



# Modern First Editions

The Hot 100



# Sotheran's

EST. LONDON 1761



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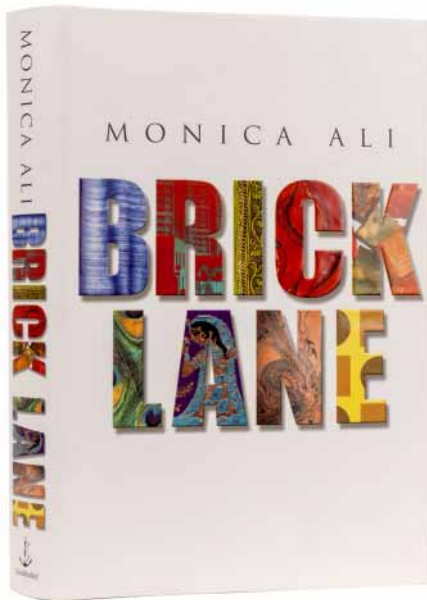


# Modern First Editions

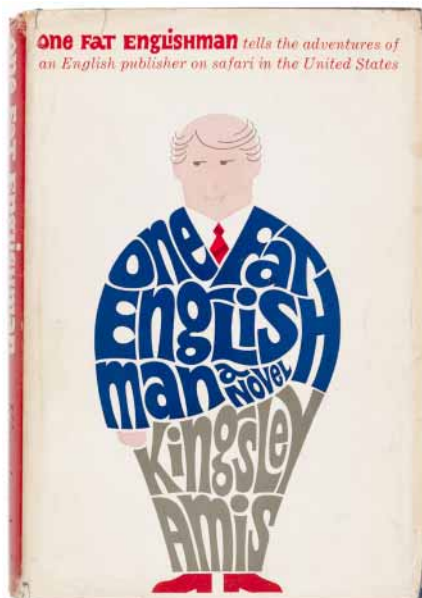
## The Hot 100

Summer is here, the schools are breaking up, our thoughts are drifting towards holidays - and what could be a better than to take a bibliophile's vacation with one of our hand selected modern first editions? Here are a hundred works of twentieth century fiction, poetry and drama for the book collector's perfect escape

Sotheran's  
EST. LONDON 1761



1. ALI, Monica. *Brick Lane*. Doubleday. 2003. £98  
8vo. Original black cloth; a fine copy in a fine dust-jacket.  
First edition. Signed by the author. The basis for the  
2007 film directed by Sarah Gavron.



2. AMIS, Kingsley. *One Fat Englishman*. New York: Harcourt Brace & World, 1964. £198

8vo., original blue cloth with lettering in silver to spine; comic pictorial dust wrapper by Janet Halverson; pp.192; a few small white spots to boards; slightly bumped to corners with mild compression to head and foot of spine; wrapper with a little creasing, chipping and tears repaired with tape; spine slightly sunned; a little spotting to fore-edge and slight lean; good overall and uncommon with this wrapper.

First US edition. Inscribed by Kingsley Amis "Rousing cheers to Rob, Nadia, Claire from good old Kingsley 1963."

Possibly partly auto-biographical, Roger Micheldene is one of Amis' most unpleasant protagonists. The novel, set in the 1950s, shows him crashing drunkenly into the consumerist 1960s in a devastating satire on Anglo-American relations.

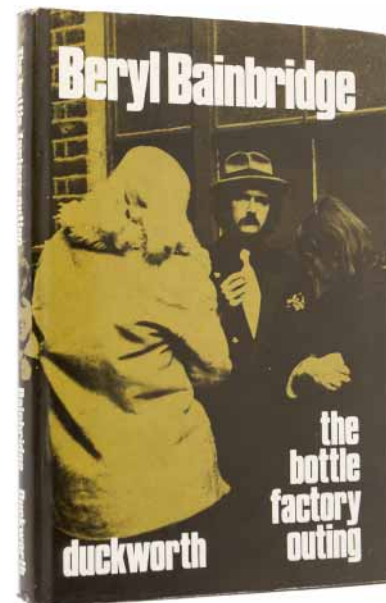
"Mr. Amis is a subtle writer.... He has managed to write a commentary on America without seeming to write a commentary on America." (*Washington Post*)



3. BACHARACH, Burt and Hal DAVID. *Butch Cassidy and the Sundance Kid*. A & M Records Ltd. 1969. £280

Mounted 445 x 445 mm. Very good condition. Sold with LP.

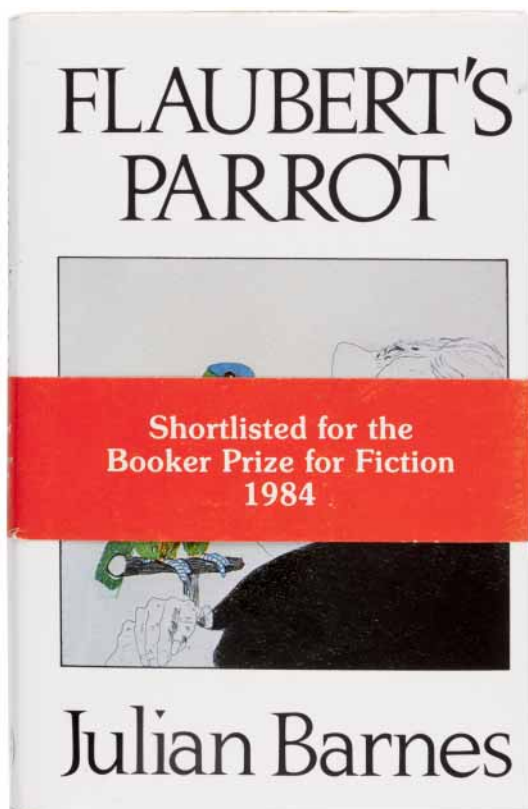
Inscribed in blue pen by Burt Bacharach and Hal David. Bacharach and David wrote the music and lyrics respectively for the soundtrack of this famous film, which includes the hit song "Raindrops Keep Falling On My Head", sung by B.J. Thomas. Hal David signatures are very rare.



4. BAINBRIDGE, Beryl. *The Bottle Factory Outing*. London; Duckworth. 1974. £125

8vo., original cloth with dustwrapper; with ink name; a very good copy.

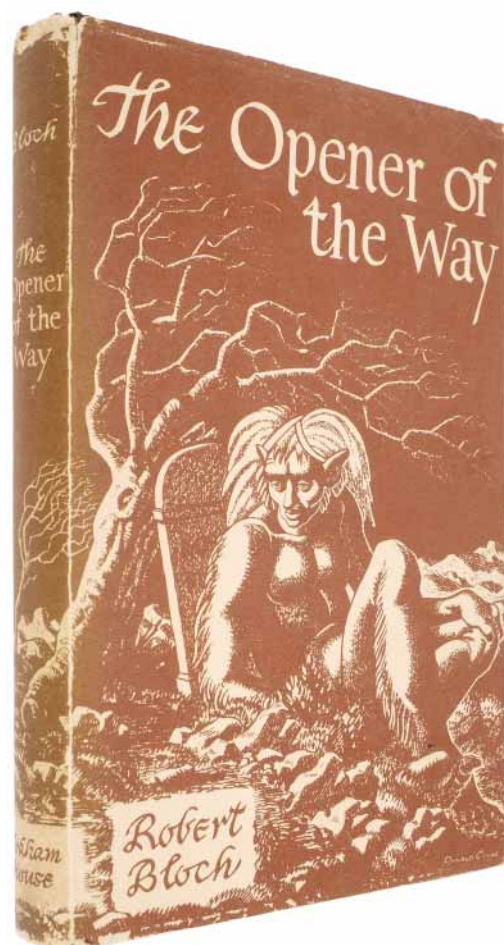
First edition, inscribed by the author "Tony and Jackie best wishes Beryl Bainbridge." Comedy about two women who work in a factory that manufactures wine bottles. It was shortlisted for the Booker Prize, won the Guardian Fiction Prize and is regarded as one of Bainbridge's best works. It is also listed as one of the 100 greatest novels of all time by Robert McCrum of *The Observer*. The book was inspired by Beryl Bainbridge's own experiences working as a cellar girl in a bottling factory after her divorce in 1959.



5. BARNES, Julian. *Flaubert's Parrot*. London: Jonathan Cape, 1984. £300

8vo., original green cloth with lettering and publisher's device to spine; pictorial dust wrapper with photograph of David Hockney's *Felicité Sleeping with Parrot*, with original wrap-around band naming this book as one on the Booker Prize Shortlist, pp. 190; a little spotted to edges, edges of wrapper lightly browned; very lightly yellowed throughout; else fine.

First edition of the author's third novel. *Flaubert's Parrot* tells the story of a retired doctor, Geoffrey Braithwaite, who is fascinated by the French nineteenth century writer Gustave Flaubert and, on a personal level, is trying to come to terms with the death of his wife. Though these two concerns seem separate at first, as the book progresses, the relation between the two strands is brought to light, with Geoffrey and Ellen Braithwaite appearing as a contemporary English replica of Charles and Emma Bovary in Flaubert's masterpiece *Madame Bovary*. On the other hand, the novel also chronicle's the protagonist's search for Flaubert's true stuffed parrot.



6. BLOCH, Robert. *The Opener of the Way*. Arkham House, Sauk City 1945. £398

8vo. Original black cloth, titled gilt to spine, with illustrated sepia dust wrapper depicting what could charitably be described as a hobgoblin languishing by a gravestone; a good copy of a fragile book, some minor edge wear to jacket and a little fading to spine, one or two small discreet tears and marks from someone who evidently thought it was a good idea to leave a paperclip inside the book for a few years.

First edition. The first book by Robert Bloch (Hugo award winning author of *Psycho* and *American Gothic* and one of the most important books in the Arkham House portfolio. The stories are strange and weird fiction after the style of Lovecraft (an early patron and mentor), a genre from which Bloch would slowly slide away from into urban horror. Many were published in the magazine *Weird Tales* in the 1930s and 1940s. This book was never reprinted in the USA, and this edition was printed in 2,065, making it a hard book to lay hands on at the best of times. This anthology contains tales such as *The Faceless God* and *The Shambler from the Stars*, a mythos story which Lovecraft liked so much he wrote *Haunter in the Dark* as a sequel to it, dedicating it to Bloch.

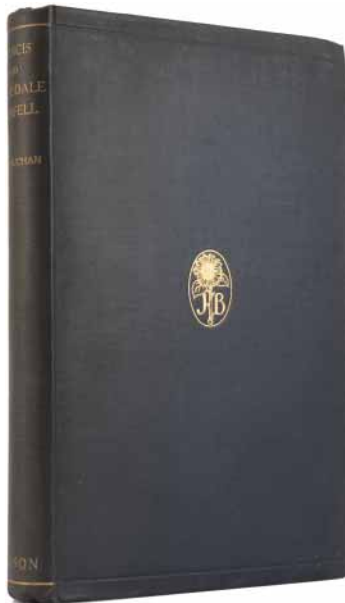




7. **BROOKNER, Anita.** *A Start in Life.* *Jonathan Cape* 1981. £148

8vo., original cloth with dust wrapper. Spine of wrapper slightly sunned otherwise a near fine copy.

First edition. With the original price of £5.50 on the dust wrapper. Most copies have been price-clipped with a with new price-sticker.

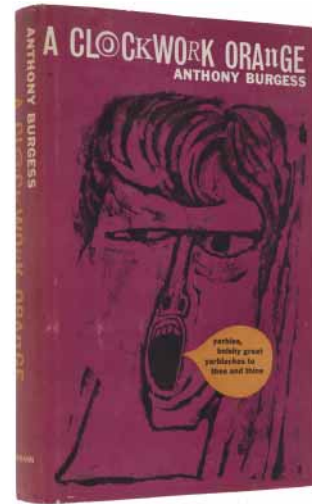


8. **BUCHAN, John Francis and Riversdale Grenfell.** *A Memoir* *London: Thomas Nelson and Sons Ltd., 1920.* £298

8vo., original navy blue cloth, flower emblem and author's initials lettered in gilt to upper board, and in gilt to spine; untrimmed edges; with black and white frontis photograph of Francis and Riversdale Grenfell; pp. [viii], ix-xxiv, 240; boards a touch sunned to edges and spine; head and foot a little pushed and corners bumped; upper edge dust soiled; internally with endpapers lightly offset and a few small marks, but else very good.

First edition, signed and dedicated by Buchan to the front free endpaper 'R.S. Rait from John Buchan, Oct. 1920'. The recipient was Sir Robert Sangster Tait, a Scottish Historian, Historiographer Royal and Principal of the University of Glasgow. He worked at the War Trade Intelligence Department in London during the First World War, and was appointed a CBE in 1918.

The twin Grenfell brothers both served with the BEF in the 9th Lancers; Rivy was killed at the Aisne and Francis, who won the VC during the Retreat from Mons, at 2nd Ypres.



9. **BURGESS, Anthony.** *A Clockwork Orange.* *London: Heinemann, 1962.* £2,500

8vo, black cloth lettered in gilt to spine; original pink pictorial dust-wrapper designed by Barry Trengrove; pp. [x], 196, [ii]; pages very lightly tanned to edges, with very light spotting to upper edge; wrapper with very light fading to spine; some very small nicks, and one approximately 0.5cm long to rear of wrapper; price clipped to inner flap; previous owner's sticker to front free end paper; an extremely good original copy, rare in such good condition.

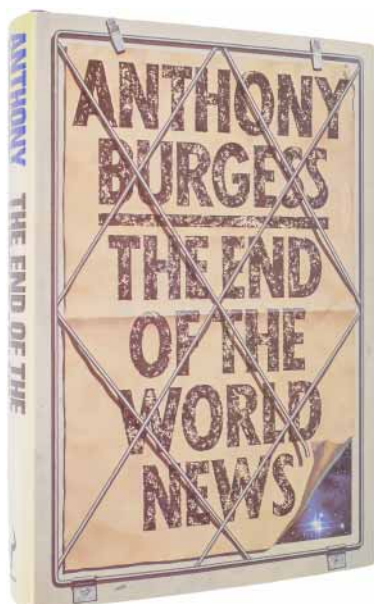
First edition, first issue binding of black cloth with wide flaps to dust wrapper. The second issue was bound in blue.

*A Clockwork Orange* is part black humour, part psychological comment on violence and its dominance over the mind. Written in just three weeks, it was inspired, in part, by an attack on Burgess' pregnant wife, and is famous for its violent scenes, as well as its use of 'nadsat' - a combination of cockney slang with Russian. The book was banned in numerous US schools for its sexual violence, however it was the film adaptation which caused more of an uproar.

The cinematic adaptation of Burgess's moral tale was accidental. Screenplay writer Terry Southern gave Stanley Kubrick a copy of the novel, but, as he was developing a Napoleon Bonaparte-related project, Kubrick put it aside. Soon afterwards, however, the Bonaparte project was cancelled and Kubrick happened upon the novel. It had an immediate impact. Of his enthusiasm for it, Kubrick said, "I was excited by everything about it: The plot, the ideas, the characters, and, of course, the language." (*New York Times*). Kubrick wrote a screenplay faithful to the novel, saying, "I think whatever Burgess had to say about the story was said in the book, but I did invent a few useful narrative ideas and reshaped some of the scenes." The film premiered in 1971 starring Malcolm McDowell, with a memorable soundtrack composed by Walter Carlos. Due to its graphic content, it was immediately banned in both South Africa and Brazil, with the Argentinian authorities asking for cuts before it could be aired.

Interestingly, the film adaptation of this controversial novel with withdrawn in Britain by Kubrick himself. The self-imposed ban was in place until the producer's death in 1999, and despite numerous copies of the VHS being smuggled across the channel, the film was not screened in UK cinemas until its re-release in 2000.

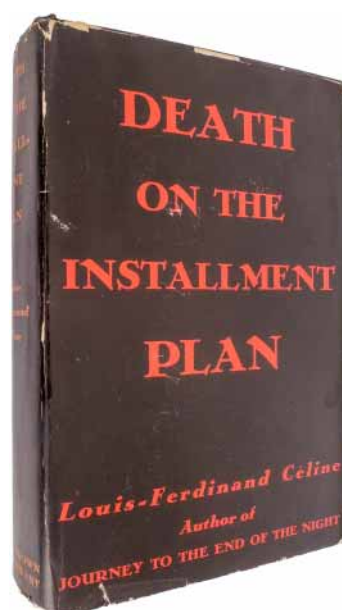
A very bright, fresh copy of the author's most famous book.



10. **BURGESS, Anthony.** *The End of the World News.* London: Hutchinson, 1982. £60

8vo., blue cloth boards with lettering in gilt to spine; unclipped dust wrapper; pp. x, 3-388, [iv] as issued; a very clean copy with just some slight sunning to spine.

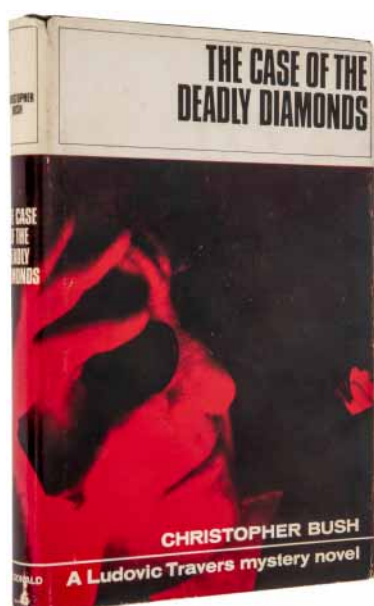
First edition, inscribed by Burgess to the title page; "To Tony & Jackie/ Anthony Burgess/ London May 23 1988." The novel focuses around three interweaving plot lines: Trotsky's journey to New York City shortly before the Russian Revolution; the life and career of Sigmund Freud; and a third, set in the future shortly before the impact of a rogue, extrasolar planet with the Earth.



12. **CELINE, Louis-Ferdinand.** *Death on the Installment Plan.* Boston: Little, Brown and Company. 1938. £300

8vo. Original cloth and wrapper printed in red and black; pp. 593, a little chipping to edges of wrapper with scuff to back, otherwise very good.

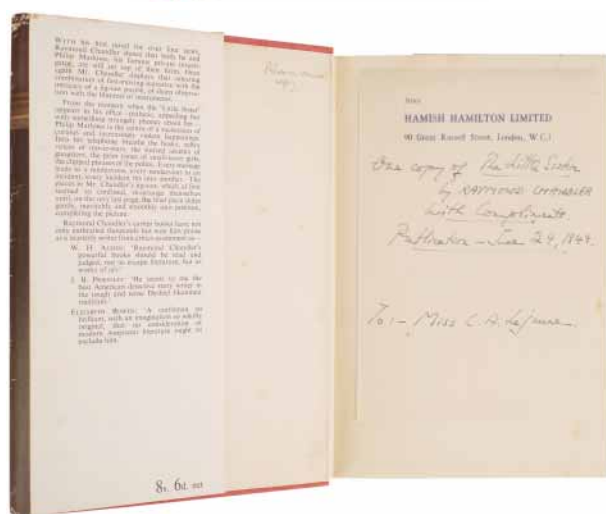
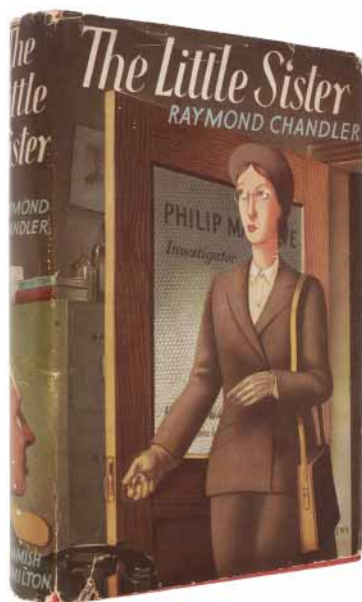
First English language edition. Published as *Mort à Credit* in French in 1936, this is Celine's second novel and widely considered one of his best. The travails of the anti-hero Ferdinand in twentieth century Paris draw upon an existentialist quest for a meaningful life as well as a hard-nosed sense of comedy similar to Joyce and Swift. Celine's vision of youth struggling to make sense of an indifferent world was praised by figures such as Sartre and he became influential. He prefigured the Beat generation, and he was later befriended by Burroughs and Ginsberg - the latter rather surprisingly, given Celine's wartime Fascist sympathies and the poet's Jewish heritage.



