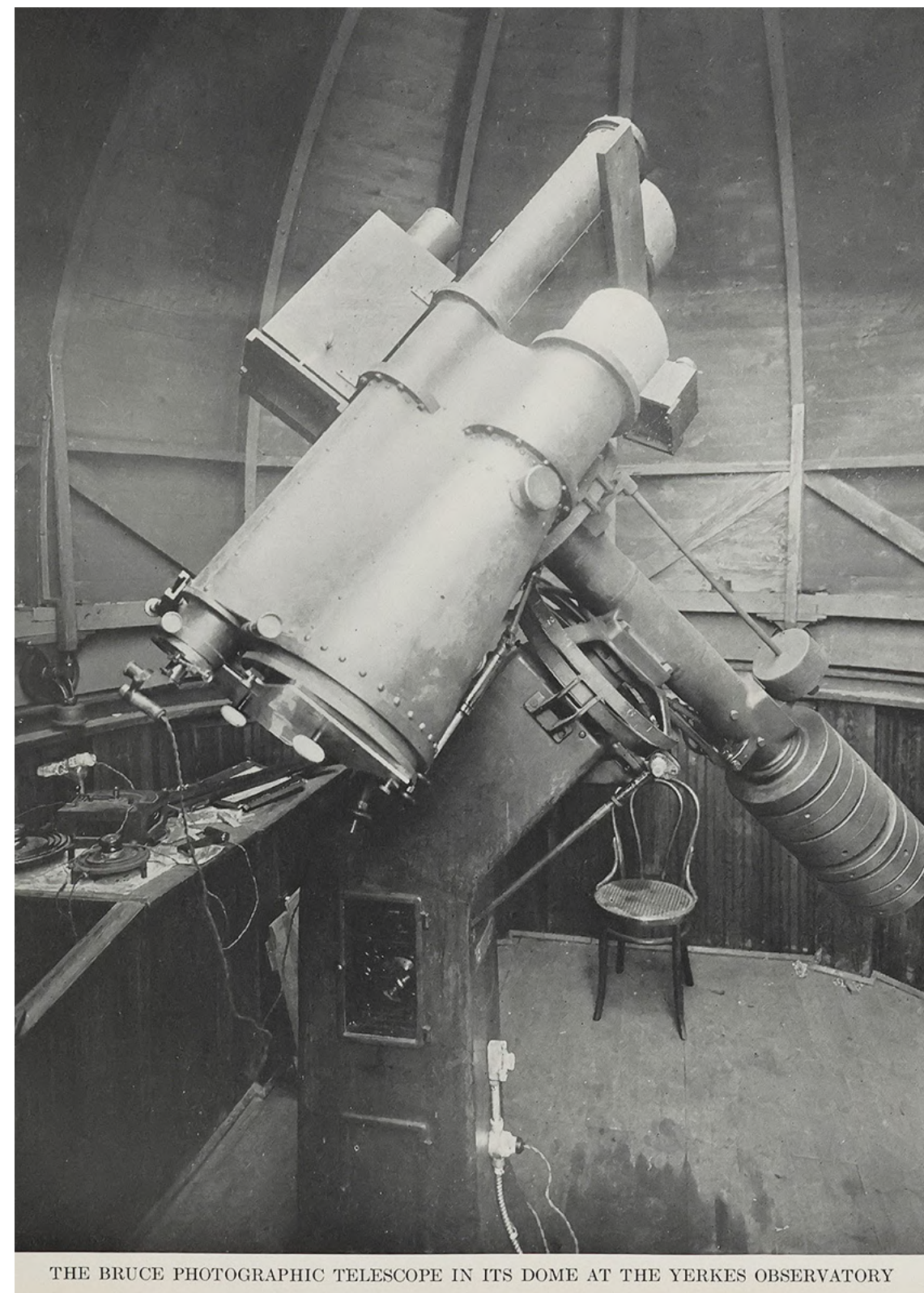
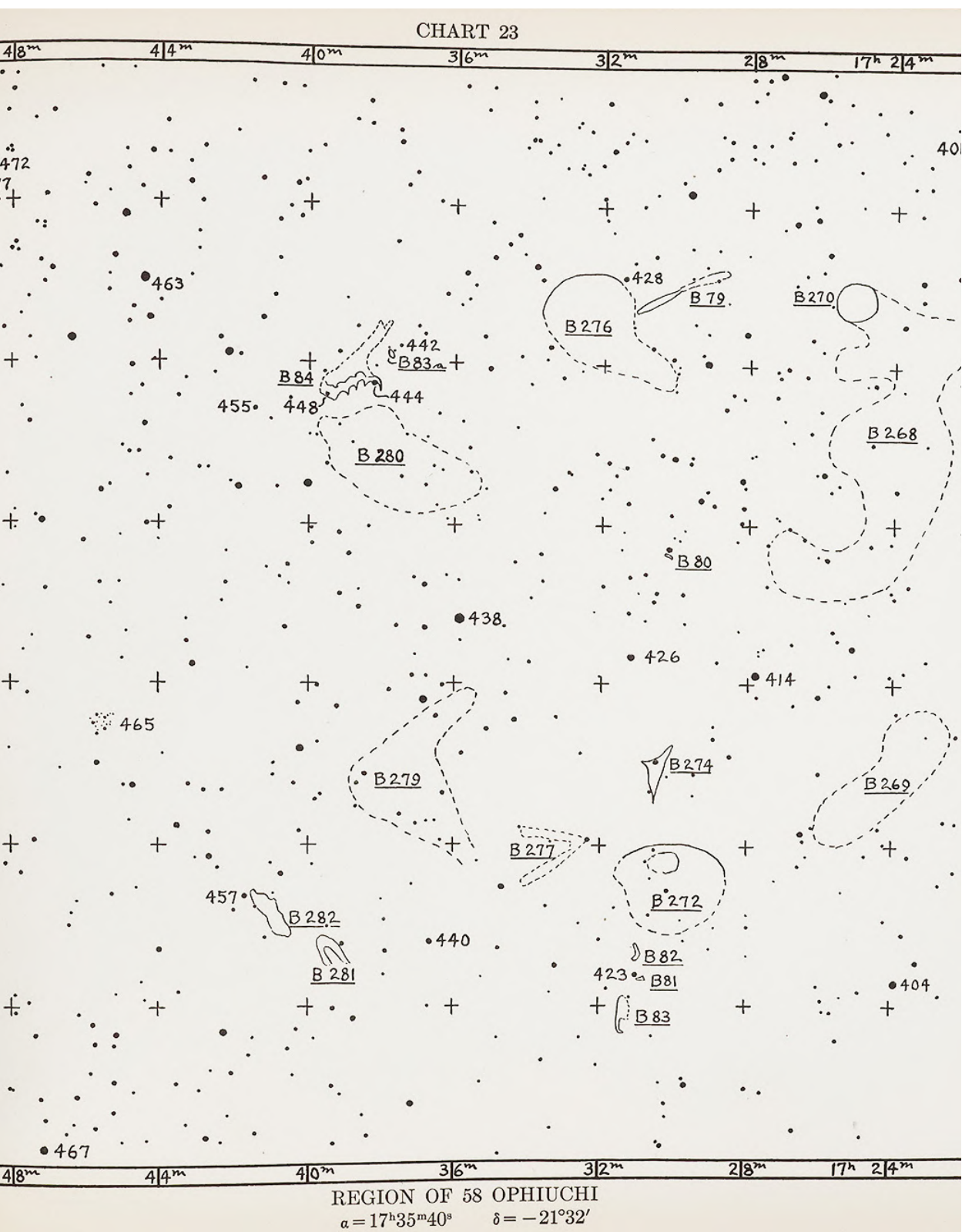
*Washington: Carnegie Institution of Washington. 1927*

First edition. Two volumes. Oblong quarto (Part I: 275mm x 250mm. Part II: 275mm x 275mm). Publisher's original brown cloth with gilt titles to the spine, without dustwrapper as issued. Illustrated throughout in black and white. Part I with portrait frontispiece, halftone plate of the Bruce photographic telescope and 51 full-page silver photographic prints mounted on linen. Part II with 50 black and white charts and tables. An excellent better than very good copy, the binding square and firm, with light mild bumping to the spine tips, the cloth a little marked and lightly rubbed to the extremities. The contents, with a previous owner's name to the front endpaper of each volume, are intermittently spotted mainly to the first and last pages, with some offsetting of the portrait frontispiece onto the previous page and tissue guard. The facing page of plate 48 has a small tear to the bottom edge with associated creasing, which has also creased the lower border of plate 48 (not affecting the image). The prints have occasional silvering to the extremities, very light surface rubbing and offsetting in places, and are otherwise in near fine condition throughout.

£5,750 [25154]

A pioneer of celestial photography and one of the greatest observational astronomers of his time, E. E. Barnard made several important contributions to the field, including the discovery of Jupiter's fifth moon, numerous comets and the star with the greatest known proper motion (named Barnard's Star in his honour). He became interested in astronomy as a child, buying a small telescope with which he discovered comets, nebulae and other celestial objects. As a teenager he worked in a photography gallery in Nashville, learning photographic skills he would later apply to the celestial field. In 1888, the Lick Observatory offered Barnard a position as astronomer, where he began photographing the Milky Way, followed by tenures as Professor of Practical Astronomy at the University of Chicago and astronomer at Yerkes Observatory. In 1897, the university was gifted funding from Miss Catherine W Bruce for the purchase of a telescope and observatory allowing him to continue his work, with the Carnegie Institution providing funding for the production of his seminal Atlas in 1907. Ever meticulous, he personally examined each one of the 35,700 photographic prints produced for the edition, rejecting those not up to his high standards. The images and descriptive text were completed before his death in 1923, the work seen through the press by the director of Yerkes Observatory, Edwin B. Frost, with Barnard's niece and personal assistant Mary Calvert completing the 'Catalogue of Dark Objects' and 'Tables of Objects', which she had worked on under his supervision. A beautiful copy of this scarce and important work, published in an edition of just seven hundred copies.







### 3 /

#### BAWDEN, Edward: A SELECTION OF INTERESTING MENUS

*Original Artwork. c.1935*

Pen, ink and watercolour on paper. 22 x 14cm. A wonderful original artwork, featuring a hot air balloon most probably created for Fortnum and Mason. Folded in the form of a brochure. The image is in very good condition with a little rubbing to the extremities. The fold is worn with a small split (not affecting the image). A very attractive piece.

£2,250 [26206]

Provenance: Estate of Stanley Jones MBE, Artist And Master Lithographer. Edward Bawden (1903-89) was a master printmaker, illustrator, watercolourist and designer and is today recognised as one of the most influential artists of his generation. He is perhaps best-known for his commercial work for companies such as Twinings and Fortnum & Mason, and his linocuts depicting everyday England.





THIS IS A SIGNED, LIMITED EDITION OF 200 COPIES,  
OF WHICH THIS IS COPY NUMBER 40

*Samuel Beckett*

4 /

**BECKETT, Samuel: THE COLLECTED  
WORKS OF SAMUEL BECKETT**

*New York: The Grove Press. 1970*

First edition, first printings thus. Signed by the author. One of 200 hand-numbered sets, this example is numbered 40. Octavo (21 x 14 cm). Original full black cloth, spines and front panels lettered and ruled in gilt. Issued without dustwrappers. Pale blue marbled endpapers. A very near fine set, presenting as unread, the cloth and gilt sharp, the contents bright and clean throughout. Light fading to spines, though less than usual with this set, and evenly across the set. Light spatter marks to the upper area of the page-block fore-edges of 'Murphy' and 'Molloy' (not affecting the page surfaces). An uncommonly bright, sharp example of this landmark edition.

£6,250 [26300]

Signed by Samuel Beckett in black ink to the limitation page at the front of volume I ('Waiting for Godot'). In 1969, Beckett was awarded the Nobel Prize in Literature ("for his writing in new forms for the novel and drama in which the destitution of modern man acquires its elevation"). By all accounts, he saw the event as unfortunate, threatening as it did to destroy whatever anonymity he still possessed. He accepted the prize, however, his friend and publisher at Les Éditions Minuit, Jérôme Lindon, collecting

the prize in Stockholm on the author's behalf. The prize was a diploma, a medal, and 375,000 kronor, most of which Beckett gave away (a significant portion to the library of his alma mater Trinity College's library in Dublin). The following year, Beckett's US publisher, Grove Press, marked the honour with this magnificent sixteen-volume 'Collected Works', containing all Beckett's prose, poetry and drama, and limited to 200 signed and numbered copies.





