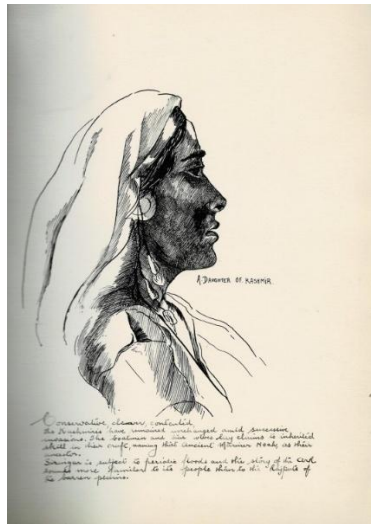


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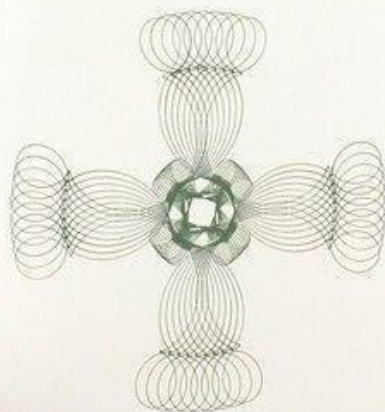
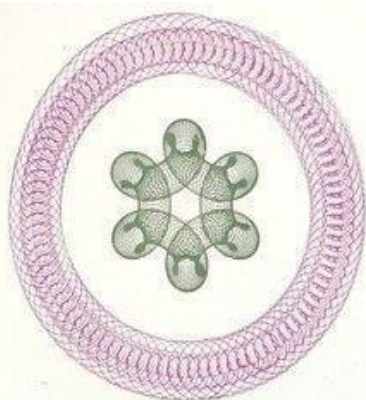
VISITORS TO THE BOOK ROOM ARE MORE THAN
WELCOME BUT AN APPOINTMENT IS NECESSARY.

ALABONE, EDWIN W. **MULTO-EPICYCLOIDAL AND
OTHER GEOMETRIC CURVES.** *London John Swain and
Son, Ltd. [1910]*

First edition; 8vo; original burgundy morocco-grain cloth. Gilt titles to spine and upper board.

Photographic print of the author with his Epicycloidal Geometric Chuck and 77 colour plates. Author's presentation inscription to opening blank page, with original mechanical drawing in ink, dated 1910.

Alabone was a medical doctor with a specialism in consumption, a subject on which he published a number of books. He took up the hobby of producing these stunning drawings by mechanical means and was persuaded to publish them by his friends, including Prof. Richard Kerr who wrote the introduction. Willcox was Physician to St Mary's Hospital, London, where he lectured on chemical pathology, forensic medicine and related subjects. As scientific analyst and honorary medical adviser to the Home Office, he was associated with many famous criminal trials, and became widely known to the British public in the early years of the twentieth century. The drawings take as their starting point patterns in nature, but their evolution to the patterns illustrated here involved calculations and the construction of a machine consisting of a series of tiers or planes of wheels rising vertically in parallel order. The introduction states that "when in motion all traces of friction are absent, so true is every detail of every wheel, of every cog, of every screw." Very good one page torn. A strange and beautiful book. [ref: 2642] £400



ALLIX, SUSAN BLITZ: LETTERS FROM LONDON,
WRITTEN BY EVELYN LISTER TO HER SISTER MILDRED,
SEPTEMBER & OCTOBER 1940 *London Susan Allix.*

2014

Limited signed edition; small folio, black goatskin and textured binding by Susan Allix, the upper cover with paper and metallic embellishments, housed in a grey folding box. No 6 of an edition of 15, signed by the artist on the limitation page. Aquatints printed in black and brown with hand-coloring (from drawings made at demolition sites and in the underground), two linocuts and four facsimile extracts of the letters. "In the summer of 2013 I was given a small collection of letters. The owner Mildred or 'Billie' as she was known, had recently died... they were written to her by her sister Evelyn, a young woman in her twenties working in Central London... [Evelyn] tells of the devastation to the city, the personal fear and the spirit of the people in difficulties around her as she survives in the centre of the nightly raids... As it will never be possible to have this same experience, designing the book seemed sometimes similar to creating an historical novel... Certain pages are smoked and burnt. This was done after the printing and owing to the unpredictable nature of the process each copy is different. The smoke trails were made over a candle and the edge burning done with a Dunhill lighter (brought back into use because it doesn't over-heat) setting alight a small line at a time then extinguishing the flame". Fine, a few marks to the box. [ref: 2615] £2000

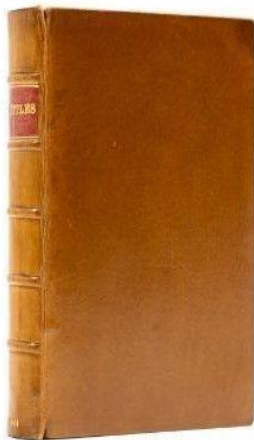
"ANONYMA" SKITTLES: A BIOGRAPHY OF A
FASCINATING WOMAN: THE FICTIONALISED BIOGRAPHY
OF ONE OF THE LAST GREAT VICTORIAN COURTESANS

London George Vickers 1864

First edition; 8vo; modern calf binding; top edge gilt. Catherine "Skittles" Walters (1839-1920) came from humble beginnings but became one of the last of the great courtesans of Victorian London. Her nickname originated from her working at a bowling alley near Park Lane. A celebrated horsewoman, she was a part of the "pretty horsebreakers", a group of courtesans made famous by their remarkable horsemanship. The sight of Walters riding on Rotten Row in Hyde Park drew sightseers. Her skills in the saddle allowed her to mix easily with high society, she became the mistress of Spencer Cavendish, Marquess of Hartington (later eighth Duke of Devonshire), who set her up in a Mayfair house. In 1862, at the height of her fame, she left London, selling her house and auctioning its contents, and travelled to New York with a rich married man, Aubrey de Vere Beauclerk of Ardglass Castle, County Down. Walters later lived in Paris, where under the patronage of Achille Fould, Finance Minister to Napoléon III, she took her place amongst the leaders of the demimonde, and established a salon. It was here she met the poet Wilfrid Scawen Blunt, who remained infatuated with her for the rest of his life. She spent ten years in Europe, returning regularly to Leicestershire for the hunting season. In 1872, Walters returned to London and established another salon. Her callers

included the Prince of Wales the future Edward VII. George Vickers, brought out three fictionalised biographies: *Anonyma: or, Fair but Frail*; *Skittles: the Biography of a Fascinating Woman*; and *Skittles in Paris*. The author was possibly William Stephens Hayward, or Bracebridge Hemyng. The sale and commercial success of the biographies caused expressions of moral concern in contemporary newspapers and magazine. Landseer's *The Shrew Tamed* (1861) is purported to include a portrait of Walters and there is a blue plaque in her honour on the house where she lived in Mayfair. A fine copy with some pencilled notes to the front endpapers.

[ref: 2641] £2750



ANONYMOUS FOUR GENERAL POST OFFICE
ADVERTISING POSTERS FROM THE 1960's *Exeter*

General Post Office 1965 Original
1960's General Post Office advertising
posters; 73cm x 90cm; framed and
glazed. On the theme of 'Keeping in
Touch' - 'The Post Office at the
Airport', 'in the Country', 'in Town',
and 'at the Docks'. The town featured
is Cambridge. Printed by Sydney Lee,
Exeter. [ref: 2633] £575



BRIGGS, RAYMOND **WHEN THE WIND BLOWS: FIVE
ORIGINAL PENCIL CONCEPT STORYBOARD DRAWINGS BY
RAYMOND BRIGGS FOR THE ANIMATED FILM.** *No Place
No Publisher* 1986

Five original pencil concept storyboard drawings by Raymond Briggs for the animated film *When the Wind Blows*, two with attached typescript attached below each image, mounted on board, some tape residue appearing slightly though images, each image approx., 140 x 150mm. *When the Wind Blows* is a 1986 British adult animated film directed by Jimmy Murakami based on Raymond Briggs' graphic novel of the same name. The film recounts a rural English couple's attempt to survive a nearby nuclear attack and maintain a sense of normality in the subsequent fallout and nuclear winter. Jim and Hilda Bloggs follow the instructions outlined in the government-issued *Protect and Survive* pamphlet, to build a fallout shelter, including covering the windows with white paint and readying sacks to lie down in when a nuclear strike hits. *When the Wind Blows* was mentioned in UK parliamentary discussions, and used to support the case for unilateral disarmament. *Protect and Survive* was published in 1980, shortly before Briggs began work on *When the Wind Blows*. Critics of *Protect and Survive* point out the inadequacies of the preparation procedures posed. In contrast, in the comic format, Briggs is able to depict a more realistic account of the effects of nuclear attack on civilians, like James and Hilda. James makes reference to the bombing of

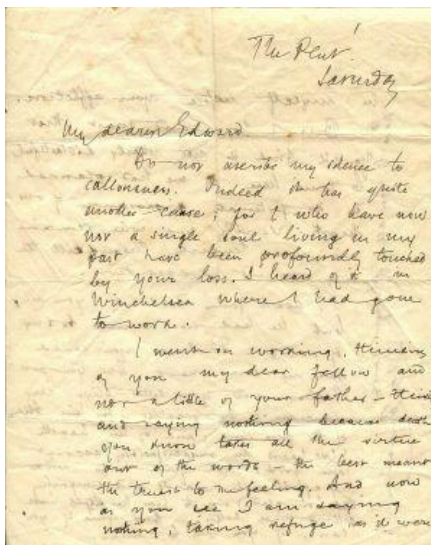
Hiroshima and uses his knowledge of that event to infer what could happen to him and Hilda and to make sense of his own experience before and after the nuclear attack. Unlike the nuclear preparation pamphlets, Briggs's depiction's of James and Hilda's experience with radiation sickness align with real accounts of nuclear war. Sold together with a first edition of the graphic novel.

