

A detailed botanical illustration in a light blue monochrome style. It features a central tree trunk with several branches extending outwards. Various types of fruits and seeds are depicted, including large, rounded, textured fruits, smaller round fruits, and elongated, winged seeds. The drawing uses fine lines and cross-hatching for shading and texture.

FIRSTS

London's Rare Book Fair
2025

Two large, rounded, textured fruits are shown in the lower half of the image. They have a bumpy, almost crystalline surface with fine lines and cross-hatching for shading. One is positioned to the left and slightly lower than the other, which is to the right.

Sotheran's



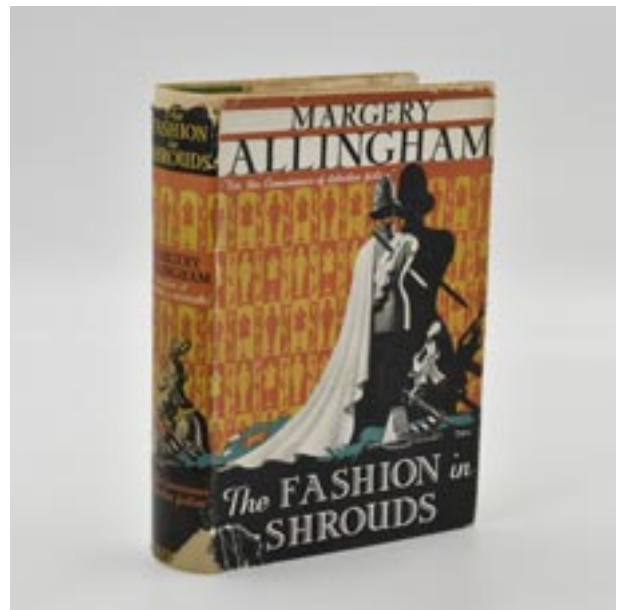
1. **ALLINGHAM, Margery.** *Black Plumes.* New York: Doubleday, Doran & Co, Inc. 1940. **£400**

8vo. Original yellow cloth with decorative black spine and lettering with publisher's emblem, rough edged pages with black upper edge, beautiful decorative title page; illustrated price-clipped yellow and black dust jacket depicting a skull; pp. [viii], 270, [2]; rubbing to top of spine and corner bent, offsetting from front and rear pastedown; tear to top edge of dust jacket and loss to rear corner with general staining to front panel; otherwise very good.

First U.S. edition.

Margery Allingham is celebrated as one of the "Four Queens of Crime" alongside her contemporaries Dorothy L. Sayers, Agatha Christie and Ngaio Marsh.

Black Plumes revolves around the story of the Ivory Family and the ripple effect a murder has over all its eccentric members.



2. **ALLINGHAM, Margery.** *The Fashion in Shrouds.* London: William Heinemann. 1938. **£800**

8vo. Original green cloth with gilt lettering to spine and green endpapers with previous ownership label stamped to front pastedown; illustrated dust jacket; pp. [viii], 437, [3]; minimal rubbing to top and bottom of spine and small dent to bottom corner of front board, fading to endpapers and offsetting from pastedowns; loss to bottom of dust jacket and to top of spine with tears to extremities; otherwise very good.

First edition.

Just as the front cover advertises *The Fashion in Shrouds* as a title intended "For the Connoisseurs of detective fiction", Margery Allingham is celebrated as one of the "Four Queens of Crime" alongside her contemporaries Dorothy L. Sayers, Agatha Christie, and Ngaio Marsh.

The Fashion in Shrouds is the tenth novel in the famous, 'Albert Campion' series. After Allingham's passing, her husband Philip Youngman Carter completed the final book in the Campion series.



3. **ARIOSTO, Ludovico.** *Il Negromante*, comedia ... tratta dallo esemplare di man propria dell'Autore. Venice: Gabriele Giolito de' Ferrari. 1551. **£1,500**

12mo. Early 19th-century English half calf, roll-tooled in blind, spine with raised bands, tooled in blind and lettered directly in gilt; ff. 43, [1]; woodcut printer's device to recto of first and final

leaf, woodcut initials and ornaments; extremities a little worn, hinges cracked but hold firm, head of spine chipped; a few small stains but otherwise a very good, crisp copy; armorial bookplate of Samuel R. Block to front pastedown, his ownership signature in ink to title page.

First edition, the final and definitive "Ferrara" version, of Ariosto's first comedy in verse and his "most problematic work for the stage" (Portner).

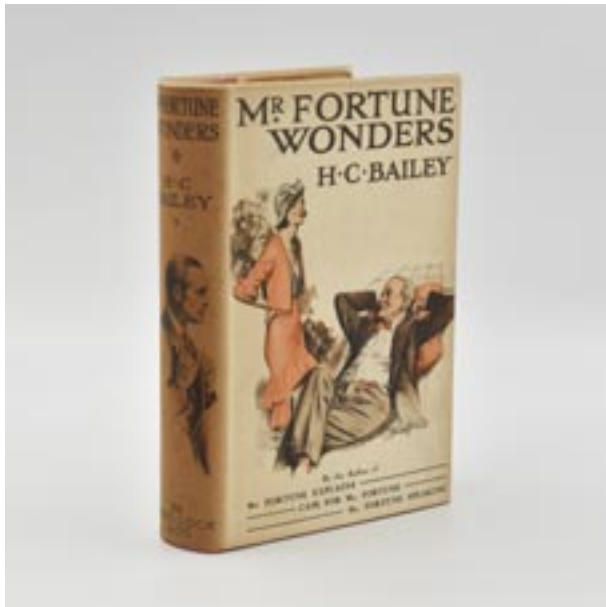
Ludovico Ariosto (1474-1533), best known today for his epic poem *Orlando furioso*, was also the author of five comedies. Following the successful staging of his comedy *I Suppositi* in the Vatican during the 1519 Carnival, he was commissioned by Pope Leo X to write a new play. *Il Negromante* (The Necromancer) was sent to Rome on 16 January 1520, however its planned Roman premiere never took place; the pope, instead, chose to stage Niccolò Machiavelli's *La Mandragola*. The most likely reason for the play's cancellation was its veiled yet pointed critique of Leo X and the Vatican, particularly regarding the sale of indulgences and clerical corruption. While Ariosto's wit was tolerated in other settings, a performance of *Il Negromante* in the heart of the papal court – just three years after Martin Luther's *Ninety-five Theses* – may have been considered too unsettling.

In the play, the charlatan Mastro Iachelino, the so-called "Necromancer", is summoned to cure the supposed impotence of Clintio through his claimed magic arts. Clintio, a newlywed, is in fact secretly married to another woman, Lavinia. Seeking to escape the marriage imposed on him by his foster father, Massimo, he later turns to Iachelino himself, hoping to maintain the illusion of impotence. Meanwhile, another young man, Camillo, also seeks the Necromancer's help, hoping to win the favour of Emilia, the bride involved in the unconsummated marriage with Clintio.

Two versions of the comedy exist: one "for Rome" and one "for Ferrara". The first, sent to the papal court in 1520, was published posthumously in Venice in 1535. The second, revised for the Ferrarese court around 1528, was also published posthumously in this edition, printed by Gabriele

Giolito de' Ferrari in 1551 and dedicated by the editor Lodovico Dolce (c. 1508-1568) to Giovan Vincenzo Vigliona. Dolce based his edition on the original manuscript, which he had acquired from Ariosto's heirs.

Adams A-1655; Edit16 CNCE 2665; Agnelli-Ravegnani, Annali delle Edizioni Ariostee, II, p. 123 ("of considerable rarity, like all Giolito editions, and of undeniable importance regarding the text of Il Negromante, inasmuch as it provides us with a version of the comedy not merely corrected but entirely rewritten by the poet", transl.). See Portner, "A Non-Performance of Il Negromante", Italica, 59/4, Renaissance (Winter, 1982), pp. 316-329.



4. **Bailey, H.C.** Mr. Fortune Wonders. London: Ward, Lock & Co Ltd. 1933. **£550**

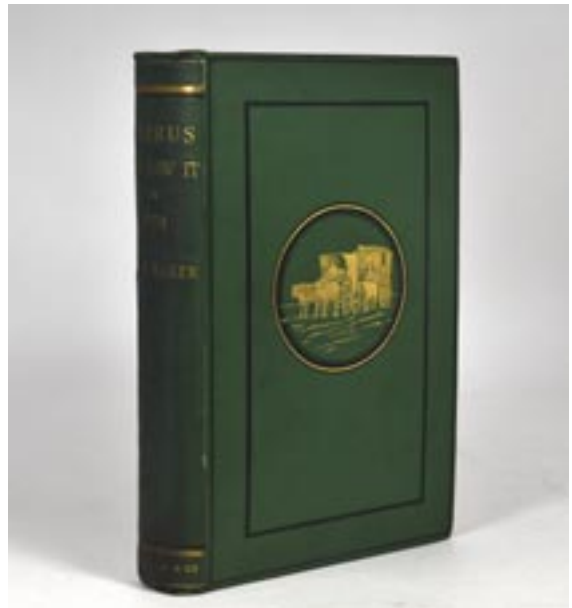
8vo. Original publishers red boards with black lettering to spine and publishers emblem to front board; illustrated dust jacket with black title; pp. [vi], 316, [+ 4 publishers ads]; white spotting to spine and foxing to fore-edge, offsetting from front and rear pastedowns, prior ownership label stamped to front pastedown alongside "The Holliday Bookshop" label to rear, browning to dust jacket spine; otherwise very good.

First UK edition.

"Wonderful how he knows men", says Superintendent Bell, of Scotland Yard, concerning Mr. Fortune".

A drama critic and also a war correspondent during the First World War, H.C. Bailey became one of the most-read writers of the 'Golden Age' of detective fiction. He authored widely divergent, dark stories, involving multiple homicides, disappearances, police corruption, and obstruction of justice.

Mr. Fortune Wonders contains eight stories in the famous Reggie Fortune compilation and is the eleventh in the series.

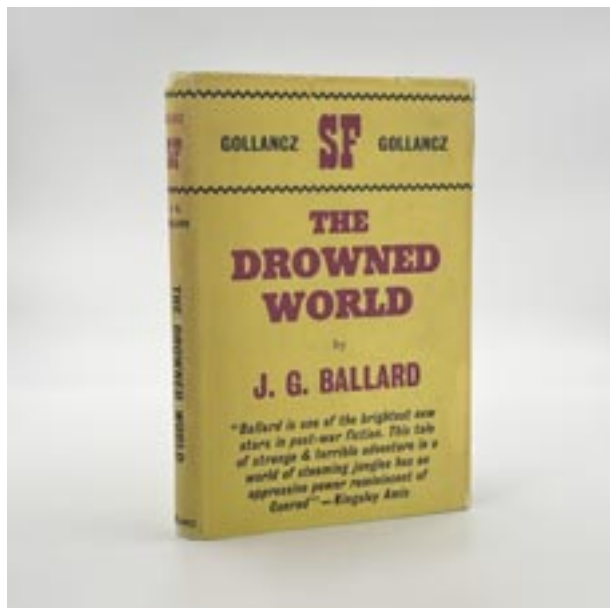


5. **BAKER, Samuel White.** Cyprus as I saw it. London, Macmillan, 1879. **£750**

8vo. Original illustrated cloth; pp. xx, 501, [2, advertisements], 40 (publisher's catalogue), wood-engraved frontispiece after photograph with tissue guard; light darkening to spine and lower cover, a little offsetting from endpapers, otherwise very good; contemporary Rugby School Library bookplate.

Very uncommon first edition. Following the British occupation of the island in 1878 Baker spent most of 1879 in Cyprus. Travelling in a gypsy van he describes his adventures and provides geographical and topographical descriptions, comments on the coexistence of Christians and Muslims and on the political situation. His writing is full of humorous remarks and detailed observations. Baker, who did not travel as a British official, like so many, but as a curious tourist was enchanted by the welcoming friendliness of the inhabitants.

THE ULTIMATE PREDICTION OF THE CLIMATE
CRISIS



6. **BALLARD, J.G.** *The Drowned World*. London: Victor Gollancz Ltd. 1962. **£2,000**

8vo. Red cloth boards with black lettering to spine; Yellow and Purple dust wrapper; pp. [6], 7-175, [1]; minimal foxing to upper-edge, very slight fading to dust wrapper and to spine, chipping to top corner of dust wrapper and loss to bottom; otherwise very good.

First UK edition, scarce in dust wrapper.

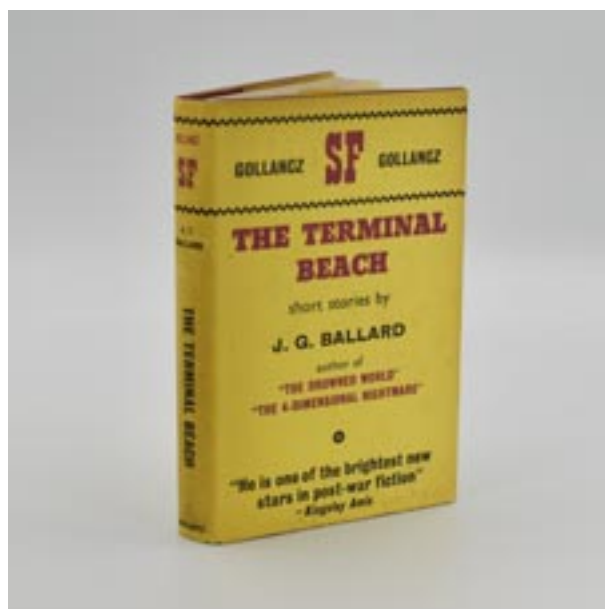
“Soon it would be too hot” is the first line of *The Drowned World*, written as biologist Robert Kerans presides over a melting society from his balcony, the rising water 10 storeys from his feet.

Set in the year 2145 in London, *The Drowned World* is Ballard’s second novel and portrays a post-apocalyptic future in which global warming has melted the ice caps and jungles have run riot, engulfing the city. The novel follows the attempts of hero Robert Kerans and his army of scientists as they try to salvage a broken world from the domination of nature which has grown beyond bounds as a result of increased solar radiation.

The ecological catastrophe envisaged in his novel has become an all too devastating, tangible reality, no longer merely located in fictional dystopias. Over fifty years since its publication, we have witnessed the average temperature of the earth drastically increase, with each of the last four

decades being warmer than any that came before it. The Greenland and Arctic ice sheets are melting rapidly and sea levels are dramatically rising.

In *The Drowned World* Kerans watches the “countless reflections of the sun move across the surface in huge sheets of fire, like the blazing faceted eyes of gigantic insects”. Not only did Ballard predict the severity of the climate crisis, his terrifying cityscape is becoming less and less of an imaginative exaggeration. The searing cultural commentary throughout the body of his work demonstrates how chaos can rage in the midst of presumed calm and how quickly conventional landscape, both physical and psychological, can be ruptured. As he is quoted; “Given that external reality is a fiction, the writer’s role is almost superfluous. He does not need to invent the fiction because the fiction is already there”.



7. **BALLARD, J.G.** *The Terminal Beach*. London: Victor Gollancz Ltd. 1964. **£1,200**

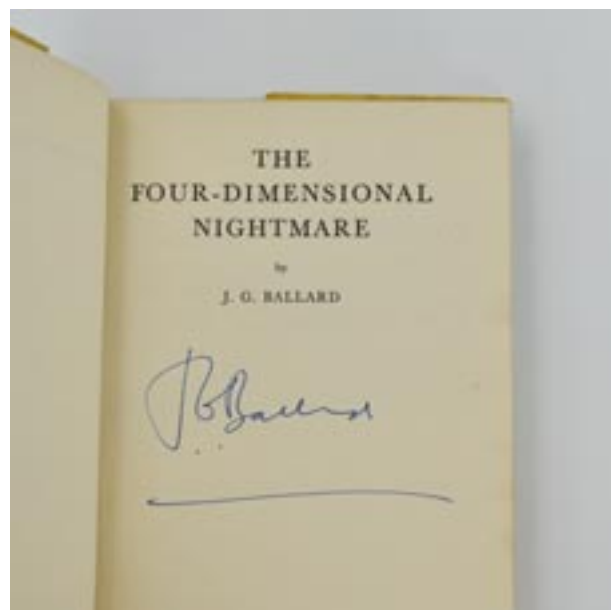
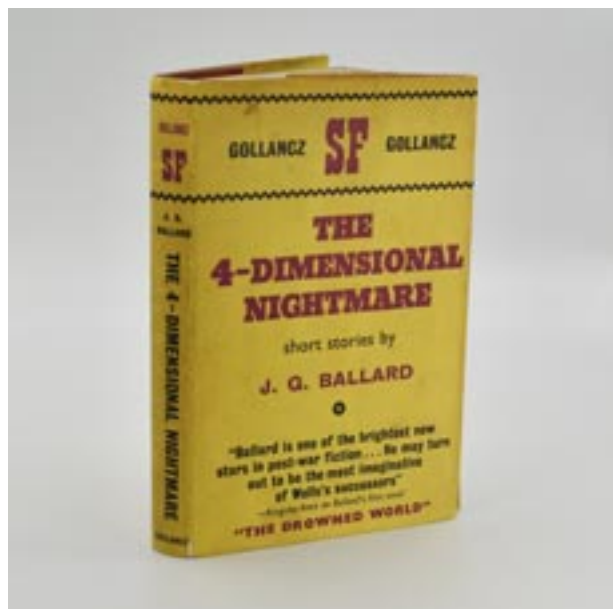
8vo. Original red paper boards with spine lettered in gilt, Iconic Yellow and purple dust jacket, pp. [vi], 221, [ii], Light wear to the edges of boards with minimal soiling to the text block edges and pages very lightly toned, dust jacket toned to spine and front wrapper lightly soiled, otherwise very good.

First edition.

An unnerving and eclectic selection of twelve short stories by a master of Post-War fiction, ranging from the title story in which a grieving

husband abandons his reality for a life on an island used for nuclear weapon testing to tales of the disturbing dismemberment of a washed up giant (*The Drowned Giant*) and the precursor to his later novel *The Crystal World* (“The Illuminated Man”)... All embody the vast imagination of a prolific commentator on the modern human condition.

SIGNED BY BALLARD



8. **BALLARD, J.G.** *The 4-Dimensional Nightmare*. London: Victor Gollancz. 1963. **£2,000**

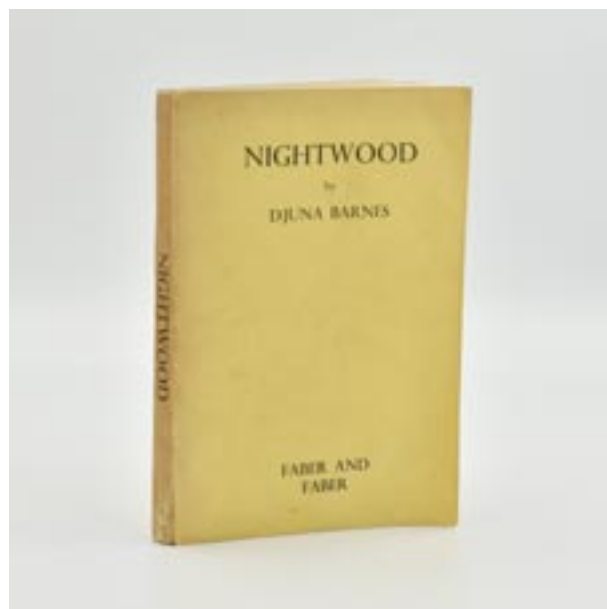
8vo. Original red boards with gilt lettering to spine, with yellow and purple dust jacket; pp. [xiv], 208; dust jacket with marginal tear and a few worn areas as well a little spotted and darkened in places with spine mildly marked, minimal toning to paper, contemporary booksellers label inside

front cover with neat ownership inscription to front fly leaf; a very good copy.

First edition, signed by the author to the title page.

A cult collection of the author's first collection of science fiction short stories, published only a year after Ballard's seminal novel *The Drowned World*.

RARE PROOF COPY



9. **BARNES, Djuna.** *Nightwood*. London: Faber and Faber. 1936. **£2,000**

8vo. Original yellow card covers lettered in black; pp. [vi], 9-259; vertical creasing along darkened spine with minimal compression to spine tips but internally fine; a very good copy.

Proof copy of a defining Lesbian classic.