**BLYTON, Enid; illustrated WHEELER, Dorothy M.: THE MAGIC FARAWAY TREE**  
*London: George Newnes Limited. 1943*

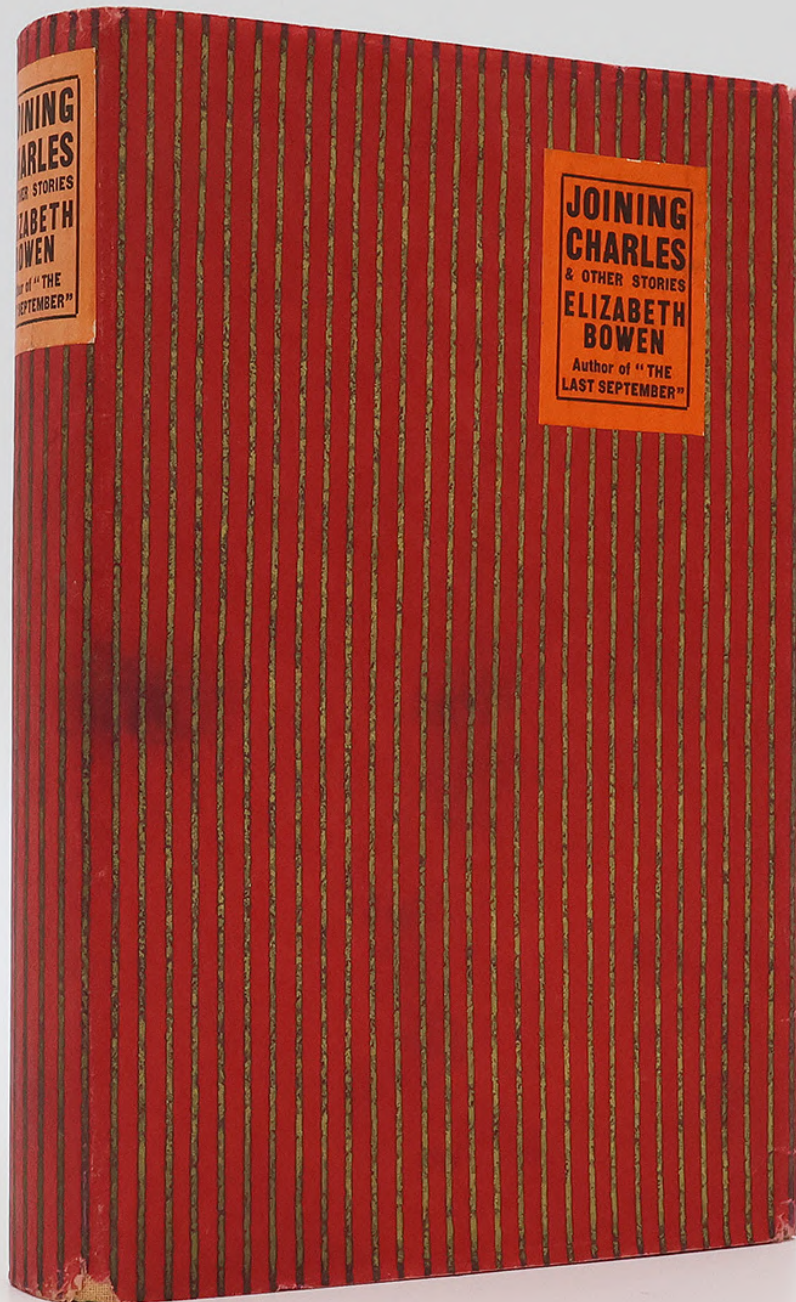
First edition, first printing. Publisher's original red cloth with gilt titles to the spine, in the Dorothy Wheeler illustrated dustwrapper. Illustrated with line drawings by Dorothy Wheeler throughout the text. A very good copy, the binding square and firm with a little bumping and rubbing to the spine tips, the cloth clean and bright. The contents, with two bookplates; one on the front pastedown, the other on the front endpaper, above which is a contemporary Christmas gift inscription to the same owner from her grandmother, and foxing to the closed text block edge, encroaching onto the page surface in places, are entirely complete and without loose or torn pages. Complete with the rubbed, nicked and creased dustwrapper that has small chips to the spine tips and fold corners. Not price-clipped (6/- net to the lower front flap). A scarce title in the correct, original dustwrapper.

**£6,750** [26006]

The second book in the Magic Faraway Tree series following *The Enchanted Wood* (1941). [Summerfield, Tony: Enid Blyton, An Illustrated Bibliography, Part II].







6 /

**BOWEN, Elizabeth: JOINING CHARLES  
AND OTHER STORIES**

*London: Constable and Company. 1929*

First edition, first printing. Publisher's original red cloth with blue titles to the upper board and spine, in dustwrapper. A very good copy, the binding square and firm, the cloth mottled and with a couple of small areas of erosion to the upper spine fold. The contents are clean throughout and without inscriptions or stamps. Complete with the original dustwrapper that has a small chip to the lower front spine fold and another to the edge of the paper label on the spine. Correctly priced 6/- to the lower front flap. An attractive example of a scarce dustwrapper.

**£1,450** [27550]

The author's third collection, comprising eleven stories, two of which, 'Dead Mabelle' and 'Foothold' are supernatural tales. The first edition was published 11 July 1929. Owing to the destruction of the publisher's records during the war, no record survives of the number of copies printed. (Bleiler; Sellery and Harris A5a).



**CAMERON, Katherine: THE READER***Original artwork. c.1900*

Pencil and watercolour on paper. Measuring 22.5 x 10.5cm. Signed lower left. In fine condition, the colours bright and fresh. Mounted, framed and glazed.

£3,500 [27378]

A beautifully executed watercolour painting depicting a well dressed young lady, seated, reading a book in front of a large tree. The ruins of an abbey or church are in the background, with hills in the distance. 'Glasgow Girl' Katherine Cameron (1874-1965), studied at the Glasgow School of Art from 1889 to 1893 where she became associated with a small circle of female students who called themselves 'The Immortals'. The group included the sisters Frances and Margaret Macdonald, Janet Aitken, Agnes Raeburn, Jessie Keppie, John Keppie, Herbert McNair, and Charles Rennie Mackintosh. Her paintings, blending Art Nouveau, Celtic Revival, Arts and Crafts movement, and Japonisme aesthetics lent themselves to book illustration. As a student she contributed illustrations for 'The Yellow Book' and was later contracted by the London publishers T. C. and E. C. Jack to illustrate Fairy Tale gift books. Cameron exhibited widely in a career spanning nearly seven decades. Her first was in 1891 at the Royal Glasgow Institute of the Fine Arts, where she exhibited 'September Flowers'. A year later she was elected a member of the Glasgow Society of Lady Artists, and of the Royal Scottish Society of Painters in Watercolour in 1897. Her final solo exhibition took place in 1959 at T&R Annan & Sons, Glasgow.





**CROWLEY, Aleister; illustrated by SPARE, Austin Osman: EQUINOX. The Official Organ of the A. A. The Review of Scientific Illuminism. Volume I: No. I; No. II; No. III; No. IV; No. V. London: Simpkin, Marshall, Hamilton, Kent and Company (vols I, II, III); Privately printed for Aleister Crowley and published for him at the Office of The Equinox (vols IV, V). 1909, 1910, 1911.**

First edition. Five volumes. Publisher's original cloth backed paper covered boards with white title labels printed in black to the spines. All volumes are complete and without loose or torn pages. Volume I (published March 21, 1909), illustrated with a tissue guarded chromolithograph, three tipped in plates and one diagram in black and white. A very good copy, the binding square and firm with some fraying to the spine edges. The boards are darkened to the edges with small marks and a little wear to the corners. Faint previous owner's name in pencil to the top edge of the upper cover. The spine label is somewhat chipped with loss to the lower portion. The contents are spotted to the margins of some pages with some creasing to the edges and corners; Volume II (published September 24, 1909), illustrated with one tipped in plate, two line drawings by Austin Osman Spare and numerous diagrams throughout the text. A very good copy, the binding square and sound with some wear to the spine tips and darkening to the covers. Previous owner's name in pencil to the top edge of the upper cover. The contents, with spotting and creasing to the margins of some pages are otherwise clean throughout; Volume III (published March 10, 1910), illustrated with a pink-tinted photogravure

portrait of Aleister Crowley, seven tipped in plates and diagrams throughout the text. A very good copy, the binding square and firm, the title label chipped with a little loss to the upper and lower middle. The contents with some spotting and mild creasing to the margins are otherwise clean. The Crowley portrait plate with a faint mark to the upper blank margin; Volume IV (published September 1910), illustrated with five tipped in plates (one with a loosely laid in tissue guard) and diagrams throughout the text. A very good or better copy, the binding square and firm, the boards with some darkening and minor wear to the extremities. The contents, with some spotting and mild creasing to the margins are otherwise clean throughout; Volume V (published March 1911), illustrated with one tipped in plate (seemingly not called for). A very good or slightly better copy, the binding square and firm with a little wear and some darkening to the extremities. The contents are a little spotted to the the margins with the occasional mild crease.

**£3,750** [26126]

An attractive run, in entirely original condition of the first five volumes of Aleister Crowley's biannual compilation of occult instruction, esoteric poetry and fiction. Examples of the first edition in the fragile original binding seldom appear without significant condition issues, the present offering being most unusual and desirable thus.





THE  
EQUINOX  
VOLUME ONE  
NUMBER ONE  
SIMPKIN, MARSHALL,  
HAMILTON, KENT & CO.  
LIMITED

THE  
EQUINOX  
VOLUME ONE  
NUMBER TWO  
SIMPKIN, MARSHALL,  
HAMILTON, KENT & CO.  
LIMITED

THE  
EQUINOX  
VOLUME ONE  
NUMBER THREE  
SIMPKIN, MARSHALL,  
HAMILTON, KENT & CO.  
LIMITED

THE  
EQUINOX  
VOLUME ONE  
NUMBER FOUR  
LONDON  
124 VICTORIA STREET  
S.W.

THE  
EQUINOX  
VOLUME ONE  
NUMBER FIVE  
LONDON  
124 VICTORIA STREET  
S.W.



**DOYLE, Richard (1824 - 1883): TENDING THE HERD.** *Original Artwork. 1870*

Watercolour, ink and wash on paper, laid down on board. Signed with monogram and dated 1870 lower right. The image measures 50 x 35 cm. Thin strips of toning to the edges otherwise in fine and bright original condition.

**£5,500** [21615]

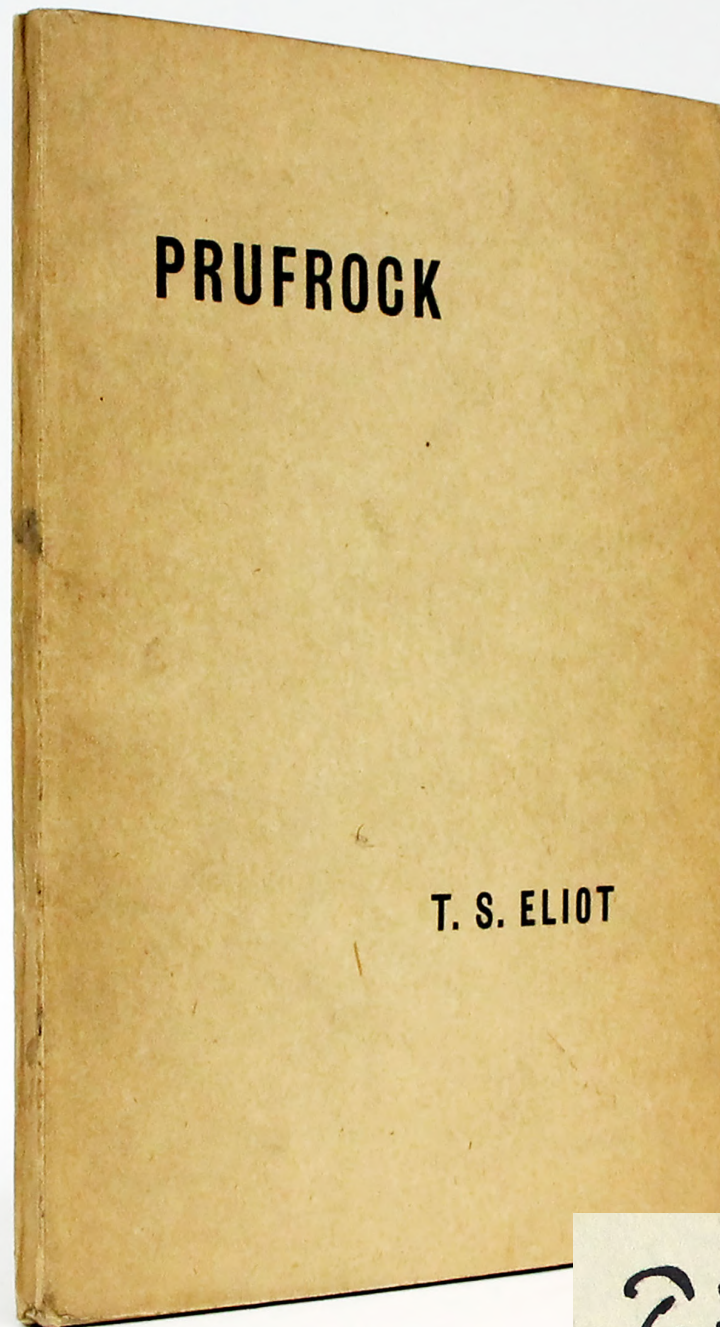
This beautifully whimsical painting depicts young girls combing the beards of countless billy goats amidst an idyll of rolling hills. In typical Doyle style, this meticulously executed work is full of charming details; some of the maidens sport floral garlands while one in the bottom right corner wears a crown, suggesting that she is a princess, and far in the distance another girl runs after an escaped goat. Created in the same year that Doyle's masterpiece *In Fairyland* was published, this painting shares the hazy colours, fine brushwork, and dispersed composition commonly seen in that famous work.

Richard Doyle was one of the most popular illustrators of his time. Possessing a healthy dose of both humour and fantastical sensibility, he first made a name for himself illustrating *Punch* magazine and then found great success turning his hand to classic and contemporary fairy tales such as Grimm's *Tales* and John Ruskin's *The King of the Golden River*.

Provenance: Christie's, London (South Kensington) October 25, 1982, lot 150; private collection.







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**ELIOT, T. S.: PRUFROCK AND OTHER  
OBSERVATIONS**

*London: The Egoist Ltd. 1917*

First edition of Eliot's monumentally influential first poetry collection. Publisher's original buff card covers printed in black. A superb fine copy, the binding square and tight with just the slightest of rubbing and toning at the extremities, the spine intact with light creasing. The contents are bright and fresh throughout and without previous owner's inscriptions or stamps. Housed in a bespoke cloth solander case, suede lined with recess and cloth chemise, to the inner cover of which has a tipped in card, signed by T. S. Eliot in blue ink. A stellar example of a notoriously fragile production, rare in fine original condition.

£26,000 [17657]

The author's first book, collecting The Love Song of J. Alfred Prufrock; Portrait of a Lady; Preludes; Rhapsody on a Windy Night; Morning at the Window; The Boston Evening Transcript; Aunt Helen; Cousin Nancy; Mr. Apollinax; Hysteria; Conversation Galante; La Figlia che Piange. The title poem, a dramatic monologue written as a stream of consciousness, is one of the founding texts exploring modernist themes and aesthetics. 500 copies printed. (Gallup A1; Connolly, The Modern Movement 30a).