11. **BUSH, Christopher** *The Case of the Deadly Diamonds* London, Macmillan, 1967. £148

8vo. Original black cloth, titled silver to spine; pp. 159; dust wrapper a little worn with some small ink marks to rear, signed by the author to title page.

First edition. A classic detective novel featuring the genre-adhering, trope-friendly investigator Ludovic Travers, who sets off on the trail of missing diamonds. Look, we can't all be innovators.



13. CHANDLER, Raymond. *The Little Sister*. London: Hamish Hamilton, 1949. £998

8vo., original red cloth, lettered in gilt to spine; in the rather striking original unclipped dust wrapper (8s. 6d. Net); pp. 256; cloth a little sunned to edges and bumped to corners; prelims foxed, particularly to the last few pages, end paper, and paste-down, a common trait; jacket with reciprocal scattered foxing to inner rear flap; nicked to edges, particularly head and foot of spine, with one small chip to foot, a minuscule hole internally repaired along spine; rear panel a touch soiled; the front image still vibrant, even to spine.

Publisher's review copy, published in advance of the first edition, which was released in the UK in June 1949. This copy from the Library of writer Anthony Lejeune, with publisher's note on headed paper pasted to front free endpaper: "One copy of *The Little Sister* by Raymond Chandler, with compliments. Publication - June 24, 1949. To:-Miss C. A. Lejeune."

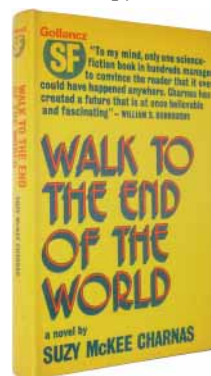
*The Little Sister* was Chandler's fifth novel, and features protagonist Philip Marlowe in his role at the centre of a series of "curious, and increasingly violent happenings". The plot was based upon Chandler's experiences while working in the film industry in Hollywood, and his low opinions of those he met in the business.

Lejeune was a writer, broadcaster and editor, best known for his weekly radio talk *London Letter*, which was broadcast in South Africa for almost 30 years, as well as his own works on the Clubs of London and a series of

detective novels. Through his connections, particularly with Ian Fleming, he worked for a period of time as crime correspondent for *The Sunday Times*, and also wrote a number of political works attacking the Socialist cause. This copy is addressed to his mother, Caroline Alice Lejeune, who was a film critic for *The Observer*.

As J.B. Priestley puts it: "He accepts the pattern of the contemporary thriller...the world of corpses, whiskey for breakfast and luscious nymphomaniacs, but illuminates it with a genuine if sour wit and much oblique social criticism. To read him is like cutting into an over-ripe melon and discovering that it has a rare astringent flavour".

A fascinating association copy.

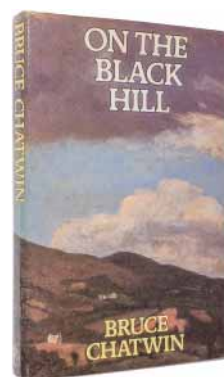


14. CHARNAS, Suzy McKee. *Walk to the End of the World*. London: Victor Gollancz, 1979. £98

8vo. Original blue cloth, titled in gilt to spine, in original yellow printed dust wrapper; pp. [x], 214; a very good copy with a little fading to the spine.

First edition.

This harrowing dystopian novel is set in a devastated version of the world in which women are treated like slaves who exist only to produce children by a tyrannical class of men. In that respect, one is almost hard pressed to call this science fiction. The plot involves a trio of men who escape the compound they call home and trek across the radioactive landscape, following the escaped slave Alldera, who believes there is a society of free women out there on the horizon who might lend their aid to her cause. This is the first in the four part series *The Holdfast Chronicles* which would retroactively win many awards, despite meeting fierce resistance from contemporary publishers for its feminist themes.

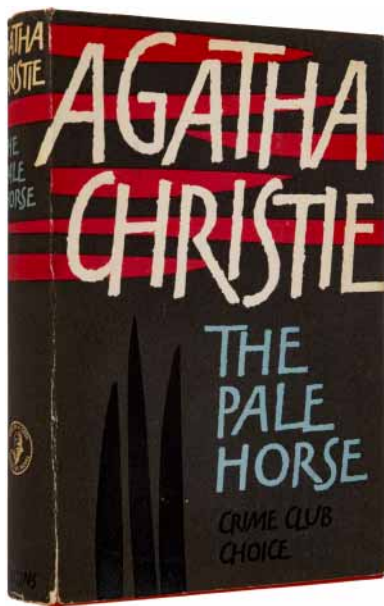


15. CHATWIN, Bruce. *On The Black Hill*. London: Jonathan Cape, 1982. £98

8vo. Original grey cloth, gilt lettering, with dust wrapper; pp. 250; near fine.

First edition, first issue. The third book by Chatwin, about a fictional family on a farm plagued by obsession, co-dependence and Anglo-Welsh weather.

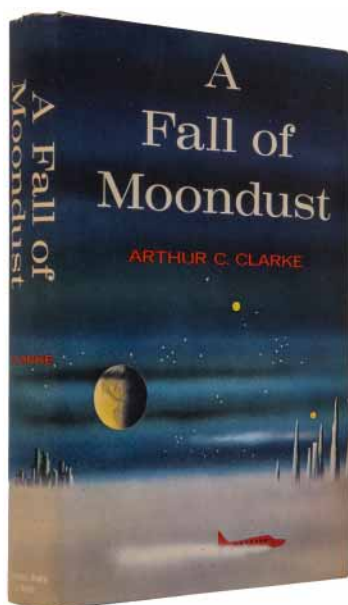




16. **CHRISTIE, Agatha** *The Pale Horse Crime Club*, Collins, London, 1961. £148

8vo. Original red cloth, lettered black to spine, with pictorial dust wrapper; pp. 256; a very good copy with a few minor nicks near the spine, past owner inscription to front free endpaper.

First edition., first issue. The title is taken from Revelation 6:8, where a pale horse is described, with Death as its rider. The novel features a confession which is, quite literally, taken to the grave, a murder in the fog, and a strong undertone of black magic. A book increasingly in demand since a 2020 BBC adaptation for TV.

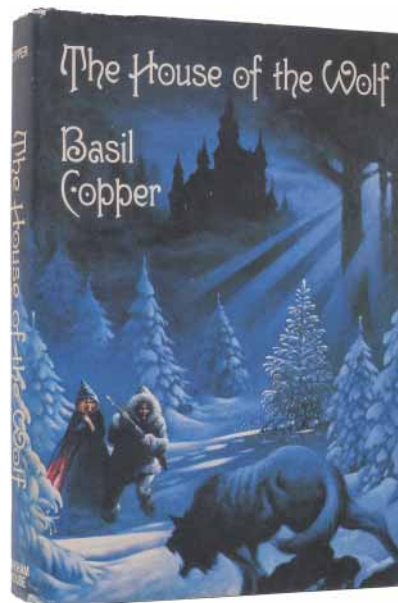


17. **CLARKE, Arthur C.** *A Fall of Moondust* Harcourt, Brace & World, New York, 1961. £450

8vo. Original light blue cloth, titled in dark blue to spine with bronze publisher logo, pictorial dust wrapper; pp. viii, 248; a little very faint toning, nevertheless a very good copy.

First edition.

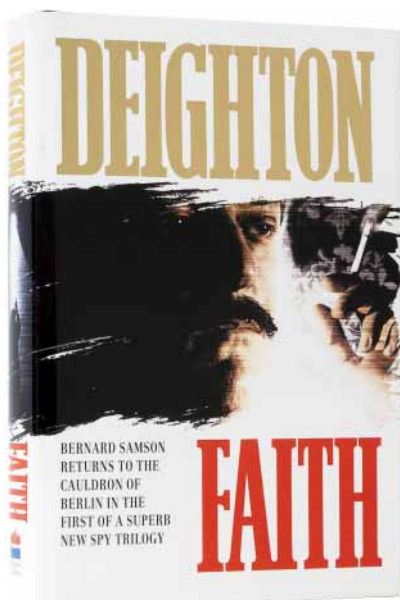
“DUNGEONS AND WEREWOLVES”



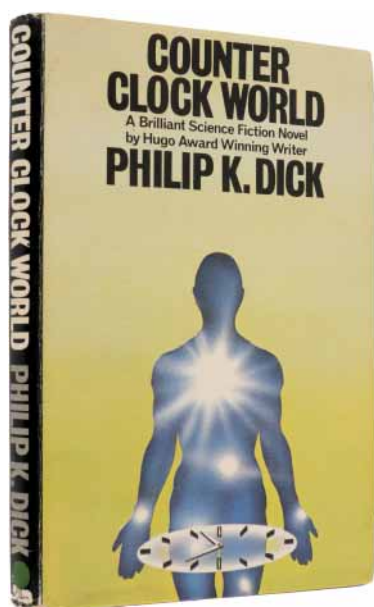
18. **COPPER, Basil** *The House of the Wolf Arkham House*, 1983. £98

8vo. Original black cloth, gilt title to spine, with illustrated dust wrapper depicting two unlucky travelers being attacked by a wolf in a snowy forest at night; pp. viii. 298; a very good copy with some very light foxing along the fore edge, clean internally, dust wrapper retaining full colour saturation to upper panel, but with an abrasion to rear panel, with an inscription by the author to the front free endpaper, and his signature to title page.

First edition, signed by the author. A gothic thriller centered around the sinister Castle Homolky, where the guests are attacked by a supernatural wolflike creature. There are many balconies referenced throughout, lots of misty moments, and many worried glances exchanged. The artist for the dust wrapper and the eerie internal illustrations was Stephen E Fabian, a horror artist who later worked extensively on the *Ravenloft* product line for the Dungeons and Dragons roleplaying game, the first product for which (I6: Ravenloft) would debut the same year. Strangely, the book also received a review in issue 80 of *Dragon* magazine (a periodical devoted solely the aforementioned roleplaying game), calling it a “new, almost fresh, werewolf story”. This copy is signed on the title page, and also dedicated to a “Winnifred” on the front endpaper, dated Christmas 1983.



19. **DEIGHTON, Len.** *Faith*. *Harper Collins*. 1994. £125  
8vo. Original cloth and wrapper; very good.  
First edition.



20. **DICK, Philip K** *Counter Clock World*. *White Lion Publishers, London*, 1977. £650

8vo. Original maroon cloth, gilt title to spine, with illustrated dust wrapper in yellow and blue; pp.160; an ex-library copy with deaccession stamps/ink marks to the front endpapers, two residual tape marks to the cloth binding, some minor edge wear, jacket retains bright colours, a sound copy with minimal foxing.

First hardback edition of Philip K Dick's bizarre science fiction novel in which the dead begin to return to life, slowly ageing backwards until they retreat back into the womb and vanish. The whole time-reversal plot hook results in some rather fascinating, if visceral, theories about the backwards excretion process. There's an overarching plot structure about a dead religious leader coming back to life, but according to one Goodreads reviewer, this gets lost in the 'laser battles in the library'. Make of that what you will. The novel was expanded from the short story called *Your Appointment Will Be Yesterday* published in the August 1966 edition of *Amazing Stories*. This is the first time the book appeared in hardback form, and is the first edition published in the UK.



21. **DONLEAVY, J.P.** *The Onion-Eaters* (Corrected Typescript). *Co. Meath, Ireland*: [c.1970]. £500

A collection of 197 sheets (22 x 33cm), held by two loose cardboard covers with typed label and shipping tape wrap-around; the cover sheet showing the title, sender's (author's) address and recipient (publisher's) address; loose sheets numbered; in good condition, perhaps a little faded; the outer sheets showing a little more wear, with a few nicks to edges, and toning; the seal broken, but present; some nicking and chipping to the edges of the wrap-around.

Original corrected mimeographed typescript of 'The Onion Eaters', Donleavy's fifth novel, sent from the author to his American publisher prior to the book's publication in 1971. There are a couple of ink corrections and pencil markings, likely in the author's hand, but aside from these the text is complete, and assumed to be the finalised version.

*The Onion Eaters* centres around Clayton Claw Cleaver Clementine, a young man who takes possession of a remote, and possibly haunted castle on a rocky outcrop of rural Ireland.

Unique.



22. **DURRELL, Lawrence** *Tunc*. A Novel. *London: Faber & Faber*, 1968. £60

8vo., original red cloth with lettering in gilt to spine; original dust wrapper; pp. 316, [iv]; a few very minor bumps and creases, otherwise near-fine in like dust wrapper.

First edition. The first book in *The Revolt of Aphrodite* duo, in which Durrell addresses political and ideological problems in society.

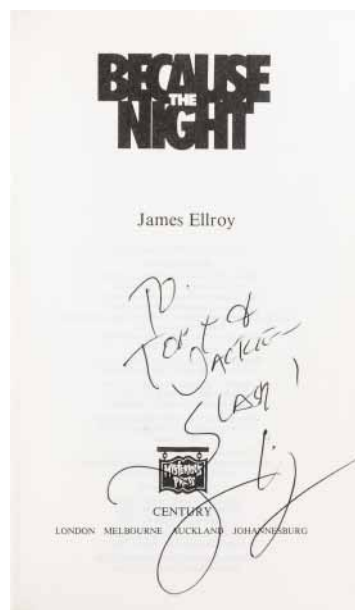
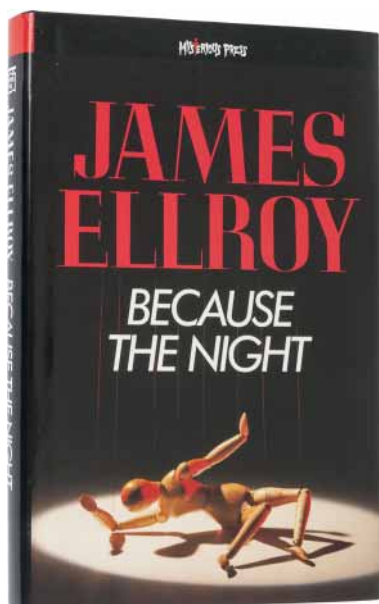




23. DURRELL, Lawrence. *Nunquam*. *Faber and Faber*. 1970. £60

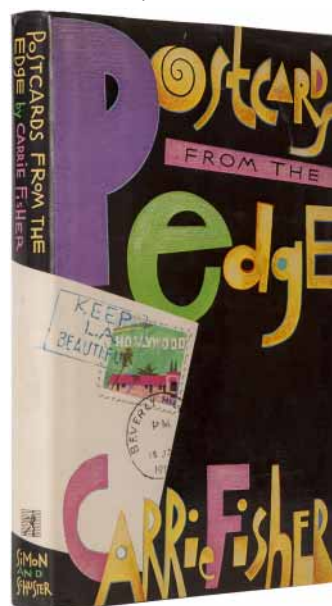
8vo. Original green cloth with lettering in gilt to spine. Slightly faded at the edges with a few bumps to head and foot of spine; with previous ownership name to front free end paper; text clean and bright. A very good copy in original dust-jacket.

First edition.



24. ELLROY, James. *Because the Night*. *Mysterious Press*. 1987. £198

8vo., original cloth with dust wrapper. A near fine copy. First UK edition inscribed by the author "To Tony & Jackie Slash! James Ellroy"

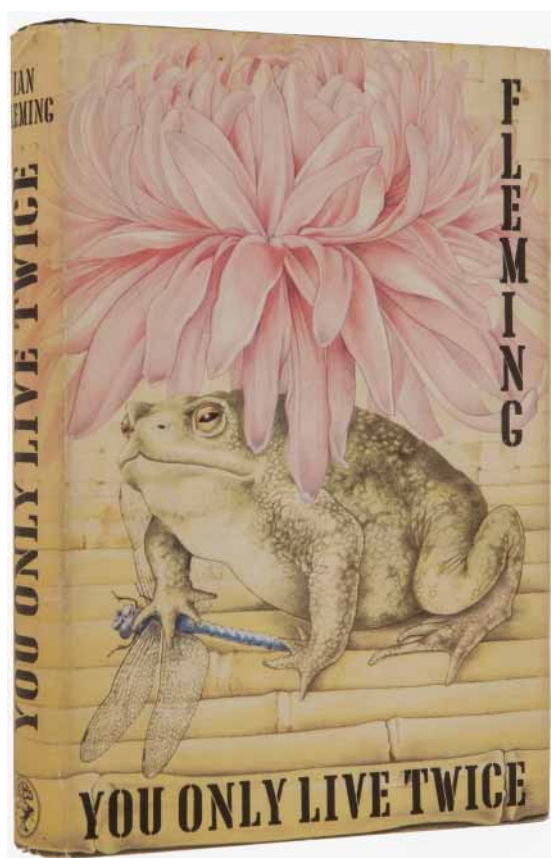


25. FISHER, Carrie. *Postcards from the Edge*. *New York: Simon and Schuster*. 1987. £198

8vo., original cloth backed boards with dust wrapper. A very good copy.

First edition. *Postcards from the Edge* is a semi-autobiographical novel by Carrie Fisher, first published in 1987. It was later adapted by Fisher herself into a motion picture of the same name, which was directed by Mike Nichols and released by Columbia Pictures in 1990. The film stars Meryl Streep, Shirley MacLaine, and Dennis Quaid.

“YOU ONLY LIVE TWICE: ONCE WHEN YOU ARE BORN, AND ONCE WHEN YOU LOOK DEATH IN THE FACE.”

