

1. **JOYCE (James) Ulysses.**

First edition to be printed in Britain, one of 100 copies on handmade paper (this copy number 38) signed by the author. Quarto, original vellum over boards, binding design by Eric Gill with large gilt bow on each cover. Original card slipcase with printed label. Top edge gilt, others uncut. London, John Lane, The Bodley Head. 1936. **£35,000**

A really fine copy, all but perfect, with a little foxing to the fore-edge, but otherwise unthumbed, un-bowed, and unmarked.

245287 

THE RESCUE PARTY

2. **[ENDURANCE EXPEDITION] VEIGA (C.),** photographer. **[Large cabinet photograph of Ernest Shackleton, Frank Worsley & Tom Crean.]**

Silver gelatin photograph measuring 210 by 150mm, laid down onto a photographer's stamped card measuring 300 by 220mm. A small abrasion to image, and light cockling, plus some edgewear to card, but very good, captioned in ms on the verso. Punta Arenas, Chile, C. Veiga, probably September, 1916. **£2,750**

**This fine photograph captures three key members of the Endurance expedition :** Ernest Shackleton (1874-1922), leader of the expedition; the captain of the *Endurance* , Frank Worsley, (1872-1943); and Tom Crean (1877-1938), second officer, who also served on the *Discovery* and the *Terra Nova* expeditions.

They constituted half the crew of six who **sailed the James Caird 800 miles from Elephant Island to South Georgia** in search of a rescue party. (The other three men were Harold McNeish, Timothy McCarthy and John Vincent.) Furthermore, having landed at King Haakon Bay, South Georgia on 10 May, 1916, **the three of them trekked across the island to reach the Norwegian whaling station at Stromness Bay.**

Shackleton, Worsley and Crean stopped three times in Puntas Arenas in 1916. This photograph was probably taken during the final visit on 3 September, after the successful rescue of the party on Elephant Island. They appear in good health, perhaps having benefited from a few weeks' rest at Port Stanley. **Having said that, the expedition was not yet complete** . Barely a day after their arrival at Puntas Arenas, Shackleton turned his attention to the rescue of the Ross Sea party which was completed in January 1917.

This copy was given by Worsley to his brother-in-law (each married one of the Cummings sisters of Aberdeen) and fellow explorer, Charles Bissett. The latter served as the geologist under Worsley on the 1925 Algarsson Polar Expedition and it is almost certainly his handwriting on the verso.

245089 

A HANDSOME COPY IN CONTEMPORARY GERMAN BINDING.

3. **BLIGH (William). A Narrative of the Mutiny on board his majesty's ship Bounty**

First edition. 1 folding diagram and 3 charts, 2 of which are folding. 4to. Contemporary German half calf over mottled paper covered boards. Gilt rules and titles to spine, title label. Binding lightly worn with a few old worm tracks, lower corners rubbed through, but in

sound, unsophisticated condition. A little offsetting from plates as usual. Housed in a custom buckram chemise and half morocco slipcase. iv, 88pp. London, Georg Nichol, 1790.

£8,500

Bligh's *Narrative* recounts one of the most notorious events in the eighteenth-century Pacific.

This is Bligh's own account of the voyage to Tahiti, preceding the official account by two years. Under the direction of lauded botanist Sir Joseph Banks, the *Bounty* was chartered with the mission to transplant breadfruit saplings from their native Tahiti to slave plantations in the West Indies, where he envisioned them as a cheap source of food for the enslaved workforce. With this in mind, the *Bounty* had been adapted to provide the best possible accommodation for the breadfruit plants, unfortunately meaning that the cramped quarters occupied by the crew were even more confined than normal. Once the first uncomfortable leg of the journey was completed, the crew enjoyed the tremendous freedoms offered by several months on Tahiti whilst the saplings matured. Returning to such living conditions and the harsh discipline of ship-board life was unacceptable to many of the *Bounty*'s crew. This coupled with Bligh's manner towards his officers resulted in the Mutiny on 28th April, 1789, led by Fletcher Christian, wherein Bligh and 18 loyal members of his crew were set adrift in the *Bounty*'s longboat, and the breadfruit trees were thrown overboard.

In one of the greatest known feats of seamanship, Bligh managed to navigate the twenty-three foot longboat 3618 miles from the Friendly Islands to Timor without a chart. Of the eighteen men who accompanied him at the outset, twelve survived the voyage and followed Bligh home in the Dutch fleet. The mutineers themselves returned to Tahiti, whilst Christian and eight of the others subsequently took the *Bounty* off to Pitcairn Island, where the colony they established remained undiscovered until 1808.

*Ferguson, 38; Hill 702; Sabin, 5908a; Wantrup 18.*

245058 

'SHIFTING BRILLIANCIES' SIGNED BY HEANEY AND FELIM EGAN

4. **HEANEY** (Seamus). **Squarings. Twelve Poems. Lithographs by Felim Egan.** First edition, one of 100 copies signed by author and artist, 60 of which were for sale. Frontispiece and four further lithographs by Felim Egan. Printed on handmade Velin Arches Blanc paper. Square large 4to., original full cream natural calf with title in blind on upper cover, pale green endpapers. Dublin, Hieroglyph Editions. 1991. **£6,000**

A fine copy in a mid-blue Solander box, with title in silver on the spine and upper cover. The first separate printing of one of Heaney's most well-loved sequences which display 'an astonishing imaginative freedom, wholly unpredictable from Heaney's past work' (Lachlan Mckinnon, TLS). The series of twelve line poems, essentially sonnets which have been squared off by excision of the final couplet, 'make as real as possible the represented sensory experiences of the child, conveying their aromas and textures as though at first hand. Perhaps no poet has ever been better at this one thing... The minute and crabbed always opens out into "infinity," whose dimensions are only glimpsed from the confines of a room, the arbitrary boundaries of a game of marbles or a short poem in regular stanzas' (Dan Chiasson, *The New Yorker*).