ELIOT, T. S.; illustrated by JONES, David; AUDEN, W. H. (his copy): THE CULTIVATION OF CHRISTMAS TREES. An Ariel Poem.

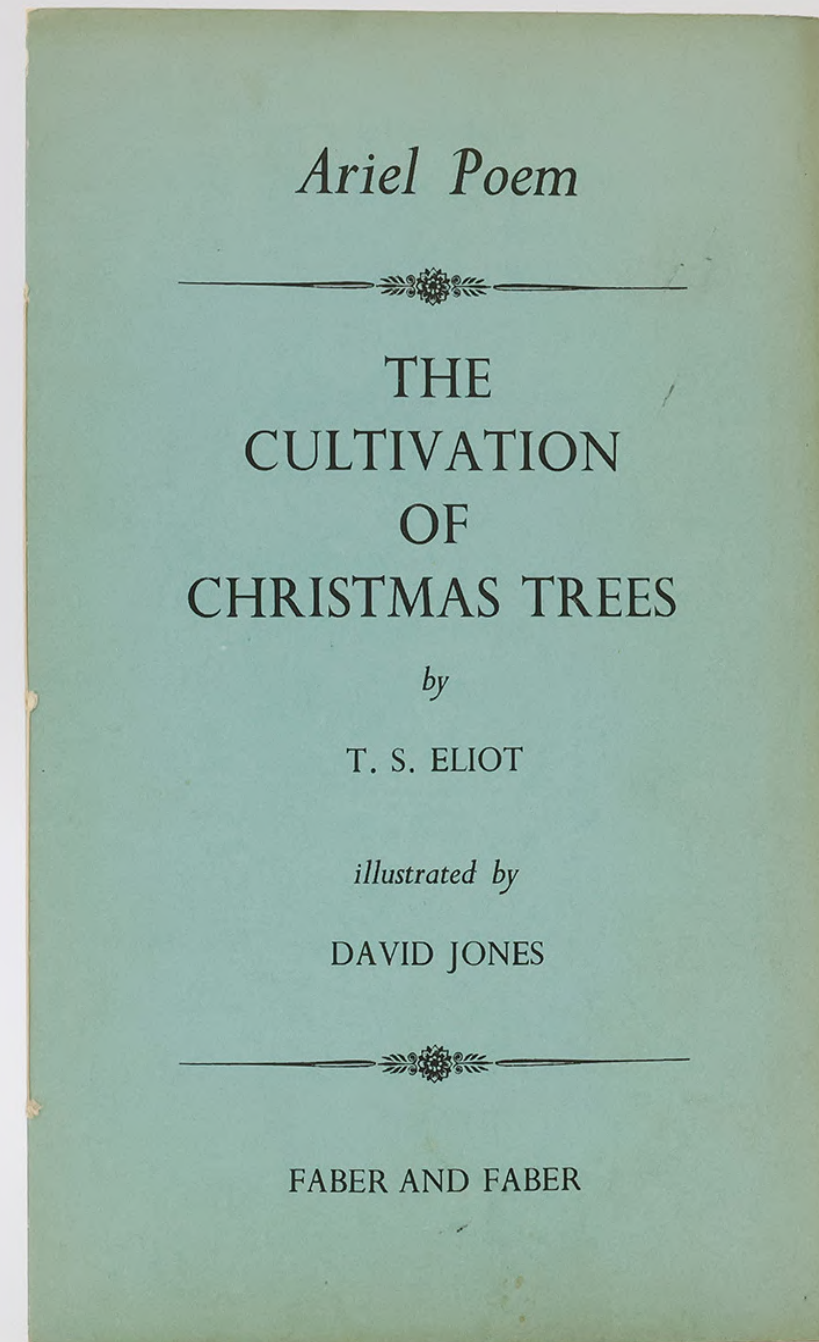
*London: Faber and Faber. 1954*

First edition. Inscribed presentation copy from T. S. Eliot to W. H. Auden. Publisher's original stitched blue paper covers printed in black. One full page colour illustration and smaller calligraphic work at the foot of the poem by David Jones. A very good copy, the binding firm, the covers just a little toned and creased. The contents are clean throughout. Housed in a bespoke dowel spine chemise and slipcase.

£12,500 [27392]

Inscribed by the author in black ink on the title page "For Wystan / from / Tom / Christmas 1954".

A remarkable association copy, the inscription from one giant of twentieth-century Anglo-American poetry to another (the other). Eliot, born in St. Louis, moved to England (via Harvard and Paris) with a scholarship to study at Merton College, Oxford, in 1914 and soon became the very model of an English man of letters. ("Come to lunch on Sunday", Virginia Woolf wrote to Clive Bell, "Tom is coming [...] in a four-piece suit".) Auden, meanwhile, crossed





# The Cultivation of Christmas Trees

by

T. S. ELIOT

illustrated by

DAVID JONES

for Wystan  
from Tom  
Christmas 1954

FABER AND FABER

24 Russell Square London WC1

the Atlantic in the other direction. Although they were temperamentally leagues apart, Auden revered Eliot, declaring after the older poet's death in 1965 that "no future changes and fluctuations in taste will consign his work to oblivion"; Eliot admired Auden and clearly knew him to be the greatest poet of his generation ("This fellow is about the best poet I have discovered in several years", he wrote to E. McKnight Kauffer in 1930).

Auden was introduced to Eliot's poetry in 1926 by his friend Tom Driberg at Oxford. Soon after buying a copy of Eliot's *Poems* 1909–1925, he told his tutor Neville Coghill that he had "torn up all my poems [:] I've been reading Eliot. I now see the way I want to write." He soon assimilated the influence and moved on, but his great early poems—as fresh, new and strange as the early Eliot of a decade before—couldn't have been written without the older poet's example.

The first manuscript Auden sent to Eliot at Faber and Faber in 1927 was rejected ("I do not feel that any of the enclosed is quite right, but I should be interested to follow your work"), but *Paid on Both Sides* was published in Eliot's *Criterion* in 1930 and later the same year *Poems*, Auden's first full collection, was issued by Faber. *The Cultivation of Christmas Trees*, illustrated by David Jones, was the first of eight pamphlets forming the second and final series of seasonal 'Ariel' poems issued by Faber in 1954 (the second was Auden's *Mountains*, illustrated by Edward Bawden). The first series (comprising thirty-eight pamphlets) was published between 1927 and 1931, Eliot providing five of the poems, one for each year: *The Journey of the Magi* (1927), *A Song for Simeon* (1928), *Animula* (1929), *Marina* (1930), and *Triumphal March* (1931). He clearly didn't rate the later Christmas Poem very highly, inscribing Anne Ridler's copy: "an F. & F. pot boiler—/ the doctrine

is better / than the verse. / T. S. Eliot / 1954", it is a characteristically allusive, deceptively informal poem. The final two lines ("Because the beginning shall remind us of the end / And the first coming of the second coming") inevitably bring to mind the world of East Coker (1940), the second of the poet's *Four Quartets*. Published 26 October 1954, 10,140 copies of the Faber edition were issued on 26 October. The US edition, with "typography, binding and decorations by Enrico Arno", followed in 1956.

(Humphrey Carpenter, *W. H. Auden: A Biography* [London, 1981]; *The Poems of T. S. Eliot Volume I: Collected and Uncollected Poems*, ed. Christopher Ricks and Jim McCue [London, 2018]; Gallup A66a).



**FORSTER, E. M.: THE STORY OF THE SIREN** *Richmond: Printed by Leonard & Virginia Woolf at The Hogarth Press. 1920*

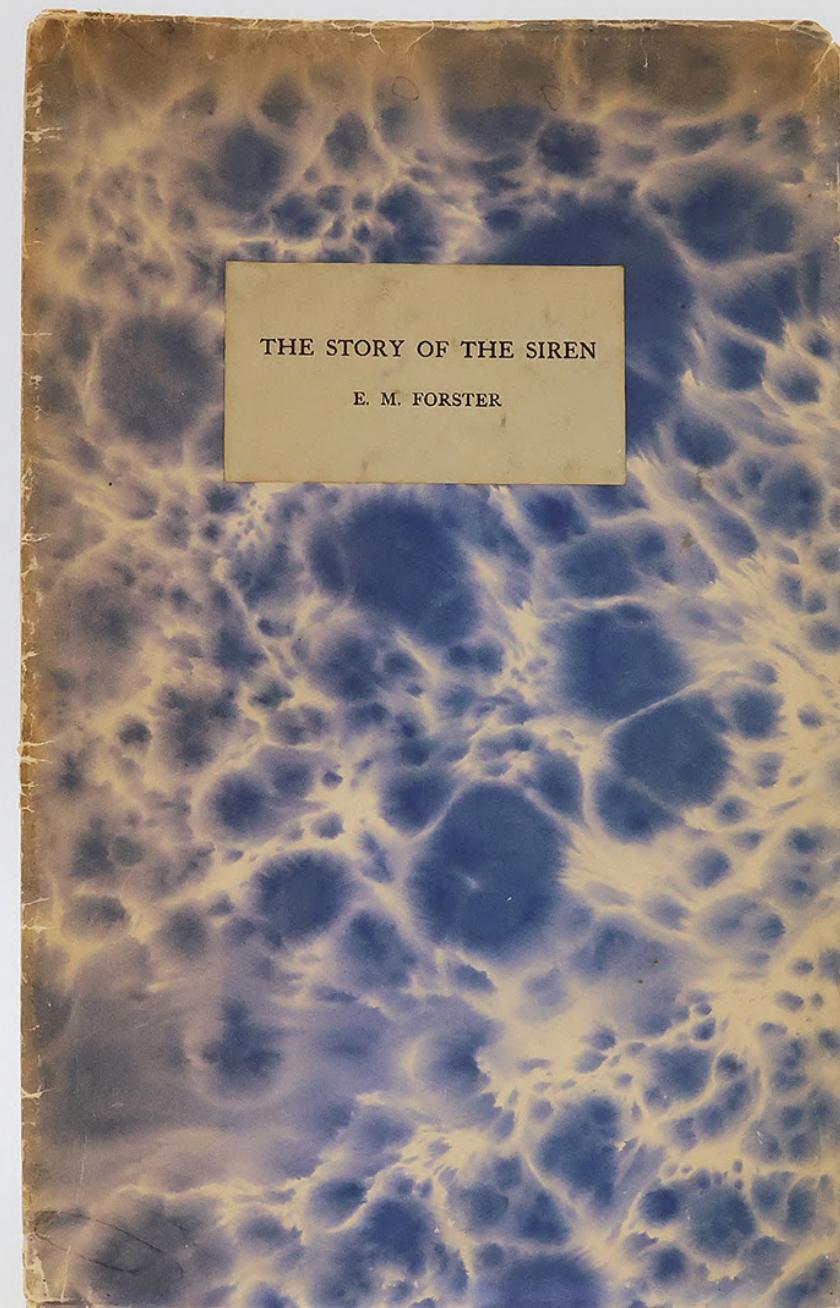
First edition, first impression. One of 500 copies hand-printed and bound by Leonard and Virginia Woolf at The Hogarth Press. Signed and inscribed by the author. 8vo. Original blue marbled paper wrappers with printed paper title label to the front cover (the label in the third state of three, without priority of issue). Pages entirely unopened. A very good copy indeed, the binding firm with a little wear and light toning to the extremities. The contents with a hint of dust-soiling to the head of the pages are otherwise clean throughout.

**£3,750** [20758]

Signed by E. M. Forster in black ink on the title page, with a strike through the printed name, and additionally inscribed by Forster to the front endpaper "Alexis and Jill / with Morgan's birthday greetings and gratitude / Nov. 26th 1960". Alexis Peter Vlasto (1915-2000) was a British historian, philologist and pioneer of Slavonic studies. Having entered King's College, Cambridge in 1937 to study modern and medieval languages, in 1939 he was headhunted to work at the British code

Alexis and Jill  
with Morgan's birthday greetings & gratitude  
Nov. 26<sup>th</sup> 1960

breaking establishment Bletchley Park, where he was placed on secondment to undertake "war work". There, he was given charge of the Japanese Army Air Force section, where he would aid in cracking the Japanese Army Air Force code system 3366. Whilst at Bletchley Park Vlasto also renewed his acquaintance with the young musicologist, Hilda Joan "Jill" Medway, like him seconded from Cambridge. By the end of the war the pair were married, with the wedding taking place on 19th of March 1945, less than two months before VE day. Following the war, they remained in Cambridge, where Jill taught music and enthusiastically promoted the early music revival and Alexis worked alongside the renowned linguist Elizabeth Hill to establish the Cambridge University Department of Slavonic Studies, which opened in 1948. An honorary fellow of King's since 1946, Forster spent a significant amount of his time at the college, largely residing there for the final decade of his life and it was here that he developed a friendship with the Vlastos. An excellent association copy of E. M. Forster's metaphysical Mediterranean tale. (Woolmer 9; Kirkpatrick A6).