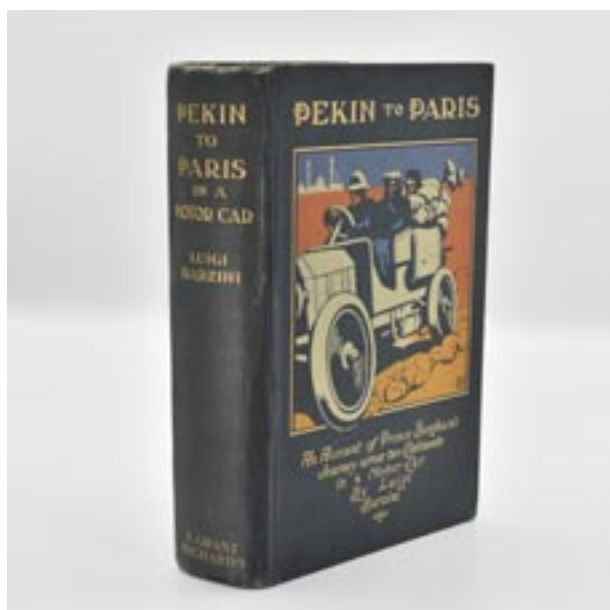
“A man is another person—a woman is yourself, caught as you turn in panic; on her mouth you kiss your own...”

Nightwood is considered a masterpiece of transgressive Modernist literature, being one of the earliest noteworthy novels to portray queer relationships and, explicitly, female homosexuality. With Dylan Thomas describing *Nightwood* as “one of the three great prose books ever written by a woman”, it is famously experimental in form and delves deep into the lives of a medley of intricate characters revelling in 1930s Paris, some based on Barnes' own life, including her turbulent relationship with the sculptor Thelma Wood. The writer herself boldly

refutes and subverts all classical expectations of prose, placing strict emphasis on unusual, non-linear structure and indulgent imagery in the very same way the writer's exiled personalities are torn in their striking efforts to exist.

Eliot prefaced the Harcourt and Brace 1937 edition and would enthusiastically pioneer its publicity, with the two exchanging intense communication over the years. Of its often extravagant language, T.S. Eliot would remark that it resembled that of an Elizabethan tragedy in his introduction and encouraged two readings of *Nightwood* in order to understand its true intricate layering.

The influential Jeanette Winterson would beautifully encapsulate the novel for the Faber and Faber's Modern Classics Edition of *Nightwood* in 2007 as such: "Nightwood is itself. It is its own created world, exotic and strange, and reading it is like drinking wine with a pearl dissolving in the glass".



10. **BARZINI, Luigi.** *Pekin To Paris. An Account of Prince Borghese's Journey across two Continents in a Motor-Car.* London: Grant and Richards. 1907. **£800**

8vo. Original colourful pictorial cloth, top edge gilt; pp. 645, highly illustrated with plates after the author's photographs, folding colour-printed map at rear, minor rubbing to extremities, occasional foxing to text, a good copy in the decorative original binding.

First edition in English, very rare. In the summer of 1907 the Italian journalist accompanied Prince Scipione Borghese who won the famous Peking to Paris motor race, after a journey of two months in an Itala car across China and Siberia, traveling amongst regions and people that had never seen a car before. The 1907 Itala (45HP) is now one of the main attractions of the Museo dell'Automobile in Turin, and a replica was palced in a pedestrianized historical street in Kirov, Russia. Founded by the Ceirano brothers in Turin in 1904 the automobile manufacturer Itala marks the founding of the Italian car industry, including FIAT.



11. **BEWICK, Thomas.** *Select Fables With Cuts Designed and Engraved from Thomas and John Bewick and Others, Previous to the Year 1784: Together with a Memoir and a Descriptive Catalogue of the Works of Messrs. Bewick* London: S. Hodgson, for Emerson Charnley, and Baldwin, Cradock and Joy. 1820. **£1,800**

Imperial 8vo (26.5 by 16.5 cm). Contemporary tan calf over marbled boards, spine with morocco lettering-piece; pp. [2], xl, 332, portrait-frontispiece engraved by Charlton Nesbit (on thinner paper), title-page with wood-engraved vignette, wood-engraved vignettes and illustrations throughout; extremities a little worn, internally only here and there the lightest of spotting, very few contemporary ms. annotations; a very clean and crisp copy.



First edition of this compilation of vignettes and fable illustrations by Bewick, together with a memoir and a catalogue of his oeuvre. The Newcastle publisher and printers collected original woodblocks from various sources and produced a bibliophile book. The prospectus for the work of 1819 announced ‘... the impression will consist of a very limited number’ (Tattersfield II, p. 624). The work appeared in three formats, demi 8vo, Royal 8vo, and this - the rarest - Imperial 8vo. The present copy is printed on remarkably thick paper, with the watermark dated 1818. Some of the earliest wood-engravings by the technique’s inventor and pioneer are featured in this beautiful book.



12. **BOCK, Carl Alfred.** *Temples and Elephants. The Narrative of a Journey of Exploration through Upper Siam And Lao.* London: Sampson, Low, et al. 1884. **£2,500**



8vo. Original illustrated cloth, pp. xvi, 438, [2, advertisements], one steel-engraved frontispiece-portrait of the King of Thailand, one tinted lithographic portrait of the author, lithographic folding map with author's route in red, woodcut illustrations in the text and on plates; expertly re-cased; a very good copy in a recent slip-case.



Very uncommon first edition, presentation copy, inscribed by the author to a General Consul in Danish-Norwegian, dated 1884, on the printed dedication page. This book records Carl Bock's journey to northern Thailand and Laos which had the support of H.M. King Chulalongkorn, to whom the book is dedicated. Carl Alfred Bock, a Norwegian natural scientist was the 'son of a merchant, brought up and educated in Oslo. In 1868 went to England where he married Mary Jane Absalon, and after a year of study and travel found a job with the Swedish-Norwegian Consul in Grimsby. When the Consul died, [he] moved to London to pursue his interest in natural science, building up a circle of contacts which included members of the London Zoological Society ... Bock's self-funded trip to Thailand (then called Siam) and what is now northern Thailand in 1881-2 included visits to the towns of Bangkok and Ayutthaya in central Thailand, Raheng (Tak) in the west, and in the north, Lamphun, Lakhon (Lampang), Chiangmai, Fang, Kiang Hai (Chiang Rai), and Kiang Tsen (Chiang Saen)' (Natural History Museum, online).



13. [BONFILS, Félix, photographer, and others.] Palestine [cover title]. Alès and Beirut: Bonfils & Cie. 1880s. **£1,000**

Folio (34 by 25 cm). Publisher's original pictorial cloth portfolio with bevelled edges, lettered in gilt to upper cover; 30 photographs in sepia (each c. 17 by 12 cm) mounted within decorative orange-brown borders on strong card, captions in English and suitable Biblical passages to lower margins; wear to portfolio, inner flaps and sides with restorations, one mount with chipped corner, minimal embrowning to margins of card (much less than usually encountered), very bright and with no fading at all to the photographs.

First edition of this compilation which is often incomplete. Published as a souvenir of Palestine, these photographs are reproduced from the work of the most prolific photographic establishment of the Middle East, Maison Bonfils, a family enterprise based in Beirut. Bonfils had been trained by Niépce, and his wife Lydie worked in the company as photographer as well.



Large square 4to. Publisher's full red calf by Zaehnsdorf, lettered, ornamented and illustrated in gilt, all edges gilt, watered silk endpapers, cloth covered slipcase; pp. 218, [2]; illustrated throughout with 96 colour plates and a number of black and white text figures; slipcase a little worn, very light offsetting initially and at the end, otherwise very good.

First and de luxe edition, specially designed and bound by Zaehnsdorf in London, number 23 of a print run limited to 100 copies, signed by the author. 'Criticism of the artist's talent as facile and slight has not been lacking, but his splendid studies of rough cobs and gipsy lads, the superlative expertise of *The Return from Ascot* with the Windsor greys, his studies of heavyweight-carriers and robust foxhunters and racing two-year-olds, were to bring to equestrian art of the 20th century a brilliance of achievement not seen since the epoch of George Stubbs' (Walker, *Sporting Art*, pp. 189-90).



14. [MUNNINGS]. BOOTH, Stanley. Sir Alfred Munnings 1878-1959. Philip Wilson for Sotheby Parke Bernet Publications. 1978. **£1,600**

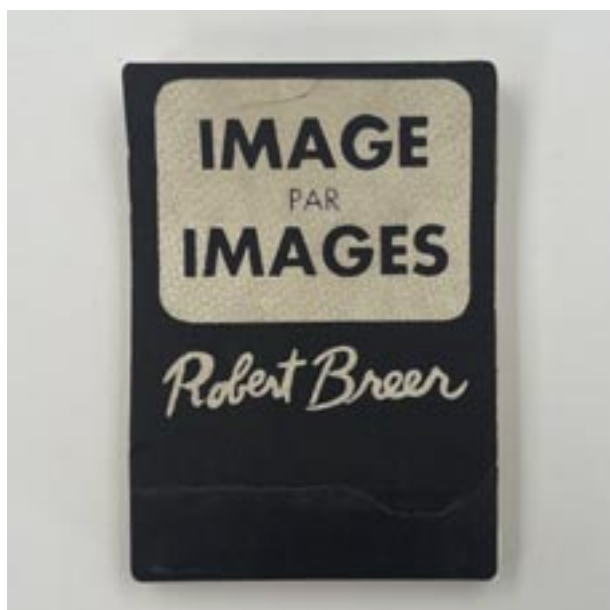


15. **BOTANICAL ALBUM.** Botanical Album with Original Illustrations of Flowers No publisher. [n.d., 1870s]. **£4,000**

Oblong, 26 by 36 cm. Quarter morocco over marbled boards; 22 original ink and watercolour depictions of flowers and a textual description, in French, alongside; marbled pastedown of cover abraded around perimeter, fep torn by lower hinge, plates are on a near card stock and very well preserved, very good.

Compiled probably by a student, this album is an exceptionally beautiful example of the genre. The handwritten descriptions are done with a calligraphic hand. Flowers include colchique, belle a nuit, fuchsia, capucine, etc.

INSCRIBED BY BREER TO HANS RICHTER



16. **BREER, Robert.** Image par images. Paris: Galerie Denise Rene. 1955. **£9,500**

12 x 9 cm. Flip book in original black paper covers; approx 100 leaves creating an animated sequence of abstract shapes; very good. *Provenance:* first leaf inscribed by Breer to Hans Richter, the Dadaist painter, film-maker and art historian. As a film-maker Breer acknowledged a debt to Richter: "Of course, I was excited to meet Hans; his early abstract "Rhythmus" films from the 1920s, their play with figure and ground, clearly influenced my early "Form Phases" series." (Interview with Michelle Kuo,

<https://www.artforum.com/features/everything-goes-an-interview-with-robert-breer-195827/>).

With note from former owner clarifying provenance.

First edition, published for the pioneering "Le Mouvement" exhibition at Galerie Denise Rene, which was the first kinetic art show in Paris. The American artist Robert Breer (1926-2011) was renowned for his experiments in animation. Known as the "kinetic poet of the avant garde" he worked across many of the great movements of the twentieth century and within a huge array of genres. His films often feature abstract images careering across the screen, a style which is represented in this flip book.

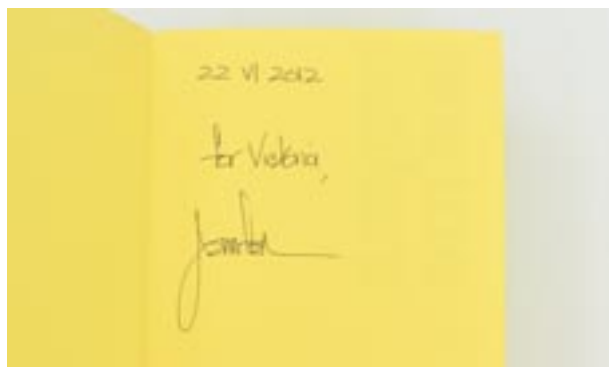
Breer first signed with Denise Rene in 1955 and found himself at the epicentre of the Parisian avant garde. Partly inspired by his father's work as an engineer for Chrysler, he found that his art was most successful when it dealt with movement and moved away from painting to film-making and other more kinetic forms. He was a natural fit for "Le Mouvement", in which he and other important avant garde figures such as Victor Vasarelt and Pontus Hulten displayed their experiments in motion and caused an artistic sensation.



17. BUDDHISM IN THAILAND B. E. 2500 [cover title]. Field Marshal P. Pibulsonggram, Prime Minister of Thailand and other members of the Cabinet in collaboration with the Thai people have caused this album to be published to promote and propagate Buddhism & to commemorate the auspicious occasion of the twentyfifth buddhish century. May 12-18 BE 2500 (1957). No place or printer, 1957. **£1,400**

Oblong large folio (54 x 37 cm). Original brown cotton-covered boards held together with metal studs, ornamented with stitching in silk, illustrated and lettered in silver, patterned paste-downs; pp. [28, the final two blank], highly illustrated, including after colour photography, all pages separated by tissue guards, printed on strong glossy card (playing card material?); covers a little dusty and lightly rubbed, one repaired tear to the cloth of front cover, internally very good.

This is the extremely rare celebration of Siddhartha Gautama in a splendid book production, issued in Bangkok with text in Thai, English, and French. Promulgated by the Indian Emperor Ahsoka Buddhism had arrived in Thailand in the third century BCE, and developed its distinctive shape known as Theravada School. The Piprahwa relics of Buddha had been given to Rama V (the King of Siam) a couple of years after their discovery in 1898, where they still reside.



18. **BUTLER, Jennifer** James Jennifer Georgina. [The Yellow Book]. London: Erasmus Publishing. 2010. **£2,000**

8vo. Publishers black papered fold down box; Yellow cloth with blindstamped lettering to cover; unpaigned; very minor staining to back cover otherwise fine.

Signed by the author, Jennifer Butler

A radical experiment in book design from Jennifer Butler in collaboration with Amsterdam-based world renown designer Irma Boom, sometimes referred to as “The Queen of Books”, this is an alternative autobiography of a family overcoming the plight of alcoholism. Written with the incorporation of over 1000 diligently preserved postcards that span ten years, it relays both meticulously and very intimately, the tangential story and emotional movements of the Butler family.

During the genesis of the book, consisting of a three-year collaboration between Boom and the

Butler family, she also decided to include the Dutch photographer Erwin Olaf, who took portraits of the three.

As well as achieving many prizes of the same standard as the prestigious Gutenberg-Preis, Boom’s work is also included in the permanent collection at MoMa.

“I’VE GOT MY TEETH IN YOU”



19. **CARTER, Angela.** Unicorn. Leeds: Thaloc. 1966. **£2,800**

Thin pale green card covers wire-stitched with staples and with title to front wrapper in black; lettering on rectos alone, pp. [7]; some spotting to front cover and minimally throughout; minor indent to front cover; otherwise very good.

A Thaloc print-out, first edition, sole printing and one of 150 copies.

I have sharp teeth inside my mouth,

Inside my dark red lips,

And lacquer slickly hides the claws

In my red fingertips”

- c) Lights, action

Although appreciated as one of the most imaginative post-war writers, Angela Carter is unfortunately little recognised for her at once astounding, and yet unsettling, poetic contribution.

Unicorn was originally published in Bristol’s *Vision magazine* and transforms the famous, ancient myth of the lady and the Unicorn. The poem illuminates the genesis of the transgressive

themes that would later feature throughout her illustrious career; those that would take centre stage in her later novels, such as the reworking of myth and the subversion of societal convention and expectations of gender in *The Bloody Chamber*.

As the first page asserts, “Q. What have unicorns and virgins got in common?/ A. They are fabulous beasts” - a) The Unicorn

SIGNED AND DOODLED BY ANGELA CARTER



20. **CARTER, Angela.** *Love*. London: Rupert Hart Davis. 1971. **£1,000**

8vo. Original publisher's turquoise cloth with silver lettering to spine; Illustrated dust jacket by Martin Leman; Authors drawing of a wine bottle, glasses and a candle to ffep with the inscription,

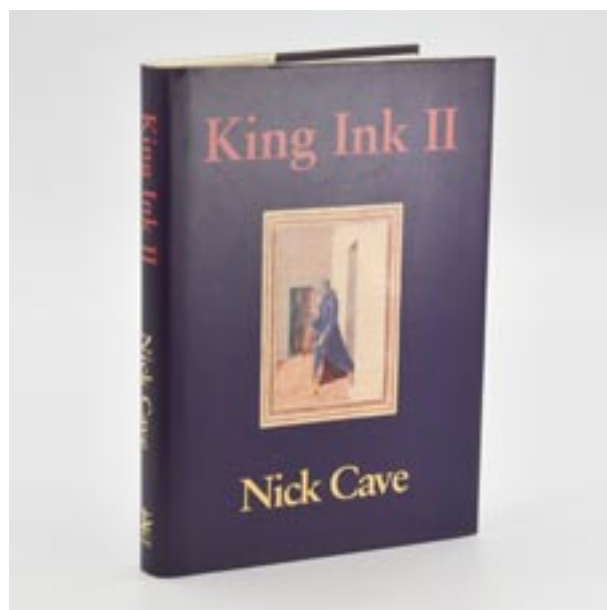
'For Joe/from Angela'; pp. [vi], 124; Slight toning to top and bottom of front board, lightly rubbed at top and bottom of spine, minor spotting to top edge; otherwise near fine.

First edition, signed and doodled by the author.

Known for her radical feminist and gothic fiction, the prolific *Angela Carter* would describe *Love* as being a devastating 'tragedy of contemporary manners...a total analysis of a complex, emotional situation, leaving nothing out, and being as honest as possible'.

Alongside Carter's novels *Shadow Dance* (1966) and *Several Perceptions* (1968), *Love* is often considered the third part of a *Bristol Trilogy*.

MURDER BALLADS

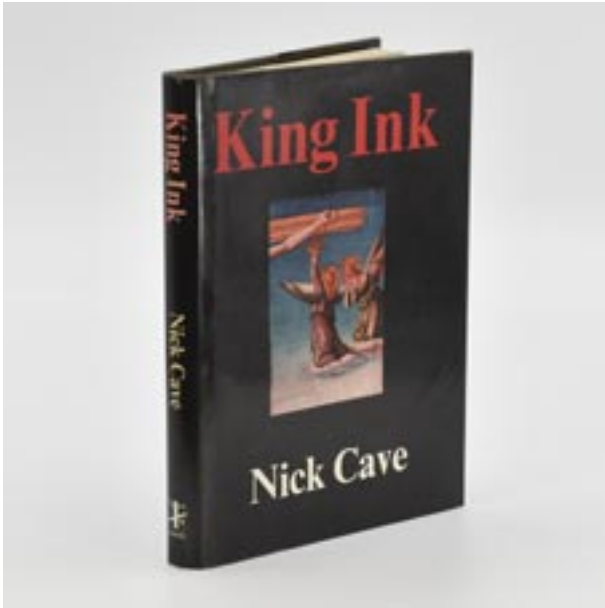


21. **CAVE, Nick.** *King Ink II*. London: Black Spring Press. 1997. **£200**

Small 8vo. White cloth with gilt lettering to spine, fascimile manuscript notes to endpapers, with illustrated blue dust jacket; pp [vi], 183; fine.

First edition.

The second compilation of Nick Cave's early lyrics includes all the albums from *Tender Prey* to *The Boatman's Call*, several unrecorded lyrics and an essay on language and the Bible.



22. **CAVE, Nick.** *King Ink*. London: Black Spring Press. 1988. **£350**

Small 8vo. Black cloth with gilt lettering to spine and with red and black pictorial dust wrapper; pp. [vi], 158, [iv]; rubbing to top of spine and with fading to dust jacket spine; otherwise near fine.

King Ink is the inimitable Australian musician Nick Cave's first published book. A powerful combination of song lyrics, verse and prose, it also includes all the lyrics to date for his songs with *The Bad Seeds*.



23. **CAVE, Nick** *The Death of Bunny Munro*. Edinburgh: Canongate Books Ltd. 2009. **£400**

8vo. Unopened and encased in a white slipcase with pink lettering to spine and photograph of a bunny to front and back wrapped in plastic cover; Waterstones stamp indicating signed exclusive edition to front of slipcase; pp. [viii], 279; fine.

Signed, first UK edition of Nick Cave's second novel

The Death of Bunny Munro was Nick Cave's first novel in 20 years following his highly acclaimed debut, *And the Ass Saw the Angel* (1989). Upon its release, this work from one of the most revered songwriters of his generation was published in 31 countries around the world. It details the tale of a man's bizarre and twisted road to ruin but more than anything, serves as a simultaneously tender, horrific and comic tale of a door-to-door beauty product salesman's road trip with his nine-year-old son.