[ref: 2630] £1000

CONRAD, JOSEPH **AUTOGRAPH SIGNED LETTER.** *Pent Farm, Kent No Publisher Saturday [June 1903]*

Autograph signed letter; two pages; 4to. To Edward [Garnett] - 'My dearest Edward'. Conrad writes to his friend following the death of Garnet's mother, 'Do not ascribe my silence to callousness. Indeed it has quite another cause; for I who have now not a single soul living in my past have been profoundly touched by your loss. I heard of it in Winchelsea where I had gone to work. I went on working, thinking of you my dear fellow and nor a little of your father - thinking and saying nothing because death, you know, takes all the virtue out of the words - the best meant the truest to the feeling. And now as you see I am saying nothing, taking refuge as it were in myself before your affliction' and further writing 'But I hope and trust that you'll find it not utterly distasteful to come here as we had planned in the fortunate ignorance of our hearts. Verily we who remain are most tenderly treated till the very moment of execution'. Conrad adds that he had heard a little news

from Ford Madox Ford about Garnett and his family, although asks for more, remarking 'For your poor Father and your sister Olive my concern is the greatest - for him because of the great shock; and of her health I've heard an unsatisfactory account from Ford', and concludes by expressing his affectionate regards to Garnett's wife, sending his love to them all, and again extending an invitation, 'And come if you can, if you care to come'. Edward Garnett (1868-1937) English writer and critic was a reader for Unwins the publishers in 1894 when he met Conrad for the first time having been impressed by Almayer's Folly, the two became instantly friends. Garnett was later to introduce Conrad to Ford Madox Ford. Very good.
[ref: 2639] £6250



The Rev.
Garnett,

My dear Mr. Garnett

It is no secret my desire to
call on you. Indeed I have quite
another cause for it who have now
not a single soul living in my
past have been profoundly touched
by your loss. I heard of it in
Winchester where I had gone
to work.

I mean in writing, thinking
of you my dear fellow and
not a little of your father - still
and saying nothing because death
you know takes all the virtue
out of the words - the best means
the truth to me feeling. And now
as you see I am saying
nothing, taking refuge in it even

CONRAD, JOSEPH **CHANCE**. *London Methuen & Co.*
1914

First edition, second issue; 8vo; original cloth boards. With the cancel leaf tipped in - Narcissus on the verso of the half title without the closing quotation marks, and eight page publishers catalogue dated Autumn 1913. Chance was Conrad's first commercial success after nearly 20 years as a writer. The novel is also unusual among its author's works for its focus on a female character: the heroine, Flora de Barral. It is characterised by a complex narrative in which different narrators take up the story at different points. Very good, wear to extremities and some scattered foxing. [ref: 2637] £250

CONRAD, JOSEPH **NOSTROMO: A TALE OF THE SEABOARD** *London and New York Harper & Brothers*
1904

First edition, first issue; 8vo; original blue smooth cloth lettered in gilt on spine and in light blue on upper cover. Nostromo was described by Conrad as his work with the largest canvas, set in an imaginary South American republic and covering a period of history from the 1880s to 1900. On publication the work was misunderstood and unpopular - however it is recognised as his finest achievement. A very good copy, a little wear to the extremities and crease to front bottom corner of the boards. [ref: 2636] £750

COX, MORRIS **BLIND DRAWINGS** *London The
Gogmagog Press. 1978*

Limited edition; 4to; quarter bound in vellum by
Gemma O'Connor; acetate dust jacket; printed on
Japanese mingei papers. With an introduction by Colin
Franklin. Illustrated with 24 plates engraved from line
drawings of animal and the human figure. Based on the
principle of drawing done with the eyes closed whilst
trying to hold a clear picture of the intention. This is
number 42 of an edition of 75, signed by the artist and
Colin Franklin. Loosely inserted is the original
prospectus. Fine.

[ref: 2646] £450



COX, MORRIS FORTY-FIVE UNTITLED POEMS *London*
The Gogmagog Press. 1969

Limited edition; 8vo; bound in original brown
Sugikawa paper with acetate dust jacket. Illustrated
with six double-page intaglios embossed in colour from
original blocks. The whole devised, hand printed and
bound by the author. This is number 23 of an edition of
50. Loosely inserted is the original prospectus. Fine.
[ref: 2643] £575

COX, MORRIS INTIMIDATIONS OF MORTALITY: POEMS
ON VICTORIAN THEMES WITH PSYCHOLOGICAL
IMPLICATIONS *London The Gogmagog Press. 1977*

Limited edition; 8vo; original boards and acetate dust
jacket. Illustrated with four double-page intaglios in
colour by the author. The whole devised, hand printed
and bound by the author. This is number 12 of an
edition of 90, signed by the author. Loosely inserted is
the original prospectus. Fine.
[ref: 2645] £225

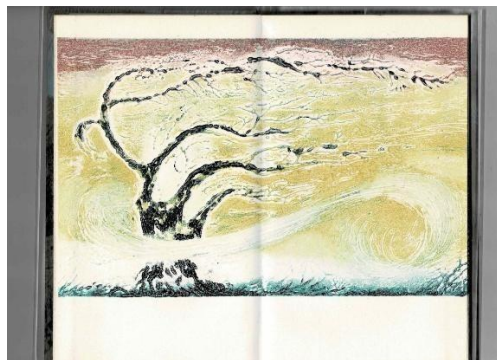
COX, MORRIS **THE SEASONS, A LANDSCAPE**

**PANORAMA: AN IMPRESSION OF WINTER, SPRING,
SUMMER AND AUTUMN.** *London The Gogmagog Press.*
1965, 1966, 1966 and 1966. 1966

Four volumes. Limited editions each one of 100 copies signed by the artist; 8vo; original boards with monotype printed in colours and transparent dust jackets. Printed in various colours on folding Japanese hand-made paper forming one long panorama. The four seasons are considered to be the peak of Cox's achievement as a printer. Chamber's, Franklin and Tucker in their survey of his work state that 'since Rossetti there has been no artist who could so stray between visual and written work, using either at random to say what he sees'. Each of the four books start with a short poem, the rest is all colour printing.

Fine.

[ref: 2640] £1750



FRANK, ANNE **HET ACHTERHUIS. DIARY OF A YOUNG GIRL.** *West Hatfield Pennyroyal Press with Jewish Heritage Publishing 1985*

Designed by Barry Moser and illustrated by Joseph Goldyne. Limited edition; small folio original full leather, with blind stamped design to the front panel housed in slipcase with an additional set of etchings signed by the artists. One of an edition of 350 signed by the artist and designer to the limitation page. A fine set. [ref: 2614] £2000

GILL, ERIC **PASSIO DOMINI NOSTRI JESU CHRISTI: BEING THE 26TH AND 27TH CHAPTERS OF SAINT**

MATTHEW'S GOSPEL FROM THE LATIN TEXT. *Waltham St. Lawrence Golden Cockerel Press 1926* Limited edition; 4to; original cream buckram and dust jacket. Edition of 250 copies, this being number 57. Printed in red and black, wood-engraved title vignette and illustrations by Gill. A fine copy, end papers uncut and unopened dust jacket very slightly soiled and frayed at edges and wear to the extremities. Loosely inserted are a group of four wood-engravings from "Passio Domini Nostri Jesu Christi", comprising St. Mary Magdalen (Physick 349), on japon, inscribed by the artist in lower margin "Evan from Eric"; The Kiss of Judas (351), on wove paper with partial watermark, inscribed by the artist in lower margin "Evan from Eric", spot within image; The Carrying of the Cross

(352), on laid paper, initialed by the artist and marked "proof" in lower margin; and an unsigned example of The Crucifixion (353). The wood-engravings come from the collection of Evan Gill, the younger brother and biographer of the artist.

[ref: 2626] £3000



GOULD, STEPHEN JAY **DINOSAUR IN A HAYSTACK**

New York Harmony Books 1995

First edition, 8vo; original boards and dust jacket.