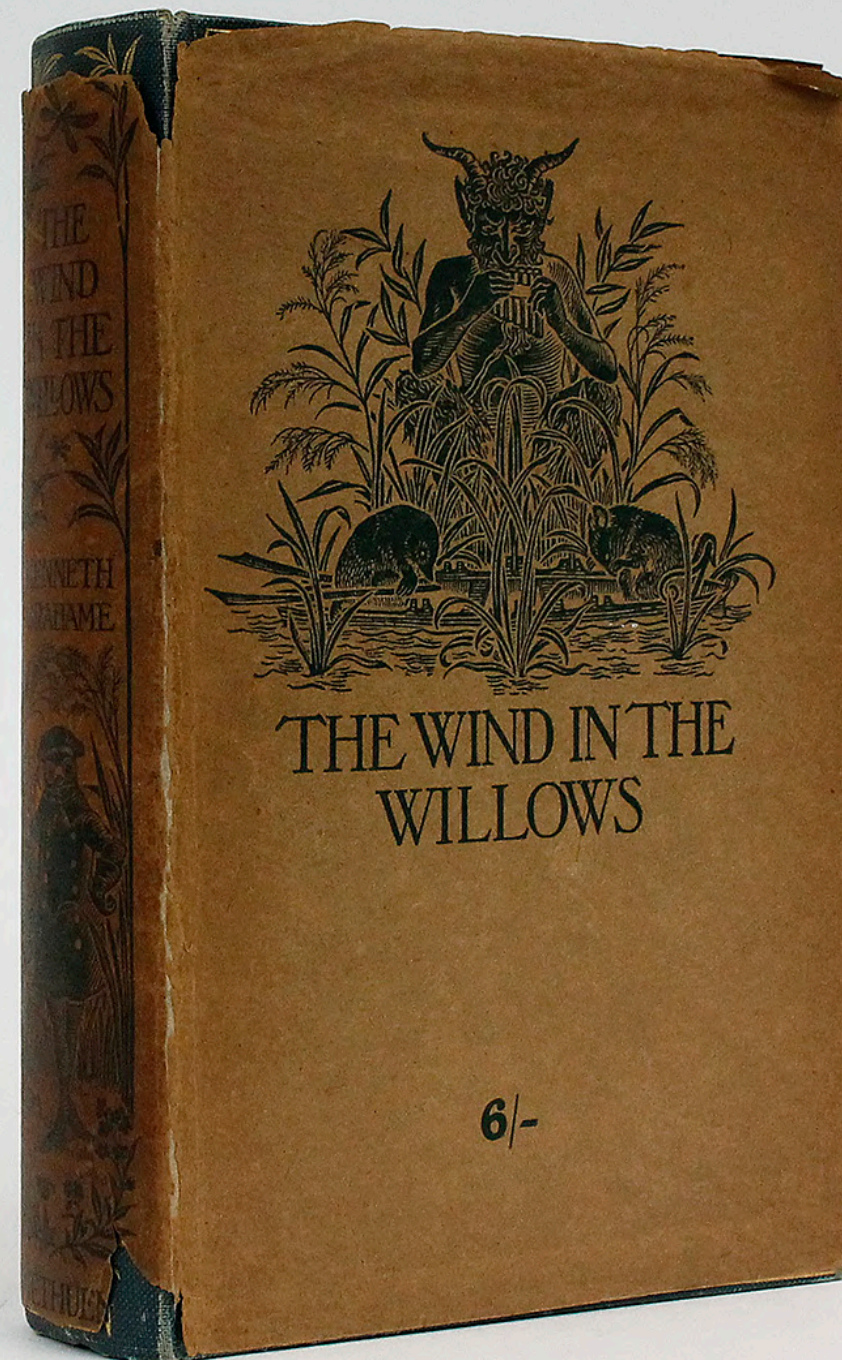
## 13 /

**GRAHAME, Kenneth: THE WIND IN THE WILLOWS** *London: Methuen and Company Ltd. 1908*

First edition, first printing. Original blue-green cloth with gilt illustration and title to the front and spine, in the supplied first printing dustwrapper. Top edge gilt. Black and white frontispiece by Graham Robertson, complete with tissue guard, as issued. A better than very good copy, the binding square and firm with a little rubbing at the extremities. The contents, with some spotting to the endpapers and deckled edge are otherwise clean throughout and without inscriptions or stamps. Complete with the rare first printing dustwrapper that is chipped with a little loss to the spine ends and corners with thin archival tissue paper strengthening to the underside at the folds. Correctly priced 6/- to the upper panel (subsequent editions were published at 7/6). Housed in a bespoke quarter green morocco solander case.

**£68,500** [22777]

An excellent example of this classic of children's literature and a genuine rarity in the first printing dustwrapper.





**HAECKEL, Ernst: KUNSTFORMEN DER  
NATUR [ART FORMS IN NATURE]**

*Leipzig and Vienna: Verlag des  
Bibliographischen Instituts. 1904*

First bound edition. Publisher's original grey-green illustrated cloth, with titles in black and white. Professionally rebaked with the original spine laid down. Quarto, 36.5 x 28cm. All edges marbled. Illustrated with 100 lithographic plates, many in colour, 34 of which have captioned tissue overlays, all with a corresponding page of explanatory text. Text in German. 55 page supplement to the rear. A near fine copy, the binding square and firm, with light rubbing to the extremities and a few light marks to the boards. The contents, with staining to the outer margin (not affecting the text) of pages 13 to 16 of the supplement, are otherwise clean and bright throughout. The plates are all in clean and bright fine condition, with light toning to some of the tissue overlays. A very attractive example.

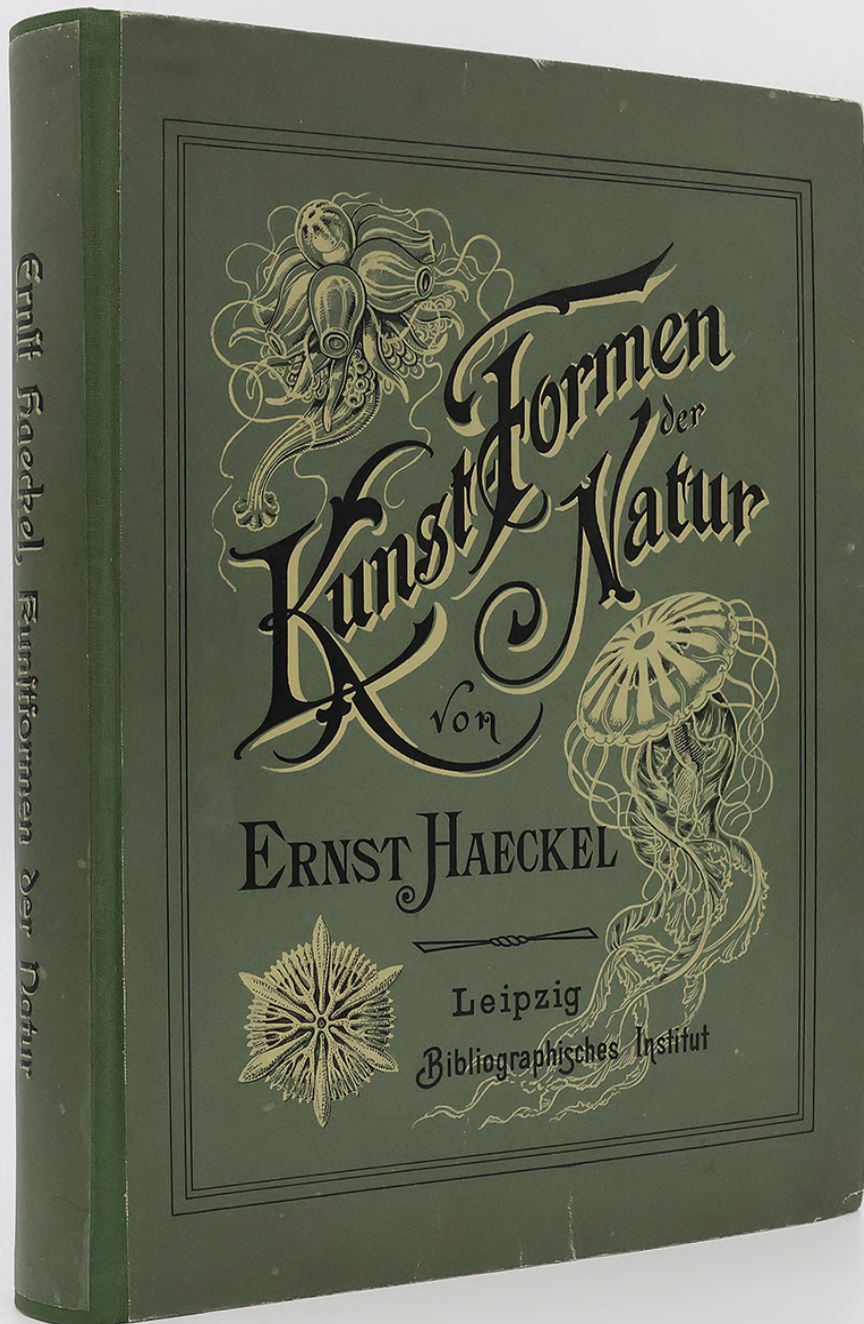
£3,750 [26209]

The German biologist Ernst Haeckel's most influential work, a landmark publication of naturalist illustration that bridged the gap between science and art in the early twentieth-century.

In 1861 Haeckel became a professor of Comparative Anatomy and a year later, the Director of the Zoological Institute at the University of Jena. Throughout his career he studied a variety of zoological areas, his most notable work being on marine organisms, including poriferans, cnidarians and radiolarians. Travelling to Messina, Sicily

in 1859, Haeckel studied the structure of radiolarians, a group of microscopic single celled organisms (zooplankton) with silica skeletons, previously little researched, he named nearly 150 new species. This experience encouraged him to study doctorate zoology and in 1862 led to the publication of his first illustrated two volume monograph, 'Die Radiolarien (Rhizopoda Radiaria)' in which he provided positive evidence in support of Darwin's theory of evolution. He was later commissioned to document radiolarians for the British Challenger expedition (1872-1876), a global survey of ocean life and was awarded the Linnean Society's Linnean Medal in 1894. Throughout his career he would discover, describe and name thousands of new species of marine organisms, illustrating them with graphic precision in over 40 works.

'Kunstformen der Natur' [Art Forms in Nature] was originally published in portfolios of ten illustrations between 1899 and 1904. The complete work, with a preface and supplement was first published in book form in 1904. Haeckel's highly detailed drawings, beautifully illustrating plants, mammals, invertebrates and previously unseen microscopic marine life, would popularise science and bring the natural world to a wider audience. The striking natural forms would influence the fields of art, architecture and design with many artists associated with the Art Nouveau directly influenced by his work.









**JOYCE, James: ULYSSES***Paris: Shakespeare and Company. 1922*

First edition, first printing. Numbered 404 of 750 copies printed on handmade vergé à barbes paper. Publisher's original blue wrappers with titles in white to the upper cover. A fine copy, the wrappers unusually bright, only faintly toned and creased with minimal rubbing to extremities. The contents, unopened, are clean throughout. A remarkable, entirely unsophisticated copy. Housed in a bespoke blue cloth solander case.

**£95,000** [27374]

Rare with the distinctive blue wrappers so beautifully well-preserved.

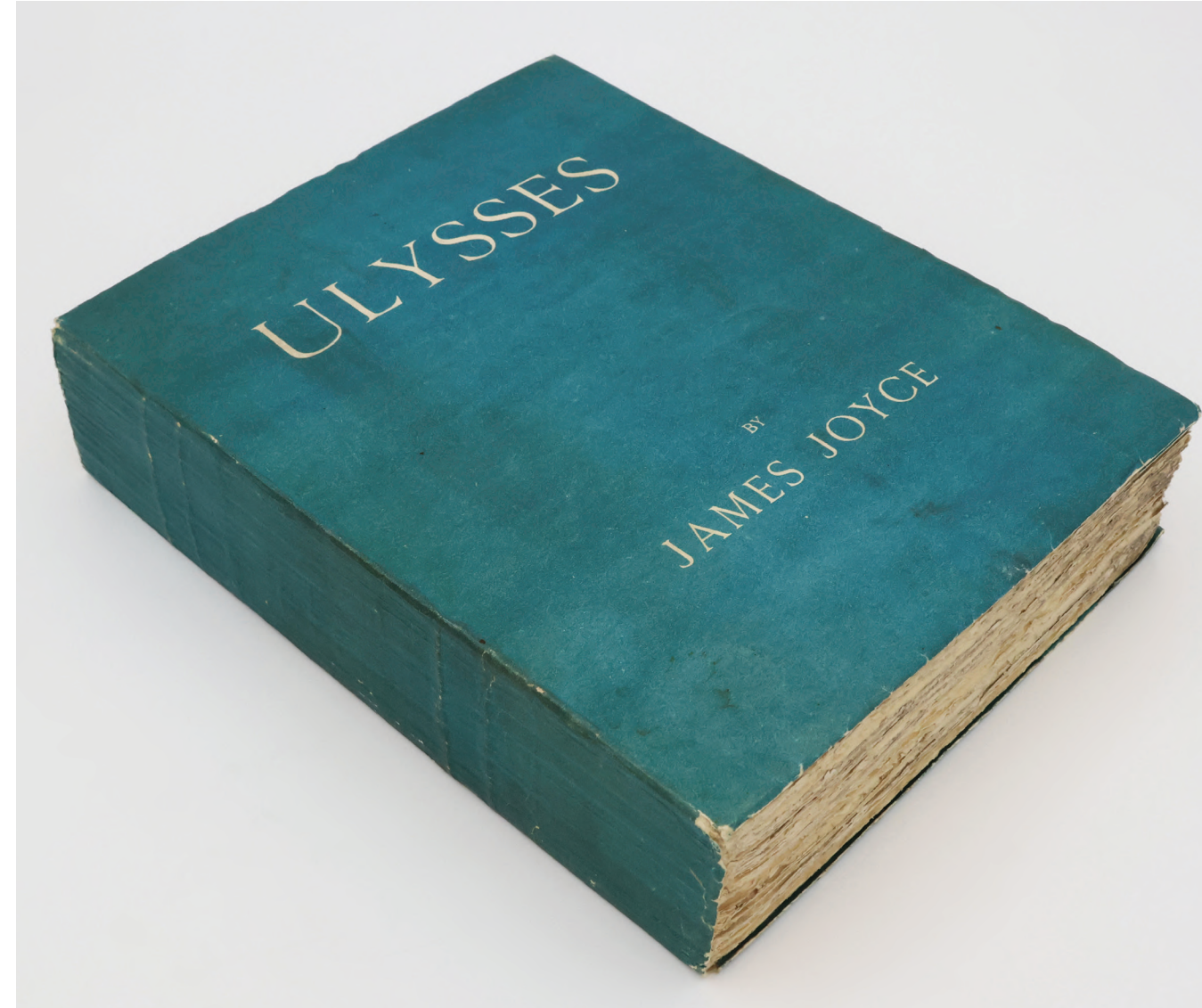
Sylvia Beach's notebook records that this copy was bought on 24 February, just three weeks after publication, by the American modernist painter Charles Demuth. Demuth (1883-1935) was one of the first American artists to come into contact with the European avant-garde. From 1907, he made several trips to Paris, during which he attended at Académie Colarossi and Académie Julian and became acquainted with Alfred Stieglitz. The openly gay Demuth often depicted homoerotic scenes in his watercolours, as well as still lifes and the architecture of his hometown of Lancaster, Pennsylvania. He exhibited at Stieglitz's gallery An American Place in the 1920s, and through him became acquainted with Georgia O'Keeffe, Marsden Hartley, and cubism.