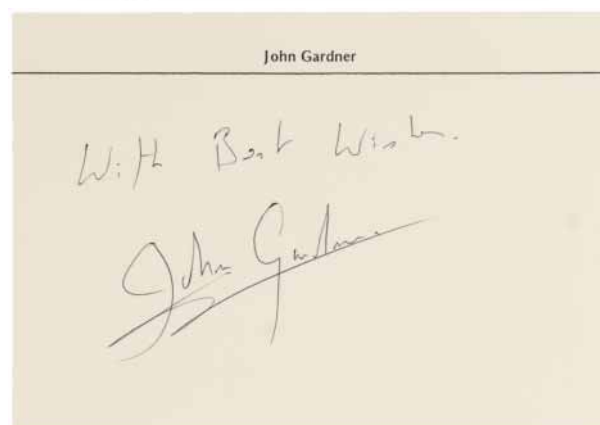
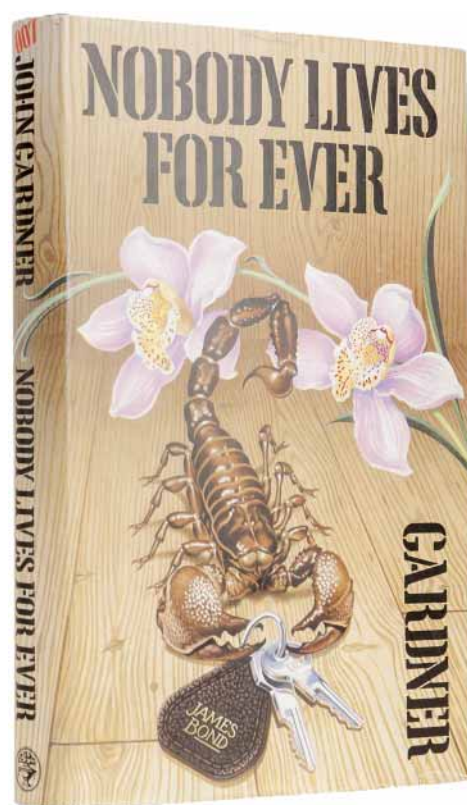


26. FLEMING, Ian. *You Only Live Twice*. London: Jonathan Cape, 1964. £600

8vo. Original cloth; Japanese figures lettered to upper cover in gold; lettered in silver to spine; pp. 256; a near fine copy in dust-jacket, with just the slightest darkening and rubbing to spine, retaining pink tone to spine (usually faded entirely).

First edition, first issue. The last of the Bond novels to be published in Fleming's lifetime, and the concluding chapter in the subsequently named 'Blofeld Trilogy'.

On 17 July 1963, Michael Howard of Jonathan Cape had written to Chopping about the artwork, saying: "I have had a talk with Ian about the ideas for the ingredients of this design. He is very much in favour of the toad ... but with a suitable array of oriental embellishment, i.e. toad plus Japanese flower arrangements, which he thinks should be sitting in a suitable piece of Japanese pottery, perhaps ornamented with a dragon motif. If you could manage a pink dragonfly sitting on the flowers, and perhaps just one epicanthic eye peering through them he thinks that will be just splendid!" (*Daily Mail*) Chopping's fee subsequently rose to 300 guineas for the jacket design.



27. GARDNER, John *Nobody Lives For Ever*. London: Jonathan Cape, 1986. £300

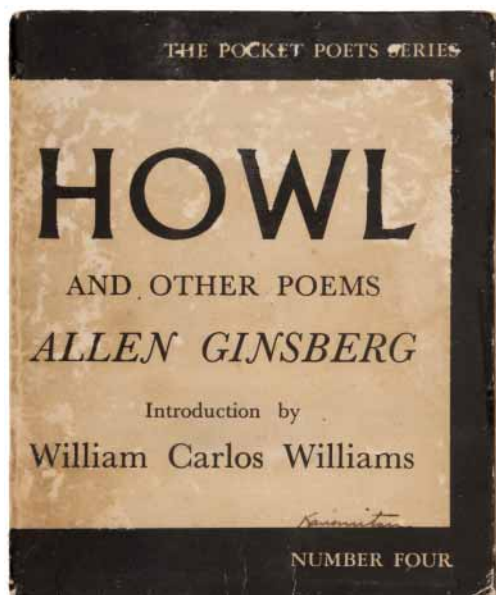
8vo., black publishers boards with lettering in gilt to spine; original dust wrapper illustrated by Trevor Scobie in keeping with original Chopping design; pp. 192; dust wrapper price clipped; a slight lean; else a fine copy.

First edition, with Gardner's tipped-in signature.

*Nobody Lives For Ever* is the fifth novel by John Gardner featuring James Bond. Recovering from his injuries sustained by the hand of Bond himself, Tamil Rahani, the current leader of SPECTRE, sends a small army of trained assassins to bring him his head on a silver platter. Along his journey, Bond attempts to rescue his housekeeper May and the ever-loyal Moneypenny, but with no-one to turn to, he finds himself being chased by members of the KGB, corrupt police officers, and agents of SPECTRE in disguise.

The book is the last of the Bond series to feature the traditional 'wood grain' dust wrapper, first seen on *From Russia with Love* in 1957.





28. GINSBERG, Allen *Howl and other poems*. *San Francisco: City Lights Books*, [1957]. £1,250

12mo.; original black and white printed wraps, pp.44; title page browned; last page creased; the wraps with some wear and browning and some amateur retouching to the black to cover and inner front cover.

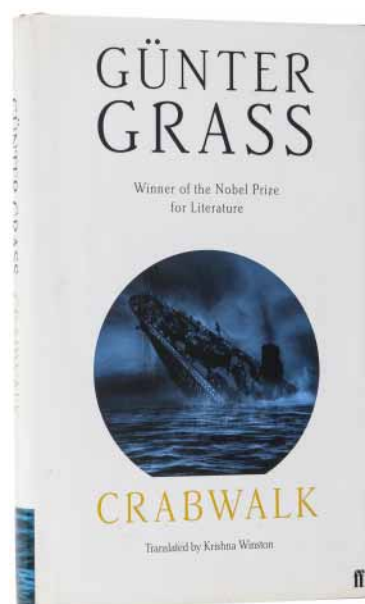
First edition, fourth printing. Signed by both Ginsberg (title page recto) and publisher Lawrence Ferlinghetti (verso). Unusual thus.

Early issue of the quintessential poetry collection from this noted Beat author, with introduction by William Carlos Williams. 'Howl' is one of the principle works of the Beat generation, but it was not without its controversy. For publishing the collection Lawrence Ferlinghetti, a beat poet in his own right, was arrested and charged with obscenity. After a very public trial Ferlinghetti was released, and another 5,000 copies were published to cope with the public demand generated from the arrest. This fourth printing was ordered just one month after his acquittal.



29. GRAFTON, Sue. "C" is for Corpse. *New York. Henry Holt*. 1986. £598

8vo., original cloth with dust wrapper. A near fine copy. First edition.

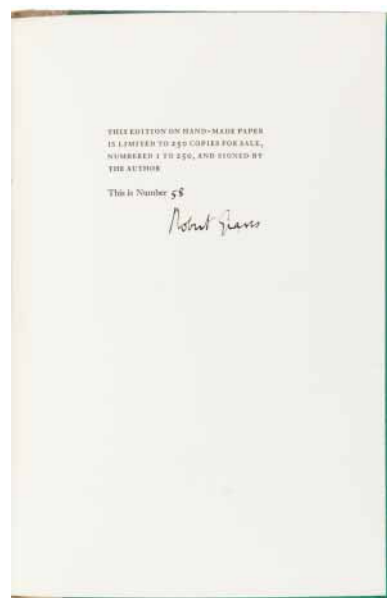


30. GRASS, Gunter. *Crabwalk*. *Faber and Faber*, 2002. £60

8vo., 234pp. Original binding in dust wrapper; a few very minor marks to jacket and light soiling to p. 17, otherwise fine.

First edition, with translation by Krishna Winston from the original German.

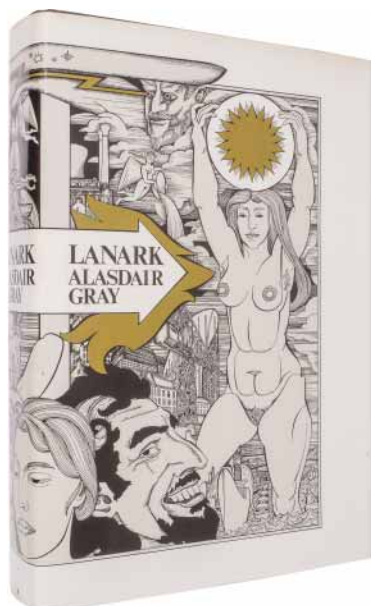
This first UK edition by Grass, one-time winner of the Nobel prize for Literature, builds a fictional account around the sinking of the Wilhelm Gustloff. The ship was torpedoed in January 1945, and some 9,000 German refugees were lost.



31. GRAVES, Robert *Poems* 1953. *London: Cassell & Company.*, 1953. £200

8vo. Original green boards, cream cloth spine; lettering in gilt to spine. Pp.viii, 30. Bottom edges of boards slightly rubbed, some spotting to edges. Bottom LH corner of lower board has a small damp mark causing the green to fade. Otherwise a very good copy. Interior pages clean.

One of 250 numbered copies, printed at the Curwen Press on hand-made paper, and signed by the author.



32. **GRAY, Alasdair.** *Lanark.* Canongate Publishing, Edinburgh, 1981. £248

8vo. Original black cloth, title gilt to spine, in decorative dust wrapper; pp. [viii], 561; a very good copy with some slight foxing to the fore-edge.

First edition. A definitely-not-Glasgow surrealist dystopic nightmare with chapters in the wrong (or right) order depending on who you ask, an epilogue four chapters before the end, an implausible number of rampant orifices, which despite all this is actually rather good.

Gray cites Kafka as a major influence on the atmosphere of the novel, as well as his own experiences in the media industry, with the labyrinthine buildings and individuals talking in jargon proving particularly memorable. It has become somewhat of a cult classic, with Anthony Burgess writing that Gray is "the best Scottish novelist since Walter Scott".



33. **GREENE, Graham.** *The Fugitive* [The Power and the Glory] (Collection of 12 stills from the 1947 film) *Los Angeles, CA: RKO Radio Pictures, 1947.* £298

8 x 10 inches. Collection of 12 vintage black-and-white still photographs (1 image duplicated) from the 1947 film, directed by John Ford and based on the novel "The Power and the Glory" by Graham Greene. An important intersection with one of the great American directors and one of the great British writers in the mid-twentieth

century. 9 of the photos are single weight, 2 are linen backed key copies, and 1 is double weight.

1 photograph is a candid shot of Dolores Del Rio with members of the crew, 1 still is from the film with a studio byline at the bottom margin, and the remaining 11 stills are either reference stills from the film or portrait shots of Ms. Del Rio in costume. A publicity tag accompanying one of the photos contains a quote from the actress: "They don't want me to act, they want me to be a clothes horse!"



34. **GREENE, Graham.** *Loser Takes All.* Collection of 5 stills from the 1956 film *Independent Film Producers / Distributor's Corporation of America, 1956.* £198

8 x 10 inches. 5 vintage black-and-white single weight still photographs from the US release of the 1956 British film.

The fourth of 7 screenplays written by Greene, and his third adaptation of his own work. An unusual foray for the author, a late screwball comedy in which a mild mannered accountant, in the midst of his honeymoon, becomes tangled up in a mess involving a casino and two very canny businessmen. Starring Glynis Johns, Rossano Brazzi, and Robert Morley.





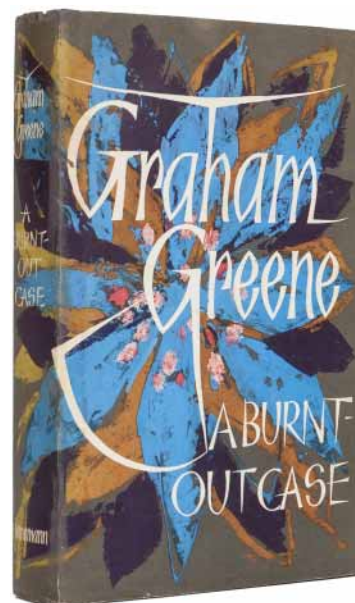
35. **GREENE, Graham.** *Across the Bridge*. Collection of 47 stills from the 1957 British film noir. *The Rank Organization*, 1957 £498

Collection of 47 vintage black-and-white single weight reference photographs (4 images duplicated) from the UK release of the 1957 British film noir, most with mimeograph description leaves and studio stamps on the verso. Accompanying the set is a 2-page press release (1 leaf ditto-style mimeograph, the other a carbon).

Included are 32 photos sized 8 x 10 inches, 8 photos sized 7.5 x 9.5 inches, 3 photos sized 8.5 x 7.5 inches, 1 photo sized 8.75 x 7.25 inches, one photo sized 9 x 7.5 inches, and one photo sized 9.25 x 7.25 inches.

11 of the photographs have a rubber stamp at the verso reading "Copyright Pictorial Press"; 10 have a blue "Pictorial Press" stamp along with a ditto-style mimeograph description on a leaf affixed to the verso; 2 have the blue stamp, the mimeo description leaf, plus a new yellow "Pictorial Press" sticker; 2 have the blue stamp, the mimeo description leaf, plus a second "Atlantic Press" rubber stamp; finally, 22 have the blue stamp, the mimeo description leaf, and a second red stamp reading "Copyright pour la suisse par Len Sirman."

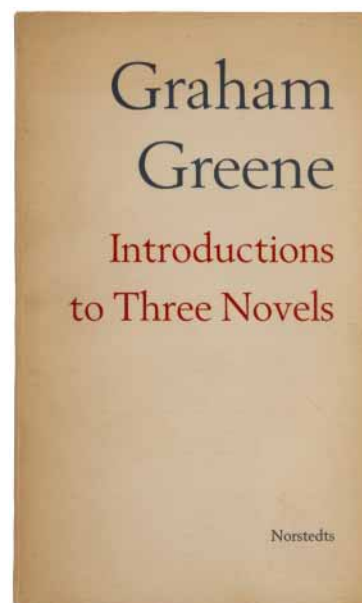
An excellent set of reference stills for this low budget British noir, a film that brought Rod Steiger across the ocean in order to put his formidable character acting skills into what became a critically praised film. Shot in Spain (but represented as Mexico), "Across the Bridge" expands on Graham Greene's short story, bringing more specifics to the author's intentionally empirical outline. Steiger plays a crooked businessman on the run who steals a man's passport in order to hide out in Mexico, only to discover that the passport belongs to a wanted political assassin.



36. **GREENE, Graham** *A Burnt Out Case* London, Heinemann, 1961. £88

8vo. Original brown cloth, titled in silver on spine, with illustrated dust jacket; pp. [viii], 256; jacket price clipped, slightly used.

First Edition.

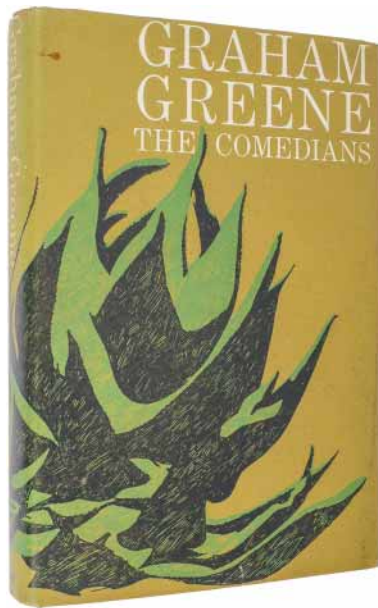


37. **GREENE, Graham.** *Introductions to Three Novels*. Stockholm: P. A. Norstedt & Soners Forlag, 1962. £75

Tall thin 8vo., cream publisher's wraps printed in blue and red to upper cover and spine; pp. 47, [v]; a near-fine copy, just a little toned to edges and along spine, with some give to the inner front cover.

First edition of this, Greene's introductions to *The Power and the Glory*, *The Heart of the Matter* and *The End of the Affair*.

This little booklet was the publisher's Christmas gift book for 1962. Greene was quite taken with Sweden, and spent some time there in the 1930s, writing *England Made Me*, which explains his affinity for the country, and perhaps why the introduction is written here in Swedish.



38. GREENE, Graham. *The Comedians*. The Bodley Head. 1966. £75

8vo. Original green cloth and price-clipped dust-jacket. Small spot on wrapper otherwise a near fine copy.

First edition.



39. GREENE, Graham. *The Comedians*. Collection of 19 vintage black-and-white single weight reference photographs from the UK release of the 1967 film. Beverly Hills, CA: Metro-Goldwyn-Mayer [MGM], 1967. £298

8 x 10 inches. 19 photographs. Stills have tiny pinholes (some multiple) at the corners, and light wear at the extremities, one photograph with repaired chip to lower edge, otherwise in very good condition. The notations on the verso of each photograph have been crossed through in black marker.

The last of 5 screenplays written by Graham Greene, 4 of which were adapted from his novels. British director Peter Glenville signed on for the production, which was co-produced by the US and France. The fourth of 10 films starring both Richard Burton and Elizabeth Taylor, and a role for which Taylor cut her normal \$1 million salary in half when Glenville told her Sophia Loren had been offered the part.

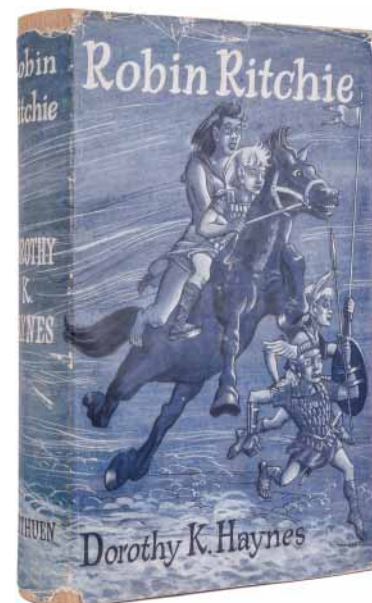
The images include 3 photographs of Burton and Taylor in amorous clinch.



40. GREENE, Graham. *May We Borrow Your Husband? And other comedies of the sexual life*. London: The Bodley Head, 1967. £78

8vo., original green cloth with lettering in gilt to spine; pictorial dust wrapper; pp. 188, [iv]; a very good copy with slight fading to the dj spine and some occasional foxing. Brief ink inscription to ftep.

First edition. Greene's collection of short stories range from affairs, obsessions and grand passions to smaller crushes, in all of their comic forms.



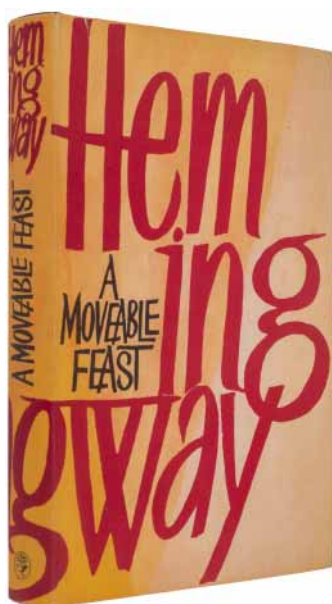
41. HAYNES, Dorothy K. *Robin Ritchie*. Methuen & Co., London, 1949. £138

8vo. Original pink cloth, titled gilt to spine, in illustrated dustwrapper depicting a terrified looking young woman on horseback, accompanied by three childlike elves; pp. [viii], 200; a good copy in the scarce jacket, with some fading to the cloth spine, and consistent edge-wear to the dustwrapper.

An unusual example of early weird fiction and psychological horror by Haynes, which tells the story of a young girl in rural Scotland who frequently wanders off at night by herself and returns with stories of wild riders who sweep her away into the dark. Her parents are mortified (as is probably right) and seek to cure their daughter of her hallucinations. But is she telling the truth?

*Robin Ritchie* is hard to find with the dustwrapper intact (the design for which, in a genre full of entertaining dustwrappers, might win an award for most peculiar).