Inscribed by the author to his close friend and editor at Natural History Magazine, "Richard + Jude All the best dear old friends / Stephen Jay Gould". Stephen Jay

Gould (1941–2002) the renowned American paleontologist, evolutionary biologist, and science historian, spent much of his career as a professor at Harvard University and worked as a curator at the American Museum of Natural History. Gould was a prolific writer and communicator and a prominent advocate for the theory of punctuated equilibrium.

Dinosaur in a Haystack is one of his celebrated collections of essays that originally appeared in Natural History magazine. Essays in this collection delve into topics ranging from fossils and extinction to the ethics of science and the misuse of evolutionary theory in popular culture. Fine.

[ref: 2617] £750

GROSSMAN, VASSILI **WITH THE RED ARMY IN
POLAND AND BYELORUSSIA** *London Hutchinson &
Co. Ltd 1945*

First English edition; 8vo; original boards and dust jacket. Translated from the Russian by Helen Altschuler. Known mainly for his novel 'Life and Fate', Grossman was also one of the first war reporters to chronicle the Nazi extermination camps in Poland and the Ukraine. In this book, Grossman writes directly of the processes of killing in the 'factories of death' that he has heard about, saying that 'I have been told there were over thirty of these death factories in Eastern Poland and Silesia'. A near fine copy, with spine ends lightly bumped. Very good dust jacket, with some chips to the top of the front cover. [ref: 2582] £1250

HARDING, H.I. **DIARY OF A JOURNEY FROM
SRINAGAR TO KASHGAR VIA GILGIT** *Kashgar Swedish
Mission Press 1922*

Limited edition; 8vo; original multi-coloured Ikat cloth, printed presentation leaf, folding map, 80pp. Inscribed by the author to 'My dear Fitzmaurice, yours sincerely H.I. Harding'. This is number 28 of an unspecified limitation. An account of the author's travels in Central Asia to take up his post in Kashgar as Vice Consul. The printed presentation leaf states "it is bound in a stuff of which clothes are made in Central Asia and it is the first book, if I may be forgiven for calling it a book, to be

published in this part of the world in any European language. Very good, wear to spine and the extremities. [ref: 2602] £2500

HARTLEY, A.W. **MANUSCRIPT DIARY OF A CAMPING TRIP IN FRANCE IN 1926** *London No Publisher 1926*

Manuscript diary; contemporary white pictorial buckram lettered in black; 16 by 12.5 cm. Signed by A.W. Hartley on the title page. holiday in France in the summer of 1926. Starting from Paris, the 10th Finchley Scout Group heads to the Pyrenees for a series of mountain hikes, eventually reaching the Pics d'Enfer on the Spanish border: "no less than twenty lakes could be seen with water of a wonderful colour, and with ice floes on their surface." Upon their return to Paris, the troop visits "the grave of the Unknown Warrior," where they lay a wreath in memory of the French scouts killed in the Great War, and unknowingly commit a diplomatic faux pas, marching through the Arc de Triomphe while flying the Union Jack. (This was the first time since the Napoleonic era that a foreign flag had passed under the arch, with the exception of the German occupation.) The scouts ascend the Eiffel Tower and wander conspicuously around the nightclubs of Montmartre, with comic results: Visits to Versailles and Notre-Dame followed. "probably the best camp we have ever had." The text is illustrated with line drawings and a series of landscapes rendered in a sepia wash, and well as a panoramic water colour of the Pyrenees. There is also a cartoon of the scouts going to Montmartre in a taxi. A lovely survival.

Fine just a little toning to the end papers. [ref: 2625]
£750



HARTLEY, A.W. **MANUSCRIPT DIARY OF A HOLIDAY
IN SCOTLAND 1923.** *London No Publisher 1923*
Manuscript diary; contemporary white pictorial
buckram featuring image of a stag in black; 16 by 12.5
cm. Signed by A.W. Hartley and dated “Aug. 1923” on
final page. A North London scoutmaster’s, chronicle of
his troop’s Scottish camping trip in the summer of
1923. The 10th Finchley Scout Group maintains
reasonably high spirits despite the near-constant rain.
A Storm washes away their tents at Glen Rosa on the
Isle of Arran, compelling the campers to take cover, for
days, in “an electrically-lit granary” and “a teashop in
Brodict.” On their way to the Trossachs, by way of

Glasgow and Loch Lomond, the scouts again face constant rain: "the ground itself was totally unfit for camping as it resembled a large wet sponge." A local family hosts the troop in their barn for several days, throwing them a party, and the scouts head home via Edinburgh: "As we were unable to obtain a wash on the train our respective mothers had great difficulty sorting us out on our arrival." The diary is illustrated with a map, views of the sights in ink and water colour, and several cartoons, including a contrast between "Glen Rosa as it should have been" and "Glen Rosa as we found it." A delightful account of a long forgotten holiday. Fine.

[ref: 2620] £400

HINDS, DONALD *JOURNEY TO AN ILLUSION. THE WEST INDIAN IN BRITAIN* London Heinemann 1966

First edition; 8vo; original boards and dust jacket.

Inscribed by the author on the front free end paper, "Deborah [Rogers] to whom I am deeply indebted.

Please accept a small installment". Donald Lloyd

Hinds (1934-2023) was born in Jamaica in 1934. In

1955, he travelled to London to join his mother. He had

qualified as a teacher in Jamaica but like many other

West Indian migrants to the UK was unable to find

employment. He eventually got a job with London

Transport as a bus conductor, working out of Brixton

Bus Garage. While working on the buses Hinds met

Theo Campbell, a Jamaican businessman who owned

London's first Black record shop. The record shop

shared the building with the West Indian Gazette. Campbell introduced Hinds to Claudia Jones, the newspaper's editor, and Hinds began working for the paper in the summer of 1958. Between 1959 and 1963, Hinds was also broadcasting on BBC Caribbean, often reading short stories based on his experiences working on the buses. After The Observer published a piece by him he was approached by Deborah Rogers, which led to the commissioning of *Journey to an Illusion*. Receiving an advance of £100 Hinds left his job with London Transport to concentrate on his writings. *Journey to an Illusion* has been described as "One of the great works of journalism to have come out of the Jamaican-British encounter". Deborah Rogers (1938-2024), who founded her own agency in 1967, went on to represent Angela Carter, Ian McEwan, Kazuo Ishiguro, Peter Carey and many others. Very good in a very good dust jacket which is slightly rubbed at the extremities.

[ref: 2631] £2750

HOARE, SIR SAMUEL, VISCOUNT TEMPLEWOOD
COLLECTION OF LETTERS TO MAX AIKEN, LORD
BEAVERBROOK, 1921 – 1950 *Various No Publisher 1921-1950*

Series of c.110 autograph or typed letters signed ("Sam"), to Max Aitken, Lord Beaverbrook (Dear Max"). c.238 pages, 4to and 8vo, House of Commons, 18 Cadogan Gardens, the Air Ministry, India Office, Home Office, British Embassy in Madrid, and other locations, 8 June 1921 to 25 April 1950. Together with 14 photographs of Hoare, with Daily Express copyright stamp. An important correspondence covering a wide range of political subjects, most written from within government or as Ambassador to Spain. Samuel Hoare (1880-1959), created Viscount Templewood in 1944, was a leading Conservative politician. He served in intelligence in Russia and Italy during World War I; was the MP for Chelsea from 1910 to 1944; and held several Cabinet positions including Home Secretary (1937-39), Foreign Secretary (1935), Secretary of State for India (1931-35) and Secretary of State for Air (1922-29 and 1940). His historical reputation has suffered from his close association with the policy of Appeasement and especially the Hoare-Laval pact, which accepted the Italian invasion of Abyssinia. This long series of letters to the press baron and wartime minister Max Aitken, Lord Beaverbrook, provides a wealth of insight into the foreign policy views and the inner workings of the Conservative party. The correspondence begins in 1921 and is focused on the question of Ireland, then in the

midst of its War of Independence, and one of the earliest letters includes an attack on British intelligence failures ("...Having run our Secret Service in Russia and Italy for four years, I know enough of intelligence methods to convince the Prime Minister that his show in Ireland was rotten from top to bottom...", 13 June 1921). In other letters Hoare writes of the Middle East ("...'the Jewish and Arab States must now pay for themselves...' ", October 1921), the rise of Fascism ("...the disclosures of your correspondent in Verlain have made a great impression in Germany and Hitler and his crowd were considerably disquieted by them...", 3 July 1934), and other subjects. For much of the time Hoare was a Cabinet Minister ("...Stanley Baldwin has asked me to enter the cabinet...", 25 May 1923) and many letters turn on the attitude of Beaverbrook's papers to policy areas under his ministerial purview, from the promotion of air travel to discontent in India. Other letters provide insights into leading figures in the Tory party, including Neville Chamberlain ("...He has, as we all know, a very cold manner. I always think that it is chiefly due to shyness and that behind it there is a very great deal of sentiment, particularly Imperial sentiment..." 27 July 1934). The biggest personality in the party was of course Churchill, who figures in many letters, such as when Hoare recounts a visit to Chartwell on 15 February 1926: "Most of the Sunday morning we inspected the property, and the engineering works upon which he is engaged. These engineering works consist of making a series of ponds in a valley, and Winston appears to be a great deal more interested in them than in anything