Demuth's art was greatly influenced by the expatriate writers and artists he met in Paris. He created abstract "poster portraits" of

O'Keeffe, Gertrude Stein, and William Carlos Williams - the latter's imagist poem "The Great Figure" inspired Demuth's most famous painting, *I Saw the Figure 5 in Gold* (1928). "Robert Locher, Demuth's lifelong friend, recalled that Charles thought a great deal of Gertrude Stein and often went to her studio in Paris. Marcel Duchamp, who befriended Demuth through [Walter Conrad] Arensberg's salon, also commented that, in his opinion, the authors Gertrude Stein and James Joyce influenced Charles most" (Bridgman, p. 20).

Demuth eagerly anticipated the publication of *Ulysses*, writing to Eugene O'Neill on 17 September 1921: "Joyce is here. I'm going to see him soon with some of the English. His book, part of which came out in the *Little Review*, is about to come out, privately printed - 150 francs if you should want one" (Demuth, p. 24). Following Demuth's death in 1935, his copy passed to his mother, and subsequently to the American art critic Henry McBride (1867-1962). The first edition of *Ulysses*, published on the 2nd of February 1922 comprised 1000 copies in three states. Copies 1 to 100 were signed by Joyce and printed on Dutch handmade paper; copies numbered 101 to 250 (unsigned, large paper) were printed on vergé d'Arches; copies 251 to 1000 printed on vergé à barbes formed the smaller trade issue.

(Slocum & Cahoon A17; Connolly 100; Elena Bridgman, *Still Lifes of Charles Demuth*, 1988; Charles Demuth, *Letters*, ed. by Bruce Kellner, 2000).





# PHANTASTES:

A

*Faerie Romance for Men and Women.*

BY

GEORGE MAC DONALD.

AUTHOR OF "WITHIN AND WITHOUT."

In good sooth, my masters, this is no door. Yet is it a little window, that  
looketh upon a great world.

LONDON:

SMITH, ELDER AND CO., 65, CORNHILL.

1858.

[ *The right of Translation is reserved* ]

16 /

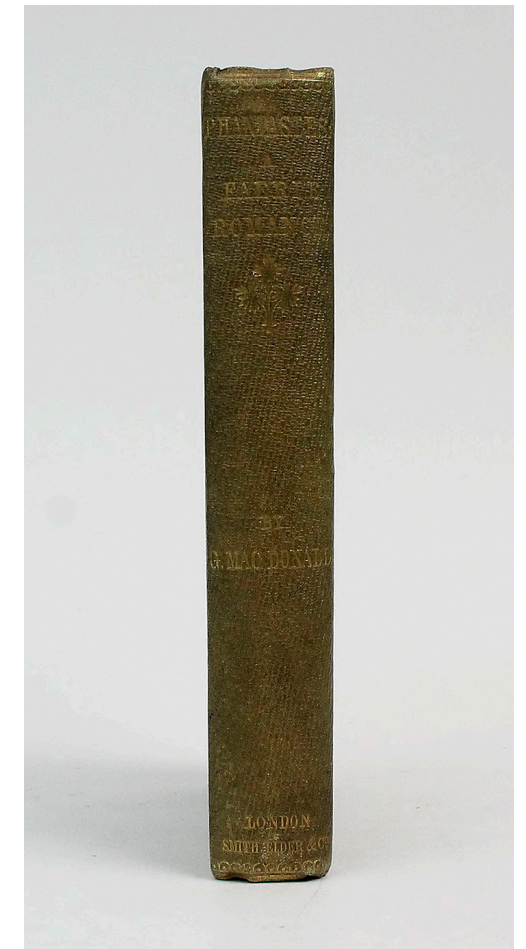
MACDONALD, George: PHANTASTES: A  
FAERIE ROMANCE

London: Smith, Elder and Company. 1858

First edition, first printing of a cornerstone of nineteenth century fantastic literature. Publisher's original green pebble grained cloth, decorated in blind to the upper and lower panels, titles and small foliage illustration in gilt to the spine. An excellent near fine copy, the binding square and firm with a bumping and a little softening to the spine tips. The cloth, faded at the spine is otherwise bright and fresh. The contents are entirely complete, clean throughout and without inscriptions or stamps. The inner front hinge is cracked but holding. Binder's ticket (Westley's, London) to the lower rear pastedown. Publisher's 16 page catalogue to the rear [in the first state], dated September 1858. A very attractive, entirely unsophisticated example, scarce thus.

£3,500 [23810]

The Scottish author's first book of prose and a cornerstone of nineteenth century fantastic literature. MacDonald's use of fantasy as a literary medium for exploring the human condition greatly influenced a generation of notable authors, including Lewis Carroll, J. R. R. Tolkien and C. S. Lewis (who featured him as a character in his 'The Great Divorce'). Lewis, in his introduction to 'George



MacDonald: An Anthology' (Geoffrey Bles, 1946) wrote "I have never concealed the fact that I regard George Macdonald as my master; indeed I fancy I have never written a book in which I did not quote from him. It must be almost thirty years ago that I bought - almost unwillingly, the Everyman edition of Phantastes. A few hours later I knew I had crossed a great frontier". (Bleiler; Locke: A Spectrum of Fantasy)



**MACNEICE, Louis; AUDEN, W. H. (his copy): OUT OF THE PICTURE: A Play in Two Acts.** *London: Faber and Faber. 1937*

First edition, first printing. Signed by the author and inscribed to W. H. Auden. Original light brown cloth lettered in blue to the spine, in the supplied first state dustwrapper. A very good copy, the binding square and firm, the contents clean throughout. The cloth is toned and dusty (notably to the spine) with a handful of stains to the rear panel. The dustwrapper, lightly toned to the spine, is a little dusty to the rear panel, rubbed and nicked to spine tips and corners with a closed tear (c. 2 cm) to the lower edge of the rear spine fold. Not price clipped (6s. net to the front flap). Books signed or inscribed by Auden are relatively common, those by MacNeice are harder to come by, making this volume, warmly inscribed to Auden himself, particularly pleasing.

£5,750 [27558]

Inscribed and dated in black ink to the front free endpaper by Louis MacNeice to W. H. Auden in the month of publication, "To Wystan / from / Louis / with all / wishes / 15. 6. 37." MacNeice and Auden first met as students at Oxford. By the time MacNeice arrived in 1926, Auden, in his second year, had already gained a reputation at Oxford as a poet. Also present were Stephen Spender and Cecil Day Lewis, but in spite of later 'Thirties Poets' and 'Auden Generation' labels, there was never a group or gang of any kind. Auden and MacNeice became and remained close friends, and it is these two poets whose writing has plainly stood the test of time and

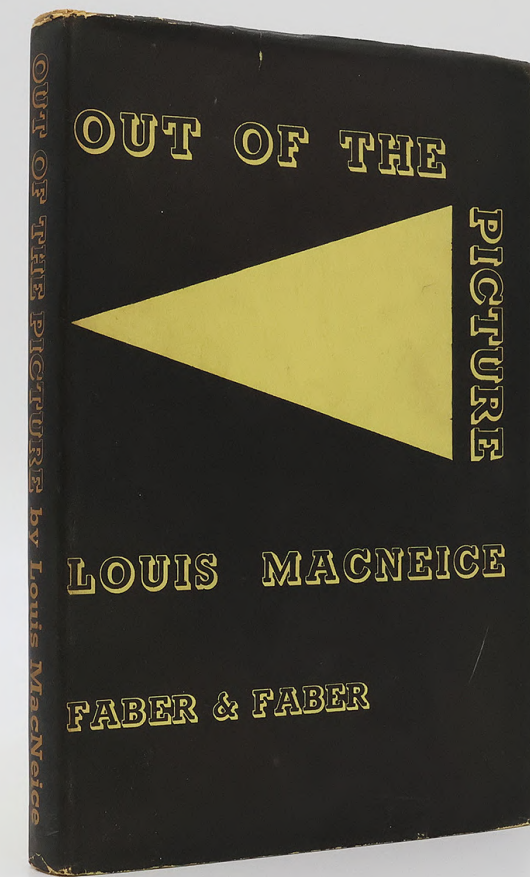
influenced later (and current) generations of poets. In the summer of 1936, the pair famously travelled to Iceland, a trip which resulted in 'Letters from Iceland', a vivid collection of poems, letters (some in verse) and essays which has never been out of print since.

The Iceland volume was published by Faber and Faber (where T. S. Eliot was poetry editor) in August 1937. Two months earlier, they had issued MacNeice's 'Out of the Picture', a play in verse, published in advance of the first performance which was staged at the end of the year by the Group Theatre, with original music by Benjamin Britten. The jacket states that MacNeice had been at work on the play, his first original work for the stage, "for a considerable time, [...] put[ting it] aside in order to prepare the translation of the 'Agamemnon' [also staged by the Group Theatre with music by Britten] which we published last year". Faber had earlier published MacNeice's 'Poems' (1935).

In 'The Strings are False' (1965), his entertaining autobiography, MacNeice recalls that during this time he was "dreaming about bombs and the fascists, was worried over women" and "was mortifying my aesthetic sense by trying to write as Wystan did, without bothering too much with finesse (witness 'Out of the Picture')." A number of reviewers at the time and since have pointed out that the play, an elaborate romp involving a painting ('The Rising Venus') with magical powers, an artist named Portright, a quack

psychiatrist with a parrot named Bill, parody church services, and more besides, is as close to Auden in tone and technique as the Irish poet ever got.

The two poets remained staunch friends and mutual admirers until MacNeice's death in 1963, but saw little of each other following Auden's relocation to the US in 1939, making this inscribed copy of MacNeice's early play a valuable token of the period when the two friends, the finest poets of their generation, were at their closest. Published in June 1937, 3,040 copies of the first edition were printed. (Armitage A5a).



To Wystan  
from  
Louis  
with all  
wishes  
15. 6. 37.



ORWELL, George; pseudonym of BLAIR, Eric Arthur: **KING CHARLES II.**  
*Unpublished Typescript. 1932*

Typescript comprising two sections: first, three pages of carbon copy with Orwell's autograph pencil side-notes recording sound effects, the name 'Geoffrey' written twice in red crayon; second, twelve roneograph pages with some pencil markings probably in the hand of one of the boy actors [Geoffrey Stevens], 15 pages, folio and 4to, spindle holes, some slight wear and creasing, marginal fraying at outer leaves, final leaf torn and reinforced; together with an original photograph of Orwell and his school at this time, mounted and labelled. Housed in a purpose made quarter black morocco solander box.

Provenance: Geoffrey Stevens; sold Sothebys, London Dec. 15th 1988; Private Collection.

£45,000 [10330]

This short historical play, which is written partly in blank verse, was composed by the twenty-nine-year-old Eric Blair when he was headmaster at the Hawthorns High School for Boys in Hayes, Middlesex, a small private school having little more than a dozen pupils (as the accompanying photograph shows). It was performed as the school's Christmas play at St Mary's Church Hall in Hayes in 1932. This was in a period when Orwell had finished *Down and Out in Paris and London* (or *Days in London and Paris*, as it was originally titled) and was looking for a