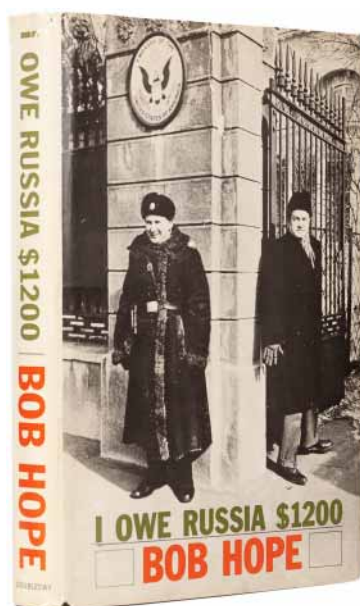


42. **HEMINGWAY, Ernest.** *A Moveable Feast.* London: Jonathan Cape, 1964. £225

8vo., original brown cloth with lettering and publisher's device in gilt to spine; pictorial dust wrapper by Hans Tisdall; pp. 191, [i]; aside from the odd spot to the upper edge and the price clip to the inner front flap, a superior copy - one of the nicest we have seen.

First UK edition.

Ernest Hemingway wrote to a friend in 1950 "If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast". This book describes Hemingway's time in Paris from 1921 to 1926. The cast of characters includes Gertrude Stein, Ezra Pound, James Joyce, Ford Madox Ford and F. Scott Fitzgerald.



43. **HOPE, Bob.** *I Owe Russia \$1200.* Garden City: Doubleday. 1963. £498

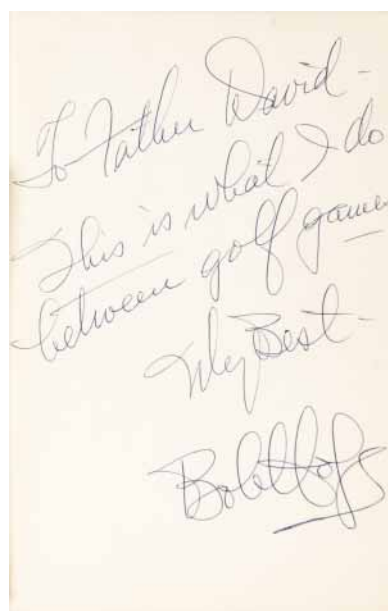
8vo., original cloth with price-clipped dust wrapper. A little chipping and light creasing to wrapper, otherwise a very good copy.

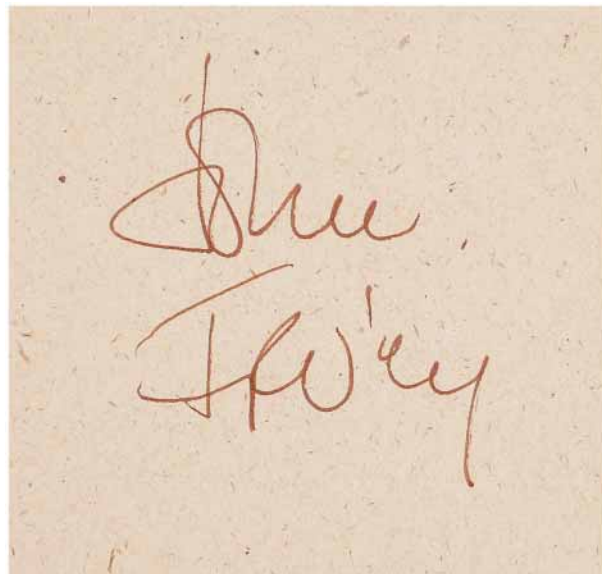
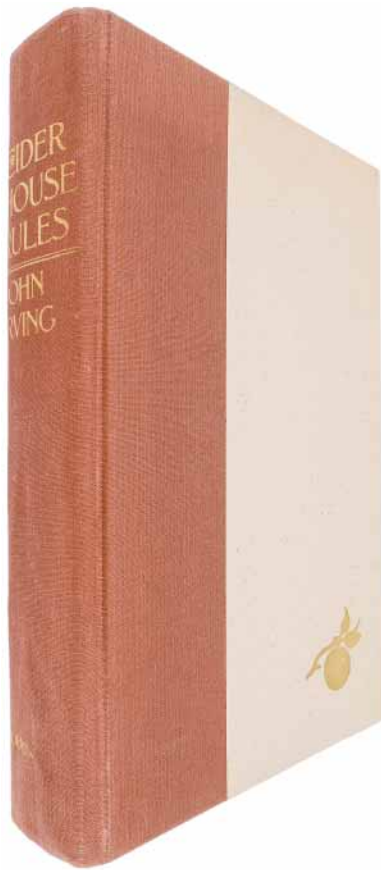
First edition inscribed by Bob Hope "To Father David, This is what I do between golf games, very best, Bob Hope." A collection of anecdotes including stories from a trip Bob Hope made to Russia in the early 1960s.

[sold with]

24 pages of typescript carbon copies containing notes for Bob Hope's comedy. The majority of the notes are for the Peace Officer's Shrine Club Dinner held at the Statler-Hilton on April 20th 1964. The notes are in four sections, one based around the District Attorney William B. McKesson, another on Sheriff Peter J. Pitchess, one on Police Chief William Parker and miscellaneous notes. Several of the notes are repeated at various stages throughout the various sheets. We presume that these notes are unpublished.

The other sheets of notes refer to an episode of Chrysler Theatre TV Series for 25th September 1964, with the upcoming Presidential Election bearing the brunt of Hope's comedy. "Both candidates are watching each other like hawks...LBJ sneezed the other day and Goldwater accused him of germ warfare." Bob Hope Presents the Chrysler Theatre was an American anthology series, sponsored by Chrysler Corporation, which ran on NBC from 1963 through 1967. The show was hosted by Bob Hope, but it had a variety of formats, including musical, dramatic, and comedy. Hope was paid \$25,000 per week for those episodes which he merely introduced, and \$500,000 for those in which he starred in





44. **IRVING, John.** *The Cider House Rules.* New York: William Morrow and Company, Inc., 1985. £298

Large 8vo., original half brown cloth over textured cream boards; apple device in gilt to upper cover and gilt direct to spine; matching cream end papers; in the **original glassine wrapper**; pp. 560; a fine copy, spine slightly warped with a couple of very light white marks; glassine a little darkened to spine, with some small creases and tears.

First trade edition, **signed** by the author to the front free endpaper. It is unknown how many such copies were produced, but it is likely that they were distributed selectively to generate buzz - or reward selected customer for the upcoming publication.

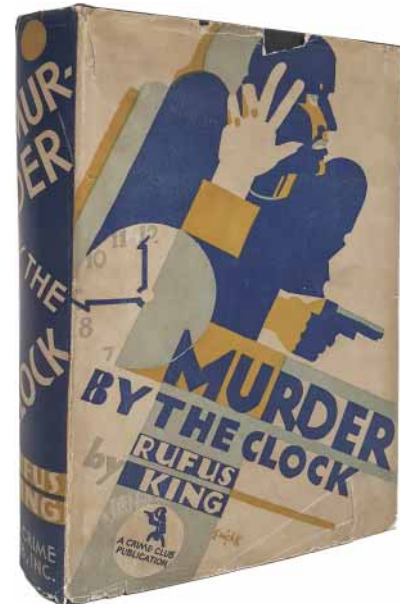
A wonderful coming-of-age novel, set during WWII. It was adapted into a film of the same name released in 1999 and starring Tobey Maguire as the protagonist Homer Wells.



45. **ISHIGURO, Kazuo** *The Unconsolated.* Faber and Faber. 1995. £125

8vo., original cloth in dust wrapper. A fine copy.

First edition **inscribed by the author** "To Twort" on the title page. Ishiguro's novel about an international musician caught up in a comic web of forgotten appointments and broken promises initially baffled reviewers who were holding out for a second *Remains of the Day*, but is now seen as one of his finest works.



46. **KING, Rufus.** *Murder by the Clock.* Garden City New York: Printed for the Crime Club by Doubleday Doran & Company, 1929. £950

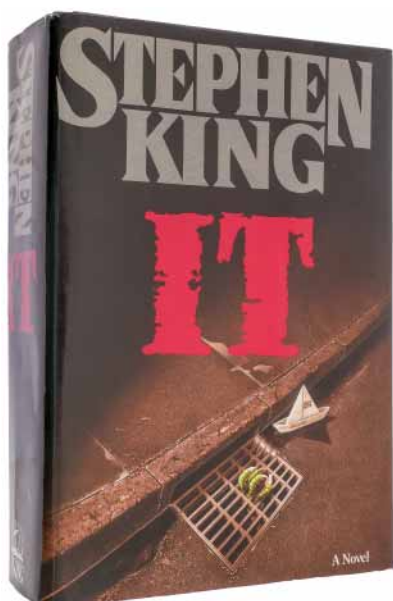
8vo., original black cloth with lettering in red to upper board and spine. Pictorial dust wrapper designed by McKnight Kauffer; pp. viii, 288. Wrapper with a little chipping and creasing; one larger chip to upper edge of front panel; rear hinge cracked; otherwise a very good copy.

**First Edition** of the first Lieutenant Valcour mystery, a French-Canadian detective attached to the NYPD. King's most famous novel, the plot involves the mystery of a double murder: at 8:34 P.M. the victim is found dead, but at midnight is revived by the injection of adrenaline to the heart. But by 1am he has been murdered again. Adapted into the 1931 film starring William Boyd.

A Haycraft Queen Cornerstone title.



THE HORROR NOVEL THAT MADE THE WORLD  
AFRAID OF CLOWNS



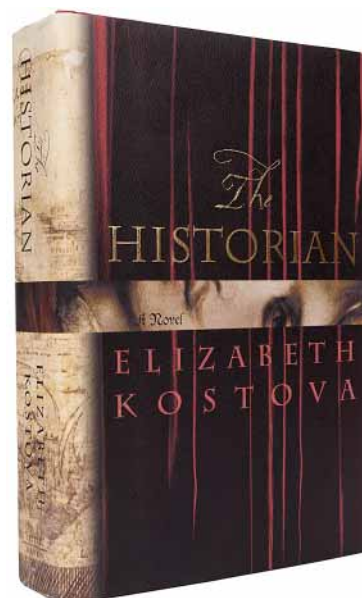
47. KING, Stephen. *It*. New York: Viking, 1986. £298

8vo., black publisher's boards backed in cloth, with author's initials in red to upper cover, and lettering in red to spine; original pictorial dust wrapper illustrated by Bob Guisti and designed by Neil Stuart; pp. x, 1138, [iv]; some light marks and scratches to boards; jacket a little creased and clipped to upper corner of front flap; a very good copy overall.

**First edition.**

Moving back and forth between 1958 and 1985, the story tells of seven children in a small Maine town who discover the source of a series of horrifying murders. Having conquered the evil force once, they are summoned together 27 years later when the cycle begins again. The novel won the British Fantasy Award in 1987, and received nominations for the Locus and World Fantasy Awards that same year. It was the best-selling book in the United States in 1986, and has been adapted into a 1990 two-part mini-series directed by Tommy Lee Wallace, and into a 2017 film directed by Andy Muschietti starring Jaeden Lieberher and Bill Skarsgard.

"It features relatively little of the kind of horror that has protagonists shining their flashlights into dark corners to face unseen abominations. Instead, it dwells on horror of having lived with something terrifying all along, of having become blind and numb to it. It strikes me that there is something distinctly American about the pervasive, dreamlike fog of amnesia that envelops the town of Derry, Maine, in King's novel. Not for nothing does it make home its town's sewers. As one character puts it: 'Nobody knows where all the damned sewers and drains go or why. When they work, no one cares'." (Daub).

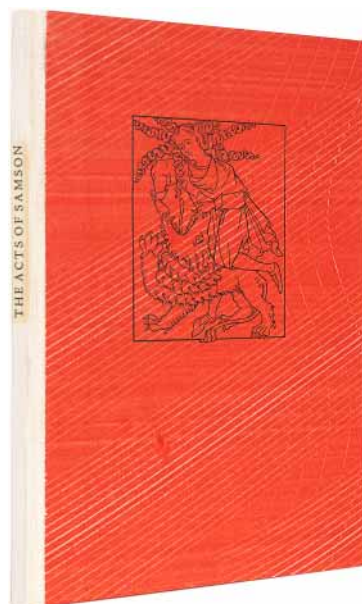


48. KOSTOVA, Elizabeth. *The Historian*. New York: Little Brown and Company, 1995. £148

8vo, original cloth-backed boards with lettering in gilt direct to spine; unclipped dust wrapper; maps to end papers pp. x, 642, [iv]; a fine copy, with just a few scuff marks to boards.

**First edition, signed by the author.**

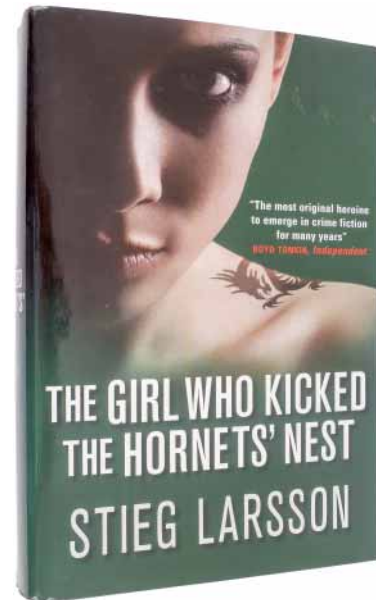
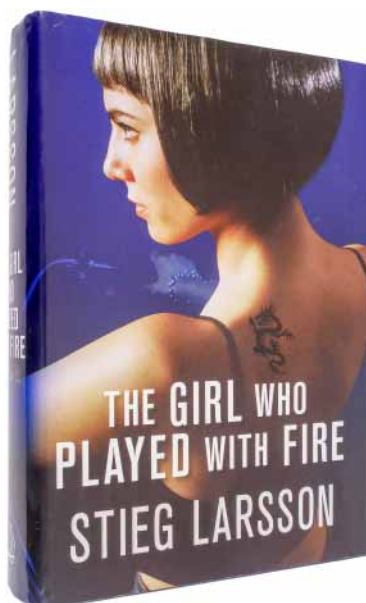
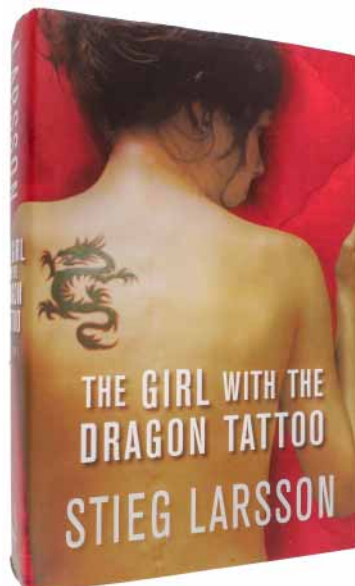
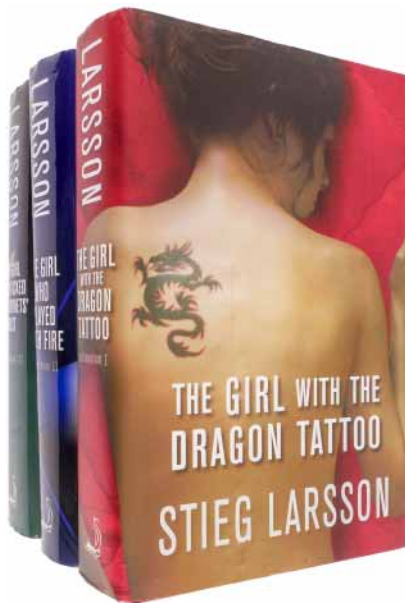
Based on a collection of stories told to the author as a child by her father, *The Historian* is based on Vlad the Impaler and the legend of *Dracula*. Kostova worked on the book for ten years and then sold it within a few months to Little, Brown and Company, who bought the rights for 2 million USD.



49. KREDEL, Fritz. *The Acts of Samson*. Lexington Kentucky. The Anvil Press. 1976. £498

8vo., original linen backed marbled paper covered boards by Sallie Ruff. With 8 mounted line drawings by Fritz Kredel, handcoloured by Harriet McDonald Holladay. Bookplate of noted private press collector Norman J. Sondheim. A near fine copy.

First edition, limited edition of 58 copies designed by C.R. Hammer and printed on Shogun paper by Arthur Graham at the Anvil Press. With original Prospectus.



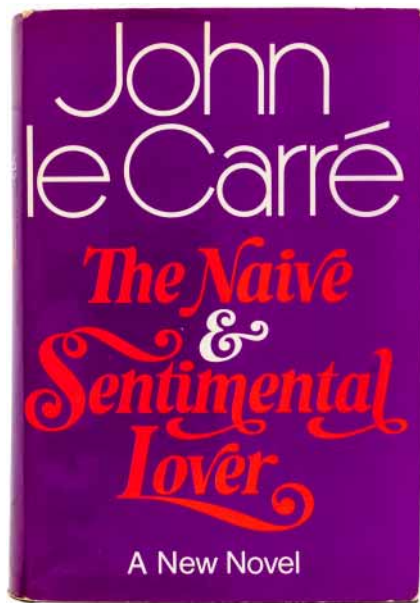
50. LARSSON, Stieg. The Millennium Trilogy. London: Maclehose Press, 2008 - 9. £500

8vo, 3 vols; original publisher's cloth and boards with matching unclipped dustwrappers; coloured end papers; pp. [vi], 532, [vi]; [vi], 569, [i]; [vi], 602; some very light creases to jackets and marks to edges of text blocks; head and foot of vols 1 and 3 lightly pushed; lower corner of board on vol 2 a touch creased; a few small white marks to boards of vol 3; a near-fine set of this pinnacle trilogy. 1st UK editions of all three volumes.

*The Millennium Trilogy*, comprising *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire* and *The Girl who Kicked the Hornet's Nest*, was originally intended to be a ten-part series, although only these three had been completed by the time Larsson passed away unexpectedly in 2004. As such, all three were published posthumously, and were hugely successful, with prices of first editions rocketing in the first few years after publication.

In 2013, Swedish author and crime journalist David Lagercrantz was commissioned to continue the series, with *The Girl in the Spider's Web* published in 2015, *The Girl Who Takes an Eye for an Eye* 2017, and *The Girl Who Lived Twice* in 2019.

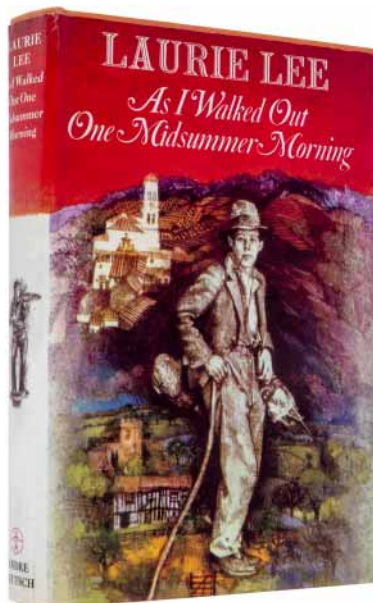




51. LE CARRE, John. *The Naïve and Sentimental Lover* Hodder & Stoughton, 1971 £98

8vo., original boards, in unclipped dust-jacket; a very good copy.

First edition.