else in the world." Their exuberant host "scarcely stopped talking the whole time [...] He is convinced that he is to be the prophet to lead us into the Promised Land". Hoare was one of the most prominent figures associated with the policy of Appeasement. In 1943, when Beaverbrook was planning a book on the lead-up to war, Hoare reflected on pre-war policies: "It was an atmosphere of peace at almost any price: the peace ballot, the Labour opposition against Service estimate and conscription, the pressure of business and industry against war. Neville was not the man to fight this opposition, for at the bottom of his heart he sympathised with it" (15 February 1943). When war came Hoare was appointed to Chamberlain's inner war cabinet, and the correspondence includes a hurried note from this time ("...you may have thought that he had asked you to come to see him for the purpose of offering you the ministry of Information. He wanted me to tell you that he could not make this offer as Macmillan was not resigning...", 28 October 1939). However, when Churchill came to power Hoare found himself out of political office, and was instead sent to Madrid as Ambassador. Hoare arrived in Spain to find a widespread expectation of imminent German victory ("...Nine Spaniards out of ten believe that Hitler will win the war in three weeks...", 6 June 1940). He soon announces to Beaverbrook that "I am making myself the centre of the movement against the Spanish entry into the war" (21 June 1940), explaining that whilst Franco's regime might be sympathetic to Germany, and German influence in Spain ran deep, exhaustion from the Civil War had left the Spanish with neither the appetite nor the materiel for

another war. The swift Germany victory over France altered the situation

("...You can imagine the state of nerves here with the Germans on the Pyrenees..." 27 June 1940), and brought to Spain a flood of refugees, including the Duke of Windsor. Hoare soon finds himself having to tackle rumours that "I was making a peace with Germany through the medium of the Duke of Windsor" (5 July 1940). He offers policy suggestions, most remarkably perhaps that Morocco be offered to Spain as a colony ("...is it worth using Morocco as the bridge over which we can bring the Spaniards from the Berlin side to our own [...] I see the obvious snag, namely that it looks like dividing up the French Empire...", 23 July 1940), and finds himself waiting, like the Spanish, to see the outcome of the Battle of Britain ("...the Spaniards are sitting on the fence until they see how the invasion of England, and possibly Egypt, goes. They are convinced that they will get something for certain out of the war in Africa, and an arrangement about Gibraltar...", 7 August 1940). In later letters he warns against breaking with Petain and suspects de Gaulle of lacking support, worries about the unpopularity of the US in Spain, and expresses concern that the Spanish might join the war in early

1941 and again after the German invasion of the USSR. His support for Churchill remains qualified ("...Winston has the faults of his qualities, and one of them is that being a better talker than anyone else, he is disinclined to listen to other people...", 2 May 1941) but he is full of praise for Beaverbrook's own role in

government: "Your aeroplanes saved the Battle of Britain and your tanks have been the decisive instruments in the Battle of Libya" (23 December 1941).

[ref: 2628] £4000

HOCKNEY. DAVID **MY YORKSHIRE: CONVERSATIONS WITH MARCO LIVINGSTONE.** *London Enitharmon Editions 2011*

First edition, first impression, one of 5,000 copies; oblong quarto; original red quarter cloth, lettering to spine in black and to front cover in white, illustrated boards and end papers. Illustrated with reproductions of the artist's work and photographs of his life. Printed on 170 gsm Hello Matt paper. A fine copy

[ref: 2608] £300

HUGHES, TED: ILLUSTRATED BY LEONARD BASKIN.
MOORTOWN ELEGIES *London Rampant Lion Press, for The Rainbow Press 1978*

Limited edition; small folio; original full crushed morocco by Sangorski & Sutcliffe, illustration of a bull blocked in gilt on upper cover, top edge gilt, original slipcase. One of six specially bound author's presentation copies, this for Frieda Hughes (as stated in red print on the colophon, additionally signed by Frieda), from an overall edition of 175, copies, one full-page illustration by Leonard Baskin.

[ref: 2581] £4000

INDIA **PEN AND INK SKETCHES** No Place No Publisher
1933

An album of mainly pen and ink sketches of India; 4to. The sketches include portraits: of a Sikh Warrior, A Daughter of Kashmir, A Gurkha Family and monuments, such as The Hiran Minar or Elephant Tower and Towers of Silence. The album also includes artist's notes on various subjects including Indian punishment and execution, jugglers, snake charmers and many more. There 31 drawings in total. The album has had some professional restoration to the spine.
[ref: 2588] £1000

See front cover

JONES, DAVID **AUTOGRAPH SIGNED LETTER TO ERIC
GILL'S DAUGHTER PETRA** *Northwick Lodge,
Harrow-on-the-Hill No publisher 1948*

Autograph signed letter; 4to; addressed Northwick Lodge, Harrow-on-the-Hill. Christmas 1948 to Petra Tegetmeier, the daughter of Eric Gill, written on the reverse of a calligraphic print by Jones 'Gloria in Excelsis'. Pera Gill and Jones was engaged for several years and Jones who made some beautiful paintings of her, but she married Denis Tegetmeier, letterer, engraver and cartoonist, in 1930. An affectionate letter of seasons greetings to Petra and Denis. He mentions that this copy of 'Gloria in Excelsis' is the only one he has as all the others were lost in an accident. He is very dismissive of the stained glass of Joseph Edward (Eddie) Nuttgens which fills the church he frequents.....' A pity: but one is not at all bad.... plain glass would be so much nicer'. Although he also states 'of course one might say that of a lot of my watercolours, plain paper would be be much nicer!' Signed much love David. Fine a few creases and marks.

[ref: 2647] £1250

JONES, DAVID THE CHESTER PLAY OF THE DELUGE
WITH AN AUTOGRAPH LETTER SIGNED "DAVID MICHAEL"
FROM DAVID JONES TO GORDIAN GILL

*Waltham St Lawrence in Berkshire Golden Cockerel
Press 1927*

Limited edition; 4to; original red buckram and pictorial dust jacket printed on pale blue paper, 10 large woodengraved illustrations by David Jones. One of 275 copies, with an Autograph Letter signed "David Michael" from David Jones to Gordian Gill in fine stylised lettering with a small drawing of Christ on the cross at foot loosely inserted in envelope, presentation inscription to Evan Gill from John Garland on the limitation page. David Jones' most significant work for the Golden Cockerel Press with a charming letter from him to Gill's adopted son, "do one picture each day and when you are old you will be very happy... when I come down you shall teach me how to paint instead of Mr Gertler. Very good, spine very slightly faded and light browning to end papers. The dust jacket is very good, with spine chipped at head, sunning to spine and head of panels, light surface soiling. From the collection of Evan Gill, with his bookplate to front pastedown. [ref: 2627] £4750

LONDON 1924
NOVEMBER
DEAR GORDIAN 3.
I THANK YOU
VERY MUCH
FOR YOUR
VERY BEAUTI
FULL PICTURE
I LIKE IT VERY
MUCH INDEED
DO ONE PICTURE
EACH DAY AND
WHEN YOU ARE
OLD YOU WILL
BE VERY HAPPY
GOOD-BYE
GOD BLESS YOU
WITH LOVE
FROM
DAVID
MICHAEL

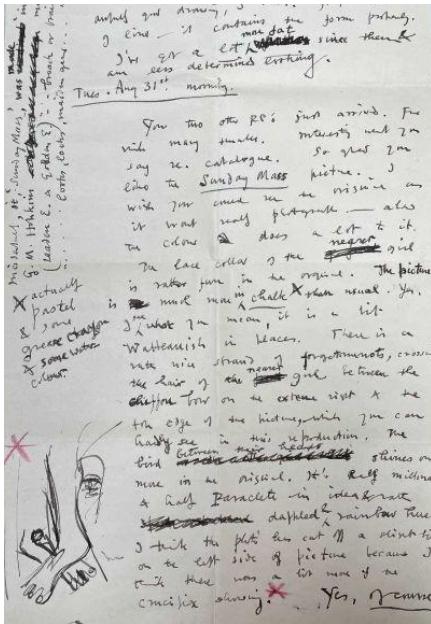
P.S. WHEN I COME DOWN I SHALL TEACH ME HOW TO PAINT INSTEAD OF MR. GERTLER.