24. **CHANDLER, Raymond.** *The Little Sister.* Boston: Houghton Mifflin Company. 1949. **£3,600**

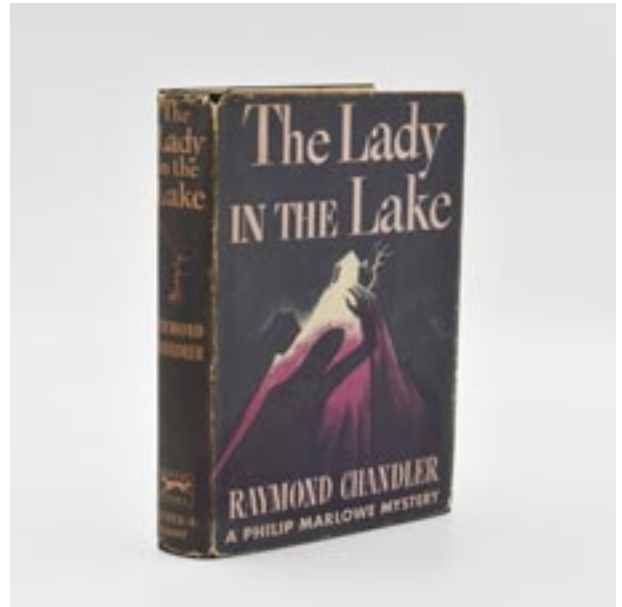
8vo. Original red cloth with blue sword illustration to front board and blue lettering to spine with rough edge pages, with original illustrated dustjacket by Boris Artzybasheff; pp. [viii], 245, [3]; light indentation to head and tail of spine and foxing to top and foreedge, browning to endpapers; bright front panel of dustjacket with partially repaired marginal loss and short tears; “The Holliday Bookshop” label stamped to rear pastedown; a very good copy.

First American edition.

“...a big hard-boiled city with no more personality than a paper cup”.

The Little Sister is the riveting fifth installment in the case of famous private investigator, Philip Marlowe, and the first novel Raymond Chandler wrote after his stint as a screenwriter for Paramount. It is fascinating in its fictionalisation of his life and experiences in Hollywood, as well as the way it exemplifies his disillusionment with the film industry and Los Angeles culture. Specifically his contempt for Billy Wilder who was his writing partner on the 1944 adaptation of *Double Indemnity*.

In a letter to the critic James Sandoe, Chandler was reported to have said: “*The Little Sister* was written in a bad mood”.



25. **CHANDLER, Raymond.** *The Lady in the Lake.* New York: Alfred A. Knopf. 1943. **£7,000**

8vo. Original light green cloth with dark green lettering to front board and spine, rough edge pages, original illustrated black and purple dust jacket with a photograph of the author to rear wrapper; pp. [viii], 216, [2]; slight bumping to head and tail of spine and offsetting from pastedowns, general fading to rear panel and small tears to head and tail of dust jacket spine, “The Holliday Bookshop” label stamped to rear pastedown, otherwise very good.

First edition.

The Lady in the Lake involves the mysterious incident of a missing woman in a small mountain town nearly 100 miles from Los Angeles city (an unusual choice of geography for Chandler’s detective novels). It is the fourth to feature renowned detective Phillip Marlowe.

Often referenced as the inventor of the hard-boiled detective genre, Raymond Chandler employed the term “cannibalized” to describe his method of collating short stories into novels, recycling and expanding upon on them, particularly in *The Lady in the Lake* (which finds inspiration from a short story of the same name, “Bay City Blues” (1938) and “No Crime in the Mountains” (1941).

Significantly, the film adaptation of 1947 creatively manipulated its cinematography to represent subjective perspective, with detective Marlowe barely seen except as a reflection, a method which was not well received by an audience that craved the iconic temperament of the novel’s famous protagonist.



26. **CHRISTIE, Agatha.** *Death on the Nile*. New York: Dodd, Mead and Company. 1938. **£3,500**

8vo. Priginal orange cloth with illustration in black and black lettering to spine, top edge blue, others rough, with original illustrated dust jacket with advertisements in blue to rear wrapper; pp. [viii], 326, [4]; offsetting from endpapers otherwise interally minimally toned and with the occasional minor spotting (as usual); wrappers with loss to head and tail of spine as well as marginal flaws and short tears, very good.

First American edition.

“Love can be a very frightening thing...That is why most great love stories are tragedies.”

Undeniably Agatha Christie’s most popular detective novels, *Death on the Nile* is one of literature’s most famous ‘travel mysteries’ in which the peace of an Egyptian cruise and a honeymoon are brutally disturbed by the discovery of a young woman who has been shot in the head. Although the iconic Hercule Poirot’s eavesdropping leads him to an obvious suspect, nothing is at all what it appears to be...

Agatha Christie was inspired by her own impressive expeditions for the composition of the novel. After marrying the archaeologist Max Mallowan, Christie traveled with him and was often responsible for independent contributions to the practice such as cataloguing, photographing and even partaking in the restoration of artifacts

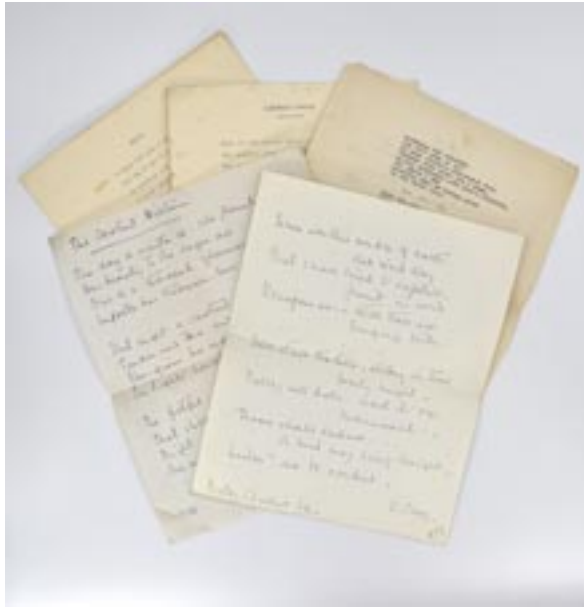
herself. It is recorded that on one occasion, Christie even came up with her own archaeological revelation: the idea of using face cream to polish ivories that were discovered in Nimrud in Iraq.

Agatha Christie wrote the classic *Death on the Nile* during a stay in Southern Egypt, where she reflected on the real characters she had encountered in her past in 1933 on a luxury vessel, the S.S. Sudan.

Agatha Christie and Max Mallowan’s own romance would avoid criminal trajectory and last a lifetime.

WITH MANUSCRIPT POEMS AND A RARE WORK
BY ERIC GILL





8vo. Original linen-backed boards, printed paper spine label (slightly embrowned), edges untrimmed; pp. [viii],36, colophon; 8 wood engravings by Eric Gill; a very good copy. *Provenance*: from the collection of a friend of Enid Clay's known to us only as Eve.

Limited to 450 numbered copies, ffep inscribed by the author "To Eve/ with love and remembrance/ Enid". This book was "crowned" as the finest publication of 1925 by the Double Crown Club and is noted not only for Clay's fine poems but also for the wood engravings by her brother, Eric Gill.

sold with



1. Wedding invitation, 12 x 10 cm, [4] ll. folded at top edge, with cover design "Man and woman embracing" by Eric Gill. This is an invitation to the 1938 wedding of Margaret, Enid's daughter and Eric's niece, to Edgar Breitenbach, an art historian who would later become instrumental in tracking down artworks ransacked by the Nazis during the war. We have found only two other specimens of this very rare Gill work at the Victoria & Albert Museum and Washington University.

2. Prospectus for *The Constant Mistress* by Enid Clay, Golden Cockerel Press, 1934. 4 ll, with wood engravings by Eric Gill.



3. Manuscript draft of "The Constant Mistress" in Enid Clay's hand, ink, dated 1927, pale blue notepaper 26 x 20.5 cm, one side only.

4. Manuscript draft of poem beginning "When all this wonder of earth and vivid sky..." in Enid Clay's hand, dated 1932, pale blue notepaper 26 x 20.5 cm, both sides. Recto with message "These are the mines I tried to get into shape when I was with you. 'Pedlars Pack' a new magazine printed them in their March number",

5. 4 typed drafts, cream notepaper 24 x 19cm, each on one side only, of three poems from *The Constant Mistress*, "Gifts", "Suburban Spring" and "Norfolk Dunes" (here "The Dunes"), and one untitled poem dated 1927.

27. [GILL, Eric.] CLAY, Enid. *Sonnets and Verses*. Golden Cockerel Press. 1925. **£2,000**

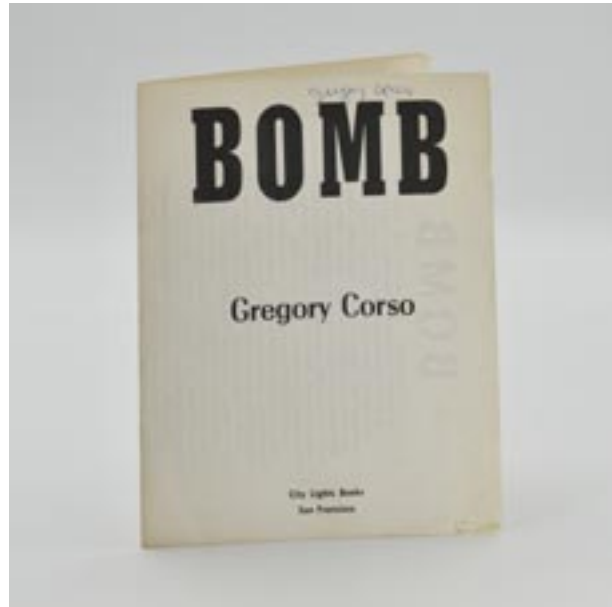
Evan Gill 274. Chanticleer 25.



28. **CONDER, Josiah.** *The Modern Traveller ... Palestine; or, the Holy Land.* London: James Duncan. 1824. **£350**

12mo. Contemporary full calf, spine with raised bands and two contrasting lettering-pieces, compartments ornamented in gilt, boards with gilt-ruled double-fillet and ornamented in blind; pp. vi, 372, folding engraved map, engraved plan, two engraved plates (bound without half-title); light toning and discolouration here and there; a very good copy with later ownership inscription.

First edition of the sum of the topographical and geographical knowledge of the Holy Land in the first half of the 19th century. In 1824 the bookseller and writer Josiah Conder (1789-1822) had 'entered into an agreement with James Duncan of Paternoster Row to edit the afterwards well-known series of the *Modern Traveller*, undertaking in the first instance to furnish the volume on Palestine only. Ultimately he compiled the whole set of thirty volumes (1825-9), having assistance in only one or two of them. The series was successful, despite the fact of its editor's never having left his native country' (ODNB). 'It was one part of the plan, so to arrange the volumes that the description of any country might be sold separately' (author's preface in this, the first volume in the 30-volume series, 2nd edition).



29. **CORSO, Gregory.** *BOMB.* San Francisco: City Lights Books. 1958. **£1,200**

Fold-out paper broadside (610 x 190 mm); creasing and wear to front cover otherwise near fine.

First edition, signed.

“In the hearts of mans to come more bombs will be born”

BOMB is arguably one of the very first poems to acknowledge the reality of the atomic bomb.

BOMB was composed in Paris in a lodging house nicknamed, “The Beat Hotel” whilst in the company of *Allen Ginsberg* (who had just begun his famous poem *Kaddish*) and *William Burroughs* (who was compiling his seminal countercultural text, *Naked Lunch* from his previous writings).

The poem is a visual poem or a *calligram*, what with the text structured in the shape of a mushroom cloud. With its shameless blend of politics and humour, it was originally misunderstood as being in a positive alliance with nuclear war, particularly the beginning lines, “You Bomb /Toy of universe Grandest of all snatched-sky I cannot hate you”. First reading the poem at New College in Oxford in 1958, Corso was heckled by the many members of the Campaign for Nuclear Disarmament that were present.

At the time, Corso was in a relationship with *Belle Carpenter*, whose family, the *DuPonts*, had been responsible for the manufacturing of the atomic bomb. Of this ironic situation, he made the statement: “her family made the atom bomb, and I wrote the ‘Bomb’ poem. See the combine?”.

Bob Dylan found inspiration with Corso’s work and its correlation with the political atmosphere, saying in an interview in *Chronicle* in 2004: “The Gregory Corso poem ‘Bomb’ was more to the point and touched the spirit of the times better—a wasted world and totally mechanized—a lot of hustle and bustle—a lot of shelves to clean, boxes to stack. I wasn’t going to pin my hopes on that.”

On his writing process in *How Poetry Comes to Me* (the epigraph of his famous collection *Gasoline*), Corso made the comment; “...It comes, I tell you, immense with gasolined rags and bits of wire and

old bent nails, a dark arriviste, from a dark river within.”

“THE CORPSE REVIVER” AND OTHER
COCKTAILS



30. **CRADDOCK, Harry.** *The Savoy Cocktail Book.* Being in the main a complete compendium of the Cocktails, Rickeys, Daisies, Slings, Shrubs, Smashes, Fizzes, Juleps, Cobblers, Fixes, and other Drinks, known and vastly appreciated in this year of grace 1930 ... compiled by Harry Craddock of the Savoy Hotel, London. London: Constable & Company. 1930. **£2,000**

8vo. Original cloth-backed boards, lettered in gilt to spine; attractive Art Deco design to the upper cover in green, black, silver and grey; decorative end papers; pp. 288; with an addendum Barcardi

cocktail to p. 25; coloured decorations throughout by Gilbert Rumbold; a couple of spots to fore-edges, very light rubbing to binding, splash marks to p. 49, generally very bright and clean, very good indeed.

The true first edition of this celebrated cocktail book, with the pagination beginning from p. 1. Sought after both for its recipes and for the fine Art Deco cover, cocktails included are the Corpse Reviver: “Four of these taken in swift succession will unrevive the corpse again”, the Earthquake Cocktail: “So-called because if there *should* happen to be an earthquake on when you are drinking it, it won’t matter”, the Rattlesnake Cocktail: “So called because it will either cure Rattlesnake bite, or kill Rattlesnakes, or make you see them”, and many more.

A wonderfully designed collection of cocktails evoking the spirit and gaiety of the era.



31. **CULPEPER, Nicholas.** The English Physitian: or an astrologo-physical discourse of the vulgar herbs of this nation. Being a compleat method of physick, whereby a man may preserve his body in health; or cure himself, being sick, for three pence charge, with such things only as grow in England, they being most fit for English bodies. London: Peter Cole. 1652. **£8,500**

Small folio. Contemporary full brown calf boards, twentieth century rebacking, spine with raised bands and red morocco gilt lettering piece; pp. [xii], 255, [5, index and ads], frontispiece portrait of Culpeper; extensive paper repairs to frontispiece and title page, f. G2 roughly opened with portion torn from margin affecting text, toned throughout, a very good example of an extremely rare book.

First edition. Better known in its later incarnations simply as Culpeper’s *Herbal*, this was a highly popular work, combining astrology with herbalism to create an oddly coherent medical system. The book itself is more a digest of the work of other physicians made affordable by the omission of illustrations and accessible by a focus on medicinal plants available in England.

Culpeper was regarded as something of a quack even in his own day, but his significance in being among the first British physicians to work with the plants being discovered in the New World and in, for instance, identifying the foxglove, or digitalis, as a treatment for heart conditions should not be underestimated. Certainly, his name has become synonymous with herbal medicine to this day.



32. **CULPEPER, Nicholas.** Complete Herbal, to which is now added, upwards of one hundred additional herbs, with a display of their medicinal and occult qualities; physically applied to the cure of all disorders incident to mankind... London: Thomas Kelly. 1823. **£400**

4to. Recent tan half calf over marbled boards, spine with gilt raised bands, gilt lettering; pp. vi, 398, [4, index], frontispiece portrait of Culpeper, 40 hand-coloured plates; frontis creased, intermittent spotting, tear to margin of plate 31 not affecting image, very good.

Later, enlarged edition of this classic herbal. "Of the astrological herbalists, Nicholas Culpeper stands eminently forward. His 'Herbal', first printed in 1652, which continued for more than a century, to be the manual of good ladies in the country, is well known; and, to do the author justice, his descriptions of common plants were drawn up with a clearness and distinction that would not have disgraced a better pen" (Hunt 711).

33. **CURTIS, William.** Flora Londinensis: or, plates and descriptions of such plants as grow wild in the environs of London: with their places of growth, and times of flowering, their several names according to Linnæus and other authors: with a particular description of each plant in Latin and English. To which are added, their several uses in medicine, agriculture, rural œconomy and other arts. London: Printed for and sold by the author ... and B. White and Son. 1777-98. **£20,000**

Folio. 6 fascicles bound in 3 vols. Early nineteenth-century full brown calf, gilt fillets and elaborate gilt central borders to spines, sometime rebacked, spines with gilt raised bands and lettering, green marbled endpapers, a.e.g.; pp. 2 (preface in vol I), 432 plates each with text leaf; text leaves with marginal numbering in pencil, very occasional light browning but generally very clean in a handsome binding, very good. *Provenance:* front pastedowns with bookplate of Lady Sarah Hay Williams (1801-1876). The daughter of the 1st Earl Amherst, she was herself

a botanical illustrator and watercolour painter many of whose works, primarily of plants seen in India where she toured with her parents, are now held by the British Library. She had work published in *Edwards's Botanical Register*, while her sketches of the Loire inspired her husband Sir John Hay Williams to build Chateau Rhianfa in Anglesey for her. The botanist Nathaniel Wallich named the extravagant Burmese tree *Amberstia nobilis* in her honour.

First edition. Despite its parochial title, this was the first colour-plate national flora of Britain. For the first time it established an idea of the range and character of British flora for both scientist and aesthete. It is still of utmost importance in describing, as Wilfrid Blunt writes, “the distribution of the plants at that time, a distribution which has sadly changed for the worse, especially with regard to some of our rarities” (*Great Flower Books*, 1990 edition, p. 55). It was the first great work of William Curtis (1746-1799), and he produced 70 parts until near bankruptcy forced him to discontinue the work. He had produced 432 plates. Curtis was astute enough to realise that estate owners with fine gardens, rather than botanists, were more likely to be able to afford fine books and rebuilt his fortunes by launching the phenomenally successful *Botanical Magazine*. It was not until after his death that George Graves, having inherited the rights to the work from his father, one of Curtis’s original artists, set about completing the work in collaboration with W.J. Hooker, adding over 200 new plates and updating the text.

The plates are the crowning glory of this work, being fully hand-coloured life size representations of every species of British plant. They are, according to E.J. Salisbury, “the most successful portrayals of British wild flowers that have ever been achieved” (*Flowers of the Woods*, 1945, p. 6). Curtis’s original plates were by several artists including his great protégé Sydenham Edwards and J. Sowerby.

Nissen BBI 440 (incorrect plate count); Great Flower Books, 1990 edition, p. 88; Henrey 597.



34. **DARWIN, Charles Robert.** *The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.* London: William Clowes and Sons for John Murray, 1876. **£2,000**

8vo. Original green cloth, boards with blind-ruled borders, spine titled in gilt, brown endpapers; pp. xxi, [1 (blank)], 458, folding lithographic plate by W. West; slight crease to spine, overall a fresh copy in the bright original binding.

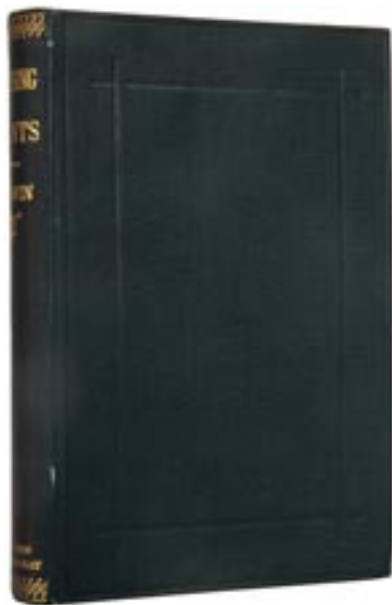
Sixth edition, eighteenth thousand. The first issue of the final definitive text, the bibliographer noting that the last corrections in this issue are “slight but undoubtedly those of Darwin himself”. It is also one of the scarcer issues of the work, there being only 1,250 copies printed - “this number is as small as any, being equalled only by that of the first edition”. Freeman goes on to point out that the significance of this issue was long overlooked and that it was, and still is, “remarkably hard to come by”. “The sixth edition, which is usually regarded as the last, appeared in February, 1872. Murray’s accounts show that 3,000 copies were printed [i.e. the 11,000th-13,000th thousands] [...] It is again extensively revised and contains a new chapter, VII. This was inserted to confute the views of the Roman Catholic biologist St George Mivart. The edition was aimed at a wider public and printed in smaller type, the volume shorter again and giving the general impression of a cheap edition, which at 7s.6d. it was” (Freeman, p. 79); it was an edition intended for a mass market — indeed, Darwin had

heard that a group of Lancashire workmen had clubbed together to buy a copy — and Darwin “realised that there were more markets to penetrate, more audiences to reach” (Browne II, p. 354).

Apart from the change of the title to *The Origin of Species*, and the addition of a glossary, compiled by W.S. Dallas, the sixth edition is notable as that in which “the word ‘evolution’ occurs for the first time. It had been used in the first edition of *The descent of man* in the previous year, but not before in this work. ‘Evolved’ had been the last word of the text in all previous editions, but ‘evolution’ had been omitted, perhaps to avoid confusion with the use of the word by Herbert Spencer or with its more particular embryological meaning. The word had however been used in its transformist sense by Lyell as early as 1832 (*Principles of Geology* [...]). In this edition it occurs twice on page 201 and three times on page 424” (Freeman, pp. 79-80).