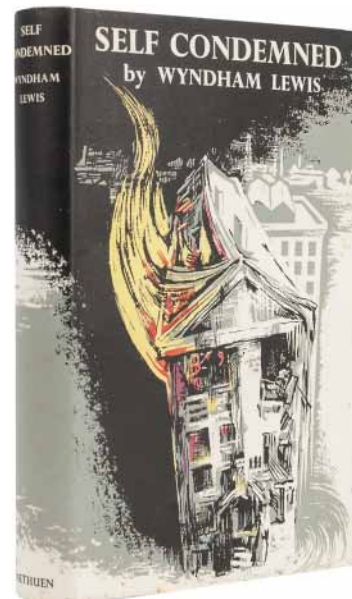
52. LEE, Laurie. *As I Walked Out One Midsummer Morning*. London: Andre Deutsch, 1969. £70

8vo., original orange cloth, lettered in gilt to spine, original unclipped pictorial dust wrapper designed by Shirley Thompson; upper edge green; pp. [xii], 13-252, [iv]; slight lean to text block, upper edge a trifle faded; else near-fine in like jacket, which has some very light creasing, nicking and fading to spine.

First edition of the sequel to *Cider with Rosie*.

At the age of 19 the author left his English village to walk to London and then onwards to the Spain of the Civil War "He walked from Vigo to the Mediterranean, sleeping in fields, olive groves and the courtyards of inns, and playing his fiddle in streets and cafes. He saw a country still in the grip of mediaevalism, and a people who were at first an exotic spectacle for his pleasure but who became as real as himself."

"THE HEROINE OF SELF CONDEMNED IS PROBABLY THE ONLY CHARACTER IN LITERATURE TO KILL HERSELF OUT OF SHEER HATRED FOR CANADA" - *THE WALRUS*, OCT. 2010

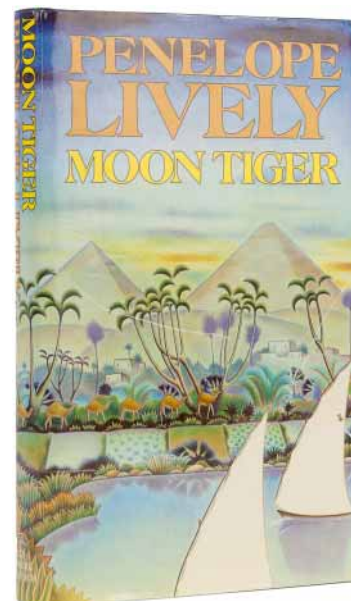


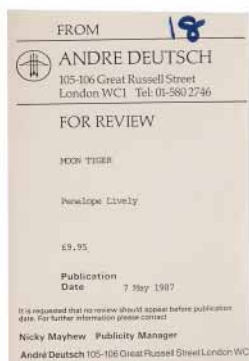
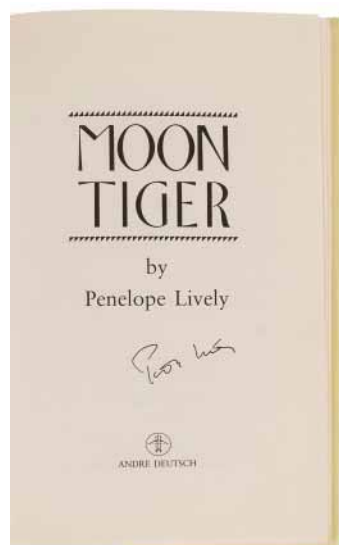
53. LEWIS, Wyndham *Self Condemned* London: Methuen & Co. Ltd., 1954. £100

8vo. Original light brown cloth, with dark spine labels stamped in gilt, with dust wrapper; pp.vi, 408; a very good copy, with some mild foxing to dust wrapper and fore edge.

First Edition.

Often labelled an 'anti-Canadian' novel, *Self Condemned* is a controversial read from a controversial writer, painting a grim and rather bitter view of Canada through the eyes of Professor René Harding and his wife, Essie, as they find themselves in Momaco (a thinly veiled attack on Toronto). Robertson Davies said it read "as though it had been written in lemon juice, with a rusty nail, on a piece of tin."





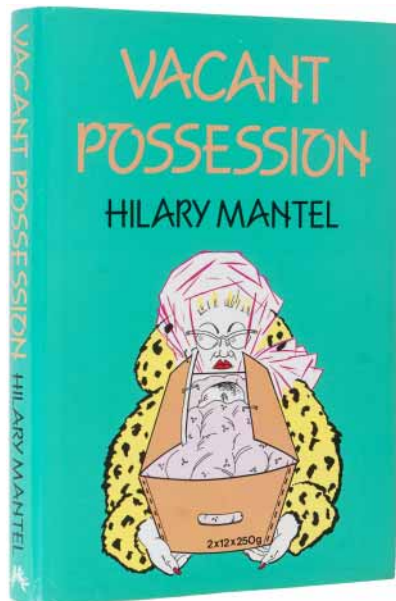
**54. LIVELY, Penelope. Moon Tiger. London: Andre Deutsch, 1987. £275**

8vo., blue publisher's cloth lettered in gilt to spine; unclipped jacket with vibrant design by Jenny Tylden-Wright; pp. [vi], 207, [iii]; wrapper has a few nicks and some bubbles forming lines in the acetate; else fine in very good jacket.

First edition, Signed by Lively to the title page, with review slip from Andre Deutsch tipped-in.

The book won the 1987 Booker Prize for its long, atmospheric passages and reminiscences of life, love and death.

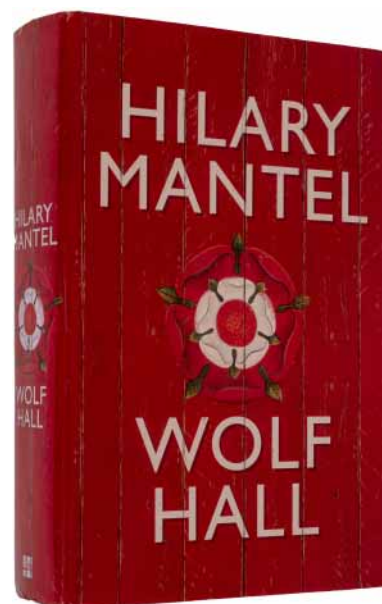
"The Moon Tiger is a green coil that slowly burns all night, repelling mosquitoes, dropping away into lengths of grey ash, its glowing red eye a companion of the hot insect-rasping darkness." (p.75).



**55. MANTEL, Hilary. Vacant Possession. Chatto & Windus. 1986. £400**

8vo. Original cloth and wrapper; with loose review slip, on the reverse of which someone has written "constructs a comic pattern from bare-faced coincidences", with a quotation from the novel itself; a little browning to edges, near fine.

First edition. The author's second novel, a black farce of middle-class madness.



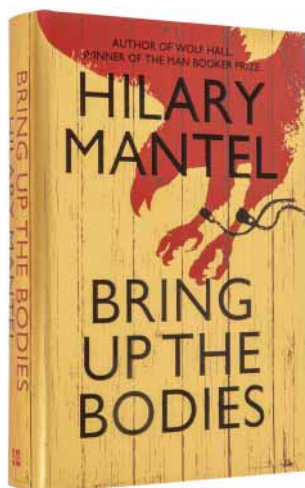
**56. MANTEL, Hilary Wolf Hall. London: Fourth Estate, 2009. £198**

Crown 8vo., original black boards, lettered in gold to spine; iconic unclipped dust jacket by Andy Bridge; pp. xvii, [i], 653, [i]; a little edge wear to the jacket, near fine.

First edition (1), in first state jacket, with just the Diana Athill review to the lower panel.

First example of this Booker Prize-winning historical novel, made into a BBC TV mini series starring Mark Rylance as Thomas Cromwell, Damian Lewis as Henry VIII, and Claire Foy as Anne Boleyn. The title is taken after the Seymour family seat of Wolfhall or *Wulfhall* in Wiltshire. Set in the period from 1500 to 1535, it is a sympathetic fictionalised biography documenting the rapid rise to power of Thomas Cromwell in the court of Henry VIII through to the death of Sir Thomas More.





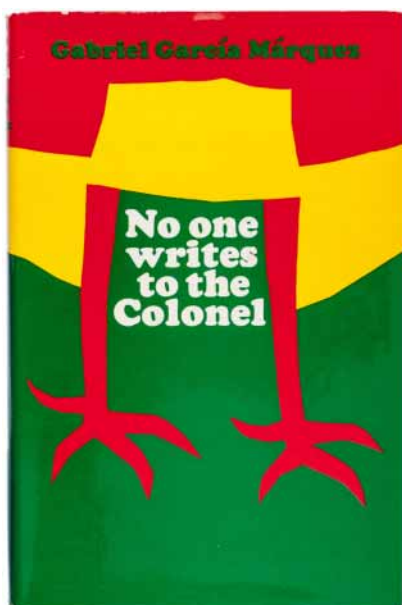
57. MANTEL, Hilary. *Bring up the Bodies*. London: Fourth Estate, 2012. £75

8vo., black publisher's boards, lettered in gilt to spine; original unclipped pictorial dust jacket designed by Andy Bridge, pictorial end papers; pp. xiii, [v], 411, [iii]; fine.

First edition.

The sequel to the Booker prize-winning *Wolf Hall*, and a continuation of Thomas Cromwell's life under the rule of Henry VIII. The novel continues where it left off during a tumultuous time in English History, as Anne Boleyn fails to provide an heir to the throne, Jane Seymour becomes an attractive prospect, and heads begin to roll...

The novel went on to win the Booker Prize in the same year.

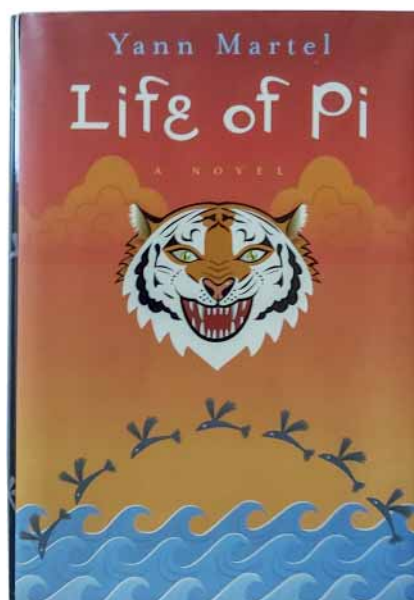


58. MARQUEZ, Gabriel Garcia. *No one writes to the Colonel*. London: Jonathan Cape, 1971. £150

8vo. Original black cloth with lettering in gilt to spine; upper edge red; colourful wrapper by Toni Evora; pp. [vi], 170; some small nicks to head and foot of spine; upper edge very lightly sunned; previous prize sticker to front free end paper; internally very clean. A very good copy overall.

First UK edition.

Marques empathetically paints a picture of a retired, impoverished couple and the arrival each Friday of their postman, who brings them some hope of redemption. Márquez considered this to be his best book, claiming that he only wrote *One Hundred Years of Solitude* so that people would read this novel.

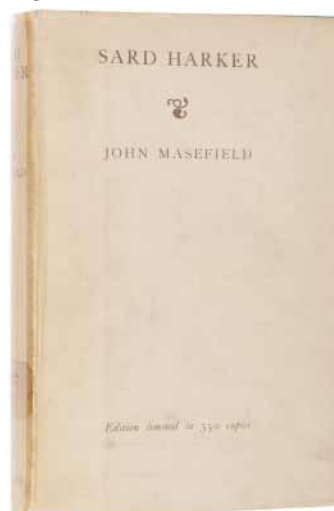


59. MARTEL, Yann. *Life of Pi*. Toronto: Alfred A Knopf, 2001. £550

8vo., original pale yellow boards, lettered in red to spine; original unclipped pictorial dust wrapper with illustration by Jamie Bennett; outer edge untrimmed; pp. xiii, [i], 352, [ii]; a near-fine copy, just a few light marks to covers and the odd scratch; in pretty much fine jacket, just one or two light spots and scratches.

True first Canadian edition, with number line 1-10 to the limitation page, boldly signed by the author to the title page.

The author's breakthrough book, which went into many hardcover printings in Canada, the UK and finally the United States, about a castaway who must come to terms with the tiger stranded with him. Basis of the 2012 film directed by Ang Lee.

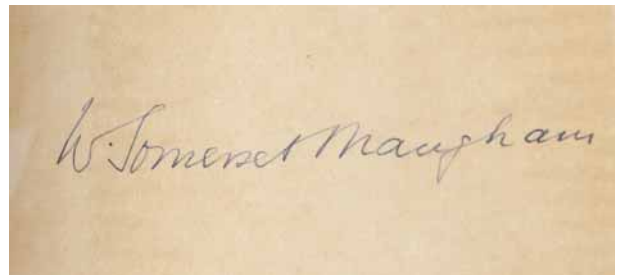
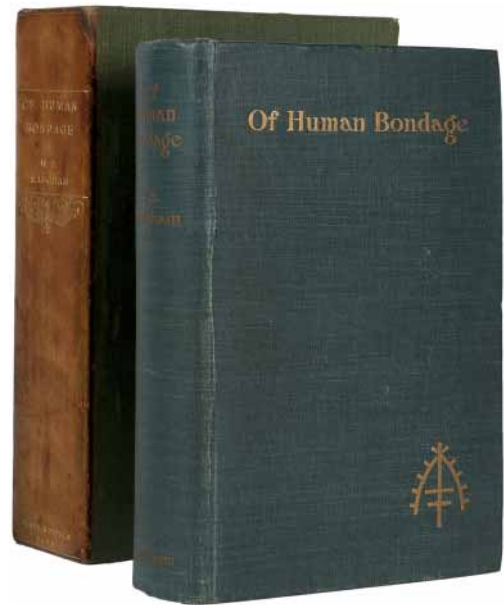


60. MASEFIELD, John. *Sard Harker*. William Heinemann Ltd, 1924. £98

8vo, original cloth, in dust-jacket, blue silk marker; jacket a touch used but a very good copy.

Signed limited edition, this numbered 250 or 380 (of which 350 were for sale).

OF HUMAN BONDAGE, OR THE STRENGTH OF THE  
EMOTIONS



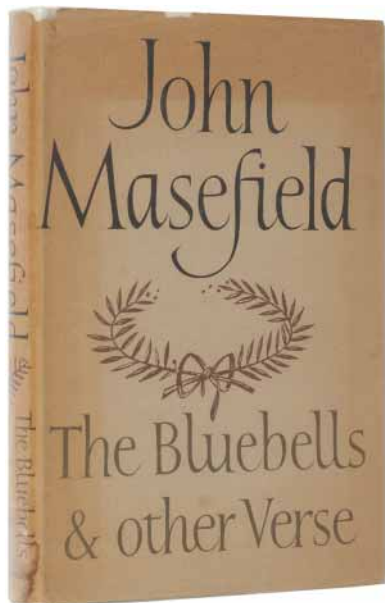
62. MAUGHAM, W. Somerset. *Of Human Bondage*.  
London: William Heinemann, 1915. £3,500

8vo., original blue cloth lettered in gilt on spine and upper board; [viii], 648; usual browning to endpapers, gilt on spine slightly dulled, otherwise a very good copy in contemporary cloth chemise and leather backed slipcase (a little rubbed and worn).

First UK edition signed by the author on front-free endpaper.

The coming-of-age story is based around the life of Philip Carey, a sensitive young man consumed by an unrequited and self-destructive love. Born with a clubfoot, Philip is orphaned as a child and raised by unsympathetic relatives. He is sent to a boarding school where he has difficulty fitting in, and grows up with an intense longing for love, art, and experience. After failing to become an artist in Paris, he begins medical studies in London, where he meets Mildred, a cold-hearted waitress with whom he falls into a powerful, tortured, life-altering love affair. The novel is generally agreed to be Maugham's masterpiece and to be strongly autobiographical in nature, with Philip's malformed foot standing in for Maugham's stutter, and the character's painful romantic struggles inspired by the author's own intense love affairs with both men and women. However, Maugham has also stated that "This is a novel, not an autobiography, though much in it is autobiographical, more is pure invention." (Barr, 1957).

Maugham, who had originally planned to call the novel *Beauty from Ashes*, finally settled on a title taken from a section of Spinoza's *Ethics*. The Modern Library ranked *Of Human Bondage* No. 66 on its list of the 100 best English-language novels of the 20th century.

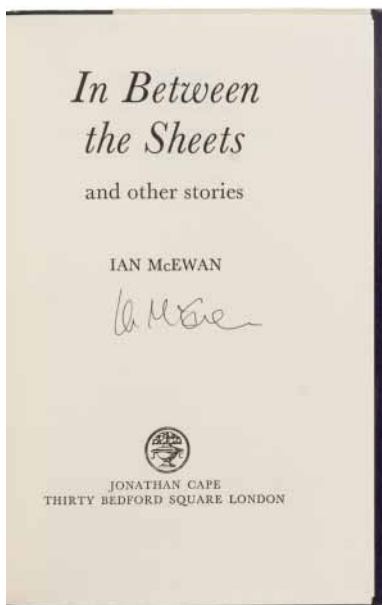
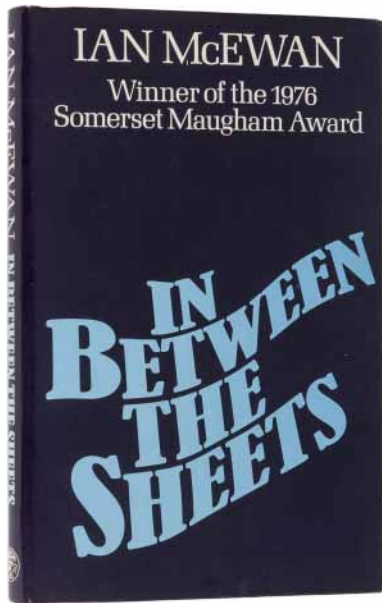


61. MASEFIELD, John. *The Bluebells & Other Verse*.  
William Heinemann, 1961. £68

8vo, original cloth, in dust-jacket; age toned and slightly used jacket but otherwise very good.

First edition.



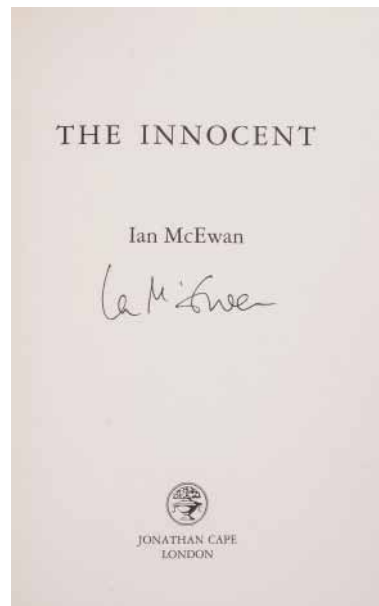


63. MCEWAN, Ian. *In Between the Sheets*. London: Jonathan Cape, 1978. £225

8vo, black publisher's boards lettered in gilt to spine; unclipped dust jacket; pp. 144; a near-fine copy, with previous owner's inscription to fep, some very light spots, and one or two small scratches to the jacket.