JONES, DAVID **TWO AUTOGRAPH SIGNED LETTERS TO
DESMOND MACREADY CHUTE** *Northwick Lodge,
Harrow-on-the-Hill No publisher 1954-1956* Two
autograph signed letters; 4to; with two original
envelopes, addressed Northwick Lodge, Harrowonthe-
Hill. August 30th 1954 a six page letter to Desmond
Macready Chute. Chute studied at the Slade School of
Art and 1913 he exhibited some paintings, and in 1914
he had a show of portraits at the New English Art Club.
In 1918 Chute encountered Eric Gill at work in
Westminster Cathedral which resulted in Chute's
participation in the craft community at Ditchling. After
Gill was called up Chute was left in charge at
Ditchling, and he oversaw Gill's household and
workshop. David Jones arrived in Ditchling in 1921, as
an assistant to Gill. Chute befriended him, and taught
him wood engraving. In his biography of Jones,
Thomas Dilworth states that 'within days Chute knew
that his pupil had surpassed him.' In 1921 Chute started
to study for the Catholic priesthood, in Fribourg. He
was ordained priest in 1927 and moved for his health to
Rapallo, Italy. Jones writes to thank Chute for a review
of *The Anathemata* in the *Blackfriars* magazine. On the
second page Jones includes a sketch of a church in ink
and coloured pencil, referencing an image on a post
card Chute had sent to him. Jones complains about a
catalogue of his work (possible for the exhibition of his
work organised by the Arts Council - 'I'm sorry they
dug up those old engravings to stick in there on the
title page I cant stand ... dominating the whole
catalogue. He goes on

to say that his watercolours of Guenevere & Aphrodite are impossible to reproduce. Page four includes a sketch of the crossed feet of Christ during crucifixion. He praises Saunders Lewis who wrote the introduction to the catalogue in Welsh but wished there had been an English translation. Complains about the amount of correspondence he has failed to reply to and that he has had 'no creative thing for months now neither painting or writing'. Second letter 9th May 1956- starts that this is a short letter 'as I've not been awfully well.' He writes about Hilary Pepler, who had been a founder along with Eric Gill and Desmond Chute in 1920 of the Catholic community of craftsmen at Ditchling. Jones goes on to say that he had been asked to write a piece on Pepler - 'Hilary's memory deserves to be commended in some small way I feel. I was much devoted to him; but it seems long ago now & I don't know quite what can be said quite (sic). Jones discusses the hymn "Vexilla Regis" and the fact he needed to correct some mistakes he had made about it in a letter to the Tablet - 'I meant of course for the last time in that particular G.F. association with its huge phallic & vulgar significance...' Jones entitled a 1947 painting "Vexilla Regis", and mentions the hymn in The Anathemata.Good Friday, How can the day of the Dying God be also a Nuptial Feast? The final part of the letter he writes about Eric Gill and his wife Mary- 'I remember when Eric was alive they used to say they would end their days in a tiny house they purchased [at Capel] at that time, to [be] buried by the stream in a

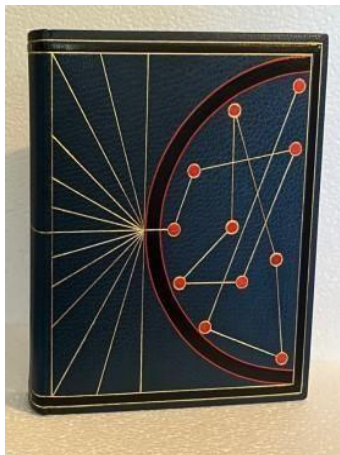
[ref: 2648] £2750



JOYCE, JAMES ULYSSES: STUART BROCKMAN,
DESIGNER BINDING. *Paris Shakespeare and Company*
1926

First edition, 8th Printing, May 1926; bound by Stuart Brockman; all edges gilt. Binding in blue to match the colour of the original paper wrappers. The binding is in full blue goatskin; design applied with goatskin onlays, gold tooling; lettered in gold leaf; book housed in velvet lined quarter leather box lettered in gold to spine. The design depicts two halves of a clock face which encloses the 18 steps taken during the book, represented by the red dots and lines connecting. The radiating lines represent light and alternative directions in which the story could have taken.

[ref: 2605] £5750



KHRUSHCHEV, NIKITA SERGEYEVICH **SECRET SPEECH:**
DELIVERED TO THE CLOSED SESSION OF THE TWENTIETH
CONGRESS OF THE COMMUNIST PARTY OF

THE SOVIET UNION *Warsaw No Publisher March 1956*

First edition, first issue, 8vo; original paper wrapper, ink-stamp '3083' to upper cover. Khrushchev's speech, given to a closed session of Communist Party delegates on 25 February 1956, in which he openly denounced Joseph Stalin (who died in March 1953). "Khrushchev recalled Lenin's Testament, a long-suppressed document in which Vladimir Lenin had warned that Stalin was likely to abuse his power, and then he cited numerous instances of such excesses" (Encyclopaedia Britannica Online. The CIA counterfeit edition, with false imprint Moscow 1959, was in fact a translation into Russian from the present Polish text, which was smuggled out of Moscow and leaked, via Israel, to the USA. Its consequences, by no means fully foreseen by Khrushchev, shook the Soviet Union to the core, but even more so its communist allies, notably in central Europe. Forces were unleashed that eventually changed the course of history. But at the time, the impact on the delegates was more immediate. Soviet sources now say some were so convulsed as they listened that they suffered heart attacks; others committed suicide afterwards. (Guardian). A fine copy, minor creasing to spine, light sunning to edges.

[ref: 2542] £4000

LASKI, HAROLD AUTOGRAPH MANUSCRIPT SIGNED:
THE ECONOMIC FUTURE OF PALESTINE *No place No
publisher [1946]*

Autograph manuscript signed; 4to; 16 pages. In this essay Harold Laski discusses the economic future of Palestine and of the Jews immigrating there following World War II. Laski was one of the most influential public intellectuals of the 20th century, a prolific author, professor at the London School of Economics, and leading advisor to the post war Labour government. Though normally regarded as a political theorist, Laski frequently wrote on the problems of international politics. Son of a Jewish cotton merchant in Manchester, he renounced his faith as a young man, but he developed close ties with leading Jewish figures on both sides of the Atlantic. At the Paris Peace Conference, following the Great War, Laski advised Felix Frankfurter who was in attendance as an observer for American Zionist interests. Frankfurter, with T.E. Lawrence, convinced Emir Faisal to sign the FaisalWeizmann Agreement to create a workable coexistence between Palestine's Arab and Jewish populations as envisioned under the 1917 Balfour Declaration. Laski grew increasingly interested in Zionism. He declared his dedication to the cause in 1945, stating that he felt "like a prodigal son returning home." For Laski, the Jewish settlement of Palestine became, "a veritable crusade which obsessed" him (Kramnick and Sheerman, Harold Laski, A Life on the Left). This current essay presents Laski's views on the

economic future of Palestine and the prospects for Jewish-Arab relations there. It was published in *Palestine's Economic Future*, ed. J. B. Hobman, introduction by Chaim Weizmann (London, 1946). Laski argues that the immigration of Jews to the region has had considerable economic benefits for Arabs and that "before 1917, Palestine, in an economic sense was a land without hope or prospects." He then describes at length the economic impact of the Jewish presence in Palestine and its neighbors. Laski makes a series of proposals for economic development involving public works and infrastructure, finance and taxation, education, government, and more..

He concludes "The economic future of Palestine is an issue dependent, at every point, upon political decisions which will have to be made within a very brief period ... There is one principle I can at least affirm which is relevant to all the political decisions which lie immediately ahead. There is no evidence to show that the attempt to make Palestine a 'Jewish National Home' upon the basis of the Balfour Declaration has had any deleterious effect on Arab well-being; on the contrary, it is abundantly clear that it has helped, and not hindered, Arab advance. To this must be added two other things. In an experiment of the scale and importance of that attempted in Palestine, success largely depends upon faith in its validity in the major officials concerned ... "The second thing to note is that the implication of a 'Jewish National Home' in Palestine is a thorough-going reorganization of the internal relations of a semi-

feudal Arab society in which the privileges of a small group of rich effendi are deeply involved; and this, in its turn, is bound, if it continues, to have vital repercussions on the whole social framework of the Middle East. This is the real source of the resistance to large-scale Jewish immigration. The Jew brings with him Western ideas, often Western socialist ideas, which cut right across a traditional historical pattern the beneficiaries of which seek at any cost to defend their claims. They, therefore, mobilize, both religious fanaticism and national passions to arrest changes in which they see the threat to their privilege, and seek to use the dislike of the masses to change before they see that the change is to their advantage ...“If the Palestine experiment could have any chance of success in the next decade, it must be made decisively clear that there is no going back at any point from the full implementation of the principles set out in the Mandate of 1922. Novelty in the field of politics demands not less the courageous heart than the clear mind. In the quarter of a century since the Balfour Declaration the policy of Great Britain in Palestine has had neither. Until it has come to see that, without these qualities, it only deepens one of the supreme historical tragedies of which we had knowledge, its statesmen do an ill-service to civilization by accepting responsibilities they hesitate to fulfill. And at a time like our own, to fail in a task of this kind is to risk a betrayal the future will find it impossible to forgive.” Near fine with a little light browning. [ref: 2568] £3500

LEIGHTON, CLARE **FOUR HEDGES: A GARDENER'S**

CHRONICLE *London Victor Gollancz Limited 1936*

Second edition; 4to; full crushed morocco binding, spines with raised bands, lettered and decorated in gilt to spine, front board and board edges, inlaid design of a dove to front board and green inlays to spine compartments and front board. Top edge gilt. Near fine a little wear to the gilt on the spine and a little foxing to the edge of the text block.