Freeman 401.

PIONEERING WORK ON BOTANY



35. **DARWIN, Charles Robert.** The Movements and Habits of Climbing Plants. London: William Clowes and Sons for John Murray. 1891. **£300**

8vo. Original green cloth gilt; pp. x, 208, 32 (ads), wood-engraved illustrations in the text after George Darwin; previous owner's signature to prelim, partially uncut, very good.

Second edition, fifth thousand.

Darwin's investigation of the adaptive value of climbing plants was originally issued in the *Journal and Proceedings of the Linnean Society of London* in 1865 and was only published in book form in 1875 in its second edition, which greatly enlarged the original work of 118 pages to 208 pages. Darwin “found that ‘climbing’ is a result of the process of nutation; the apex of the plant's stem bends to one side while it grows and the plane of the bend itself revolves, clockwise or counterclockwise, so that the apex describes circular sweeping movements. In the hop plant — in hot weather, during daylight hours — it takes a little over two hours for each revolution. If the growing stem hits nothing, it continues to circle; if it hits an object it wraps itself around it by twining. Twining thus enables a young and feeble plant, in one season, to raise its growing point and leaves much higher from the ground, with more exposure to sunlight and air, without expending time and energy in the synthesis of woody supporting tissues. There is a further delicate adaptation here; a twining plant will not twine around an object larger than approximately six inches in diameter. This adaptation prevents it from climbing up a large tree, where it would be deprived of air and sun by the tree's own leaves” (*DSB III*, p. 575).

Darwin continued these researches further after publication through his investigations into the mechanics of the bending of a plant's stem, which were published in *The Power of Movement in Plants* in 1880.

Freeman 846.

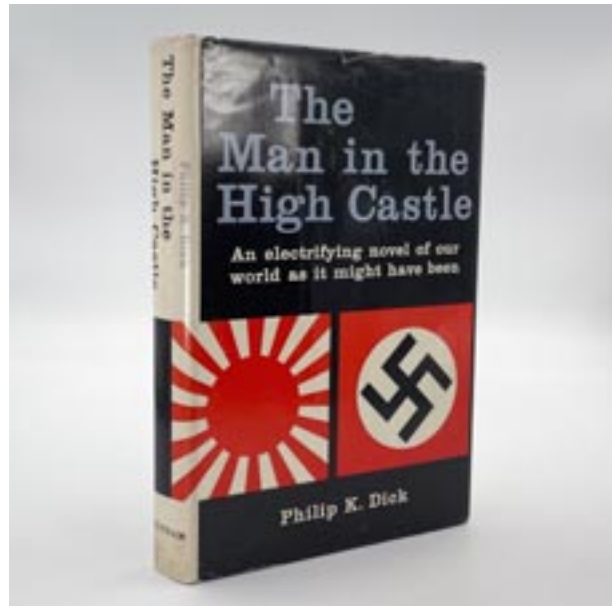


36. **DICK, Philip K.** *The Collected Stories of Phillip K. Dick*. Columbia: Underwood Miller. 1987. **£800**

5 volumes, 8vo. Original light blue wrappers with description of the book to all front covers; pp. I: [vi], 407, [1]; II: [vi], 399, [1]; III: [vi], 383, [1]; IV: [vi], 385, [5]; V: [vi], 399, [1]; minimal wear to spines and minor stain to bottom edge of Vol. I, otherwise an excellent, near fine set.

A five-volume set of Uncorrected Proofs.

The Collected Stories of Phillip K. Dick is an impressive compilation of all of the published stories, novelettes and novellas from one of the most influential figures in twentieth-century science fiction. It showcases four previously unpublished stories who have their first appearance in this collection and it is vast enough to have the capacity to contain fifteen of Phillip K. Dick's novels, being a precious set of over 900,000 words.



37. **DICK, Philip K.** *Man in the High Castle*. New York: G. P. Putnam's Sons. 1962. **£2,000**

8vo. Original black cloth, titles to upper board and spine in red, top edge stained yellow others untrimmed, in the original pictorial dust jacket (price-clipped); pp. 239, [1 (blank)]; jacket lightly tanned and creased, with some small internal repair, otherwise an excellent copy.

First edition, first printing with the printer's code D36 on page 239, of Philip K. Dick's dystopian masterpiece.

In *The Man in the High Castle*, Dick imagines an alternate history in which Japan and Nazi Germany have won the Second World War and divided the defeated USA into spheres of influence. Set in 1962, fifteen years after the Axis victory in 1947, the novel follows the lives of various characters living under Japanese or Nazi rule in a partitioned America. At the centre of the story is the "Man in the High Castle", the enigmatic author of a novel-within-the-novel, *The Grasshopper Lies Heavy*, a banned and subversive work that envisions an alternate reality where the Allies won the war.

Philip K. Dick famously used the *I Ching*, the ancient Chinese divination text, to shape the structure, themes, and plot of *The Man in the High Castle* – a method mirrored by the characters in the novel, who themselves consult the *I Ching* to guide their decisions and make sense of their fractured world.

Winner of the Hugo Award for best novel 1963, *The Man in the High Castle* was loosely adapted as a serial drama in 2015-19.



38. DODOENS, Rembert (trans. Henry LYTE). A Nievve Herball, or historie of plantes: wherein is containyed the whole discourse and perfect description of all sortes of herbes and plantes: their divers and sundry kindes: their straunge figures, fashions and shapes... nowe first translated out of French into English, by Henry Lyte Esquier. London [i.e. Antwerp]: [printed by Henry Loë, sold] by my [sic] Gerard Dewes, dwelling in Pawles Churchyarde at the signe of the Swanne. 1578. **£12,000**

Folio. 17th-century English calf, double fillet border to boards, 19th-century reback, spine with gilt raised bands, gilt centre tools, black morocco gilt lettering piece, edges stained red; pp. [xxiv], 779, [9, index defective, see below], Old English type, some Greek, Roman and italic, woodcut title page with Lyte's coat of arms to verso, woodcut

portrait of Dodoens, woodcut initials, and woodcut illustrations throughout; index lacking f. 3x1, last two leaves of "Index appellationum", "The English Table" and "A Table of the Nature, Vertue, and Dangers" (14 pp. in total), but supplied with "Index to Lyte's Herbal Names of Plant" in ff. 10 of manuscript in an 18th-century hand; boards and extremities slightly rubbed; a little dampstaining to margins of first few leaves, trimmed close at head in places, occasionally touching running titles, old paper repairs to upper and outer margins of ff. 3T2, 3T3, 3U, 3U2, and to foot of last two leaves (not affecting text), unusually clean, very good; occasional neat ink notes in an 18th-century hand, inkstamp of Bolton Public Libraries to front pastedown and margin of index.

First English edition, first published in Dutch in 1554 as *Cruydeboeck* and translated by Lyte from Charles de l'Eluse's French translation. This edition is scarce and is rarely found complete. This copy benefits from retaining both the title page and Dodoen's portrait.

The great work of the Flemish physician Rembert Dodoens (1517-1585) became the most translated book of the sixteenth century after the Bible, such was its popularity and influence. Part of this popularity was that the book was not written in Latin but in Dodoens's own tongue, and thereafter translated into other vernaculars, ensuring its accessibility, although it was later published in a Latin translation by Dodoens himself to appease the medical establishment. Another appealing feature was that the plants were not arranged alphabetically but in six groups for ease of identification, which not only made the book easier to use but also introduced early ideas of taxonomy.

Henrey 110; Hunt 132; Nissen 516; STC 6984.

ONE OF THE GREAT ILLUSTRATED BOOKS OF
THE WORLD



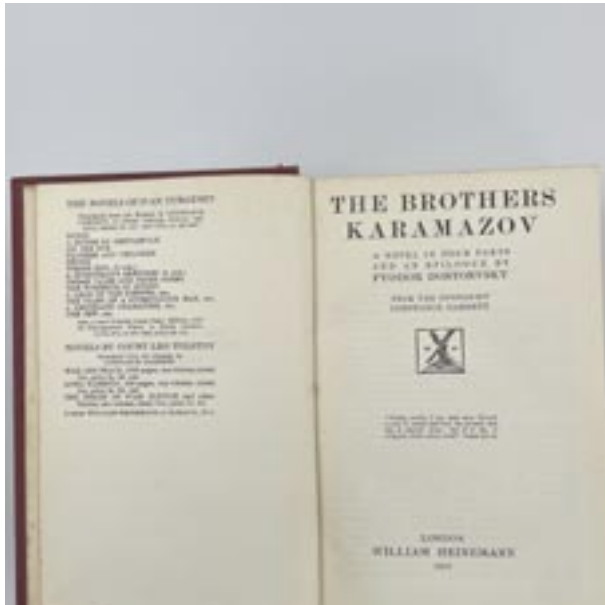
39. **DORÉ, Gustave, and Blanchard JERROLD.** London; A Pilgrimage. London: Grant & Co. 1872. **£2,500**

Folio. Original burgundy cloth, lettered in gilt to front and spine, bevelled edges; pp. [x], xii, 191, [1], illustrated by Dore with 54 full page wood engraved plates with titled tissue-guards and 126 engravings throughout the text; a little shelf wear to extremities, occasional foxing, generally very good.

First edition. The theme of this book had been anticipated by Matthew Arnold three years earlier when he wrote of “London, with its unutterable external hideousness, and with its internal canker of *publice egestas, priviatim opulentia* - to use the words which Sallust puts into Cato’s mouth about Rome, - unequalled in the world” (*Culture and Anarchy*, London 1869, p.31). Gustave Doré collaborated with the journalist Blanchard Jerrold to explore Victorian London, spending four years to produce this masterpiece in which the chiaroscuro illustrations embody the light and shade of the city. “Doré’s devastating realization of the contrast of wealth and poverty in a modern metropolis makes *London* one of the great illustrated books of the world.” (Gordon Ray, *The Illustrator and the Book in England from 1790 to 1914*, describing the English edition).

This book had a considerable influence on Vincent van Gogh who dubbed it “superb, and noble in sentiment” as it confirmed his urge to express the human condition being squeezed into sheer survival of poverty and squalor brought about by the alienations of modern, industrialized civilization.





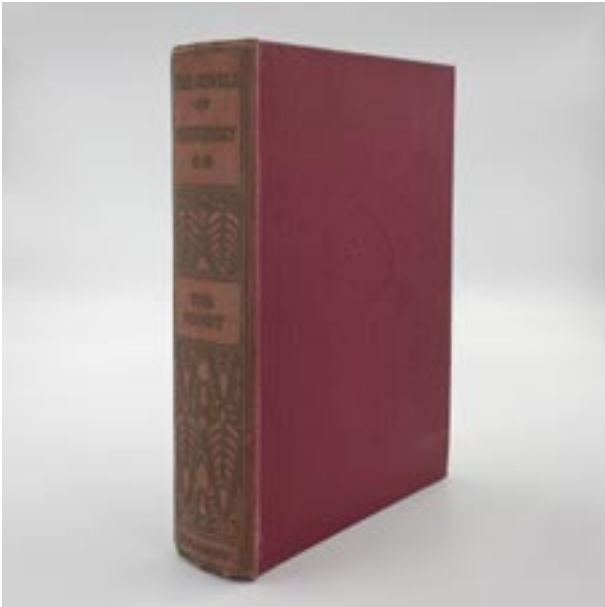
40. **DOSTOEVSKY, Fyodor.** *The Brothers Karamazov. A Novel in Four Parts and an Epilogue.* From the Russian by Constance Garnett [The Novels of Dostoevsky, I]. London: William Heinemann. 1912. **£7,000**

8vo. Original red cloth, blind-stamped roundel design to upper board with publisher device in blind to lower, spine with lettering and ornate border design in gilt (oxidised); pp. xii, 838, [2, colophon leaf]; spine slightly toned, gilding oxidised, extremities a little worn, some wear to lower joint, a few tiny marks to covers, some light spotting to text block and endpapers, short closed tear to upper margin of p. 159; overall a very good, fresh copy; early ownership signature "Carlton Milner" to front free endpaper.

The true first edition in English of Dostoevsky's last and greatest novel, very rare in such good condition.

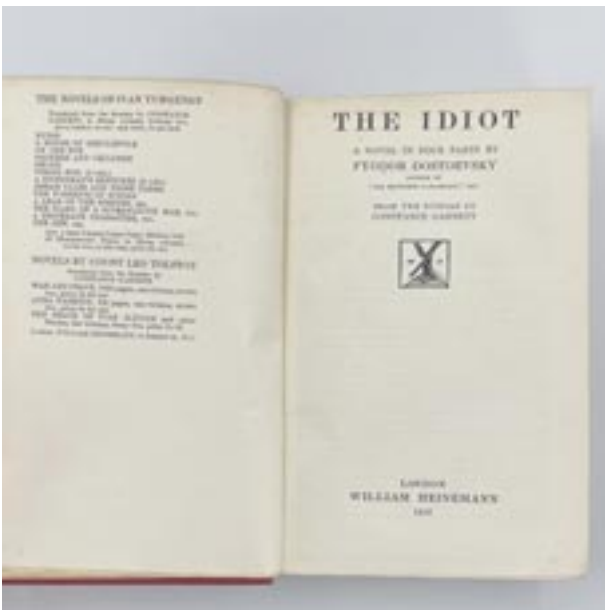
Dostoevsky's last novel, *The Brothers Karamazov* was originally published in serial form in *The Russian Messenger* between January 1879 and November 1880, and has since been hailed as the author's greatest work and one of the greatest masterpieces of world literature. The first widely recognised English translation was by Constance Garnett (*née* Black, 1861-1946), marking the beginning of her ambitious twelve-volume series of Dostoevsky's works, published by Heinemann between 1912 and 1920. Commissioned in 1910, the series "actually provoked a literary craze" in the English-speaking world (*ODNB*).

Garnett's version is often described as the first *adequate* English translation of the novel. An earlier attempt by American writer Isabel Florence Hapgood (1850-1928) appeared in 1905 under the title *The Karamazoff Brothers: A Drama in Six Pictures, from the Novel by Feodor M. Dostoievsky*. However, Hapgood's version took considerable liberties with the original text and is generally not regarded as the true first English edition.



The Idiot was the second volume in Constance Garnett's (*née* Black, 1861-1946) landmark twelve-volume translation of Dostoyevsky's works, published by Heinemann between 1912 and 1920. Her translations brought Dostoyevsky to a broad Anglophone readership and "actually provoked a literary craze" (ODNB).

Originally serialised in *The Russian Messenger* between 1868 and 1869, *The Idiot* showcases Dostoyevsky's refined artistic sensibility and psychological depth, while also offering one of his sharpest critiques of Russia's troubled attempts to emulate Western Europe. The novel was first published in English in 1887, in a translation by the Russian-born English writer Frederick Whishaw (1854-1934).

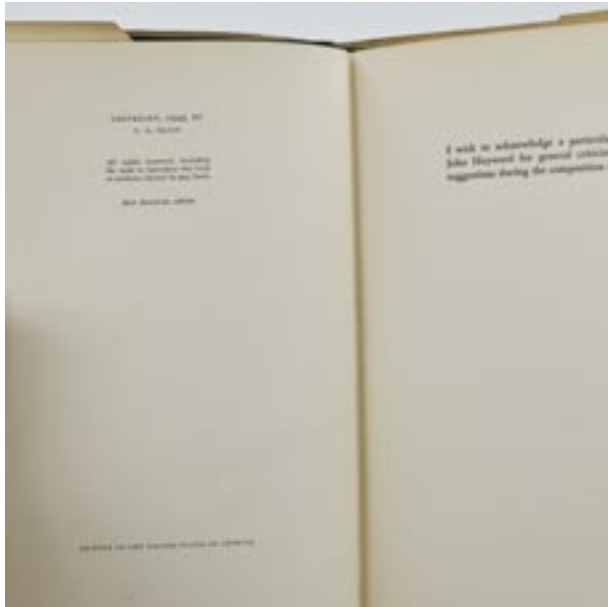


41. **DOSTOEVSKY, Fyodor.** *The Idiot. A Novel in Four Parts.* From the Russian by Constance Garnett [The Novels of Dostoevsky, II]. London: William Heinemann. 1913. **£2,000**

8vo. Original red cloth, blind-stamped roundel design to upper board with publisher device in blind to lower, spine with lettering and ornate border design in gilt (oxidised); pp. [iv], 620; spine slightly toned, extremities a little worn, some wear to lower joint, a few tiny marks to covers, some light spotting to text block and endpapers, tiny worm hole to lower edge of pp. 181-198, very far from printed area; overall a very good, fresh copy; early ownership signature "Carlton Milner" to front free endpaper.



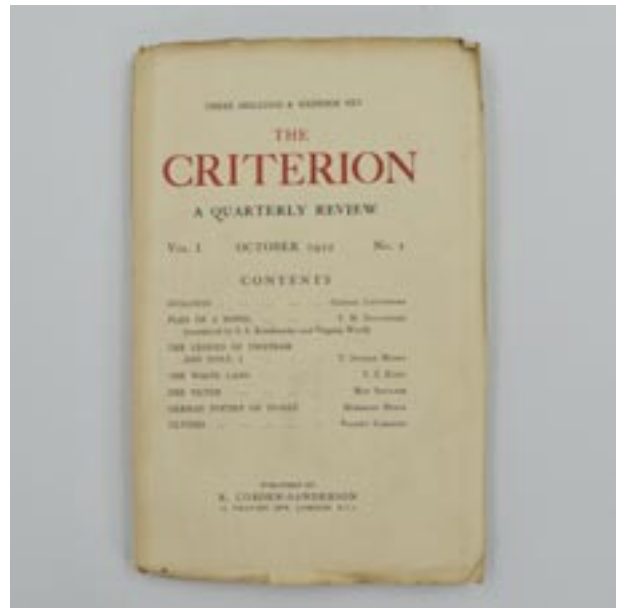
First Garnett edition, second edition in English overall, which introduced Dostoyevsky's masterpiece to English readerships.



England's traditions might rise above the terror and sorrow of war.

Gallup A43.a

FIRST APPEARANCE IN PRINT



42. **ELIOT, T.S.** *Four Quartets*. New York: Harcourt Brace and Company. [1943.] **£3,500**

8vo. Original black cloth, title in gilt to spine, with first state dust wrapper designed by E. McKnight Kauffer, with "\$2.00" price in upper corner of front flap, rear flap blank, and nine titles listed in bold on back panel ending with "Old Possum's..."; pp. [10], 3-39, [1]; gilt lettering a little dulled, wrapper lightly toned as usual, with closed tear to lower edge of rear panel, otherwise a very good copy.

First edition, first printing, one of only 788 copies with the words "first American edition" on the verso of the title page.

Following Faber's separate publications of the four parts in 1940 and 1941, this American edition is the first to present the poems together under their now-familiar title. The initial print run consisted of 4,165 copies, but due to the poor quality of the printing, the publisher destroyed all but 788 copies, which were distributed to maintain copyright while the work was reprinted.

T.S. Eliot's *Four Quartets* is often lauded for its structural complexity, drawing frequent comparisons to James Joyce's *Ulysses*. Each of the four long poems meditates on time, striking a profound chord with readers confronting the harsh realities of the Second World War. Eliot's work reflects the disillusionment and upheaval of his times, delving into the relationship between past and present while imagining a future where



43. **ELIOT, T.S.** *The Waste Land*, in *The Criterion: A Quarterly Review*, vol. I, no. 1. London: R. Cobden-Sanderson. October 1922. **£9,000**

8vo. Original cream card wrappers printed in black and red; pp. 103, [1]; spine and extremities of wrappers very lightly toned with a few small nicks and creases; light spotting to edges, overall a very well preserved copy.

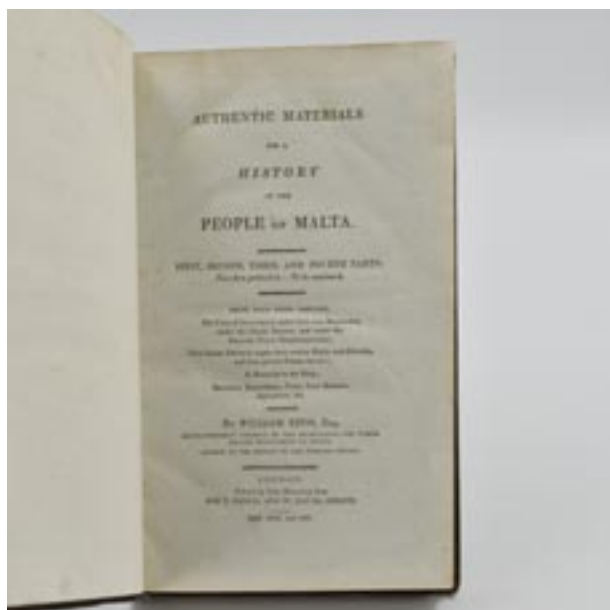
First appearance in print of one of the most iconic poems of the twentieth century: a remarkably

well-preserved copy from a limited print run of just 600 copies.