First edition of the author's second collection of short stories. **Signed by McEwan to the title-page.**

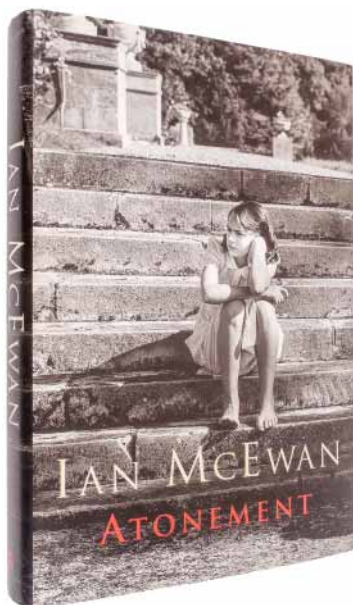
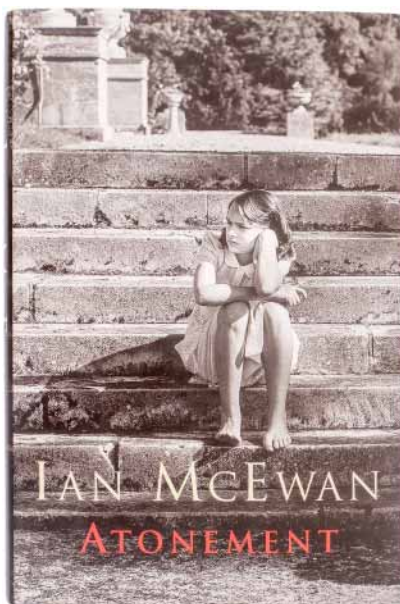
Written just before the publication of his first novel, *In Between the Sheets* sparked controversy with the author's choice of brazen and contentious subjects. In a 1979 interview, he claimed that these seven stories "were a kind of laboratory for me. They allowed me to try out different things, to discover myself as a writer."



64. MCEWAN, Ian. *The Innocent*. London: Jonathan Cape, 1990. £98

8vo., dark blue cloth, lettered in silver to spine; pictorial dust-jacket, powder-blue end papers; pp. [viii], 231, [i]; a hint of spotting to upper edge, otherwise a fine copy.

First edition, **signed by the author to the title-page.** A spy thriller involving secret tunnels, tapped phone lines and, of course, a central love story.

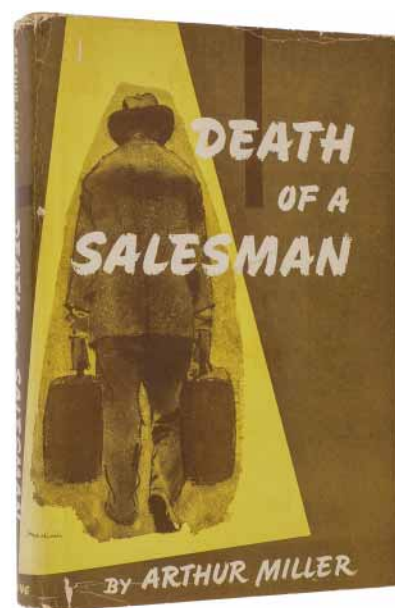


65. McEWAN, Ian. *Atonement*. London: Jonathan Cape, 2001. £125

8vo., original black cloth, spine lettered in silver, in unclipped dust-jacket, black endpapers; pp. [viii], 371, [v]; the odd tiny mark; fine.

First edition, boldly signed by McEwan to the title page with cinema ticket from an early screening of the film laid in.

An exploration of a single, tragic error, and how innocent actions can have unfathomable repercussions.



66. MILLER, Arthur. *Death of a Salesman*. New York: The Viking Press, 1949. £2,000

8vo., original orange cloth, with printed house design in brown to upper cover and lettered in brown direct to spine; printed black and white pictorial endpapers; upper edge coloured; original unclipped pictorial dust jacket with iconic design by Joseph Hirsch; pp. [ii], 139, [iii]; a very good copy, with some very light fading and spotting to edges, some light toning to prelims and a previous ownership name to half title; the jacket with some shelf-wear, chips and nicks to head and foot of spine and creasing to upper edge; two small closed tears to upper panel; still a bright example.

First edition, in first issue dust jacket, priced at \$2.50 and with the 'D' of 'Death' partially within the yellow spotlight of cover image. With tipped-in envelope signed by Arthur Miller loosely inserted.

Widely considered to be one of the greatest plays of the 20th century, *Death of a Salesman* initially premiered on Broadway in 1949 to great success, running for 742 performances. The trials and tribulations of the protagonist Willy Loman, and his search for the American Dream, presents a tragic, moving and poignant insight into an American working class family in 1940s downtown Brooklyn, and is set against the backdrop of the 1929 stock market crash and subsequent depression. The play has its origins in a short story Miller wrote at the age of seventeen, when he worked briefly for his father's company. His protagonist is often thought to have been based upon his salesman uncle, Manny Newman, who "dared not lose hope" and who "tremble[d] with resolutions and shouts of victories that had not yet taken place but surely would tomorrow". (*Autobiography*)

The play went on to win the Tony Award, the Pulitzer Prize, and the New York Drama Circle Critics' Award, becoming the first ever play to win all three prizes.

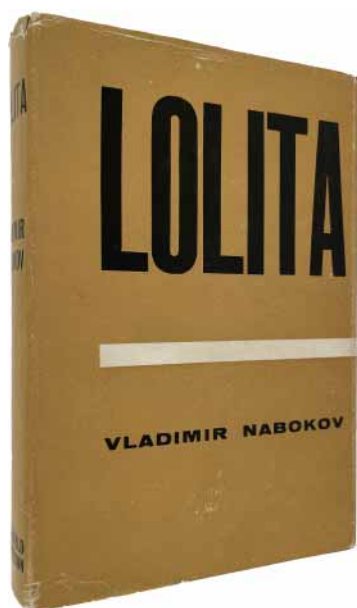




67. MITFORD, Nancy *Don't Tell Alfred* Hamish Hamilton, London, 1960. £80

8vo., original turquoise linson boards lettered in gilt, preserved in pictorial dustwrapper; pp. [vi], 7-248; a very good copy with a slight lean and light speckling to top edges, internally very good with some light foxing to endpapers., protected by a bright and pleasing unclipped dustwrapper (15s).

First edition. A clever, light, and entertaining novel set in the English Embassy in Paris, with many of the same characters who appeared in her earlier books, *The Pursuit of Love* and *Love in a Cold Climate*.



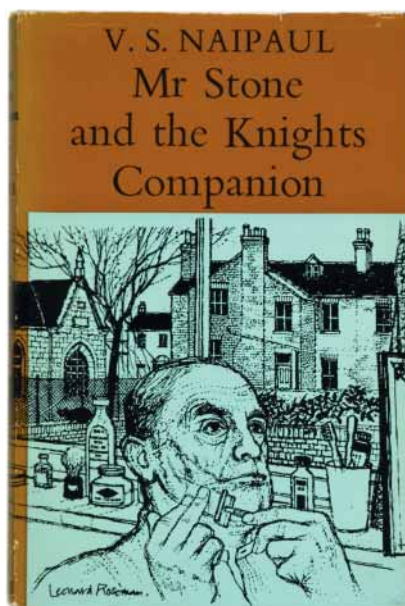
68. NABOKOV, Vladimir. *Lolita*. London: Weidenfeld and Nicolson, 1959. £248

8vo. Original black cloth, spine lettered in silver, upper edge red; pp. 319, [i]; upper edge of cloth a little nicked and rubbed; upper edge a touch faded, else a very good copy in jacket which has some light overall shelfwear, some nicks and creases to head of spine, and two small closed tears (2cm and 2.5cm) to lower panel. Still very good.

First UK edition.

Nabokov took five years to write *Lolita*, and it was finally published in 1953. Due to the subject matter, he originally intended to publish it pseudonymously, though with the

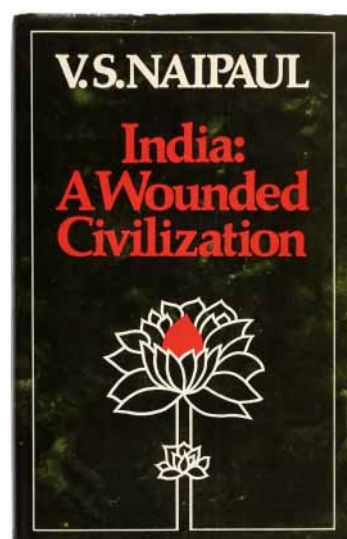
inclusion of the character Vivian Darkbloom (an anagram for Vladimir Nabokov). The manuscript was, perhaps unsurprisingly, turned down by *Viking*, *Simon & Schuster*, *New Directions*, *Farrar-Straus* and *Doubleday*, and was subsequently banned for two years until Graham Greene came out in its favour, calling it "one of the three best books of 1955" (*The London Times*). This may not sound like high praise, but his approval led to the lift of the ban and eventual publication, though it was not without its scandal. In fact, it contributed hugely to the end of Nigel Nicholson's (from the publisher *Weidenfeld & Nicholson*) career.



69. NAIPAUL, V.S. *Mr Stone and the Knights Companion*. Andre Deutsch.. 1963. £198

8vo., original cloth with dust wrapper. Head of spine of wrapper slightly chipped, a couple of spots on fore-edges, otherwise a very good copy.

First edition. Naipaul's fifth novel, a comedy in which the title character, appalled by the prospect of old age, invents the order of the Knights Companion, an organisation of retired men who volunteer to help others. Before long, his idea is derailed.



70. NAIPAUL, V.S. *India: A Wounded Civilization*. Andre Deutsch. 1977. £98

8vo., original cloth with dust wrapper. A little light browning to flaps of dust wrapper and prelims otherwise a very good copy.

First edition.



71. NIN, Anais. *Under a Glass Bell and other stories*. n.p.: [Gemor Press], [1948]. £550

8vo., illustrated paper wrappers with engravings by Ian Hugo; folding advertisement tipped in; pp. 101, [iii]; spine a little rubbed and darkened, else a clean copy internally.

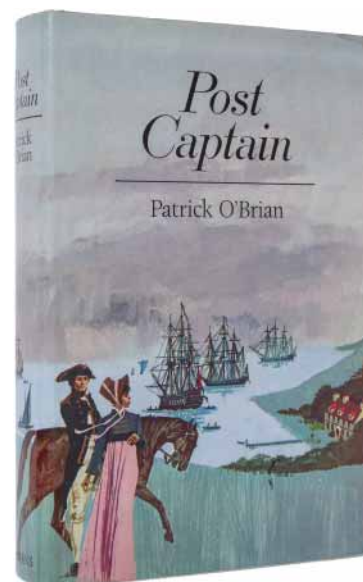
First softcover edition as stated, **inscribed by the author** thus: "For Mr. Aage Dons. My grandfather was Danish - his name was Thorwald Christensen. He went to Cuba as Consul, married a French woman from New Orleans, stayed there. My brother is called Thorwald. I have relations in Denmark and I love Isak Dinesen - I hope these tales remind you a little of her - ! Anais Nin".

This collection of stories broke the traditional American boundaries of social realism. With a focus on the unconscious, Nin began writing at a time when the theories of Freud and other psychoanalysts were relatively new. As she explains in *The Novel of the Future*, much of her work has followed Jung's dictum of 'Proceed from the dream outward'. She writes; "The dream was to be the genesis, the birthplace of our life. The novels were to be the constant description of going into life and back into the dream to seek the self when it lost its way. In a sense, I continued to say: the dream is the key, the source, the birthplace of our most authentic self".

Contents: *Houseboat*; *Under a Glass Bell*; *Je Suis Le Plus Malade des Surrealists*; *Ragtime*; *The Labyrinth*; *The All-Seeing*; *Birth*; *The Mouse*; *The Mohican*; *Through the Streets of My Own Labyrinth*; *The Eye's Journey*; *The Child Born Out of the Fog*; and *Hejda*. The last 6 are published here for the first time.

Aage Dons was a Danish writer. It is unknown how he and Nin were introduced.

Harty, 1976.

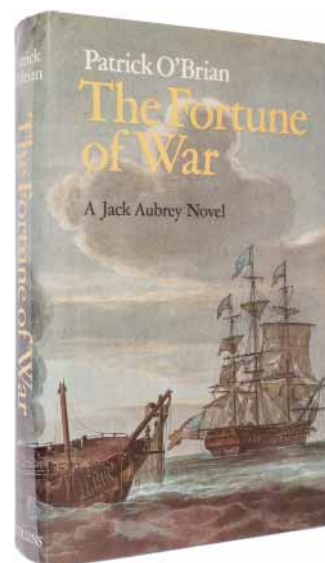


72. O'BRIAN, Patrick. *Post Captain*. London: Collins, 1972. £598

8vo. Original pale blue cloth in dustwrapper; pp.414; very good, with minor wear to head of spine.

First edition.

The second historical novel in the Aubrey-Maturin series. Rather unusually for a seafaring novel, much of the story is set on land. This, combined with the strong theme of romance throughout the plot, has lead some to believe that *Post Captain* is O'Brian's tribute to Jane Austen, one of his favourite authors.



73. O'BRIAN, Patrick. *The Fortune of War*. London: Collins, 1979. £325

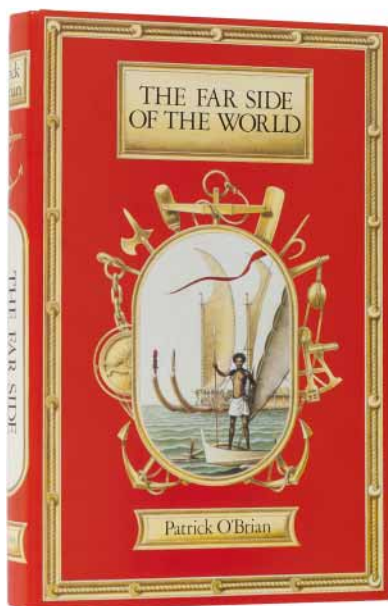
8vo. Original light blue cloth, lettering in gilt to spine; with dust wrapper; pp. 279, [i]; ever-so-slight lean, spine marginally pushed and a touch sunned to head and foot, upper edge a trifle dusty, else near fine, in unclipped wrapper in fine condition, save for one small nick to head and a small patch of rubbing to foot.

First edition of the sixth Aubrey-Maturin novel.

This novel sees Captain Jack Aubrey arrive in the Dutch East Indies to find himself appointed to command the fastest and best-armed frigate in the Navy. He and his friend Stephen Maturin take passage for England in a dispatch vessel. In the meantime, the War of 1812 breaks out. O'Brian has included two lightly fictionalised accounts of sea battles during the War of 1812.



INCREDIBLY RARE FIRST ISSUE DUST JACKET



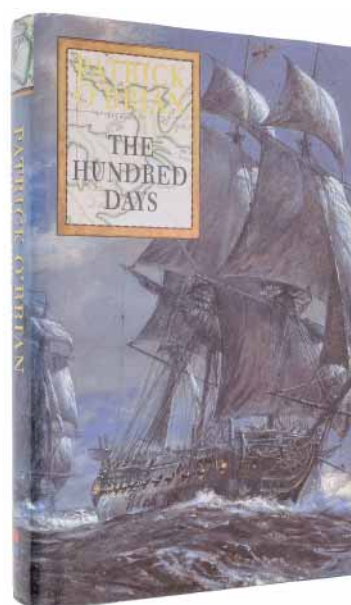
74. O'BRIAN, Patrick. *The Far Side of the World*. London: Collins, 1984. £1,250

8vo., original publishers green cloth, lettered in gilt to spine; unclipped pictorial dust jacket designed by Barbosa; pp. [viii], 371, [v]; some light toning to the text block, else a fine copy in fine unrestored dust jacket.

First edition, in extremely rare pristine first issue dust jacket. The publisher initially printed the incorrect price on the jacket, and this error was resolved by clipping the jacket and applying a sticker for £9.95, which is found in most copies. Only a handful of examples survived with the original price, and those that remain characteristically fade to white along the spine.

Set during the Napoleonic Wars and the War of 1812, O'Brian was careful to reference true events with accurate historical detail, like all of the other novels in the series. For example, the USS Norfolk recalls the historical expedition of the USS Essex, which sailed in South Atlantic waters and along the coast of Brazil until January 1813 when Captain David Porter undertook the decimation of English whale fisheries in the Pacific. The following year, the ship sailed into neutral waters at Valparaiso, only to be trapped for six weeks by the 36-gun British frigate, HMS Phoebe and the 18-gun sloop-of-war HMS Cherub, where it was subsequently attacked. The ship resisted capture for 2½ hours, armed with only short range guns, despite fire breaking out twice and with many of the crew abandoning ship. *The Far Side of the World* was one of the main influences behind the 2003 film adaptation *Master and Commander: The Far Side of the World*, which starred Russell Crowe as Jack Aubrey.

An incredibly rare copy of one of the most difficult Jack Aubrey and Stephen Maturin seafaring novels to source in fine condition.

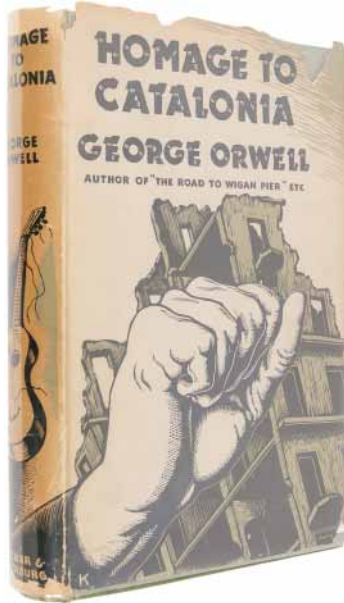


75. O'BRIAN, Patrick. *The Hundred Days*. London: Harper Collins, 1998. £60

8vo, original blue linson boards, spine lettered in gilt; in original unclipped dust-jacket; pp. [vi], 280, [ii]; head and foot a tad pushed, with some white dusting to boards; marginal toning to text block; still a near-fine copy in jacket which retains the £16.99 price; lightly creased to edges and sunned to spine; with price code sticker to rear pane; near-fine.

First edition. The nineteenth historical novel in the Aubrey-Maturin series, this based around the events subsequent to Napoleon's escape from exile on Elba.

SIGNED BY ORWELL



I know the signature in this book is genuine because Eric Blair was a friend of my father, George Barber. I think they both belonged to the Left Book Club and perhaps that was where they met. They corresponded for many years both when George Orwell was in Spain during the Spanish Civil war and during the second world war when my father was in South Africa. Sadly my parents made many house moves and did not keep George Orwell's letters. That is a pity because my father was an excellent letter-writer and

76. ORWELL, George. *Homage to Catalonia*. London: Secker and Warburg, 1938. £45,000

8vo., original cloth with supplied dust wrapper; pp. [vi], 313, [i]; boards of book somewhat soiled and rubbed with a light scrape along spine, some nicks to cloth at extremities of spine, wrapper with some loss and wear with front flap detached, otherwise a very good copy.

First edition signed by Orwell in full on the front free endpaper (for his friend and correspondent E. G[eorge]. Barber) and rare thus. Laid-in is a letter from Barber's daughter, explaining that her father was a member of The Left Book Club and expressing her regret that Orwell's side of their correspondence was assumed to be lost, probably during a house move, although one letter is known to have survived and is included in the Collected Letters.

Sold by Judy Barber to Edinburgh dealer, William Lytle, thence by private collector to Peter Grogan, bookseller.