[ref: 2601] £425

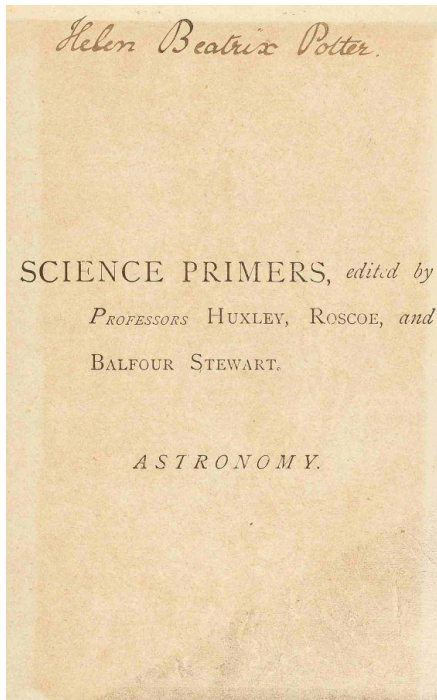
LOCKYER, NORMAN J., [BEATRIX POTTER] **SCIENCE**

PRIMERS: ASTRONOMY *London Macmillan and Co.*

1877

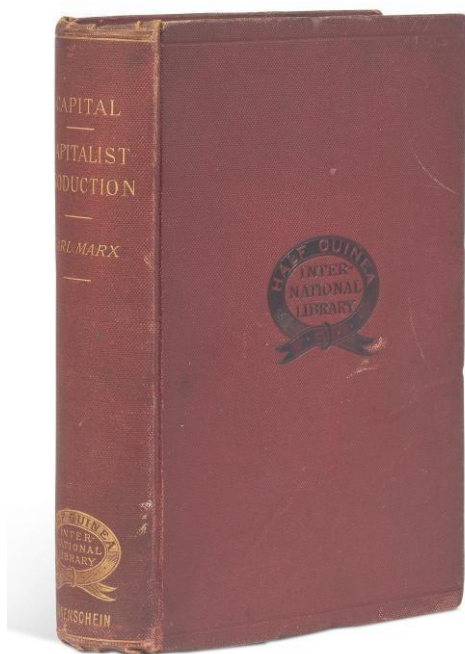
Fifth edition; 8vo; original printed cloth. Beatrix Potter's copy, signed 'Helen Beatrix Potter' on the half title. This primer is one of a series which was aimed at introducing young children to the sciences. One of the editors of the series, which started in 1872, was Beatrix Potter's uncle, Professor Sir Henry Roscoe. Astronomy was published in 1877, when Beatrix would have been 10 years old, although her hand here seems to be from a few years later. The book also bears a bookseller's label "G. Stent 15 Gledhow Terrace South Kensington" which was just a stonethrow away from her family home in Bolton Gardens. Linda Lear in her biography of Beatrix Potter, states that she "could have become expert in any number of field of natural science: archaeology, botany, ornithology, mycology, geology or

entomologyonly astronomy failed to attract her....
she had been fascinated by the brief flight of a night-
time meteor. 'I was much impressed by it', she wrote, 'a
strange visitor from the outside of the world. I do not
often consider the stars , they give me a tissick [make
me breathless]'. Very good light wear to the boards.
[ref: 2632] £3500



MARX, KARL **CAPITAL: A CRITICAL ANALYSIS OF
CAPITALIST PRODUCTION** *London Swan Sonnenschein &
Co 1891*

Fourth English edition; 8vo; original maroon cloth with
gilt lettering to spine. Translated from the third German
edition, by Samuel Moore and Edward Aveling and
edited by Frederick Engels. Very good, spine ends and
corners bumped and some wear to the extremities.
[ref: 2634] £3000



MERCHANT, PAUL: ILLUSTRATED BY BARBARA
HEPWORTH STONES. *Exeter The Rougemont Press.*
1973

Introduction by Ted Hughes. Limited signed edition;
4to; original cloth in glassline dust jacket. Edition of
150, this being one of 75 copies signed by the author
and artist. Two colour lithographs. A fine copy.

[ref: 2610] £1500

NICHOLS, ROBERT INVOCATION: WAR POEMS &
OTHERS *London Elkin Matthews 1915*

Pre-publication galley proofs of first edition, numerous
hand written corrections by the author. Many
corrections are substantial, largely reflecting the
published text. The son of the poet John Bowyer
Buchanan Nichols, Robert Nichols was educated at
Winchester College and Trinity College, Oxford.
Commissioned into the Royal Field Artillery in 1914,
Nichols served on the Western Front, including the
Battle of Loos and the Battle of the Somme, until
invalided home with shell shock in August 1916. On 11
November 1985, Nichols was among 16 Great War
poets commemorated on a slate stone unveiled in
Westminster Abbey's Poet's Corner. New toned
handmade end papers and new paper spine beneath
existing sides. [ref: 2559] £1750

O'FLAHERTY, LIAM **THE INFORMER** *London*

Jonathan Cape 1925

First edition; 8vo; original green cloth and dust jacket.

Set in 1920s Dublin in the aftermath of the Irish Civil

War, the novel centres on "Gypo" Nolan. Having

disclosed the whereabouts of his friend Frankie

McPhillip to the police for a reward, Gypo finds himself

hunted by his revolutionary comrades for this betrayal.

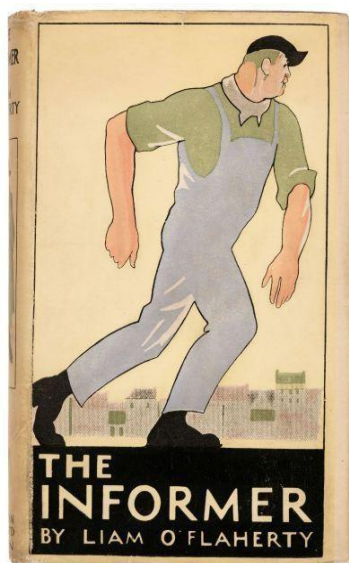
It received the 1925 James Tait Black Memorial Prize.

Very good, with spotting to the edge of the text block.

Dust jacket, very good with light fading to spine and

wear to the extremities.

[ref: 2638] £2250

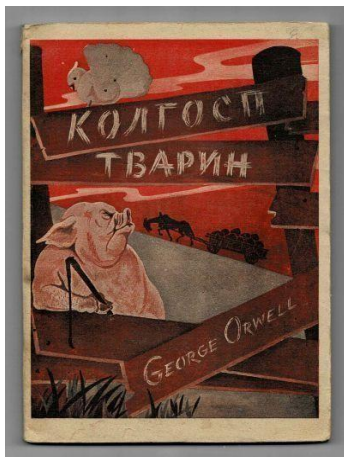


ORWELL, GEORGE **KOLGOSP TVARIN. KAZKA.**

[ANIMAL FARM. A FAIRY STORY.] *Munich Prometei*
[Prometheus], 1947

First Ukrainian edition; 8vo; original illustrated wrappers. Translated by Ivan Chernyatinski pseudonym of Igor Shevchenko. Foreword specially written by Orwell for this edition. Ihor Shevchenko, was living in exile in Munich with his wife and to support his family, Shevchenko made pocket-sized dictionaries of a thousand Ukrainian and English words and distributed them around Displaced Persons' (DP) camps in and around Munich. In April 1946, Shevchenko wrote to Orwell, requesting authorisation to publish his Ukrainian translation. He described to Orwell how he had translated the book out loud to a transfixed audience of Ukrainian DPs and they had always been puzzled how the West could be so naïve about the Soviet Union and wondered if anyone "knew the truth." He concluded: "Your book has solved that problem [...]" Refugees reacted to the underlying values of the book, to the tale 'types,' to the underlying convictions of the author and so on." While *Animal Farm* had been a message of hope to the Ukrainian DPs, Shevchenko's letter was a message of hope to Orwell, who enthusiastically agreed to a Ukrainian translation. When it came time to publish his translation, Shevchenko experienced a slight complication. The Ukrainian publishing company in Munich "Prometej" was adamant that the book should

have a preface. Shevchenko passed this request to Orwell, writing that the refugees were “often poor people with strained nerves” and “extremely selfconscious and sensitive, especially as far as the contacts with the West or Westerners are concerned.” Orwell’s preface became the only published introduction to *Animal Farm*, and the only known personal account of how he developed the book that would be considered his masterpiece. Of the estimated 5,000 copies printed, only around 2,000 survived; the rest were confiscated and destroyed as propaganda by U.S. and Soviet authorities. A very good copy of a fragile paperback, with a light general tone to the paper and wrappers, head of spine a little bumped, end pages slightly pulled at string binding, stamp at bottom of half-title page for Ukrainian Book Store Edmonton, Canada. [ref: 2644] £1500



SASSOON, SIEGFRIED **THE WAR POEMS.** *London*
William Heinemann 1919.