The publication of *The Waste Land* in the inaugural issue of *The Criterion*, the quarterly journal founded and edited by Eliot, preceded both its appearance in the American magazine *The Dial* in November 1922 and its first book edition, published in New York by Boni and Liveright in December of the same year. The poem appeared without the dedication to Ezra Pound and the “Notes”.

The issue also features work by Dostoevsky (translated by S.S. Koteliansky and Virginia Woolf), T. Sturge Moore, May Sinclair, Hermann Hesse, and Valery Larbaud’s review of *Ulysses*.

Gallup C135



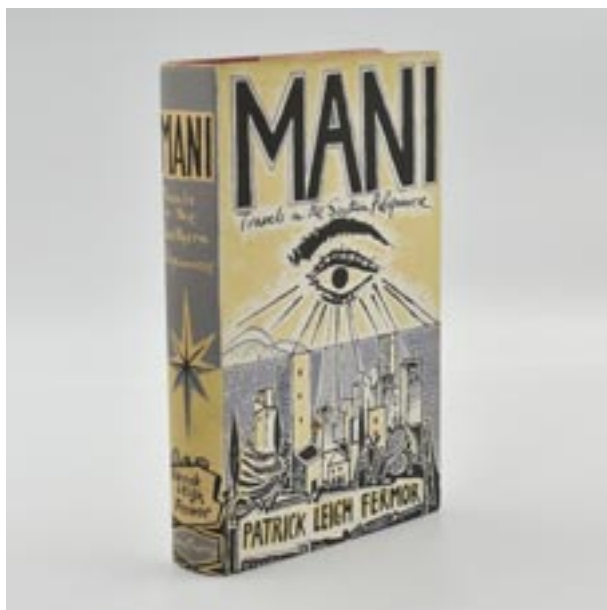
44. **ETON, William.** Authentic Materials for a History of the People of Malta. First, Second, Third, and Fourth Parts; Now first published – to be continued. These four Parts contain, the Form of Government under their own Magistrates, under the Grand Masters, and under the British Civil Commissioners; their former Efforts to regain their Ancient Rights and Liberties, and their present Claims thereto; A Memorial to the King; Revenues, Expenditure, Coins, Corn Measure, Agriculture, &c. London: Printed by Luke Hansard & Sons, for T. Cadell and W. Davies. 1802, 1805, and 1807. **£3,000**

Four parts in one volume, 8vo. Contemporary full polished calf, spine ornamented in gilt and with red morocco lettering-piece, contemporary bookseller’s label inside front cover; pp. [4], viii, 78, [2, blank], [viii], 270, [2 errata], [2, advertisement for Eton’s *Survey of the Turkish Empire*]; a near-fine copy from the library of the Murrays of Dollerie, Crieff, Perthshire, with their armorial engraved bookplate inside front cover.

Extremely rare first edition of all four parts together, beautifully preserved and bound at the time for the Murrays of Dollerie, Crieff, Perthshire. The Superintendent of Quarantine William Eton in this work, the publication of the single parts being delayed several times, deals with the turbulent period in Maltese history, after the French occupation ended the rule of the Maltese Knights, rulers sine 1530. The relation between the population sored quickly, there was an uprising and the British intervened, promising to

reinstitute the Maltese Knights and ancient liberties. Of course the British did not release the island until 1964. William Eton argues with much sympathy for the old institutions of the island and the way of life of the islanders. He expresses his support for traditional nationalism, in particular, through the argument for a restoration of the *Consiglio Popolare*, and, secondly, in the context of his general thesis that the laws of Malta were perfectly adequate and that the Island's problems stemmed from the fact that the laws were not properly enforced by an autocratic British Civil Commissioner.

Eton praises as well the *Code de Rohan*, instituted by the enlightened Prince and 70th Grand Master of the Order of St. John in the late 18th century. 'The Code is divided into eight books, containing 434 pages of small folio-large and open print. The greater part of the matter regards the military and naval regulations of the Order-and bulls of the pope-and many other things, which have no relation to the present state of the island' (p. 153). Of course the British ruled without any concessions to representation of the population. 'The King's representative must not be a despotic Grand Master under another name' Eton exclaims n p. 152. It took a few more decades before the Maltese under George Mitrovich gained a constitution.



45. **FERMOR, Patrick Leigh.** *Mani*. London: John Murray & The Book Society. [1958]. £400

8vo. Original red boards, lettered in gilt, front cover with gilt-stamped decoration, pictorial dust jacket (not price-clipped); pp. xiii, [5], 320, numerous photo plates, 1 map (in pagination); only minimal rubbing to wrappers and three spots to front cover (offsetting on boards), otherwise a very clean and fresh copy bookplate Graham Stanley Harris inside front cover; a very good copy.

First edition. Patrick Leigh Fermor had originally conceived a one-volume work about Greece, but his publisher Jock Murray persuaded him that it should be divided into two volumes, and that the first should cover the southern Peloponnese (Murray was doubtless also concerned that this would be the only way to get the book out of Fermor, who was not only an inveterate rewriter but particularly susceptible to distraction). After some four years of work on *Mani*, Fermor finished correcting the proofs in the summer of 1958, and the book was published at the end of the year, when its 'difficult gestation was rewarded with enthusiastic reviews. The *Times Literary Supplement* recognised the author as a "literary trailblazer" in a region of Greece that few people knew anything about. And as *Mani* was promoted as the first of a series of books on Greece, the *Times* reviewer wrote that "Mr Leigh Fermor will be hard-put to keep up his own level in the sequels" (A. Cooper *Patrick Leigh Fermor. An Adventure* (London: 2012), p. 307). This critical approval translated into commercial success, and *Mani* was the Book Society choice for December 1958 and it went on to win the first Duff Cooper Memorial Prize. *Roumeli*, the complementary sequel, was published in 1966.



46. **FORESTI, Giacomo Filippo [Jacobus Philippus DE BERGAMO]**. *Supplementum chronicarum*. Venice: Bernardo Rizzo. 15 February 1492/93. **£13,500**

Folio. 16th-century limp vellum (seemingly reused from an earlier binding) with remains of ties, title in ink to spine and upper edge of text block, endpapers renewed; ff. [2], 256, [12] (collation: a10, b-z8, [et]8, [con]8, [rum]8, A-F8, 2A-B6), 60 lines and headline, a1r title, a1v frontispiece comprising woodcut vignettes of the six days of Creation enclosed within woodcut border, border repeated on a2r, 46 woodcuts from 39 blocks, woodcut initial on a2r, 2- to 6-line initials spaces with guide-letters, F8v colophon, printer's device (Husung 194), 2A1r verses on Rizzo by Orlandinus Glerolus, tabula, B5v dedication to Magistrate of Bergamo, B6v blank; light creases and tiny worm holes to covers; some variable light staining, tiny worm holes to final leaf (one touching a letter), tiny worm hole to outer margin of ff. a1-b5 (far from printed surface), subtle minor repairs to lower margin of final leaves, else a very good, clean and fresh copy; some early marginal annotations and corrections in ink; note in a contemporary hand to f. 209v: "Epithaphium [sic] Dantis. Iura monarchiae superos ... genuit parvi Florentia mater amoris. Ravannae in eius sepulchro Lapideo apud sanctum Franciscum" (see below); early 20th-century bookseller's ticket "C. E. Rappaport Libri Rari Roma" to front pastedown.



Third illustrated edition, augmented with chronicle entries up to 1490, with a manuscript note about Dante by a contemporary reader.



Giacomo Filippo Foresti, also known as Jacobus Philippus de Bergamo (1434-1520), was an Augustinian friar from Solto in the territory of Bergamo. His *Supplementum chronicarum* was first printed in Venice by Bernardino Benali (Bernardinus Benalius) in 1483. Conceived as a general history, Foresti aimed to "gather in a single volume the noteworthy events deserving to be passed down to posterity, which until then had been scattered across various texts" (DBI, transl.). The narrative is divided into fifteen books, with events organised chronologically by year. The *Supplementum* enjoyed significant popularity,

resulting in multiple incunable editions. The first illustrated edition was published by Benali as early 1486, and Bernardino Rizzo of Novara (Bernardus Rizus Novariensis) issued three editions within just two years, including the present illustrated one. Foresti's work, moreover, inspired notable imitators, such as the German Hartmann Schedel (author of the *Nuremberg Chronicle*, 1493) and the Dutch Jan van Naaldwijk.

The *Supplementum* was updated regularly, both by the author and, after his death in 1520, later publishers. Foresti dates the invention of printing to 1458, attributing it to either Gutenberg or Fust; "what is certain", he concluded, "is that nothing in the world could be more praiseworthy, laudable, useful, divine, or blessed" (transl.). This edition covers events up to 1490, including the Spanish war against the Emirate of Granada. The final entry records the death of Matthias Corvinus on 6 April 1490. Rizzo reused many woodcuts from the earlier illustrated editions, but he also commissioned improved and recut views of Rome, Venice, Genoa, and Verona. Several other city views, however, remained imaginary and repeated. Additionally, he incorporated the decorative borders which had appeared earlier the same year in the *Legenda Aurea* printed by Manfredo Bonelli, as well as the Creation frontispiece and a Noah's Ark cut from the 1490 edition of Niccolò Malermi's Italian translation of the Bible.

Provenance: In the margin of the section dedicated to the life of the poet Dante Alighieri, an early annotator transcribed in full the poet's epitaph, a Latin poem attributed to Bernardo Canaccio (1297-after 1357). This epitaph, describing Florence as "a mother of little love", was engraved on Dante's sarcophagus during its remodelling by Pietro Lombardo in 1483 and is also mentioned in Boccaccio's *Life of Dante*. The annotation in this copy of Foresti's work thus serves as a rare testament to Dante's reception in the fifteenth century.

Goff J-212; ISTC ij00212000. See Megli Fratini, "FORESTI, Giacomo Filippo", DBI, vol. 48 (1997).



47. **FRAZER, James George.** *The Golden Bough: A Study in Comparative Religion.* London: Macmillan and Co. 1890. **£2,200**

Two volumes, 8vo. Original dark green cloth, spines lettered in gilt, front board with blocked decoration in gilt, green coated endpapers; pp. I:

xii, [2], 409, [1], [2, publisher's ads], with engraved frontispiece; II: [6], 407, [1]; slight lean to spines, very light wear to boards and extremities; some light toning, occasional spotting but generally very good; contemporary ownership signature "W.H. Murphy 1893" and later signature to front free endpapers and half titles.

First edition of one of the most influential books in the twentieth century.

The Golden Bough, the magnum opus of Scottish anthropologist Sir James George Frazer (1854-1941), is a comparative study of mythology and religion. Frazer portrayed an arcane world shaped by a primitive mindset steeped in magic, totemism, fertility rituals, blood, the sacralisation of death, and the theatricalisation of rites. In *The Golden Bough*, the transformation of the primitive world emerges as a grand sacred drama common to all early agrarian civilisations. Frazer was among the pioneers of the concept of the "primitive" in European culture and art at the end of the nineteenth century. "Without Frazer's work, for instance, Sigmund Freud's *Totem and Taboo* (1912-13) – an anthropological exploration by the father of psychoanalysis, who first connected the two emerging disciplines – would be unimaginable" (Guidorizzi, transl.).

Beyond its academic reach, *The Golden Bough* left a lasting mark on literature and the arts, with figures like T.S. Eliot and James Joyce acknowledging its influence. "Eliot's *The Waste Land*, together with its notes, first popularised *The Golden Bough* with literary audiences. But actually, William Butler Yeats was, so far as can be ascertained, the first modern writer to register his awareness of *The Golden Bough* as relevant to the symbolic language of literature" (Vickery, p. 179).

The Golden Bough was first published in two volumes in 1890 (the present edition), expanded to three volumes in 1900, and later grew to twelve volumes in its third edition, issued between 1906 and 1915.

See Guidorizzi, *Introduction to Dialoghi con Leucò*, 2021; Vickery, *The Literary Impact of "The Golden Bough"*, 1973.



48. **GERARDE, John.** *The Herball or Generall Historie of Plantes ... Very much Enlarged and Amended by Thomas Johnson Citizen and Apothecarye of London.* London: Adam Islip, Joyce Norton, and Richard Whitakers. 1633. **£10,000**

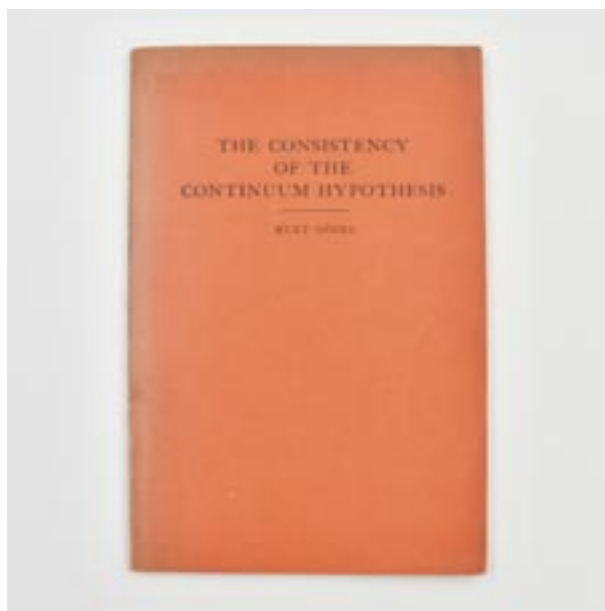
Folio. Contemporary polished calf, double fillets in blind, sometime very skilfully rebacked, spine with raised bands, lettered directly in gilt; pp. [38], 1-30, 29-30, 29-369, 400-401, 373-1630, [1], [1 (blank)] [46 (index and table of errata)], woodcut initials, head-, and tailpieces, engraved title page by John Payne, and nearly 2800 woodcuts in text; corners restored, boards slightly rubbed, extremities a little worn; bound without initial and final blanks, endpaper renewed, corners of title restored, a few leaves with old paper repairs and short closed tears to lower margin (not

affecting text), one leaf of table and final errata leaf with paper repairs (also not affecting text), generally very clean, extremely handsome, very good; 19th-century bookseller's ticket "R. Riviere Bookseller ... Bath" and modern ticket "R. D. Steedman ... Newcastle" to front pastedown.

Second edition, the first to be edited by Thomas Johnson. This work started life as a translation of Dodoens's *Stirpium Historiae Pemptades Sex* by Dr Robert Priest. After Priest's death, the distinguished herbalist and Master of the Barber-Surgeons' company John Gerarde took over the manuscript. He added English locations, folklore and his own observations on the uses of plants to create the first great English-language herbal. It was impressive in its literary style and was hugely important in its scope, containing the first known illustration of the potato. Its influence spread beyond England, as it formed the basis of medicinal botany for the settlers in the New World. The first edition was published in 1597 and was followed by this revised edition in 1633; Johnson's input was invaluable because Gerarde's rather basic knowledge of Latin had led to some serious errors. Johnson's edition is considered far superior to the first edition because of the improved scholarship.

"...the best-known and most often quoted herbal in the English language. Its lasting repute is due not so much to its originality and accuracy, which are oftentimes questionable, as to its entertaining Elizabethan descriptive style, its interspersed anecdotes and comments, and antique remedies, and its woodcuts" (*DSB*). Notwithstanding its inaccuracies, the scientific groundwork for the study of medicinal plants that this book represents is still valuable and fascinating.

Nissen 698; Hunt 230.



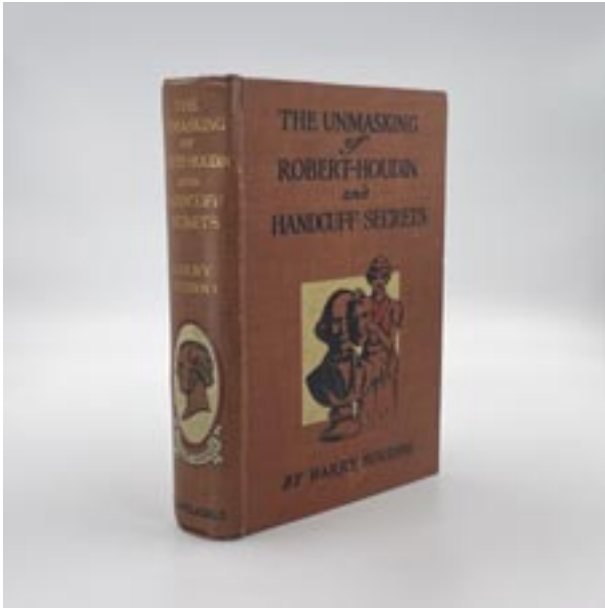
49. **GÖDEL, Kurt.** *The Consistency of the Continuum Hypothesis.* Princeton: University Press. 1940. **£2,000**

8vo. Original paper wrappers; pp. 66; a very good copy, with some fading to the extremities and a small tear to the lower corner of the rear wrappers. *Provenance:* This copy comes from the library of Morton White, Gödel's colleague at the Institute for Advanced Study, and includes his ownership signature to the ffep.

First edition, first printing, of Gödel's seminal work, the full title being 'The Consistency of the Axiom of Choice and of the Generalised Continuum-Hypothesis with the Axioms of Set Theory', arguably the major achievement of his life as a mathematician and set theorist. In it he proves George Cantor's 1877 continuum hypothesis, which states that there is no set of numbers between the integers and real numbers.

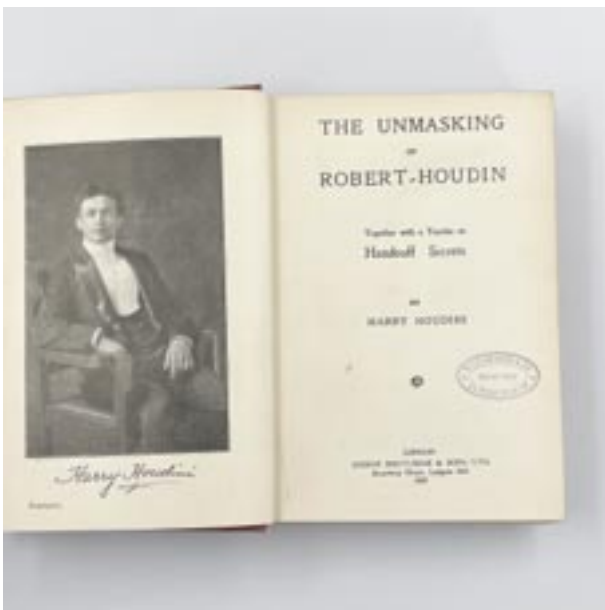
This edition presents a revised collection of the lectures first delivered at Princeton in 1938, accompanied by notes from the statistician and game theorist George W. Brown.

ONE NIGHT IN GLASGOW



8vo. Original dark orange cloth, lettered in black with design in black and red to front, gilt lettering and portrait of Houdini in lozenge to spine; pp. viii, 110, [2, ads.], illustrated in black and white throughout; previous owner's inkstamp to title, very good.

Provenance: from the library of the magician De Vega, with his bookplate to front pastedown and inscribed by Houdini to ffeep: "To my friend/ De Vega/ Good luck/ Houdini/ signed June 4 1920/ Glasgow". De Vega (1891-1971) was a famous Glaswegian illusionist who was hired by Houdini to investigate the "Crewe Circle" of pseudo-psychics and charlatans. 4th June 1920 is a notable date in the career of Houdini, as he was playing the Glasgow Pavilion during his Farewell Tour of Scotland and had accepted a challenge from the shipbuilders of Lithgow Ltd to escape from a specially constructed packing case. This he did to the great acclaim of the sold-out crowd, which included, it would seem, De Vega himself.



First edition. Robert-Houdin (1805-1871) was the father of modern magic, taking conjuring into theatres and high society for the first time. So influential was he that Houdini (real name Erick Weitz) took his pseudonym in his honour. Later in his career, though, Houdini became disillusioned with the great master. In this book he accuses Robert-Houdin of widespread plagiarism of illusions created by others and makes a strong case that he was as great a fraud as any pseudo-psychic. In doing so, he also provides a valuable history of a number of celebrated illusions.

50. **HOUDINI, Harry.** The Unmasking of Robert Houdini. Together with a Treatise on Handcuff Secrets. London: Routledge. 1909.

£7,500



51. **I SABBAH, Hassan.** Leaves of Grass: A Compendium of Marijuana. Brighton: Unicorn Bookshop. 1973. **£400**

4to. Printed green and white illustrated card covers by Malcolm Smith; illustrated throughout in black and white; stapled; pp. 32; minimal stain to front wrapper and to spine; otherwise very good. *Provenance:* pencil notation 'Ex - Bill Butler' to inside wrapper, suggesting this came from the collection of the author himself.

Titled 'The Hash Experience' this cult reference book includes hash cultivation tips, preparation advice and illustration recipes using an eclectic assortment of classical writings and folklore on the subject.