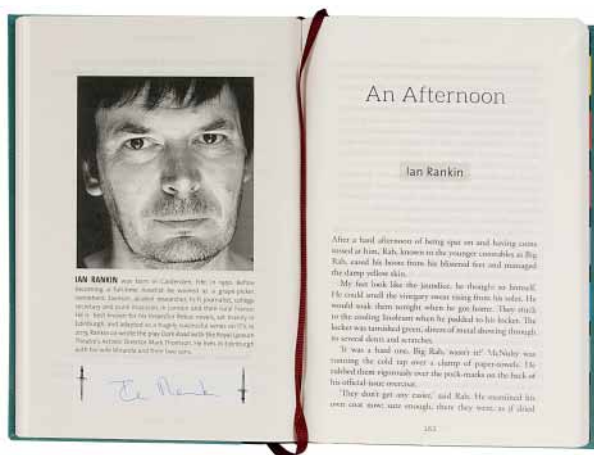
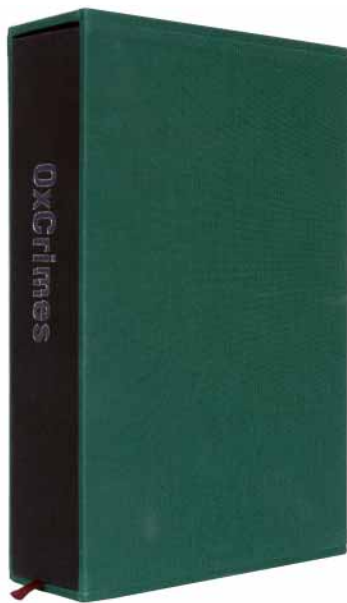
[Together with]:

"Almanaque de la Revolución Española 1937" - an illustrated wall-calendar, presumed published by The Workers' Party of Marxist Unification (Spanish: Partido Obrero de Unificación Marxista - P.O.U.M.), with stirring illustrations and bellicose notes for each month.

This copy was sent by Orwell to Barber from Barcelona in January 1937 (the exact date of the postmark is illegible and the page for January is absent) and has Barber's address in Woolwich in Orwell's hand on the backing paper. It also has Orwell's additional note "IMPRESA / IMPRIMÉ" - Orwell always counted the pennies - and a further intriguing note in pencil, possibly in Orwell's hand, possibly Barber's or possibly that of a sympathetic postal worker. This marking is upside-down and somewhat stylised to disguise the message: "VIVA EL POUM".

From the dustwrapper blurb: "In December 1936, Orwell enlisted in the P.O.U.M. militia and fought on the Aragon front till April, first in a Spanish company, then with the I.L.P. contingent. On leave in Barcelona during the May fighting, he gives an eye-witness account of what really happened. Then he went back to the front, was wounded, declared medically unfit, and returning through Barcelona to England narrowly escaped arrest as a counter-revolutionary!".





77. OXFAM. *OxCrimes*. London: Profile Books, 2014. £250  
8vo., original publisher's cloth binding in cloth slipcase. New.

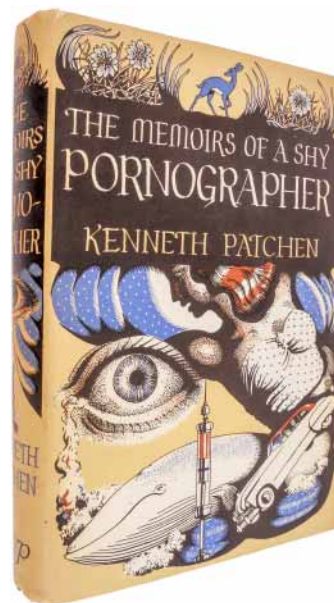
First edition of this anthology of short crime stories, signed limited edition of 150 copies of which 100 are available for sale.

*OxCrimes* is introduced by Ian Rankin. The stellar cast of contributors includes:

Ian Rankin,  
John Harvey,  
Maxim Jakubowski,  
John Connolly,  
Christopher Fowler,  
Simon Lewis,  
James Sallis,  
Yrsa Sigurdardottir,  
Anne Zouroudi,  
Phil Rickman,  
Mark Billingham,  
Alexander McCall Smith,  
Anthony Horowitz,  
Val McDermid,  
Peter James,  
Adrian McKinty,  
Denise Mina,  
Louise Welsh,  
Martyn Waites,

George Pelecanos,  
Neil Gaiman,  
Stella Duffy,  
Peter Robinson,  
Fred Varga,  
Stuart Neville,  
Ann Cleeves,  
Walter Mosley.

All short stories are signed by the authors on individual bookplates.



78. PATCHEN, Kenneth. *The Memoirs of a Shy Pornographer*. London: Grey Walls Press, 1948. £150

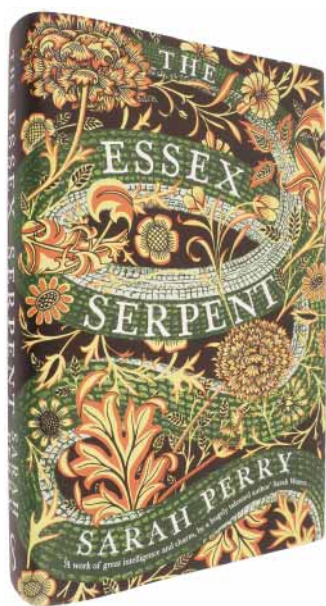
Crown 8vo. Original black cloth, spine lettered in silver; vibrant pictorial dust jacket; pp. 235, [i]; a very good copy; light pushing to head and foot of spine; in jacket which is lightly toned to edges and spine, yet uniformly so; a striking book.

First UK edition of a satirical novel by this Beat Generation author, best known for his poetry. Considerably scarcer than the US edition.

A witty satire on contemporary American society, and particularly the methods of building literary reputations, written with what Diane DiPrima called "tender silliness". The plot centres around Alfred Budd, an innocent character and part-time pornographer. The first American edition printed several questions on the jacket, which sets the tone for the entire book:

*Can you imagine why a pornographer would be shy?*  
*Are you satisfied with the state of (a) World Society (b) your soul (c) American writing?*  
*Do you really want the truth?*  
*Do you know how angels learn to fly?*  
*What would you feed a green deer?*  
...among others.





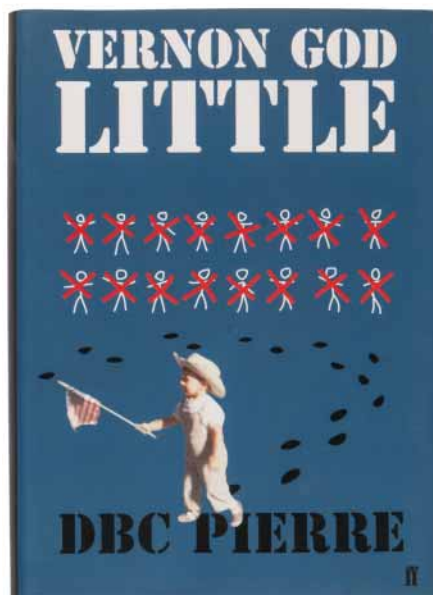
79. PERRY, Sarah *The Essex Serpent*. London: *Serpent's Tail*, 2016. £98

8vo., black publisher's boards lettered in white to spine; striking unclipped jacket designed by Peter Dyer; matching yellow floral endpapers; pp. [viii], 416, [viii]; save for a few white marks to boards, fine in fine jacket.

First edition, first impression, with full number line 1-10.

A number one bestselling novel by Sarah Perry. Cora Seagrave, a young widow with an interest in science, hears of the fabled Essex Serpent, and is drawn to the village of Aldwinter to investigate.

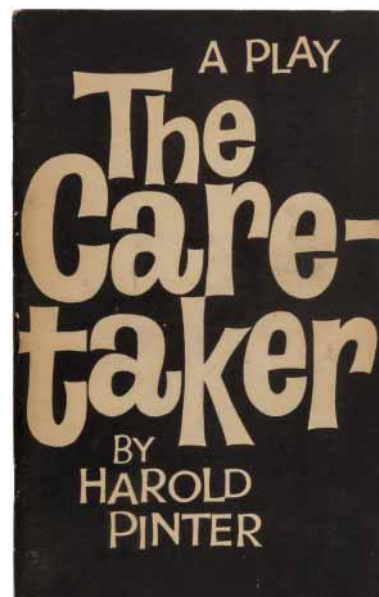
As one reviewer puts it: "Had Charles Dickens and Bram Stoker come together to write the great Victorian novel, I wonder if it would have surpassed *The Essex Serpent*"



80. PIERRE, DBC. *Vernon God Little*. A 21st Century Comedy in the Presence of Death. *Faber and Faber*. 2003. £78

8vo., original cloth with dust wrapper. A fine copy.

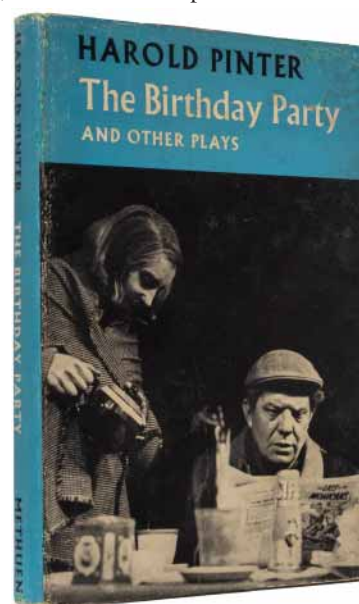
First edition. Pierre's first novel which won the Booker Prize in 2003.



81. PINTER, Harold *The Caretaker* *Encore Publishing Co Ltd*. [1960]. £600

8vo. Original paper wrapper, staple bound; pp. 61; wrapper lightly browned with light splashes to rear, very good.

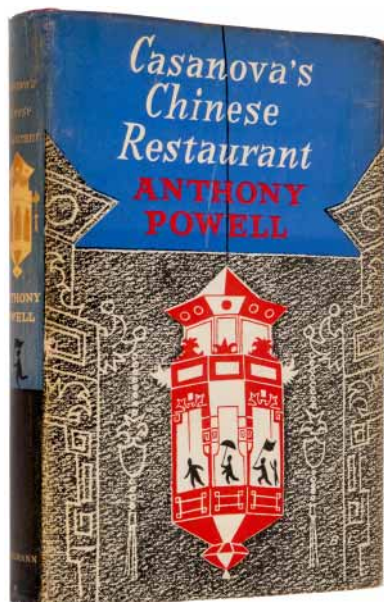
True first edition, preceding the Methuen edition of the same year. This psychological study of power and menace was Pinter's first significant commercial success as a playwright and first ran at the Arts Theatre starring Alan Bates, Peter Woodthorpe and Donald Pleasence.



82. PINTER, Harold. *The Birthday Party and Other Plays*. London: *Methuen & Co*, 1960. £150

Crown 8vo. Original black cloth, backstrip lettered in gilt; in the original unclipped jacket (12s 6d net); a near-fine copy in jacket which is a little shelf-worn and rubbed, with some creasing to lower edges and some internal spotting not observable from the recto.

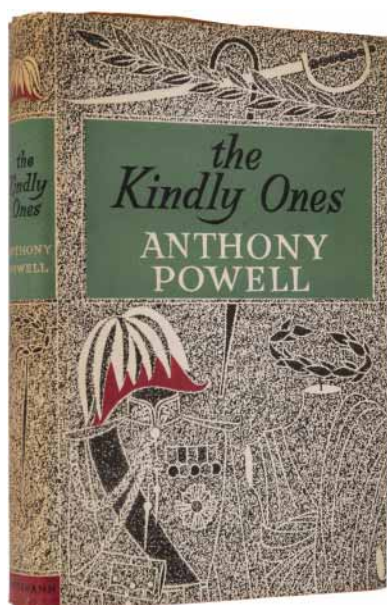
First edition of this collection, which also contains *The Room* and *The Dumb Waiter*. This constitutes the first UK hardback edition of *The Birthday Party* (Preceded by the Encore Publishing wrappers edition in 1959). The wrapper shows a black and white photograph of Michael Brennan and Vivien Merchant in *The Room*.



83. **POWELL, Anthony** *Casanova's Chinese Restaurant*. London: Heinemann, 1960. £148

8vo. Original red cloth; painted black label gilt to spine; embossed publisher's device to lower board; original unclipped dust-jacket designed by Broom Lynne (16s net); pp. [viii], 229, [iii]; internally near-fine, the boards just a touch rubbed at corners and head/foot of spine; jacket good, with some nicking and browning to edges, spine a little dulled, and some overall rubbing and creasing; one very small hole barely noticeable to upper panel; small water mark to rear flap.

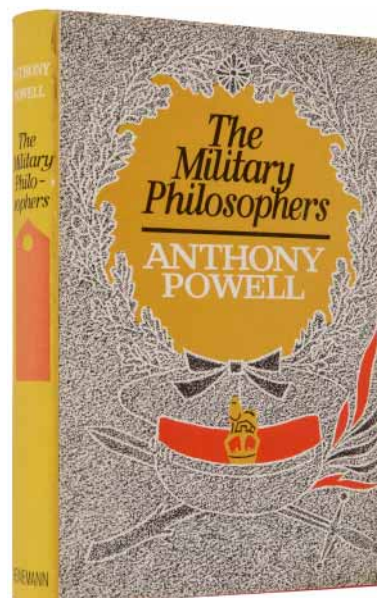
First edition of the fifth volume of *The Music of Time* series.



84. **POWELL, Anthony** *The Kindly Ones*. London: Heinemann, 1962. £148

Crown 8vo. Original red cloth; black painted label gilt; original unclipped pictorial jacket (18s net); pp. [viii], 254, [ii]; ever-so-slight rubbing to head and foot; small removed marks to spine and ffep; one small ink number to front paste down; else a lovely bright copy in the wrapper which is a touch creased and browned to edges and spine; a near-fine copy nonetheless.

First edition. The sixth volume in the *Dance to the Music of Time* series.



85. **POWELL, Anthony** *The Military Philosophers*. London: Heinemann, 1968. £125

8vo., red cloth with contrasting black painted label lettered in gilt to spine; pictorial dust jacket designed by Broom-Lynne; pp. [viii], 243, [v]; a lovely clean copy, just faint pushing to head and foot; the jacket with some very light marks but else near-fine.

First edition. The ninth novel in the *Dance to the Music of Time* series.

"I MEANT," SAID IPSLORE BITTERLY, "WHAT IS THERE IN THIS WORLD THAT TRULY MAKES LIVING WORTHWHILE?" DEATH THOUGHT ABOUT IT. "CATS, HE SAID EVENTUALLY. CATS ARE NICE."



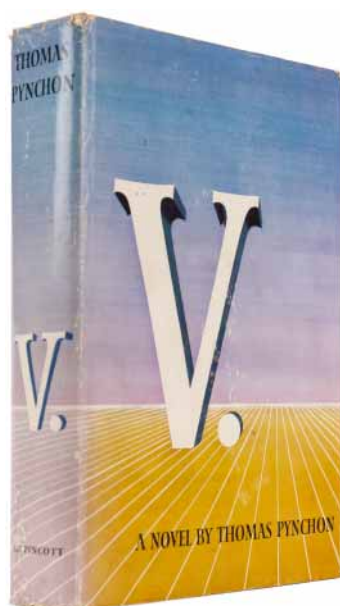
86. **PRATCHETT, Terry** *Sourcery*. London, Victor Gollancz, 1988. £198

8vo. Original bright yellow cloth, title gilt to spine; pp.243; small ink inscription from past owner on ffep, a very good copy with a touching of rubbing to cloth edges.

First edition. An early Discworld novel that concerns itself with the topics of power, apocalypse and the travails of the Luggage (a sentient wooden chest with hundreds of tiny feet). Like *The Light Fantastic* and *The Colour of Magic*, this book focuses on Rincewind the Wizard as its protagonist.

The fifth book in the Discworld series. *Sourcery* can be one of the harder to find books in the series, particularly in good condition.





87. **PYNCHON, Thomas.** *V*. Philadelphia and New York: J. B. Lippincott, 1963. £2,000

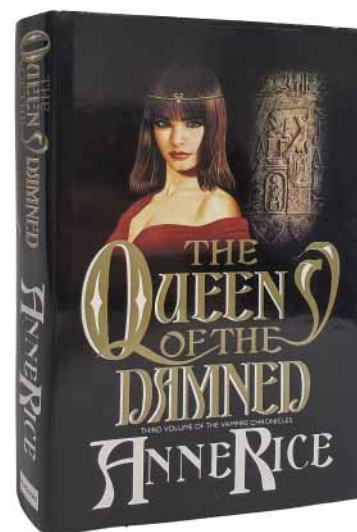
8vo., original publisher's lavender cloth, blindstamped with multiple 'V' design to upper cover, lettered in silver to spine; upper edge black; mustard yellow endpapers; original pictorial dust jacket designed by Ismar David; pp. 492, [iv]; upper edge with one small damp spot and a couple of very light scratches; some marginal sunning to edges and small smudge to lower corner of text block; otherwise a near-fine example in jacket which has been roughly price-clipped but retains much of its colour, with some light shelf wear and a few nicks and chips to head and foot of spine, a short 1cm closed tear to lower panel; spine very lightly sunned; still a very good example.

First edition, in the correct first issue jacket, with chapter summaries and no reviews to the lower panel. Also laid in is a review slip, with the date of publication moved forward two days, and a new date stamp of 'Mar 18 1963' added.

When Pynchon released his debut novel in 1963, it evoked much confusion among readers, with the search for the central mysterious character known only as 'V' ranging from New York to Cairo and Alexandria to Malta, and a character list including sailors, spies, priests and philosophers. The plot focuses on the lives of Benny Profane, a war veteran who wanders New York City searching for meaning, and Herbert Stencil, an intellectual on a quest to discover the mysterious woman mentioned in his father's diary.

Pynchon studied engineering at Cornell University, during which time he briefly served in the U.S. Navy. While at school, his own writing was strongly influenced by Vladimir Nabokov, whose lectures he regularly attended. Pynchon is also notoriously reclusive; very few photographs of him have ever been published, and rumours surrounding his location and identity have circulated since the 1960s.

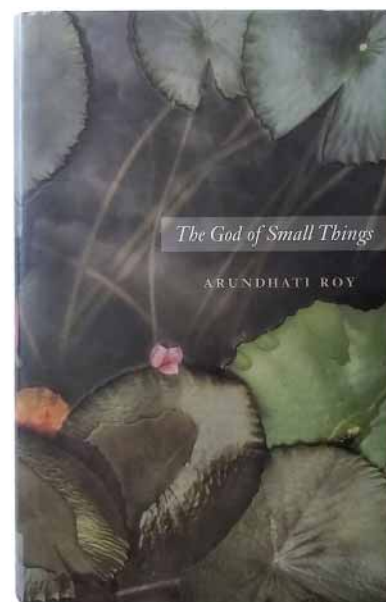
The novel won The William Faulkner Foundation Award for Best First Novel of the Year upon publication, and was further nominated for a National Book Award.



88. **RICE, Anne.** *The Queen of the Damned*. London: Macdonald and Co., 1989. £68

8vo. Black cloth, spine lettered in gilt, with dust jacket; pp. 448; near fine.

First Edition. Third Volume of the Vampire Chronicles, following *Interview with the Vampire* and *The Vampire Lestat*.



89. **ROY, Arundhati.** *The God of Small Things*. New Delhi: Indialink, 1997. £575

8vo., original black buckram, lettered in gilt to spine; original unclipped dust wrapper with cover photograph by Sanjeev Saith; pp. [xii], 339, [i]; a near-fine copy, with a couple of light dents to upper cover and mild pushing to extremities; the wrapper a little sunned along backstrip, with small scratch to upper panel, else also fine.

First Indian edition, preceding all others.