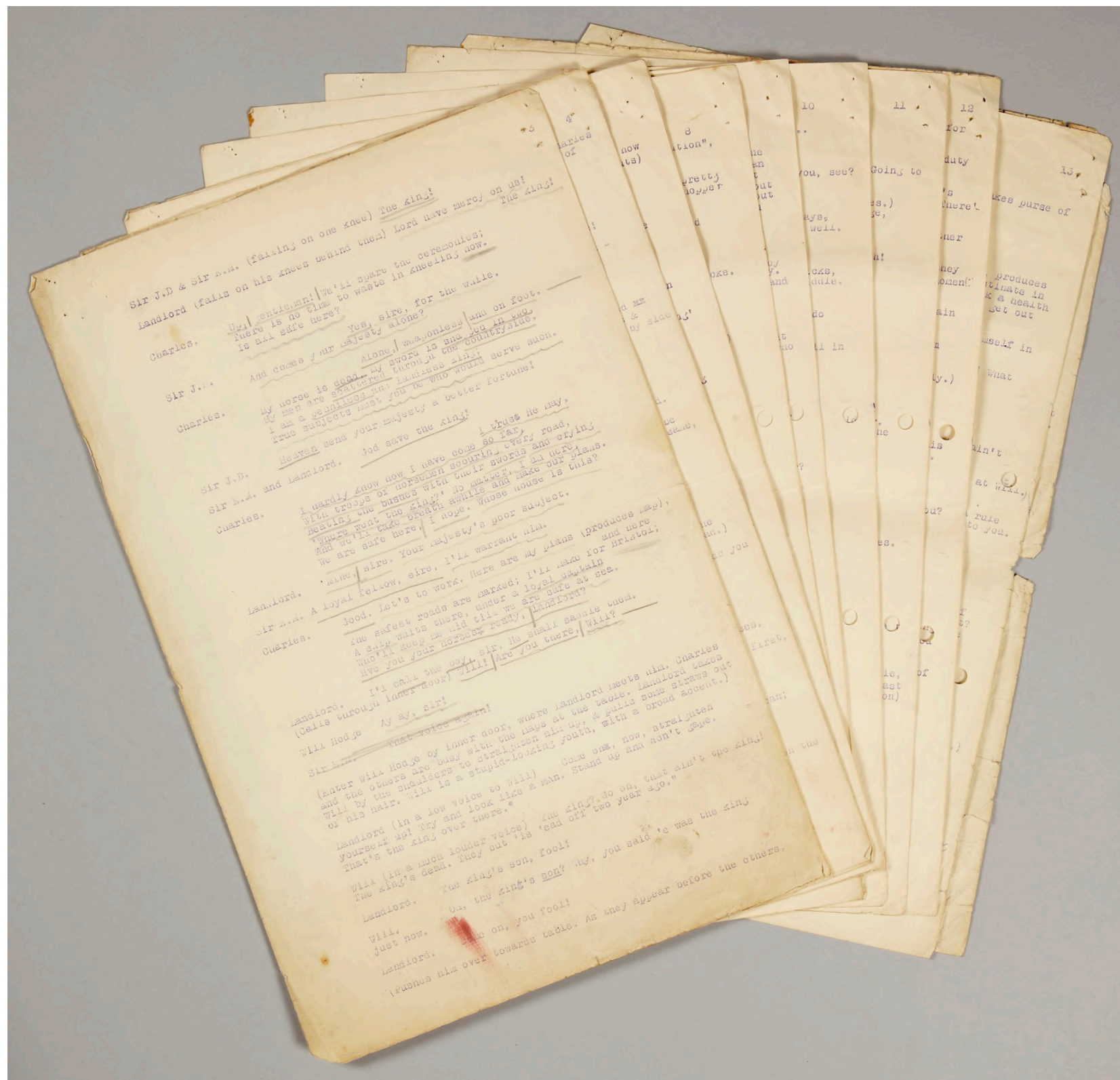




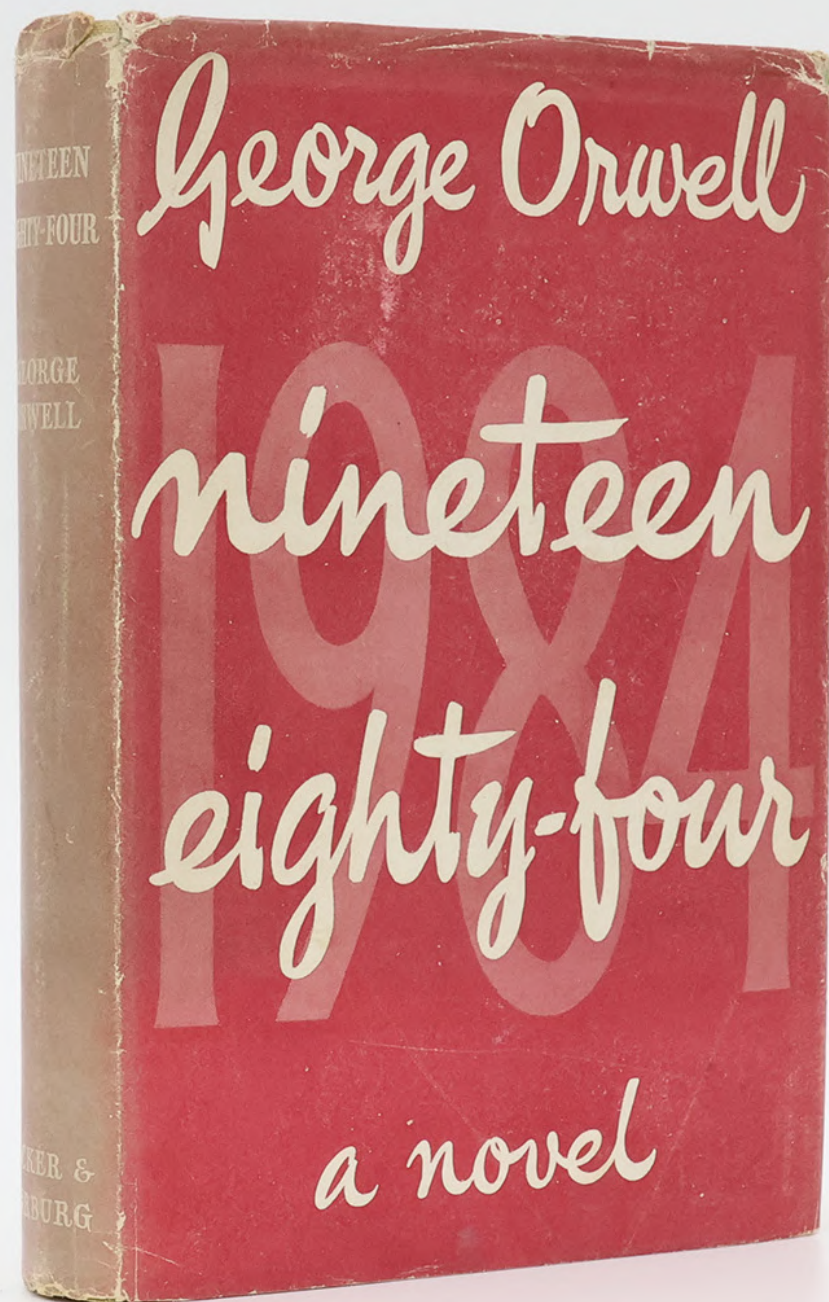
publisher. He was working on *Burmese Days* and had only sought the job at Hawthorns because he needed an income.

Fed up with his job and his lack of disposable income, he then spent the best part of a term writing and rehearsing a school play for the boys to perform. With dramatic speeches, noisy altercations involving stocks and pikes, unlikely coincidences and some very theatrical dialogue, it is little wonder that Geoffrey Stevens, one of the boys who performed in the play, enjoyed the experience considerably more than Orwell himself, who referred to it in a letter to Eleanor Jacques on 19 October as 'a mucky play the boys are to act later'. By 18 November he could record: 'I have had to write & produce a play- am now in the throes of rehearsing it- & what is worst of all, have had to make most of the suits of armour etc. for the boys to act it. For the last few weeks I have been suffering untold agonies with glue & brown paper etc.' (Collected Essays, Journalism and Letters, 1968, I, 102-105). Geoffrey Stevens, whose copy this is, remembers the undertaking more fondly: 'The performance lasted only half an hour, but we spent hours in preparation, finding props, constructing the scenery etc., all of which he [Orwell] supervised closely. It was ambitious... He arranged for plywood doors on either side to have saw cuts made in them so that Cromwell's men could break them open with their pikes. It worked perfectly and made a great crashing noise coming down.' (Orwell, *The Authorised Biography*, Michael Shelden, 1991, p172.)

Orwell was seldom pleased with his work and destroyed the majority of his manuscripts. King Charles II, while it lacks some of the literary merits of his published work, has pastiche, humour and a political message. It remains unpublished, and this is the sole known copy.







19 /

ORWELL, George; pseudonym of BLAIR, Eric Arthur: **NINETEEN EIGHTY-FOUR**  
*London: Secker and Warburg. 1949*

First edition, first printing. Publisher's original green cloth with red titles to the spine, in the maroon Michael Kennard designed dustwrapper. Top edge purple. An excellent near fine copy, the binding square and firm, the cloth bright and fresh with a little fading to the extreme edges. The contents are clean throughout and without inscriptions or stamps. The text block edge is a little toned with a few spots of foxing to the top edge, the purple however remains vivid and without fading. Complete with the very good rubbed and nicked dustwrapper, that has a couple of small chips with associated creasing to the upper tip of the habitually faded spine. The present example, in entirely original condition, does retain some of its red colour to the spine panel rendering the white titles still legible and is therefore uncommon thus. Not price-clipped (10s net to the lower front flap). Housed in a bespoke grey and black quarter morocco solander case.

£10,000 [24183]

The first printing of *Nineteen Eighty-Four* was published on 8th June 1949, the 25,000 copies issued in two colours of dustwrapper, identical in all but the background colour of the upper panel and spine, one being green, the other maroon. Although no precedence has been established, the maroon would appear to be scarcer of the two and is considered the more desirable. (Fenwick A12a).



**PLATH, Sylvia; selected by HUGHES, Olwyn; [HUGHES, Ted]: LYONNESSE: Poems by Sylvia Plath**

*London: Rainbow Press. 1971*

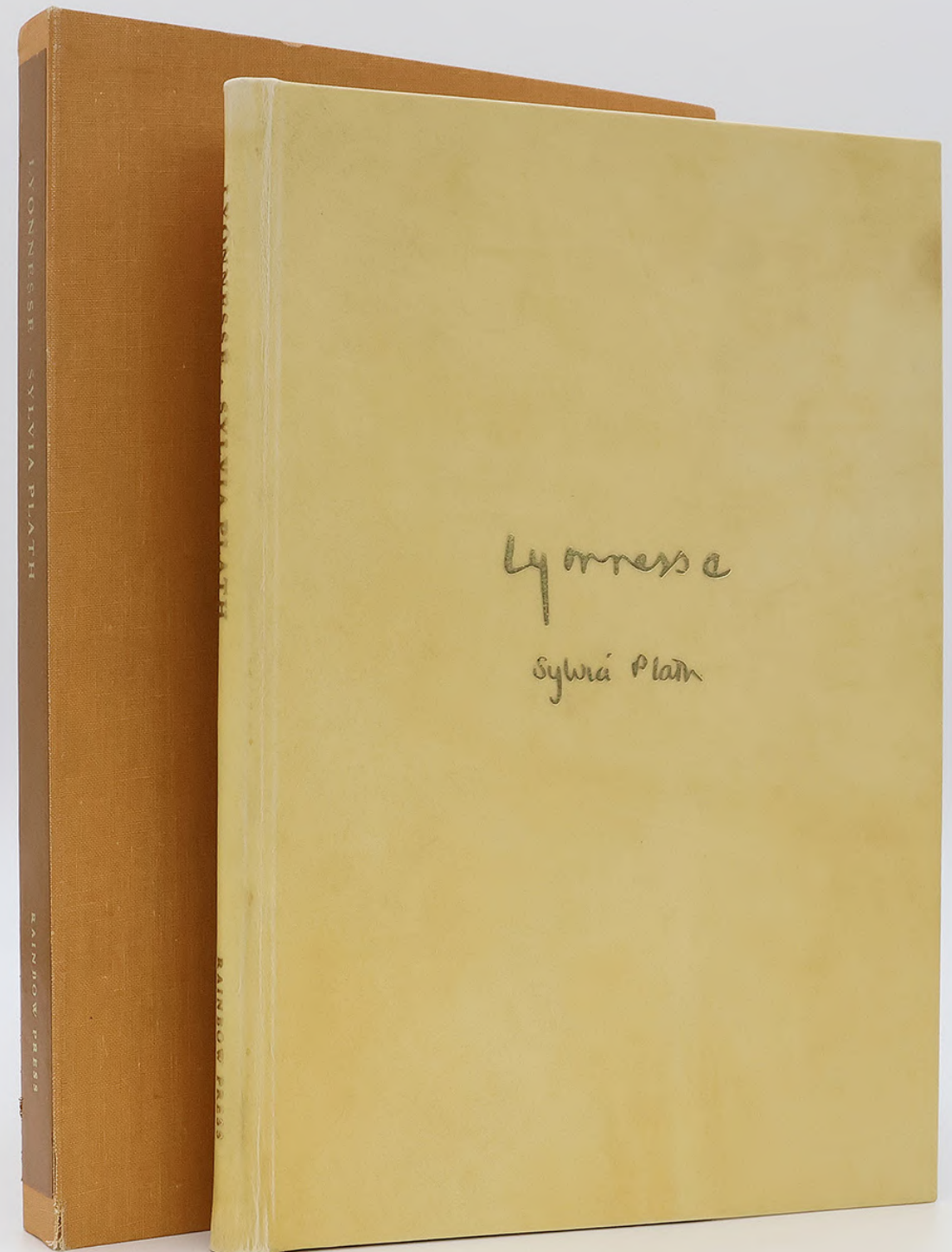
First edition, first printing. Limited edition. Number 1 of 10 copies bound by Zaehnsdorf in full vellum (300 numbered copies were issued in quarter leather and 90 in full calf). This copy is additionally signed by Ted Hughes along with an original autograph quatrain to the half title. Published by Olwyn Hughes, Ted's sister, who also selected the poems (it is likely that this was her own copy). Printed by Will and Sebastian Carter at the Rampant Lions Press, Cambridge in Monotype Ehrhardt on Hodgkinson hand-made paper. The endpapers reproduce Plath's manuscript. A near fine copy, the vellum a little toned, the front board a little bowed. In the publisher's felt-lined cloth box, lightly spotted to the white-fleeced interior, with a tan calf label to the spine lettered in gilt. The book was originally sold by Rick Gekoski, whose invoice is loosely laid in. A uniquely resonant copy, brimming with numerous and complex biographical and personal associations.

**£3,250** [27426]

The prefatory note to 'Lyonesse' states that its twenty-one poems "are hitherto uncollected" and that "a few of them will be included in 'Winter Trees', a collection of poems [...] to be published shortly by Faber and Faber, London, and Harper and Row, New York." The title, borrowed from the final poem, mobilises a cluster of associations (mythological, literary, linguistic) of significance to (and for) Plath, Hughes, their marriage and her death: associations which

ramify in relation to this particular copy. During the summer of 1961, following a decision to leave London, Hughes and Plath drove to Devon and Cornwall in search of a place to live, eventually settling on Court Green, "a rambling, ancient house in Devon" (Wagner) which Hughes kept until his death (it remains the home of his widow, Carol). Their first months in the house were, by all accounts, happy (a second child Nicholas was born in early January 1962 joining the nearly two-year-old Frieda) but things quickly darkened. Hughes had been conducting an affair with Assia Wevill (she and her husband David were renting out Plath and Hughes' London flat) which Plath discovered in July 1962. She and Hughes separated in September. In December, she returned to London with the children, renting the flat at 23 Fitzroy Road where, the following February, she would take her own life. The manuscript of 'Lyonesse' (the poem) is dated October 21, 1962.