Unicorn Bookshop was established by the poet Bill Butler, pseudonym Hassan I Sabbah after the Nazari Ismaeli ruler of the 12th Century fanatical sect The Assassins made popular by William Burroughs. Unicorn was renown for its varied selection of counterculture works, as well as being one of the loud voices of the late-1960s fight for freedom of speech. It was eventually raided by the Brighton Police and Butler was fined on charges of obscenity.



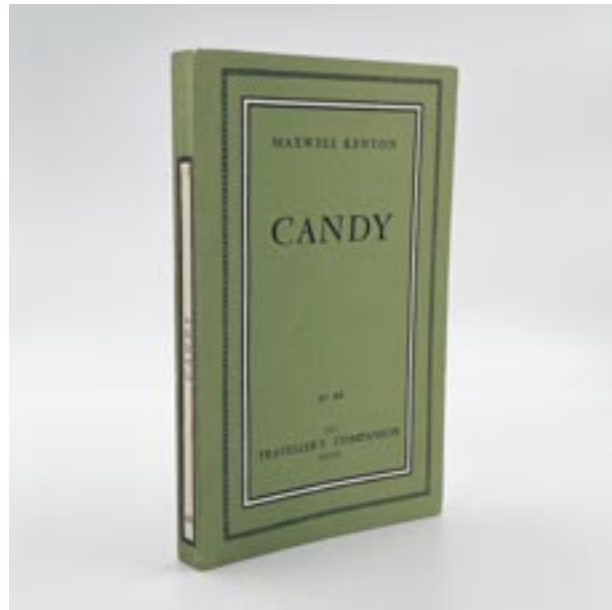


52. **KENNINGTON, Eric.** *Pilots, Workers, Machines. Churchill's Plea to Roosevelt on Britain's urgent Need "Give us the Tools and we will finish the Job" Feb 9, 1941* [cover title]. London: Harrison & Sons Ltd. For Frigidaire Ltd. 1941. **£1,000**

4to. Original illustrated card wrappers, pp. [8], [2], 15 leaves of plates after portrait paintings by Eric Kennington, wrappers a bit darkened with light restorations to spine, minimal damage to one corner of upper wrapper, still a very good copy of an extremely rare wartime production.

First edition, called 'special limited edition', number 1162, initialled in manuscript by the editor, who wrote the preface. Foreword by J.B. Priestley. Presentation copy inscribed by Eric Kennington to Vivian Cox at head of text. 'Kennington's brother, W O Kennington, commissioned an article about EK's portraits of airmen. Attempts were made to place this in an American publication such as 'Life', without success. W O Kennington subsequently requested permission to publish the article and portraits privately for circulation at the Frigidaire company, of which he was Managing Director. This publication was subsequently further circulated around other major companies to boost their war effort' (IWM on a file of material related to and including this publication, online). William Oscar Kennington was an inventor, patentee, technical consultant and engineer for various manufacturers on both sides of the Atlantic. From 1939 to 1943 Managing Director of Frigidaire, Ltd. The huge Frigidaire Refrigerator Works were located between Colindale and Edgware in Northwest London.

Not in Woods; LibraryHub locates copies at King's College, with the National Trust, in the National Museums Scotland Library, and at Oxford only.



53. **KENTON, Maxwell; [Terry SOUTHERN & Mason HOFFENBERG].** *Candy*. Paris: The Olympia Press. 1962. **£2,800**

Small format 8vo. Original green card covers, ruled and lettered in black and white; pp. title page with border in green; pp. [vi], 7-189, [3]; an uncommonly bright example, just slightly rubbed at edges and creased along spine, clearly read but only minimally so.

First edition, No. 64 in the Traveller's Companion series, priced 1200 Francs. to the lower cover. Printed in October 1958 by S.I.P., Montreuil. In December of the same year, the publishers changed the name of the book to 'Lollipop' in an attempt to fool the authorities, bypass the censorship rules, and sell the remaining copies.

One of the most infamous and important novels to be produced by the Olympia Press. Maxwell Kenton was the joint pseudonym for Terry Southern and Mason Hoffenberg, who had first met in Paris in the late 1940s. There, they became part of a large circle of writers and artists which included such figures as Alexander Trocchi, expat James Baldwin, and existentialist writers Albert Camus and Jean-Paul Sartre. Later, Southern settled in Greenwich Village, New York, and through Hoffman became involved with a second artist's scene, the Beats, where he was introduced

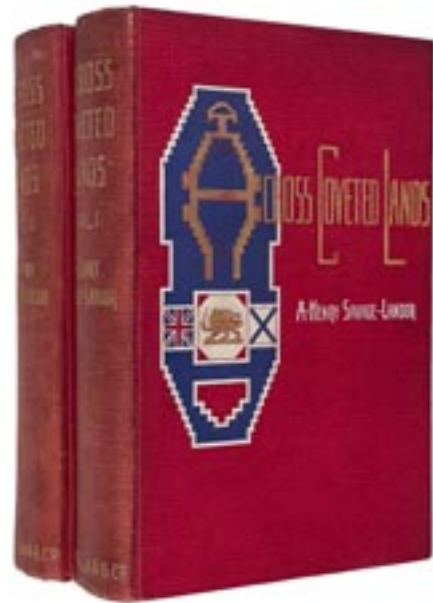
to Jack Kerouac, Allen Ginsberg and Gregory Corso.

Work on the Candy manuscript had begun in New York in the late 1950s, where Southern had conceived of the idea for a novel “about a girl in Greenwich Village who got involved with a hunchback because she was such a good Samaritan”. In 1956 Southern returned to Paris and showed the manuscript to Hoffenberg, who believed the central character should have more adventures. Together, they began to work on the book by penning alternate chapters. “I began to write other chapters”, Hoffenberg wrote. “Every once in a while, I would show him what I wrote. It was like telling jokes back and forth. Your hearing of the joke becomes as important as telling the joke. In that sense, it was such a good thing because there was this built-in obligation to write the next chapter. It was like returning a good favor. That approach worked quite well and was in perfect sync”. The pair approached the ‘dirty book’ publisher Maurice Girodias, who paid them the equivalent of a \$500 flat fee, and it was first published in Paris in October 1958, where it was immediately banned by the Paris Vice Squad.

With a plot revolving around a young woman whose willingness to help others leads her into a series of sexually exploitative situations, the book was also banned in America, although defended by scores of librarians who resisted its censorship. In 2006, Playboy magazine famously listed Candy as one of the sexiest books of all time, writing that the book was “a kind of sexual pinball machine that lights up academia, gardeners, the medical profession, mystics and bohemians.”

Scarce indeed in such fine condition.

Kearney (p.85).

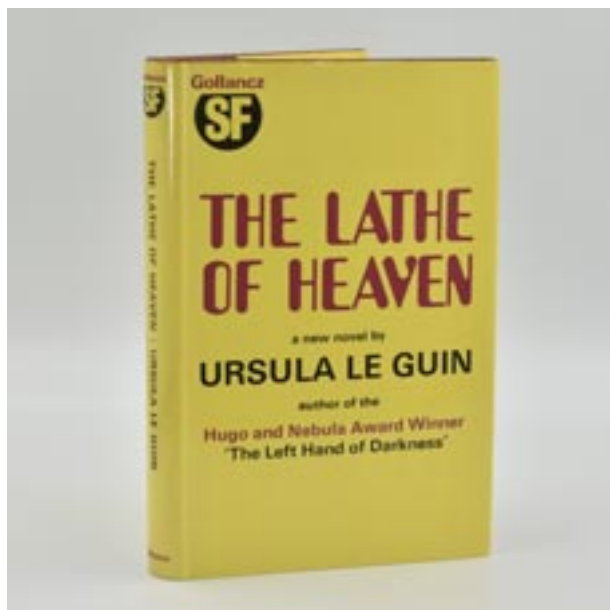


54. **LANDOR, A. Henry Savage.** Across Coveted Lands. London: Macmillan and Co., Limited. 1902 [1905]. **£750**

Two volumes, 8vo. In the preferable primary publisher’s colourful cloth binding and not the later “Times Book Club” variant ; pp. vii, 461 ; viii, 459; numerous black and white plates, mostly after photographs, several sketch maps and plans including two folding to throw clear; light dulling to cloth, minimal offsetting from endpapers, a very good good set, with a few gatherings unopened, ‘Presentation Copy’ blind stamps to title-pages; 20th-century bookplates.

First edition. The much-travelled A. Henry Savage Landor, grandson of the writer Walter Savage Landor, often embarked with great insouciance into even the most troubled regions. Such indeed is the case in the present work, which finds him journeying his two kittens, Kerman and Zeris, from Tehran in Persia across the contested borderlands between Baluchistan and Afghanistan to Quetta (in modern Pakistan). En route he meets Persian wrestlers, Yezidi, the governors of Isfahan and Kerman, Baluchis and other local peoples. Landor’s enjoyably gung-ho narrative conveys the excitement of these “coveted lands”.

Yakushi L60.



55. **LE GUIN, Ursula.** *The Lathe of Heaven.* London: Victor Gollancz. 1972. **£4,000**

8vo. Original dark red boards with spine lettered in gilt; striking yellow unclipped dust jacket; pp. [vi], 184, [2], loosely inserted, signed single sheet typed letter headed “N.W Thurman Street, Portland, Oregon, 97210” (see below); spine ends minimally bumped and with spotting to top edge; letter folded three times; otherwise near fine.

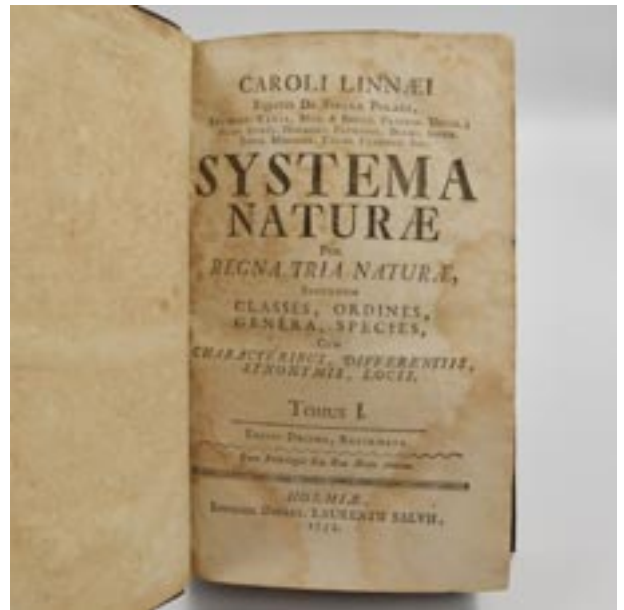
The first UK edition, first impression, accompanied by a typed letter signed from Le Guin to her publisher Michael Edwards at Gollancz, dated 8 May 1979, talking about the upcoming film adaptation of *The Lathe of Heaven*.

The plot of this cult classic novel revolves around a man whose dreams begin to alter reality and explores both the positive and negative consequences that ensue. *The Lathe of Heaven* was first serialised in *Amazing* in 1971 and published in the same year by Scriber’s, New York.

In the loosely inserted letter, *Ursula Le Guin* expresses regret for missing the 37th World Science Fiction Convention which was held in Brighton in August 1979 due, in part, to her mother’s illness. Le Guin was later honoured *in absentia* with a Gandalf Award. She also expresses sadness that her children have migrated halfway across the world, writing, “we keep losing our daughters to perfidious Albion”. In the letter, she suggests the possibility of sending her cult-clssic film, *The Lathe of Heaven* (1980) to the Science Fiction Convention rather than attending the “world-con” herself.

Ursula Le Guin and Michael Edwards had an intimate correspondence. Michael Edwards was an impressive publishing editor at Gollancz and did not just represent Le Guin, he also hosted an array of literary stars including Brian Aldiss and Phillip K. Dick. Despite this list of personalities, he was a leading pioneer of Ursula’s work.

Ursula Le Guin was inspired by the writings of Chuang Tzu in the genesis of *The Lathe of Heaven* and the title itself is cited directly in Chapter Three: “To let understanding stop at what cannot be understood is a high attainment. Those who cannot do it will be destroyed on the lathe of heaven...”.



56. **LINNAEUS, Carolus.** Systema naturae per regna tria naturae, secundum classes, ordines, genera, species, cum characteribus, differentiis, synonymis, locis. Holmiae: Laurent Salvi. 1758-9. **£8,500**



8vo. 2 vols. Contemporary full tree calf, marbled endpapers, marbled edges, in custom-made brown leather backed solander box by James Brockman of Oxford; pp. I: [iv], 823 [1]; II: [iv], 825-1384; occasional spotting, old paper repairs to blank flyleaf of vol I and rfep of vol II; very good; erased signatures to front pastedowns, old ink shelfmarks to pastedowns and ffeps.



Tenth edition, the crucial and revolutionary edition in which Linnaeus carried out the definitive plan of binomial nomenclature and applied it to zoology for the first time. He lays out the definitions of different taxonomic classifications and the use of the generic and trivial names to form the specific name of individual organisms. Even before this edition, this work had proved visionary in its division of the natural world into the animal, vegetable and mineral kingdoms, and had staked its claim as one of the great books in the history of science for its fundamental contributions to both taxonomy and nomenclature. It was this version, though, that really marked the start of a new epoch in natural science.

Hulth, pp. 6-7; Soulsby, 58.



57. **LORAC, E. C. R.** *Crime Counter Crime*. London: Collins (for Crime Club). 1938. **£1,000**

8vo. Original red cloth with black lettering to spine; unclipped illustrated dust jacket; pp. [vi], 286, [2]; rubbing to top and bottom of spine, significant foxing to top edge and minimal foxing to all edges and throughout, minor tear to bottom of dust jacket spine and some staining to rear panel; prior ownership stamp to front pastedown and bookseller's ticket "The Holliday" to rear pastedown; otherwise very good.

First edition, fourth impression. E. C. R. Lorac is the pseudonym of Edith Caroline Rivett-Carnac, a British author born in 1894, and best known for her contributions to the detective fiction genre, particularly during the "Golden Age of Detective Fiction." Lorac wrote numerous mystery novels and is best known for her Inspector Macdonald series.

Lorac's works often feature intricate plots, well-drawn characters, and a strong sense of place, and her writing is characterised by a focus on the puzzle and the fair play aspect of detective fiction, making her novels popular among fans of classic whodunits. With her keen eye for detail, the reality of her English settings brings a strong sense of authenticity to her stories. E. C. R. Lorac's works were well-received during her lifetime, but her writing fell somewhat into obscurity in the decades following her death.

Crime Counter Crime relays the suspicious death of a well-known Communist while speeding in his car on his way to an election and is layered with political tension throughout all the twists along the way.



58. **LORAC, E. C. R.** *Murder in Chelsea*. London: Samson Low, Marston & Co., Ltd. [1934.] **£3,500**

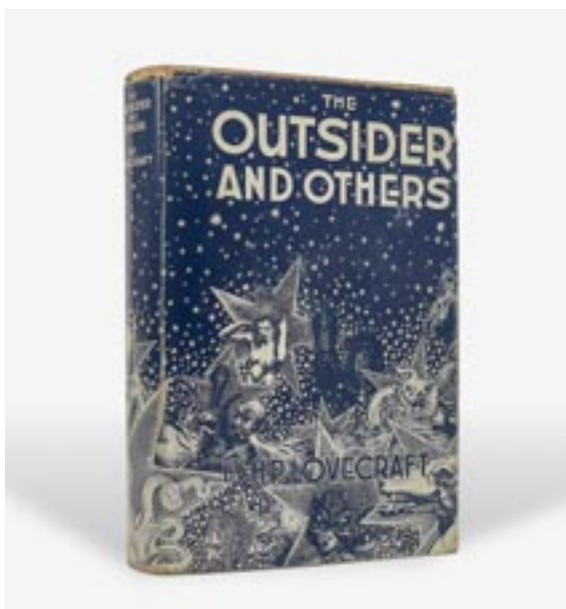
8vo. Original red cloth, spine lettered in black, upper board and spine ruled in black; in the original illustrated dust wrapper (clipped but retaining price sticker); pp. [iv], 284; light rubbing to extremities of wrappers, stain to bottom corner of lower board, offsetting to wrapper and pages in the surrounding area; slight foxing to edges; minimal discolouration to paper-stock; bookseller



stickers to pastedowns; a good copy in the very rare dust wrapper.

First edition. E. C. R. Lorac is the pseudonym of Edith Caroline Rivett-Carnac, a British author born in 1894, and best known for her contributions for the detective fiction genre, particularly during the “Golden Age of Detective Fiction”. Lorac wrote numerous mystery novels and is best known for her Inspector Macdonald series, who is the detective in this, *Murder in Chelsea*. “Macdonald is a logical investigator, but he knows the value of laughter, and the lighter side of a detective mind is portrayed with a zest which makes this book irresistible” (wrapper).

Lorac’s works often feature intricate plots, well-drawn characters, and a strong sense of place, and her writing is characterised by a focus on the puzzle and the fair play aspect of detective fiction, making her novels popular among fans of classic whodunits. With her keen eye for detail, the reality of her English settings brings a strong sense of authenticity to her stories. E. C. R. Lorac’s works were well-received during her lifetime, but her writing fell somewhat into obscurity in the decades following her death.



59. **LOVECRAFT, H.P.** *The Outsider and Others*. WI, Sauk City: Arkham House. 1939.

£6,000

8vo. Original black cloth, gilt lettering to spine; illustrated dust jacket by Virgil Finlay; pp. xiv, 553, [5]; bookplate of a certain Richard A Frank

to front pastedown; minimal creasing down spine and rubbing to some rubbing to extremities; some marks to endpapers with a few to cloth also; otherwise near fine.

First edition, first printing. The first Arkham House title and the very first omnibus edition of Lovecraft’s fiction.

Described as a work of ‘painstaking labour’ over a period of two years by two friends of H.P. Lovecraft in the wake of his death in 1937, this is a canonical marker to anyone with a fascination in the supernatural or the macabre. Donald Wandrei and August Derleth compiled, not only the writings, but the poems, essays, stories and letters in preparation of editing three large volumes of Lovecraft’s work. This collection forms the very first.

Significantly, *The Outsider and Others* was the catalyst for the conception of Arkham House Press and it was printed in a relatively small run of 1,268 copies containing the best of Lovecraft’s work.

In addition, this copy has, tipped in at the front, an August 1937 review by Derleth himself regarding Lovecraft’s *The Shadow Over Innsmouth* (April 1936). Towards the end of the review Derleth endeavours to advertise the future publication as such; “A comprehensive collection of the writing of H.P. Lovecraft and a first volume, *The Outsider*, including a bulk of his short stories and his masterly study, *Supernatural Horror in Literature*, may appear before the year is out”. His time estimation may have been optimistic but the final delivery is worthy of high praise.



60. **LYELL, Charles.** Principles of Geology or the modern changes of the Earth and its inhabitants. John Murray. 1830-33. **£8,000**

8vo. 3 vols. Contemporary full brown calf, spines with raised bands, gilt tools and black morocco gilt lettering pieces; pp. xvi, 511, [1]; xii, 330; xxviii, 398, 109, [1]; 9 plates and folding maps (maps in vol I bound in reverse order), numerous text illustrations in each volume; front hinge of vol III recently repaired, occasional foxing especially to frontispiece of vol I, otherwise very good.

First edition. Scarce. This is the founding work of modern geology in which Lyell replaces the cataclysmic ideas of Cuvier with his uniformitarian theory of gradual geological change. Crucially, his vision of change as a steady process led to him to calculate that the Earth was far older than was previously believed, and that the process had a direct effect upon species variation. These two revolutionary ideas had a profound effect upon Darwin. As he wrote in his *Autobiography*, 'my books came half out of Lyell's brain'.



61. **MAO TSE-TUNG.** Quotations from Chairman Mao Tse-Tung [Beijing], Central Intelligence Bureau of the Chinese People's Liberation Army, 1964. **£2,750**

12mo. Original printed wrappers (repaired tear, crinkled and with discolouration, inside of front wrapper partially backed with initial blank); pp. [viii, half-title in red, title-page in green and red, photogravure portrait of Mao in sepia, one page of calligraphy after Lin Biao in the first, uncorrected state], 250; ink spot to p. 89, otherwise a few very minor spots here and there only.

This is the first edition, first issue, of what was to become known later as *The Little Red Book*, as it was issued for the masses when the Cultural Revolution was launched in 1966 and dominated the PRC's politics for the next ten years. This first issue contains Lin Biao's calligraphic endorsement, which was in later states corrected. After the death by accident of Mao's proposed successor Li Biao, decorated general, leader of the Chinese People's Liberation Army, who had been accused of an assassination plot against the

Chairman, his calligraphic endorsement was dropped in its entirety. This first edition was destined only for high-ranking officers and only in 1966 it went viral in its iconic flexible red vinyl cover.

Together with: The red vinyl edition in English, imprint dated 1966 (most likely a later printing of the first edition with unchanged date); calligraphy page excised.