A 1997 Booker Prize-winning novel, and Roy's debut as an author. The childhood memories of fraternal twins, with a central theme of love in its many forms; as an uncontrollable force which cannot be contained by social norms; as forbidden, romantic love; and love connected to loss and sadness.

Roy, like her mother before her, was an activist, involved in both human rights and environmental causes. Underlying references to Indian politics, cultural tensions, social discrimination and the treatment of women in India also enhance the work.

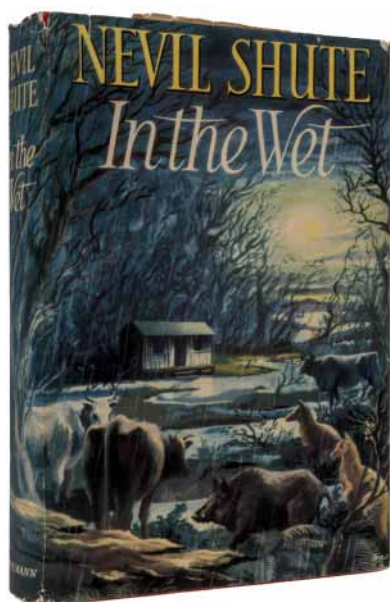




90. SCOTT, Paul. *The Birds of Paradise*. Eyre & Spottiswoode. 1962. £80

8vo. Original cloth, dust-jacket with bird of paradise illustration on the front panel; a fine copy.

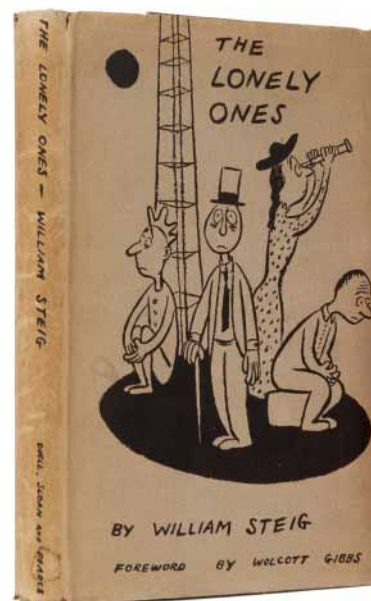
First edition in second impression dustwrapper.



91. SHUTE, Nevil. *In the Wet*. London: William Heinemann, 1953. £98

Crown 8vo. Original red cloth; backstrip lettered in gilt; pictorial dustwrapper with wrap-around design by Biro; pp.[viii], 354, [iv]; a very good copy, the boards a little rubbed at extremities and previous school prize inscription to ffe; the price-clipped jacket clean and bright with some nicks and small closed tears to edges, and one closed tear to lower panel.

First edition, featuring flying, the future, mystic states, and ordinary people doing extraordinary things. An elderly clergyman stationed in the Australian bush is called to the bedside of a dying derelict. In his delirium he tells a story of England in 1983 through the medium of a squadron air pilot in the service of Queen Elizabeth II.



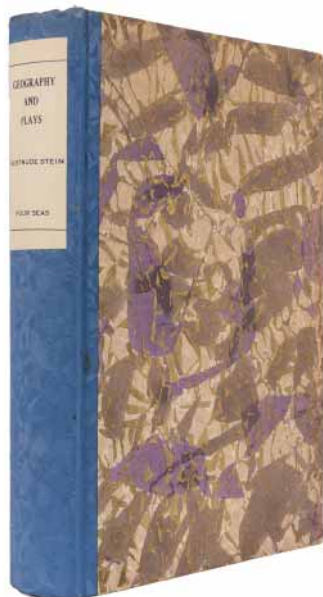
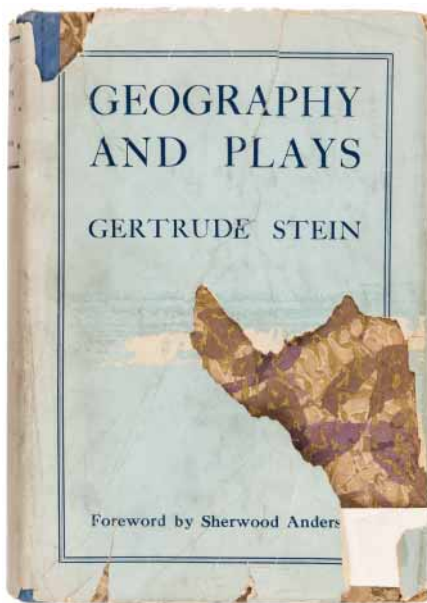
92. STEIG, William. *The Lonely Ones*, New York. Duell Sloan and Pearce. 1942. £248

8vo., original pictorial boards with dust wrapper. With 46 illustrations by William Steig. A little cocked, wrapper a little chipped with a little light rubbing and one small stain on spine, presentation ink inscription, otherwise a very good copy.

First edition with a Foreword by Wolcott Gibbs. "In *The Lonely Ones* Mr Steig offers us a series of impressions of people who have been set off from the rest of the world by certain private obsessions - usually, it seems, by a devotion to some particularly disastrous cliché of thought or behaviour. They are not necessarily unhappy - some of them, in fact, are obviously only too well pleased with themselves, and loneliness, or singularity is, of course, by no means an unhappy state - they are simply not quite like other girls and boys."

[Sold with]

37 cocktail napkins (of 40) with Steig designs taken from the book. Bernard Creations 1952. In original (repaired) box. Although 3 napkins are missing all 20 designs are featured.

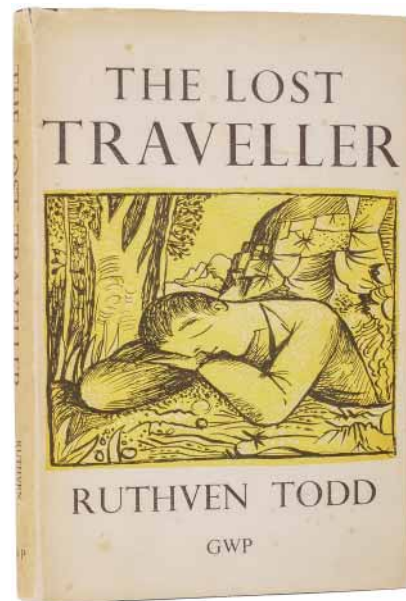


93. STEIN, Gertrude. *Geography and Plays*. Boston: *Four Seas Company*, 1922. £250

8vo.; original cloth-backed boards with paper spine label; pp. 419; jacket heavily worn, with central tear and approximately a quarter lost; pages slightly yellowed, some unopened.

First edition, fourth binding with less common patterned paper boards in tan, lavender, brown and gold.

*Geography and Plays* is a collection of Gertrude Stein's writing from about 1908 to 1920. Stein was born in America, but moved to Paris when she was 29. In her Parisian salon, the leading figures of modernism, including Picasso, Hemingway, Fitzgerald and Matisse, would meet. Her activities during World War II have been the subject of analysis and commentary. As a Jew living in Nazi-occupied France, she may have only been able to sustain her lifestyle as an art collector, and indeed to ensure her physical safety, through the protection of the powerful Vichy government official and Nazi collaborator Bernard Faÿ. In the play *Accents in Alsace*, she gives her views on the town which she entered with the French army after armistice.



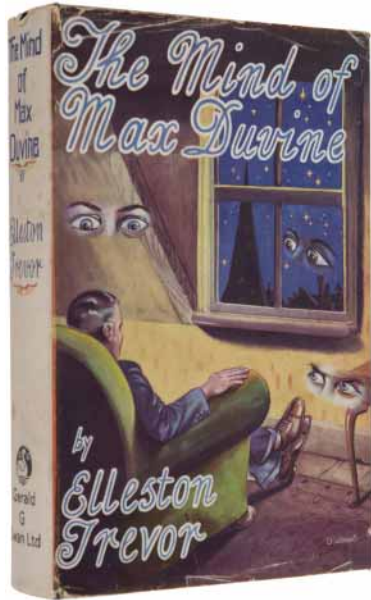
94. TODD, Ruthven. *The Lost Traveller*. London: *The Grey Walls Press*, 1943. £525

8vo., black publisher's cloth, spine lettered in copper gilt; original unclipped dust jacket with illustration by John Craxton, image echoed as frontis, with one further black and white illustration by Craxton acting as tail piece; pp. 159, [i]; corners and edges a little rubbed; head and foot of spine lightly pushed, some letters to spine a tad rubbed; slight lean; lower hinge a touch tender; internally very clean; jacket with some light spots and a little shelf wear; spine darkened and with some creases and chips to head; still very good.

First edition, signed by the author to the title-page. Published in a limited run, it was not reprinted until 1968.

A relatively undiscovered work by a writer whose primary medium, up until this point, was verse. The story is composed, as is noted in a later edition, by ideas which came to Todd in his dreams, with the plot plunging immediately into the unknown in the first paragraphs of chapter 1, where the protagonist is caught up in an explosion where "the sky had seemed to be flowing from a great open wound, and there had been a cry like that of some unearthly beast". When he awakens, he has been transported to an alternate world, where space and time are fluid constructs, the landscape is dotted with abandoned, lizard-ridden ruins, and the sun, encased in a circular rainbow, never sets.

A surrealist, obscure novel occupying the genre between fantasy, horror and science fiction.



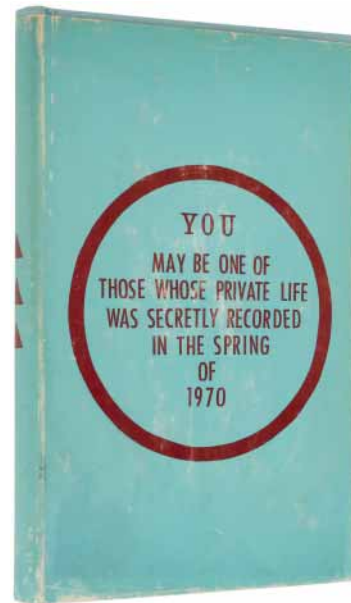
95. TREVOR, Elleston. *The Mind of Max Duvine*. London: Gerald G. Swan, 1960. £175

8vo., original blue publisher's cloth, backstrip lettered in gilt; in the original unclipped dust jacket; pp. [iv], 252; light pushing to head and foot; upper edges a touch dusty and with light spots; internally rather clean, with some light creases to pages; a near-fine copy in jacket which has retained much of its original colour, with creasing to edges, some short tears to both panels and along spine, and light shelf wear; still very good.

First edition, in the striking jacket by D. Williams depicting observant eyes in the sky and walls. A supernatural thriller, centred around telepathy.

Elleston Trevor was a prolific writer of children's fantasy, weird tales and science fiction who wrote under nine different pseudonyms and is perhaps best known for his 1964 adventure story *The Flight of the Phoenix*.

*The Mind of Max Duvine* is "the story of a man directed more strongly by this unseen, unheard force...it is the story of a mind - the mind of Maxwell Duvine, now dead. His tomb contains his body, nothing more."



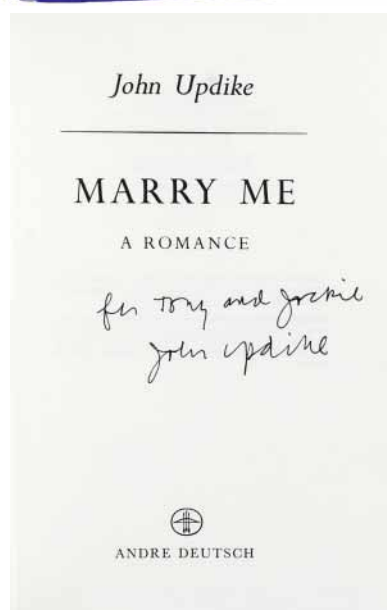
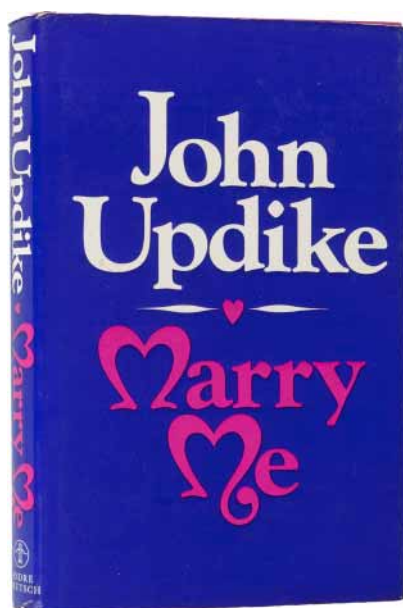
96. TYSON, Vivian. *The Space Reports*. New York: *The Express Press*, 1970. £225

8vo., blue painted cloth boards; in the original blue dustwrapper with lettering and decorative devices in red; the text printed horizontally; unpaginated [pp. 156]; book and text-block near-fine, slight wave to pages with the odd damp-mark; the jacket a little rubbed, with some dampstaining and rumpling; silverfish damage to lower rear flap fold; still very good.

First edition of this self-published science-fiction novel about an alien's experiences of human life in early 1970s Manhattan. The material was meant to be left with the President of the United States "or perhaps with the American Air Force Department, but we were not taken seriously, so we have left our findings with an adjuvant on your planet."

\*Correction\*: "The book you are about to read is a documented treatise and by no means is it a book of science fiction", or so the inner front flap warns us.



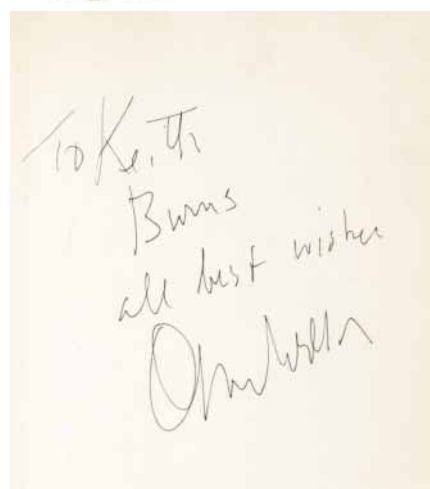
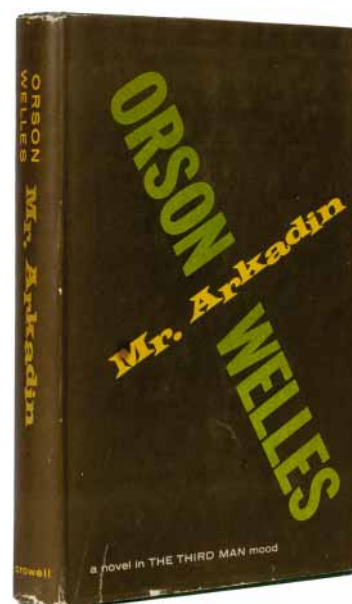


97. UPDIKE, John. *Marry Me*. London: Andre Deutsch, 1977. £150

8vo., pink cloth lettered in gilt to spine; unclipped dust jacket; pp. [x], 303, [iii]; a fine copy, in jacket which is a little nicked to edge, with very small portion of loss to head of jacket spine.

First UK edition, signed by Updike to the title page: "for Tony and Jackie John Updike."

Updike's satirical story of the interconnected lives of two married couples is subtitled 'A Romance' because, in his own words "people don't act like that any more."



98. WELLES, Orson. *Mr. Arkadin*. New York: Thomas Y Crowell. 1956. £1,500

8vo., original cloth with dust wrapper. A little rubbing to head of spine of wrapper, otherwise a very good copy.

First US edition, inscribed by Welles "To Keith Burns all best wishes Orson Welles."

The basis of the 1955 film noir of the same name directed by and starring Welles as the title character. The film was released in England under the title "Confidential Report". "It is perhaps surprising that Orson Welles, so phenomenally active and versatile in the arts, has not written a novel before. Mr Arkadin finds Mr Welles in what may perhaps be described as his "Third Man" mood".

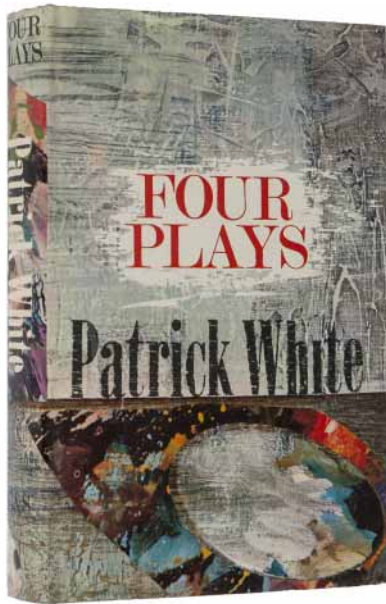
Welles was unhappy with the film and indeed denied authorship of the novel, although it was confirmed as his work by many others.

Collector Keith Burns, a former NBC News editor and son-in-law of RKO Pictures assistant director Samuel Ruman sold off some of his Welles-related treasures in 2015.

Burns met Welles on the sets of *The Dean Martin Show* and *The Tonight Show With Johnny Carson*. The two men shared an interest in magic. (Burns has authored books on magician Dai Vernon).

"Welles liked me because I was an editor," Burns said. "I was a fan, but not a fawning fan."

Burns' collection includes items given to him by Welles and Ruman and collectibles he purchased from "directors and producers who fell on hard times in the 1970s."

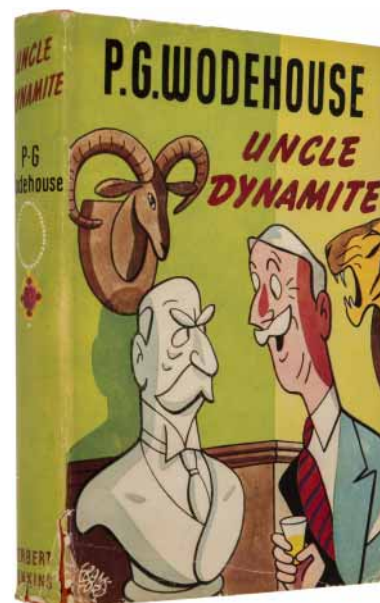


99. WHITE, Patrick. *Four Plays*. London: Eyre & Spottiswoode, 1965. £75

8vo., black cloth, backstrip lettered in gilt; wrapper designed by Desmond Digby; 8 reproduced black and white photographs from Australian performances; pp. 356; a near-fine copy with one small bump to lower right hand corner of upper board; jacket unclipped with some very minor internal toning. Near-fine overall.

First edition, first impression. A collection of four highly experimental plays from the Nobel Prize-winning author comprising *The Ham Funeral*, *The Season at Sarsaparilla*, *A Cheery Soul* and *'Night on Bald Mountain'*.

“I WAS ASSAULTED BY THE DUCK POND.” “BY THE DUCK POND?” SIR AYLMER ASKED, HIS EYES WIDENING. “YES, SIR.” “HOW THE DEVIL CAN YOU BE ASSAULTED BY A DUCK POND?”



100. WODEHOUSE, P.G. *Uncle Dynamite*. London: Herbert Jenkins, [1948]. £198

8vo., original orange cloth, black lettering to upper cover and spine, with publisher's device to spine and lower board; with unclipped pictorial dust wrapper (8/6 net); pp. 249, [iii]; slight lean, a few pages with very small corner crease; else near-fine; jacket very good, with small creases, foot with 2.5cm closed split and some chipping; still a very vibrant example.

First edition, stated first printing. Featuring the mischievous Uncle Fred, who had previously appeared in *Uncle Fred in the Springtime* (1939).