Heaney described his collaboration with Felim Egan, one of Ireland's leading abstract artists, as "an attempt to catch at something fleet and promising", and on reading Egan's artist's statement, one can see exactly why his work caught the poet's eye: "soft squares and wobbly circles, plotted arbitrarily as the stars appear to be, working on a way to make these

incongruous icons and fragments blend but never completely . . . in many ways, a reflection of the chaotic world we live in, trying to make a sense of it all through the language of painting”.

233979 

5. **YEATS (Lily). Embroidery - landscape**  
image 21 x 32 cm, including ground c. 30 x 40. Coloured cotton and silk thread on dark blue silk, signed in pink thread lower left. **£5,000**

Beautifully rendered wild flower border, intricately stitched, nestled beneath dark branches of a great tree.

In 1908 Lily Yeats established the embroidery department of Cuala Industries, and worked as its head until its dissolution in 1931. Provenance: The Yeats Family Collection.

228055 

6. **YEATS (John Butler). A fine portrait of W. B. Yeats, signed ‘J.B. Yeats fecit 1886’, the Mosada portrait.**  
Pen and ink on paper, sheet size 23 x 25 cm, newly mounted and framed in a stout oak arts and crafts frame of the period. 1886. **£50,000**

**The portrait which launched W.B. Yeats on the literary world.**

W. B. Yeats’ play *Mosada* first appeared in the *Dublin University Review*, and became his first book when published in October 1886, in a small edition paid for by the poet’s father, who also chose this portrait as frontispiece. The presence of a portrait of the author, for the first book of a 21 year old, drew criticism at the time as being rather portentous: Gerard Manley Hopkins wrote of it “For a young man’s pamphlet this was something too much; but you will understand a father’s feeling”, and the poet himself was still defensive about it fourteen years later, writing that “I was alarmed at the impudence of putting a portrait in my first book but my father was full of ancient and modern instances.”

It is an astonishingly eloquent drawing, announcing a great poet at the outset of his career: the poet invites the reader to challenge his arrival, and the artist affirms both the son’s genius and the father’s role in it. It distills the young poet’s single-minded oddness: “a queer youth named Yeats’ . . . a rare moth”; a “tall, lanky, angular youth, a gentle dreamer”; “the deference due to genius and the amusement which is the lot of the oddity.” (all quotations from Murphy).

William Murphy’s biography of John Butler Yeats is tellingly titled *Prodigal Father*, and from a relatively early age his children had to support him emotionally and often financially. They were all notably industrious in their own lives, and it is tempting to see this as a reaction against their father’s lack of focus. He is highly regarded as a formal portraitist “by far the greatest painter that Ireland [had] produced” (Henry Lamb, quoted by Murphy), but never achieved consistent commercial success, and as he matured as an artist he found it increasingly difficult to complete work: “more and more he disregarded hands and garments, concentrating on the face; but as the face changed continually the work never ended,” (Murphy). None of these qualifications apply to his sketches and drawings which are often stronger and more evocative than his more heavily-worked oils.

In their own ways father and son were both lifelong seekers for truth. “All my life I have fancied myself just on the verge of discovering the primum mobile” wrote the father in 1914, but whereas the son was continually reinventing himself as a poet, restlessly interrogating his muse, the father was cursed to repaint and repaint. His famous self-portrait was

commissioned by John Quinn in 1911, and remained unfinished at the artist's death in 1922; the son in *Reveries over Childhood and Youth* told how his father "started a painting in the spring, and as the season went on added the buds and leaves to what had been bare trees, then covered them over with the rich foliage of summer, painted the green out as fall came, and ended up with a landscape of snow." (Murphy, *The Drawings of John Butler Yeats*).

"In one important saving characteristic, however, he remained his father's son: he would not compromise his art" (Foster), and at the end of his own life the son celebrated the father in the opening to his poem "Beautiful lofty things", where John Butler Yeats is listed as one of his Olympians.

Beautiful lofty things: O'Leary's noble head;  
My father upon the Abbey stage, before him a raging crowd:  
'This Land of Saints,' and then as the applause died out,  
'Of plaster Saints'; his beautiful mischievous head thrown back.

Provenance: reproduced by zincography in the first edition of *Mosada*; by descent to the current generation of the family by whom sold at auction in Kilkenny, Dec 2017. Probably item 20 in the exhibition *Paintings and Drawings by John Butler Yeats from the Collection of Senator Michael B. Yeats* at the National Gallery of Ireland in November 1972, but only reproduced since then from a copy of the book.

R.F. Foster, *W.B Yeats a Life*; William Murphy, *Prodigal Father, the Life of John Butler Yeats; The Drawings of John Butler Yeats*, Albany 1987.

228049 

7. **O'NOLAN** (Brian) as Myles na gCopaleen. **Cruiskeen Lawn.**  
First edition. 8vo., original wrappers. Dublin, The Irish Times. [1943] **£1,250**

Loosely inserted is a mysteriously blunt note from the author, declaring in his unmistakable holograph: "Mr. Daly, to repair, please, Brian, 17/1/48". An unusually excellent copy of a fragile item, the note - albeit with some clear history of previous creasing - in very good state.

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