‘It’s an icon of China and communism as well as a work of propaganda. More than a billion copies have been published, making the book, often wrapped in its distinctive vinyl cover, one of the most widely produced of all time. During China’s “Cultural Revolution” it became virtually mandatory to own and carry one ... Originally produced in 1964 by the People’s Liberation Army - an early version was titled 200 Quotations from Chairman Mao - it soon became a key feature of the leader’s personality cult. The Ministry of Culture aimed to distribute a copy to every Chinese citizen and hundreds of new printing houses were built in order to achieve this. Mao himself reportedly liked its resemblance to books of quotations by philosophers such as Confucius’ (BBC News Magazine, online).

A VERY MERRY PROHIBITION CHRISTMAS



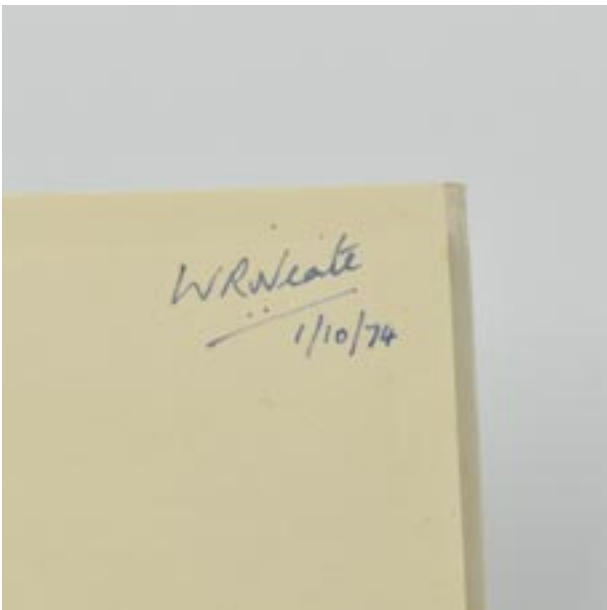
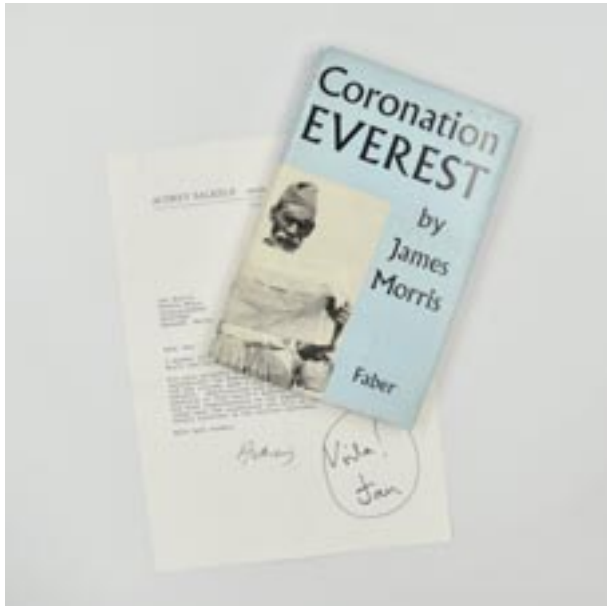
62. **McBLAIR, Robert.** A Modern Version of the Night Before Christmas. New York: The Press of the Woolly Whale. 1932. **£3,000**

7.75 x 3.75 inches, in shape of cocktail shaker; brushed aluminium boards, hinged at bottom; pp. 10, silver paper; boards a trifle rubbed, near fine.

First and only edition, produced privately as a Christmas gift from Mr and Mrs Melbert B. Cary. The text is a satirical poem based on the classic Christmas Eve verse by Clement Clarke Moore. In this Prohibition-era version, St Nicholas is a bootlegger and his sack is full of booze. This is an extraordinary production and a great example of the work of the Press of the Woolly Whale.

Melbert B. Cary Jr. was a graphic designer who founded the Press of the Woolly Whale to produce limited editions of undiscovered texts that he found interesting, rather than the established classics usually issued by private presses. He favoured exciting typefaces that he imported from the continent and illustrations by artists including Fritz Kredel, whom he helped to emigrate from Germany to the United States. The collection of playing cards that he built up with his wife Mary Flagler Cary is now housed at the Beinecke Library in Yale, while his incredible 20,000 volume library on the history and practice of printing is at the Rochester Institute of Technology.

Only 11 copies found in libraries worldwide.



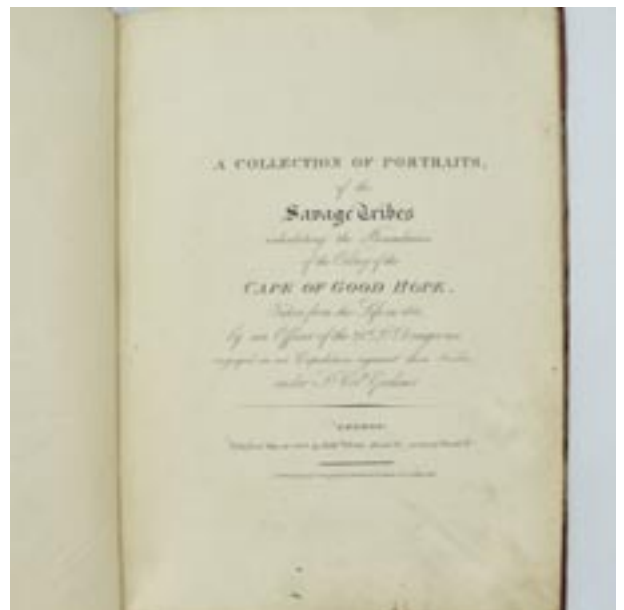
63. **MORRIS, James.** *Coronation Everest.* London: Faber and Faber. 1958. **£1,250**

8vo. Original cloth in pictorial dust-wrapping (not price-clipped); pp. 146; 8 illustrations from photographs, 3 sketch maps; dust-wrapping with light wear to edges, light spotting to top and fore-edge; else a very good copy of a beautifully typeset and designed book, printed on high-quality eggshell paper.

First edition, a far reaching association copy. James - later Jan - Morris joined the Everest 1953 expedition as Special Correspondent of *The Times*. He reported on the ascent which coincided with the eve of Queen Elizabeth's Coronation. - The unclipped wrapper has the inked out and incorrect statement that the book contains colour plates.

Provenance: A typed and signed letter by Audrey Salkeld to the author ('Dear Jan') requesting signatures in John Boyle's collection of James/Jan Morris books. Jan Morris returned this letter with the signed note 'Voila! Jan'. John M. Boyle (1935-2014) was an American traveller, explorer and eminent collector of mountaineering books, especially Himalaya material. 'This collection grew over the years to 2,500 books in 28 languages, 400 expedition reports, and 100 videos and films, with about half of the books autographed by expedition participants. In 1997 he donated the collection to the AAC, which is now the home of the John M. Boyle Himalayan Library' (American Alpine Club, online). Ownership inscription W. R. Neate, later Jill Neate (after gender re-alignment in the 1970s; 1934-1993) on front fly-leaf. 'Jill Neate had been born William Neate in London and qualified as a chartered accountant, working in management consultancy and company secretarial services for the Institute of Chartered Accountants. On the deaths of her parents, she moved in 1970 to the Lake District and embarked on a career of mountain scholarship. Soon afterwards began the long, lonely process towards a change in sexual identity ... *Her Mountaineering Literature*, 1986, an enlarged version of an earlier work, is the internationally regarded authority on books about mountains and climbing in the English language. Booksellers the world over identify items in their catalogues by their 'Neate' numbers, and take immoderate delight when they are able to advertise some obscure piece of ephemera as *Not in Neate* (Audrey Salkeld, *Alpine Journal*, Vol. 99, 1994, pp. 327-328). Audrey Salkeld (1936-2023), mountaineer and mountaineering historian focussing on her earlier attempts to conquer Everest inherited Jill Neate's library. - A compelling provenance leading deep into the inner workings of the world of Himalayan climbing.

Neate M147; Yakushi (3rd ed.) M514.



64. **ORME, Edward.** A Collection of Portraits of the Savage Tribes Inhabiting the Boundaries of the Colony of the Cape of Good Hope. Taken from the Life in 1812, by an Officer of the 21st Lt. Dragoons, engaged in an Expedition against those Tribes, under Lt. Coll. Graham. London: Edwar Orme. 1822. **£12,000**

Folio. Early 20th-century half-calf over the old boards, spine lettered in gilt, boards ornamented in gilt, patterned endpapers; lithographic title-page and eight hand-coloured plates in aquatint and lithography, preserving the original tissue guards; occasional light spotting, otherwise very good.

First edition of a legendary rarity, especially complete with all plates, as here. "Edward Orme was, after Rudolph Ackermann, the most important publisher of illustrated books during

the short golden age of the coloured aquatint, but there is no evidence that he followed Ackermann's move into lithography" (*ODNB*, which underpins the rarity of this work, as the author of this entry apparently

never saw this publication).

Provenance: Old manuscript title-label to front cover, ownership inscription J. Herwarth, dated 1829 on front fly leaf; book label of Alpheus Fuller Williams (1874-1953), a California-born South African mining engineer who died in Cape Town, and published the book *The Genesis of the Diamond* in 1932; bookplate Vergenoeg (most likely related to the South African Vergenoeg Mining Company). The most important bookplate, pasted above the other two is that Ida & F.W. Hosken, South Africa book collectors, engraved and designed in 1979. Ida Hosken published their collection catalogue in 1981 in Transvaal. This copy purchased by the Hoskens at the Vergenoeg Library sale in Cape Town in July 1980.

Mendelssohn II, p.271, ("a great rarity").

SIGNED BY TROCCHI



65. [ed. **PATTEN, Brian**] *Underdog 6*. Liverpool: Underdog Publications. 1965.

£850

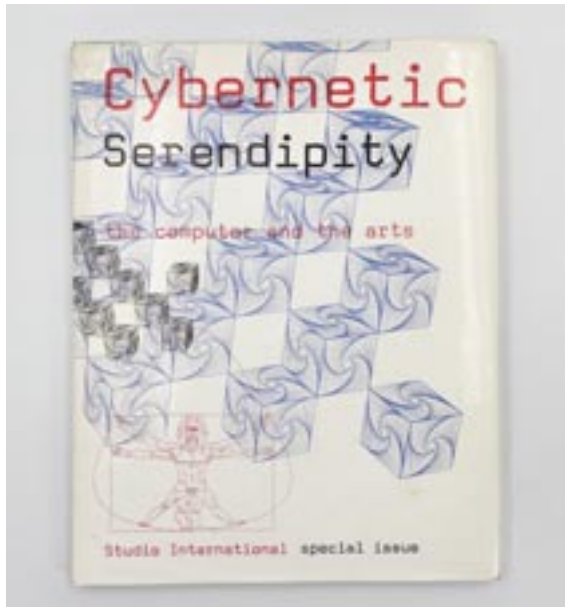
8vo. Black stapled wrappers with a poem by *Heather Holdon* to cover and photograph by *Reg Cox*; unpaginated; fine.

First edition, signed by Alexander Trocchi.

In the 1960s, *Brian Patten* presided over the Liverpool poetry scene alongside influential contemporaries such as *Roger McGough*. *Underdog* was Patten's own poetry magazine which he both edited and produced.

This poem was written and signed by Alexander Trocchi just five years after the release of his controversial and seminal novel, *Cain's Book*. *Cain's Book* had previously been banned, and most of Trocchi's output, mostly pornographic in nature, had been published by the *Olympia Press*, usually under the pen names *Frances Lengel* and *Carmencita de las Lunas*. Christened the preminent "Scottish Beat", his writing was heavily influenced by the New York and San Francisco 'Beat scene' and 1960s counterculture, placing emphasis on nonconformity, societal alienation and drug experimentation.

Underdog 6 features works by *Robert Creeley*, *Anslem Hollo* and *Patten* himself, to name but a few.



Studio International Special Issue. London: Studio International. 1968. **£400**

Folio. Original cerulean cloth, lettered in gilt to spine, with the original pictorial dust jacket; pp. 100, [1 (blank)], [3 (ads)], [2 (subscription forms)]; some light wear to extremities; some creases and wear to folds of jacket, small chip and one short closed tear to upper margin of jacket (with small internal repairs), otherwise very good; internally near fine; bookplate of Håkan E. Strömberg to front pastedown.

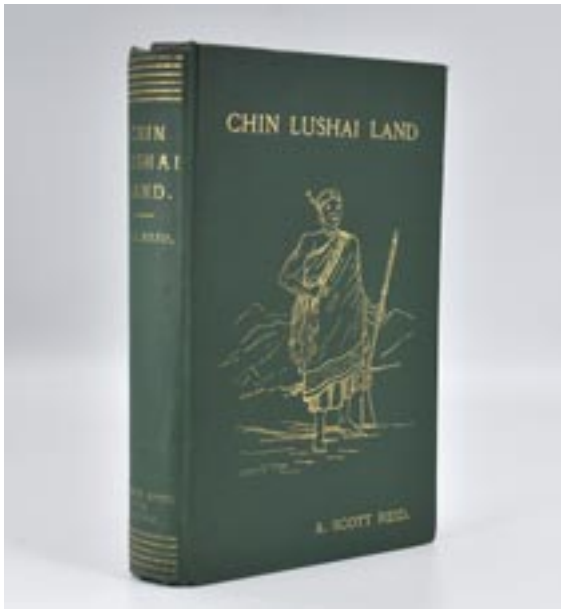
First edition, rare hardback issue, of the catalogue of the groundbreaking 1968 exhibition *Cybernetic Serendipity*.

From 2 August to 20 October 1968, *Cybernetic Serendipity: The Computer and the Arts* was exhibited at the Institute of Contemporary Arts (ICA), Nash House, in London. Curated by British art critic, editor, and ICA Assistant Director Jasia Reichardt, the exhibition was the first major international showcase of computer art. It marked a pioneering attempt to explore the full spectrum of computer-aided creative activity, including art, music, poetry, dance, sculpture, and animation. The exhibition included robots – poetry-generating, musical and painting machines – and a wide variety of works in which chance played a central role.

The exhibition catalogue took the form of a special issue of *Studio International* magazine, edited by Reichardt. This 100-page issue featured over 300 illustrations and was published to coincide with the exhibition. The colour frontispiece reproduced a computer-generated image by American artist John C. Mott-Smith, created using time-lapse photography exposed through coloured filters on an oscilloscope connected to a computer. The cover, designed by Polish-British painter, illustrator, filmmaker, and stage designer Franciszka Themerson, incorporates actual computer graphics from the exhibition.



66. **REICHARDT, Jasia (editor)**. *Cybernetic Serendipity. The Computer and the Arts: A*



areas inhabited by the Chin or Kuki peoples are now split between modern India (Lushai), Bangladesh and Myanmar but in the late nineteenth century were not part of any state. British interests in these zones however led to punitive expeditions being sent against the Chin and the Lushai peoples at the end of 1889' (Fitzwilliam Museum, online). This mountain and jungle warfare took place in a vast region, totally unexplored by Westerners.

COMPLETE RUN OF ICONIC BEAT MAGAZINE



67. **REID, A. Scott.** Chin-Lushai Land. Including a Description of the various Expeditions into the Chin-Lushai Hills and the final Annexation of the Country. Calcutta: Thacker, Spink and Co. 1893. **£800**

8vo. Original illustrated cloth, the superior binding variant with the cover illustration in gold and not black; pp. x, [2], 235, 48 (publisher's catalogue), three folding maps (one large and in rear pocket, 8 photogravure plates; minimal marking to binding, initially very light spotting; a very attractive copy.

Scarce first edition, presentation copy, inscribed by the author on half-title. The author, Surg.-Lieut-Col. A. Scott Reid, was the Medical Officer in charge of the 2nd Battalion of the 4th Gurkha Rifles. 'The Lushai Hills and the surrounding





68. **ROSENTHAL, Irving, and Paul CARROLL (editors).** *Big Table: Five Volumes.* Chicago: Big Table. 1959-1960.

£400

Five volumes, 8vo. Periodical with illustrated wrappers; Vol. IV containing *Franz Kline* "Mister" (1959) pamphlet; three loosely inserted 'Business Reply Cards' for subscription within Vol. V; pp. 152, [+6 ads], 122, [+1ad]. 119, [+ 2 ads], 131, [+ 2 ads], 125, [+1ad]; foxing to bottom edge of Vol. I with vertical creasing and significant fading to spine, rubbing to spine of Vol. II and toning of pages, spotting to spine of Vol. III continuing to rear wrapper, spotting to spine and front wrapper of Vol. IV, foxing to both wrappers of Vol. V, very good.

First edition full five-volume set of the iconic Beat generation magazine.

Big Table was established in the Spring of 1959 following the suppression of the Winter 1958 issue of *The Chicago Review*. This came after the publication of an article in *The Chicago Daily News* which exposed the agenda of editors Irving Rosenthal and Paul Carroll to promote the works of Lawrence Ferlinghetti and William Burroughs, among other controversial transgressive writers, provided catalyst to the magazine's demise.

Subsequently, Rosenthal and Carroll used the censored material to set up *Big Table* and edited the first issue. The first issue contains work by William Burroughs and crucially, episodes from his seminal *Naked Lunch*, as well as featuring many contributions by members of the Beat generation. Volume One includes the first appearance in print of Kerouac's *Old Angel Midnight*. Also sections from Burroughs' *Naked Lunch* and some of Gregory Corso's most powerful poems: "Power", "Army" and "Police". An unsuccessful obscenity lawsuit ensued and *Big Table* thrived throughout the 1960s with five issues, all included here as a collection.

Other issues feature the works of profiles such as Artaud, Robert Creeley, John Ashbery, Frank O'Hara and Kenneth Koch.



69. **ROSS, James Clark.** *A Voyage of Discovery and Research in the Southern and Antarctic Regions, during the Years 1839-43.* London: John Murray. 1847. **£5,500**

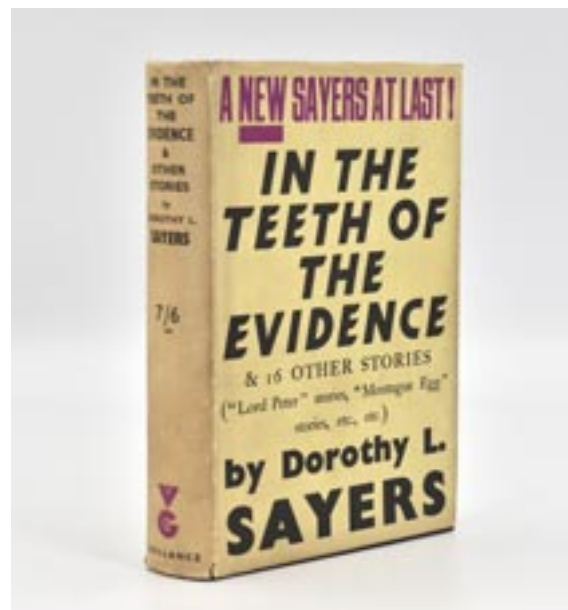
Two volumes, 8vo. Original publisher's gilt-stamped illustrated cloth; pp. liii, 366; [v]-xi, 447, 16 (publisher's catalogue, dated January, 1847); 8 tinted lithographs (including 1 folding panorama, with tissue guards), 8 maps (3 folding); light wear to spine ends, spines a little faded; illustrations a little spotted, as usual; a very good copy in the rarely seen completely unrestored cloth; contemporary armorial bookplates James Frampton; all housed in a custom-made drop-back box; the best copy of this landmark in Antarctic exploration we handled for quite some time.

First edition. "One of the most important works in the history of Antarctic exploration ... Ross led this expedition for the purpose of Antarctic Discovery and Magnetic surveys, during which he circumnavigated the Antarctic continent, discovered the Ross Sea, Ross Island, the Ross Shelf Ice, Victoria Land, Erebus and Terror Gulf (named after the ships of the expedition), Mount Erebus, and attempted to penetrate the Weddell Sea" (Hill). Rosove calls the work "a cornerstone of Antarctic literature and a monument to one of mankind's greatest expeditions of geographical and scientific exploration".

This is the issue with the publisher's catalogue with the earliest date, January, 1847. Murray had only 1500 sets printed, and they "were bound and sold over a period of several years, as indicated by the various dates on the advertisements at the rear of vol. II" (Rosove).

Hill 1487; Spence 993; Ferguson 4636; Conrad 689; Rosove 275.

A QUEEN OF CRIME AND TRANSLATION



70. **SAYERS, Dorothy L.** *In the Teeth of the Evidence and Other Stories.* London: Victor Gollancz. 1939. **£2,000**

8vo. Original black cloth lettered in red; pp. 286; slight spotting to preliminaries, dustwrapper a bit toned at the spine and a slight chipping to extremities, otherwise very good.