First edition, first impression.; 12mo; bound by Stuart Brockman in full black goatskin; design applied with goatskin onlays, gold tooling; lettered in gold leaf; paste paper endleaves and gilt edges. Signed by the author to the title page. Sixty-four poems, of which 52 had appeared in the author's preceding two collections. The binding depicts order descending into chaos, with the gold grids merging into more random curved lines. The grids also depict two opposing sides, divided by a curved line from top left of the rear board, to the bottom right of the front, this represents a front line. The multiple red lines crossing the "frontline" represent bloodshed. Fine, housed in velvet lined quarter leather box lettered in gold to spine.

[ref: 2556] £5000

SEBALD, W.G. **AUSTERLITZ.** *London Hamish Hamilton*
2001

First edition; 8vo; original boards and dust jacket.
Translated from the German by Anthea Bell. Sebald's
story of Jacques Austerlitz is another search for the
truth and roots and his last and probably greatest
achievement. Fine in a fine dust jacket.
[ref: 2621] £100

SEBALD, W.G. **AUSTERLITZ.** *London Hamish*
Hamilton 2001

Translated from the German by Anthea Bell.
Uncorrected Proof Copy. First edition. 8vo; original
pictorial boards (issued without dust jacket). Number
93 of 100 numbered copies of the proof. Fine.
[ref: 2622] £150

SEBALD, W.G. **AUSTERLITZ.** *München Hanser Verlag*
2001

First edition, German edition; 8vo; original boards and
dust jacket. Fine.
[ref: 2623] £100

SOUTH AFRICA: ROSE DEEP LIMITED **CHINESE LABOUR
RECORD OF SERVICE** *Rose Deep, Johannesburg No
publisher 1905*

Manuscript record of Chinese immigrant workers in the Rose Deep Gold Mine near Johannesburg, 996 pages, large 4to.; original half leather binding, title in gilt on upper cover. The manuscript chronicles the service of 874 Chinese immigrants, dating from February 1905 to January 1908. Each miner has a full page listing: registration number, name and surname, amount earned, moneys advanced, remittance to China, number of shifts worked, number of working shifts in month, leave, sickness, accidents, desertion, unlawful absence, deaths, repatriation, total shifts lost, and remarks as to conduct and character. After the Anglo-Boer War, production on the gold mines of the Witwatersrand was very low due to a lack of labour. The British government was eager to get these mines back working as quickly as possible as part of their overall effort to rebuild the economy. Much of the local labour had returned to farming and the Governor Lord Milner reluctantly agreed with the assent of the British government to import Chinese coolies, each on a three-year contract, that terminated with compulsory repatriation. The mines had become unpopular with Africans due to attempts to reduce wages in order to maximise profits. Some mines experimented using whites as unskilled labour but these experiments were unsuccessful as they tended to demand higher wages. On the 19th of June 1904, the first Chinese labourers

thus arrived at the Witwatersrand. Between 1904 and 1910, there were almost 64,000 Chinese working on the Witwatersrand gold mines, near Johannesburg. Most of these contractors were recruited from the Chinese provinces of Zhili, Shandong and Henan. This measure was very successful in increasing the production of gold from mining but in the long run it faced stiff resistance from white labour that considered the Chinese unfair competition in terms of skilled and semi-skilled jobs. Chinese labour in the South African Mines met appallingly dangerous condition, a lack of sanitation, good food and welfare. Herbert Hoover, who would become the 31st U.S. president, was a director of Chinese Engineering and Mining Corporation (CEMC) when it became a supplier of coolie labour to South African mines. The first shipment of 2,000 Chinese workers arrived in Durban from Qinhuaungdao in July 1904. Almost all the Chinese labour was entirely recruited and shipped by CEMC. When the living and working conditions of the labourers became known, public opposition to the scheme grew and questions were asked in the British Parliament. The scheme was abandoned in 1911. The mass importation of Chinese to work on the gold mines contributed to the fall from power of the Conservative government in the Britain. However, it did stimulate to the economic recovery of South Africa after the Anglo-Boer War by once again making the mines of the Witwatersrand the most productive gold mines in the world. Little is known about the lives of the Chinese men who actually worked in the Witwatersrand gold mines and this is a rare

document which sheds light on this largely forgotten page in Imperial history. [ref: 2629] £3000

SUTHERLAND, GRAHAM **SUTHERLAND SKETCHBOOK**
London Marlborough Fine Art 1974

Limited English edition; 8vo; a facsimile sketchbook reproducing colour images from 1968-72, each page blind stamped by the printers Daniel Jacomet, together with a catalogue detailing the sketchbook contents, signed in pencil by Sutherland and numbered 38 of 50. Housed in cloth covered box. A fine copy.
[ref: 2619] £750

THOMAS, EDWARD ('EDWARD EASTAWAY') **POEMS.**
London Selwyn & Blount 1917

First edition; 8vo; original cloth-backed boards and paper label to spine. Portrait frontispiece of the author by Duncan Williams. The author's first regularly published collection. Sixty-four poems. One of 525 copies. Eckert pp. 242-243. Very good a little wear to corners, spine a little darkened. [ref: 2613] £500

TUNNICLIFFE, CHARLES FREDERICK **TARKA THE OTTER**, BY HENRY WILLIAMSON *No Place No Publisher [1932]*

An original pen and pencil drawing on paper, 14 x 8.5 cm, sheet size 22 x 15 cm, measurements in pencil to verso, hinge-mounted. An unused design for the front cover of Henry Williamson's story, first published in 1927. The first illustrated edition with woodengravings by Charles Tunnicliffe appeared in 1932. The artist and author worked closely together, and Tunnicliffe drew directly from many real settings. [ref: 2539]
£4500

WADSWORTH, EDWARD **THE BLACK COUNTRY**
London Ovid Press 1920

Signed limited edition; small folio; original clothbacked boards. Initial devices and vignette by Wadsworth and 20 black and white plates. Wadsworth's own copy of the signed limited edition, which was 'specially seen through the press by the artist' and contains a 'unique woodcut now destroyed'; this is number 41 of 50 copies. Edward Wadsworth (1889–1949) was born in Cleckheaton, Yorkshire, the son of a prosperous mill owner. He studied engineering before taking up a place at the Slade. For a time he was associated with the Vorticists, and sought to reflect the mechanical and industrial advances of the early 20th century. Wadsworth would have seen the landscape of the Black Country from the train as he travelled from London to

Liverpool, during the Great War, where he was engaged in painting dazzle camouflage on ships.

The man-made landscape created by the slag heaps from coal and steel production, dotted with winding wheels, smoking furnaces and freight trains, held a particular beauty for the artist, combining his background with his artistic beliefs. Loosely inserted is a coloured prospectus for the limited edition of the book. Very good, small tears at spine ends, corners slightly bumped. [ref: 2573] £2250

WADSWORTH, EDWARD **THE BLACK COUNTRY**

London Ovid Press 1920

First edition; small folio; original cloth-backed boards. Initial devices and vignette by Wadsworth and 20 black and white plates. Wadsworth's working proof copy, with his annotations in pencil. Twelve of the proofs have the text supplied in pencil by the artist, the remaining eight are annotated in pencil 'OK'. Edward Wadsworth (1889–1949) was born in Cleckheaton, Yorkshire, the son of a prosperous mill owner. He studied engineering before taking up a place at the Slade. Wadsworth would have seen the landscape of the Black Country from the train as he travelled from London to Liverpool, during the Great War, where he was engaged in painting dazzle camouflage on ships. The man-made landscape created by the slag heaps from coal and steel production, dotted with winding wheels, smoking furnaces and freight trains, held a particular beauty for the artist, combining his

background with his artistic beliefs. Very good a little wear and marks to boards and a little spotting to one or two pages. [ref: 2574] £2250

WALLACE, ALFRED RUSSEL **THE GEOGRAPHICAL
DISTRIBUTION OF ANIMALS: WITH A STUDY OF THE
RELATIONS OF LIVING AND EXTINCT FAUNAS AS
ELUCIDATING THE PAST CHANGES OF THE EARTH'S
SURFACE**

London Macmillan and Co 1876

First edition; 8vo; original green cloth, upper covers and spines lettered in gilt, top edges gilt; 20 engraved plates and seven coloured maps. Alfred Russel Wallace (1823-1913) arrived independently at the theory of evolution. His joint paper with Darwin was presented to the Linnean Society in 1858. Wallace was considered the nineteenth century's leading expert on the geographical distribution of animals, he carried out extensive fieldwork to document the habitats, breeding, migration and feeding behaviour of thousands of species around the world, and the influence of environmental conditions on their survival. This set presents Wallace's findings, and represents a landmark in the study of zoology, evolutionary biology and palaeontology which remains relevant to scholars in these fields today. A fine set with the bookplate of L. De Rothschild to the front paste down of both volumes.