The myth of Lyonesse (usually spelled with a single 'n' rather than Plath's two) as an English Atlantis, a drowned city situated off the coast of Cornwall, can be found in English literature from Malory to Thomas Hardy (via the Arthurian poems of Tennyson and Swinburne). Plath's poem engages with this tradition, while at the same time dealing with matters closer to home. "Lioness", homophone of Lyonesse, was a word which held particular significance for Plath. 'Ariel', the title poem of her posthumously published second collection (a poem completed a few





LYONNESSE

As I rode out to Lyonesse  
What should I meet but a lioness  
She licked my fingers and she purred  
Such a strange word!

Ted Hughes

days after 'Lyonnesse') is named not just for Shakespeare's Island sprite but also the Old Testament Hebrew word for "God's lioness" (mentioned in line 4), with whom the speaker of the poem associates ("How one we grow"). Ariel was also the name of a horse that Plath rode at a riding school on Dartmoor. The lines written by Hughes on the half title of this copy (no. 1) of 'Lyonnesse' tease out these, and other, associations: "As I rode out to Lyonesse / What should I meet but a Lioness / She licked my fingers and she purred / Such a strange word!"

The quatrain alludes to Thomas Hardy's poem 'When I set out for Lyonesse', published in 1914 but looking back forty-odd years to the period when he was courting his first wife Emma Gifford in Cornwall. Emma died in 1912, prompting Hardy to write a remarkable series of poems about the marriage and his loss. Like Hardy (and using Hardy), Hughes looks back. His first meeting with Plath, fifteen years earlier, took place not in Devon or Cornwall but in Cambridge, at a launch party for the student-run literary journal, 'St. Botolph's Review', during which Plath famously bit Hughes' cheek with sufficient force to draw blood. He gave an account of the meeting – and "the swelling ring-moat of tooth-marks / That was to brand my face for the next month" – thirty years later in 'St Botolph's', one of the 'Birthday Letters' (1998) addressed to Plath's ghost (and dedicated to Frieda and Nicholas).

Plath's 'Lyonnesse' presents the deluged mythical city and its inhabitants as abandoned and forgotten by a male God-like figure who has "lazily closed one eye and let them slip / Over the English cliff and under so much history!". It is hard not to associate this figure, "the white, high berg on his forehead", with Hughes, who seems to acknowledge the connection in 'Error', another Birthday

Letter: "I brought you to Devon", he begins, "I brought you into my dreamland. / I sleepwalked you / Into my land of totems. Never-never land: / The orchard in the West." He locates the poem in "Lyonnesse" (named once with Plath's spelling), with its "inaccessible clouds, submarine trees / The labyrinth / Of brambly burrow lanes." Like Plath, Hughes weaves the personal and mythical, the failing marriage and the drowning city: "What wrong fork / Had we taken? In a gloom orchard / Under drumming thatch, we lay listening / To our vicarage rotting like a coffin[.]" (Tabor A13; Jutta and Karl Heinz Göller, 'Sylvia Plath's "Lyonnesse" Wordplay and Mythical Meaning', University of Regensburg; Erica Wagner, 'Ariel's Gift: A Commentary on Birthday Letters by Ted Hughes', London: Faber and Faber, 2000); Ted Hughes, 'Birthday Letters', London: Faber and Faber, 1998)



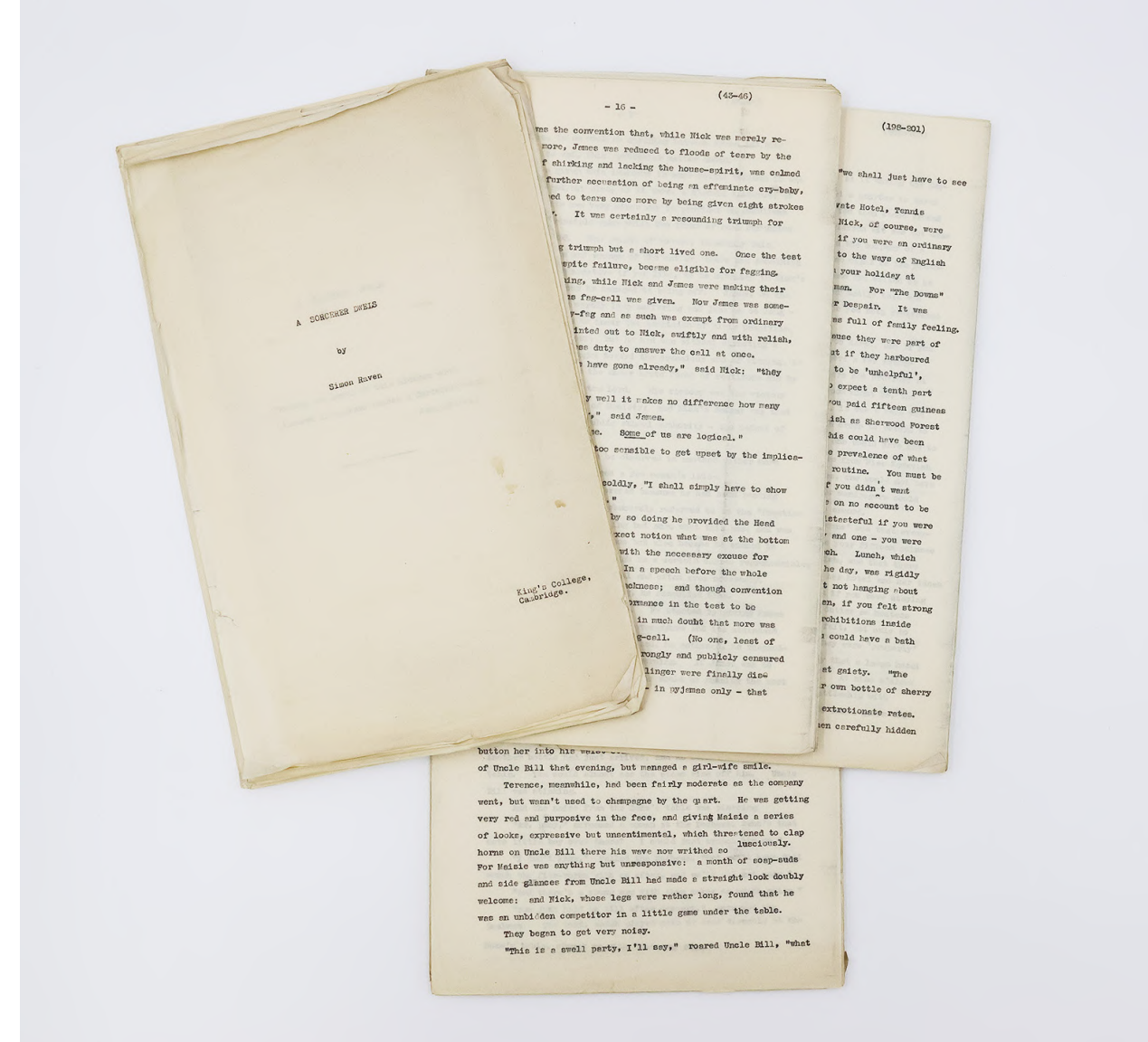
**RAVEN, Simon: A SORCERER DWELS:**  
Original typescript of his unpublished  
first novel. Original Typescript. 1951

A 150-page typescript containing the complete “missing” second draft (more accurately, the second version) of Simon Raven’s first novel, written in 1951 (eight years before the appearance of ‘The Feathers of Death’). The typescript is in good or better condition, the edges a little creased and nicked, but clean and very well preserved. It is housed in a black cloth-covered chemise inside a quarter black morocco solander box, with five raised bands lettered and ruled in gilt, all custom-made by the Chelsea Bindery. Also included are a comb bound facsimile of the typescript (only one copy of which has been produced for ease of reading) and a fine, signed and dated first edition of ‘An Inch of Fortune’, the 1980 published version of the novel complete with the author’s entertaining and informative preface. The typescript of ‘A Sorcerer Dwels’ uniquely restores a significant gap in Raven’s bibliographical (and indeed bibliographical) record.

**£4,500** [27493]

In his biography of Simon Raven, Michael Barber notes that by the end of his second year at Cambridge, Raven was “heavily in debt”. £75 had to be paid “on pain of banishment to lodgings in the town”. By chance, Patrick Wilkinson, College Tutor at King’s, had been asked to recommend an undergraduate to be employed for the summer as private tutor to a sixteen-year-old boy, or as Raven later wrote, “bear-leader to the erratic and erotic son of an hysterical millionairess”. Barber includes a pair of

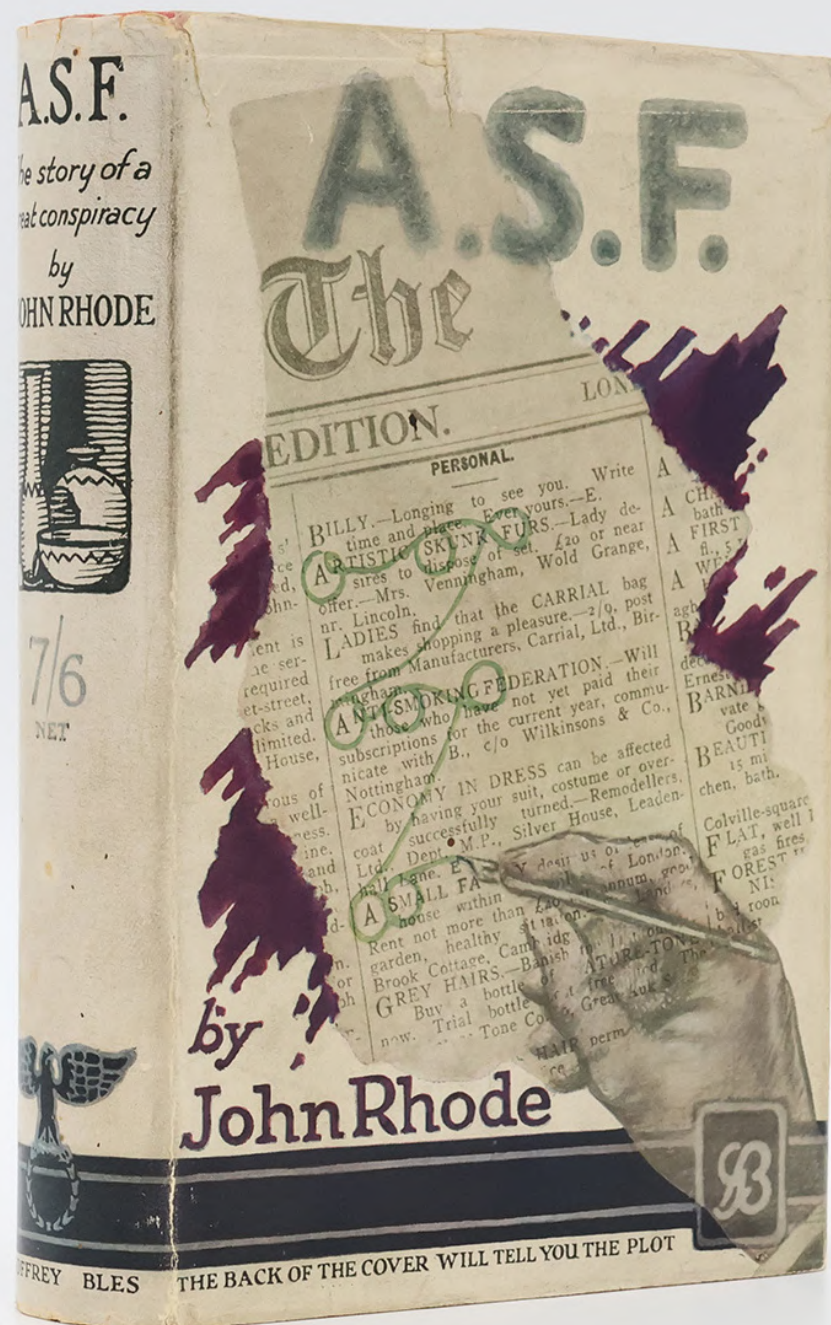
entertaining letters sent to Noel Annan at the time in which Raven details some of his adventures while in tow with “Mrs P[leydell]-B[ouverie] (please call me Audrey) [,] a neurotic and dynamic woman who has been through three husbands and picked up a good deal of money on the way” and her son, Angus, “extremely good-looking and very bright in the head; the trouble being that he is never, properly speaking, his own 16 years at all:—he is either a good 18 (existentialism, extra-sensory perception, Beardsley) or, more often, a bad 12— toy soldiers, American comics, all the keys of an upbringing in a cosmopolitan Swiss ‘school’” and, not least, one “Dr Csato, an Hungarian £30 per diem psychiatrist, who is coming to vet the boy.” The following summer, Raven wrote up his experiences at home and abroad with the P-Bs as a short novel entitled, with a nod to Forster (who Raven later befriended), ‘A Passage to Biarritz’ (“Mrs Pleydell-Bouverie favoured Biarritz”, Barber writes, “for snobbish reasons: it was here, at the Hotel du Palais, that the Windsors and their entourage, spent August.”). He submitted the manuscript to his friend Roger Lubbock at Putnam, “who very properly refused to publish it on the ground that it was libellous. I had barely troubled, as he pointed out, even to change people’s names”, although he was given hope of future publication if he completely rewrote it. By the end of 1951, he had done this, but it was rejected again despite changing the names, the principal setting (from Biarritz to Venice) and much else besides. ‘A Sorcerer Dwels’ is that completely rewritten second



draft (the final page dated “11. 11. 51”) which, according to Raven, vanished completely after he abandoned the project. He possessed no copy (which may explain the absence of its title – from Milton’s ‘Comus’ – in later accounts of the work’s evolution) although he did retain one of the first draft which, safely after the death of Mrs P-B, was published in 1980 as ‘An Inch of Fortune’ (the title from Shakespeare’s ‘Antony and Cleopatra’). A hitherto unknown variant of Raven’s first attempt at prose fiction, differing substantially both in structure and countless particulars

from the version eventually published, the typescript (with a few holograph emendations) fills a notable gap in Raven’s bibliographical record, as well as the long-lost missing link in the wonderful story of the novel’s slow journey to publication. (Michael Barber, ‘The Captain: The Life and Times of Simon Raven’, London, 1996).