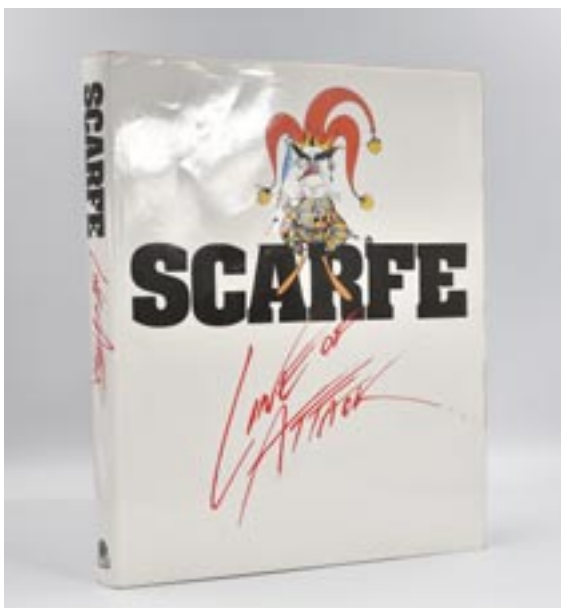
First edition in scarce dustwrapper. Rare in this condition.

Dorothy L. Sayers was a translator and crime novelist who revolutionised the genre, particularly for female readers. She was heralded as one of the “Queens of Crime” of the 1920s and 1930s ‘Golden Age’ of Detective Fiction, alongside personalities such as Agatha Christie.

Sayers had a penchant for Christian translation and from the early 1940’s, her main objective was the translation of the three books of Dante’s *The Divine Comedy*, the third of which she was completing upon her death in 1957. Her radio play *The Man Born to be King* (1941-2) provoked accusations of ‘blasphemy’ after its airing on the BBC, with its direct portrayal of Jesus through modern speech and realism. Sayers became obsessional with the works of Dante which she first read in an air-raid shelter, believing that there were many parallels to be drawn between the state of the world and the writing of the master.

Sayers was of the first generation of women to receive an Oxford education and graduated with a first-class honours BA in 1915, even an MA in 1920. Crucially, she also granted her leading female character Harriet Vane an Oxford education and rumours always spread that Vane was modelled on the author herself.

In the Teeth of the Evidence features two Lord Peter Wimsey stories and five Montague Egg stories amongst others.



71. **SCARFE, Gerald.** *Line of Attack.* London: Hamish Hamilton. 1988. **£2,500**

4to. Original cloth and dustwrapper; pp. 320; fine.

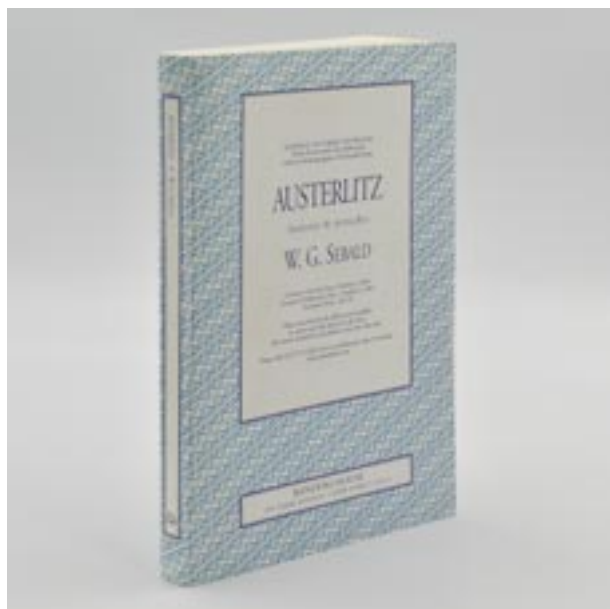
First edition, with an original cartoon of Margaret Thatcher in black ink signed by Scarfe to ffepp.

This compendium of Scarfe’s cartoons goes back over twenty years and summarizes his incisive view of contemporary events, people and politics. The original cartoon of Margaret Thatcher is a wonderful, off the cuff portrait of his favourite subject, with whom Scarfe had a love-hate relationship. Scarfe himself said in an interview with the BBC in 2013: “I was not a fan of Mrs Thatcher, but she was undoubtedly a strong woman. In the case of caricature, she had a character that comes through - I could always draw her as aggressive or cutting or biting, like an axe or scissors or something that was really, really attacking... It’s a bit like in theatre, where the villains are the best ones - they’re the ones everyone wants to see. No one cares about bland heroes.” According to Sir Bernard Ingham, her private secretary, Thatcher was supremely unaffected: “I don’t think she saw much of them at all, thank God... She did not expect to be portrayed sympathetically” (Kinghorn, “Gerald Scarfe’s controversial Margaret Thatcher cartoons on show”, published 14 March 2015, *BBC* online).

As much as he could not abide by her politics, Scarfe’s vision of Thatcher became one of the

most iconic images of 1980s Britain and the signature that underscored his reputation. Exhibitions and books have been devoted to Scarfe's depictions of Thatcher. The original cartoons are sought after at auction and some are held by the National Portrait Gallery.

UNCORRECTED SIGNED PROOF OF SEBALD'S
LAST WORK



72. **SEBALD, W.G. [trans. Anthea Bell].**
Austerlitz. New York: Random House. 2001.
£1,000

8vo. Original printed blue and white decorative wrappers; pp. [vi], 298, [2]; fine.

Advance Uncorrected Proof signed by the author. Includes three loosely inserted documents, two sent from *Kimberly Burns*, publicity manager at Random House, in which she introduces the novel and announces its release date. The third document is an 'Advance Praise' advertisement featuring glowing reviews from *Publishers Weekly* and *Kirkus Reveiws*.

"In what way do objects immersed in time differ from those left untouched by it? Why do we show the hours of light and darkness in the same circle? Why does time stand eternally still and motionless in one place, and rush headlong by in another?"

Sebald's final novel before his tragic death, *Austerlitz*, is relayed in the form of a fictionalised biography and therefore orientates itself on the life of an architectural historian, Jacques Austerlitz,

haunted by his repressed childhood as a Jew who was evacuated from Czechoslovakia in 1939. Deprived of the reality of his own story, Austerlitz seeks to uncover the truth about his life and piece together the past beyond what remains at present - merely the echoes.

To quote the legendary Susan Sontag, "Is literary greatness still possible? What would a noble literary enterprise look like now? One of the few answers available to English-language readers is the work of W.G. Sebald".



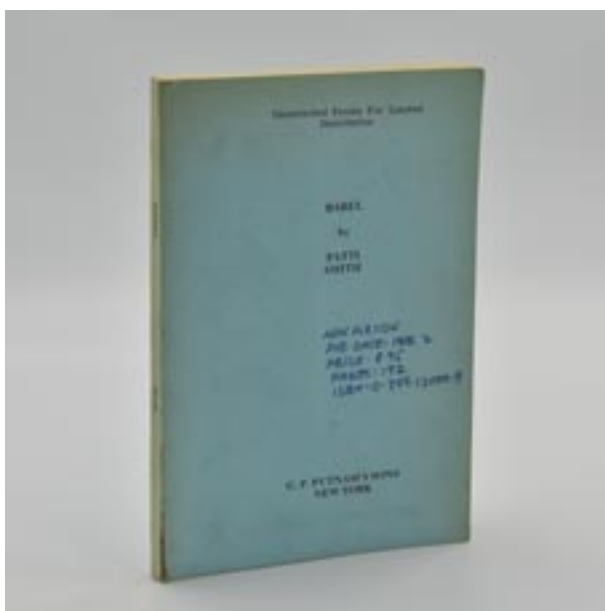


73. **SHIMBI SHOIN [publisher]**. Collection of Five Different Calendars for 1911. Tokyo: Shimbi Shoin. [1910]. **£1,200**

12mo. All colour woodblock printed on crepe paper, and bound with red ties; only one with a few folds, the others in remarkably fine condition.

Uncommon and sought after, these calendars for the English speaking market were produced by one of the best and most innovative woodblock printers of Japan. Shimbi Shoin was active from the 1890s to 1936.

“THIS BOOK IS DEDICATED TO THE FUTURE”



74. **SMITH, Patti** *Babel*. New York: G.P. Putnam's Sons. 1978. **£1,200**

8vo. Blue card wrappers with black lettering to cover and spine; proposed blurb stuck onto inside cover; pp. [x], 176; Blue ink writing detailing publication date, price, pagination and ISBN to front cover; small split to front hinge at foot, slight fading to spine and toning to extremities; very good copy.

Uncorrected proof copy prior to the insertion of illustrations.

“Art is committed thru the greed of the architect, the lust of a woman and the eye of a child”

Babel is legendary avant-garde musician and writer, Patti Smith's, “first ‘establishment’ volume of poetry, prose, reflections, observations, drawings and sexual fantasies and exercises” (blurb). Famous for melding her music with her poetry, *Babel*, her first mainstream publication, would play catalyst to a lifetime of loud and unique expression.

Three years prior to *Babel*, The Patti Smith Group had recorded their famous debut album, *Horses*, which boldly combined spoken word with punk rock. In the same year as the publication of *Babel* in 1978, they would go on to release *Easter*, which was their most commercially successful record.

In 2005, Smith was named a *Commander of the Ordre des Arts et des Lettres* by the French Ministry of Culture and five years later would achieve The National Book Award for her memoir *Just Kids*, the powerful tale of her life in Manhattan in the late 1970s and her intimate relationship with close friend, the photographer Robert Mapplethorpe; a realisation of his dying wish. It was nominated for a variety of accolades and swiftly became a *New York Time's* bestseller.



First edition. This is a classic Victorian botanical book, highly popular throughout the second half of the nineteenth century. It is beautifully produced and fascinatingly detailed on its subject.

Nissen BBI 997.



75. **SOWERBY, John Edward and Charles Pierpoint JOHNSON.** *British Wild Flowers; Described, with an Introduction and a Key to the Natural Orders; To Which is Added a Supplement Containing 180 Figures of Lately Discovered Flowering Plants by John W. Salter, and the Ferns, Horsetails, and Club-Mosses by John E. Sowerby*, London: John Van Voorst. 1860. **£400**

Royal 8vo. Sometime rebound in half green morocco, gilt lettering to spine, marbled endpapers, all edges marbled; pp. xlix, [iii], 168, hand-coloured frontispiece, two uncoloured plates, and 80 hand-coloured plates by Sowerby; previous owner's bookplate to front pastedown, signatures to prelim, a little spotting mainly to prelims, otherwise very clean, very good.

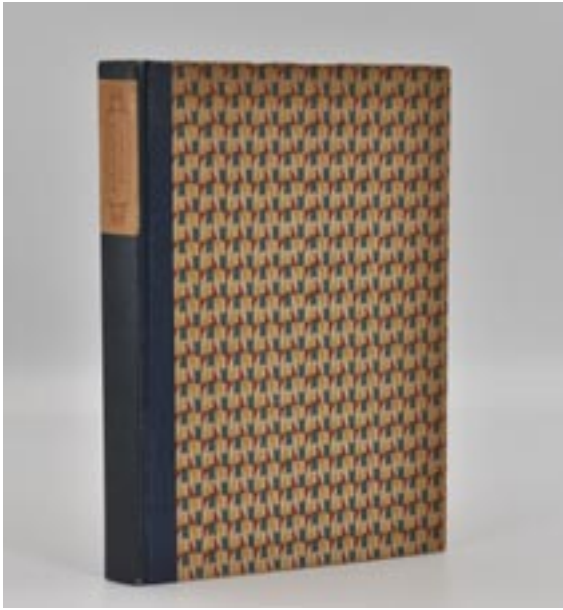


76. **SOWERBY, John E. and Charles JOHNSON.** *The Grasses of Great Britain*. Robert Hardwicke. [1861]. **£200**

8vo. Original green gilt cloth; pp. Xxxii, 192, 144 colour plates; previous owner's inscription to front pastedown, a little foxing to title page, generally very clean, very good.

First edition. A comprehensive overview of British grasses distinguished by Sowerby's delicate illustrations.

FIRST ISSUE BINDING OF A MODERNIST
LANDMARK



77. **STEVENS, Wallace.** *Harmonium*. New York: Alfred A. Knopf. 1923. **£3,000**

8vo. Original cloth-backed boards with a checked pattern in blue, red, yellow and white with beige title label to spine and top-edge red; pp. 11, [3], 15-140, [4]; covers a little rubbed at the edges and light bleeding of red top-edge onto front flyleaf with spine label lightly tanned and lacking dustwrapper, otherwise very good.

First edition, one of only 500 in this first issue binding.

Harmonium was Wallace Stevens' first book and a Modernist landmark. It is a collection that contains more than 50 poems which exercise the full ingredients of his genius.

A lawyer by trade, Stevens became an associate of the prestigious artistic community in New York alongside names like Marianne Moore and William Carlos Williams but was distinguished from most other aspiring artists by his long-standing and impressive career pursuits. Having studied at the New York School of Law from 1901 to 1904, he would go on to achieve success in the realm of Insurance Law and in 1916 joined Hartford Accident and Indemnity Company, where he would remain Vice President from 1934. He never abandoned his post despite the fact that by the 1950's, he was considered one of the most crucial contemporary poets.

Harriet Monroe, founder and leading editor of the periodical *Poetry*, reviewed *Harmonium* as such: "The delight which one breathes like a perfume from the poetry of Wallace Stevens is the natural effluence of his own clear and untroubled and humorously philosophical delight in the beauty of things as they are."

A FLING WITH A TROPICAL SLEDGE MATE?





78. **TAYLOR, Griffith.** With Scott: The Silver Lining. London: Smith, Elder & Co. 1916. **£7,500**

8vo. Original cloth, gilt, vignette of penguin to upper cover, upper cover lettered in white; pp. xiv, [2], 464; plates after photographs, sketch maps, one folding map, illustrations in the text after drawings by the author; minimal light toning to paper, else a very good.

First edition, first issue without the inserted leaves containing the author's preface at pp. iv*-v*, 'inadvertently omitted from the first run of copies printed' (Rosove). This is an intriguing association and presentation copy with the author's original drawings tipped in, presented to one woman, Theo Gardner, and with his bookplate (which serves as an illustration in the

book on p. 301) with Taylor's explanations of the topographical features relating to Scott's expedition in ink. - Taylor first experienced the Antarctic as a member of Shackleton's *Nimrod* expedition (1907-9), and returned in 1910 as geologist on Robert Scott's *Terra Nova* expedition. According to Rosove, Taylor was the expedition's "wittiest member. He had devices and notebooks hanging out of every pocket and a passion for being well equipped" (p. 412). His passion for geology is evident in the pages of the present book, which offers his account of Scott's last expedition. For this reason, it was perhaps harder to read than other books about the expedition, and Taylor's work is the scarcest of the first-hand narratives from the expedition. 'Taylor provides us with one of the most substantial accounts of Scott's Terra Nova expedition, and one of its finest book productions' (Taurus).

Spence 1183; Renard 1575; Rosove 324.A1.

Provenance: Title-page inscribed 'To Theo Gardner, with congratulations from her Tropical "Sledge mate" Griffith Taylor', envelope with self-caricature in ink and inscribed 'To Theo with apologies from her Long-head friend'. Underneath a photograph of the author aboard *Terra Nova* (inscribed on verso captioned 'The rolling Terra Nova, Antarctica 1912... Theo from Grif'). One tipped-in leaf with a mounted original drawing in Japanese ink, as used by the printer to illustrate the opposite page with signed presentation inscription, dated 30/10/[19]20. - Despite having read Marie Sanderson's book *Griffith Taylor. Antarctic Scientist and Pioneer Photographer* (published without index in Ottawa, 1988) the cataloguer was not able to find any hint to a close friend of Taylor's with the name Theo[dora] Gardner. All we know about Griffith Taylor's whereabouts when one inscription was dated is that he resigned from the Australian Weather Service in August, 1920. 'He set off for Honolulu to attend a Pan Pacific Congress by way of Java and Sumatra, since his lectures did not begin until March 1921' (Sanderson p. 102). - Who is Theodora Gardner, the mysterious 'tropical sledge mate'?



79. **TURNER, Samuel.** *An Account of an Embassy to the Court of the Teshoo Lama, in Tibet; containing a Narrative of a Journey through Bootan, and Part of Tibet.* London: W. Bulmer and Co. 1800. **£2,400**

4to. Contemporary full calf, spine ornamented in gilt and with red morocco lettering-piece, gilt-

ruled ornamental borders to boards, marbled endpapers; pp. xxviii, 473; one folding engraved map, 13 copper-engraved plates including one folding; binding with a little wear and restorations; a few plates with a little brown-spotting, otherwise a very clean and attractive copy.

First edition of the 'first eye-witness report on Tibet and Bhutan to be published in English' (ODNB). 'The book remained the only account of those countries available to English readers until the publication in 1876 of the journals of George Bogle and Thomas Manning. Through the editions that quickly followed in French (1800), German (1801), and Italian (1817), the book had a considerable impact on the European imagination' (ibid.). A first embassy under George Bogle had been sent by the British to Tibet in 1774, but with the advent of a new Lama, Turner was asked by Warren Hastings to make a second embassy to the country in 1783. The same route was followed in both instances: from India, a crossing was made of the Bhutan Himalaya from Bhutan to Gyantse and Shigatse via the Chumbi Valley and Tang La. The plates accompanying Turner's account of the journey show views along the route, as well as a facsimile of Umin and Uchen script. 'Captain Turner's journey to Tibet in 1783 was a followup to that of George Bogle's mission of 1774 ... The object of Turner's passage through Bhutan and his visit to the Tibetan Court was to ascertain the nature of the relationships of Bhutan with Tibet, and of the latter with China. The subsequent narrative is a leisurely paced and highly detailed portrayal of the area's natural history, observations on social and cultural characteristics, and glimpses of beautiful mountain scenery. For example, Turner's prose records his delight at the discovery of a strawberry patch, his wonderment over the antics of a group of monkeys, and his respect for the Tibetan Regent. Although the political consequences of the trip proved negligible, the descriptions of Bhutan and Tibet continue to retain an interest as do Turner's remarkable full page illustrations' (Riddick).

ESTC T136507; Riddick 62; Yakushi (3rd ed.) T277a.



80. **VICO, Enea.** Le immagini delle donne auguste intagliate in istampa di rame... libro primo. Venice: Enea Vico and Vincenzo Valgrisi. 1557. **£2,500**

4to. 17th-century English speckled calf (rebacked), boards ruled in blind, edges sprinkled red; pp. [24], 9-212, [4], engraved title and 63 full-page illustrations, large woodcut initials, woodcut illustrations in text, final f. with woodcut printer's device to verso, otherwise blank, blank corrections slips to ff. B2v, D4v; extremities a little worn; occasional offset, the odd mark, but generally very good; occasional pencil marginal notes in an early 19th-century hand; ownership signature dated "1780", armorial bookplate of Charles Bathurst (see below), and bookseller's ticket "C. E. Rappaport Libri Rari Roma" to front pastedown.

First edition, lusciously illustrated, of Enea Vico's influential numismatic and antiquarian treatise on the women of the Roman imperial family.

Enea Vico (1523-1567) was an engraver from Parma, active at the courts of Cosimo I de' Medici and Alfonso II d'Este. He was also a discerning collector of ancient coins, whose collection ranked among the most important in Italy by the mid-sixteenth century. During this mature phase of his career, Vico began work on *Le imagini delle donne auguste* with the financial support of Cardinal Ippolito II d'Este (1509-1572), to whom the volume is dedicated. Conceived as the first in a projected series that was never completed, the book gathers biographies of the *Augustae* – the women of the Roman imperial family – accompanied by engravings of their coinage portraits. It was published in 1557, following a partial edition issued in 1550 by Anton Francesco Doni (1513-1574), which featured Vico's engravings.

Le imagini delle donne auguste, “highly influential in the fields of antiquarian and numismatic studies”, exemplifies “the fusion of scholar and engraver roles that defined Vico's output” (*DBI*, transl.). Each section begins with a plate reproducing the obverse of an ancient coin featuring the portrait of an *Augusta*, set within Vico's inventive, and sometimes exuberant, Mannerist frames. This is followed by a biographical profile, drawing on literary, epigraphic, and numismatic sources. The author's scrupulous attention to archaeological and numismatic detail is evident throughout: he systematically records the key data needed to identify each coin, including provenance, offering a wealth of information for antiquarians and collectors.

The book enjoyed immediate success, aided in Italy by Vico's choice to write in the vernacular. A Latin translation by Natale Conti (1520-1582) appeared the following year (Venice, Paolo Manuzio, 1558), and met with equal acclaim, significantly broadening the work's reach among European antiquarians and scholars.

Our copy is seemingly a second issue, as suggested by the presence of Roman numerals on the plates (cf. Mortimer).

Provenance: From the library of Charles Bathurst (1754-1831) of Lydney Park, Chancellor of the Duchy of Lancaster between 1812 and 1823. The notes in pencil are possibly in his hand.

Adams V-633; Mortimer, Italian, 532; EDIT 16 CNCE 54071. See Mariano, “VICO, Enea Giovanni”, DBI, vol. 99 (2020).