[ref: 2595] £3250

WHEELER-BENNETT, JOHN W. **MUNICH. PROLOGUE
TO TRAGEDY** *London Macmillan 1948*

First edition; 8vo; original cloth boards. Inscribed on the front free end paper "For Anthony Eden, with warmest best wishes and very many thanks, John W. Wheeler-Bennett, May, 1948." Anthony Eden, 1st Earl of Avon with his bookplate loosely-inserted and annotated by him in ink, eg on p.15 (commenting on Sir Neville Henderson, British Ambassador to Germany from 1937-39), Eden writes: "Disastrous man and disloyal to me. Note his conversation with Buchanan in our Embassy Berlin day 1 ... He proclaimed his delight & added now we shall be able to make friends with Germany". Sir John Wheeler Wheeler-Bennett 1902-1975) was an historian of German and diplomatic history, and the official biographer of King George VI. Wheeler-Bennett lived in Germany between 1927 and 1934 and witnessed at first-hand the final years of the Weimar Republic and the rise of Nazi Germany. During his time in Berlin, he became an unofficial agent and advisor to the British government on international events. In 1933, WheelerBennett told the Royal Institute of International Affairs: Hitler, I am convinced, does not want a war. He is susceptible to reason in matters of foreign policy. He is greatly anxious to make Germany self-respecting and is himself anxious to be respectable. He may be described as the most moderate member of his party. Wheeler-Bennett abandoned this view after reading Mein Kampf, which caused him to recognize that Hitler had more radical goals. After the war, WheelerBennett was a critic of Appeasement, and ten

years after the Munich Agreement he wrote this book condemning it. Very good.

[ref: 2555] £1750

WILBERFORCE, WILLIAM **LETTER IN SECRETARIAL
HAND TO REVD. HAMILTON OF KNOCKTOPHER,**

IRELAND, SIGNED BY WILBERFORCE *Highwood Hill,
Middlesex No publisher 5th June 1828* Two page
letter; 8vo. Wilberforce writes “I lose no time after my
return from London, where it was really impossible for
me to attend to my correspondents, in thanking you for
your friendly letter of the 13th I have followed from my
retiring from public life, and my health is in a
comfortable state , though I am not robust. I have so
many unanswered letters that I must not allow myself to
go onto any of the topics touched on in your
communication. If you should at any time come into
this country I hope you will do me the favour to enquire
whether I am at home or not, which you may commonly
hear at Mr Htchard the Booksellers and if I am it will
give me please to see you under my roof, and to assure
you personally, that I am I am With Esteem and
Regards, My dear Sir, Yours sincerely, W. Wilberforce.
PS. As complaint in my eyes obliges me to write to you
by another hand.” Dr. Hans Hamilton was the instigator
of the Carrickshock incident an important event in the
Irish nationalist historical narrative. Hamilton was
rector of the Church of Ireland parish of Knocktopher,
in January 1831 he refused the request of a delegation
of

Catholic tenants to reduce their tithe rate. In March, Hamilton began legal proceedings to enforce collection, and in November the Dublin administration issued summons to the defaulters. Hamilton's land agent, employed a local butcher called Butler, to serve these summons and the local magistrate, Joseph Green, authorised a Constabulary escort. On 14 December, Butler's party was confronted by bands of locals. In the ensuing affray 13 men of the Constabulary including Butler were killed and three of the locals. With the original folded envelope some wear, creasing and tears where the original seal was broken.
[ref: 2611] £750

WITTGENSTEIN, LUDWIG *TRACTATUS LOGICO-PHILOSOPHICUS: KIM PHILBY'S COPY* *London Kegan Paul, Trench, Trubner & Co. 1947*

Introduction by Bertrand Russell. First English edition, third impression 8vo; original cloth boards. This work is acclaimed the most important book of twentiethcentury philosophy. It is printed in English with facing text in German. With the bookplate of H.A.R Philby to the front pastedown. Harold Adrian

Russell Philby (1912-88), Intelligence officer and spy - "Kim" Philby. The front free endpaper is inscribed in an unidentified hand, "March 1948. You have quoted this to me so often (p.189), that I thought it might be good for you to go so far as to read the book. Dear.
[Monogram]. 1948. P.S. What he says is true, in the

deepest sense, but makes life impossible, in the deepest sense. P.P.S. How deep is your sense? [Monogram]."

On p.189 the same writer has bracketed proposition 6.54 and added the word, "Mercy!", and then underlined the final proposition, presumably the one referred to in the main inscription and arguably Wittgenstein's most famous epigram ("Whereof one cannot speak, thereof one must be silent"), and added beneath it, "Which Brindle thinks is terribly oldfashioned, Christian, & dull, & somehow rather vulgar, too.[Monogram]." At the time of its inscription, Philby was working as head of British Intelligence in Istanbul and was almost certainly having an affair with Edith Whitfield his secretary, who also happened to be a friend of Guy Burgess. Near fine.

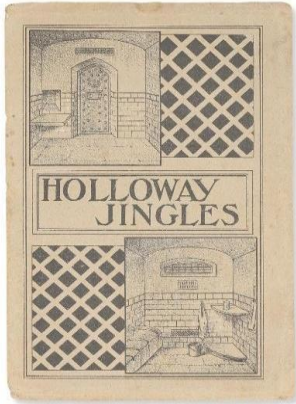
[ref: 2603] £2000

WOMEN'S SUFFRAGE: JOHN, NANCY A (EDITOR)

HOLLOWAY JINGLES *Glasgow Glasgow Branch of the W.S.P.U. [1912]*

First edition; 8vo; original pictorial printed wrappers, stitched with the original white, purple and green ribbon. Presentation copy, inscribed "Aunt Mary/ with much love/ from/ Margaret./ 27th June 1912" on halftitle. A rare copy signed by one of the contributors, Margaret McPhun. Identified only by her initials, Margaret McPhun's poem, To a Fellow Prisoner, was dedicated to fellow-prisoner Janie Allan, a key figure in the Scottish suffrage movement. The poems in this anthology, along with the sketches for the front cover, were smuggled out of Holloway by two of the prisoners, one of whom was Nancy John, a member of the Glasgow section of the WSPU who edited the anthology: 'Miss John, one of our best speakers, bewailed the fact that she hadn't even hit the window, and yet she got two months' (unpublished memoir of Helen Crawford, Agnes Macdonald Collection, Edinburgh Central Libraries). The collection was '...born of shared prison experience...', writes Elizabeth Crawford, '...The title was well chosen, the poems themselves a still-intriguing mixture of retrospection and shared hardship lightened by limerick...' (Elizabeth Crawford, *The Women's Suffrage Movement: A Reference Guide 1866-1928*, 2001, p.646). The sixteen contributors include Emily Davison (the final piece, 'L'Envoi'), and 'Laura Grey' (Joan Lavender Bailie Guthrie, 1889-1914), who went on hunger strike whilst

serving her six months' sentence, and was forcibly fed.
A rare and fragile production, edges frayed, covers detached. [ref: 2635] £4000



WORLD WAR TWO EVACUEE LABELS *London No
Publisher 1939*

Four World War Two Evacuee Labels for Matilda Binstock and Doreen Fellows aged 13 and 14 of Elmwood School, Croydon and Edward & John Faulkner of Hollydale Road School, Nunhead, Peckham, London, which would have been attached to their clothing while in transit during evacuation. On the reverse of each label is a stamp reading 'FC Page, 10 Park Lane, Southwick, Sussex'. A letter dated 1/6/1939 re the Govt Evacuation Scheme from Southwick UDC, another from the Min of Health dated

April 1939. A slip of paper in hand written pencil '10 Park Lane, Matilda Binstock. Doreen Fellows' and stamped 'Southwick Urban District Council, Sussex', the original allocation paper at the railway station. A printed certificate to Mrs. C. Page in appreciation of taking in evacuees, from Queen Elizabeth enclosed in a remittance envelope from Buckingham Palace addressed to Mrs C. Page, 10 Park Lane, Southwick, Brighton, Sussex. A w complete collection telling of the time when British children were sent into the unknown to avoid the bombing of London. [ref: 2612] £650

WORLD WAR TWO **HOLIDAY REGISTRATION CERTIFICATES** *Aberystwyth No publisher 1944/45* A group of 48 Registration Certificates for people from the West Midlands and Halifax staying at the Nags Head Hotel in Aberystwyth in 1944 and 1945 - each giving names and addresses, together with a register book. Holidays were discouraged by the government to conserve petrol and free up railways for military use. But those hat could afford could still enjoy a traditional British seaside holiday. For Wakes Weeks many had traditionally travelled to Welsh resorts before the War. The usual destination for West Yorkshire was Morecombe and still was when I was a child! A studied area of Britain during the Second World War. [ref: 2649] £150