To my darling Evie  
The first copy  
of the first book  
published by  
Geoffrey Bles.

22 /

**RHODE, John; pseudonym of STREET, Cecil Charles John: A.S.F. The Story of a Great Conspiracy.**

*London: Geoffrey Bles. 1924*

First edition, first printing of the author's first work of crime fiction. Inscribed by the publisher. Original red cloth with black titles to the upper board and spine, in dustwrapper. The book in the earliest state with pictorial front pastedown and endpaper utilising the dustwrapper front and rear panels. A very good copy, the binding firm, the cloth bright and fresh. The contents, with spotting to the prelims are otherwise clean throughout. The closed text block edge is toned and bumped to the fore-edge. Complete with the rubbed and nicked dustwrapper that has several short closed tears with associated creasing but is otherwise without loss. Correctly priced 7/6 net to the spine. A rare title in dustwrapper.

£8,500 [24147]

Inscribed by the publisher to his wife in black ink on the front free endpaper "To my darling Evie / The first copy / of the first book / published by / Geoffrey Bles". The debut crime novel of Cecil Street who wrote under the pseudonyms John Rhode, Miles Burton and Cecil Waye. (Hubin).



**SHACKLETON, Ernest H.: THE HEART OF THE ANTARCTIC: Being the Story of the British Antarctic Expedition 1907-1909.**

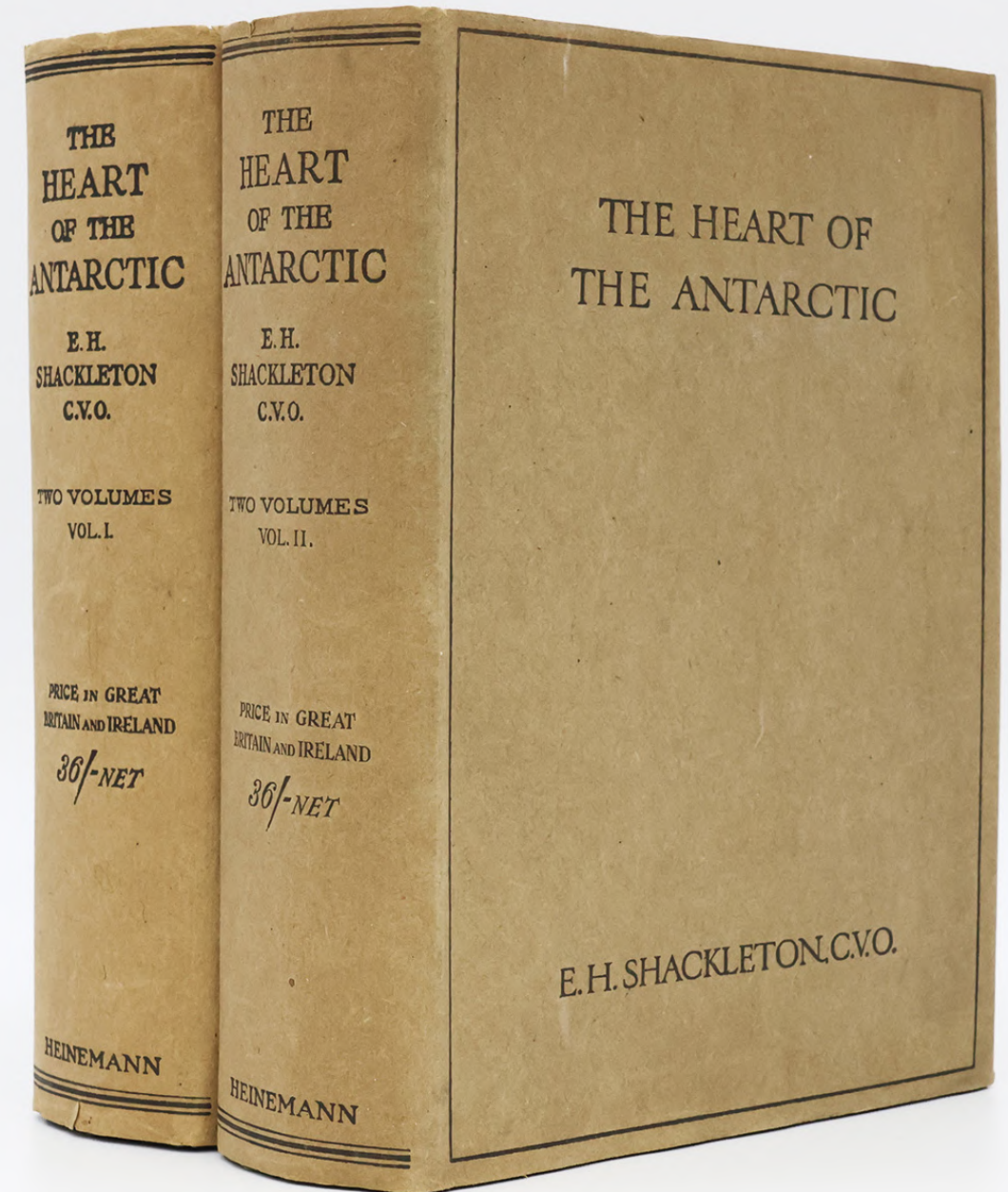
*London: William Heinemann. 1909*

First edition, first printing. Two volumes. Publisher's original blue cloth with titles and illustration in silver to the upper board and titles in gilt to the spine, in original dustwrappers. Top edges gilt, the others untrimmed. Illustrated with a photogravure frontispiece to each volume; 12 colour plates after paintings by George Marston, all with captioned tissue guards; four double-page photographic plates, 271 photographic illustrations on 195 plates; diagrams, maps, plans and graphs in the text, including nine full-page. Also three folding maps and one folding plate containing two panoramic views in end-pocket of vol. II. A near fine set, the bindings square, firm and bright with a hint of fading to the very tips of the spine and board edges. The contents, with a touch of tanning to the endpapers, are otherwise remarkably clean and fresh throughout and remain free from inscriptions or stamps. Complete with the very near fine dustwrappers which have some minor wear to the extremities, volume one with a small nick to the foot of the spine panel. A superb unsophisticated set, rare thus.

**£14,500** [24073]

The first trade edition of Shackleton's account of the 'Nimrod' expedition, which he led to the Antarctic in 1907-9. The expedition set a record for the farthest southward reach, making it to the magnetic pole. It also undertook the first ascent of Mount Erebus, discovered the Beardmore Glacier passage (named after Shackleton's patron), and was the first to cross the Trans-Antarctic

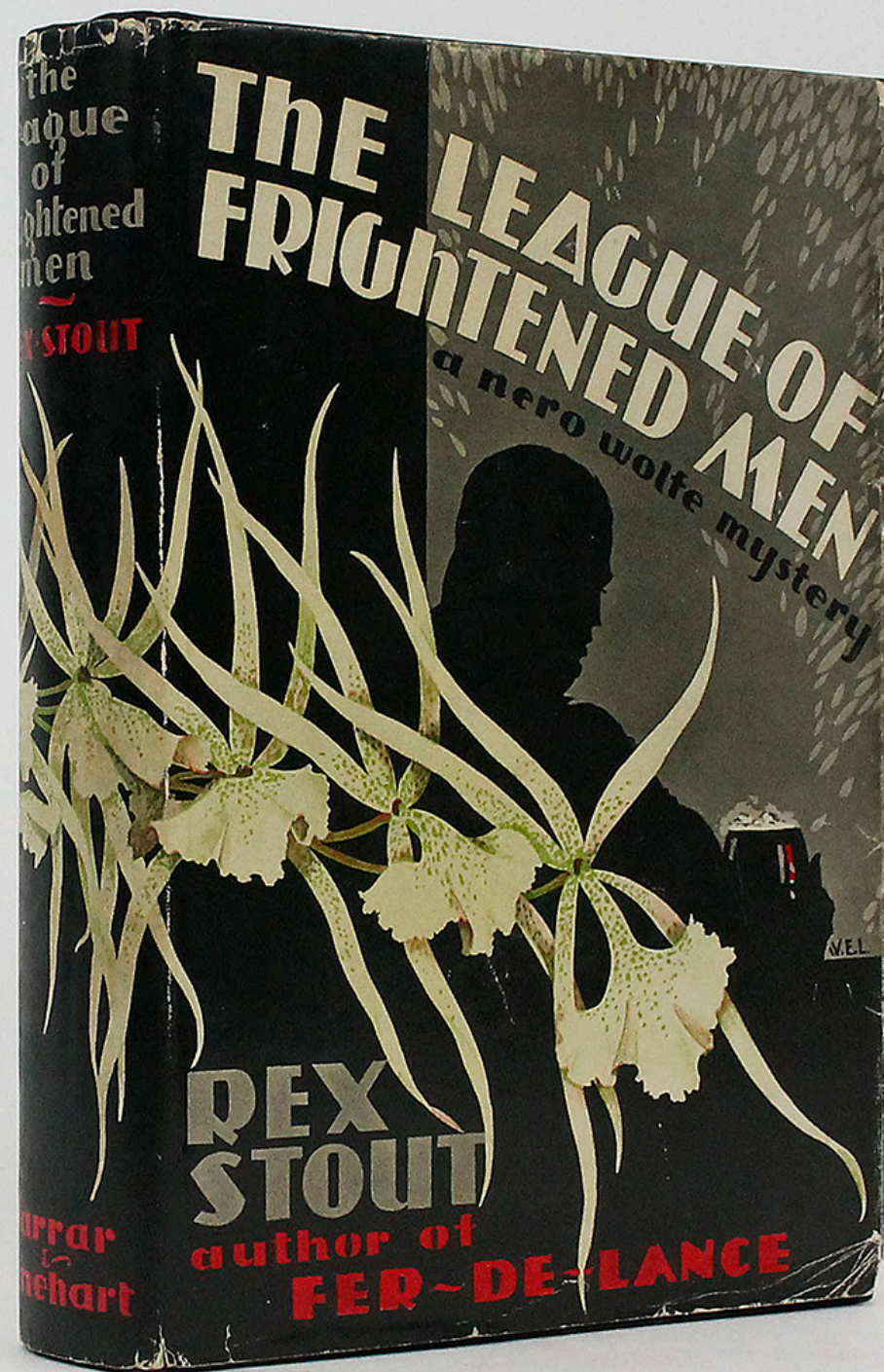
mountain range, as well as to set foot on the South Polar Plateau. Owing to a lack of rations, the expedition did not ultimately make it to the pole itself, although did come within 100 nautical miles; as Shackleton famously later remarked to his wife: "Better a live donkey than a dead lion". It would be three more years before Norwegian explorer Roald Amundsen became the first to actually reach the South Pole, followed shortly by Scott's ill-fated Terra Nova expedition. Following the Nimrod expedition, Shackleton returned to Britain a hero, and was knighted for reaching the furthest south of any person to date. An indication of the esteem in which he was held by both colleagues and the public alike is demonstrated by the assertion of Raymond Priestly, the Nimrod expedition's geologist: "For scientific leadership, give me Scott, for swift and efficient travel, Amundsen. But when you are in a hopeless situation, when you are seeing no way out, get down on your knees and pray for Shackleton". An outstanding set of one of the greatest literary embodiments of the heroic age of Antarctic exploration. (Rosove 305.B1; Taurus 58; Howgego IV, S20).











24 /

**STOUT, Rex: THE LEAGUE OF FRIGHTENED MEN**

*New York: Farrar and Rinehart. 1935*

First edition, first printing of the second Nero Wolfe novel. Publisher's original black cloth with gilt titles to the upper board and spine, in the Winfred Earl Lefferts illustrated dustwrapper. Top edge green. An excellent near fine copy, the binding square and firm, the cloth and gilt fresh. The contents, with a previous owner's ink inscription and tipped in contemporary newspaper review to the front endpaper, are otherwise clean throughout. The top-stain a little faded. Loosely laid in is a small publisher's printed publicity card quoting a review of Fer-De-Lance by William Lyons Phelps. Complete with the lightly rubbed and nicked dustwrapper that remains without fading, large chips or tears. Not price-clipped (net \$2.00 to the upper front flap). An exceptional, unsophisticated example of a notoriously fragile dustwrapper.

**£12,750** [23151]

The second Nero Wolfe novel, and like the first, 'Fer-De-Lance', a Haycraft Queen Cornerstone (one of the most influential works of mystery fiction as listed by the crime fiction historian Howard Haycraft and Ellery Queen). (Hubin).



## 25 /

### **WAIN, Louis: LUCKY FUTURIST CAT**

*London: Max Emmanuel. [1914]*

Hand-painted ceramic 'futurist cat' manufactured and retailed by Max Emmanuel in association with, and after a design by, Louis Wain. Measuring 13cm in height. In very good original condition, just a little surface dirt and natural patina. Small chip to the glaze at the bottom of the tail at the rear. Decorated in green, yellow, blue, black and red with 'meow meow' notes and Louis Wain signature in black. The base has the maker's mark and 'made in England' stamped and painted in black and the registration number 63714 impressed in blind.

**£3,950** [27710]

The 'Lucky Futurist Cat' is one of 19 patented designs from Louis Wain's first production of 'Futurist' ceramics of cats, dogs and pigs. The line was launched with unfortunate timing in June 1914, just as war was overtaking Europe and Great Britain. A second batch, made by Amphora in Austria and Czechoslovakia were produced in 1919.







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